

Appendix 6 - Ben Heppner Coded Interview

Ben Heppner Interview – June 28, 2024

#1 -2 - 00:00:00.050 --> 00:00:17.329
Angelina Van Dyke: [Answering Ben’s question to tell me about myself.] Oh, wow! I'm, I'm, I wouldn't call myself a polymath or anything, but I, I'm a multi-interdisciplinary. I think it started when my I did my liberal arts undergraduate degree at Trinity Western University.

#3 - 00:00:17.590 --> 00:00:18.280
Ben Heppner: Hmm.

#4-10
00:00:18.280 --> 00:00:45.010
Angelina Van Dyke: And I took philosophy and psychology and statistics, but I was a music major and, so I got my Bachelor music and then went into an education focus, and I taught high school band and choir and core music in elementary school, even taught at MEI for a year and...

#11 - 00:00:45.019 --> 00:00:45.410
Ben Heppner: Okay.

#12-16 - 00:00:45.410 --> 00:01:20.410
Angelina Van Dyke: And I ran into Larry Nickel, and I fed - I was the feeder into his senior band at one point, and I started piano when I was 7 years old, and my teacher was an Evangelical preacher's wife. And I stayed with her until I got my ARCT with the Toronto Conservatory, and then I entered Trinity Western as a music major. And then I started studying voice because my fingers weren't moving fast enough.

#17 - 00:01:20.780 --> 00:01:23.040
Ben Heppner: Oh! Who, with whom did you study?

#18 - 00:01:23.040 --> 00:01:23.680
Angelina Van Dyke: Voice?

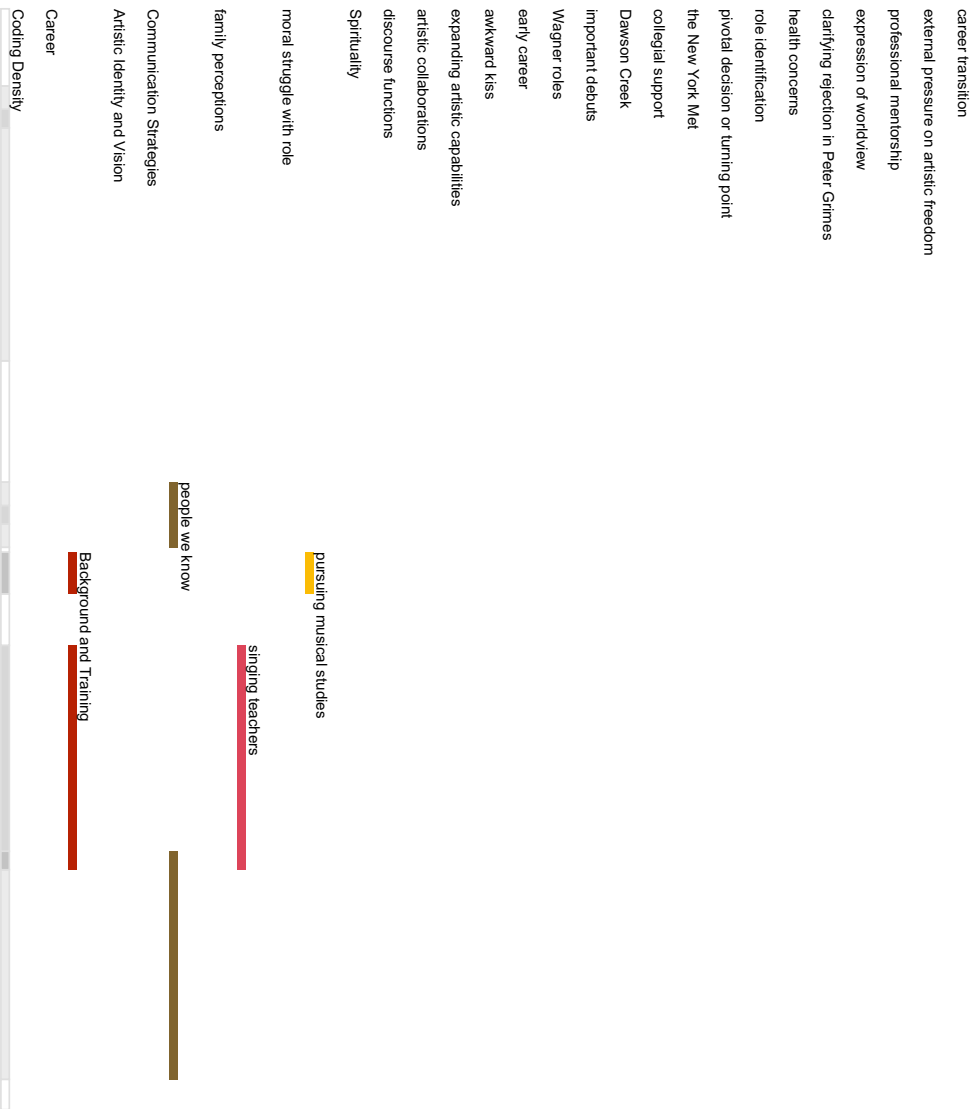
#19 - 00:01:23.680 --> 00:01:24.250
Ben Heppner: Voice.

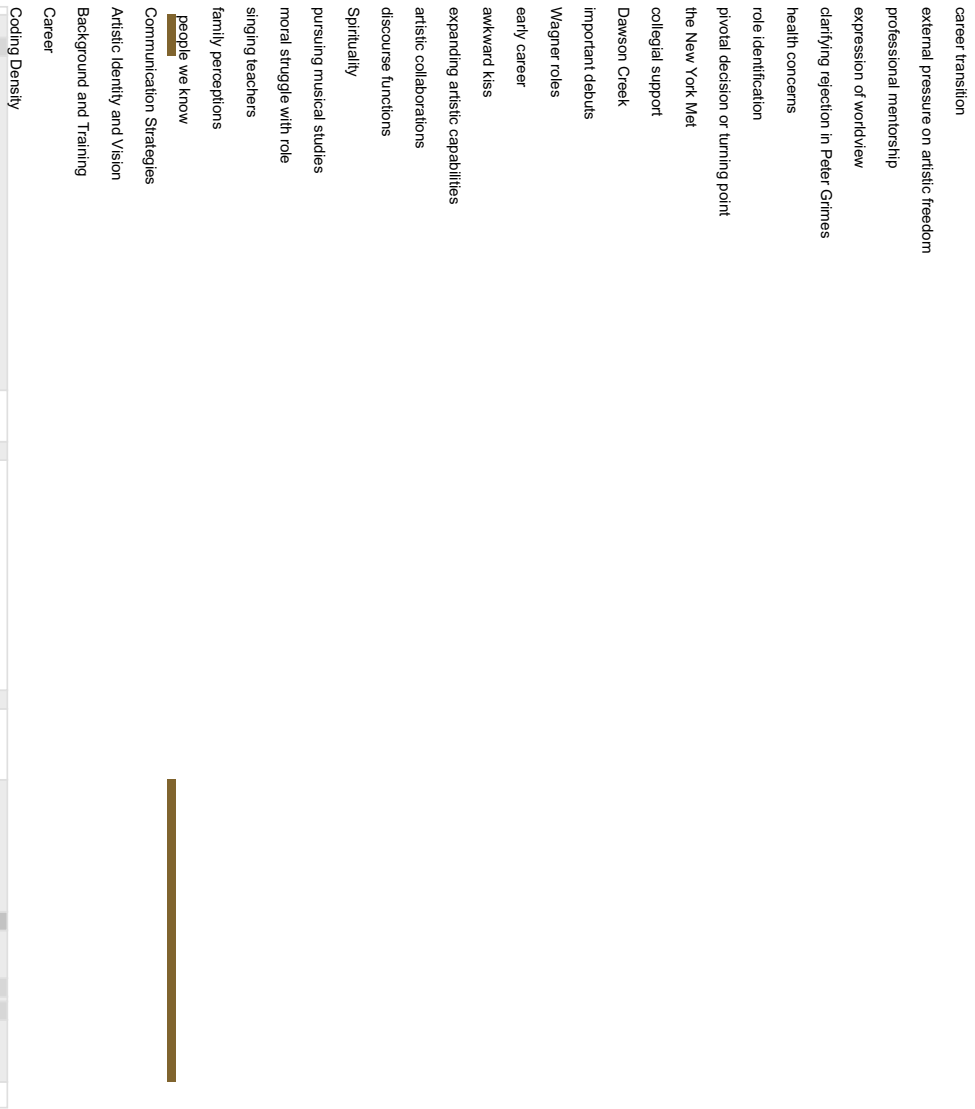
#20 - 00:01:24.250 --> 00:01:28.500
Angelina Van Dyke: I studied at Trinity. I studied with Carolyn Harder and Marvin Regier

#21-22 - 00:01:28.835 --> 00:01:29.170
Ben Heppner: Oh. I don't know, Marvin, but like we know, Carolyn.

#23 - 00:01:32.530 --> 00:01:35.970
Angelina Van Dyke: Yeah. And of course, Ingrid Suderman, who I still...

#24 - 00:01:35.970 --> 00:01:36.400
Ben Heppner: Yeah.





#25-28 - 00:01:36.400 --> 00:01:49.940
Angelina Van Dyke: ...keep in touch with, yeah. And I went on a, on a journey, and I went into English as a second language, and I moved to Japan for a year, and I...

#29 - 00:01:49.970 --> 00:01:51.420
Ben Heppner: Oh! My stars!

#30 - 00:01:51.420 --> 00:01:57.380
Angelina Van Dyke: ...I sang with the Tokyo International Singers, and I, I just joined all kinds of choirs when I was there.

#31 - 00:01:57.380 --> 00:01:59.740
Ben Heppner: Sounds like you can't keep a regular job!

#32-37 - 00:02:00.795 --> 00:02:40.300
Angelina Van Dyke: No, I, I, I, definitely love teaching. But yeah, I, I, let me say, I've always been a contractor. I've actually just had a continuing position at my university at Simon Fraser University, shut down the department in English language and culture, so I'm looking for a new...I'm in transition and major transition, because this has been my, like, anchor job for the last 15 years. When you, when you get the department shut down, it's just like, so...

#38 - 00:02:40.500 --> 00:02:43.159
Ben Heppner: Oh, that's, that's so sad to hear.

#39-42 - 00:02:43.350 --> 00:03:20.120
Angelina Van Dyke: But I'm doing this, MA. I'm so excited. I've been wanting to do this forever, and have just been too busy, you know, publishing papers and linguistics, and all kinds of things like this, which is great. But I was like, "My music!" I have to fight to keep it in my life, otherwise I get, I get tired, and then I don't have the time to do the singing that I do. I, I'm, I manage a group called Augmented Five. We've been together for a year, and we just had our concert last weekend, and it was, I tell you, we, I think we broke through to a different level, so it's kind of exciting.

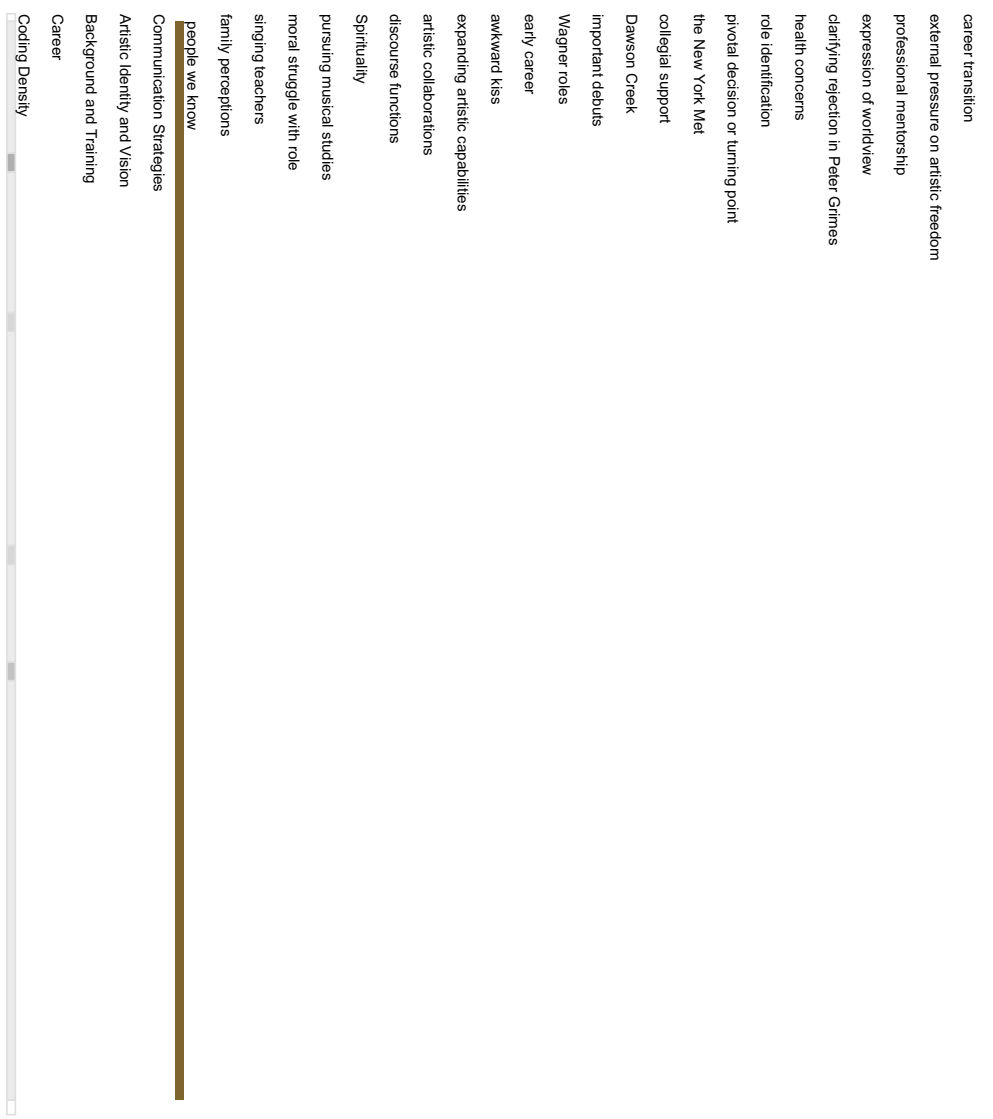
#43 - 00:03:20.160 --> 00:03:23.440
Ben Heppner: I'm just going to one more name. Do you know Eldon McBride?

#44 - 00:03:23.460 --> 00:03:24.660
Angelina Van Dyke: Yes, I do.

#46 - 00:03:26.090 --> 00:03:28.539
Ben Heppner: He worked for me for 11 years.

#47 - 00:03:28.540 --> 00:03:29.630
Angelina Van Dyke: Yes, yeah. And he, he and I have, have worked together a little bit, but not enough. I think I need to like, decide to do something with him at some point and hire him. And yeah.

#50 - 00:03:46.935 --> 00:03:47.340



Ben Heppner: Yeah.

#51 - 00:03:47.340 --> 00:03:47.800

Angelina Van Dyke: Yeah.

#52-53 - 00:03:47.800 --> 00:03:58.149

Ben Heppner: He's, he's a great guy. I think he's trying to develop more of a spiritual director - maybe that's the right word -...

#54 - 00:03:58.280 --> 00:03:58.760

Angelina Van Dyke: Yeah.

#55 - 00:03:58.760 --> 00:04:05.590

Ben Heppner: ...position, I think, and maybe leaving just the fewer, you know, playing the piano accompanying kind of thing.

#56 - 00:04:05.590 --> 00:04:06.270

Angelina Van Dyke: Yeah.

#57 - 00:04:06.562 --> 00:04:10.360

Ben Heppner: But he, you know, he still has to make a living, too. So.

#58-61 - 00:04:10.590 --> 00:04:21.040

Angelina Van Dyke: He does a lot of festival playing. He, he works quite closely with some of my vocal pedagogue, vocal pedagogue friends.

#62 - 00:04:21.140 --> 00:04:30.490

Ben Heppner: He's a really good sight reader, and here's, here's the dirty secret. I don't know if he's told you. He worked 11 years for me, Mr. Heldentenor...

#63 - 00:04:31.080 --> 00:04:31.580

Angelina Van Dyke: Yes...

#64 - 00:04:31.580 --> 00:04:33.879

Ben Heppner: ...and he doesn't really like Wagner!

#65-67 - 00:04:34.230 --> 00:04:41.225

Angelina Van Dyke: Oh! Do you like Wagner?

#68 - 00:04:41.360 --> 00:04:47.190

Ben Heppner: Oh, yeah, I like Wagner, but no, he didn't particularly like Wagner.

#69 - 00:04:48.480 --> 00:04:52.309

Angelina Van Dyke: Well, it is a hard thing to sight read Wagner.

#70 - 00:04:52.610 --> 00:04:55.710

Ben Heppner: Oh, he was! He was pretty good. He could sight read pretty much anything.

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#71 - 00:04:55.710 --> 00:04:56.210
Angelina Van Dyke: Yeah.

#72 - 00:04:56.210 --> 00:05:03.869
Ben Heppner: But on the other the other name, I just, before we get in, we have to get into it pretty soon, I think. How do you know, Martha Jane Howe?

#73-76 - 00:05:03.870 --> 00:06:09.709
Angelina Van Dyke: Well, that's a good story. Oh, well, well, about 2019 I took a course called the certificate in the Sciences of singing and speech through the University of Coimbra, Johan Sundberg, and Sten Törnstrom and Filipa Lã. They were all these people in the voice, sciences, laryngology, and stuff. So, I took this course and guess who was in it – Martha Howe! And so I approached her after the course. I said, “Martha, can we talk about this because we didn't have a good experience in the class.” And so, we had this little bit of a gripe session. And then I said, “I would really love to work with you,” you know, ‘cause I was going through some transitions in midlife with my voice, and I just I wasn't getting my high notes, and I, I needed help. So, Martha, I worked with Martha for about 4 years throughout COVID, and she helped me get to the other side. And so, Martha's very dear, and she know, she told me she knows you, so.

#77 - 00:06:09.950 --> 00:06:12.120
Ben Heppner: Oh, yeah, we know each other very well, actually.

#78 - 00:06:12.120 --> 00:06:12.910
Angelina Van Dyke: Yeah.

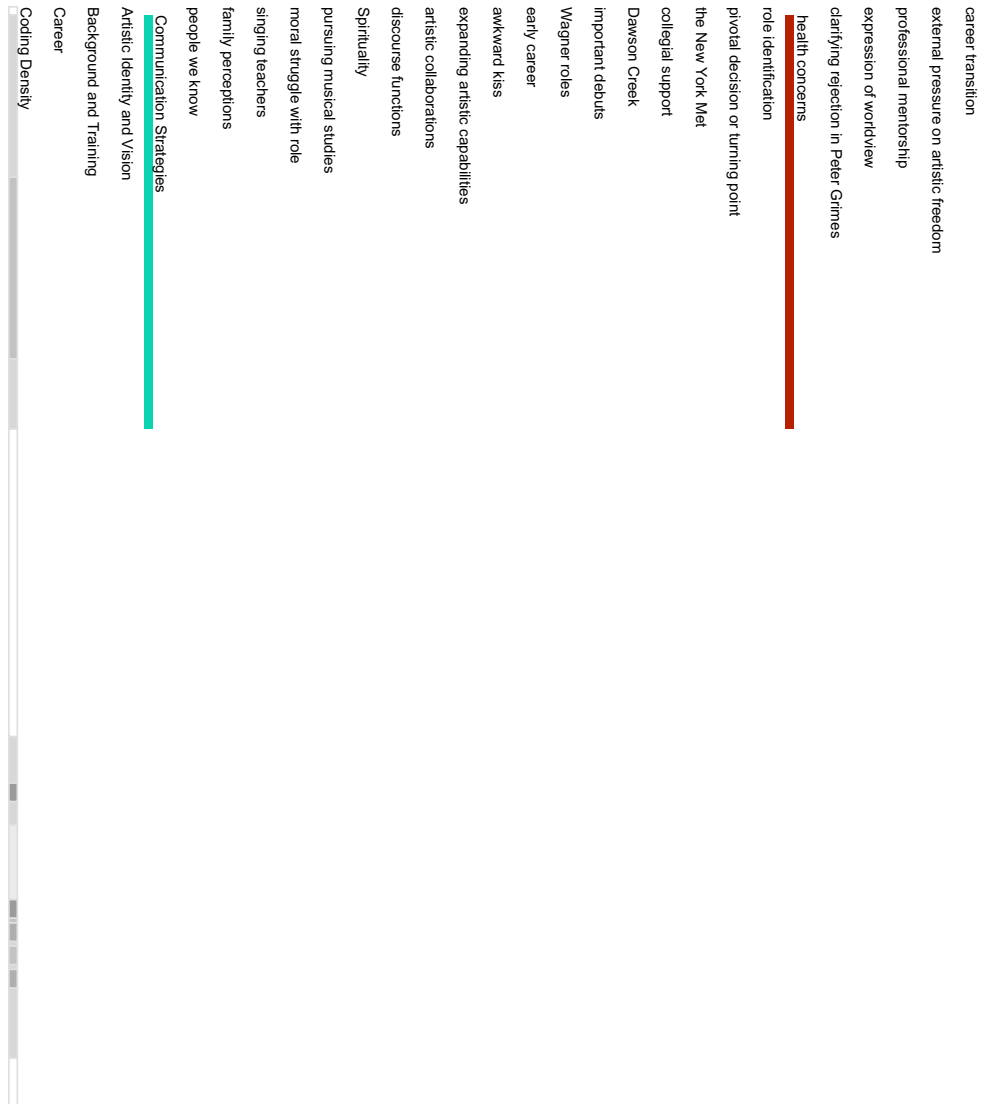
#79 - 00:06:12.910 --> 00:06:16.949
Ben Heppner: And occasionally sort of interact on Facebook or something.

#80-83 - 00:06:17.150 --> 00:06:27.220
Angelina Van Dyke: Yes, yeah. So yeah, she says, “Hi!” I interviewed her about two weeks ago, and yeah.

#84-89 - 00:06:27.220 --> 00:06:54.551
Ben Heppner: Yeah, it's taken me a long time. In fact, if you hear my voice is a little is a little raspy, it's still part of, it seems to be part - I don't know whether I can't figure out whether it's a lack of coordination of diaphragm and breath control, or whether it was because of what I was, when I was in for the gallbladder removal, they take you right under, and they do an intubation.

#90 - 00:06:54.870 --> 00:06:55.560
Angelina Van Dyke: Right.

#91-92 - 00:06:55.860 --> 00:07:01.590
Ben Heppner: And I don't know whether that sort of caused the, the issue with my voice. So.



#93 - 00:07:02.050 --> 00:07:03.140
Angelina Van Dyke: Hmm.

#94 - 00:07:03.820 --> 00:07:04.500
Ben Heppner: That's...

#95 - 00:07:04.680 --> 00:07:09.529
Angelina Van Dyke: So, are you, are you getting your voice, like, do you do a lot of singing on your own?

#96 - 00:07:09.530 --> 00:07:11.370
Ben Heppner: No, I don't sing at all.

#97 - 00:07:11.370 --> 00:07:12.400
Angelina Van Dyke: Oh!

#98 - 00:07:12.800 --> 00:07:17.340
Ben Heppner: Yeah. So just speaking, is, is where, where I feel it.

#99 - 00:07:17.340 --> 00:07:18.810
Angelina Van Dyke: Yes, yes.

#100 - 00:07:18.810 --> 00:07:19.180
Ben Heppner: But, uh...

#101 - 00:07:19.920 --> 00:07:20.640
Angelina Van Dyke: Yeah.

#102 - 00:07:21.960 --> 00:07:22.820
Angelina Van Dyke: Wow, so...

#103-109 - 00:07:22.820 --> 00:07:46.320
Ben Heppner: Anyway, I have no idea what you're you know, what I'm possibly going to say, you you're probably way ahead of me, and I'm, uh, I don't know that I have a particularly big, you know, a broad sort of a spiritualized kind of a framework for my career. But we'll I'll just trust that you can take me through it!

#110-112 - 00:07:46.380 --> 00:08:19.993
Angelina Van Dyke: Okay! Well, just a brief, uh...you've already understood that the, the terminology, worldview and spirituality, uh, the, in terms of in the participant information sheet, how they're being defined, right? So, worldview is this kind of overarching general theory of how, how life works, how the world works and provides purpose and meaning. So it's a philosophical framework, and then the spirituality is the expression of that, uhm..

#113 - 00:08:20.000 --> 00:08:20.600
Ben Heppner: Hmm.



#114-121 - 00:08:20.600 --> 00:09:10.080

Angelina Van Dyke: ...in a kind of a more subjective, personalized way, which is where, what music expresses... often, and through the intention of the performer in roles, or just in, in projecting the text. Uhm, so, the this, we'll start with some background about your early singing years, and then transition into how your career started, and then in your motivated, how you were motivated to continue, both in an internal sense and an external sense. And then, uh, we'll kind of rounded off with, your in, in hindsight. How you perceive how things happened for you in your career.

#122 - 00:09:10.250 --> 00:09:12.360

Ben Heppner: Alright. I can make some stuff up! [both laughing]

#123 - 00:09:17.250 --> 00:09:25.350

Angelina Van Dyke: Okay! So, uh, the first question is really easy. When do you first remember singing in front of an audience? And how.

#124 - 00:09:25.350 --> 00:09:29.462

Ben Heppner: Oh, oh, yeah, yeah, this is so...

#125-127 - 00:09:30.730 --> 00:09:37.758

Ben Heppner: Uhm, I was born in, well, in what's called... if you know where this is. Murrayville?

#128-129 - 00:09:37.760 --> 00:09:40.360

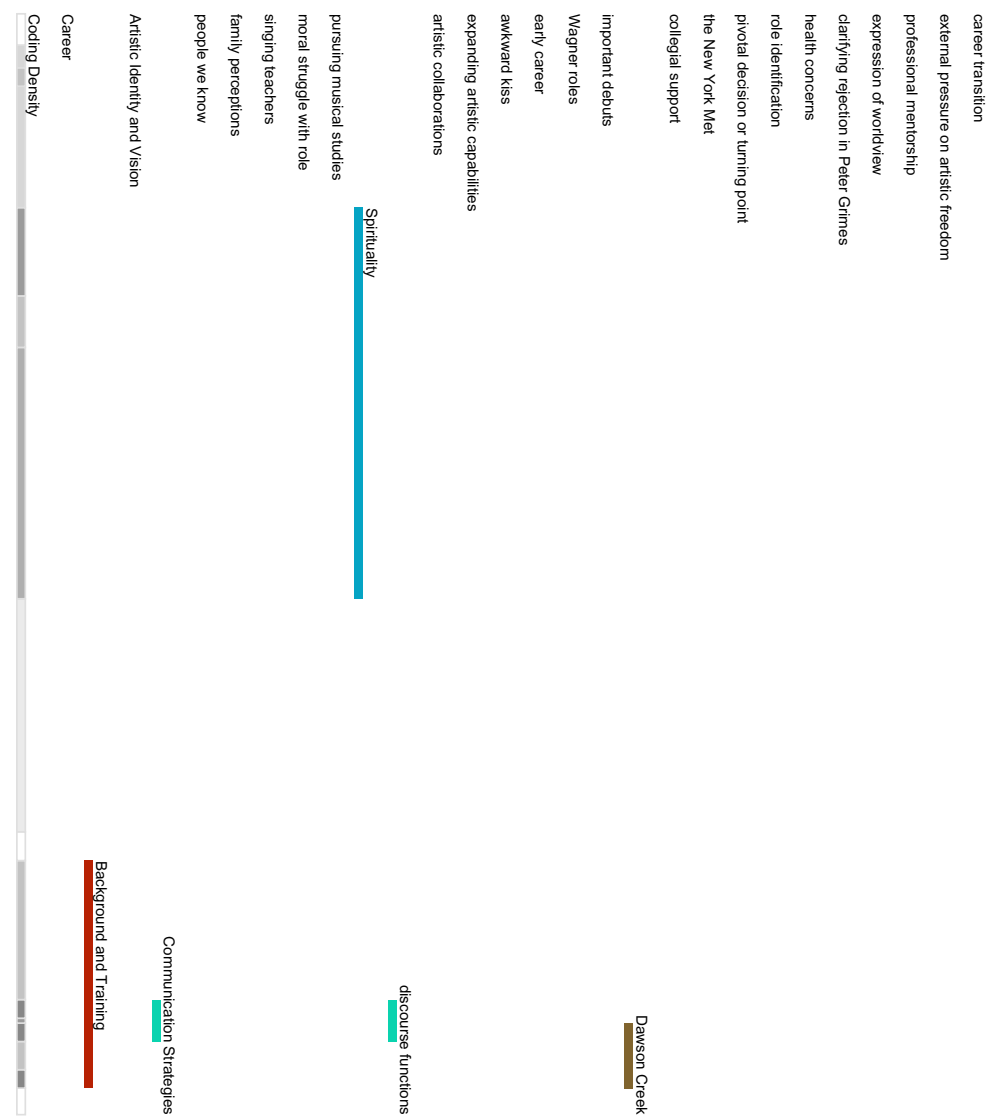
Angelina Van Dyke: Yes, that's in Langley

#130-159 - 00:09:40.420 --> 00:11:50.430

Ben Heppner: I was born in the Murrayville, in the Murrayville, the Langley General Hospital, and it on my birth certificate. It says Murrayville. Uhm, but, ah, my family was just a family of singers, just recreational singers. And we moved up to the Peace River country, uhm, when I was two and a half. And we were really on a, was of a very remote kind of a farm kind of homestead-type situation, and the church that we went to was actually, although, we're, we're Mennonite from background, this closest church was a Pentecostal church. I think it was called the Flat Rock Pentecostal Church. And somewhere along the line they asked my family to sing, you know the special music, on a Sunday. And so, off my family went, and they started practicing at home and of course, naturally, at age 3, 3 and a half, I, I sang along. And so then, when it came to going up to perform on the, on the platform that, that following Sunday my brothers and sisters and Mom, who probably played the piano, they went up front, and I assumed I would go too, because I'd practiced with them, for Heaven's sake! And but no, they made me stay with Dad in the pew. But that didn't stop me! So, I stood up on the pew and I let her have it, along with my family. So that was the first time that, I like, I have. I have vague memories of that, because I was about 3 years old, so that's my first live performing in public.

#160 - 00:11:50.480 --> 00:11:51.565

Angelina Van Dyke: Fantastic! So, did your mom try to stop you from belling out there on the pew?



#162 - 00:11:59.350 --> 00:12:01.599
Ben Heppner: I think, I think my dad did.

#163 - 00:12:01.600 --> 00:12:02.570
Angelina Van Dyke: Oh!

#164-169 - 00:12:02.860 --> 00:12:28.009
Ben Heppner: Because I was with him, and she was out there. I'm guessing she was playing the piano. She never, she never really...she couldn't really read notes, although a little bit. but she could play by ear, and, and my, probably 3 sisters and one brother were up there singing as well. So it was, just singing was just a natural thing for all of us.

#170 - 00:12:28.020 --> 00:12:35.189
Angelina Van Dyke: Right. It's like breathing. I'm, I'm told that Mennonites and singing is like breathing.

#171 - 00:12:35.750 --> 00:12:36.790
Ben Heppner: Yes. Yeah.

#172 - 00:12:36.790 --> 00:12:37.360
Angelina Van Dyke: Yeah.

#173 - 00:12:38.320 --> 00:12:42.580
Ben Heppner: Yeah, it's, it's like, an Anabaptist to Welsh people.

#174 - 00:12:45.760 --> 00:12:51.089
Angelina Van Dyke: So, this is what you're, you started off. You were the youngest in your family?

#175-178 - 00:12:51.500 --> 00:12:57.681
Ben Heppner: Yeah, yeah, there's, there's two parts. I have some... I have 3 half-sisters and a half-brother. They're, they're all gone now. And then I have three full sisters and a full brother. And those, you know, we were raised together. the half, half siblings were gone already, by the time I showed up.

#179-182 - 00:13:11.100 --> 00:13:30.010
Angelina Van Dyke: Oh! Wow! OK, Fantastic! So, did you have an ideal audience for yourself as you were growing up when you were singing? It was just the family and the community that you were in?

#183-193 - 00:13:30.030 --> 00:14:22.419
Ben Heppner: Yeah, mostly family I can remember in. So we, we eventually...after, after I burned our house down [laughing] - true story - we moved, and just singing continued on, but we moved into Dawson Creek, a small city in Northern British Columbia. And people often confuse it with Dawson city, but it's Dawson Creek. And went to church at a Christian and Missionary

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Alliance Church, and singing was a thing. So, I joined the junior choir, and that went pretty well. I remember having a little solo in the, what's the, *The Holy City*, if you remember that one?

#194 - 00:14:22.640 --> 00:14:23.570

Angelina Van Dyke: Yes.

#195-210 - 00:14:24.101 --> 00:15:49.210

Ben Heppner: And I sang in *The Holy City*. But uh, one of the, the hallmarks of that was, I stood there with my hands shoved very deep in my pockets, and kind of, automaton kind of look in my eyes, and I think I did okay, but it was pretty funny watching me terrified. And then eventually they would give me opportunities to sing solo at church and I, I got nervous. I got really nervous. And so I would sing, and the, the - as I would sing, the larynx all of a sudden would sort of just jam up against my uvula. (demonstrates) And, and it was so embarrassing, but they would keep putting me back. And I think my mother said, "Okay, here's a deal. Don't look at anybody. Find a spot on the back wall and sing to the thermostat." And eventually I got through. It was, I think it was painful, was painful for me. It was certainly painful for the congregation! But eventually I got over that, and then pretty soon singing became a big deal, particularly...

#211 - 00:15:49.280 --> 00:15:49.629

Angelina Van Dyke: Uhhm, so you got over all that...

#212-215 - 00:15:49.630 --> 00:16:15.210

Ben Heppner: ...press through, through... It took a while, but I, you know, got over that that nervous tick and kept singing. And then eventually through youth group - and I became like a song leader - and I would, you know I would do the lead shout outs for, you know, that, that spiritual "Amen".

#216 - 00:16:15.270 --> 00:16:16.090

Angelina Van Dyke: Yeah, yeah.

#217 - 00:16:17.110 --> 00:16:23.699

Ben Heppner: And that would do that, and just other things. And I'll pretty soon, by the time I was in high school I was pretty well-known as the soloist around town.

#219-222 - 00:16:27.290 --> 00:16:41.750

Angelina Van Dyke: And this is in Dawson Creek? [ben: Uhmhm] That is that is the trial by fire in the right kind of cauldron, I would say.

#223-225 - 00:16:41.860 --> 00:16:57.290

Ben Heppner: Yeah! And it's interesting that the congregation has reminded me on numerous occasions what a pain it was to listen to me.[laughing]

#226 - 00:16:57.334 --> 00:16:59.520

Angelina Van Dyke: Do you still go back there?

#227 - 00:17:00.380 --> 00:17:04.040

Ben Heppner: No, although I do have a street named after myself...

#228 - 00:17:04.040 --> 00:17:04.680

Angelina Van Dyke: Okay.

#229-247 - 00:17:04.680 --> 00:18:41.990

Ben Heppner: ...in Dawson Creek. It's called Ben Heppner Way. I have a, a copy, a duplicate copy on my back garden fence. And it runs. If I'm not mistaken, East-West., one block long between the, I think it's fire and police station. And so, interestingly, I asked, "Why that block?" Because the police and the, and the fire department - because of the fire that I had started, although that was too far away for anybody to get to - the, the fire and police kind of figured into my, my adult adolescence life. And they said, "Oh, it was because it didn't have a name." It was like, you know, 13A or some designation like that. And, I but they said, "Oh, it's because it didn't have a name, and so we put it up." and I said, "Well, you know what they do in the rest of the world," I said, "in like New York. What they do is they'll get like a brown street sign, and they'll put up like, you know, Robert de Niro Honourary, and they'll put it below whatever street they put it on", and so, "Oh, we never thought about that!" So, I have, but I have a little a street sign, which is so - I, I feel like I've been redeemed in Dawson Creek.

#248-250 - 00:18:42.000 --> 00:18:59.170

Angelina Van Dyke: That's, that's fantastic! What a story! Thanks for sharing that! Did you also start your singing, like a singing teacher? Did you have a singing teacher in Dawson Creek or describe your first singing teacher - anything you remember about him or her?

#251-253 - 00:18:59.230 --> 00:19:13.619

Ben Heppner: Well, I didn't have a singing teacher in Dawson Creek, but there was from the local, the Canadian Bible College in Regina, Saskatchewan.

#254 - 00:19:13.620 --> 00:19:14.009

Angelina Van Dyke: UhHm.

#255-280 - 00:19:14.680 --> 00:21:24.019

Ben Heppner: It was a guy whom you might know, by the name of Mel Bowker [chuckle]. And uhm, he, and he was, you know, the pianist to...and Richard and Joan Brust, BRUST. They were the singing, singing teachers in, in, in the CBC the Canadian Bible College. And so, after I graduated, I graduated high school I went there for a year. And so, I started with Richard Brust for a year, and the only thing I learned that year were the arias from the *Messiah*, I think, in terms of classical repertoire. I don't remember any Schubert or, but I, I may have. I, I just don't happen to remember it. So that's where I started. And then I was thinking of taking a year out to sort of figure out my head, and where I was gonna go ...went back to Dawson Creek for the summer after Bible College, and late in the summer, all of a sudden I realized, "I can't stay here for a year. I just can't stay. There are just too many pressures on me for various reasons." And, so I decided that I would go to University – the University of British Columbia and I had applied to the University the year before. So, I phoned them up. I was working, I was working in a glass shop, You know, we did everything from storefronts to, you know, picture windows in a house or,

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or car windshields, and I was... I was sanding off a big, big sheet of glass, you know 4 x 8, and it cracked. And it ripped my hand. It's - you can sort of see it there - It's, it's...

#281- 00:21:24.020 --> 00:21:26.230

Angelina Van Dyke: Oh, wow! Yeah!

#282-323 - 00:21:26.480 --> 00:24:18.273

Ben Heppner: And it was, it was bad. It was at noon hour. Nobody else was in the sh[op] - I was just finishing up a couple of things that needed to be done by the afternoon. And so I just grab any old, dirty old rag and cut off, you know the blood. And I went to the phone and I phoned UBC and said, "How do I get in?" And they said, "Well, first you have to apply for the university." And I said, "Well, I did that last year." They said, "Okay, that's still valid. And so, you have to..." This was Monday. I remember this, and on Wednesday, they said, "You have to be here Wednesday to audition." So, I went to university and I sang two or whatever of my *Messiah* numbers, and 'lo and behold', I got in. So that's when I started, and I started. My, my first teacher in university was [French Tickner](#). You may know that name from UBC. He's, he's gone now. And I was with him for four years. I had a couple of master classes while I was there with, like the NATS, the National Association of Teachers of Singing, and... and then, the next place, I moved to Montreal after UBC. And studied with [Jan Simons](#) there, and I had to pick up a course to complete my degree, which I did was French course. And so yeah, and then so, then I haven't had that many teachers. After Jan Simons I picked up a little bit of time in doing.... I was, I call myself, an "outpatient" at the Eastman School of Music, and I studied with [John Maloy](#), who really helped me figure out how to access a high, my high range. 'Cause I could sing "Vo amics" [?] for days, but I, I, I couldn't, I couldn't sort of legitimize the sound. Or it was sort of a falsetto version, just to reinforce falsetto. And I studied with Mary Morrison, whom you may know by reputation in Toronto. And then eventually, long story longer, I stayed with Bill Neill, William Neill, and his wife Dixie, who was an amazing coach! And, uh, that's who I finished my studies with.

#324 - 00:24:18.280 --> 00:24:22.510

Angelina Van Dyke: Wow is, is William Neill still coaching or...?

#325-328 - 00:24:23.328 --> 00:24:48.380

Ben Heppner: He still teaches. Well, maybe he lives in Florida now. He has. He has a, one son, one married son with a grandchi[lid], one grandson, and so he wants to stay close, so that he lives there. I don't know how much teaching he's doing. He's, he's like 15 years older than me, so he's in his early eighties now, so.

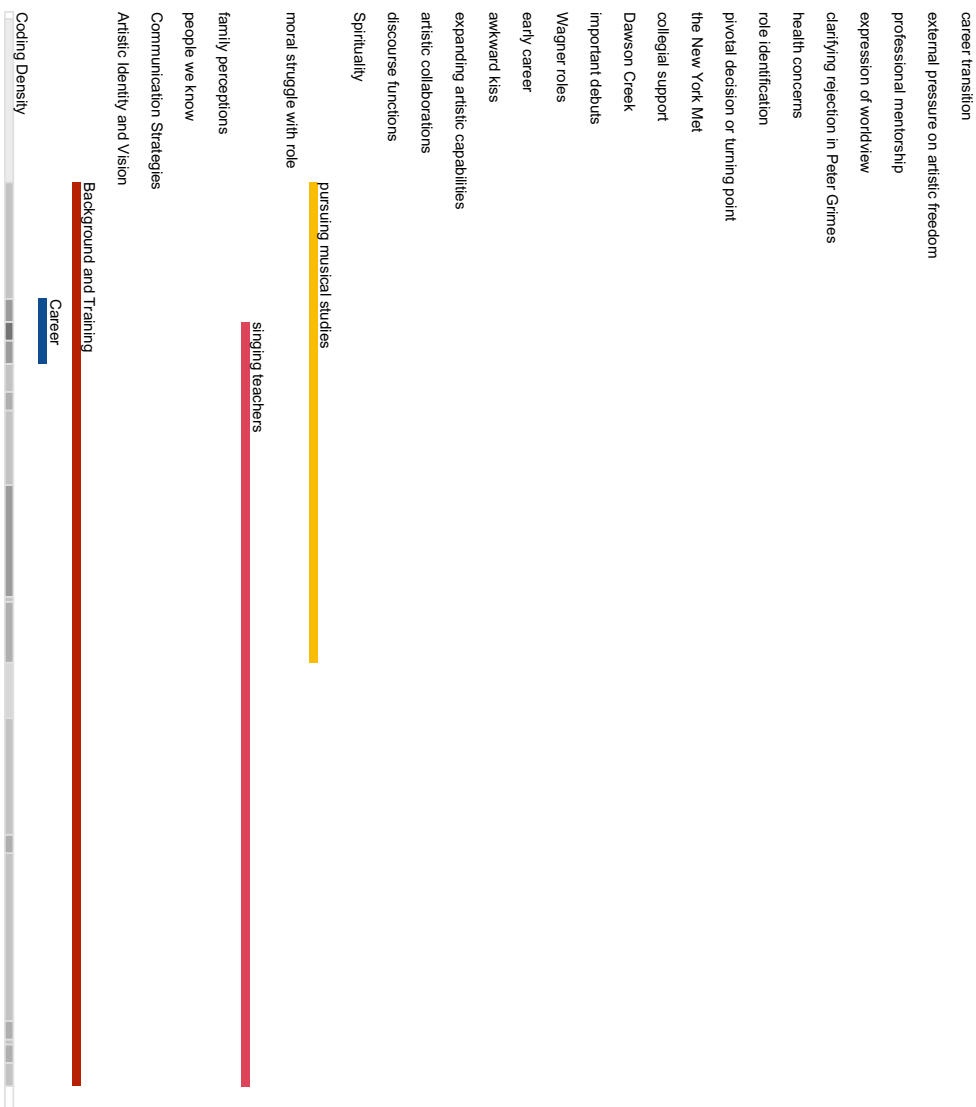
#329

00:24:48.495 --> 00:24:49.250

Angelina Van Dyke: Wow!

#330-241 - 00:24:49.250 --> 00:26:02.380

Ben Heppner: And his wife Dixie died. Hmm! Can't remember exactly how many years ago... twelve, maybe? She was very instrumental in my career. When I coach with her - I can remember going in - I would book two-hour sessions, and because I felt that it was more beneficial than just



one hour. So, the first, you know, few minutes, it takes a minute, it takes 10-15 minutes to settle in, and then you'd get a good solid hour, pretty much of really incredible singing and coaching for - so, you're an hour and 15 into two hours, and then after that it was a bit of diminishing returns. And when I was finished, I would go out the door and sit down immediately 'cause I was exhausted! Because she put my fingers in the fire. She was the most loving, wonderful coach, but she demanded from me in a way that, in a way that gave me a career.

#342-344 - 00:26:02.540 --> 00:26:16.600

Angelina Van Dyke: [nodding] Wow! So, did you start with the Neills before your career? Or just as you were launching it?

#345 - 00:26:16.610 --> 00:26:23.940

Ben Heppner: Well, when I was in opera school, I, I was in office school, the University of Toronto in '81- '82, and while I was there, I did some, some small... I was studying with Mary Morrison, and at the same time John Maloy. She was aware of that, I, that I was doing both. I had a bit of exposure, and then I was hired into the Canadian Opera Company ensemble. So I had that, already two years-worth of that in my, under my belt before I met the Neills.

#352- 00:26:52.710 --> 00:26:53.110

Angelina Van Dyke: Okay!

#353-360 - 00:26:53.566 --> 00:27:23.420

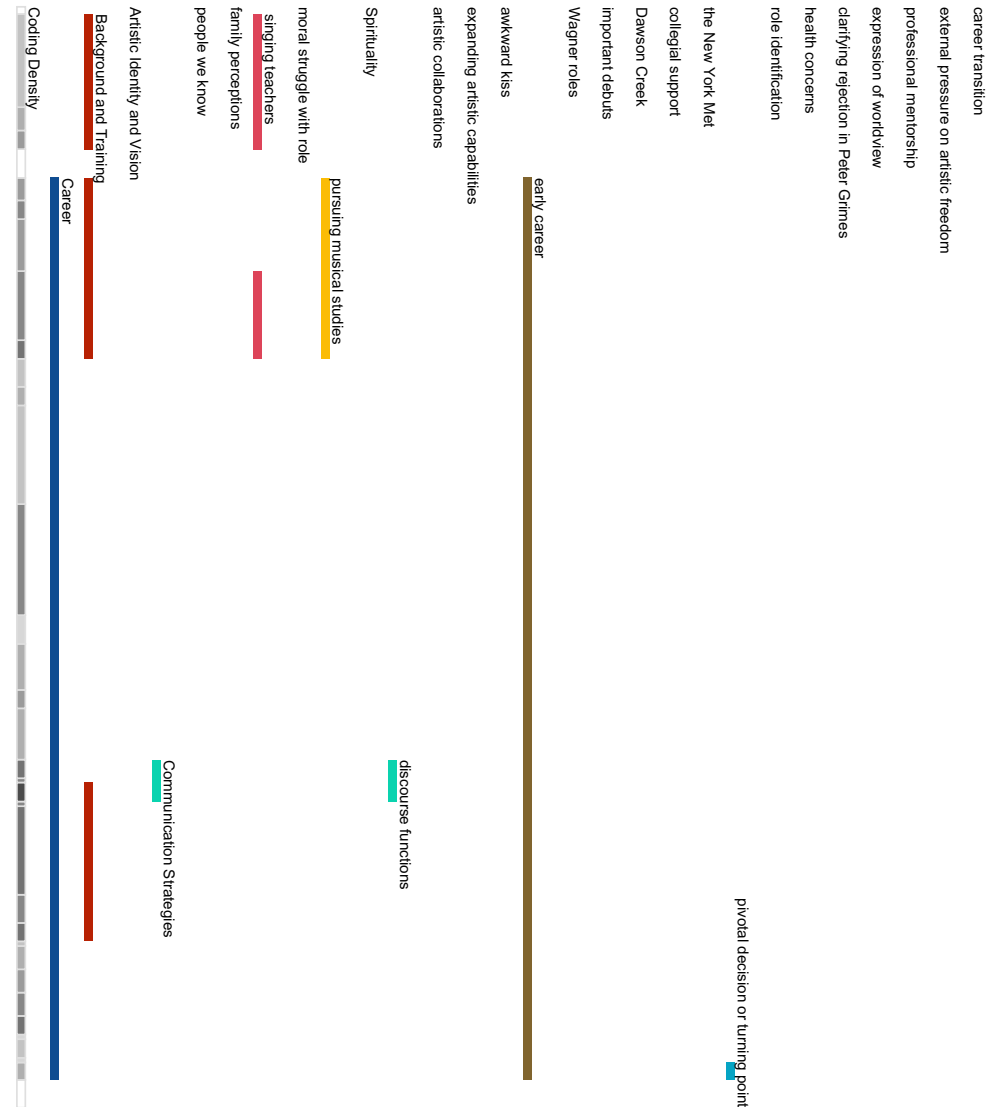
Ben Heppner: And so I yeah, I had that little bit of start. I mean, it was being paid. Rather than going to opera school I took the, I took the ensemble job. And because I was already married, had a child, and it was...I was, was, I gonna pay to learn or get paid to learn! It was a fairly easy choice; it was very pragmatic.

#361-363 - 00:27:23.500 --> 00:27:36.130

Angelina Van Dyke: Yeah, absolutely! So, at this point you started to 'own your voice' and see that you had career potential.

#364-400 - 00:27:36.170 --> 00:30:02.550

Ben Heppner: Yeah! That moment – Sorry, this is sort of jumping all over the place - that happened in 1979, after my year in Mon[treal], my first year in Montreal. I applied for the Canadian Broadcasting Corporation talent festival. And against all reason I won the whole damn thing - best performer, best voice, in the best, in the category of voice, and also in the overall category of performer. And it was that one thing that finally switched my mind into saying, "Hey, maybe I can make a living at this." And so that's what, what I did when I went to opera school in, in '81, '82 in Toronto. That's why I was, it was sort of trying to give myself more tools to make a living with. And because it wasn't gonna happen just singing oratorio and art song. It was gonna happen if you were a more well-known opera singer. And then I got hired into the ensemble. And following the ensemble after two years there was a bit of - there were like three years of what I call my 'desert years' okay, and that has, I was kind of... I felt I was delt a dirty blow by the head of the Canadian Opera Company, and I kind of ran away from the career, for like three years. And I could, if I, if I think about, I should be able to come up with when this is...maybe, Chris[tmas] between Christmas and New Year's of '86. Uhm, Karen and I were, were at, at our



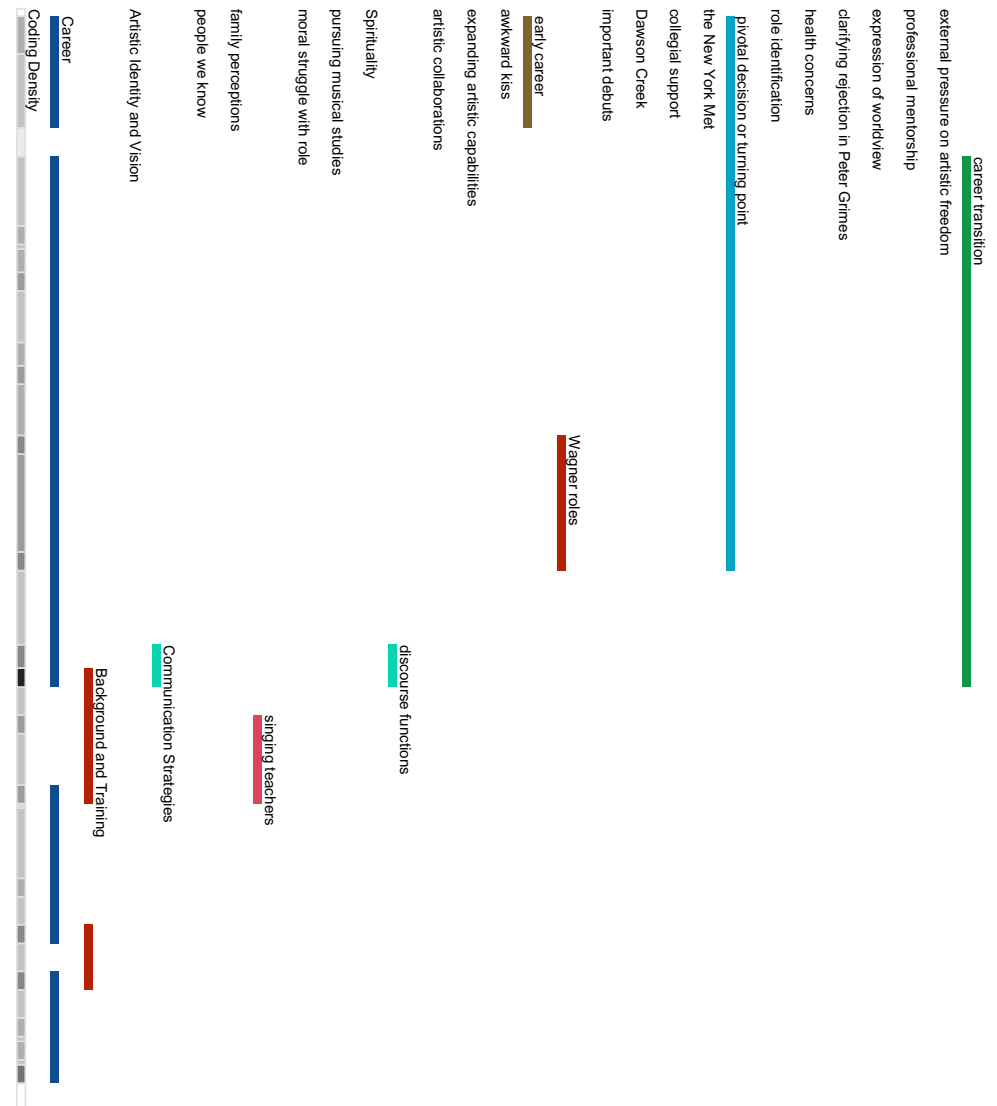
dining room table. The radio was on, we're doing a jigsaw puzzle, but we're talking about our life.

#401 - 00:30:02.610 --> 00:30:03.050

Angelina Van Dyke: Umhhmm.

#402-520 - 00:30:03.050 --> 00:37:57.040

Ben Heppner: And trying to figure out like, what's next. We sort of felt the church job we were at had ran had sort of met - run its course, and we either needed to recommit to another cycle, which we thought was three years, or do something else. And so, we decided to do something else, and so Karen asked me if it was, uhm, what she thought I would do, and I said, "Well, I think it's singing." But I said, "I, I don't necessarily feel I'm gonna have a first-line career," you know, as an, as a, as an A singer in A houses. But like, I, but there's also [comprimario](#) singers where you can do, do the comprimario role, character roles in, and but I wanted to do them in big houses. I didn't want to be, you know, Podunk, Iowa, and just trying to eke out a living because I was, at this point I was already...I had three children! The third, I think, had been born, yeah, was about a year old. So - or the other thing was to be in a chorus - but I didn't want it to be just any chorus. I wanted it to be the Met, or Vienna, or Covent Garden or Paris, uhm, you know, a full time, full-time job. And around somewhere in this, and we're doing our jigsaw puzzle, start paying attention to what's on the radio. Turns out it was John Vickers singing Tristan. [Angelina – laughs]. And I didn't maybe realize if there was even any, uhm, you know, potential connection at that point, it was just kind of like, "Oh, cool! That's John Vickers." And it turns out, you know, it was Tristan. It was, you know, the sort of my, my forebear in the Canadian heldentenors. And uh, yeah, so things moved forward from there. So, we quit the job, and I did the stupidest thing which I would never, ever recommend to another singer to do. Because we had purchased a house, I had, I had a little bit of end of the arm... our value, our property value had increased. I basically took out a second mortgage against the house. So, I know that that year of '87-'88, I lost a minimum of \$25,000. So, uh, folks, if you're listening, don't do that, that's really dumb! But it worked, it worked! So, I won the Metropolitan Opera in April, I think it was April of '88 - it might have been March, but it was March-April of '88. And that's when the wheels started really turning in a way that had never happened before. So, with, with Bill Neill and Dixie - he was a heldentenor. He knew all of my rep and, and useful, and Dixie knew it all, I mean she could practically play it from memory, a lot of it. And, so then choosing the repertoire for competitions and things like that, they were able to guide me. And uhm, after I won the Met things just started tumbling forward, and it just... My first international gig, more or less, my first international gig was Melbourne, Australia, *Bacchus in Ariadne auf Naxos*. I took my whole family because it was this our summer, mid-season for them. And, and then the next thing, I think, was Chicago. I did a small role in *Tannhäuser*, uh, and then Philadelphia, where I did the Prince in *Rusalka*, the only opera I ever did in the University, so I knew the music, although I didn't know it in Czech. And then, and then after the New Year, so now into 1989, I got to fulfill the, uh...I won a competition that was part, part of the Met. It was added to the Met, was the Birgit Nilsson prize. And that was in Stockholm in '89, in the early part of the year. And then things really started heating up in Europe. They started hearing about me, and I started getting, uhm, calls to come sing, you know, "Come, audition for me here, and sing for me there," and all that kind of stuff, and I had... I have one. This might be kind of interesting it might fit into a, maybe a worldview, maybe even spirituality. [Angelina – yup!] I was called to sing in



Amsterdam, which I did, and that went really well. And then I got a call to sing at La Scala, and I said, “Well, when is the audition?” and hey said, “Well, it's whatever date.” And I said, “No, I can't go to La Scala.” “Why not?” I said, “I promised my kids that I would be home on that day, and I am going to be home on that day!” And, uh, that's...I think, that established a good precedent for me, because it was very important. I eventually ended up auditioning for the conductor, who was going to do this production of *Meistersinger* at the Met, at the, at La Scala, Wolfgang Sawallisch, but I ended up doing it in San Francisco. The, the date, well, it would have been '89, I guess. And then once La Scala came along, and I and I debuted as Walter at La Scala, things just started turning. They hired me to be, to cover in Covent Garden right after that. That was very fortuitous because I got, uhm, out of the six performances I sang two and two-thirds, of the opera, including, uh, the broadcast. And then by that, by that point things, things were now moving forward, and it just kind of, things just followed. I didn't have to really audition anymore, maybe one or two times. But things were just moving!

#516-521 - 00:37:57.160 --> 00:38:18.110

Angelina Van Dyke: Uhum. Wow! So, at this point your personal autonomy and competence and enjoyment in relating to the industry had sort of come to a point where you were comfortable.

#522-523 - 00:38:18.120 --> 00:38:24.040

Ben Heppner: Uhm, yes. But I would say, and I, I mentioned earlier my desert years.

#524 - 00:38:24.050 --> 00:38:24.890

Angelina Van Dyke: Yes!

#525-533 - 00:38:25.300 --> 00:38:53.159

Ben Heppner: And I consider those to be, maybe the most important years of my career, when I didn't even have one! I had we had a church job, but I think in those three years I matured, certainly vocally. That was an important part.

#534

00:38:53.170 --> 00:38:53.790

Angelina Van Dyke: Uhhum

#535

00:38:53.790 --> 00:38:56.439

Ben Heppner: I matured certainly vocally. That was an important part.

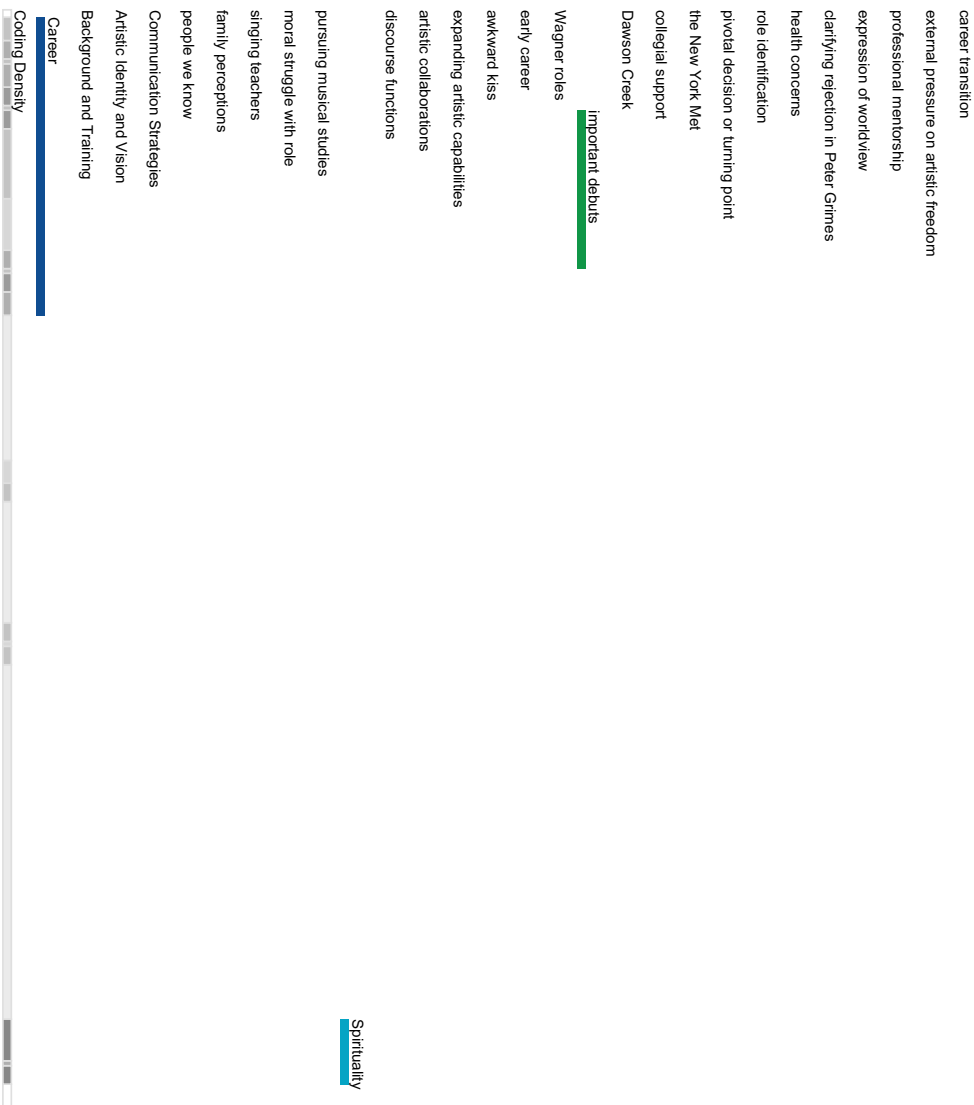
#536

00:38:56.470 --> 00:38:57.100

Angelina Van Dyke: Hmm.

#537-550 - 00:38:57.549 --> 00:40:01.649

Ben Heppner: I matured emotionally [Angelina – umhm] And I would say I, I matured spiritually, so that when the when the actual moment finally arrived, me singing at La Scala, and, and then the whole, the whole mechan... career mechanisms getting into gear. Uh, I think that



kept me safe from, you know, this, this equilibrium that is...that one needs in the career. I felt that that was part of those desert years. I think of the children of Israel in the desert, of course, is what I'm referring to. And they needed to learn a few lessons, right, before they were allowed into the Promised Land. And I know this is a super, you know, sledgehammer kind of example. But I kind of felt that that's what happened to me in those three years. Is that I, I needed, I needed to learn stuff.

#551-557 - 00:40:01.740 --> 00:40:32.560

Angelina Van Dyke: Yeah. Yeah! That is, that is amazing! Thanks for sharing that. Uhm, so, this does get into a little bit of worldview. How do you perceive the significance of your worldview and beliefs about singing and life on your overall motivation to pursue the career? Obviously, these external things were happening, but it was almost like the internal, was ready for the external calls.

#558-574 - 00:40:32.670 --> 00:41:58.420

Ben Heppner: Yeah, the, the singing is, was so much part of my life. You know, from singing, doing the dishes at home, or even driving in the car. I was just singing at, you know the, the Cherry Point Pentecostal Church, and then in Dawson Creek. Singing was so ingrained, and it was, I think we all remember that quote, it's attributed to, uhm, Eric Liddle, uh, of the *Chariots of Fire*. Apparently, it isn't really his quote. It was put into his mouth by the, the screenwriter. But it's you know, "God made me to sing," and I mean I going to misquote him, of course, uhm, "God made me to sing, and when I sing, I feel his pleasure." And that's, that's what kept me. I loved the feeling of singing. I didn't care about the accolades, about the applause, if as it were. I was, just loved singing! And that's what propelled me forward. That, and I had three little ones who needed to go to school and be fed, and a mortgage to pay, etc.

#575 - 00:41:58.670 --> 00:42:03.130

Angelina Van Dyke: Yes, that's uh...That's a big motivator, too, for sure! [laughing]

#576-579 - 00:42:03.130 --> 00:42:17.080

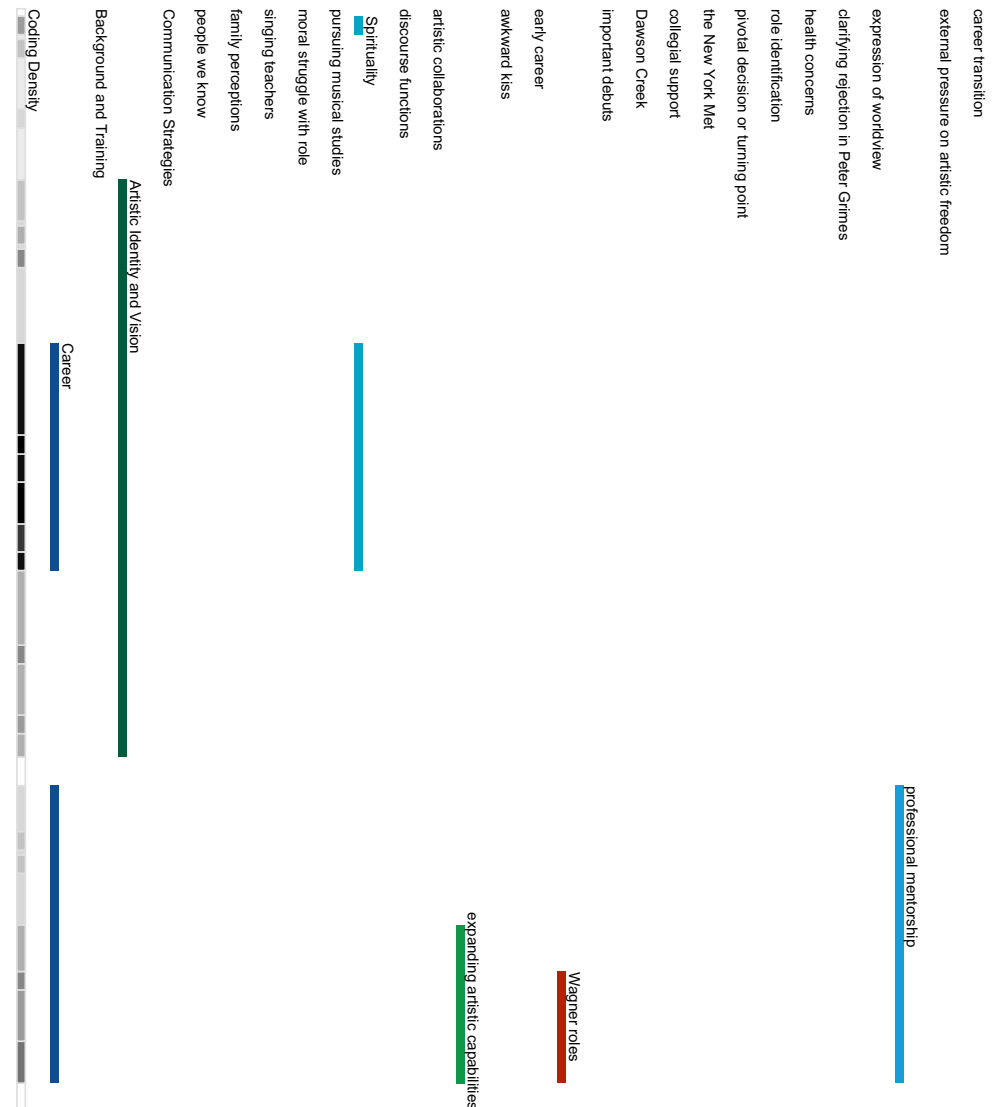
Ben Heppner: I know it's, I know it doesn't sound very artistic, but, believe me, one foot in front of another is, has its - carries its own creativity.

#580-584 - 00:42:17.270 --> 00:42:36.159

Angelina Van Dyke: Uhhumm. Now, you mentioned the Neills, and how they gave you that repertoire and that coaching. Uhm, do you think their... the significance of their guidance really helped, sort of pave the career forward?

#585-609 - 00:42:36.660 --> 00:44:15.747

Ben Heppner: Oh, without a doubt! Uhm, I ended up very quickly being put into, into performing situations that were, quite frankly, beyond me. For example, after I did *Ariadne* in Melbourne that was '89, no, '88. '89, I believe - well, '89 was in Seattle with *Meistersinger*. And it...but I started to be paired, paired with these people who had the experience. They knew what the heck was going on. They knew how to pace a Wagner opera that's five-and-a-half-hours long, or to be... Then I ended up in La Scala with the biggest Wagner casts of the age, Bernd Weikl, and Herman Prey! Uhm, my, my female co-star was Nancy Gustafson. She was more or



less at the same point in my career. But it was all of a sudden, I'm, I'm working at a whole different level. And it was Bill and Dixie who prepared me for that level and said, "Okay, here's, here's how you have to think. Here's how you have to save, plan, strategize."

#610 - 00:44:15.870 --> 00:44:16.270
Angelina Van Dyke: Hmm.

#611-647 - 00:44:16.270 --> 00:46:59.779
Ben Heppner: Because five-and-a-half-hour opera...you don't sing for the whole time, but *Meistersinger* is certainly over an hour of singing, and you have to know how to pace yourself. And so, they were very instrumental in helping me think through that. It still means you have to figure it out yourself in a lot of ways, well, by doing it. But, but with their, with their guidance I got it figured out. So, I'll give you one, one moment - this was - I grew a whole size in my artistic world when this happened. It was opening night at La Scala. We've now gotten all the way through five hours-worth, five hours-worth, and I'm now at the *Prize Song*. And so, this is, this is supposed to win the bride, and I mean the expectations are there, but you're tired! And then, so there's a, in the beginning of the aria, there's - it's in 3/4 I think - and there's sort of two bars of a chord, one [conducting], and then you hold a chord. And then there's another chord, and I think there's a harp that you know goes along with it. I think maybe, maybe it's the fifth bar where you come in. Now, every other conductor that I've ever worked with would have just, would have gone "*Morgenlich leuchtend*", [singing] but [Sawallisch](#) didn't do that. He went after the second bar, the 3rd bar, the 4th bar, he went, "It's up to you!" He just throwed me, okay, it was not like, this is, you know, "Go!" It was, it was like, "Take it away!" And I went, "Oh, no, no, don't! Don't leave this up to me!" But I think I grew artistically a mile that day, when all of a sudden I realized I had to take responsibility and not be dependent on everyone sort of spoon feeding me, as I think I had been doing.

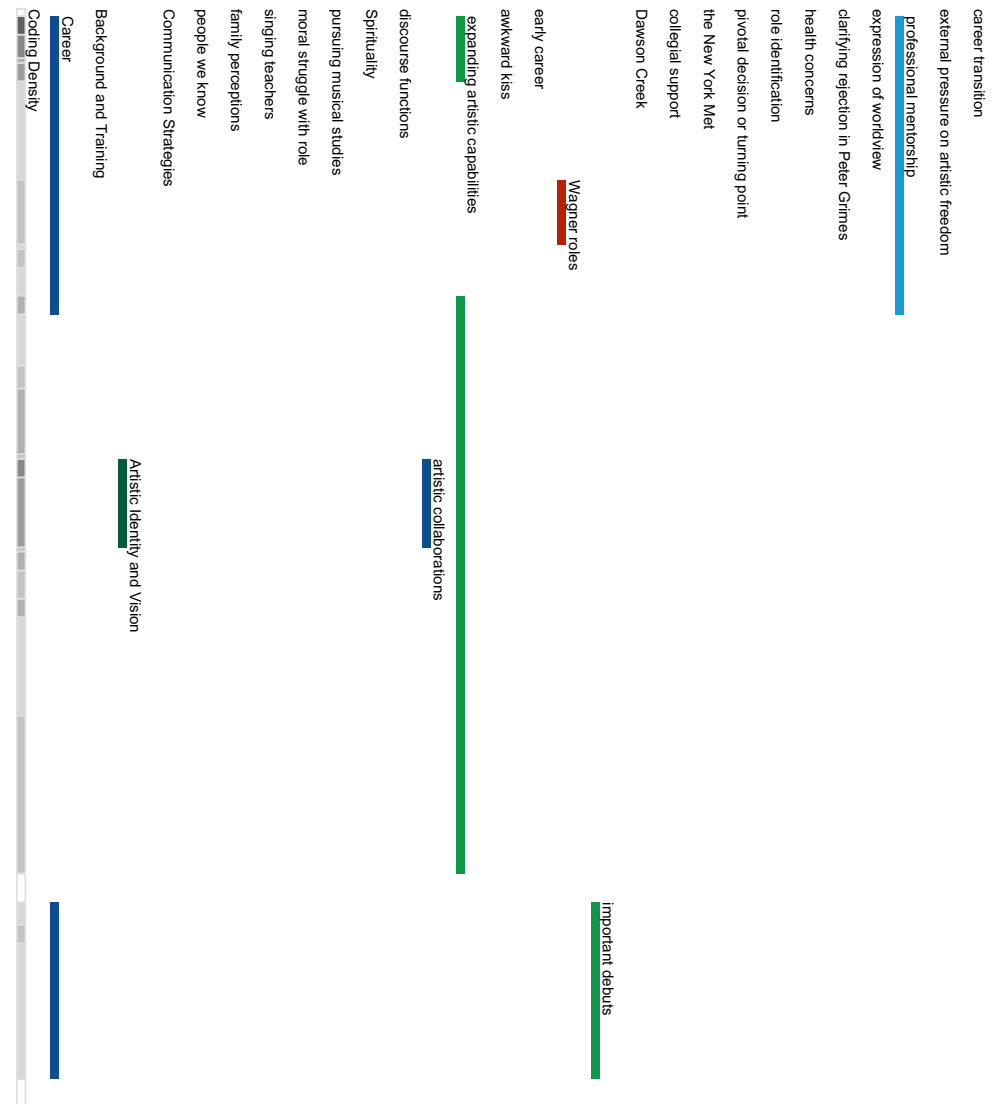
#648-650 - 00:46:59.830 --> 00:47:06.160
Angelina Van Dyke: Yeah, especially when you're tired!

#651-660 - 00:47:06.250 --> 00:47:24.550
Ben Heppner: Yes! Eventually I began to use the *Meistersinger* aria as an encore in programs either with an orchestra where I would do a full program or whatever, and then I would do *Meistersinger* as an encore. Or maybe in a recital where I would do it with as a recital encore as well. And it was sort of my version of saying, "I'm not tired, I can do this!" And so, that was, that was kind of fun. Because after you've sung five hours and learned how to sing the Prize Song, you know how to do it, you know it's, it's, you can do it almost anytime you're tired.

#661-662 - 00:47:55.720 --> 00:40:07.000
Angelina Van Dyke: That's fantastic! How did your, uhm, when you working on a new artistic project, I mean, when, when did you start Tristan? I mean, this was...

#663 - 00:48:07.000 --> 00:48:07.390
Ben Heppner: Oh!

#664-665 - 00:48:07.390 --> 00:48:12.630



Angelina Van Dyke: ...later your career, but, but what was the build up to that? How did...?

#666 - 00:48:12.670 --> 00:48:14.229

Ben Heppner: Well, I got a phone-

#667 - 00:48:14.230 --> 00:48:14.880

Angelina Van Dyke: Yeah.

#668-670 - 00:48:15.990 --> 00:48:28.630

Ben Heppner: I got a phonec[all]... I'm trying to remember where, where the Tristan, uh, uh...let me try... Where did I do my first Tristan, for Heaven's sake?

#671 - 00:48:28.660 --> 00:48:29.470

Angelina Van Dyke: Seattle?

#672 - 00:48:31.270 --> 00:48:32.719

Ben Heppner: Seattle. Thank you.

#673-672 - 00:48:32.870 --> 00:50:50.260

Ben Heppner: So, Seattle called and asked about Tristan. So immediately I said, "I need to think about this." So, I phoned the Neills, and Dixie answered. And I said, "Okay, I've just been offered Tristan in Seattle in 1998." And Dixie said, "Hmm?" Oh, and on this basis I accepted it! She said, "How old will you be in 1998?" And I said, I'll be 42." And she said, "Well, if you can't sing it by then you never will." And so, uh [laugh] on that basis I sang Tristan for the six performances in Seattle [laugh]. We did it originally - I learned the whole thing uncut - and then, in the dress rehearsal, I started experiencing some fatigue, and I sort of started marking my way through a little bit in order to save and preserve my voice for opening night. And, uhm, and then [Speight Jenkins](#) with the encouragement of Bill Neill, who was in the house, uh, encouraged him to put in some cuts. Ao they're fairly standard cuts. There's one in the Second Act that was called the *Tag und Nacht* cut, *Day and Night* cut, and there was also one in Act Three. But it was all in to preserve my voice to get through Tristan. So, the, the six performances that I did were with the cut. But fortunately I had learned all the music, so that when it came the next time that I did it, I was able to do all the music without worrying about having to relearn any sections or whatever. And it, it was a quite a natural transition to then sing the whole thing with cuts open.

#706 - 00:50:50.310 --> 00:50:53.680

Angelina Van Dyke: When was your second performance of *Tristan*? Where was it?

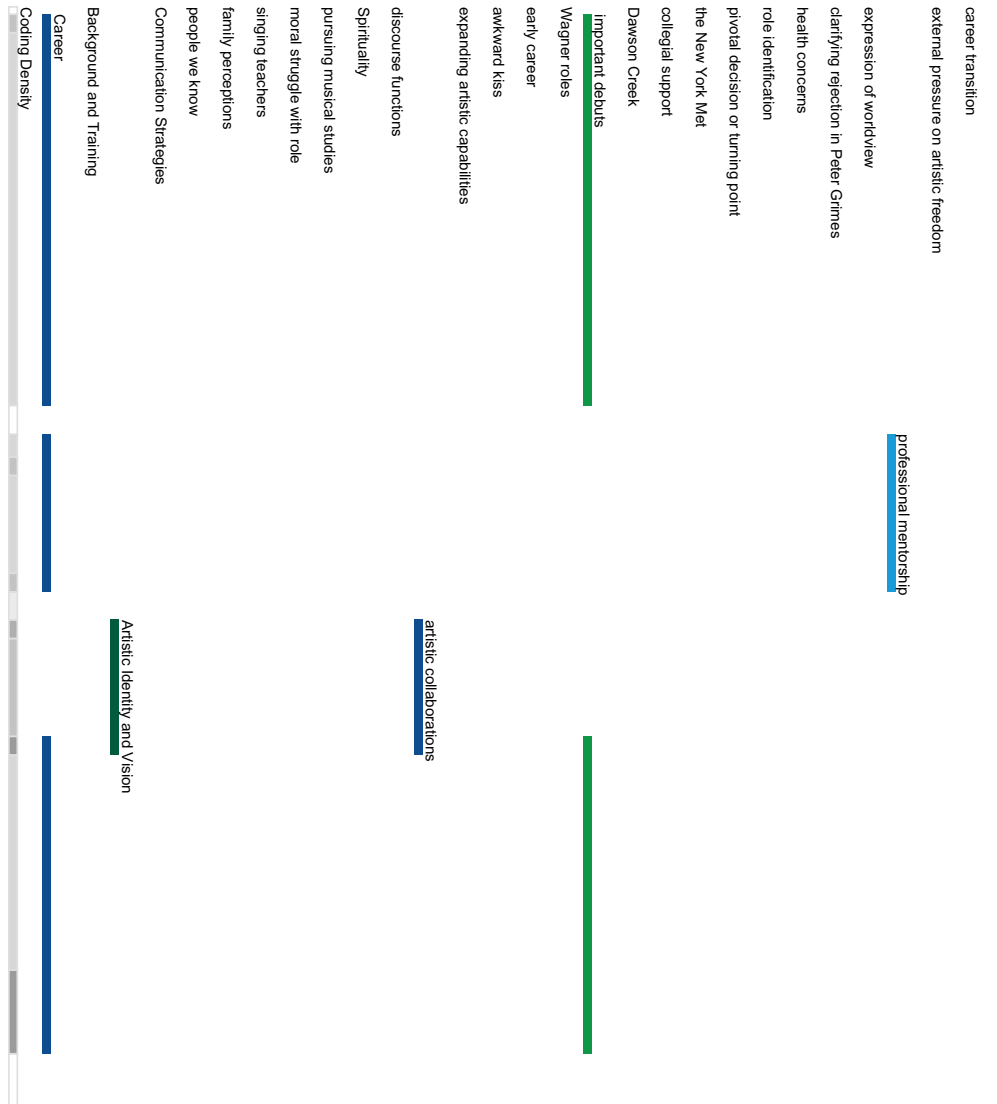
#707 - 00:50:54.840 --> 00:50:56.210

Ben Heppner: Oh, man!

#708 - 00:50:56.980 --> 00:51:00.601

Angelina Van Dyke: I just know about the Seattle one 'cause it was all over the news.

#709-722 - 00:51:01.350 --> 00:51:52.470



Ben Heppner: Yes, yeah. Seattle was huge. Uhm... In fact, we kind of eclipsed Bayreuth that year, Jane Eaglen and myself, that you know there, there was a big Tristan happening in Bayreuth in '98, but the news was all about Heppner and Eaglen, and that was pretty cool. Was that, that was '98, I think maybe the next time I did it, it must have been Chicago? I think Chicago, or was it the Met? No, it might, it might have been at the Met. Oh, man, that's, that's getting, it's getting fuzzy in my mind. Not good. [[It was the Met in 1999](#)]

#723-729 - 00:51:52.740 --> 00:52:28.400

Angelina Van Dyke: Well, this is when I heard about you, because by then I had already, you know, during the time when you were starting your career I was probably in my undergrad doing music. You know this is when Kathleen Battle was big, and everybody was into her. And, and, and then, when Seattle happened is when you became really big, like a household name. [Ben – Hmmm] As I recall, but, but the lead up to it, I mean in in terms of the 20th century, you were peaking at the at the end of the century, would you say?

#730-751 - 00:52:28.710 --> 00:53:56.376

Ben Heppner: Yes. Yeah. [Angelina; Yeah, uhm] And then, Tristan, I don't know how many I did. I, I was, I'm not, I don't count like that in my career, and you know, document everything. I'm terrible about that! But I, I did probably somewhere 70-75 performances of *Tristan* in my career, you know, spread out over a number of years. There was one, I think, it was the... I went from, I think it was the Met, was fall of, fall of '99, I think. And then I went straight into, I went straight into *Tristan* in Chicago, I think it was. And somewhere along the line, and I don't know which one I did, *Florence Del Maggio Musicale* with Zubin, and, uh...yeah, so, you know, Levine, Zubin, it was...it was an enormous learning curve that I had to go through. But I, I loved going back to roles that I'd done before, because then I could sort of improve on what I'd done the last time around.

#752-755 - 00:53:56.390 --> 00:54:18.240

Angelina Van Dyke: Uhm. Yeah. Uhm, would you say...what, what artistic contributions are you most personally proud of in terms of the quality, the content, and the societal impact? Would you say, what would that be?

#756-757 - 00:54:18.270 --> 00:54:28.150

Ben Heppner: Oh, man, societal impact! I have no idea!

#758 - 00:54:28.200 --> 00:54:28.800

Angelina Van Dyke: [Loud laughing]

#759-798 - 00:54:28.900 --> 00:57:02.150

Ben Heppner: Oh, I just...I'm just gonna punt on that one. I'm trying to remember, oh! So, for one season, it was '91 '92, my beloved and I moved our family sort of lock, stock, and barrel to Geneva, Switzerland. And in the middle of the season, like a January, I was called up by Wolfgang Zawalisch, who I already sung with at the Met and La Scala. I was called by him to jump in for a *Meistersinger* in Munich. And I can recall finishing the performance and the response was, was amazing, because the Munich audience, loves *Meistersinger*. It's one of their most favorite pieces. And uh, but I remember at the end thinking, "You know I sang that exactly

Career
Coding Density

Communication Strategies

family perceptions
people we know

singing teachers
moral struggle with role
pursuing musical studies

Spirituality
discourse functions

early career
awkward kiss

important debuts
Dawson Creek

collegial support
the New York Met
pivotal decision or turning point

health concerns
clarifying rejection in Peter Grimes
expression of worldview
professional mentorship

external pressure on artistic freedom

expanding artistic capabilities

Artistic Identity and Vision

Background and Training

artistic collaborations

Wagner roles

career transition

the way I wanted to sing it.” I don't have any kind of like, “Oh, I wish I'd done that differently” moments in my head. Now, that doesn't mean that that's the way you want to do it every time. You want to improve on what you did the last time. But I was thinking, in my life, I've maybe had four or five. I might even be exaggerating slightly, but let's say four or five performances where I thought, “That's how I wanted it to go.” And so, I mean, that was a...to get the best out of myself, I mean, I'm happy about that. But I never thought about what I'd ...societal impact. I, like, I say, I can't even go there because I don't, not even know what that means to a performer. ‘Cause I don't consider myself a creative artist. I consider myself a **recreative** artist. Somebody else has already done the creating of the music and the words and put it together, and then even the creating of a production. And my job is to sort of coalesce all that together into a performance that kind of makes sense of everything and has a certain validity in me emotionally and dramatically. Uhm, I don't know if I've come anywhere close to answering your question.

#799-800 - 00:57:02.230 --> 00:57:16.970

Angelina Van Dyke: Well, that's great! So that together that that has validity for you, for you personally, emotionally, yeah. And you would say that *Meistersinger* would be that role for you?

#801- 825 - 00:57:16.980 --> 00:59:08.020

Ben Heppner: It was certainly one of the roles. Uhm, it became...Pardon me, just trying to... One of the things since, since I've had the operation, I've, I've been sitting too much. It hurts sometimes! *Meistersinger* sort of became my, I was like Walter, I, I related to him personally, as he comes out of nowhere. He doesn't have a - he doesn't have a big pedigree as a, as a singer. He just...he sees this prize - sorry for the misogynistic term here - for you know that he sees the young lady that he wants, and then he realizes he's got to go through this kind of trial of learning, try to learn how to sing and compose and come through it, and then in the end he succeeds. I kind of related to that because I sort of felt that it was my story. I didn't have a lot of reputation, I mean, in the Metropolitan Opera, 1988, where I, which I won - do you know the others who were in with me? One was Heidi Grant Murphy - I don't know if you know, Heidi - I really, I've, I was 32. She was probably just barely 21, and I felt like her father. And all these, these evil baritones mostly, who were very interested, and, in her. So, I sort of felt it was my job to protect her. And she, she probably doesn't even know that! [Angelina – laugh] She...but then Susan Graham...

#826 - 00:59:08.040 --> 00:59:09.160

Angelina Van Dyke: Oh, yeah!

#827 - 00:59:09.370 --> 00:59:13.429

Ben Heppner: And there's another name you might have heard of. Oh, yeah, Renée Fleming.

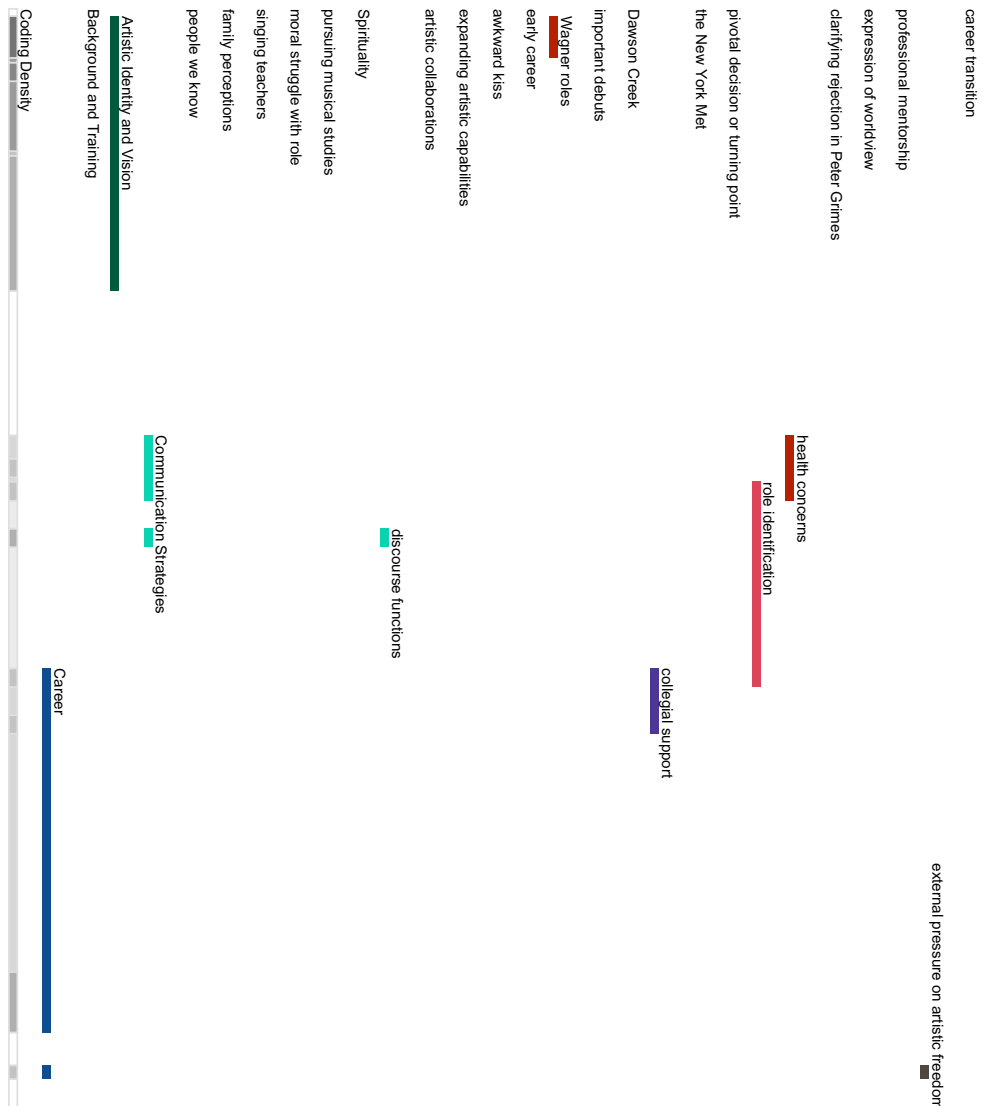
#828 - 00:59:13.430 --> 00:59:14.290

Angelina Van Dyke: Yes!

#829-833 - 00:59:15.069 --> 00:59:31.000

Ben Heppner: So, it was a pretty good year! It was a pretty good year, and that, that was, that was a real...sort of watershed moment for me as well.

#834-835 - 00:59:31.030 --> 00:59:46.580



Angelina Van Dyke: Yeah, wow! Considering the broader cultural and socioeconomic context of the late 20th century, how did you navigate and reconcile your personal beliefs with external influences on your creative process. This is kind of a...

#836 - 00:59:46.680 --> 00:59:51.430

Ben Heppner: What external, what, what external influences are you referring to?

#837-840 - 00:59:51.430 --> 01:00:07.500

Angelina Van Dyke: Uhm, cultural, political, and socioeconomic, as well as the, the institutionalized cauldron of the opera world itself, the, the industry.

#841 - 01:00:07.550 --> 01:00:12.243

Ben Heppner: I, I'm, I'm not even sure what, what you mean. It's...

#842 - 01:00:12.670 --> 01:00:13.610

Angelina Van Dyke: OK, let, let me rephrase...

#843 - 01:00:13.610 --> 01:00:15.940

Ben Heppner: Get, get specific.

#844 – 847 - 01:00:16.130 --> 01:00:29.400

Angelina Van Dyke: Okay, so has, were there instances where external factors posed a challenge to your creative process or freedom? And how did you address it? I think we touched on it a bit already.

#848-853 - 01:00:29.500 --> 01:00:57.100

Ben Heppner: Yeah, yeah, yes, there were, there were moments like that. So, I did a brand-new opera in Chicago in 1992 - was called [McTeague](#) - William Bolcom was the composer and, I think Arnold Weinstein was the librettist, Bob Altman, Robert Altman, the movie director, was the director.

#854 - 01:00:57.130 --> 01:00:57.870

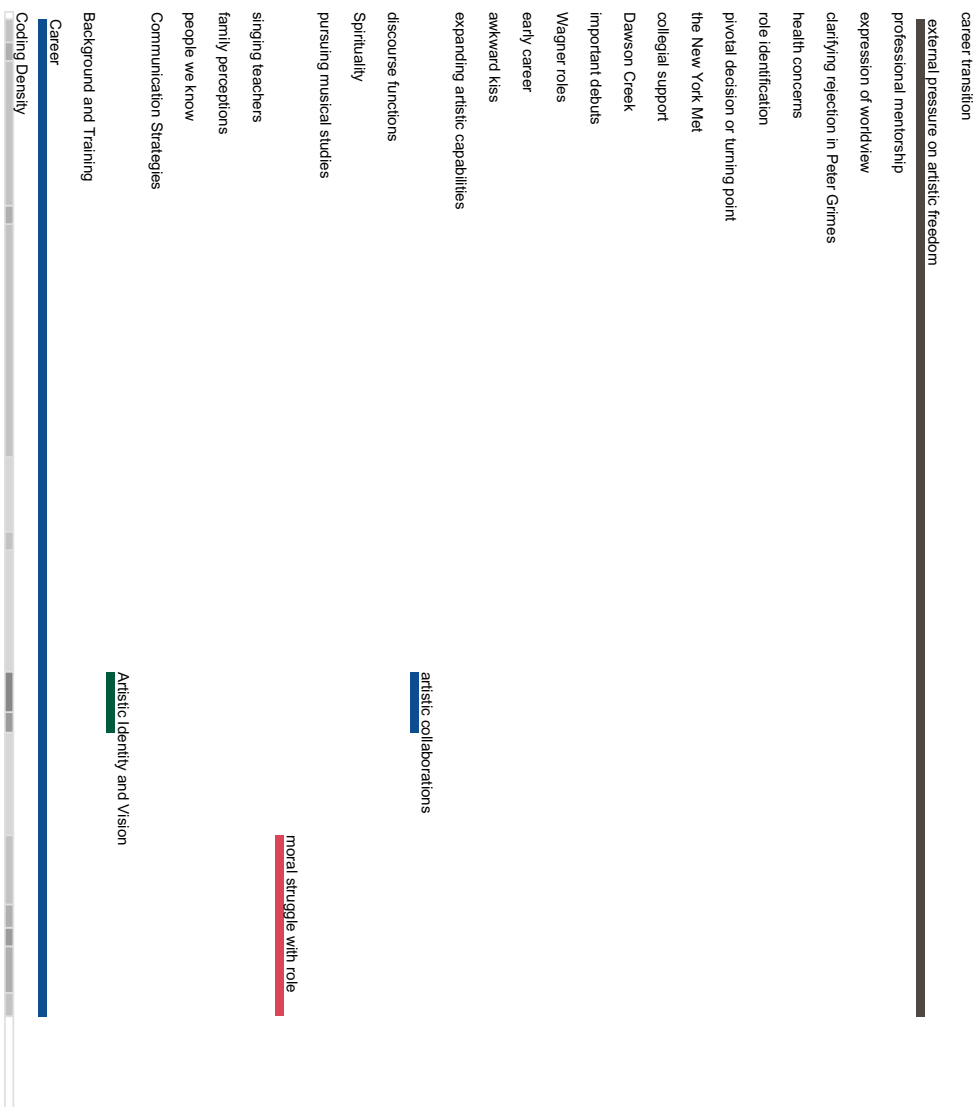
Angelina Van Dyke: Uh hum

#855 – 868 - 01:00:57.870 --> 01:02:00.460

Ben Heppner: And there was a moment in it, in where the character McTeague has to swear, and that was, that was hard for me. Uhm, and so I kept kind of avoiding it in rehearsal. And I'm, I'm more, I'm more, I'm more sort of embracing of it now. So, if, if I may say this, the line is "You..." he referring to his hand, and if you think of it, as you know, Paul says in the Scriptures, this hand that I have, it does the things that I want, that I don't, you know, want to do. And it does the things that I don't want to do. It's, it's like it has its mind of its own. And McTeague says, McTeague says, "You GD devil of a hand!" And in rehearsal I couldn't get it out. So...

#869 - 01:02:00.560 --> 01:02:01.280

Angelina Van Dyke: Hmm.



#870 - 01:02:01.620 --> 01:02:03.220

Ben Heppner: ...they were....

#871 - 01:02:03.790 --> 01:02:04.530

Angelina Van Dyke: Hmm.

#872-907 - 01:02:04.690 --> 01:04:27.139

Ben Heppner: ...trying to help me figure it out. And Bill Bolcom was interested. He was trying to figure out if he could find another way. But I'm also thinking my way through it. And I realized that this, this whole thing about using God's name is a shortcut. It's a shortcut to that - it cuts through all the other nonsense and gets right to the point. And you know he's blaming, he's blaming his, his hand for his immoral actions, and so I realize, "No, I can do this." So eventually, maybe two or three rehearsals later it all worked itself out, and Bill Bolcom says to me, "Are, are, are you okay with that?" And I said, "Yeah, I realize it's important. It's not superfluous. It's essential to the story." And it's, it's a shortcut to what's in his heart and, and his whole moral dilemma and sort of, and that. So that went on. A couple of months later, maybe six or eight months later I saw an interview with him in the in the paper with Bill Bolcom, and he, he talked about that particular moment with Ben swearing. And he said, "I'd never encountered anybody with that kind of moral fiber who would struggle with something like that. "Well, no," he said, "No. Yes, I have encountered somebody like that. It was my Dad." I thought, "My stars, that was what it was all about." It, it was that I struggled with...it was a struggle that I had with it, not the, the doing of it that, that was important in it. And it, I think it ended up being a real - I, I hate to use this - I'll use the word 'example' because I'm not a big fan of Christianese words. So, it was a real example of Christian faith working itself out in my life.

#908-910 - 01:04:27.390 --> 01:04:36.300

Angelina Van Dyke: No, no, yeah. Thanks for sharing. That is, that is a really rich example, because I would have the same struggle.

#911-913 - 01:04:36.740 --> 01:04:44.-000

Ben Heppner: Yeah, yeah. And I haven't had too many other, many other moments like that...

#914 - 01:04:44.010 --> 01:04:44.470

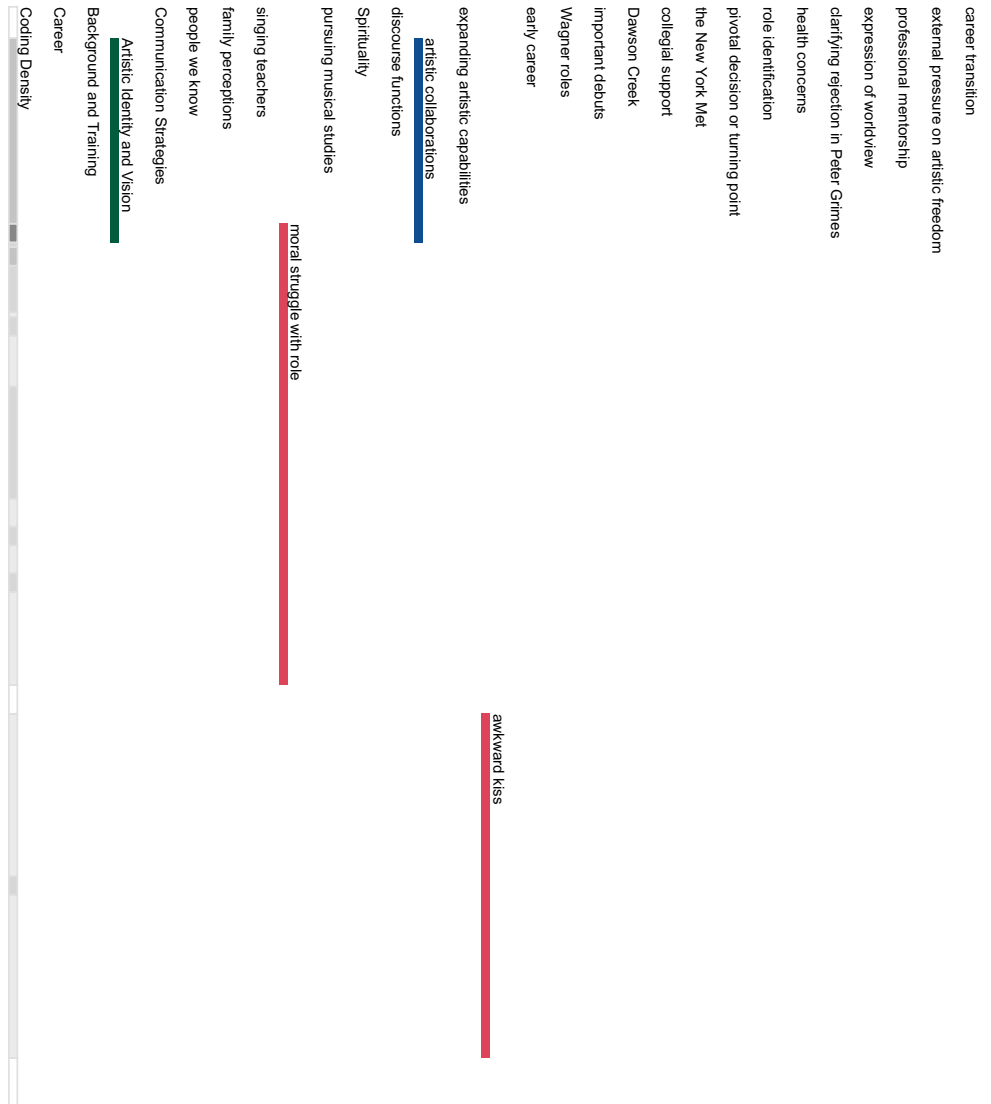
Angelina Van Dyke: Hmm.

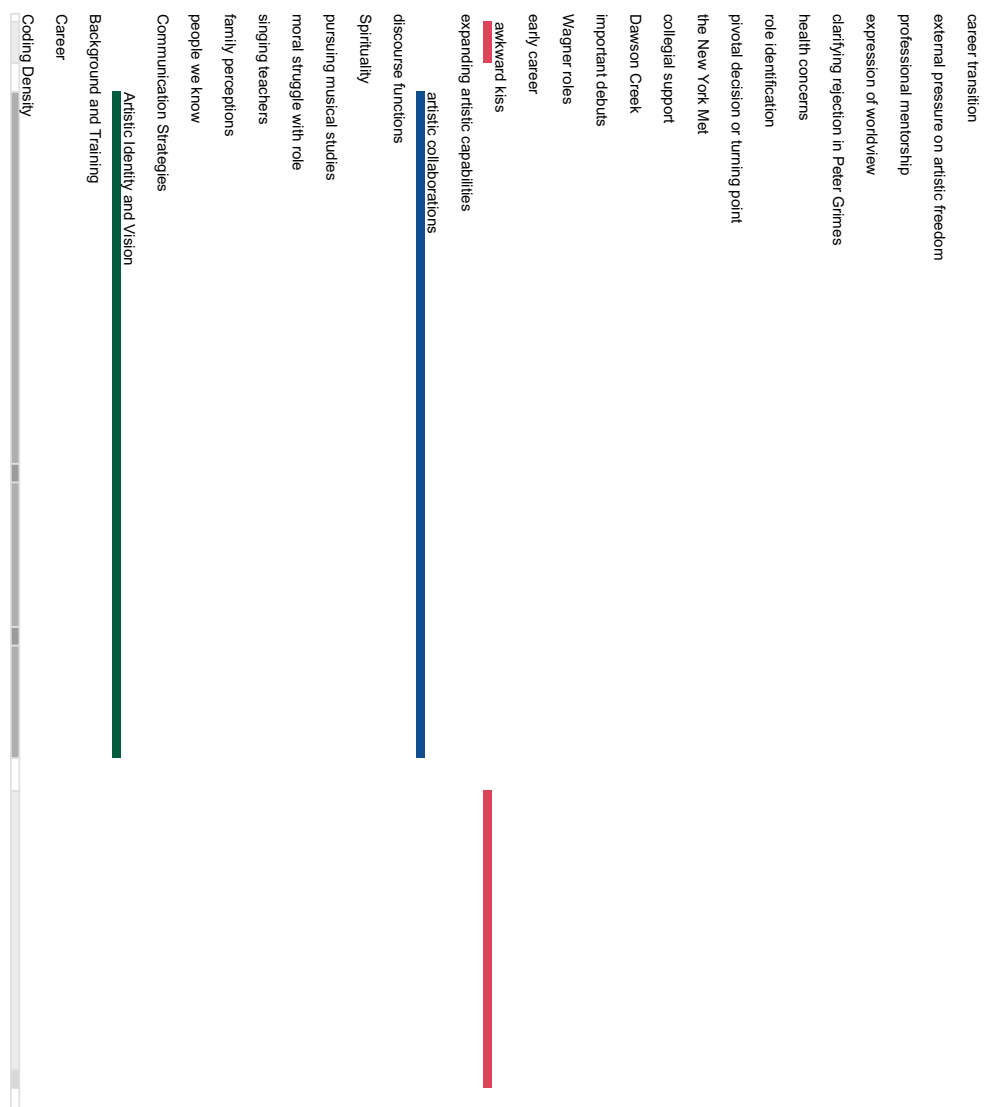
#915 - 926 - 01:04:45.740 --> 01:05:21.160

Ben Heppner: ...that have sort of tested the edge of the, the character that I was playing. I think some of it was a little, you know, I had to kiss, I had to kiss a lot of women and, and a man! There was one where I was doing *Tristan* in Paris, and Tristan and King Mark have, have this...it feels longer, but it was probably about 8 or 10 seconds of a kiss. That was, that was like, "Whoa!" That's unusual. If felt very awkward.

#927 - 01:05:21.160 --> 01:05:23.110

Angelina Van Dyke: In Paris, of course!





#928 - 01:05:23.110 --> 01:05:23.890

Ben Heppner: In Paris. But uh,...

#930-932 - 01:05:26.550 --> 01:05:29.459

Angelina Van Dyke: So, who was...who was the director for that?

#933 - 01:05:29.460 --> 01:05:30.350

Ben Heppner: Peter Sellars.

#934 - 01:05:31.160 --> 01:05:31.800

Angelina Van Dyke: Ha! Huh! But he's British.

#937 - 01:05:37.410 --> 01:05:38.339

Ben Heppner: No, he's not!

#938 - 01:05:38.520 --> 01:05:39.150

Angelina Van Dyke: No?

#939 - 01:05:39.680 --> 01:05:43.970

Ben Heppner: No, he's very American. You're thinking of [Peter Sellars](#), the actor.

#940 - 01:05:43.970 --> 01:05:44.820

Angelina Van Dyke: Oh, Okay!

#941-959 - 01:05:44.820 --> 01:06:41.830

Ben Heppner: Not Peter Sellars, the director. [Peter Sellars](#), lives in Los Angeles, and he's, he was for a lot of years the *enfant terrible* of...He did, he did the *Tannhäuser* in Chicago that I did, uh, *Tristan* in Paris, uh can't remember if I did anything else with him. I did, I did two with him, two versions of the Paris *Tristan*. We got to know with her each other really well, we, and we got along really well. And yeah, he, I mean, he can be, he can be a little crazy, but uhm, and certainly presses the edges of what the composer and librettist had in mind, but it's always an interesting take.

#960-962 - 01:06:41.870 --> 01:06:53.400

Angelina Van Dyke: Hmm! So, with this 10 second kiss in Paris, you were kissing a woman or a man?

#963 - 01:06:53.440 --> 01:06:56.129

Ben Heppner: King Mark the, the bass.

#964-965 - 01:06:57.080 --> 01:07:04.890

Angelina Van Dyke: Ah, 8-10 secs. Okay, uhhum. All right. And this...

#966 - 982 - 01:07:04.930 --> 01:08:38.429

Ben Heppner: It was very funny. So, I decided to go for it. And there's, there's a moment that happened which I think is hilarious. So the guy's name, and he's as hetero as I am, and uhm, uh,

he uh, ... So when we come to this moment, and I'm looking directly in his face, his name is... Ffff, uh... Selig, [Franz-Josef Selig](#), and he's the nicest man you've ever wanna meet - beautiful, beautiful, lyric bass voice with the gentlest, kindest spirit you can imagine. And uh, an organist - he'd been, he was raised in church music. So anyway, we have, I'm standing face to face with him, and I'm looking, and just as it's about to happen, I go, "You know, he has really nice eyes." [laughing] I'm talking myself into this [laughing]. But it was fine. He and I were both cool about it, so and it worked very well. There were other tenors who followed in, because I, I debuted in Paris, so who came into the Paris production, who flatly refused uhm, to, to kiss King Mark.

#983-985 - 01:08:38.510 --> 01:08:40.760

Angelina Van Dyke: Aaah dear! Well, I mean usually it's just peremptory, you know, a peck... but 10 seconds! Whoa!

#986-987 - 01:08:48.750 --> 01:08:56.804

Ben Heppner: Oh, yeah, cause it, I had to, I had to follow musically. I had to follow the English horn. It had to play, had to play a theme.

#988 - 01:08:56.810 --> 01:08:57.810

Angelina Van Dyke: Uhm!

#989-1010 - 01:08:57.819 --> 01:10:13.719

Ben Heppner: And then, if you think about this, how what effect does that have on the story? Isolde is there, and King Mark is confronting Isolde and Tristan, and Tristan, of course, is his nephew, and is very much like a son, and it's very complicated. But now, when Isolde sees nephew and uncle, a king in a kiss, Oh man, oh, man, does that make a difference in how she responds! So it was, it was kind of interesting, I mean, this was known about the, the knights of that that era when Tristan would have lived. This kind of thing happened. So that's what Peter Sellars would bring in. But you know, I don't know that Wagner had it in his mind when he wrote it, but you never know. So, it was one of those, it was, it was kind of sticky for me, but I survived.

#1011-1013 - 01:10:13.720 --> 01:10:26.269

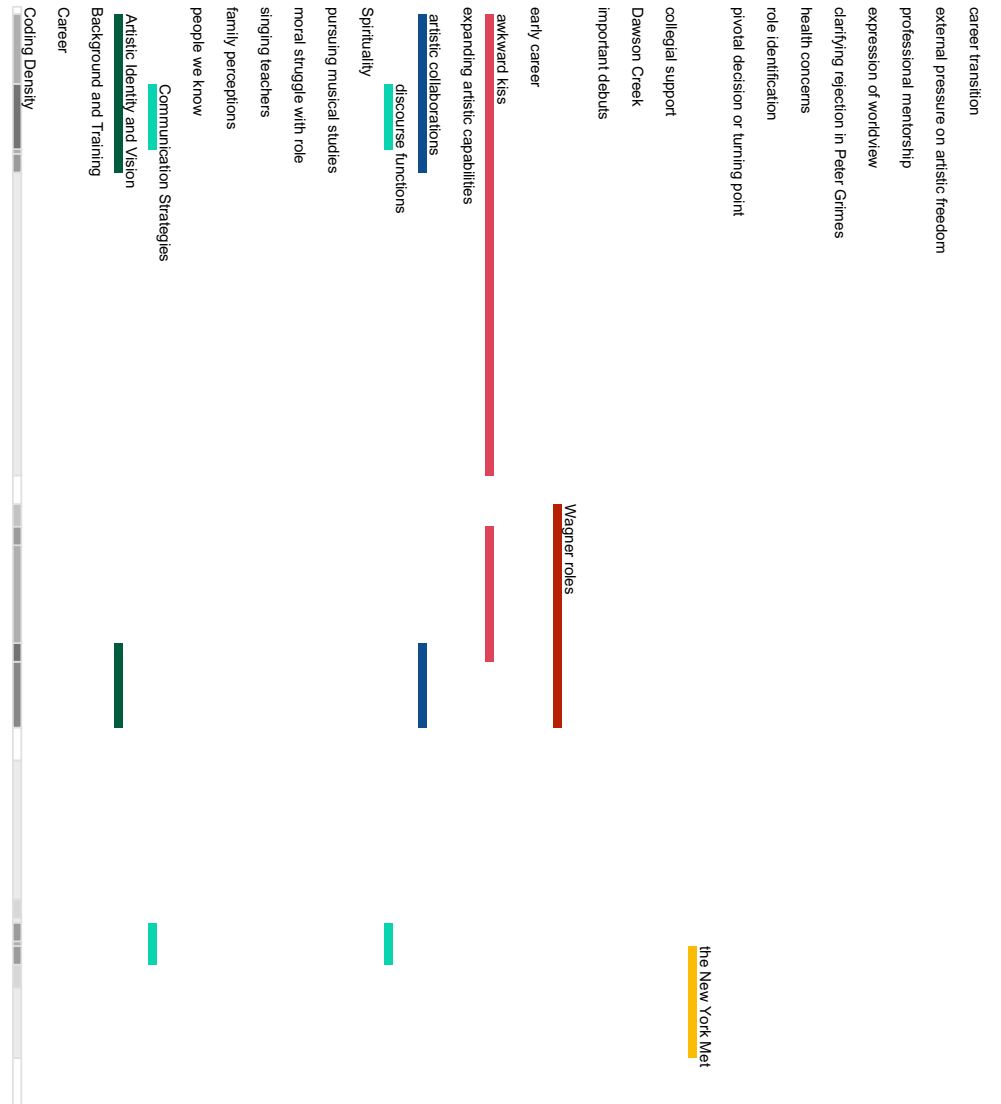
Angelina Van Dyke: Yeah, this is where you have these artistic, uh, differences sometimes, and, and sometimes causes conflict. But it also can produce something that's enhanced. You know that, enhances....

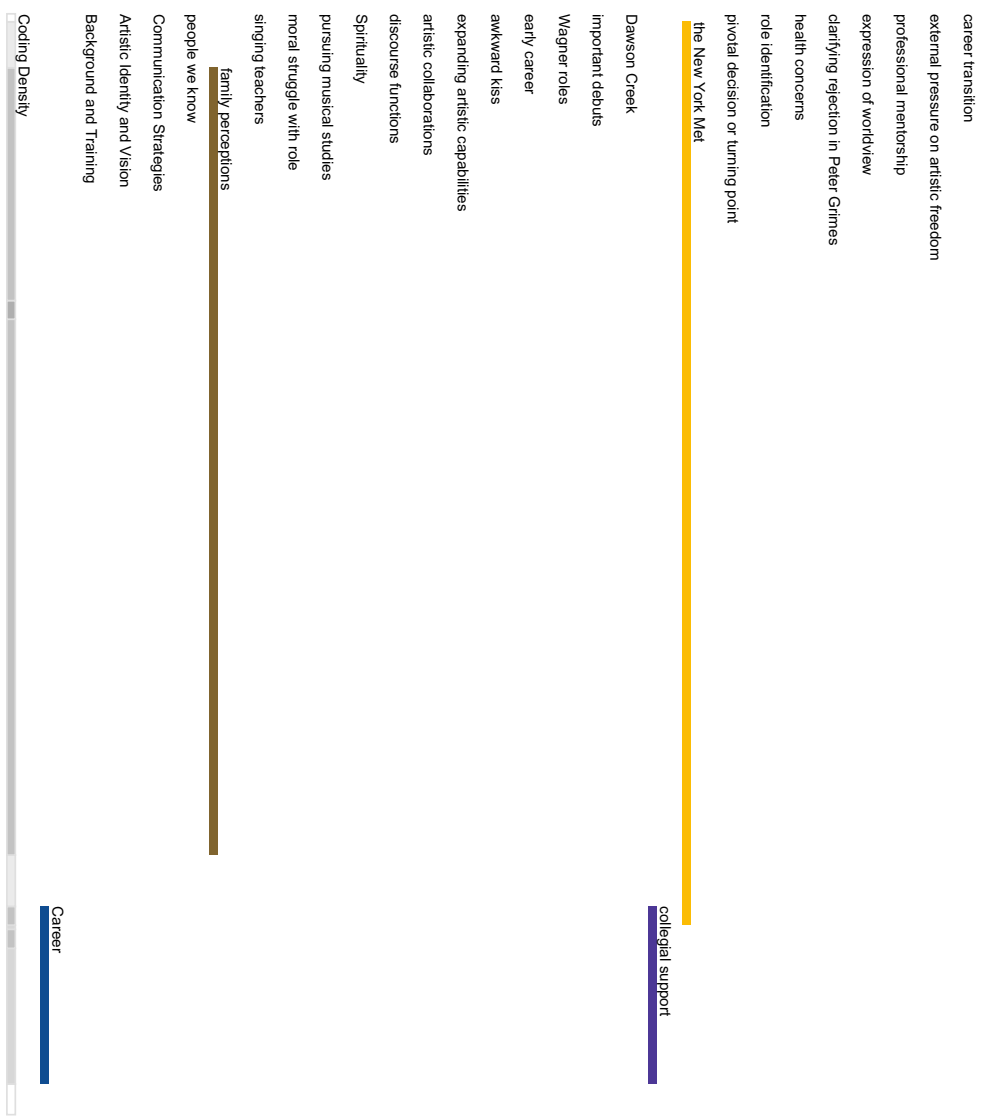
#1014-1015 - 01:10:26.320 --> 01:10:50.550

Ben Heppner: Well, artistically, I think I think it was an amazing thing! And for me, I thought, "Well, it doesn't threaten my sexuality. I don't feel like this is a big deal." So it was, uhm, more of an embarrassment factor. It was, "What, what if my mother sees this?" [laugh] Oh, okay! I gotta tell you about my, my debut with the Met!

#1016 - 01:10:50.760 --> 01:10:51.260

Angelina Van Dyke: Okay.





#1017-1022 - 01:10:51.639 --> 01:11:12.849

Ben Heppner: My mother is there sitting with my sister, and uhm, they're probably in the dress circle at the Met, and the music starts, and the play starts. The opera starts. No Ben. So my mother says in a big stage whisper, "Where's Ben?"

#1023 - 01:11:12.900 --> 01:11:13.730

Angelina Van Dyke: Ha ha!

#1024-1042 - 01:11:13.730 --> 01:12:37.990

Ben Heppner: And my mother. My mother says my sister says, "Shh! His part of the story hasn't come yet. He'll be here." "Well, he has a decent part, doesn't he?" "Yes, yeah, it's, it's the title part." It's *Idomeneo* is what this is. And uh, uh so, she's so that quieted her, and she's watching. She, she was pretty deaf, but she had very, very good eyesight even in her late years. And all of a sudden, the storm of Neptune throws Idomeneo out onto the shores of Crete, and she's she sees me. And she sees me, and goes, "There he is!" And she said - and then there was kind of a stepping back as she says, "He's wearing a - he's got a ponytail - he's wearing a dress!" which, of course, was the tunic of the, that era was, was standard period costume. [laughing] That, that was, uh, that was one of my moments with my, I have other, my other, my other mother moments, too, of her seeing performances, because she really didn't understand opera at all. But, but she had to go there, cause I was singing in it.

#1043 - 01:12:38.000 --> 01:12:42.319

Angelina Van Dyke: That is so precious! Did you actually hear her whisper, while you...

#1044 - 01:12:42.320 --> 01:12:49.279

Ben Heppner: No, no, no! My mother, my sister, pardon me, my sister relayed the story.

#1045 - 01:12:49.500 --> 01:12:50.660

Angelina Van Dyke: Yeah, okay. Wow. So yeah, you did have that thought about, "Hey, what if my mother sees this?"

#1047-1052 - 01:12:57.330 --> 01:13:27.488

Ben Heppner: Well, it didn't bother me, because I knew that that was for the time that era of the era that we were in, Idomeneo would wear that particular kind of tunic, which is down past the waist, and stops of, you know, five or six inches above the knee. And uh, but mom, mom didn't, understand about period costumes.

#1053-1055 - 01:13:27.640 --> 01:13:47.570

Angelina Van Dyke: That is so precious! I wanna kind of go back to what you were talking about in - when you said you had to protect this young soprano, I think Heidi, Grant Murphy, and the role you took on cause you were kind of more of a fatherly figure.

#1056 - 01:13:47.630 --> 01:13:48.440

Ben Heppner: Yeah, I mean, it was...

#1057 - 01:13:48.440 --> 01:13:49.070

career transition
external pressure on artistic freedom
professional mentorship

expression of worldview

clarifying rejection in Peter Grimes

health concerns

role identification

pivotal decision or turning point

the New York Met

collegial support

Dawson Creek

important debuts

Wagner roles

early career

awkward kiss

expanding artistic capabilities

artistic collaborations

discourse functions

Spirituality

pursuing musical studies

moral struggle with role

singing teachers

family perceptions

people we know

Communication Strategies

Artistic Identity and Vision

Background and Training

Career

Coding Density

Angelina Van Dyke: How often...

#1058 - 01:13:49.070 --> 01:13:50.400

Ben Heppner: ... self-imposed, obviously.

#1059-1060 - 01:13:50.400 --> 01:14:01.119

Angelina Van Dyke: ... How often did you find yourself in a place where you were, quote, unquote, “protecting”, or “taking care” of other people in the cast?

#1061-1102 - 01:14:01.200 --> 01:16:22.930

Ben Heppner: Oh, not that often, I suppose. Just if it was, uh... sometimes I remember... yeah, I remember, I can remember one or two other times come to my mind right now, but there may have been others, where I saw our music staff, who was kind of being abusive verbally. And, and in a, and in one case kind of, he was staring in a way that was very inappropriate. And so, what I did was, I jumped in the situation, and I said to the music person, I said, “Oh, I have a question about this particular phrase.” And you could see her, her relief, look of relief in her eyes, and he was NOT happy with me. But so, a couple of times I just tried to inject myself in a situation that I felt was, uh...it was almost always, it was almost always women. But so, I can remember one time this one guy was getting, uh, he was getting dressed down, getting the wrath of the director. And so, I went over to the director, took her aside, and I said, “You're not mad at him, you're mad at me because I'm failing you.” I had, I was struggling to get my music into my head. And I said, “You're mad at me because I'm struggling, but please don't take it out on him.” So, I had a few. I, I can think of two right now that I, that, and where they were young men who were being put upon. And I, I address the conductor or the director to just think about what they were doing, and not be so mean. So, it didn't happen very often, but a few times.

#1103-1111 - 01:16:22.940 --> 01:16:57.850

Angelina Van Dyke: Yeah. What? Yeah. Yeah. I heard something similar from Martha, actually. So, in in in how she was often in the, in that position to help others as well in the, in the industry. Uhm, how do you distinguish between emotion and spirituality in your performance and vocal expression? Maybe a hard question.

#1112 - 01:16:57.940 --> 01:17:03.110

Ben Heppner: Yeah, I, I'm trying to figure out the leap you're making between emotion and spirituality.

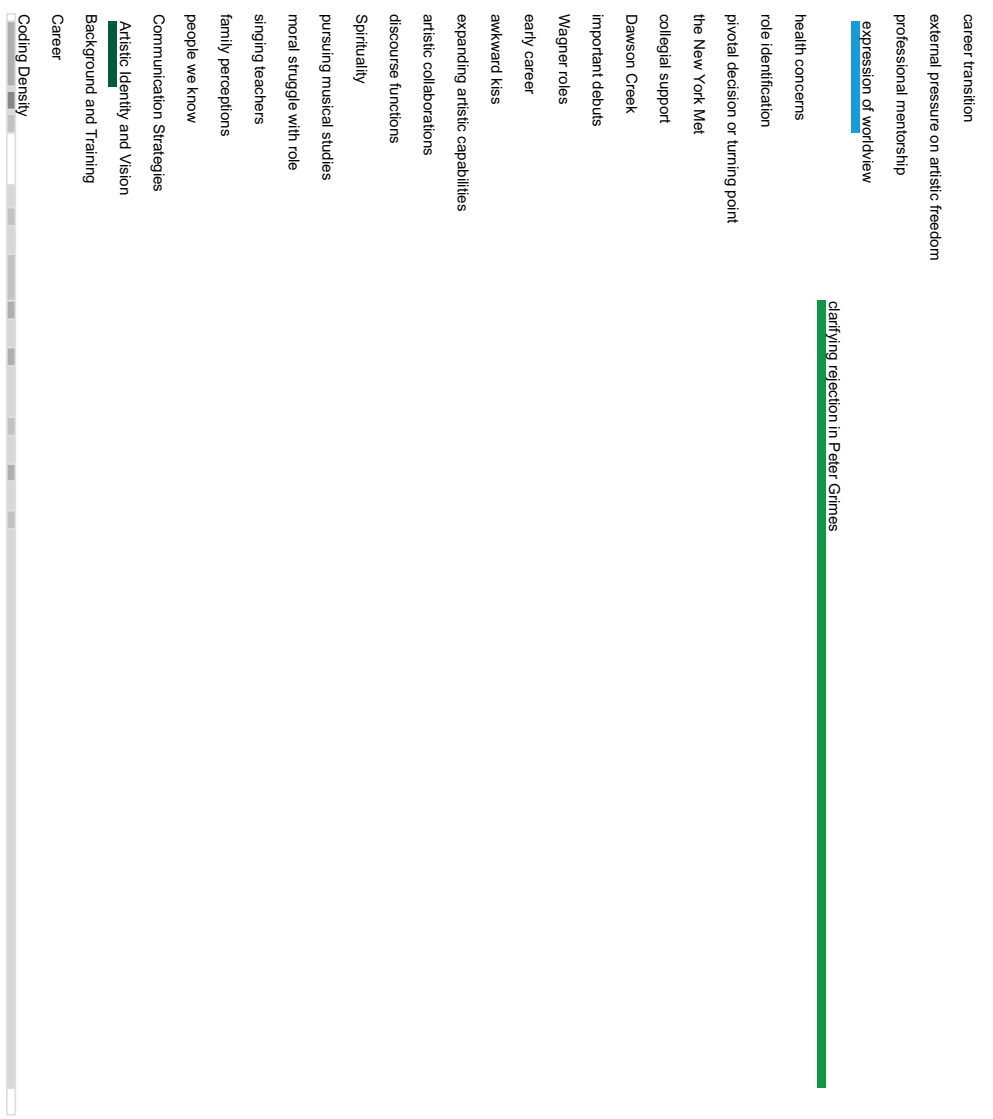
#1113-1120 - 01:17:05.850 --> 01:17:33.529

Angelina Van Dyke: Good. I... the emotion would be a direct identification with the feelings, and the spirituality would be an expression of your worldview within that. To give an example, the way John Vickers interpreted, uhm, Benjamin Britten's opus, Peter Grimes.

#1121 - 01:17:33.530 --> 01:17:34.450

Ben Heppner: *Peter Grimes*.

#1122-1128 - 01:17:35.480 --> 01:18:10.279



Angelina Van Dyke: And didn't please Benjamin Britten, because what John Vickers did was universalize rejection to be about any rejection rather than homosexual rejection, and that didn't make Benjamin Britten happy. So, what he did was he took the emotion, and he recast it in a different worldview or expression of worldview or spirituality that ended up becoming the standard interpretation of that work. Anyway.

#1129-1154 - 01:18:10.290 --> 01:20:20.680

Ben Heppner: Uhm, I don't. I don't think I ever had the, uhm, I don't think I ever had that effect on the piece. I mean, it was John Vickers also changed the words in *Peter Grimes*, which... for me is, you know, if you hear his recordings of, of *Grimes*, his recording of *Grimes*, he changes, he changes some things which, it's, you know, it's too bad that that he felt he had to do that. Uhm...., I don't know. It feels it feels like somebody who does that feels insecure in himself. Uh, I don't see particularly that the rejection in *Grimes* is homosexual in that he's, he's with Ellen. Although I don't, I think that's more platonic than it is a romantic relationship. But, uh, I yeah, I'm not even sure that, that you cast Benjamin Britten's feelings about the role. I'm not sure that he would have said it was about homosexuality either, because it was in 1945, and it was way earlier to be talking about those things in a public forum in any way, including in an opera. I mean, it became a little, uh, bit more obvious in things like *Death in Venice*. And you know, *Aschenbach*, and uhm, it became more overt later in in his career. But I don't, I don't think it was really in Britten's mind. He had, he had maybe a different version, uhm, then, then what Britten...but I don't think it was, I don't actually think it involved homosexuality.

#1155 - 01:20:20.740 --> 01:20:21.969

Angelina Van Dyke: Okay, interesting. Cause...

#1156 - 01:20:21.970 --> 01:20:27.299

Ben Heppner: It might, it might have in in Vickers, mind it would have, but not in Britten's mind.

#1157 - 01:20:27.300 --> 01:20:37.940

Angelina Van Dyke: Right, I see! That's an interesting perspective cause. I was reading an article written by Jeannie Williams in 1999 on this whole issue.

#1158 - 01:20:37.940 --> 01:20:40.240

Ben Heppner: Oh, that's his, that's her book of John?

#1159-1164 - 01:20:40.930 --> 01:21:05.450

Angelina Van Dyke: Yeah, like she. She talked about Peter Grimes, and how Britten expected it, and how John Vickers changed it. And she talks about this whole idea of rejection and how it was universalized. So... but you've also sung the role, and so you know the, you know the score. And it's interesting to hear your perspective on that. That's really interesting. Yeah.

#1165-1168 - 01:21:05.540 --> 01:21:17.730

Ben Heppner: Yeah. I mean, I mean, that may have happened, the, the universalization of sort of being rejected from...

#1169 - 01:21:17.760 --> 01:21:18.470
Angelina Van Dyke: Hmm.

#1170-1173 - 01:21:19.180 --> 01:21:31.608
Ben Heppner: ...by the public. Uhm, but no, I don't think I had any, really, those great watershed moments.

#1174 - 01:21:31.610 --> 01:21:32.510
Angelina Van Dyke: Okay. Okay.

#1175 - 01:21:32.970 --> 01:21:42.349
Ben Heppner: I'm sorry if there's if there's lots of that. I have two grand, two grandchildren and my son and my wife is. They're buzzing around the pool in the backyard, and coming in and out, and stuff.

#1176-1177 - 01:21:42.820 --> 01:21:52.740
Angelina Van Dyke: We're, we're, we're, we're gonna get to our closing reflections next cause our time is, is up, cause it's almost, yeah, an hour and a half, so I don't want to keep you longer...

#1178 - 01:21:52.750 --> 01:21:53.480
Ben Heppner: Yeah.

#1179-1183 - 01:21:53.700 --> 01:22:31.730
Angelina Van Dyke: ...than, than necessary. So just to follow up. Ah, these are just kind of reflecting, tying things together, things that you probably already said. Before we conclude, is there something about your experience as a professional singer, uh, that you think exemplifies how personal beliefs have motivated your artistry, and that we have not yet had a chance to discuss?

#1184-1189 - 01:22:31.740 --> 01:22:51.599
Ben Heppner: Uhm... Well, there was. I always had the feeling that in terms of, like ones', uh, you know, the choice of career or choice of role, basically, it wasn't, it wasn't some big spiritual exercise in my head.

#1190 - 01:22:51.600 --> 01:22:52.090
Angelina Van Dyke: [Nodding]

#1191 - 01:22:52.090 --> 01:22:53.310
Ben Heppner: It was, "There's a door that's open. Am I going to walk through it?" And I probably walked through it. Uhm, maybe I didn't walk through every door, but mostly I felt like it was, it was, this was like a, a God-given opportunity. Not, I mean, for example, if you think of wonderful operas that I've really enjoyed was, we talked about *Meistersinger*, but *Lohengrin*.

#1199 - 01:23:24.850 --> 01:23:25.440

Coding Density

Background and Training

Communication Strategies

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moral struggle with role

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artistic collaborations

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awkward kiss

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the New York Met

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health concerns

expression of worldview

professional mentorship

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external pressure on artistic freedom

clarifying rejection in Peter Grimes

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Spirituality

role identification

Angelina Van Dyke: Hmm.

#1200-1258 - 01:23:25.760 --> 01:27:07.840

Ben Heppner: And *Lohengrin* basically is what I learned about in, you know, my classes, English classes in University. *Lohengrin* is an ascent archetype. So, he's, it's a basic sort of a Christ figure, that, that is elevating his way through the situation. And you know, rescuing Elsa, and uh, so, I looked at it mostly as, these were opportunities. When I sang, I felt God's pleasure. And so, you know, *Lohengrin* was, was right in the sweet spot, uhm, and uh, *Meistersinger*. *Grimes* was hard to work out at first because, because of the, uhm, sort of violence towards the boy. Uh, but I, I but for me...the Grimes character was telling the truth when he said he got those bruises out of the 'hurly-burly' is the term that he uses. It's just life, we're on the boat, things happen, you get bruised. But I don't think he actually...I, I don't think I could have done the character if I had believed that he had personally attacked the boy and, and abused him physically. So those, maybe those kind of things I had to choose in order to, to do the role. But I think I think those are the case, but when you're on stage it looks like you're, you're hitting him, but you are trying to scare him, which is in its, its own way, is abuse, but, but not actually hitting him. So, so I had one young...this is in Covent Garden, a young boy named Andrew who...when there's one note that the, the.... I think it's the character, John, when he screams out - there's actually a note that is, you know, so many ledger lines and an X on a particular ledger line - that kid saying that note when he, when he shouted he's saying that exact note. He's, he was a world... he was already becoming a world class string player, so his pitch was very well developed already at age 12. Anyway, the story is that his brother, he was a violinist, Andrew was a violinist. His father was the lead violist in New York, in the Covent Garden Orchestra, and for dress rehearsal his younger brother, who was about five years old saw the opera, you know, sitting in the front row of the opera near where Dad was, and saw me roughing up his brother. When we met backstage things did not go well. He yelled at me, screamed at me, was trying to beat me with his fists, you know, because I'd hurt his brother. Uhm, [aside] "Can somebody talk to him about the suspension of disbelief?" [laughing]

#1259 - 01:27:07.880 --> 01:27:09.939

Angelina Van Dyke: Ha ha ha, oh my!

#1260-1261 - 01:27:09.940 --> 01:27:18.002

Ben Heppner: Anyway. So, I, I, yeah, I guess there were some, there were some choices.

#1262 - 01:27:18.010 --> 01:27:18.400

Angelina Van Dyke: Yes.

#1263-1273 - 01:27:18.400 --> 01:28:04.779

Ben Heppner: That that I did, because I, I needed to do it, for you know, you know, for, for my, for I would, I would think, "Can my children watch this?" And even though they were starting to grow up, and they were aware of the theater and stuff like that, they were pretty open. But sometimes I thought, you know I don't want to do it that way. I'd like to do it some other way where my family would be... my, my daughter and two sons would understand and not think less of me in some way. I suppose there were, I can't actually think of any moments at moment at this moment. But yeah, I suppose there were some.



#1274-1275 - 01:28:04.890 --> 01:28:15.620

Angelina Van Dyke: Uhhmmm. Wow, thank you! How often would your children view your performances? Would they come to any of your opera performances?

#1276-1293 - 01:28:15.680 --> 01:29:23.230

Ben Heppner: Well, so somebody asked my older boy, “What’s your favorite opera that your Dad sings?” And he goes not even a, not even a question, like a lot of hesitation, he said, “Fidelio.” “Fidelio!? Wow! Why?” He said, “Because it’s shorter than everything else, and you don’t have to go to the intermission.” [laugh} Uhm, and they, so they used to, you know, they love *Meistersinger*, they love *Lohengrin*, and eventually *Grimes*, and *Fidelio*, cause it’s shorter. But they saw they saw a fair bit, so I I’ll tell you the story. My, my daughter was, was in college near Chicago, and she went to Wheaton College. And she got dress rehearsal tickets for *Alcina*, which was starring Renée Fleming and...

#1294 - 01:29:23.240 --> 01:29:23.959

Angelina Van Dyke: New York, yeah.

#1295-1302 - 01:29:23.960 --> 01:29:24.780

Ben Heppner: ...a big cast. And so, I was talking to her on the phone, and I said, “Hey, how, how was it? How was *Alcina*?” And she said, “Oh, Dad! *De capo* hell!” Oh, well. I’ll just hang on a second...have to have a to have a word with my Beloved.

#1303 - 01:29:51.400 --> 01:29:52.380

Angelina Van Dyke: Yes.

#1304-1305 - 01:29:55.790 --> 01:30:08.020

Ben Heppner: I’ve already done that, yeah. She was talking about swearing in *McTeague*. So, then the and then the other one was, she saw *Tristan*.

#1306 - 01:30:08.040 --> 01:30:08.510

Angelina Van Dyke: Okay.

#1307 - 01:30:08.510 --> 01:30:11.499

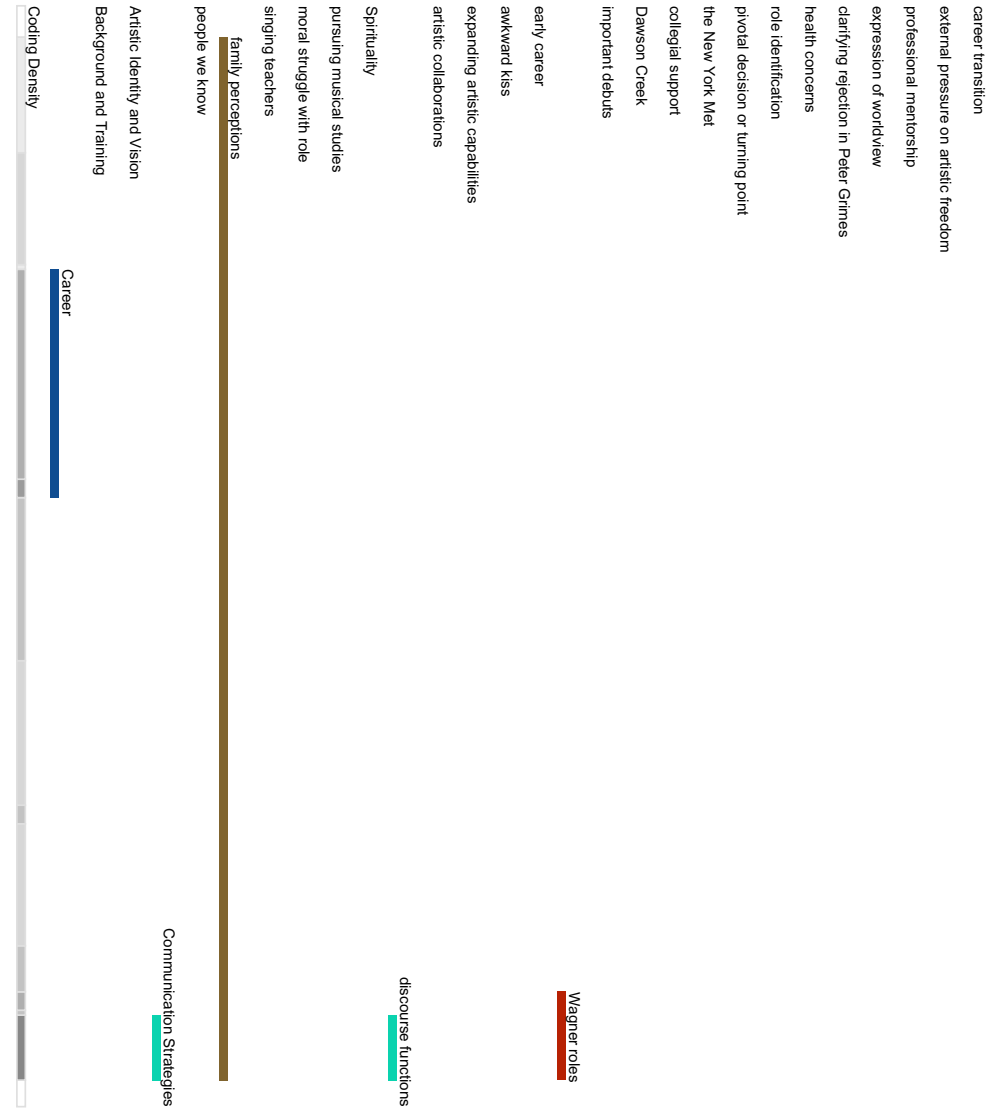
Ben Heppner: And I said, “Sweetheart, what do you think?” And she said, “Well, for the parts that I was awake. Yeah, it was pretty good.” So.

#1311 - 01:30:20.580 --> 01:30:21.699

Angelina Van Dyke: [Laughing]

#1312-1321 - 01:30:21.700 --> 01:30:59.117

Ben Heppner: In other words, she’s already, you know, 15 or 16 at this point, so she’s, you know, and she’s pretty mature musician by this point, too. She’s a pianist. And so the next time she saw *Tristan* I said, “So, did you stay awake this time?” And she said, “Well, put it this way. I’ve heard the entire opera now.” [laughing] Meaning, she slept through the parts she’d already heard!





#1322 - 01:30:59.120 --> 01:31:04.089

Angelina Van Dyke: That's great! How she would, how she would know that difference. [laughing].

#1323-1333 - 01:31:05.380 --> 01:31:50.129

Ben Heppner: Oh, yeah, oh, no, she would! She used to... her, one of her jobs was to take a highlighter, so I would always outline my words with a highlighter through the entire score just to bring them to, you know that I know, here comes my part, oh, yeah! And so I would pay her, you know, ten bucks, an opera, or something to outline them for me. And oh, she came down one day she did *Rienzi* for me, which I never ended up singing, but, she said, "Do you have any idea how long this is?" She can still sing more of *McTeague* than I can, and she's, she's in her early forties now.

#1334 - 01:31:50.390 --> 01:31:51.040

Angelina Van Dyke: Oh, yeah.

#1335-1342 - 01:31:51.780 --> 01:32:18.519

Ben Heppner: And uh, yeah, she, she... the, so the kids, the kids all love, the kids all love opera in a certain sense and had their own sort of version of it, how to get through, how to get through an opera. And I think I think overall their favorite opera was *Meistersinger*, believe it or not!

#1343-1345 - 01:32:18.860 --> 01:32:34.410

Angelina Van Dyke: I can imagine, yes! You know I have a confession, I have never listened to *Meistersinger*, and now I'm going to have to. "Cause it's unforgivable that I've never actually....

#1346 - 01:32:34.441 --> 01:32:36.059

Ben Heppner: Uh, do it, do it in a video.

#1347 - 01:32:36.350 --> 01:32:36.970

Angelina Van Dyke: Yes!

#1348 - 01:32:37.520 --> 01:32:40.430

Ben Heppner: Is I think you need. Maybe you can have your score with you....

#1349 - 01:32:40.660 --> 01:32:41.030

Angelina Van Dyke: Yes.

#1350-1358 - 01:32:41.030 --> 01:33:18.620

Ben Heppner: ...But I think doing it in a video would make sense to put together the story together with, you know, there's all the Meisters getting together, and in the production we did in Seattle they actually, most of, many of the Meisters entered through the house and then up onto stage from there. And there was the, the bakers were throwing rolls at each other, and the, you know, things like that. Flour was being...for the bakers also, but there was other stuff that they were doing it, which was a lot of fun!

#1359 - 01:33:18.650 --> 01:33:20.340

Angelina Van Dyke: Are you recommending the Seattle version?

#1360 - 01:33:20.830 --> 01:33:23.050

Ben Heppner: I don't know that you're going to get a video of that.

#1361 - 01:33:23.050 --> 01:33:23.620

Angelina Van Dyke: Okay.

#1362 - 01:33:23.620 --> 01:33:28.560

Ben Heppner: But just you just need to watch a good production of *Meistersinger*.

#1363-1365 - 01:33:30.060 --> 01:33:38.309

Angelina Van Dyke: Yeah, and will have to do that, and I'll have to find one with you singing, uh, the lead, Walter.

#1366-1371 - 01:33:38.310 --> 01:33:56.878

Ben Heppner: There probably is one, probably from the Met. I think there's a Met. DVD, which is available. That's the only one I can think of at the moment.

#1372-1373 - 01:33:56.880 --> 01:34:01.222

Angelina Van Dyke: Yeah, yeah, All, right. Thank you!

#1374 - 01:34:01.322 --> 01:34:02.410

Ben Heppner: You're very welcome!

#1375 - 01:34:02.540 --> 01:34:10.679

Angelina Van Dyke: It has been so fun and lovely to hear your story, and, and thank you for taking time. And I hope you get well soon.

#1377 - 01:34:13.660 --> 01:34:22.230

Ben Heppner: Oh, thank you. I'm getting well, getting better. I, I generally feel okay. My walking, which, which I'd already been struggling with some mobility, is still...I'm having trouble getting back to even the mobility I had.

#1379 - 01:34:28.410 --> 01:34:29.030

Angelina Van Dyke: Hmm.

#1380-1393 - 01:34:29.030 --> 01:35:29.120

Ben Heppner: Back in early May. Cause I had, I was in the hospital for some, for a gallbladder attack, which they didn't take out the gallbladder, and then I had some time off. I had about three weeks off. And then we, 'cause it was already, already scheduled kind of, and so on June 10th, and then I ended up going back into the hospital with sort of complications. The surgery shut down my stomach! And yeah, it's not a pretty picture, but ain't nothing getting through! So that was a problem. And it just, it just stayed in my stomach, like the food that I had eaten or anything

Coding Density

Career

Background and Training

Artistic Identity and Vision

Communication Strategies

people we know

family perceptions

singing teachers

moral struggle with role

pursuing musical studies

Spirituality

discourse functions

artistic collaborations

expanding artistic capabilities

awkward kiss

early career

Wagner roles

important debuts

Dawson Creek

collegial support

the New York Met

pivotal decision or turning point

role identification

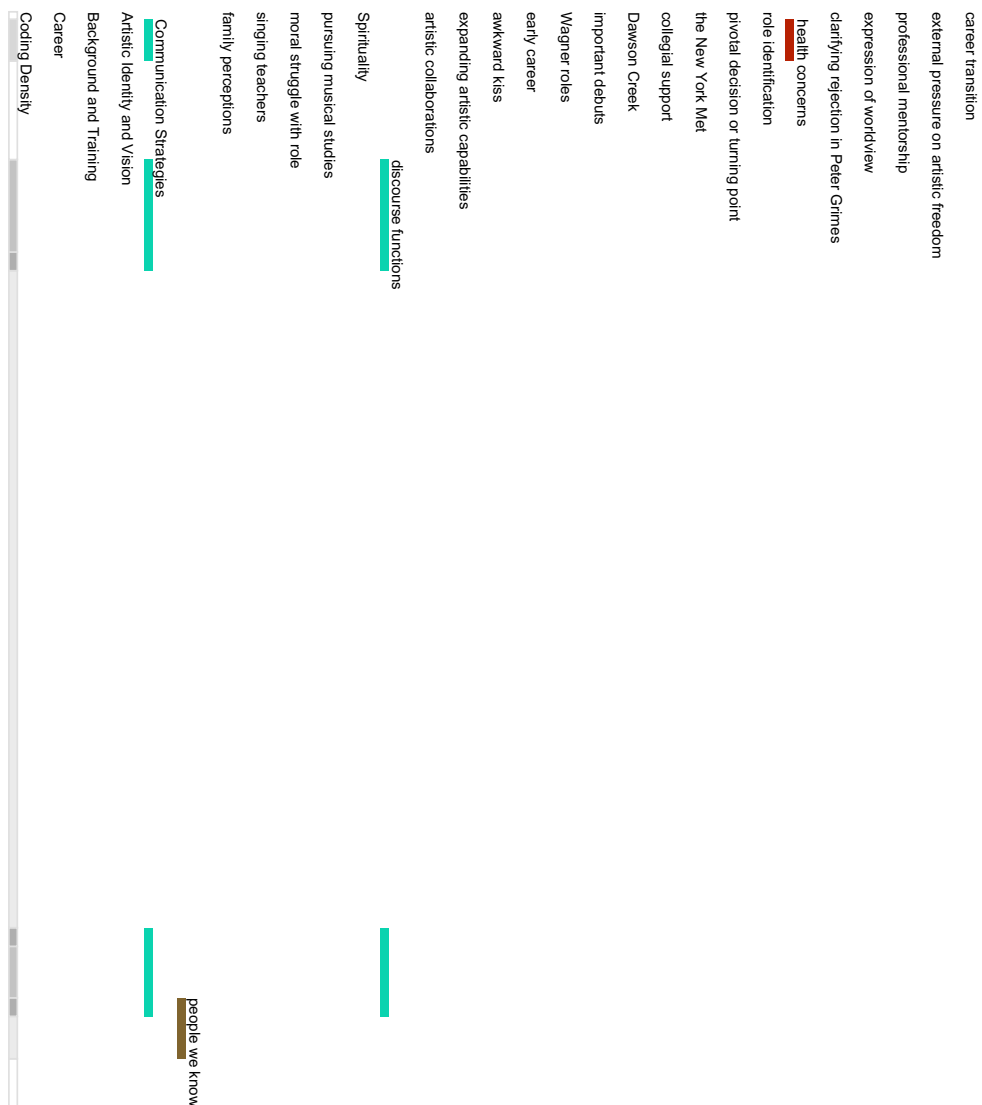
external pressure on artistic freedom

professional mentorship

expression of worldview

clarifying rejection in Peter Grimes

health concerns



else just stayed there. And, and it's just been a slow recovery. It's been three weeks to, or I even felt like I had enough energy to do this.

#1394 - 01:35:29.130 --> 01:35:29.850

Angelina Van Dyke: Yeah.

#1395 - 01:35:30.600 --> 01:35:32.059

Ben Heppner: Thanks for your patience.

#1396-1400 - 01:35:32.060 --> 01:35:43.720

Angelina Van Dyke: No, thank you! And, and I will pray for you, and maybe even my church pray for you, 'cause Mel knows you, so.

#1401 - 01:35:43.730 --> 01:35:44.689

Ben Heppner: Yeah, yeah!

#1402 - 01:35:44.910 --> 01:35:45.360

Angelina Van Dyke: Yeah.

#1403 - 01:35:45.360 --> 01:35:47.770

Ben Heppner: Of course, Diane has just gone through a whole...

#1404 - 01:35:47.770 --> 01:35:48.709

Angelina Van Dyke: Yes, she's...

#1405 - 01:35:48.710 --> 01:35:50.160

Ben Heppner: ...series of difficulties.

#1406 - 01:35:50.160 --> 01:35:54.740

Angelina Van Dyke: ...she's, she's really coming back stronger, like she's got lots of...

#1407 - 01:35:54.740 --> 01:35:55.300

Ben Heppner: Already!

#1408 - 01:35:55.300 --> 01:35:57.839

Angelina Van Dyke: ...colour in her cheeks. And she's walking, and, yeah, yeah.

#1411 - 01:36:01.320 --> 01:36:04.347

Ben Heppner: Oh, that's fantastic! Anyway, great to speak with you, Angelina!

#1412-1413 - 01:36:04.650 --> 01:36:12.380

Angelina Van Dyke: Yes, thank you, you, too! And uh, yeah, Martha says, "Hi."

#1414-1425 - 01:36:12.540 --> 01:36:58.507

Ben Heppner: Yeah, that's great. I should, I should drop her a note. Yeah, we've known each other since 1983, January. I can remember she was in *Elektra*, and I was in *Elektra*, and I was also in *La belle Hélène*, the Offenbach. I was in both of those, and that's where I first met her, was, my stars, that's forty some years ago! We reconnected when she used to live in California down in San Diego area and, and Vienna a couple of times when I was there. And maybe, maybe some others in Toronto as well. I don't remember, but we've been, we've been sort of friends, for, since then.

#1426-1432 - 01:36:58.510 --> 01:37:44.259

Angelina Van Dyke: Yeah, she's told me this. So, yeah. It's, it's going to be great getting your stories collated, and - 'cause really, what I'm looking at is late 20th century singers who have, who have been in the field and have really, you know, done the work, and to hear how that, that process, that artistic process. Because singing is, as you know, such a spiritual activity. And I think the stories of...this is going to help young singers understand, "Hey, how do, how do I recognize what is authentically me, and what kind of role I need to be in?" and how that works. Uhm.

#1433 - 01:37:44.720 --> 01:37:49.129

Ben Heppner: Yeah, I, I would say, sing what's in your, sing what's in your heart. I mean, it's....

#1434 - 01:37:49.130 --> 01:37:49.660

Angelina Van Dyke: Yeah.

#1435-1444 - 01:37:49.660 --> 01:38:22.270

Ben Heppner: I, I often I'm not able to articulate the nuance of, of emotion and feeling about the role I'm singing, but I feel it. And I feel that I can...I, I can emulate the emotions that I'm feeling using my voice. But I, I, I think you're, I think your inner self generally shows through when, when you sing.

#1445 - 01:38:22.370 --> 01:38:23.170

Angelina Van Dyke: Yeah.

#1446 - 01:38:25.030 --> 01:38:27.410

Ben Heppner: Alright. Well, I'm sort of I'm reaching the end of my, my tether as well, so...

#1449 - 01:38:31.470 --> 01:38:31.820

Angelina Van Dyke: All right!

#1450 - 01:38:31.820 --> 01:38:33.610

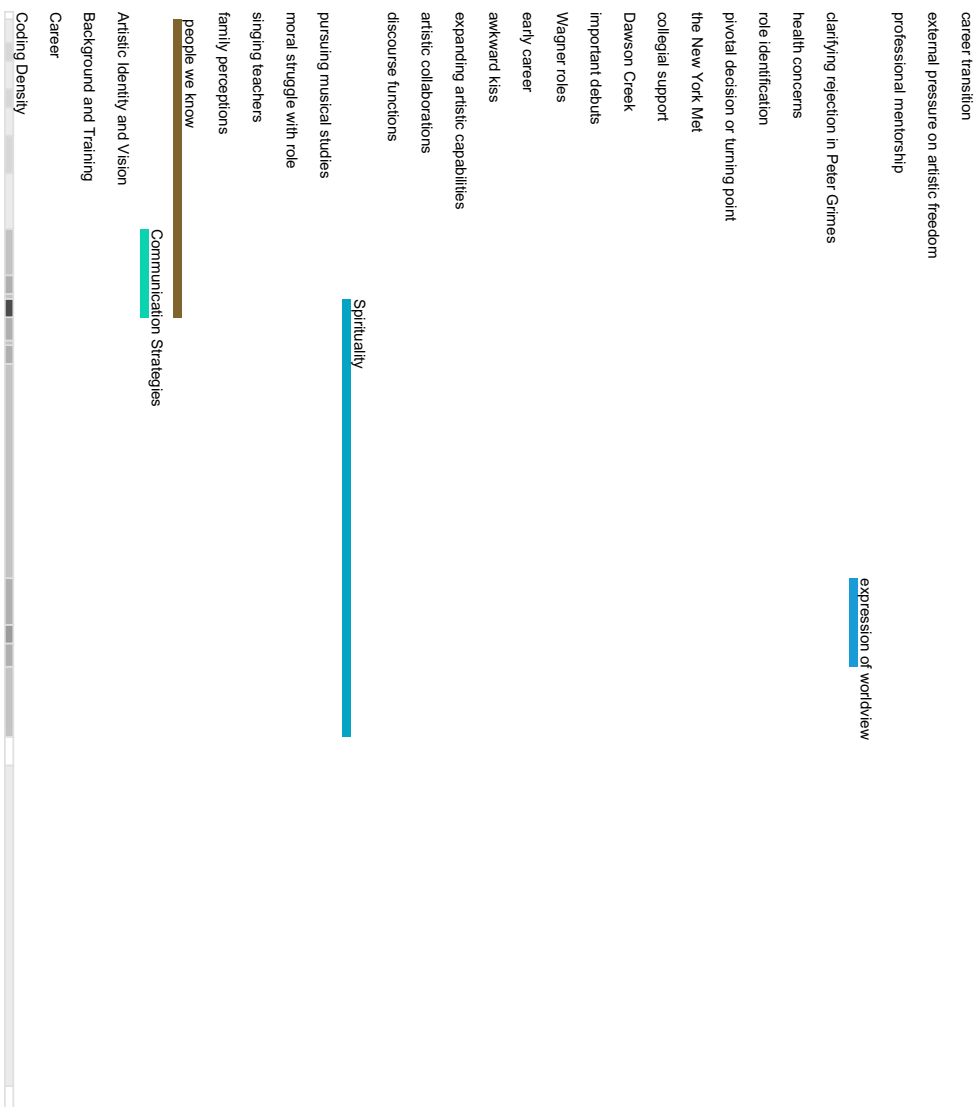
Ben Heppner: You've got a full day ahead of you.

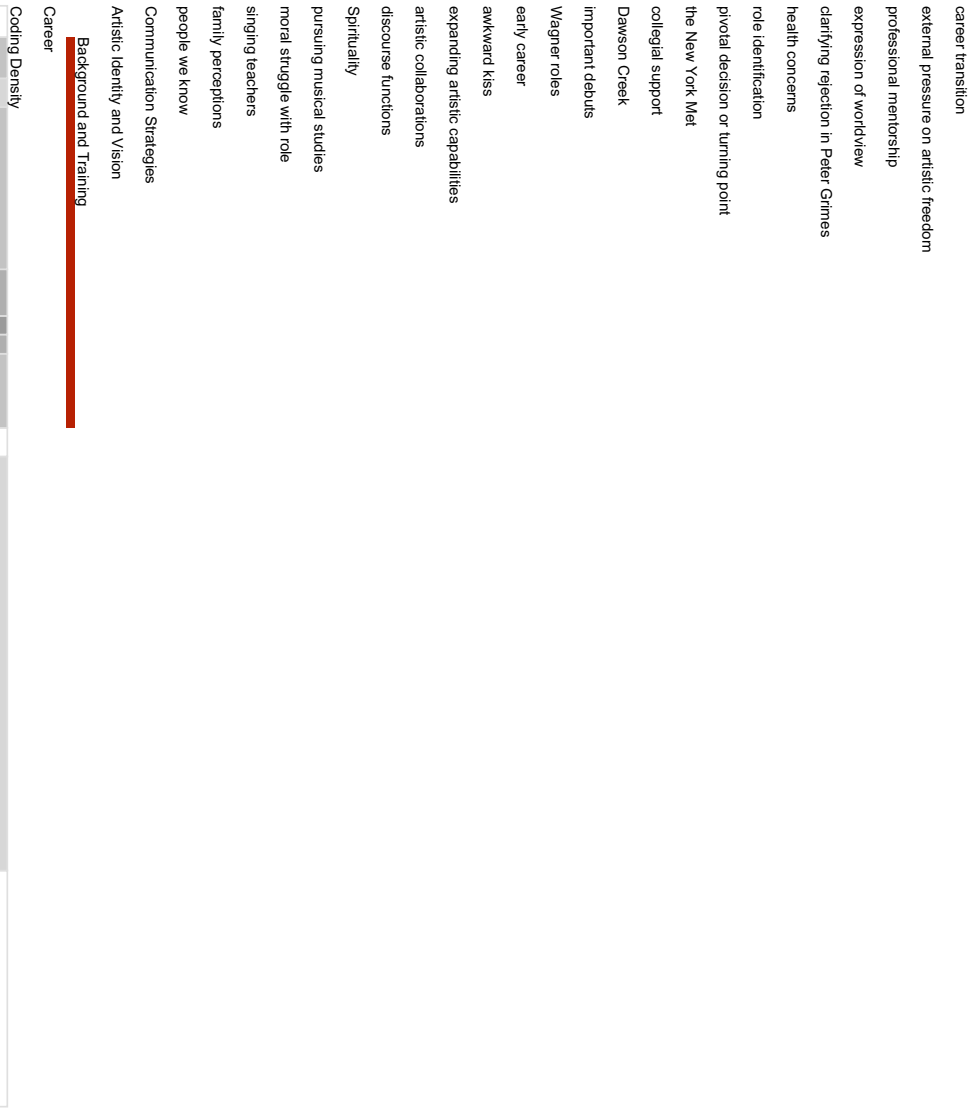
#1451-1453 - 01:38:34.310 --> 01:38:40.180

Angelina Van Dyke: Yeah. Yeah, I do. And you're hitting lunchtime, so...

#1454-1455 - 01:38:40.200 --> 01:38:45.240

Ben Heppner: Yeah. Yeah. And the, the kids are here, so we'll probably all have lunch together.





#1456- 01:38:45.260 --> 01:38:45.950
Angelina Van Dyke: Fun! Say hello to, to your wife, Karen.

#1459-1461 - 01:38:50.300 --> 01:38:59.849
Ben Heppner: Yes, in, in, when I was on the radio I refer to her almost only as “My Beloved.”

#1462 - 01:38:59.890 --> 01:39:04.229
Angelina Van Dyke: Yes, “Backstage with Ben Heppner.” I try to tune in as much as I can.

#1463-1469 - 01:39:06.650 --> 01:39:26.769
Ben Heppner: [laugh] And it comes from *Song of Solomon*, “This is my beloved, this is my friend.” That was on our wedding invitation - maybe not invitation, but program in the church, “This is my beloved, and this is my friend,” and I have for all those years called her, “My Beloved.”

#1470 - 01:39:26.770 --> 01:39:27.450
Angelina Van Dyke: Hmm. Yeah.

#1471 - 01:39:30.290 --> 01:39:31.330
Ben Heppner: All right.

#1472 - 01:39:32.410 --> 01:39:33.060
Angelina Van Dyke: Okay.

#1473 - 01:39:33.060 --> 01:39:36.130
Ben Heppner: I'll figure okay. Alright. You take care now.

#1474 - 01:39:36.300 --> 01:39:37.280
Angelina Van Dyke: You too!

#1475 - 01:39:37.410 --> 01:39:38.820
Ben Heppner: Alright, bye, bye.

#1476 - 01:39:38.820 --> 01:39:39.590
Angelina Van Dyke: Bye.

Appendix 6 - Benjamin Butterfield Coded Interview

Interview with Benjamin Butterfield November 8, 2024

1. 00:00:01.320 --> 00:00:24.500

AV: There we go. This this is amazing! I I had no idea that I was gonna actually talk with you. And so this is a really wonderful surprise.

2. 00:00:24.660 --> 00:00:32.480

BB: Well, it's lovely, and I must say that I just I'm trying to catch up with things. I'm so behind. And I thought the only way the way my schedule works is if I don't just do it now on a certain day to schedule, there's always something else that gets in the way. So, I'm just grabbing the moment that I can. And I hope it's okay.

3. 00:00:32.480--> 00:01:21.949

AV: Yeah, it's absolutely great. Thanks for taking the time and... and agreeing to do this. I'm very thrilled. So, just to get started, because I know your time is short and the interview will take a full hour. [BB: OK] So, this is really about career and motivation and how your artistic expression is informed by your worldview and your spirituality and beliefs. [BB: Right.] So, I'm, I'm, doing this massive study. And I, I got like 130 biographies that I'm going through. And then I'm triangulating that with interviews and case studies. [Right] So, you'll be one of the interviewees in the study, and I'm thrilled about that.

4. 00:01:22.030 --> 00:01:31.885

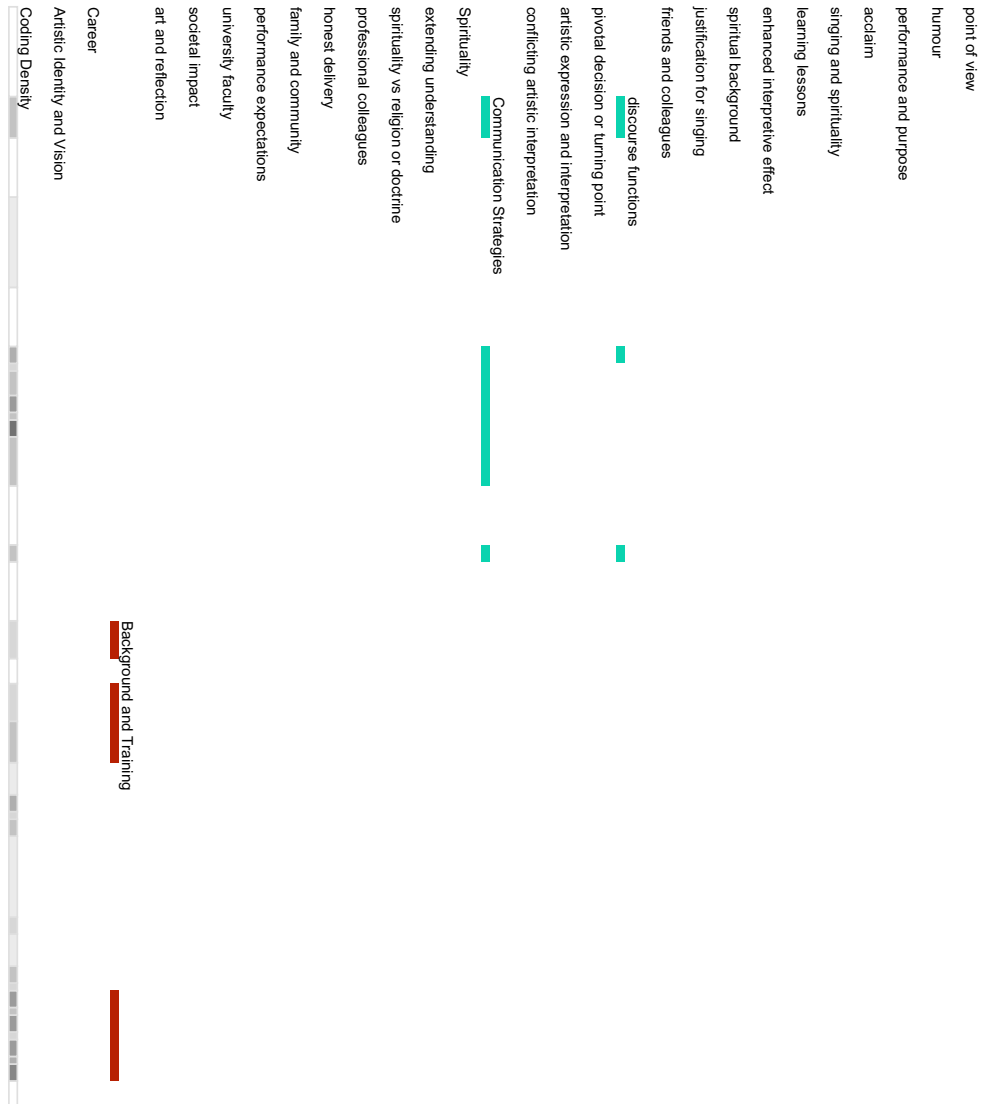
BB: No, I will, and I'll try and be as relatively intelligent in my responses as I can.

5. 00:01:31.885--> 00:01:41.880

AV: Okay, I'm sure you will. So, a little bit of background, first of all. When do you remember singing in front of an audience? Who or what...?

6. 00:01:44.030 --> 00:04:17.649

BB: I guess, actually remember singing in front of a you know, we sang in church. I sang in church as a kid, but I never viewed that as singing in front of an audience. I was just singing in church and hoping to maybe, uh, not feel silly amongst the others who seem to be more capable. You know you're a kid. You're six years old. You're seven years old. And I guess I sang in the, in my choir at school, and I always did that. But I don't really remember all of that. I remember...I guess to be fair, my earliest thing was maybe grade five singing with my grandmother on the stage at family night at my little school, and I dressed up in a little suit and got up and sang *Flanders and Swan*. {chuckle} I sang with a hippopotamus, and she played the piano. And I sang, and I did it like some sort of, you know, English Music Hall person, because I'd sort of grown up with that. And other than that, sort of, one episode. I did have my debut, as they might call it, at about the age of nine, singing in Honneger's *Le Roi David* with the University of Victoria chorus and orchestra, because my brother had gone to school here, Christopher, and he's twelve years older than me, and the director here, George Corwin, somehow commandeered me and said, "Would you? I know you're in the choir at church and all these things, and would you like to come and sing the thing?" So, I went down to the big cathedral dressed up in my brother's old Eaton suit and stood there absolutely petrified, singing [demonstrate]. And my name's in the program. It's 1975, and it's all exciting. And, and



he just looks at me and goes, "Doing great, great!" So, I think those are my, you know, whoever put me up to it, or why I actually did it, I don't know, but I did. I can't say I enjoyed it, but I certainly had a great sense of satisfaction at the end of it that I'd presented something, and somebody was content with what I did.

7. 00:04:18.863 --> 00:04:24.960

AV: Ummm, That's great! So clarifying, you sang in church. Did you sing solos in church, or just...?

8. 00:04:27.483 --> 00:05:44.429

BB: Maybe, whether I did or didn't. It was always, you know, I think it was, I was - I won't say that I was petrified. I think I was just always - I mean, it's nerve wracking to get up and do anything by yourself. So. But I, in how - it's interesting you asked about it, because nowadays, in dealing with students who are saying, "I'm so nervous, and I'm so..." to actually say that - I don't think I ever was in a position of letting somebody know that I was nervous. I just assumed that was part of it, and I had to, you know, in order to do my thing, [AV: Uh huh] deal with it. Not, not be nervous, just, I knew that maybe I'd get a nice Sunday lunch at the end of the whole thing [laughing] Yeah, I think that it's in - it's interesting you ask that. I, I never profess to be nervous, but of course, one always is. But then there's a sense of satisfaction at the end of it, and then you find yourself doing it again. So, I don't really remember that I did solos in the church choir. I was just with my friends, and we all sang, and maybe I was given a solo.

9. 00:05:44.730 --> 00:05:59.379

AV: Okay, isn't that fun? You had friends that sang, too?

10. 00:05:59.880 --> 00:06:18.640

BB: Well, indeed, in in the church, in the choir. My family, my brothers were in it as well. But again, that's all early, early stages. I mean. I'm trying to think back to the earliest of it all. And, as I say it was I - there were always people better than me. I knew that there was one boy, Timothy Williams, who was just better than me. So, he got the dark blue ribbon, and I got the light blue ribbon. [laughing] And I think I was always like, Well, how do I get the dark blue ribbon?

11. 00:06:19.760 --> 00:06:31.990

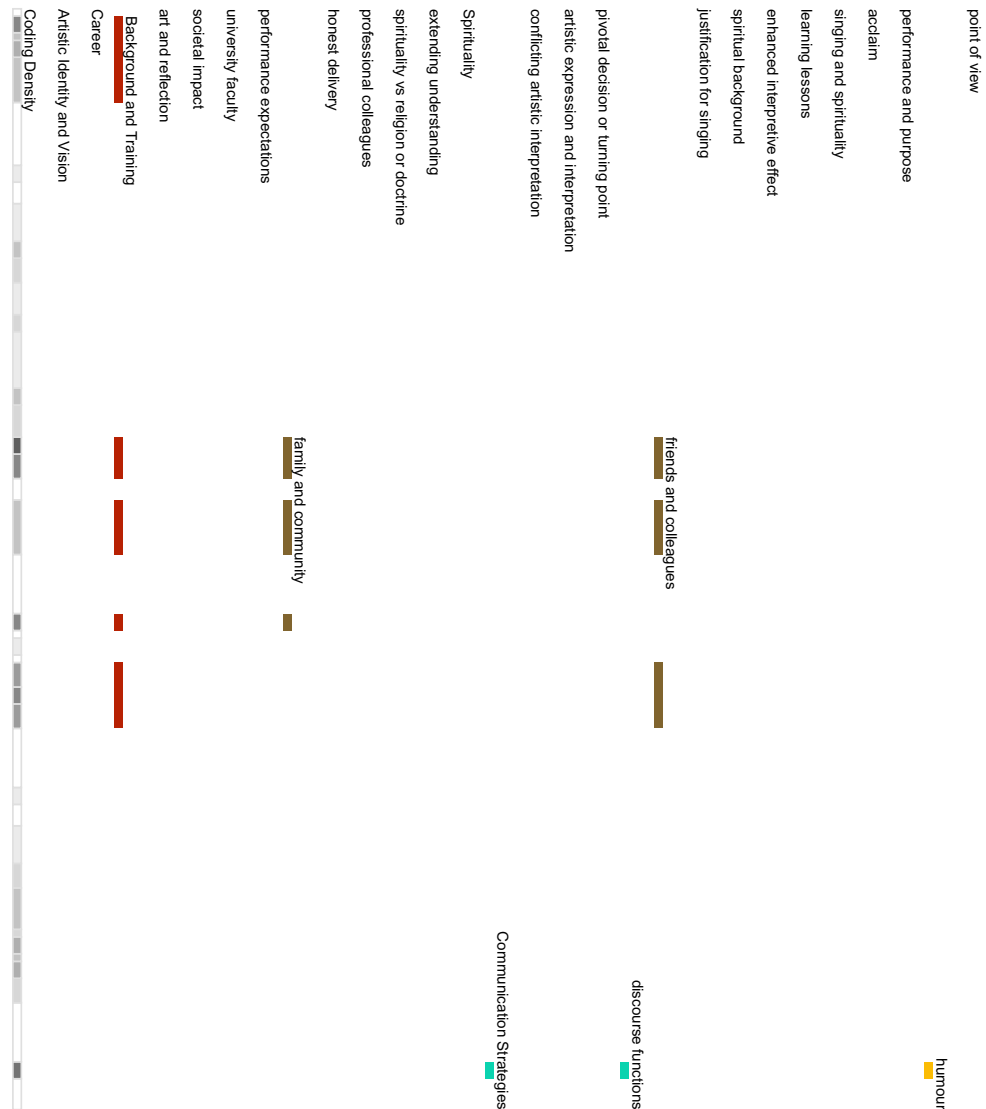
Angelina Van Dyke: Ha ha! Wow! And your brother Christopher, he also sings right?

12. 00:06:32.030 --> 00:07:08.777

BB: Well, all, all of us do. I have 2 other - 3 brothers. Christopher is the oldest, and then two others, and - but Peter's the next one up for me he's in - he's six years older than me, and he was at Winchester Cathedral for years, and saying in the chorus of Bayreuth and did all this stuff, so he was really - he's the other - so was the other career singer, whereas Christopher, who was always the singer, and sang at King's College, Cambridge with David Wilcox as a boy, he's the one that became the composer, and yet, now that he's retired, the joke is, he's back to singing at the church [laughing] and loves it!

13. 00:07:10.032 --> 00:07:14.860

AV: [Laughing]This is fun! So you basically, music was part of your life.



14. 00:07:14.940 --> 00:08:44.933

BB: I, I think it was from my mother's point of view and my father's, it was always seen as a thing you do along with everything else. There's no, there's no option. Of course you go to church, and you sing. It wasn't that we were religious, it was that you go to church. And that you'll get a nice Sunday lunch at the end of it, and if you sing well, maybe you'll get to do the solo one day, aren't you lucky? And so, there was that sort of - I won't say there was an expectation there was just it was presented in a way that was like, well, yes, this is what I do now. And I was, you know, I wasn't such an athlete because I had asthma as a kid, so I was often sick, but I could always manage to sing, so I but I did become a cross-country runner, and I did do my Rugby and my, what this and whatnot. But it was all just part of it. You're, you're, I went to a school where you're in the musical, the Gilbert Sullivan show, and you're on the Rugby field. There's no discerning between the two. Your - and it's not about trying to make you be a well-rounded human being. It was just well, what else are you going to do? I mean, that's what's happening at 4 o'clock on Tuesdays [chuckle] [AV: Get with the program]. You know, that's, that's what you do. So, I guess that's what you do. And, and I guess it would be more useful if you learnt your music, and it would be more useful if you actually learned how to pass the ball! [chuckle]

15. 00:08:45.800 --> 00:09:09.659

AV: Well, you really had this kind of community sense of, "Hey, everybody's doing this. Let's do this, and then let's do that. And all of this.

16. 00:09:10.020 --> 00:10:09.030

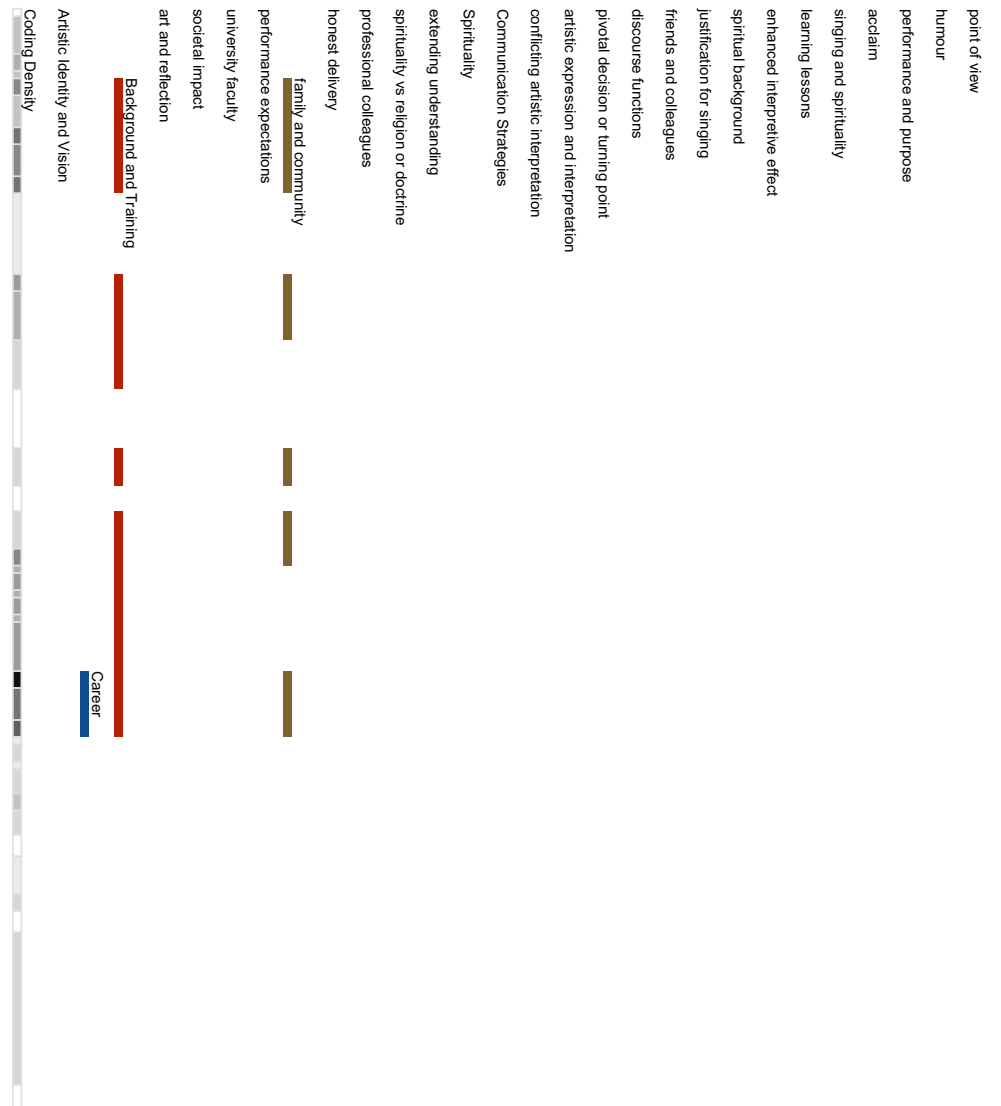
BB: I think so. Again, it's no, there weren't - I mean, I did take piano lessons. I did take violin lessons; I carried on with that a fair amount. My mother did sit with me and did the lessons with me, and took notes, and you know, I mean she was, she was full on. I think there's a lot of credit to that. I wasn't left on my own with it. It was like, well, it's, it's before dinner we practice now. [AV: umhm] And you get to practice, and I'll come and sit, and I'll come and check, and let's do your scales and all this stuff. I didn't resent it. I just, I just I did it. I wasn't a very good pianist. I, I sort of got good at the violin. But that was, I think, part of it that I also just sort of sang. I didn't plan to be a singer or think there's some big musical vocation, it was just - it's again, it's part of what you do, I think. [AV: Umhm] I mean, you know my father, he was a ship seafaring man, so it's interesting that I didn't necessarily follow ships. But it's also interesting that all my brothers didn't follow ships. [AV: Umhm] We all just were - went into music. I don't know how that happened, but we just all did, but we don't have any musicians in the family. They were all military people.

17. 00:10:09.670 --> 00:10:14.960

Angelina Van Dyke: Hmm, wow! Did your dad sing sea chanties?

18. 00:10:15.030 --> 00:10:20.419

BB: No, he liked singing - he liked listening to Charlie Kunz, the pianist. Well, that's the Palm Court piano stuff, and Winifred Atwell, the honky tonk piano, and he loved the Russian Red Army chorus, and he loved, he loved anything rousing! He loved, and he, he loved to play the piano, all the old show tunes from Hollywood. And he loved to play the violin - he wanted to play the Tchaikovsky violin concerto desperately, but he had big leathery fingers that tried to sort of, you know... and he'd, he'd pretend to -



he'd pretend to play, but he didn't, actually... So I think that's the other thing. There was no real sense of needing to achieve on any big level it was - and it wasn't just a lark, either - it was enthusiasm of the material and coming together to have a have a laugh, I think

19. 00:11:03.240 --> 00:11:20.490

AV: Yeah, oh, that sounds so fun!

20. 00:11:21.510 --> 00:11:59.300

BB: I think I think I you know if if and it's interesting, you ask because I did. I haven't really thought about that. But I think that's if I was to put a fine point on it - that's, so... that's where it all came from, and it wasn't till much later that I suddenly thought, "Oh, I think I'm capable of this. Maybe I better learn something, because it seems to be by just circumstance that I'm starting to this is, people are paying me to do this, [AV: OK!] ...and if I'm better at it. They'll pay me more!" So, and I'm enjoying it more, then I can do more, and I'm meeting more people, and so the whole thing became a community thing of, "Oh, this is this is what I do." [AV: Uhm hum] If that makes sense?

21. 00:11:59.370 --> 00:12:03.700

AV: So, it was a community affirming...uh...

22. 00:12:04.240 --> 00:13:35.200

BB: I would think I would think that's a good way to put it within the church choir itself and watching the the various people and choir parties. We'd have all these choir parties at my parents' house, and everyone would get up and play the piano and do double, you know, four hand stuff. And there was always Christmas parties where people were singing the Christmas carols. And so, I think it's it was more about... It's actually interesting, I don't think anybody imagined and suggested, "Oh, you should go and do this as a profession." It was just, "Oh, let's get - let's make sure Ben comes to the thing because he's got a good voice, and he can lead us all and this sort of stuff." That didn't process as, "Oh, this is how I'm gonna live my life," and yet that was how I was living my life. But I, yeah, and I guess it's always been kind of community - that's what it is. You go in with an opera company or on a gig with a *Messiah*, you have the quartet, you meet each other, we keep crossing paths with each other - your life becomes your friends who you connect with for a few days every year. So, I - you're, you're right. I think ultimately it is a sense of, of sharing in a community and celebrating each other more than feeling there's some sort of competition, or "I'm better than you are," or you know, "What gig have you got this week?" or, "I sing that note longer than you do," or you...you start feeling silly yourself if you don't know your music! [laughing]

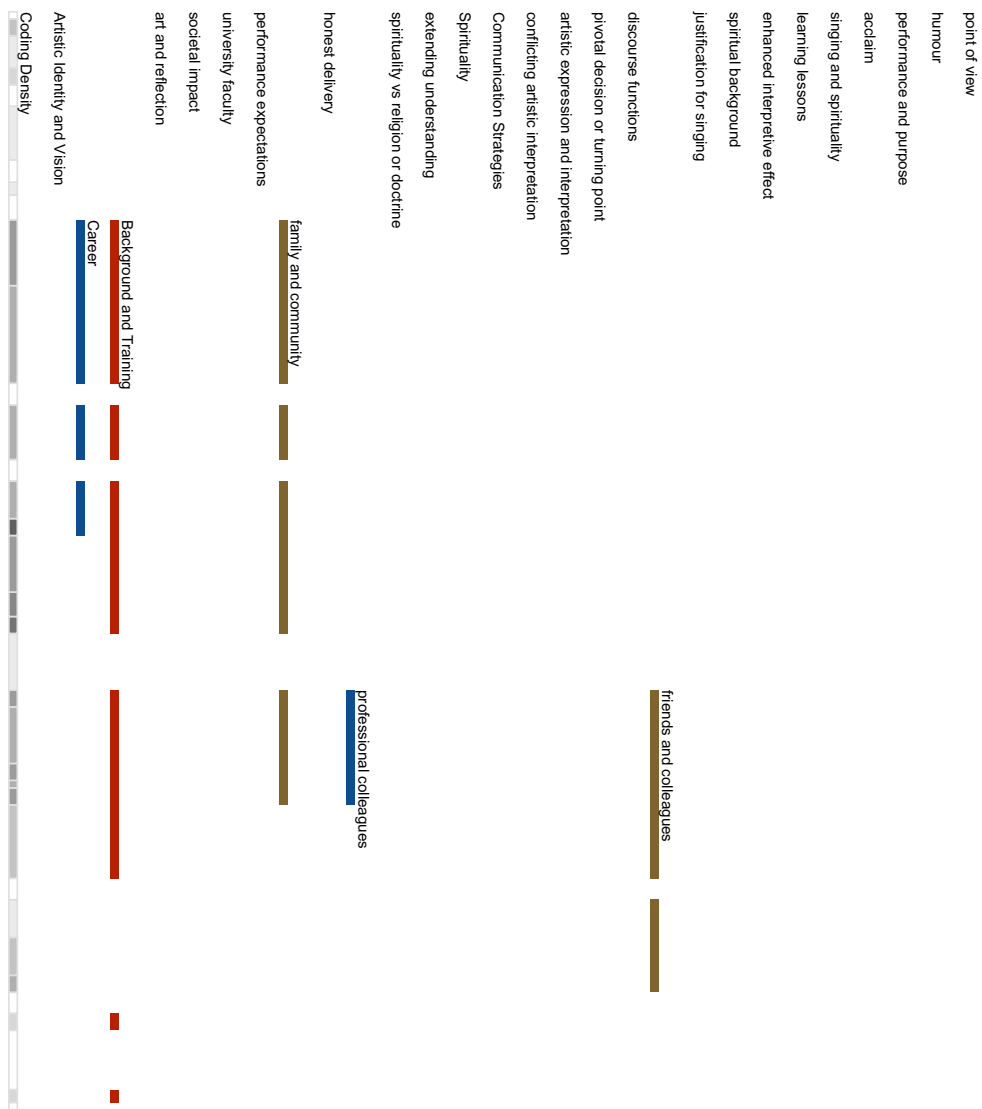
23. 00:13:35.500 --> 00:13:58.609

AV: True! Wow! That sounds very organic and, and lovely, you know. Uhm.

BB: Well, maybe I'm being - maybe I'm idealizing it. But at that early stage I believe that's what it all was.

AV: Yeah. Now, when did you start seriously taking voice lessons?

24. 00:14:00.185 --> 00:18:15.080



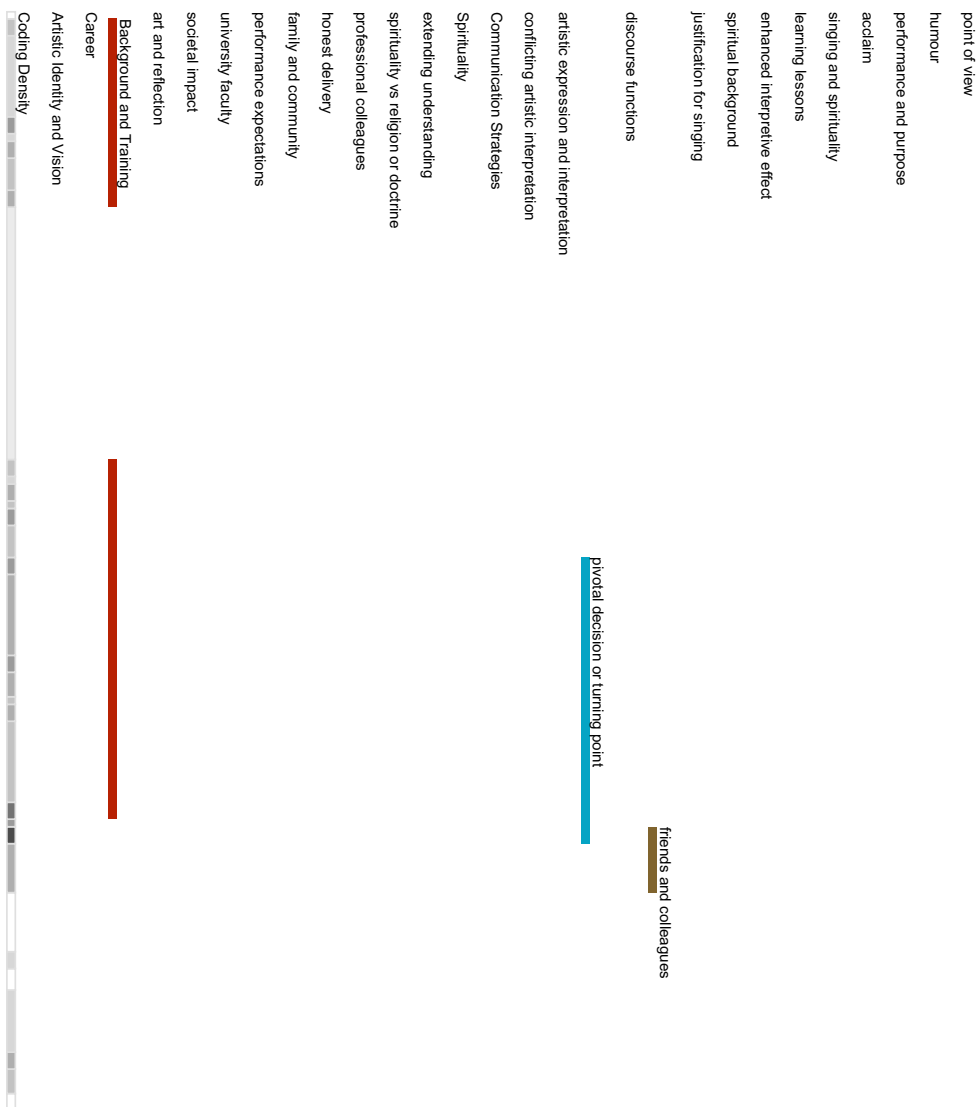
BB: Uhm, probably, uh, I think I was eighteen. I think it was right after high school maybe? Because my, my mother said, "Well, you know - you've been singing it's wonderful and there's this great teacher in town and she has all the best people. I've been going to the Music Festival. I know who all the best people are! So of course, you're going to go and study with Selena James." And so I went and sang for, and met her, and I gave up the violin and the piano, and I went into my singing lessons with her, uh, and did outrageous things. I mean. Good heavens! I won the, the local award by singing Max's aria from *Der Freischütz*! I must have been twenty or something, maybe? Uh, and *Ich bin der Welt abhanden gekommen* from the *Rückert-Lieder* of Mahler. Well, I, I just sang the stuff that the, that my pianist, who was the organist of the cathedral, said, "I want to do this, and you're going to sing it." [AV: Ah ha!] And so, and I, he said, "Well, I don't care what you want to do. We're gonna do what I want to do, because I'm the one playing the piano, and you don't know anything, so." [AV: That's hilarious!] And he was fresh... he was fresh back from Vienna, having been conducting the Vienna choir boys. So, when I said... he said, "I want to do Wolfe, and relive my Vienna stuff. I want to do Mahler and Wolfe, and we can do some Italian stuff, which is fun - the early Italian greatest hits." And then I said, "Well, I want to do this Ravel cycle, the, the five Greek songs cause it's fun!" And he hated having to do that because he doesn't like...he was too fussy with his hands to do French music. And he didn't - he liked the big, long, Mahler, you know, orchestral stuff, and he'd talk about Karajan, and the way he did his things. And, and [humming] then, yeah, "I hate this French music. It's so fussy!" But I loved it, so at least he gave me that one. [AV: Yes] Yeah, and so that, that was sort of the relationship which started me on repertoires between Selena [AV: Um hm] letting me sing in a way, sort of anything, and not getting in my way, entering the Music Festival, doing little shows in Victoria. And as I went on, I was going to the University of Victoria, but not in music. I was doing General Arts, and then I did my music downtown. But then that slowly shifted, and I went into linguistics, [AV: Oh!] and I thought, that's what I would do. But then Selena got a job teaching at Banff, and she said, "Well, I'm going to Banff. If you want to continue lessons, you could always come with me." And I thought, "Well that - I'm - I want to continue my lessons because this is exciting, and something's and, and this is fun!" And so, I applied to Banff, and they took me, but I was the youngest member for the winter program. And we we just launched into this crazy contemporary modern theater, experimental theater stuff. And I lived a life there and gave up my studies at the university. And then, three years later, I guess, I thought, "Ooh, maybe I better go back to school and do something because I don't...something seems to be happening with this singing thing." So, I got into McGill after applying to a bunch of places, but I thought, that's the place to go, but only to do licentiate because I thought, "Well, I'm, I don't want to go back and do a Bachelor of Music. I seem to know enough music, and I'm singing, and I'm doing these things." So, a three-year diploma seemed to make sense to me. And then I immediately moved to Toronto after and gotten an agent and started working. So, I never, I never went through the sort of process of going to school. My school was my community, and my teachers and my own sense of development, I guess.

25. 00:18:15.330 --> 00:18:24.219

AV: Nodding 'um hm' yeah! Oh, wow! So, in, in Toronto which agent did you approach?

26. 00:18:24.320 --> 00:19:32.210

BB: I well, I was approached by Hart Murdoch, the, Ann Murdoch's agency. And I was very grateful for that, and it just, one thing led to another. And then from that came IMG, New York, and I, and I moved on to them. Again, and then then a French agent, then an English agent, and, and things just moved one thing



to the next. So of course, I had to go and sing for them, but people knew me, so again, it, it seemed to be all part of this community thing again. Well, if you're in the community and you produce and do well and you're something that they seem to want and like. And if you sing certain things people seem to respond. [AV: um hm]. So, I mean, Michael Schade was part of all of that at that point. I there, it's not like I didn't have competition, but I was just part of it. [AV: Um hm] Nobody was holding me to anything, I think, except maybe my teacher, maybe Selena, "Well, dear, if you keep saying like that, you're not gonna get very far!" [laughing] You know, things like that!

27. 00:19:32.390 --> 00:19:34.800

AV: So, at this point you had a family?

28. 00:19:35.510 --> 00:20:45.569

BB: No, no, no, I didn't, I didn't have him until much later. I met my wife at a summer program in the States, and I was fully already engaged in my life. And then for the next five years, after having met her, lots of stuff was happening. Then we had a family, and then things shifted, and we were in Toronto - and she was a singer, too - and we really thought, you know, "Well, if we've got these children and we're trying to live a life, how do we do this?" And then again something else turned up, and, and somebody said, "There's a job at University of Victoria; I think you should apply." So only because I'd been doing a little bit at York University. Catherine Robbin, who's a great friend of mine and colleague, and she had started the department up there, having retired from singing, she said, "I know you're in town now, though I know you're jumping around or whatever, but you've got a family. Maybe you'd like to come and just get your feet wet teaching a few students." So, I took advantage of that, and one thing led to the next, and twenty years later, here I am in Victoria! [laughing]

29. 00:20:46.040 --> 00:20:56.639

AV: Back where you started!

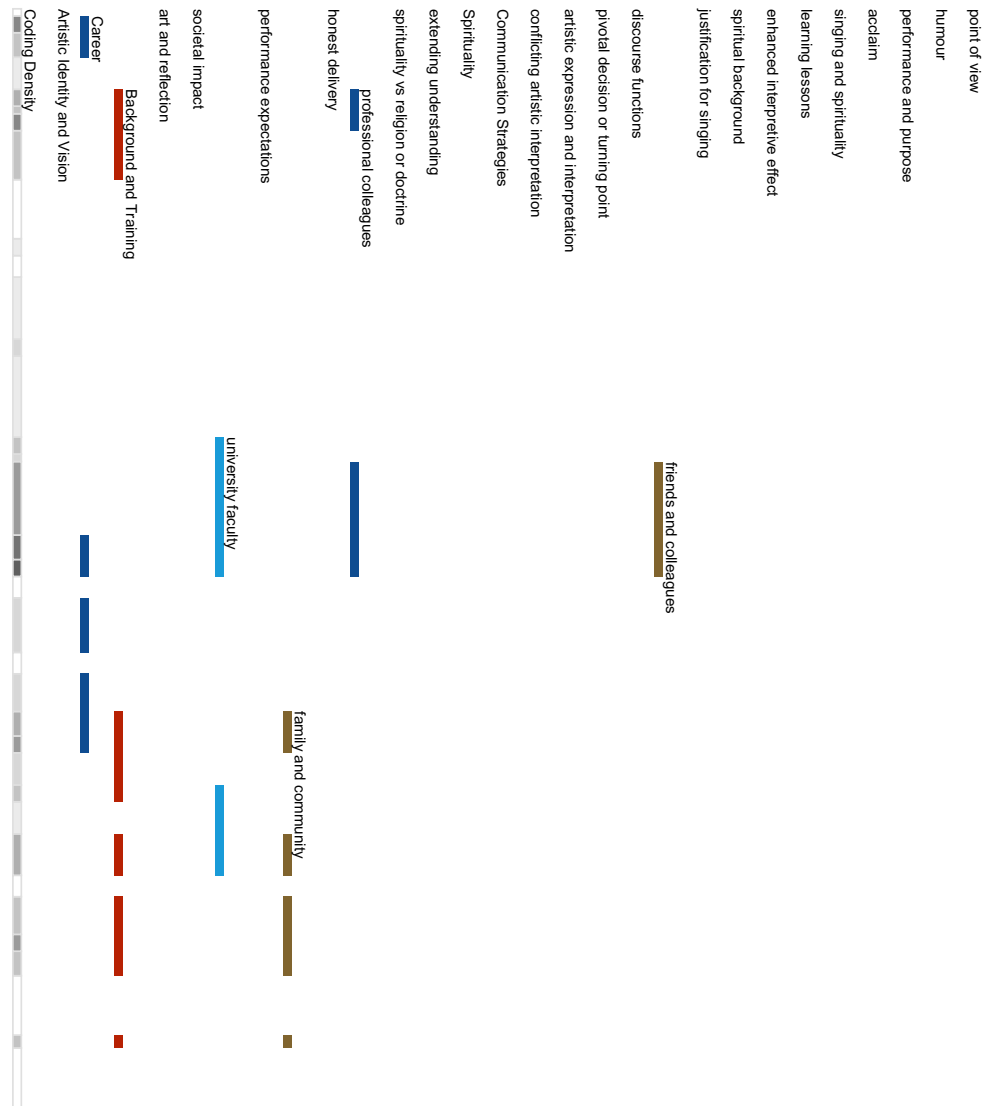
30. 00:20:56.670 --> 00:21:51.520

BB: Well, yes! And, and, and having people sing in the same venues that I did, and, and be feeling inspired in the same sort of way to create a sense of community and, and try, and get people to not feel that there's somebody holding them to something that if they don't do well, they're gonna get a poor mark, or if you can't do this, it's not gonna happen, or [AV: yeah] - it's interesting having not been involved in the university system. But I, I admire the university system and what it offers for people if those within it, I guess, are approaching it in the manner [AV: um hm, yeah] you know, there's academic academia and and, and requirements versus community, I guess.

31. 00:21:51.620 --> 00:21:58.449

AV: And, and actual motivation, and, [BB: Yeah] and desire and competence, which often comes from community, because...

32. 00:21:58.550 --> 00:22:20.830



BB: I think so, being inspired by your community members and by people who are supporting of you. And, and I, I know it's a different world, but in a way... somebody said a lovely thing to right after Covid. He was doing a violin recital in town, and he came up doing the Fauré violin sonata, and he said, "I just want to thank everybody for coming out tonight, because, you know, the arts have been really struggling..." This was the, one of the first concerts after Covid, "...really struggling for the past 400 years." [chuckle]

33. 00:22:20.830 --> 00:22:21.510

Angelina Van Dyke: [laughing] Okay!

34. 00:22:22.350 --> 00:22:45.049

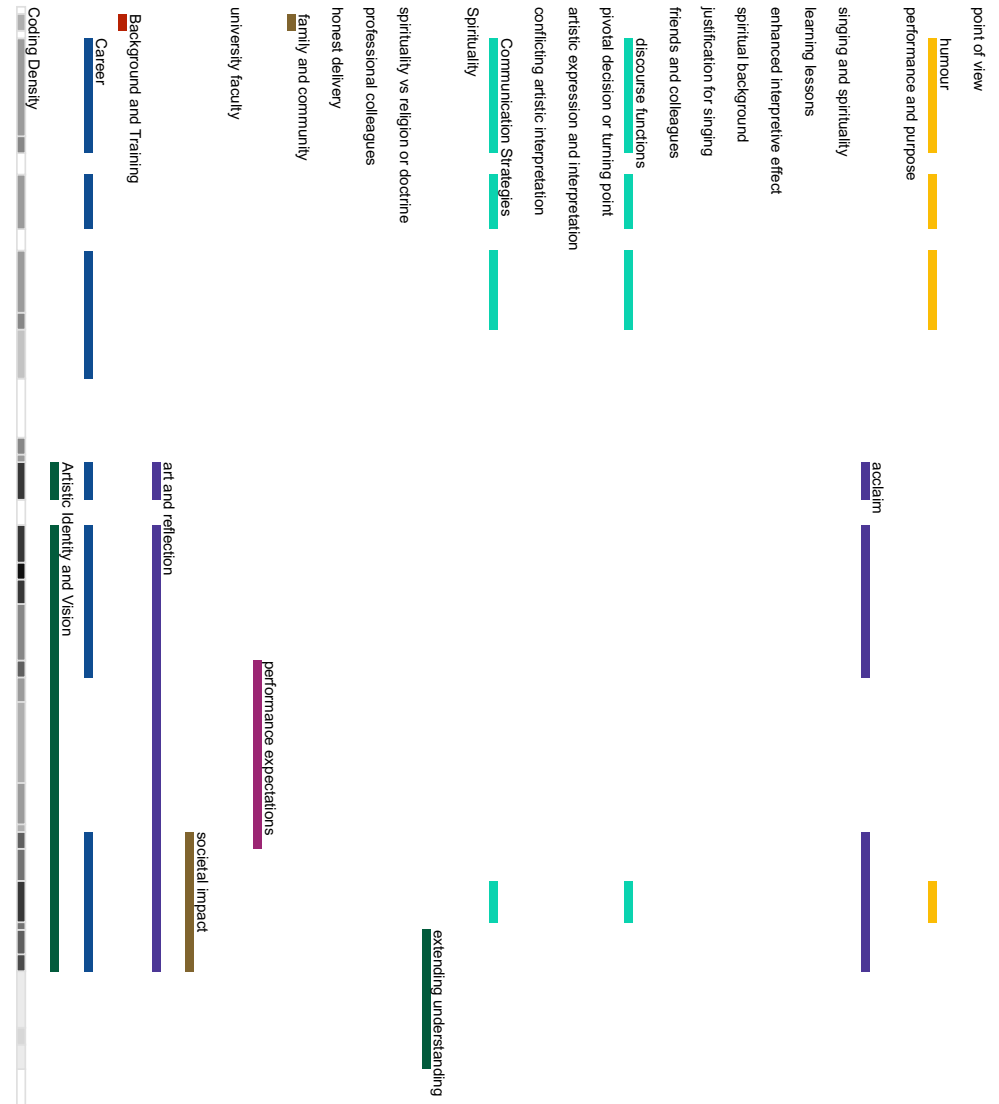
BB: It was hilarious! And he's correct. And this whole thing that there's some kind of, you know, "We're suffering so much because it used to be so good, or whatever" The arts have always struggled, everybody always trying to find money. There's always somebody better. You get a job or you don't get a job. Your show works on Broadway, or it doesn't, you know.

35. 00:22:45.290 --> 00:22:53.219

AV: Do you think that it's partly the nature of the industry as a, as they say, a prophetic role in culture? And sometimes people just are not interested in the reflection and the deep emotions that it brings out. And..

36. 00:22:53.340 --> 00:26:01.610

BB: They aren't! I think that doesn't mean that it's like, [ha ha] it's kind of like politics. Either you're interested in the deeper sense about what's going on, or you just want to make money. Uhm, you know, "I'm okay, Jack," you know, or there's the other way to look at it. You hope that that aligns with something that is actually going to be honoring everybody and managing everybody. But it, it is a part of life whether you like it or not. You're going to find yourself reflecting on things. And so, I think that it's part of what I enjoy about this job here, why I think it's important. Is, it's like we just had master class today we were reflecting on, on *Why did they shut me out of heaven?* from the Copeland songs by Emily Dickinson. What is that? What are you angry about? What is this exclusion? What is the gentle music at the end? It sounds like indifference of heaven on from my point of view. And so, you're mad! Well, if you, you could just sing the song and think it's pretty and cool. But there are these words and this person who wrote this, and I think there's layers of understanding that help us then to understand our neighbor, our friend, our sense of growth and development. And we might not automatically want to go for that, because life is too complicated as it is, and, and can really, well, you know, it's tough. Do we really want to be reminded all about it all the time? Just give me a pop song! Oh! [wagging to a beat while AV laughs] You know? And so, I understand that people don't need to go down that path, but this arts thing isn't just being forced to have to reflect on stuff you, you maybe don't want to reflect on. It's also to put you in a better mood and a better humor, and a and a sense of belief and understanding. So, is, is society...I can imagine that society is a bit different. Funding is different, but in a way, it's like anything. Not everybody's interested in building a jet engine. Not everybody's interested in figuring out how the salmon run upstream or not. Ah, it's there, if you like it. And, and I think that learning about salmon running upstream is something that helps you understand singing. And, and I love GE's approach to making a jet



engine for the 777. I think it's an extraordinary feat! And it's all something to be honoring and understanding and participate in in your - to make you up as a human being.

37. 00:26:02.030 --> 00:26:30.209

AV: For sure! How would you describe you, your say, spiritual background? You, you grew up in a in a family that went to church. But you had made a comment earlier about 'religious', "We weren't really religious; we just did what the community did." How would you describe your spiritual...?

38. 00:26:30.410 --> 00:27:45.860

BB: Well, it's, it's interesting. I wouldn't say that we just did it because others did it. My mother was very discerning about the importance of the Christian Church. [AV: Um hm] But again, I - and when I say we weren't necessarily religious, it's not that we were... found ourselves in a in a religious-based, whatever that means, kind of household. In other words, one that - I mean on, on Sunday lunch my mother tended to insist on Grace [AV: Um hm] before we had lunch, but now, whether that's just because they were visitors there or not, I don't know, but she always wanted my father to do it. [AV: Yes]

Oops one second, one second. [Aside]: I'm in an interview. A lot report here. It's all right here. I'm so sorry. No, no, it's Alexis. No, no, oh, no! [To me]: Where are you by the way?

AV: I'm in. I'm in Surrey, BC.

BB: You're in Surrey. Okay, thank you. Some of that stuff. Oh, one more! Some of it's for clarinet as well. AB: Sorry to interrupt.

BB: That's my wife.

39. 00:27:46.450 --> 00:28:02.499

AV: Oh!

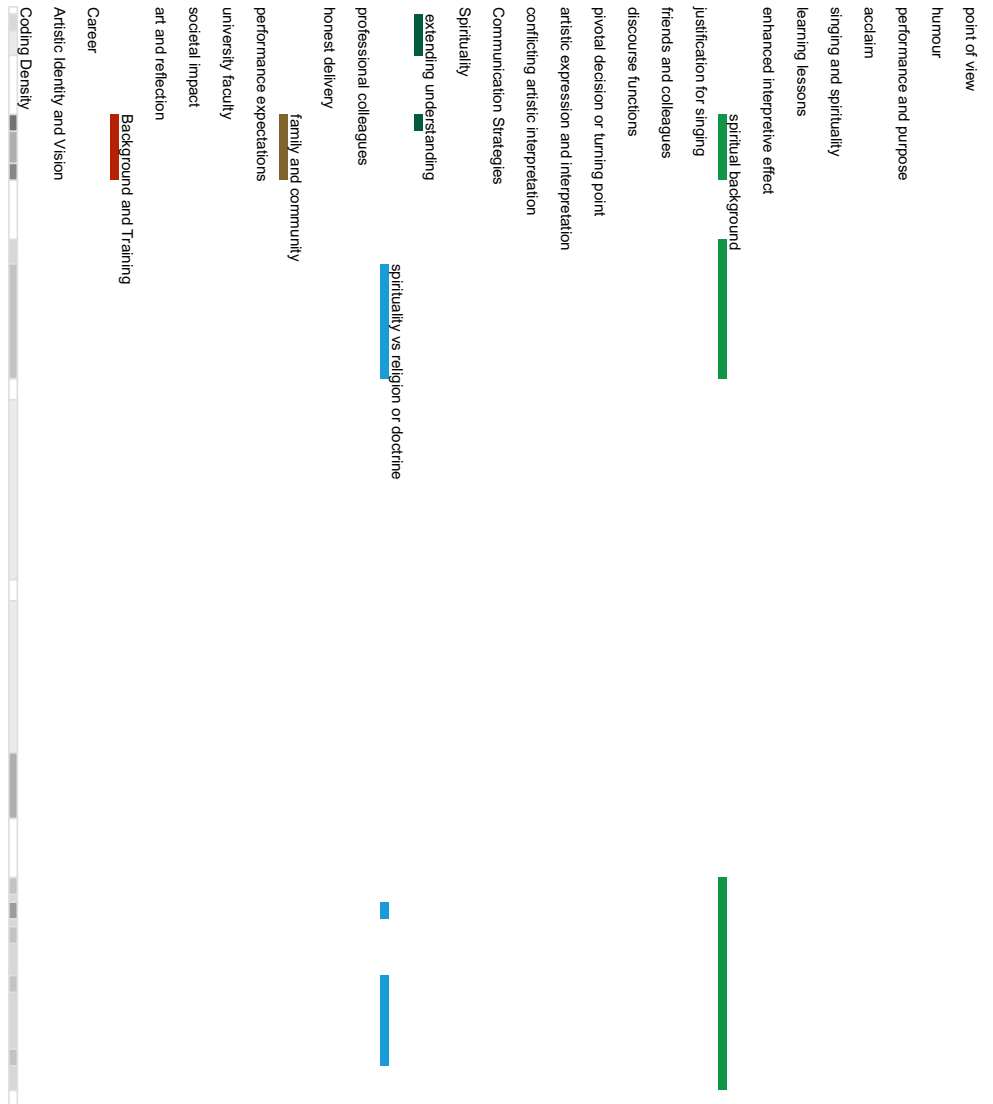
BB: So she's on faculty as well, you see.

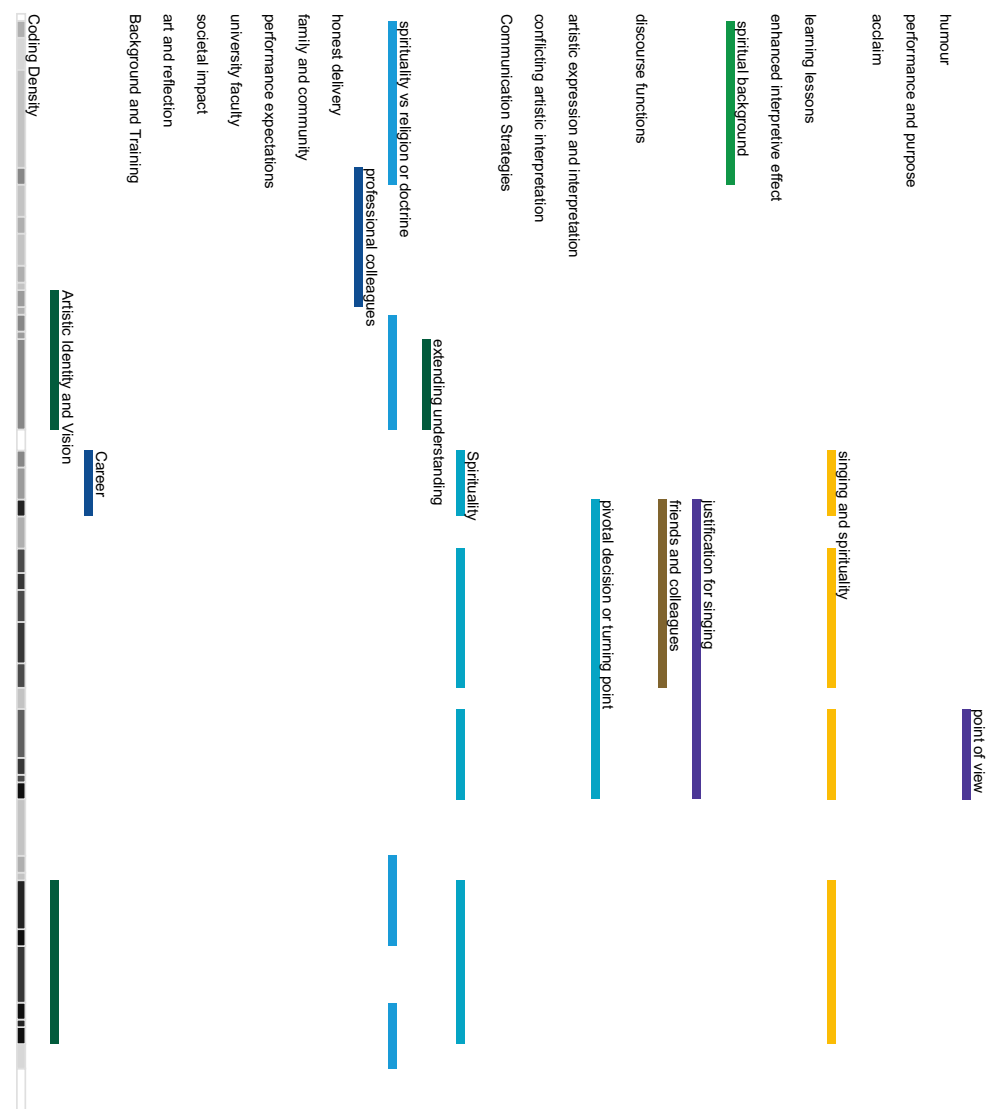
AV: Oh, how fun!

BB: It's really fun! But she, she had a big career herself with Ton Koopman and, and Netherlands Baroque Ensemble [Amsterdam Baroque Orchestra and Choir] and all that stuff. So she's, and, and somehow she hooked up with me, and here we are.

40. 00:28:02.947 --> 00:34:25.579

Uhm, but no, I think so, my father, because he was a seafaring man. He was more of a fatalist in his viewpoint, and yet his, you know his mother - I won't say she was religious, but she had spirituality - and I think because of being on ships and having to have, have men help you survive. If you were going to lead them there had to be something - that it wasn't that you were the Big Boss - there had to be something bigger than all of you, but everyone needs to be able to pull a helping hand: So, my father was the first one who would want to give Grace, but he wasn't 'religious' as such. He just valued that there was something bigger than him. He, we went to church at Easter and Christmas but weren't real church goers. But we liked listening to the sermon, but my father was very discerning for what they would say, because he was very much interested in words and poetry, and, and he wrote a lot of letters to the editor





about everything. Ha ha ha! And so, I think, so if you get my point, it's not that we were...we had Bibles by our bed, or had a doctrine that we were told...it was just the basics of "Be good to your neighbor. Treat them as like you'd like to be treated." And it's, it's, it would be good for you to go to church once in a while to maybe listen to what somebody else has to say, and to learn to sit still and not feel that it's all about what you want to do today. For just one and a half hours in a week you could, you could give it up and sit there and just listen to somebody else for a moment. Whether you agree with it or not isn't really the point. So that's about - that's sort of how that went. So then, when I found myself getting involved in the music I did, especially religious works like the Passions and *Messiah*, I ran into some interesting colleagues. I know one colleague at one point said, "Well, of course, I don't believe any of this stuff, but it's my job to be able to present it." And I thought, "Okay, well, he's very..." He was a major international talent of being able to present this. But he, he's up to, "I don't have to believe it. I just have to be convincing like an actor." And so, I, I would take that on, and I, I won't say that I viewed that stuff like that, but I, I think in general, certainly with the Passions, for instance, I didn't find myself getting caught up in a religious fervor about it. [AV: Hmmm] I wanted to understand the Lutheran Church. I wanted to understand Bach. I wanted to understand the poetry in the form of this story, which, whether you're religious or not, is a compelling story about humanity, choice, response, all these different things through this extraordinary music. So, I, I sort of...

And then only once, some years ago, I was - I did a lot of stuff in California - recording with the American Bach solos and things like this and got very involved in the detail of this work, musically and spiritually, whatever. And the lady I used to stay with was so much fun, and she was always, she was a widow, and she was always smoking. It was we were best of friends. She was just the best! But she came to my concert in Davies Hall, and she said... we got home after the con[cert] she went, "I got a question for you. Do you really believe what you're singing about?" And I thought about it for a moment. I said, "Well, why are you asking that?" She said, "Because I don't go to these things much. But I saw a room full of people who really believe." It was *Messiah*. She said, "Now, who are you to be the one that gives them that message? I want to know whether you really believe or you're just telling them what they want to hear." [laughing]

So, I love that question, and the next show I went, and I just had the score with me, and I followed every note and every word and pieced together the story so that I could come away, and at the end of it say, "You know what, I do believe in this. I believe in the word. I believe in discerning what the word means, finding a point of view..." And it tied in with a coach of mine years ago that said, "You've got a pretty voice, Ben, but you have no point of view. You have. You have nothing to say, but you've got a pretty voice." And that always infuriated me, and I thought, "Right. It's not about the pretty voice it really is about saying what you mean and mean what you say." Don't let so much your, your deep doctrine get in the way of it, because that can also cloud things. You have to keep - and, and this is a tough one. It's finding the truth of the poem, finding the temperature of the poem. What is it but even like in *Die schöne Müllerin*? when I do that. Years ago. I did it one way. Now I just do it differently because my experience, my sense of the word, my understanding of, of, of that sort of pain of, of what that association is with, with relieving oneself from the pain of you know. And then, was the story real or not? Did he actually meet this girl, or is it all in his mind? So, I think that's the important thing what I'm finding is to be in a perpetual state of but ...being able to balance the, the plates on the little sticks, you know, to, to - and if some, if something drops, I mean she has to be ready to catch it and, and respond to something rather than

getting dug in with a certain doctrine. I think that's the thing that really keeps me in with all of this, is a constant, as I said at the beginning of all this, constantly learning...

41. 00:34:25.679 --> 00:34:27.860

AV: Right!

BB: ...and discovering

AV: Right.

42. 00:34:28.210 --> 00:34:50.839

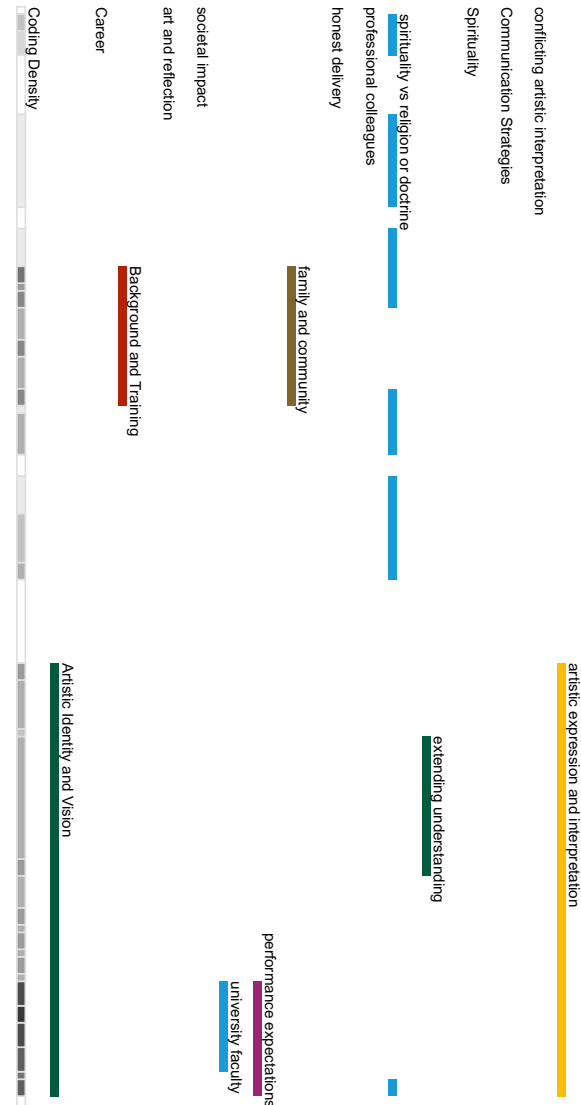
BB: So that's what, as far as spirituality is concerned, I do like going to church. I enjoyed going to church with my daughters. I think it's important for them to learn to sit there and listen and participate. We can have a conversation, but we don't need to get too heated about anything. There's no, you know, whatever you want to think about the church and politics in the world, and, and, and, and the residential schools, or whatever topics are coming up now that distract us all from so much - distract us from, from understanding things. In general. We get angry about, and we get political, and we get thrown off by them and, and dig our flag in. But I think, as musicians we - there's more to that. [AV: Um hm] So spirituality on a big level, not religion, but spirituality, I think, is important to feel

43. 00:35:22.230 --> 00:35:51.860

AV: When we talk about spirituality there. Everybody has a certain amount of spirituality. [BB: Yes.] But the question is, what content informs that spirituality, because you can have spirituality without content, and you can have spirituality with content, or what we would call doctrine. [BB: Yeah.] Where would where would you sit on a continuum in in terms of your artistic expression?

44. 00:35:52.760 --> 00:38:59.638

BB: I think my - whatever that artistic expression is - is celebrating, is, is perpetually looking at, wanting to celebrate the human condition the human soul, if you may. And however you want to go about understanding how to present your song, your three-min song - where are you in the grand scheme of that. Are you...? And this is a difficult one, because so many people, given phones and things these days. it's all about me. How do I look? How do I come across? What am I? It's and that's why I love the, the different levels of understanding. Maybe, maybe just maybe, there's something bigger than you, [laughing] whatever you want to call that, and something you know, you're awfully lucky that you can actually get up out of a chair and go from A to B without a wheelchair or motor...[AV: scooter] whatever, whatever it is. You, you are...we are so lucky, and then even more so. Those who, like those who are, do have an impediment of some kind. It just doesn't matter. Music is a bigger thing that. Lois Marshall for years with her polio, and that she was one of Canada's greatest [av: Yes.] artists of all time. Bocelli, okay, whatever that is in populist structure, he's still a blind man up there, presenting his soul. You know, the human condition is a remarkable thing to be celebrated, and I think that that's part of with me with all of this. I want to, I want to help people find themselves to be able to be a conduit for the material they receive, to learn about people, life, situations, word - and I don't think that happens unless you have some, "Where did this come from?" Then there's always room for improvement. There's always room for discovery. There's no finality to it. There's... and you don't get bummed because you're not achieving in a certain timeline, and certainly for a certain person. And, and so that's so for the me the, the continuum is



not so much necessarily the church, or the building, or the or necessarily the solar system. It's, you know, the, the 'god is in the eye of a child' kind of thing. It's, it's that little child doesn't know anything, and yet there it is. [AV: Hmmm] And, and everything is in place to muck it up [chuckle]. Let's not muck it up.

45. 00:39:00.430 --> 00:39:02.230

AV: Yeah, yeah, right.

46. 00:39:02.470 --> 00:39:12.430

BB: Does that touch close to what you're talking...what you're....?

47. 00:39:14.430 --> 00:39:51.000

AV: I... yeah. The idea that that there is, say, structure in the universe, there's a way things work, uhm, like you're saying with community and with knowing the text and knowing what it means, and, and being able to, to express the human condition within, within an understanding of the text. All of these things refer to 'Logos', which is what we would say, the structure of the universe [BB: right], or what it would, in Christian doctrine, would be, "In Him all things hold together..."

48. 00:39:51.050 --> 00:40:48.810

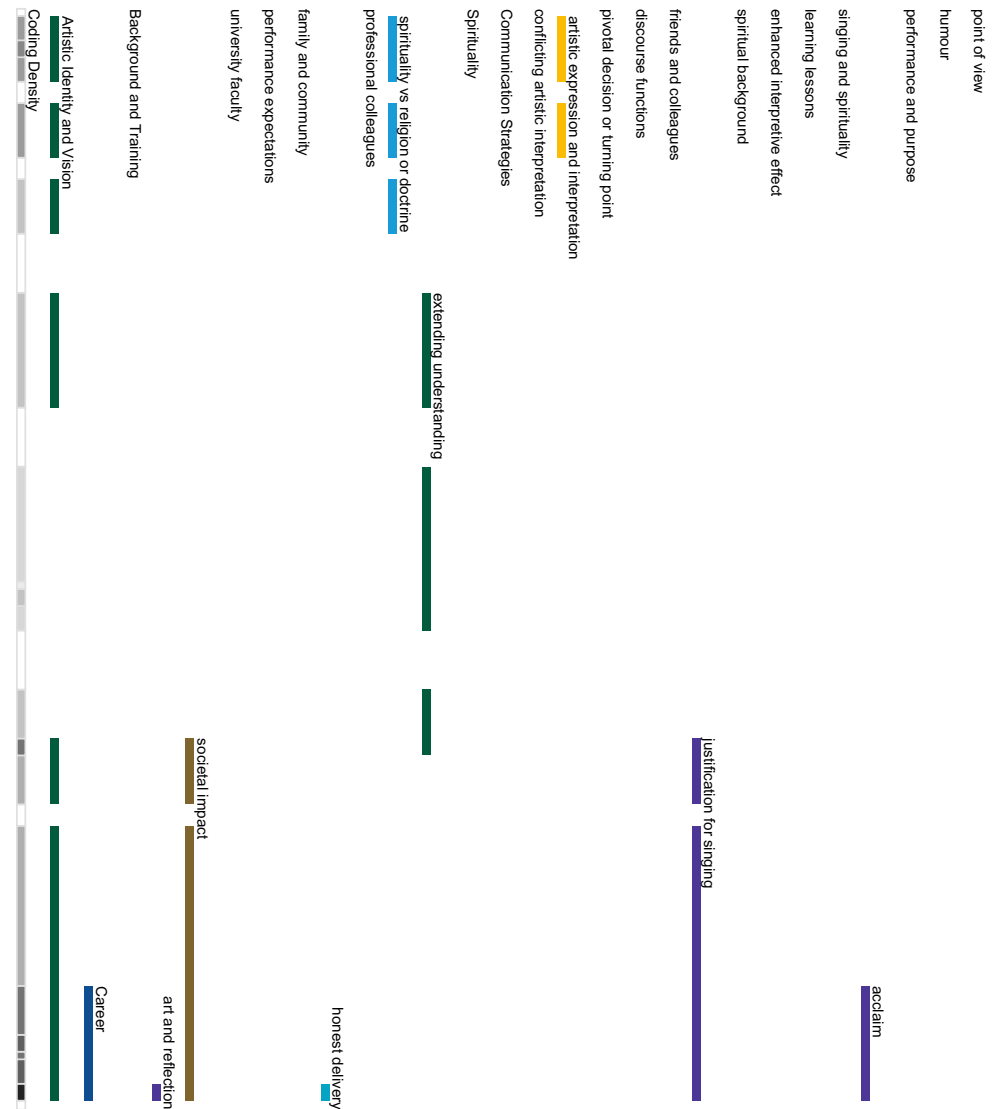
BB: Right, but which is, then it comes into this phenomenal thing, the body and the mind, [AV: Yes] and this whole idea, that if we, if I can impress upon the students that how we function every day is a, is a coordination and unification of so many elements that make for what seems so simple to just say, "Hi, I'm leaving. I'm getting in my car now. I'm gonna do something." The coordination of all of that to try and make people aware of that so they can honor it, and then expressing, using it to express more something. And I think that's where again the sense of something bigger than us comes into play. And indeed, to be fair trying to understand it a little bit rather than just, "It's gonna be great. Someone's looking over me."

49. 00:40:49.780 --> 00:41:22.789

AV: True! And here's the whole thing about when you, when you are expressing these things and, and emotions are involved, there's a sense in which the unseen realm of music is inhabited. [BB: Correct] It's inhabited by our memories, it's inhabited by the roles we seek to put on. And in terms of this, what kind of artistic contributions are you most proud of in terms of the content that you put into it, and the quality and the societal impact, even?

50. 00:41:23.060 --> 00:41:24.670

BB: Yeah. But that's and that doesn't. That's in any, any moment that you. That's what gets interesting, though, the, the... Ultimately, it's it occurs to me that anybody who's wanting to do this, let's say, sing, let's just go with singing for a moment, is because they want to get up and share something. They want to do, something, they want to be seen, they want to be heard! [hand waving]. You know whatever that level is, but to then rein it in to have people understand that maybe there is this other level of how to be heard rather than just, "I just got to be me" [AV: Uh huh] versus celebrating this, honoring it. When you do get up, it's not so much about, "Thank you for the..." I mean I, I tend - I've gone the other way over all these years. If I can...if, if nobody applauds at the end of my concerts for the right reasons, I feel I've done my job. [chuckle] You know, if I get a, you know, a big Hurrah! I don't think I've done something wrong, because they're just doing what they think they're supposed to do, which is clap at the end. If I end with a



big splash and they applaud I, I've, I've been forcing them into something, an emotional response. I tend to go the other way, and I bring everything down now, and if I can just then walk off the stage and leave them with it, and they don't leave their seats for a while, [chuckle] I'm good. [laughing]

51. 00:43:06.150 --> 00:43:19.357

AV: Oh wow! Can you, can you recall something where that happened?

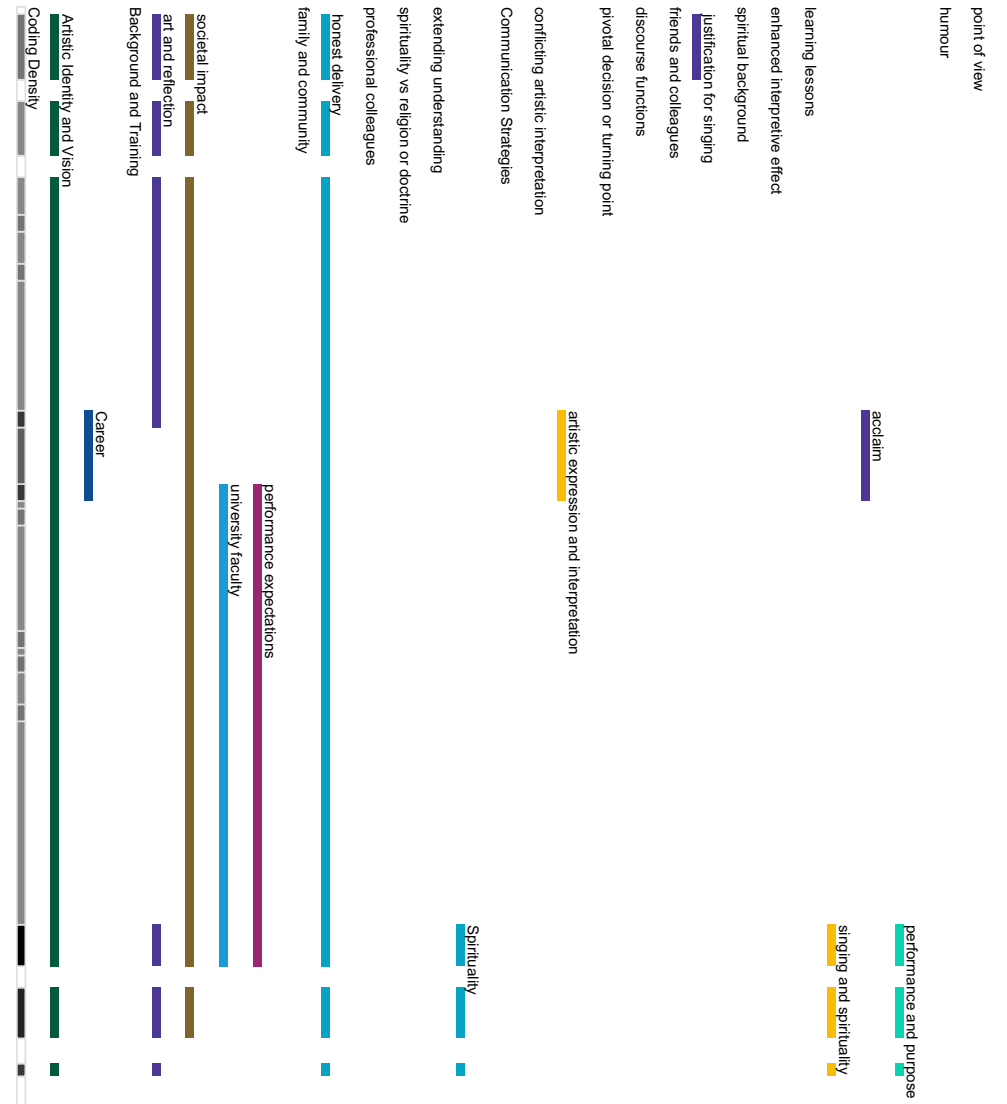
52. 00:43:21.560 --> 00:47:01.400

BB: Well, we we've certainly done it in uhm... I did it in a Christmas concert a few years ago. There was we. We just went, we... I tend to incorporate Randy Newman into my concerts these days, but his old songs and they're rather satirical and, and ironic, and, and they make you think. And there's you, you... There's no room for anything but feeling rather alone and needing to reach out to somebody at the end. [AV: Uhm!] You can't applaud for it. But I, and I, and I just present them. I don't yuck them up or try and lead somebody down a path. I let it stand on its own merit, which is why I view it as neglected American art song. There's something about it, and it's about the delivery of anything. If we can just trust the delivery instead of trying to convince somebody - that doesn't mean one doesn't understand rhetoric - but if you can... And, and, you know, so there's been one or two occasions, even at the end of *Die schöne Müllerin*, there was one that I did, and nobody really knew - I didn't know what to do at the end of it! We were just left wondering [AV: Hmm], and it was very beautiful! And, and then people did applaud at the end, but it was one of - it was from the body rather than [demonstrating] up there. And, and I, I've been running a voice ensemble at school here for some years, and we now do a Remembrance Day concert. And one year I did suggest that that there was no need to applaud between any of the pieces, but the way that it had been structured really meant that nobody was going to applaud. And at the end we closed with - it was for the 100th anniversary of the Armistice, that's what it was. [AV: oh!] And I thought, there's nothing in...when the Armistice occurred there were all these pictures of people kissing in the streets, and the war is over, and it's great. But a hundred years later everybody's still killing each other, and it's a misery, and whatever all. And, and then, if you look at modern politics, what was all this for? And so, we really went the other way, and we started with a piece, *The Berlin Requiem*, by Kurt Weill, which was the whole war from the German perspective and, and, to be fair, a somewhat political one because of the nickname is Brecht, and then we closed with the finale of *Dialogue of the Carmelites*, and at the end of that there's no one left. [AV: Hmm] And all the people who had been on one side of the stage and were singing walked up, were guillotined, and then moved to the other side of the stage. And slowly the music just got less and less, and there were more people standing in silence with their poppies, and it just got less and less. And then the last person just got up and smiled at her friend and it was over and the piece played out. She walked over, and everybody just stood there, and the piece ended. And then I'd informed them all at a certain moment collectively, they'll know when it is, "Just bow your head and we're gonna stand there for a minute of silence." It was palpable. And you thought, "I'm not trying to coerce anybody into anything." [AV: Right] The message speaks for itself and if you just deliver it, everybody's gonna - there's - it was amazing to find a common understanding at the end of all that.

53. 00:47:01.410 --> 00:47:02.190

AV: Hmm.

54. 00:47:02.750 --> 00:47:08.689



BB: So, I'm, I'm interested in that. I'm interested in, in finding commonality throughout all this. Not that you can't have your own opinion about it! That, that seems that it was either good or bad, or right or wrong, or, "I liked it, I didn't like it" but to at least have everybody at the end find a place to want to be thoughtful about something. I, again it's, it ties in with everything that's my spirituality, that's my sense of art, about performance of holistic...

55. 00:47:36.252 --> 00:47:48.900

AV: Can I ask if there's been any collaborations where diverse worldviews or cultures or spiritual experiences either complicated or enhanced the process of contributing to a unique artistic product or...

56. 00:47:49.090 --> 00:47:58.350

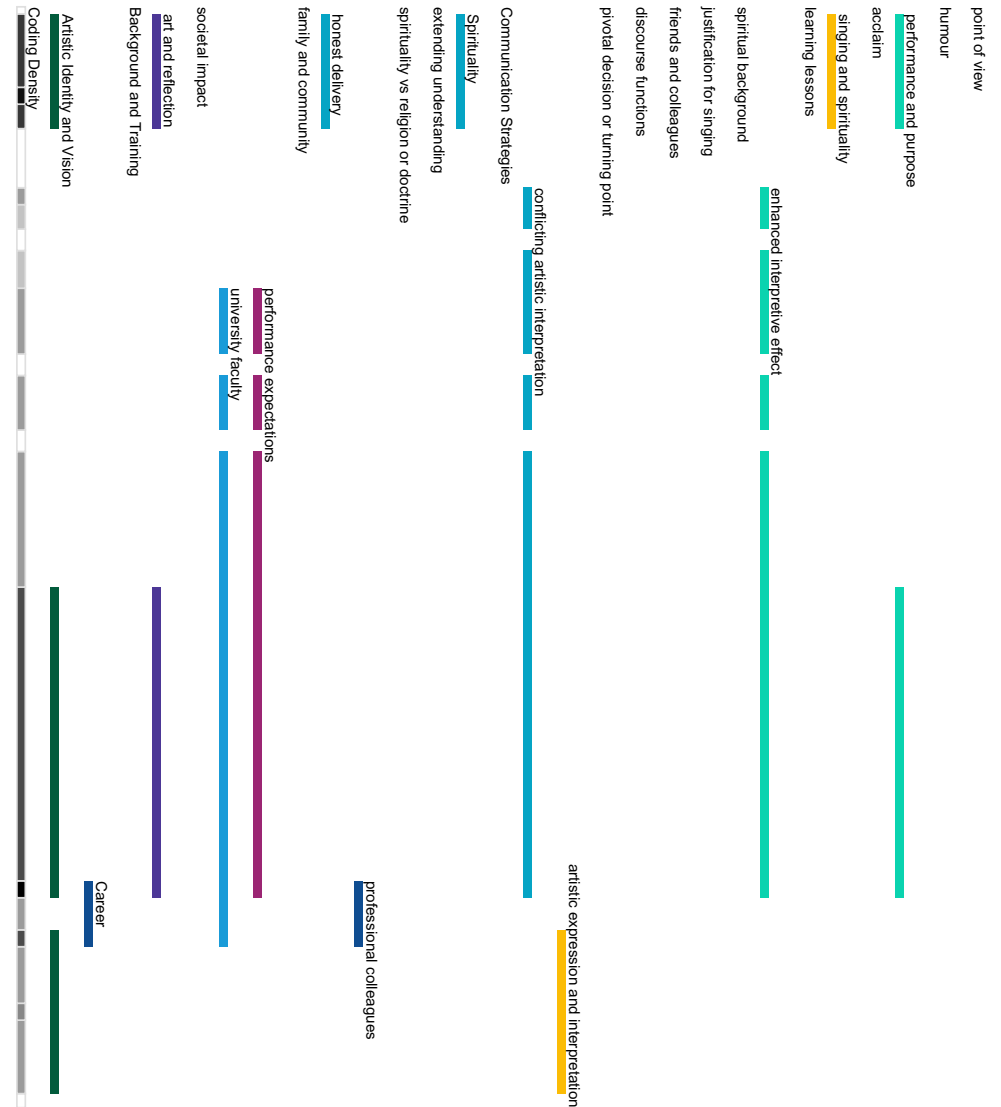
BB: Oh, oh, absolutely! But that's part of where, you know, people were questioning at one point why would we do this, you know, for the Armistice, why would we do this thing from the French Revolution, of a bunch of nuns being martyred

57. 00:48:04.370 --> 00:48:05.690

AV: Right!

58. 00:48:07.050 --> 00:48:08.150

BB: Well, because it's, it's through conflict that this is occurring. So then that's where I love to throw in the Randy Newman stuff again, and I'll juxtapose it with the *In Paradisum*, or whatever it is from the Fauré Requiem, and just before that we do a piece by... And students have had a problem with it a bit. You know we did one called *Ghosts*, and it's about a war veteran who is old and alone, living in the big city back in his neighborhood, which he used to recognize as a young man but doesn't anymore. And, as Newman says, because of all the colored kids in the neighborhood. Well, a student said, "You know, I take exception to that," and so we have a conversation. So, I said, it's, it's not that this is an out-of-date piece. There's nobody making fun of something, or this is about experience and trying to come to terms with experience and put it in perspective. You understand that he's alone and just doesn't have an experience of this, and these are the only words he knows. [AV: Um Hm] So when this kid got it and he presented it, it was heartbreaking. [AV: um hm] And everyone got it, which was exciting. But if you're just whimsical about it, and sort of, or angry about it, and then you just leave it. There's nothing to be achieved in the 'art' part of it. Now there are exceptions. Certainly, there's some things that are out of date, and you just thing, "That can't be, we don't need to cause issues just for the sake of it." It has to have something that allows a collective conscience to find its way. [AV: um hm] So, a lot of what we've done, and a lot of what I do in my performances days is informed by these sorts of these very things, the things that challenge it all, rather than finding the easy way through. And it's fun because we have Marion Newman here now in our faculty, who runs Saturday Afternoon the Opera for CBC, and she took over that program, and she did one called "Remembering", but in the Kwagiulth language or something. And she went down a path with - very different from mine, but at the same time she did do another Randy Newman song because some kids wanted to do it. She, she wasn't telling people what to do. She asked them what they'd like to do, and then sewed it together. And one was called *Rider in the Rain*, and she made a point of pointing out the text that said, "raped and pillaged all the way" and had this guy and this girl do it. And it's in remembrance of, you know, whatever we like, romanticize as the cowboy driving down the, you know, clomping down in the rain, and is...



59. 00:50:50.620 --> 00:51:12.689

AV: Sorry, she had the rape and pillage done on stage?

60. 00:51:13.130 --> 00:51:14.979

BB: No, no, just the water. No, they just sang the song. No, no, no, no, that's not the point at all. It's the, it's the issue of letting the material speak for itself, but remark on it, and put it in perspective. And this is part of her, her gentle, gentle nature about trying to get people to understand what's really going on, and to be thoughtful. Not to be told what's going on, and, "You will have an emotional response!" but to eke out this emotional response. I was very, I was very proud of the kids. I was very proud of her, and the audience response, and it was, you know, this this material does stimulate us to find our path to indeed figure out, what are we saying here? Yeah.

61. 00:51:52.000 --> 00:51:54.590

AV: Yeah, yeah.

62. 00:51:56.220 --> 00:51:58.870

BB: And so, therefore it's not the [smile and hand wave]. That's great. I'm sure it's got its place. I just think that there's another path.

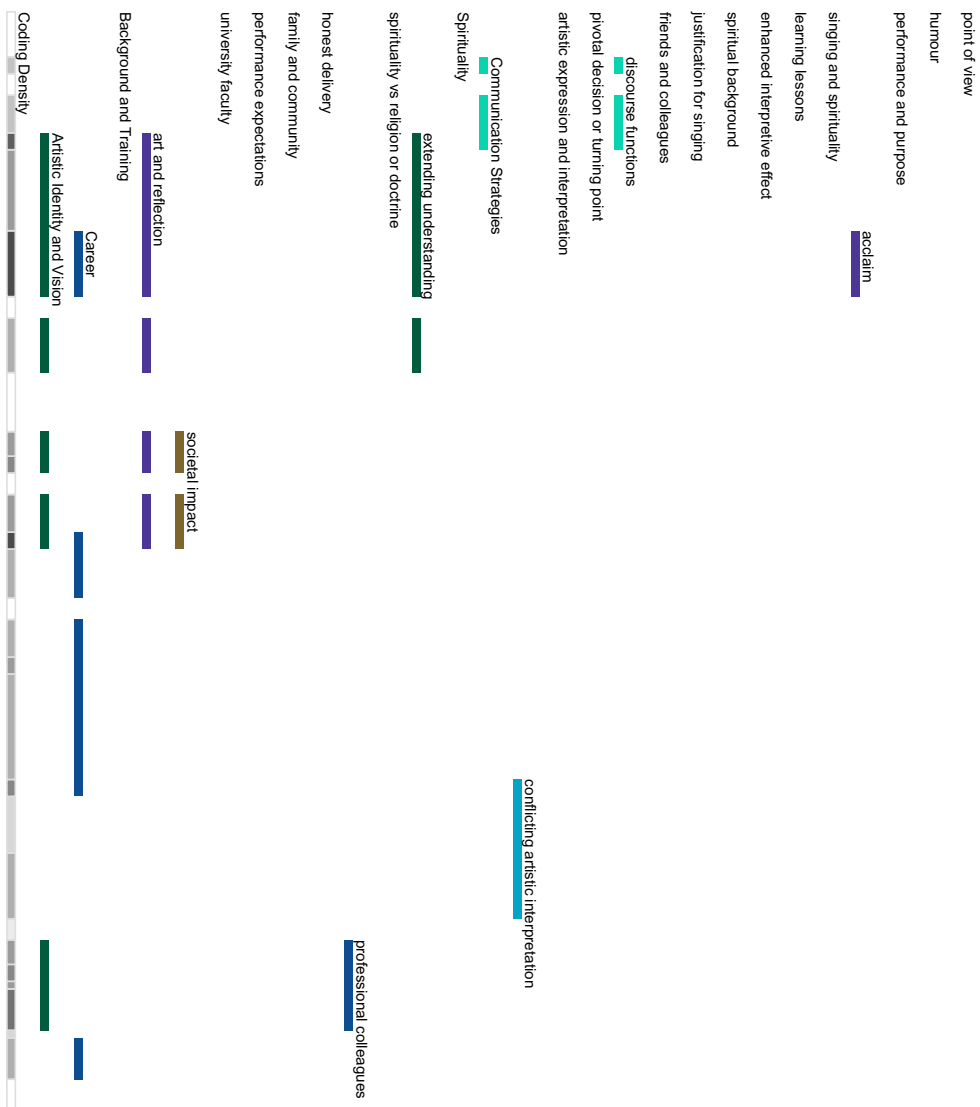
63. 00:52:05.520 --> 00:52:29.660

AV: Sure. Yeah, I get that. Thank you. What would you say about - had there been instances where, say, external factors posed a challenge to your creative freedom or your convictions, and how did you address that? So, it could be anything to do, like with the company you're with, the conductor, or whatever.

64. 00:52:30.252 --> 00:54:56.940

BB: Maybe nothing on a political side, really. I mean, to be, you know, I've, I've done some pretty wacky things that were challenging for me. But I never at an early stage - maybe it's just because of the nature of, of trying to be, trying to get experience and what's going on. And when you're offered something, I was never one to say, "Oh, I can't possibly do that." I'd see it as a challenge and thought, "Well, it's not pornography. I'm not going to be arrested for this, so there has to be some merit in it, and it's my job to understand how to do this." Yeah, my point being, if it was something that was unseemly and, and that, that would be...I, I was never, I was never put in that position, but I would certainly put in a position once or twice to do things to, to inform the narrative that...yeah, I, I had to find my way through it rather than kick back on it, and therefore lose momentum in understanding what my job was. It's the same with...It, it is hard, because the more you more experience you have, the, the tougher it is to deal with a conductor who says, "No, no, this is what I want." [mutual chuckle]

So...But again, it's your job to not cause fuss, to have somebody who wants to work with you, and to make it work to bring your two bits to it. And, and so, you know, be careful about what hill you, you think you're going to want to die on. [AV: Hmm!] You know, I mean, I've certainly had people that that weren't happy with me on things. And there was one case just because of - I was having my first child, and I managed to get a gig, and I thought everyone understood that I might be disappearing to go - because I was second cast - but the director was having nothing, none of it, and he just didn't understand why this



was allowed, and he took it out on me on every level. But I needed the job, and I wasn't about to - who was I to say, "Well, I don't like the way you're treating me!" I had to sort it out. I just had to sort it out.

65. 00:54:56.940 --> 00:54:57.670

AV: Yeah, yeah.

66. 00:54:57.830 --> 00:55:37.129

BB: So, and, and keep, and not let them feel bad about it, not shoot myself in the foot, but at the same time not just roll over and play dead. [AV: Um hum!] I found them really interesting challenges of how to maintain one's artistic human integrity. But I am in this - I am being in a position that I'm required to do these things, and I'm the low man on the totem pole at this point, so, I need to learn to, to make it work and not take it...

67. 00:55:37.680 --> 00:55:39.670

AV: personally or...

68. 00:55:39.780 --> 00:55:55.610

BB: ...personally, you know [AV: okay!]

Just one second. Hi! Can you give me a moment? I'm just finishing off an interview.

Sorry, it's [AV: five more minutes?] Yup! So, does that, does that answer that question? Does that make sense?

69. 00:55:55.620 --> 00:56:11.501

AV: It does, it does, because I mean, you've got all these external pressures, right, when you're saying "Yes" to contracts. And you're not sure, you maybe haven't worked with these people before, and you know, there's a lot of external pressure on your artistic freedom.

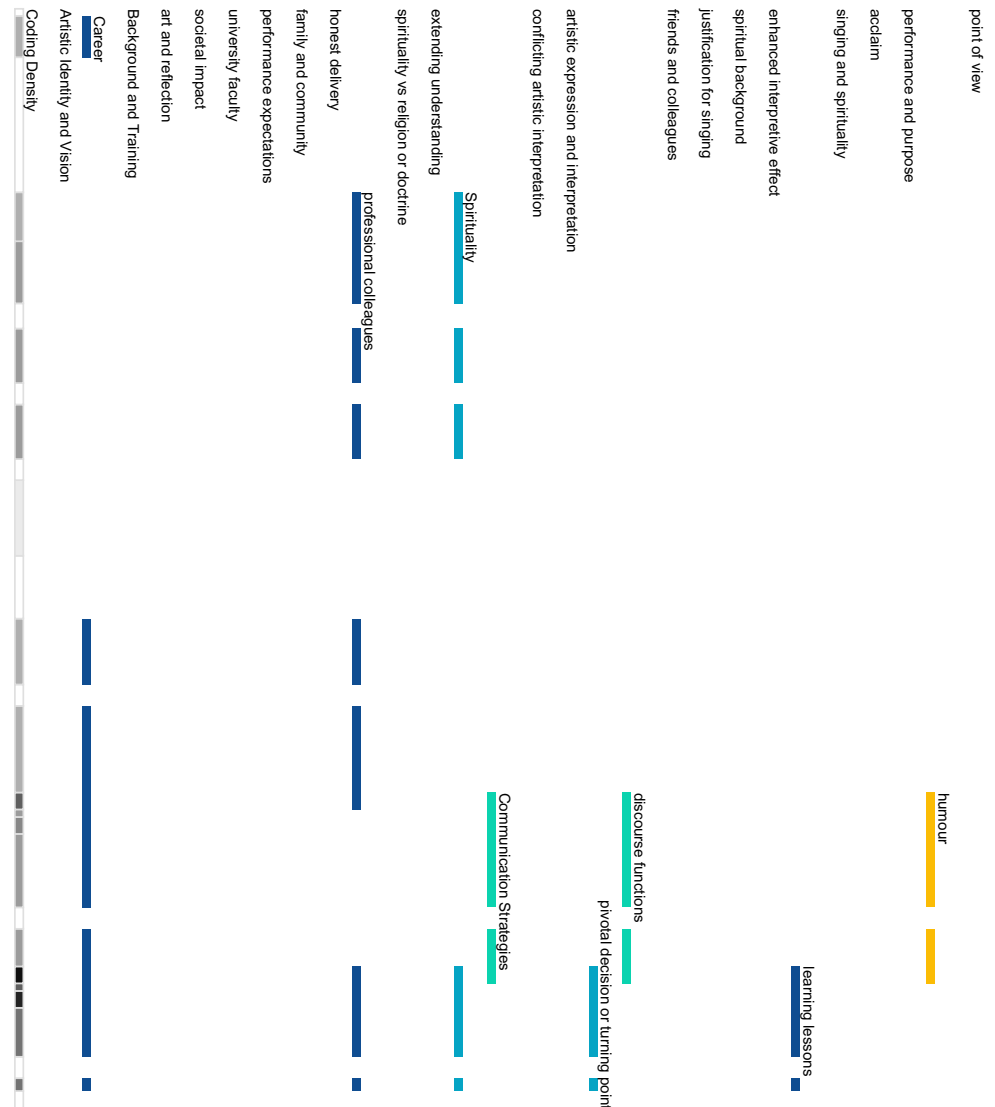
70. 00:56:11.960 --> 00:56:17.243

BB: You have to make it ..., you know why that is? I... and I appreciate that people... [AV: yeah] And I'm not talking about just rolling over and doing whatever [AV: No.] You do bring something to the table, and you start to work. If indeed it's a personal thing, and something's out of whack you've got to make that work. I don't, I, I just don't think it's worth it, because everybody's just trying to do their job. Everybody's got their story, they're all...that's my perspective. Everybody's got their story. I'm not - I don't hold all the virtuous cards. As long as they don't punch me or throw me under the bus and call the police when I haven't done anything, I'm good. But I've never been in those positions.

71. 00:56:52.980 --> 00:57:20.598

AV: Okay, great! [both laughing] Before we close, how has, have your worldview - obviously, you have a worldview because you've been expressing what you believe - and, and your spirituality, and your art evolved over the course of your singing career? Have there been any changes such as a turning point or experience, where you're, where you shifted in your approach in your singing and career?

72. 00:57:20.598 --> 00:57:30.430



BB: Yes, I think you... I think the shifting is, is part of that coming to terms of what hill are you really prepared to die on. [AV: Hmm] I don't...nobody has all the answers for this stuff. They have their opinion.

73. 00:57:25.430 → 00:57:26.430

AV: You, in your experience. What hill DID you die on?

76. 00:57:26.430 → 00:59:35.859

BB: I know I don't, I don't think I... If I if I died on a hill. It was because I think only once, I said, "I'm never going to, I do not want to work with those people ever again." [AV: Um Hm] And I told my agent that, and they said, "Are you sure you want to do this?" I said, "Absolutely." And then the joke was on me because I got offered another job by them. And then I thought, "Oh, no," but luckily, I was able to say, "I'm sorry, I'm busy with someone else," so I didn't actually get to say, "No, I DON'T want to work with you" [laughing] I was able to say, "Actually, I'm occupied." But then they kind of knew, so we never did it again. And that's fine, and that happens a lot. There's certain people want to work with you. Certain people don't, whatever that is. But I think at this point I'm not... I have my opinions, but I don't know all the answers. And I think that's the biggest one to realize is that it's all discovery. But at certain point you've got to make a decision and move forward with what you're going to do. You can't just waffle with not having a point of view. If you're clear... I always feel that if you're convincing, nobody will get on your case. If you're not, they'll say, "Yeah, I feel your pitch is a little funny there," or you know, "You don't have quite the articulation at all... I prefer..." Well, and I wasn't convincing that I... I'd love to be in a position where they go, "I like what you did there; I, I wouldn't choose for it, but I like what you did there." So, I think that's what I started to understand is that I'm not... I don't own the cards on it. I do have my limitations. I know what I can do or can't do and so do they, but it doesn't mean I won't challenge myself to try and do it well, or...

77. 00:59:35.970 --> 00:59:36.730

AV: Yeah.

78. 00:59:36.910 --> 00:59:51.894

BB: ...you know, but I think, I think that's the big thing is I've, I've come to terms. If only I had been told back then what I seem to know now - it's one of those old things - who knows which direction it would have gone? [laughing] I would have listened!

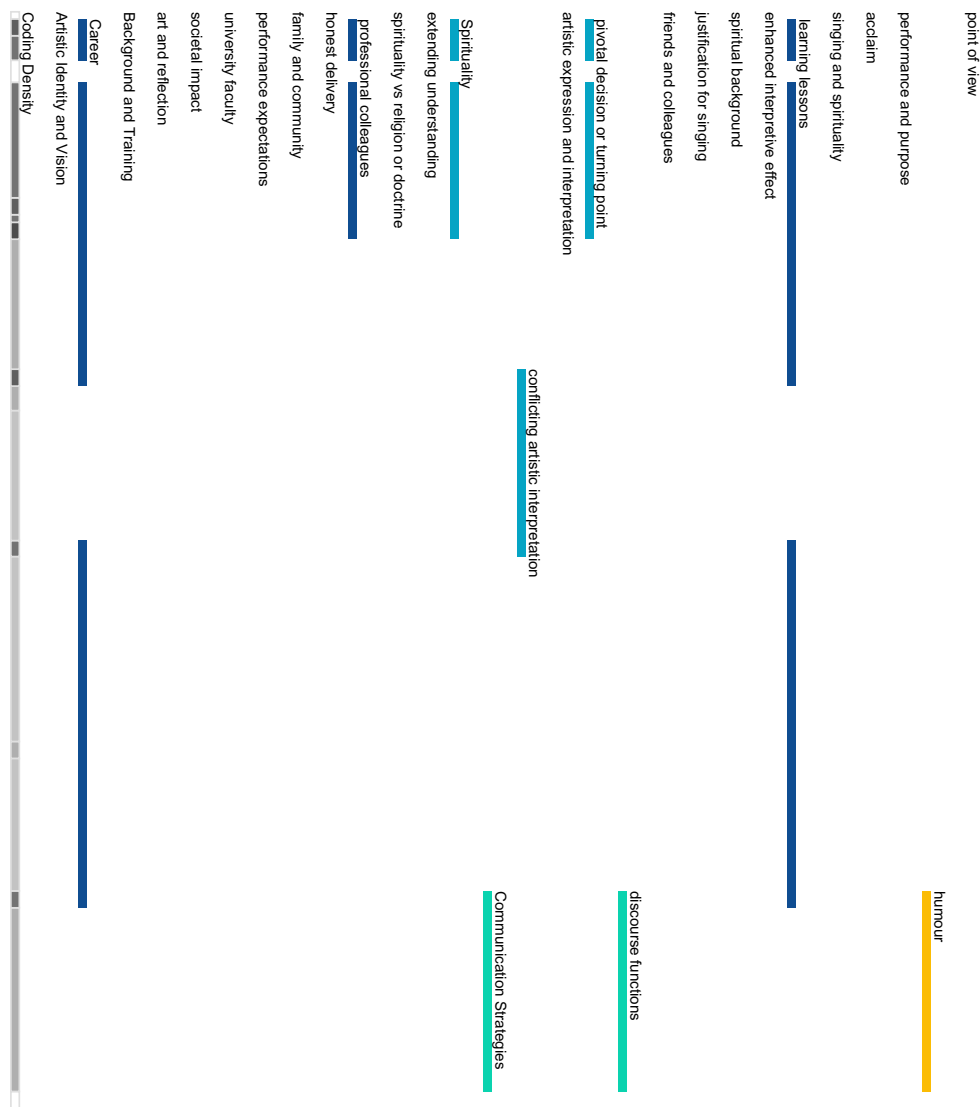
79. 00:59:52.300 --> 01:00:05.230

AV: My Opa always used to say, "We grow too soon old and too late smart!" [BB: Correct!] in his broken English from Dutch. Before we're done... [BB: Are you Dutch?] My background, yeah.

80. 01:00:05.330 --> 01:00:36.438

BB: Because my wife is Dutch. We live half our lives in Holland, and my daughters are fluent in Dutch, and...[AV: *Ich nicht pratens Hollandse*] *Sprachen betjen Nederlands* [AV: *un betje, klein betje - gezellig*]. *Hail klein betje!* [AV: *Hail klein betje, oui!*] [chuckling] [*Je parle francias mieux de le ...*] *Juste un petite peu encore, mais...* This is, you know, I can speak English in every language. It's great! [laughing]

81. 01:00:38.620 --> 01:00:48.430



AV: [Laughing out loud]. All right! So, I think, I, I think our interview is pretty complete. But is there anything you'd like to add that we haven't had a chance to discuss about your musicianship, your artistry, your views, and your spirituality on that?

82. 01:00:48.490 --> 01:01:12.260

BB: No, I think it's, I think you know, if we had this whole conversation again, it might go down different paths. I won't change my point of view, I don't think, but there's different anecdotes and different sense of it. But you - this is also thing about music - you get me today, now here, with what I've just come from, what I'm about to go and do, and I, this is what I feel, and that's a culmination. And, and some of this I've never even thought about, so that's very interesting to me that this is how I respond. I think that the key thing is that I, we're all just doing the best we can, and there's no point in getting mad [laughing].

83. 01:01:33.440 --> 01:01:43.620

AV: Well, that's good. My 'go to' is to get mad, and that's, that's a good thing for me to hear what you're saying.

84. 01:01:43.760 --> 01:02:05.769

BB: Well, but it but not to say it's not easy to get utterly pissed off.

85. 01:02:01.769 → 01:02:05.769

AV: Well, it - certain personalities [BB: yup!] have a harder time with it than others, and I would say my personality has a harder time with it.

86. 01:02:05.769 → 01:02:07.860

BB: I understand that. My, my secret is I have blinkers, so if I piss anybody off, I have no idea, because I just keep going this way. [laughing]

87. 01:02:07.860 --> 01:02:30.620

AV: It's been a real pleasure to speak with you today. Thank you so much for taking the time.

BB: I, I hope it helps you with your research and what all this is about, and it's not just a bunch of waffling on my part. But ...

AV: Hopefully! I will send you the transcript by the end of the month, so you... [BB: Okay, good luck with that!...] so you can check and see if you want anything deleted, or added. [Ha ha!]

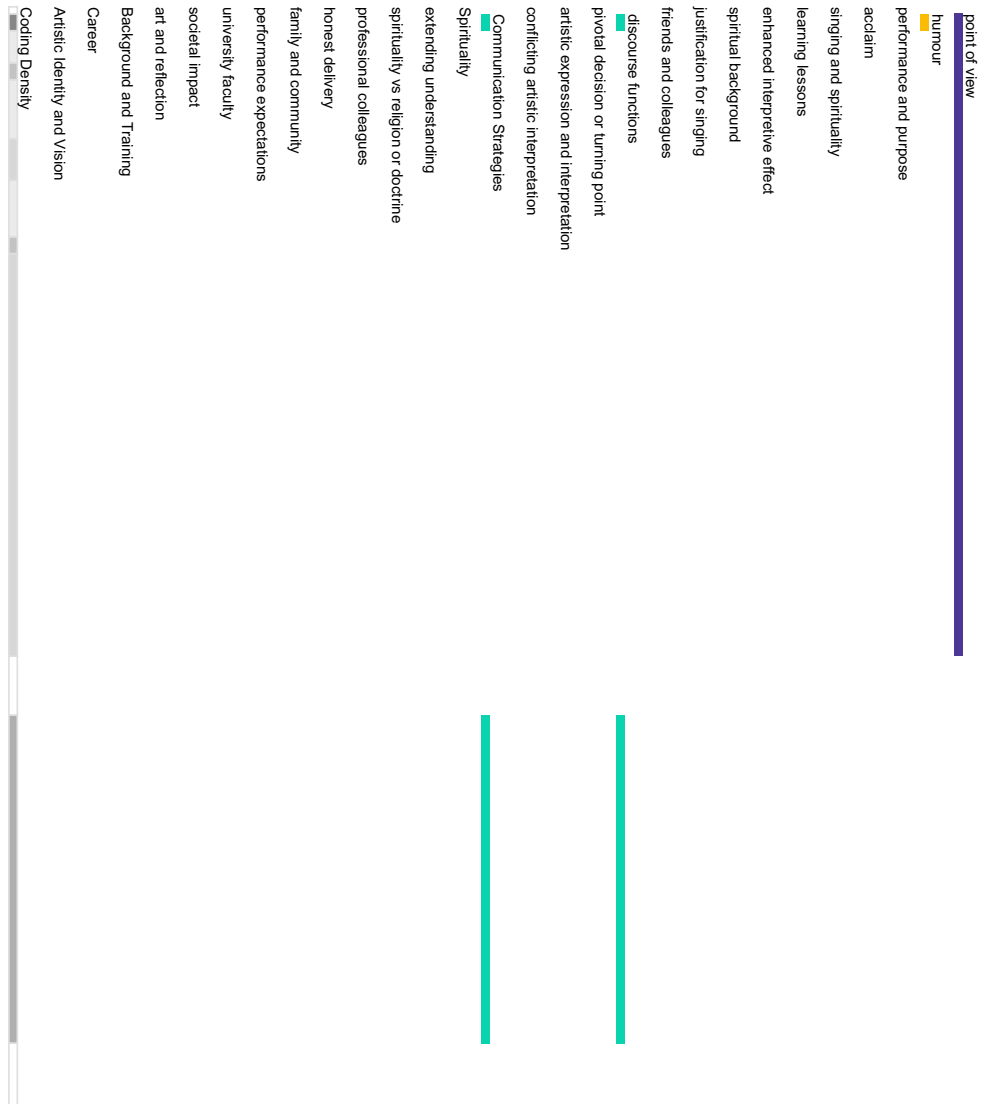
88. 01:02:31.260 --> 01:02:43.699

BB: I appreciate that. Thank you!

AV: You're welcome. Have a great day!

BB: Thanks, Angelina. Due! Dag! Tot ziens! Tot later!

AV: Tot ziens!



Appendix 8 - Ian Funk Coded Interview

Ian Funk Interview

#1 – 6 - 00:00:00.570 --> 00:00:39.530

Angelina Van Dyke: So, I'm going to... I've got basically ten questions. Okay, and it will take you a little bit down memory lane. It's going to be about your background and then about anything that relates to worldview and spirituality and your decision making around singing, and your artistic process, and any closing reflections. So, that's kind of the structure. So, just to start off, when and where do you first remember singing in front of an audience? Who or what motivated you to do this?

#7 - 00:00:52.715 --> 00:00:56.959

Ian Funk: Uh, solo as in a solo or, or in a choir?

#8 - 00:00:58.480 --> 00:01:00.849

Angelina Van Dyke: Well, you choose.

#9 -16 - 00:01:01.090 --> 00:01:43.280

Ian Funk: I'll choose. (laughing and thinking) Yeah, I'd say, yeah, in a choir - Bethel Mennonite Church children's choir. Mrs. Larson was the conductor. I would have been, I would have been six or seven. Uh, and I just remember doing it.

#17 - 00:01:44.140 --> 00:01:47.339

Angelina Van Dyke: Okay. What did you sing? You don't remember that?

#18 – 29 - 00:01:47.980 --> 00:02:24.770

Ian Funk: No, we, it was, it was a, it's a big church. It was in Winnipeg. It's a big church. Lots of kids. Uh, a feeling that, the feeling that it was something we were doing together. Uhm, lots of room for fooling around and then getting down to work. Uhm, and uh, yeah, very nurturing encouragement, "Make music kids!" Yeah.

#30 -31 - 00:02:25.100 --> 00:02:31.200

Angelina Van Dyke: Good, wow! And how about your first solo?

#32 – 36 - 00:02:32.320 --> 00:02:57.489

Ian Funk: That would have...that would probably have been, uh...Music Festival, Winnipeg, uhm... 1989. I would've been 22.

#37 - 00:03:02.970 --> 00:03:04.920

Angelina Van Dyke: And what did you sing for that?

#38 – 41 - 00:03:10.210 --> 00:03:23.060



Ian Funk: Schubert, *Liebesbotschaft* and uhm, Finzi, Gerald Finzi.

#42 - 00:03:24.370 --> 00:03:25.860

Angelina Van Dyke: Gerald Finzi?

#43 – 45 - 00:03:26.130 --> 00:03:32.990

Ian Funk: Yeah. Yeah, those are the pieces. yeah.

#46 - 00:03:33.520 --> 00:03:39.990

Angelina Van Dyke: Can you describe the audience reception to your first solo performances?

#47 – 54 - 00:03:43.720 --> 00:04:17.579

Ian Funk: No, I, I don't know. I, I ended up being... Yeah, I had no idea what was going on in the audience. Although, a couple of years later I heard a friend say, “You apparently made quite a quite a splash at the festival that year!” Did I? Alright, good! Oh, yeah, I don't remember the connection at all. Yeah.

#55 – 57 - 00:04:17.730 --> 00:04:25.660

Angelina Van Dyke: OK, great. Okay, moving on. Describe your first singing teacher, and what you remember about him or her.

#58 - 00:04:31.200 --> 00:04:32.990

Ian Funk: Lois Watson.

#59 - 00:04:33.730 --> 00:04:35.329

Angelina Van Dyke: That sounds familiar.

#60 - 00:04:37.070 --> 00:04:39.139

Ian Funk: She has a different last name now.

#61 - 00:04:40.520 --> 00:04:42.000

Angelina Van Dyke: Is she still alive?

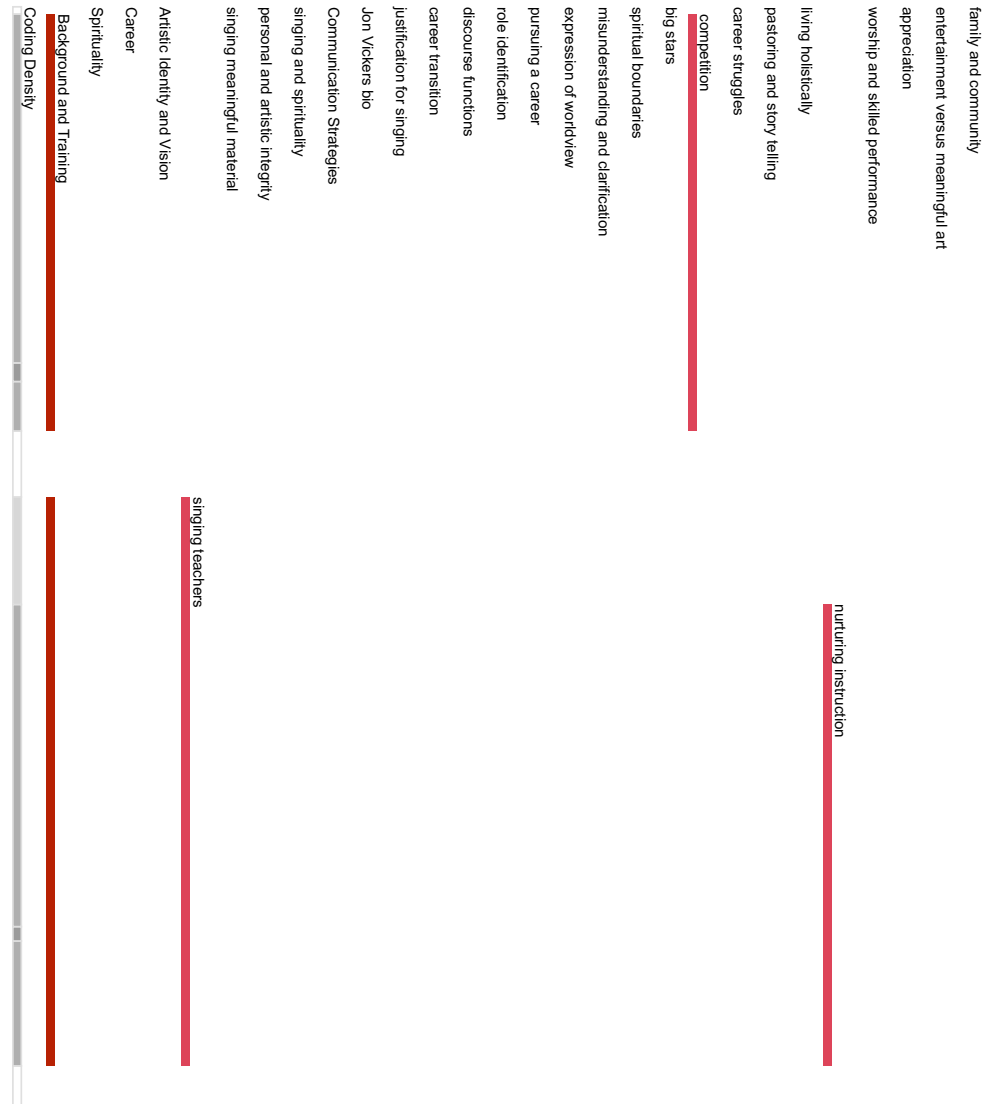
#62 - 00:04:42.840 --> 00:04:45.210

Ian Funk: I think so.

#63 – 00:04:45.510 - 00:04:46.080

Angelina Van Dyke: Oh, what's her name now?

#64 -95 - 00:04:46.580 --> 00:07:22.200



Ian Funk: I don't know. Uhm...It would've been in Winnipeg. Uh, yeah, uhm...yeah. I don't know what her name is now. She had a she had a brother who also sang, and he's...what was his name?...Uhm, she was, uh....Yeah, I remember her talk, talking about other teachers, or other students talking about attending to their sort of their emotional needs as well as their singing needs - real understanding that's, that that those links are there. I imagine she was trying to tell me something. Yeah, about that by using other examples. So, I think she was very warm very encouraging. Uh, really tried to respond to my skill. I don't... I started studying with her as a theology student. And she was sort of...she was, she was the teacher at the school, uhm, that didn't take all the stars. And she... so this, so somehow under her tutelage. I decided that this is something I wanted to put a lot more energy into. So, I gather she was very encouraging. I was not a typical singing student, and she told me that in a way that was appreciative. Uh, just very, very competent. And we stayed in touch for a while, even though I only studied with her for a couple of years.

#96 - 00:07:27.750 --> 00:07:29.160

Angelina Van Dyke: How many years?

#97 – 101 - 00:07:29.370 --> 00:07:49.540

Ian Funk: Two. Yeah, I studied with her my last year of theology. And then I decided to take a year off. And really all I did was study with her and worked at a deli. And, and out of that decided I wanted to go into music school. [Angelina nods a lot]

#102 - 00:07:54.350 --> 00:07:57.200

Angelina Van Dyke: Which music still at school did you go to?

#103 - 00:07:57.350 --> 00:07:58.570

Ian Funk: Uh, UVic

#104 - 00:08:00.090 --> 00:08:02.629

Angelina Van Dyke: Oh! Did you know anybody in UVic?

#105 - 00:08:03.210 --> 00:08:05.730

Ian Funk: No, nobody. It was the prettiest campus. (laughing)

#106 - 00:08:12.776 --> 00:08:15.829

Angelina Van Dyke: Did you..who did you study with in Victoria?

#107 – 109 - 00:08:20.320 --> 00:08:37.510

Ian Funk: Uh, Judith Dowling and Alexandra Browning Moore. And after that went on to work with Selina James.



#110 - 00:08:40.490 --> 00:08:41.970

Angelina Van Dyke: She's famous.

#111 – 124 - 00:08:43.976 --> 00:09:28.011

Ian Funk: She, she was great! She, yeah, she, she was a bit of a diva who also, always sort of felt like she was the institution's second choice. [Angelina – oh!] You know, and in a way she was (laughing). She was brilliant. Yeah, she's most famous because of Ingrid Attrot, and Richard Margison. Like those were her [protégés]. Benjamin Butterfield was her student, who's now head of voice at UVic. [Angelina umhm] Yeah. Yeah, and a number of other ex[perts] - people came from all over to study with her.

#125 - 00:09:28.040 --> 00:09:32.590

Angelina Van Dyke: Did you have any contact with Nancy Argenta when you were there?

#126 - 00:09:32.920 --> 00:09:34.479

Ian Funk: She came later.

#127 - 00:09:34.700 --> 00:09:37.766

Angelina Van Dyke: Okay.

#128 - 00:09:39.570 --> 00:09:49.149

Ian Funk: She came later, yeah..yeah. But I certainly knew. I, I think she was in Nelson during all of that time Ingrid and, and Nancy were in Nelson, I think. Is that where they lived beforehand?

#129 - 00:09:50.030 --> 00:09:53.089

Angelina Van Dyke: Maybe.

#130 - 00:09:53.095 - 00:09:53.860

Ian Funk: Yeah, I certainly listen to her.

#131 - 00:09:53.870 --> 00:09:56.870

Angelina Van Dyke: Sure, yeah, she's an amazing baroque singer. Okay!

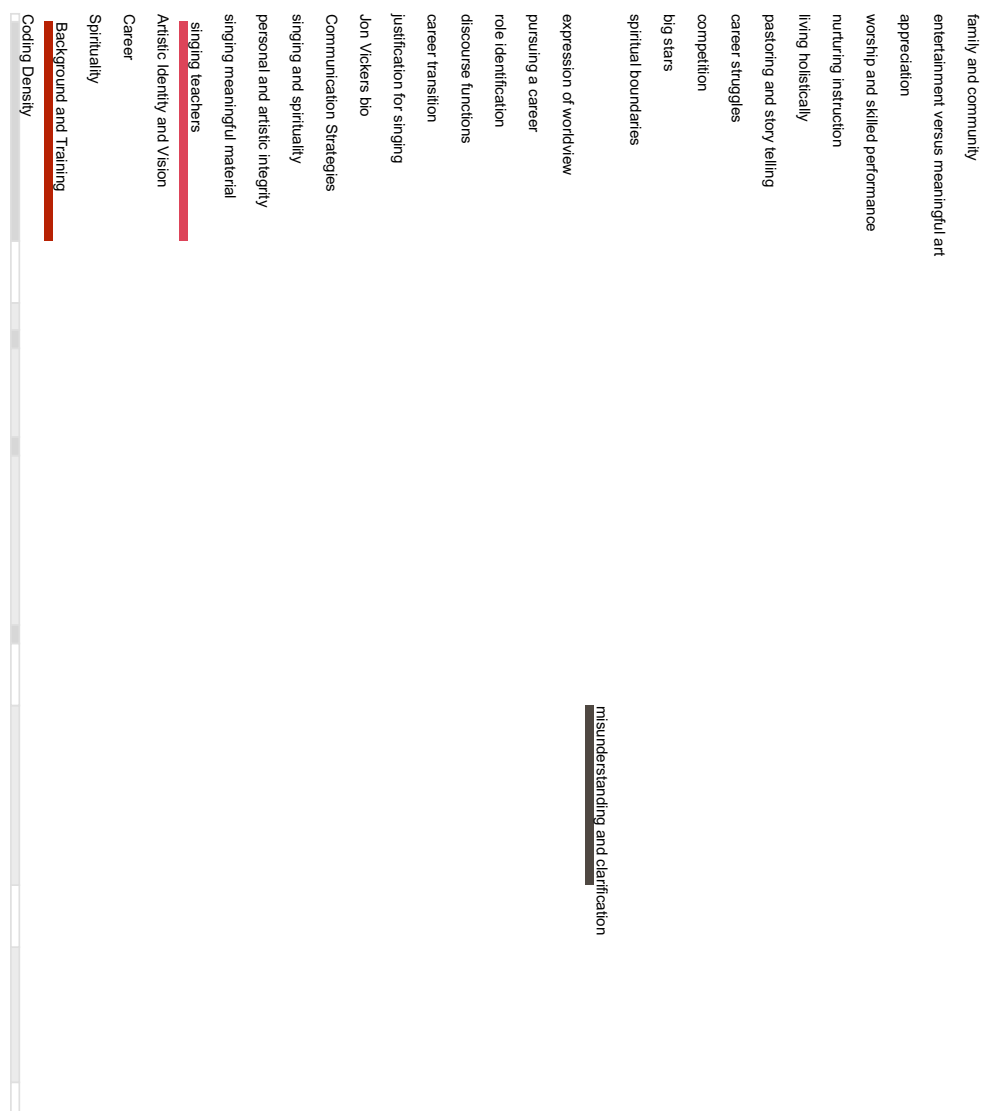
#132 - 00:09:58.160 --> 00:10:08.140

Ian Funk: It looks like Lois Watson-Lyons, LYONS, yeah.

#133 - 00:10:09.820 --> 00:10:14.710

Angelina Van Dyke: She's probably an honorary member of the NATS Association of Teachers of Singing.





#134 - 00:10:14.990 --> 00:10:18.030

Ian Funk: Could be.

#135 - 00:10:18.030 -->00:10:19.000

Angelina Van Dyke: Just probably why I know her name.

#136 - 00:10:19.000 --> 00:10:19.940

Ian Funk: Okay. Yeah.

#137 - 00:10:21.130 --> 00:10:31.339

Angelina Van Dyke: So, so when did you start to own your voice and see yourself as the singer with career potential? Was that in your second year with Lois Watson?

#137 – 139 - 00:10:41.270 --> 00:11:00.549

Ian Funk: Hum...no. Probably my, probably my third year at university – fourth - third, or fourth year university so - five or six years into my study.

#140 - 00:11:02.200 --> 00:11:03.070

Angelina Van Dyke: Right.

#141- 144 - 00:11:05.490 --> 00:11:29.659

Angelina Van Dyke: Oh. And that was with Alexandra Browning...who would have been very interested in me, uhm, pursuing career.

#145 – 146 - 00:11:22.800 --> 00:11:23.610

Angelina Van Dyke: Hummm! Now was Alex...Alexander Browning is also a baritone, right?

#147 - 00:11:30.120 --> 00:11:36.939

Ian Funk: AlexandRA.

#148 – 00:11:36.939

Angelina Van Dyke: AlexandRA!

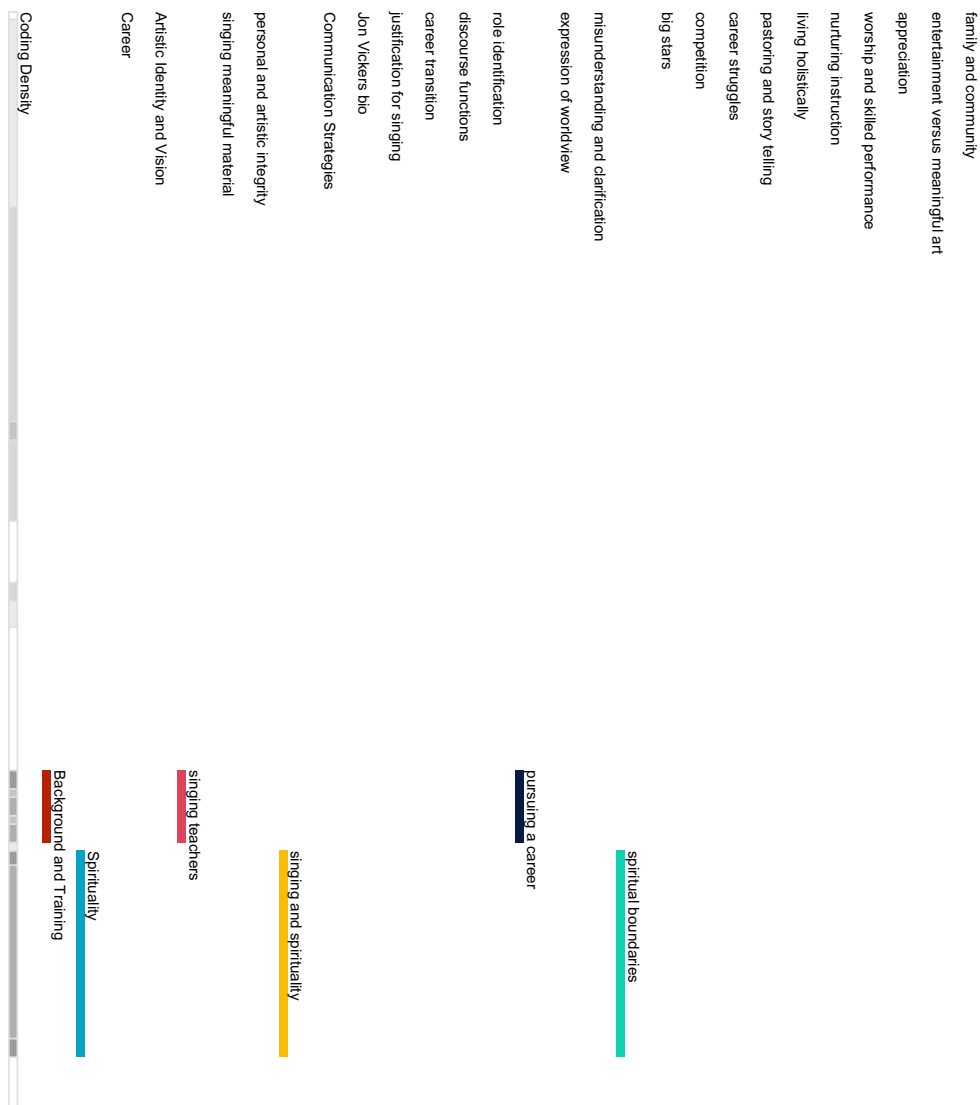
#149 - 00:11:37.570 --> 00:11:40.169

Ian Funk: Yeah, I never studied with a, with, with a man regularly, no.

#150 - 00:11:40.500 --> 00:11:41.820

Angelina Van Dyke: Interesting!

#151 - 00:11:42.240 --> 00:11:42.970



Ian Funk: Yup.

#152 - 00:11:44.540 --> 00:11:51.210

Angelina Van Dyke: Interesting! Do you know why that might be?

#153 -162 - 00:11:51.440 --> 00:12:38.540

Ian Funk: Oh, it's just who was around, who was around. I was in Victoria studying. And even... (Angelina – UmHm), Even when I was in Toronto I was very interested in the - yeah, why, why was I interested in Toro[nto] in, in the... hum! Well, I had a lot of male coaches. They were almost exclusively male. So, uh,

#163 – 164 - 00:12:34.820 --> 00:12:36.650

Angelina Van Dyke: And was that in Toronto ...when you went...?

#165 - 00:12:38.700 --> 00:12:42.750

Ian Funk: In, in Toronto and in Banff about a few, few years, too.

#166 - 00:12:43.240 --> 00:12:44.060

Angelina Van Dyke: Oh.

#167 - 00:12:46.480 --> 00:13:04.400

Ian Funk: Uh, I have a feeling I, I, a feeling I study with women, because.Yeah, I think I might have trusted their sensibilities in terms of what, what music was.

#171 – 172 - 00:13:05.630 --> 00:13:09.570

Angelina Van Dyke: Hmm. Right.

#173 – 181 - 00:13:16.677 --> 00:13:57.430

Ian Funk: (rouses himself) So, definitely Alexandra Browning was, was, was very motivated towards building, sort of building the pieces for a career, making the connections, networking, uhm, you know, uh. Then I moved on to study with Selina, who is really just very interested in the music. And I went to church with Selina.

#182 - 00:13:57.450 --> 00:13:58.720

Angelina Van Dyke: Ah!

#183 – 191 - 00:13:58.820 --> 00:14:34.160

Ian Funk: Yeah. Alexander was not a, was, was not a church goer. Nor was she terribly interested in, sort of the, experimental exploratory part of music either. Whereas Selina - I first

started studying with her in Banff with the with the with the music music theater program, which was all 20 century, you know, stuff!

#192 - 00:14:34.980 --> 00:14:35.840

Angelina Van Dyke: Umhum.

#193 - 00:14:38.810 --> 00:14:43.360

Ian Funk: ...which wasn't Selina's fach, but, but that community found her.

#194 - 00:14:48.010 --> 00:14:48.770

Angelina Van Dyke: Alright.

#195 - 00:14:49.120 --> 00:14:52.680

Ian Funk: I'm sorry I'm going – I, I hope that this is not steering you in different places here.

#196 – 203 - 00:14:52.680 --> 00:15:34.520

Angelina Van Dyke: No, not at all, this is about our conversation. It's, it's all part of the interview. So, you talked about going to church with Selena. You talked about Alexandra being career focused. You talked about it “women knowing what music is”. And you talked about the whole Banff experience with 20th century music. How do you perceive the significance of your worldview and beliefs about singing and music and life in your overall motivation as you were pursuing these opportunities?

#204 - 00:15:37.610 --> 00:15:40.089

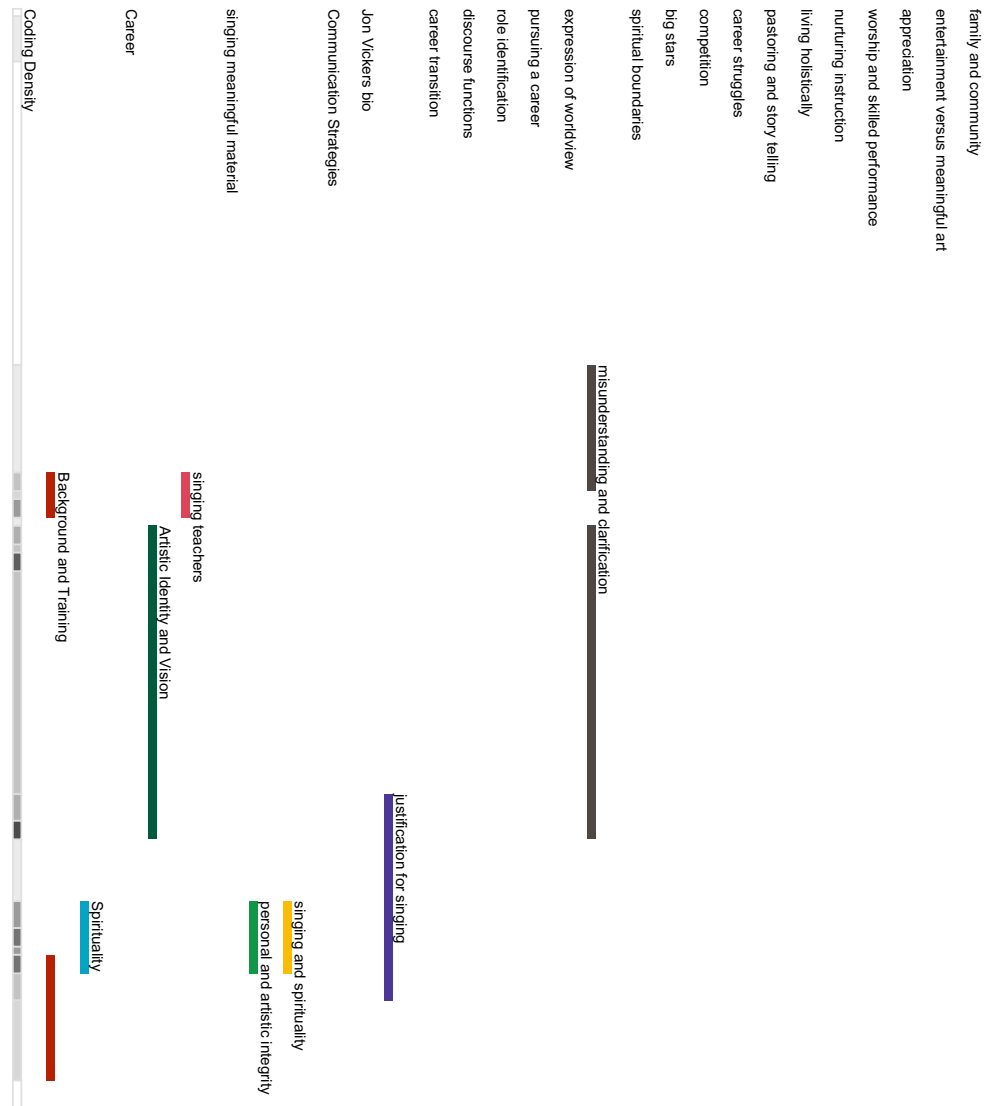
Ian Funk: Hum. Can you give me another handle on that?

#205 – 207 - 00:15:44.210 --> 00:16:11.419

Angelina Van Dyke: Uhm, can you expand a little bit more on your values about “what music is” and how you discerned where you were heading. You didn't go in Alexandra Browning's direction. You went in Selena's direction. And you made this decision. And what, what were your beliefs and what was going on with your spirituality and worldview?

#208 – 265 - 00:16:11.910 --> 00:20:28.306

Ian Funk: Yeah. Well, I, I mean. Well, the one piece of it was, uhm. Yeah, there's a, there's a funny little sort of spirituality-integrity, connection...piece, you know, being true to, true to yourself and true to your calling. So, so the learning to sing was very much about was very much about, tuning into your voice, and tuning into the - your voice, like as it's, you know, physically speaking, with, you know, with, you know, with breath and posture and, and all that. And then then there's then there's then there's the they're relating that that breath to, you know, most sort of mechanically linking breath to phrasing, and then linking breath to where - linking breath to



where, where music is taking you, where the where the music itself is taking you, uhm you know, the directional piece. And then also the also the, the, the peace dimension of it in terms of singing happens when least agitated when least strained when least – where, where, on the one hand, you are building the skills and the muscles to sing, you're also letting the music be, and let the air, let, let breath breathe, and sort of not, not take any ownership for it in a way. Like the idea is, you know, for Selena the idea was that one was totally comfortable with oneself and one's and, and uh, personally, and also in terms of the mechanics of the voice. And, and I would translate it that, and I think she wouldn't disagree with me, that it was also about being at peace with your expressive self. Uhm, which, having had grown up in, with a sense of faith and a sense of spirit, those two pieces are never too far apart, and, and are attached to that, you know, integral, sort of that that integrity piece, that integral part of you. Thinking of air being released as a function of the soul, uhm, was something that I was allowed to do with a teacher who understood that. [pause] Am I making any sense?

#266 - 00:20:28.326 --> 00:20:30.744

Angelina Van Dyke: Oh, yes, this is great!

#267 – 269 - 00:20:33.190 --> 00:20:45.762

Ian Funk: [laughing] I mean, as, as you know, as a, as a question, uh, that yeah, yeah, that prompted me to...

#270 - 00:20:45.810 --> 00:20:46.929

Angelina Van Dyke: Dig deep!

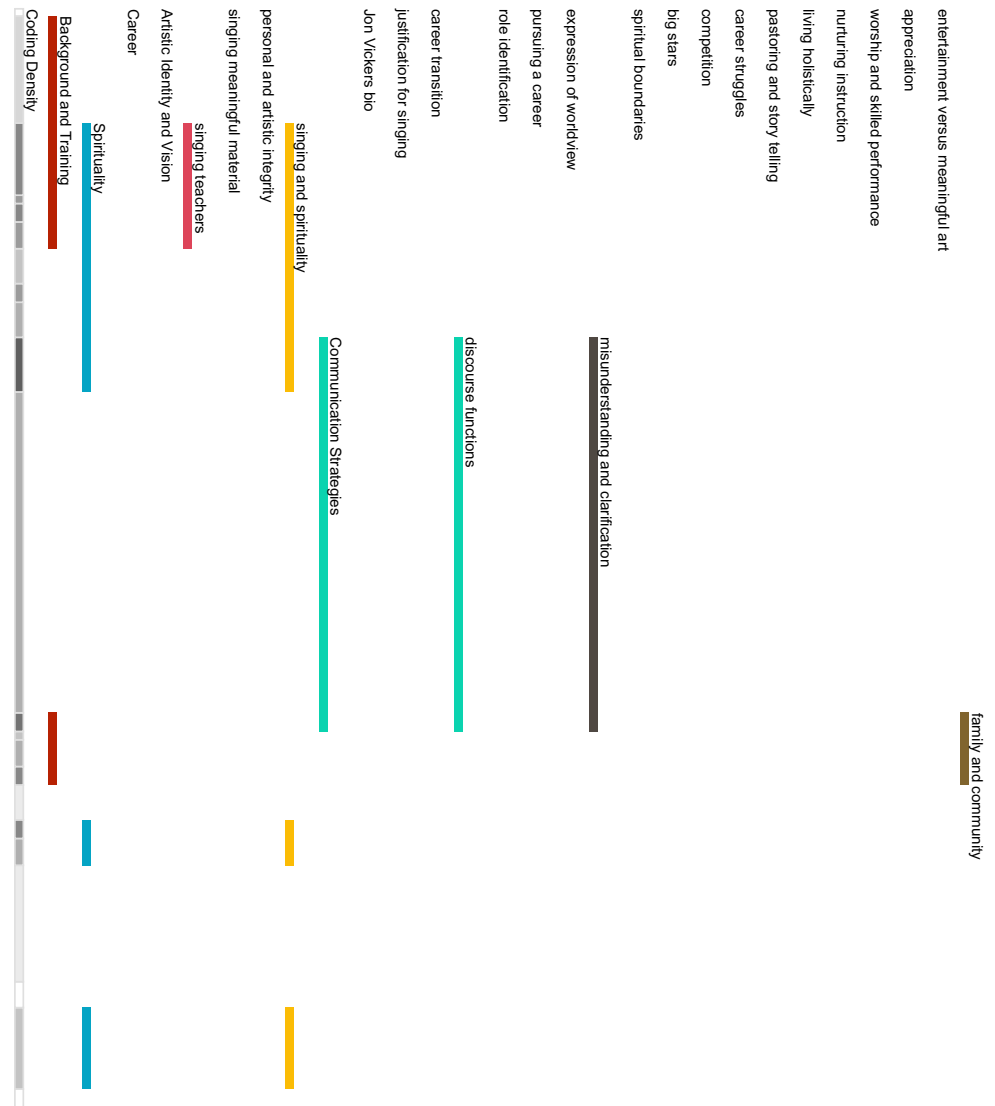
#271 – 297 - 00:22:19.950 --> 00:20:50.993

Ian Funk: And that prompted me to dig deep, and it prompted me to, uhm, look for what you're getting at, and yeah, and to talk in new ways. It was really interesting. In my, in my fourth I, I still – I, I grew up in Winnipeg in a church and, uhm, and, and I used to visit the pastor quite regularly, so I had a relationship with him. And then I moved to Victoria to study, and we would correspond, we, we sent letters back and forth and like I, I wrote, I remember writing in one letter this. It said this, “Things felt incongruent for me terms of my spirituality and my pursuits as a singer.” And so I sent that, and then, like three weeks later, or a month later, or whatever, he sent me a letter - I received his letter. And the thing I remember about that letter him saying, “Sounds like you try to make a few excuses for yourself. You're, you know, sounds like a bit of a bit of a cop out to say that these things are incongruent.”

#298 – 299 - 00:22:20.680 --> 00:22:31.290

Angelina Van Dyke: Okay, can, can you, can you talk a little bit more about this like this conflict that you had in your mind between singing, and what is it – preaching?

#300 – 317 - 00:22:32.190 --> 00:23:59.110



Ian Funk: Singing, and just spirit is just, just my, my life in faith. I had a feeling that part of it was just the community were so disparate. My, you know, as a Mennonite in in my particular upbringing church was about a pretty integrated, communal sort of living. You know, faith is something you did in community and in life. And so, I wasn't going to find that in Victoria. So, I pretty much had given up on it. So, it could have been a life piece, just, just that I wasn't sharing community. It also because at that time I was studying with Alexandra Browning and we were, you know, I was pursuing things in that direction. It might have been my concern with the, the worldly, opulent world of music and opera. It wasn't all lining up. But you know that letter kicked me in the pants.

#318 - 00:23:59.170 --> 00:24:02.309

Angelina Van Dyke: So your pastor from Winnipeg wrote this?

#319 – 342 - 00:24:02.320 --> 00:25:32.400

Ian Funk: Yeah, he wrote that. I received that letter in the middle of the afternoon and around 3 o'clock I had to sing at a at the concerto competition auditions, yeah, at the competition [Angelina – ah!] at, at Uvic. And I sang the crap out of it. It's yeah, it's something I just had, yeah, my singing, my singing was better. I felt good about my singing. My singing was fulfilling in that moment. And it wasn't as though I had to process it; it wasn't as though I had to sort of consciously turn on a switch or anything. I just, he just said that, and I went, “Whew! Okay, so I'm allowed to integrate these things.” And I won the competition (laughing)! I won the competition, which would have been, you know, quite... But that was very, very much integrated into what was meaningful for me in in...Like a productive voice was very tied into meaning, somehow, at that point. My dog wants to get out in the backyard. So I'm just gonna open it.

#343 – 346 - 00:25:42.620 --> 00:26:08.410

Angelina Van Dyke: Okay, sure! So, I just want to reiterate. This is fascinating! Thank you so much for sharing this. So, you had this conflict, “Hey! I'm not living in community. I, I really don't think this is good for me spiritually, you know, I think I should just sort of call it quits.” And so, you wrote your pastor and he wrote a letter back saying, “Are you...? You're copping out!” Basically.

#347 – 349 - 00:26:09.250 --> 00:26:22.480

Ian Funk: Yeah, yeah, yeah. I wasn't prepared to... Yeah, I wasn't calling quits. It was, it was just, it was... It was a yeah. It's just things aren't lining up for me, and I don't know how to... I'm, I'm feeling like two different people at this point.

#350 - 00:26:24.580 --> 00:26:25.829

Angelina Van Dyke: Right.

#351 - 00:26:26.650 --> 00:26:27.880



Both: Yeah.

#352 - 00:26:29.230 --> 00:26:38.120

Angelina Van Dyke: Right. Now you are a baritone. What did you sing at that competition?

#353 – 355 - 00:26:39.590 --> 00:26:52.840

Ian Funk: *Songs of Travel*, Vaughn Williams. [Angelina – oh!] And at that competition, what did I sing for that? I don't even remember which... I don't know. If you know the cycles – nine songs?

#356 - 00:26:52.840 --> 00:26:53.869

Angelina Van Dyke: I do!

#357 – 358 - 00:26:56.930 --> 00:27:04.930

Ian Funk: Yeah, probably...yeah, I don't know, I don't know what I would've sung.

#359 – 360 - 00:27:06.530 --> 00:27:18.830

Angelina Van Dyke: So you - to get this really clear - you felt the integration of your spiritual identity and your vocal identity coming together in that moment.

#361- 00:27:19.540 --> 00:27:24.850

Ian Funk: In retrospect, I would, I would describe it that way, yeah. Whether I knew it at the time I don't know. But I, I would. I would say, I would say, I read that letter and I went, “Okay, yeah, this is who I am. I can, I can, I can sing tonight as the person I am.”

#369 – 371 - 00:27:46.230 --> 00:27:53.030

Angelina Van Dyke: Uhm! Uhmhm. That's fantastic! That's profound!

#372 – 379 - 00:27:54.030 --> 00:28:21.260

Ian Funk: Yeah. Yeah, so I mean it as a, as a...So I don't know how much in your pilots you've, you've had, as I have, you have, how you've learned things anecdotally. I, you know, it's yeah. : Yeah. I'm wondering about your questions. If, if, if the anecdotal piece just comes out of it, like,

#380 - 00:28:21.260 --> 00:28:43.959

Angelina Van Dyke: That's exactly right! [Ian - Yes, yeah. Okay] That's how it should be. It's a conversation; it's a questionnaire conversation. [Ian – Right.] So, these are the sorts of things that come out of it that are not planned, and that's what the, that's what it's supposed to be, yeah.

#381 – 395- 00:28:45.050 --> 00:28:47.179



Ian Funk: Well, another, another sort of thing happened - I was at the Academy of Singing - do you remember the Academy of Singing at Banff? [Angelina – yeah] At Banff there's, yeah, it was like they, they, it was like, it was an international [event]. You'd have twelve singers, four pianists, I think. Martin Isepp was there. Mary Morrison, Michael McMahon, John Hess. But Martin Isepp he's, you know, dramaturge - or not dramaturge - coach at Glyndebourne, and you know, really quite well known in, in Britain. So, I was sort of, you know, feeling very anonymous doing my thing there. I, I think I was a, I think I was a - somebody dropped out and so they said, "Okay, who's next on their list? Oh, this Ian Funk. We'll get them out there!" You know, just feeling very much, "Here we go, whatever, I'm, I'm just filling space here." And then I sang, uhm, *Serious Songs*.

#396 - 00:28:47.179 - 00:29:59.440

Angelina Van Dyke: From Brahms.

#397 - 00:29:59.440 --> 00:30:12.420

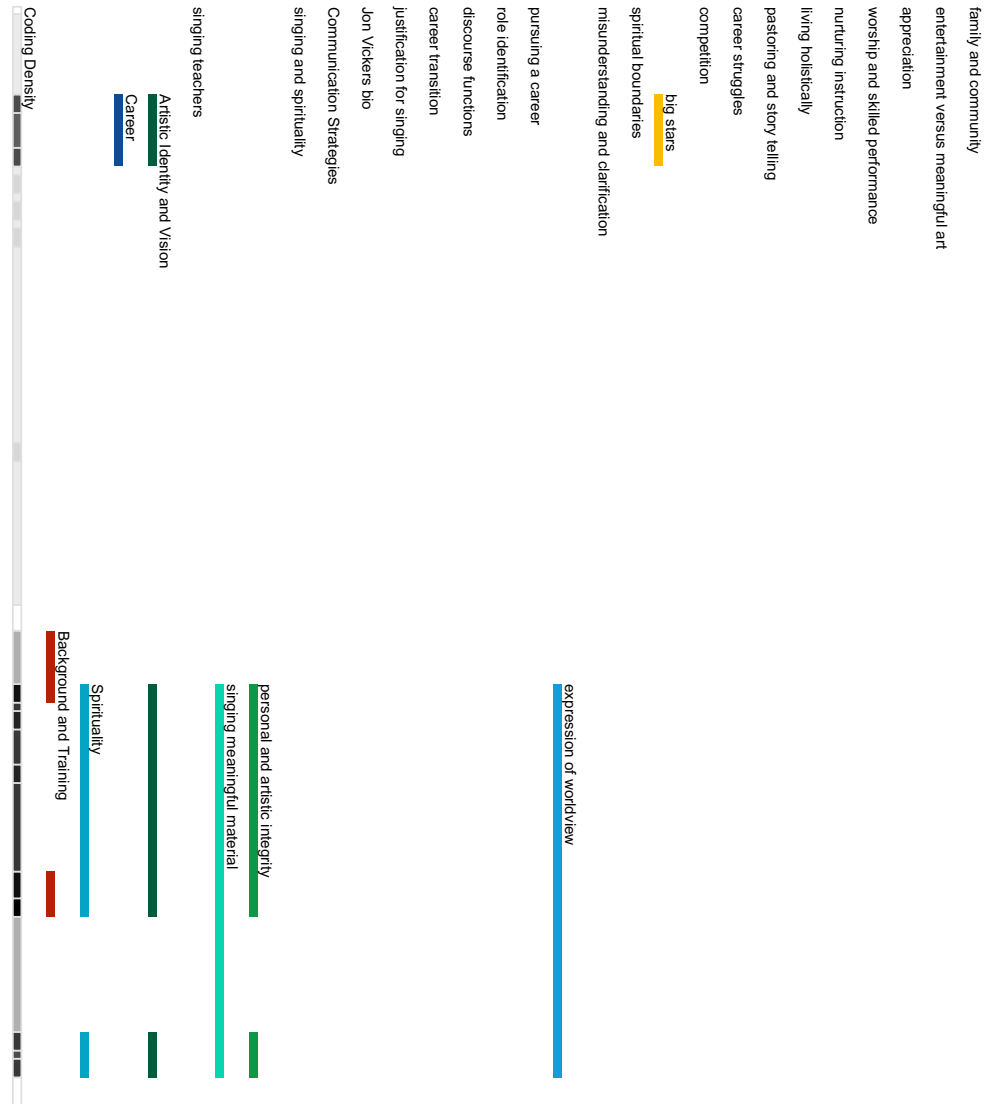
Ian Funk: Yeah. What you the, the pieces that you did? [Angelina - Yeah.] I forgot what you did. I sang one of the middle ones. I think, I think I sang the second one.

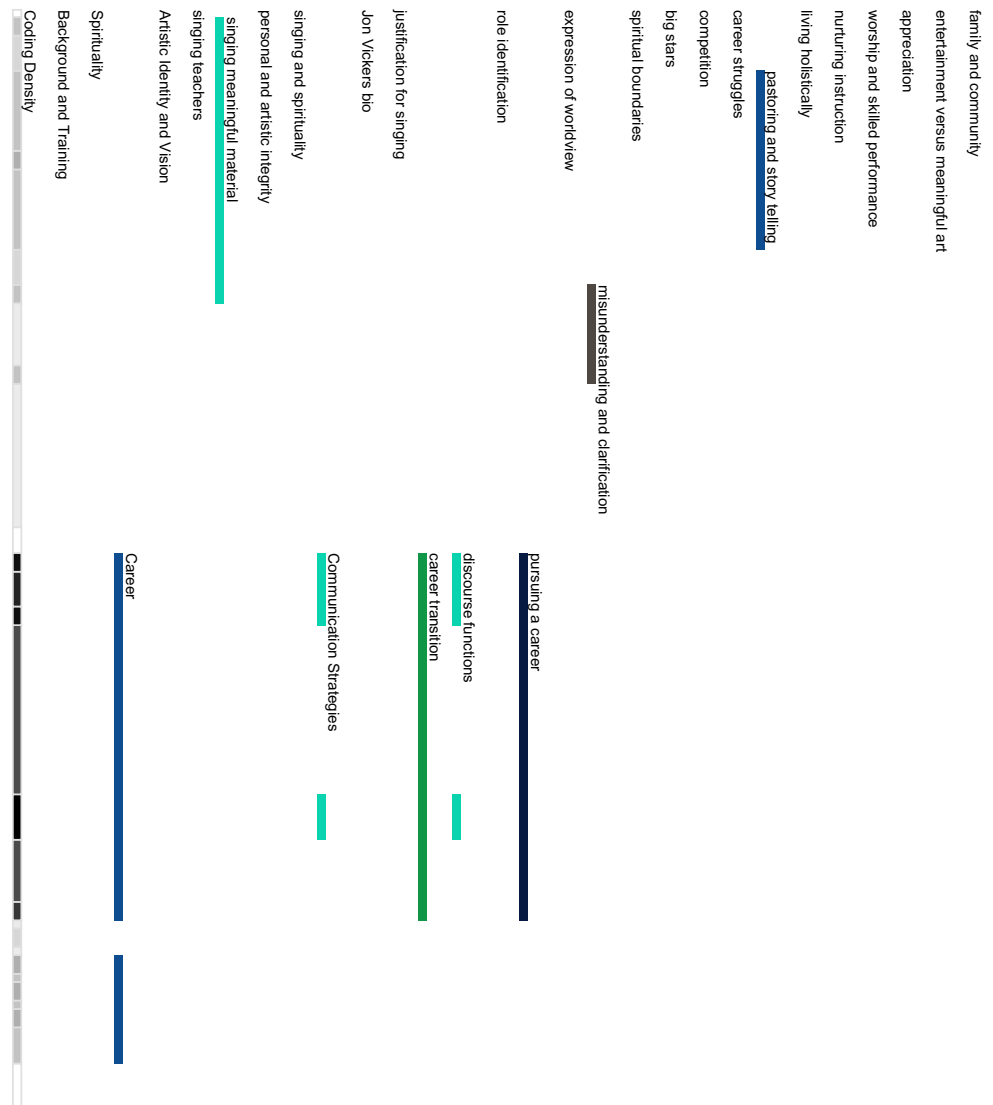
#398 - 00:30:13.463 --> 00:30:25.970

Angelina Van Dyke: *Ich Wande* no *Ich Wande mich*!? (singing first line) That's a very sad one! I sang that one. [Ian – Yeah!] That's hard to do!

#399 - 444 - 00:30:26.350 --> 00:34:14.510

Ian Funk: Yea, and that I was rehearsing. I was just practicing on my own the next day, and Martin Isepp came into my practice room and told me how impressed he was with me. [Angelina – ahhh!] I was singing this piece, and another piece that I sang was Charles Ives, *Down East*, you know that one? It quotes, it quotes "Nearer, my God, to thee." [Angelina – Okay] you know. Yeah. [Singing] "Way down on the east, in the village by the sea, stands an old red farmhouse that watches 'or the lea. Nearer, my God, to be nearer to thee." Yeah, and it, it reminisces about, you know, mom playing on an old harmonium or something. [Angelina – uhmhm] And that was a standout for people, too. So, when I started hitting that material that's where suddenly, those were, those were. those were points where people noticed. I did it again! I sang *Dream of Gerontius*. [Angelina – Ah!] So right, I sang that, and the conductor goes, "Yeah, I'm never going to hear it the same again." So again, you know it, it's, it's...And, and you know, my church gigs were always - I was always a favorite of my church gigs - because I was, I, I wasn't a hired hand, I was never a hired hand for those things, even though they were paying me. But you know it, it, the the obviously my comfort level with the material and, and with the venues, was, was such that, you know, you know, realizing in retrospect that those are always places that, where, where I was able to make some meaningful connections, and the audience did see that. [Angelina – Hmm]. The other, the other piece that integrates, and, and this is this, this I've borne into my





work as a pastor as well, is the, is the storytelling piece of it as well. You know, you're not performing, you're not you're not...you're not performing so much as in, or you're not impressing people so much, you are telling a story. And that has a, and that, that's, that's something that has been, uh, a hugely important piece in my ministry, is that there's so much meaning in the narratives, as opposed to meaning in the sort of the... and, and the way we form community is in merging stories and not in shared beliefs. Or, uh, it's, it's, it's, how we it's how we inherit a story together, but it's also, if, if we want to be inclusive, it's also about understanding that everyone who comes to us has a story, too, and that we begin telling stories together. So that's a that's, that's a point of integrated, uhm. That's, that's been a helpful thing when having to share something of meaning and stand in front of people and share something of meaning. It's about telling a story. [Angelina – hm, nods] Am I digressing?

#445 – 447 - 00:34:14.659 --> 00:34:29.010

Angelina Van Dyke: No! Not at all. This is this is really key. So, at this point, I think what you basically shared is what you would consider the height of your singing experience.

#448 - 00:34:30.020 --> 00:34:30.900

Ian Funk: Yeah.

#449 - 00:34:31.880 --> 00:35:11.909

Angelina Van Dyke: So, from there, from doing venues and being in Banff and working with the Glyndebourne fellow, Martin Isepp, and so on. Your story until now sounds a lot like Ben Heppner or Jon Vickers before they made it big. What happened next for you? [waiting pause] So, this is a turning point, I would imagine, that happened.

#455 - 00:35:12.970 --> 00:35:18.940

Ian Funk: Yeah. Yeah, I, I, I, I don't know, uhm... [pause]

#457 – 459 - 00:35:40.350 --> 00:35:49.850

Angelina Van Dyke: Because you, you found your voice. You really integrated it, and you were being noticed. [Ian Funk – Yeah.] And then what happened next?

#460 – 465 - 00:36:03.360 --> 00:36:35.590

Ian Funk: [Cough] Mmmm. I don't know. I'm not sure. I, I mean, I was always like in the trenches kind of a singer, you know. I never, you know, I, I and the yeah, you know, and, and there were those points that just sort of, that, you know, people go, “Oh, who's this guy?” But often, yeah, I mean, even thinking about it, uh, *The Five Mystical Songs*, that was my best review in my Toronto work.

#466 - 00:36:45.340 --> 00:36:47.479

Angelina Van Dyke: Talk about your Toronto work.

#467 – 470 - 00:36:48.790 --> 00:36:54.869

Ian Funk: Yeah. Well, I went to Toronto, as you know, I, I was connected with singers and, and the directors and, and coaches, teachers, and such.

#471 - 00:36:54.969 - 00:36:58.869

Angelina Van Dyke: Through the Royal Conservatory, or...?

#472 – 475 - 00:36:58.969 - 00:37:28.650

Ian Funk: Just through, you know, I'd, I'd been singing at Vancouver Opera, Civic Opera through... It's it's just, it's for being at Banff

#476 - 00:37:28.650 --> 00:37:29.470

Angelina Van Dyke: Hmm

#477 – 478 - 00:37:30.510 --> 00:37:36.670

Ian Funk: Sorry, through being at Banff, because that was very, you know, Toronto, basically came to Banff. Uhm. Yeah, I, yeah, something didn't take hold in Toronto. Uhm...

#479 - 00:37:59.970 --> 00:38:02.389

Angelina Van Dyke: Were you married at this point in time?

#480 - 00:38:02.450 --> 00:38:05.029

Ian Funk: I, I was. I was married in the last three years. I got married while I was in Toronto.

#481- 00:38:05.001- 00:38:06.029

Angelina Van Dyke: Ah, k! But you got married there? Okay!

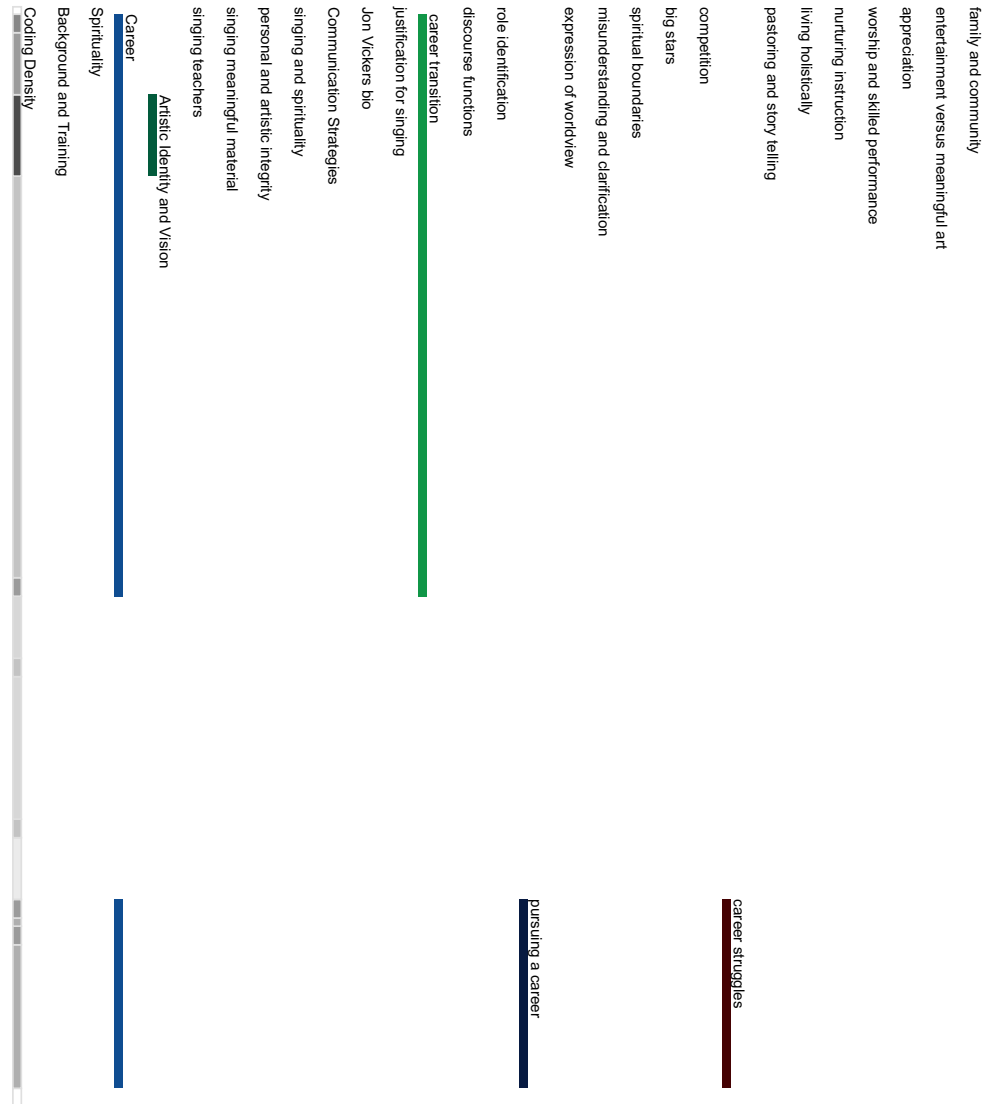
482 -492 - 00:38:14.530 --> 00:39:00.440

Ian Funk: Yeah. And I still have fantastic connections with some people in Toronto, but a lot of them are people that I knew from beforehand already. Yeah, most of them are people I knew from before. Uhm. Yeah, yeah, Toronto, I, I didn't gain many new good friends in Toronto. I just, like a lot of my good friends had done what I did - move to Toronto. Uhm, I, I would say, the mechanics of building a career – I, I would have needed somebody to say, “Here.” Yeah, I, I would have needed a lot of stuff to fall in my lap.

#493 - 00:39:01.290 --> 00:39:05.659

Angelina Van Dyke: Right! You needed, you needed an entourage of support people.

#494 - 00:39:06.260 --> 00:39:17.360



family and community

appreciation

worship and skilled performance

nurturing instruction

living holistically

pastoring and story telling

career struggles

competition

big stars

spiritual boundaries

misunderstanding and clarification

expression of worldview

pursuing a career

role identification

discourse functions

career transition

justification for singing

Jon Vickers bio

Communication Strategies

singing and spirituality

personal and artistic integrity

singing meaningful material

singing teachers

Career

Spirituality

Background and Training

Coding Density

Artistic Identity and Vision

entertainment versus meaningful art

Ian Funk: Or, or, or somebody to take notice of me and and say, “You want this job, you want this job. You were brilliant at that. You need to do this.”

#495 - 00:39:17.360 - 00:39:17.740

Angelina Van Dyke: A manager - you needed a manager

#496 – 497 - 39:20.070 --> 00:39:25.480

Ian Funk: Or a manager, or just I think, I think, I think a manager wouldn't have done it either. I, I think it.

#498 - 00:39:25.480 --> 00:39:28.099

Angelina Van Dyke: Impresario?

#499 – 500 - 00:39:29.060 --> 00:39:30.090

Ian Funk: Maybe, maybe. But yeah, I wasn't, I wasn't ready to do the - I mean on the one hand, I wasn't ready to do the...

#501

Angelina Van Dyke: the business side

#502 – 512 - 00:39:50.190 --> 00:40:23.199

Ian Funk: ... the business side of things. And, and I, I really didn't have a buy in - that wasn't the... Everyone's yeah, I, I it wasn't just that I was lazy - and I was lazy - It was also that it's - it wasn't pulling at me hard enough to do the work, cause it wasn't, it was feeling. It was feeling like a career.

#513 - 00:40:25.885 --> 00:40:35.460

Angelina Van Dyke: Which it is, and you wanted it to be more than that.

#514 – 519 - 00:40:35.470 --> 00:41:05.070

Ian Funk: Yeah. And I, and, and I, yeah. And and I, I didn't, I didn't have, I didn't have a voice of Heppner or Vickers, or... But I mean one of my one of my dear friends, that we sort of, uh, leapfrogged over one another throughout our careers. And he's doing very well now. He's very much an entertainer. I don't know if you know Greg Dahl at all.

#520 - 00:41:05.070 --> 00:41:13.150

Angelina Van Dyke: Uh... D-A-H-L?

#521 – 5-22 - 00:41:13.280 --> 00:41:24.240

Ian Funk: He, he's yeah. D-A-H-L, yeah. He was just in Vancouver. He was just *Don Pasquale* in Vancouver. Yeah, yeah, he, he, and, and the last time he was here he was singing Wagner. He was singing, he was doing, uh, uh, *Dutchman*.

#523 - 00:41:24.240 --> 00:41:36.760

Angelina Van Dyke: You mean roles?

#524 – 535 - 00:41:37.700 --> 00:42:28.009

Ian Funk: He was. Yeah, he was the Dutchman. Yeah. And he was Don Pasquale. He's doing, he's doing title roles and stuff. He's done, he's only done, he's done, only he's done - Yeah, he's done understudy work at the MET, and, and he's not everyone's cup of tea, because he's a bit of a party animal, but, but he was definitely, he was definitely drawn into the to the entertaining piece. You know the sort of the high entertaining, high energy piece, and I was I, I was, I never could get myself there. But I did, yeah, I also didn't have a big voice, and I, and my voice, it had limitations. So, I wasn't going to have the same returning point that [Angelina – yeah] these gifted people are. Yeah. Well, I'm gonna close the door

#536 – 540 - 00:42:28.740 --> 00:42:57.499

Angelina Van Dyke: As we're, yeah, this is really good! [wait] So, I guess it wasn't drawing and pulling at you enough, but something else was. You were married, you were starting a family, you were needing some stability, and you, I'm sure you what you ended up doing is going back to your theological training.

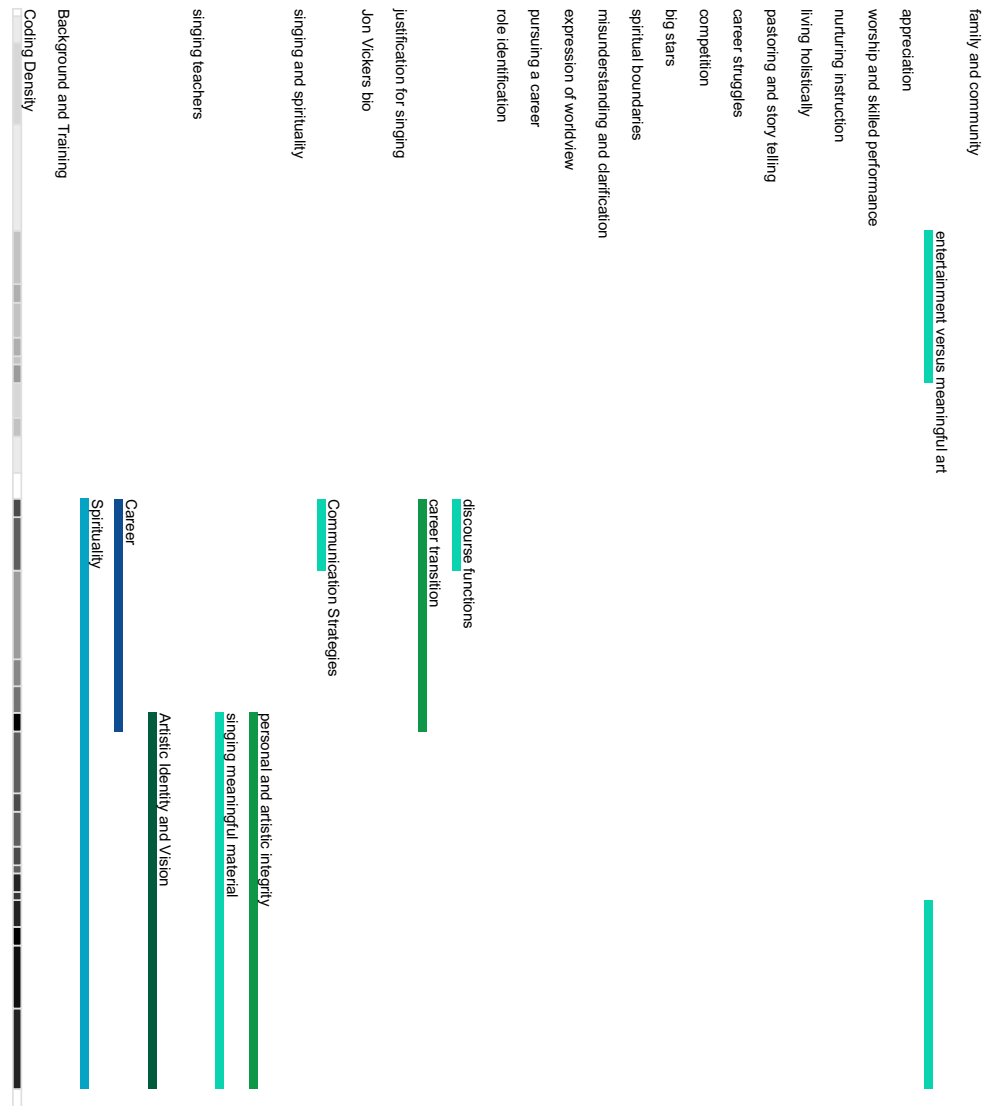
#541 – 562 - 00:42:59.498 --> 00:44:32.750

Ian Funk: Yeah, for yeah. For a while it was I, I, I, I was a mailman at the time, too. And, and that was a, that was something so that I could. Yeah, it was casual letter carrier which meant I could pursue any, any gigs that came my way. And yeah, and I really enjoyed sort of the contemporary piece, the real, the, the... It's sort of where we're...I was doing a lot of the creative pieces of things, you know, the first time something's been performed, or you look at a score, and you have no idea what it's, what it says until you work at it, work at it, work at it, and just. And, and you know you're creating, you're doing, you're doing new things with it. Chamber opera, intimate, intimate work, those sorts of things were the things that that I gravitated to, uhm, yeah. So, all the people with the real wicked chops, they would do the big stuff, and I was perfectly content to do that, to do the, the the sort of the, the small scale artistic intimate pieces, and, and believing fully, you know, just listening to pieces, working with pieces that were untried and really trying to - and really be their champion.

#563 - 00:44:32.750 --> 00:44:34.840

Angelina Van Dyke: Oh, champion new music.

#564 – 569 - 00:44:35.100 --> 00:45:06.799



Ian Funk: Yeah, yeah. Yeah, that was that was far more meaningful for me. And, but didn't pay the bills, and there was no medical plan. So yeah, so as opposed to you know, and I loved it! Yeah. So, if I was drawn musically to anything it would be it would be to that, that work. And I found that the more I worked on that stuff the more Schubert came alive the more Bach came alive, all of those other pieces. Yeah.

#570 – 577 - 00:45:09.150 --> 00:45:46.130

Angelina Van Dyke: Wow! A real music aficciando - I mean really! So, in conclusion is there something about your experience as a professional singer that exemplifies how your personal beliefs motivated your artistry, that we haven't had a chance to discuss? [waiting] At this point I think we've discussed quite a lot.

#578 - 00:45:46.170 --> 00:47:36.750

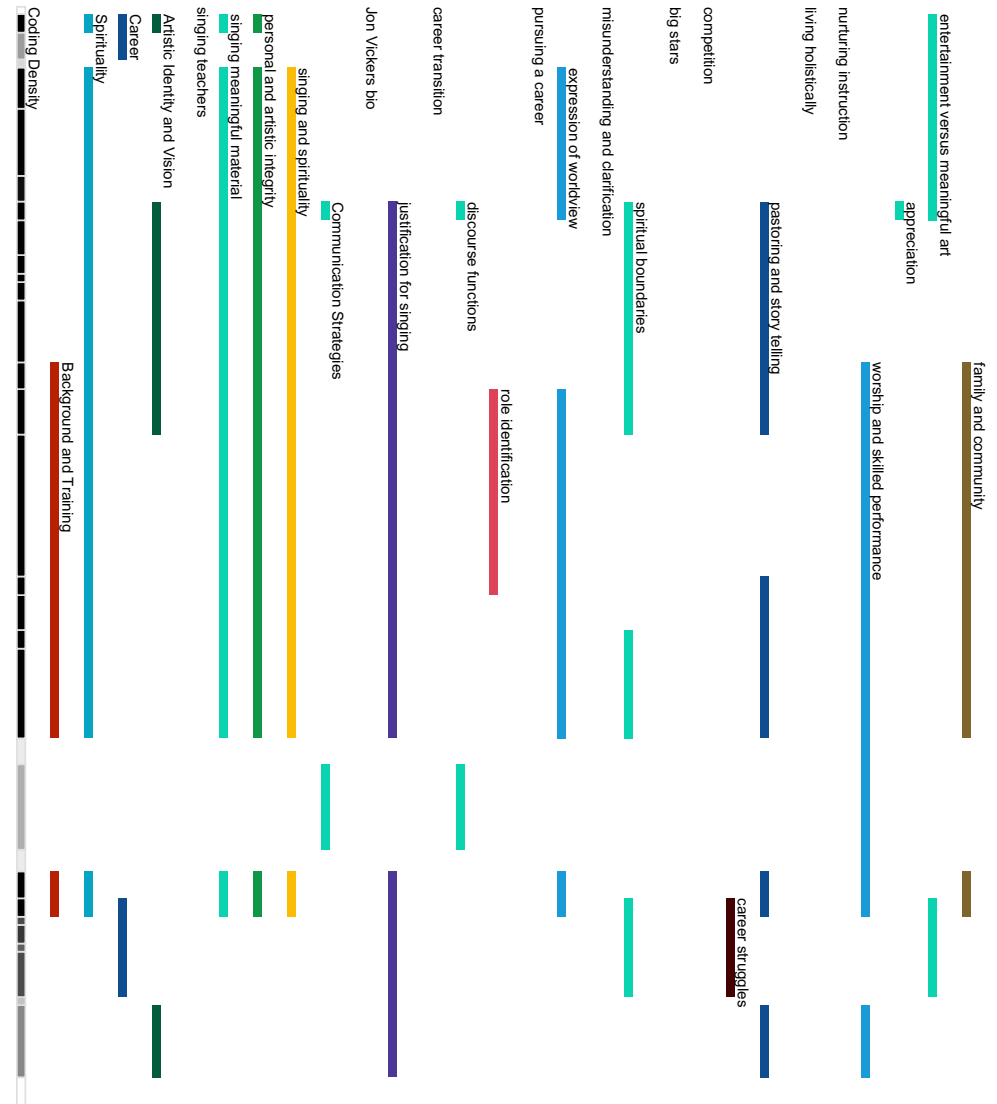
Ian Funk: Yeah, well, I would. There, there are a couple of things I mean, one is just whenever I bring music into the worship service - and I'm going to, I'm doing it, I'm doing it on Good Friday to a modest – *Via Crucis* by Liszt. I don't know if you know *Via Crucis* by, by Franz Liszt? [Angelina: Okay.] For choir, and these, it has a variety of different accompaniment arrangements. [It's a] 45 to 48 min piece, 14 stations of the cross. [Angelina; wow]. It is, it's not my favorite piece of music, but it's my favorite piece of music on Good Friday. It's so built by a, by, you know, a deeply passionate priest as Liszt was in the latter part of his life. And it's just it was just written to just live in that moment. You know, it's, it's, it's - for the virtuoso that he was, this is just minimalism. It's, it's really digging into every kernel of, of experience and storytelling is, is in that piece for me. So yeah, so that's, that's my Lenten journey right now is working on that, looking at that, working at it every day. And there's a sense of whenever I bring music to church, it's okay. This is where music started for me. This is this is where the seed was. And this is where, this is where I want to be with my music. So yeah.

#599 – 602 - 00:47:38.910 --> 00:47:49.320

Angelina Van Dyke: So, you're learning *Via Crucis*, and then you're sharing it with your church on Good Friday?

#603 -635 - 00:47:49.470 --> 00:50:23.290

Ian Funk: Yeah, sharing some of it. Yeah, some of it. We're yeah, I'm just peppering our service with, with some excerpts. Yeah. The, the piece that always made me uneasy with, with my career was, was to think about exclusively in, in a, a performative sense, in an entertainment sense. There was... I...yeah, it, it also - it always - whenever it lost its purpose, it became a problem for me. And so, the inverse is happening for me now where, where it's not all purpose, it's not all me, but there's also a way of conveying it. There's a performative part of worship that I'm very comfortable with. And I'm especially comfortable with it, because I was very sensitive to the, to the sort of the, the superfluous nation – nature - nature of performance. When I was a performer.



So now, now I can feel comfortable with presenting things skillfully and with sort of a sort of a, with a, with a, with a - perform with a sort of a, a program flow, uh... with the aim of it connecting the, the message with the listener. So, I'm comfortable with the, the layers of skill and performance that that is required to do that well. Whereas, you know, in a very sort of...It's something people are suspicious of in the Mennonite faith, very much, and you know, you know, keep things simple. No, ego, be humble. All those things I'm very comfortable that I do that because I worked on that so much and try to build the, build, the purposeful, meaningful underbelly of, of, of sort of the, the splash of opera. Yeah.

#636 - 00:50:27.300 --> 00:50:28.530

Angelina Van Dyke: Underbelly?

#637 - 00:50:28.710 --> 00:50:32.455

Ian Funk: Yeah, not underbelly, Underbelly, yes, but no – roots! ha ha!

#638 - 00:50:32.555 - 00:51:01.430

Angelina Van Dyke: Basis? The basis of the purposeful, meaningful basis of the splash of opera?

#639 – 645 - 00:51:01.630 - 00:51:04.119

Ian Funk: Yeah. Well yeah, why are we, why are - why are we even bothering with this? Is it just all so that you know, do we do the *Magic Flute*, so we can hear the *Queen of the Night* aria, or are we trying to talk about something here? And you know, yeah, as fantastic as the *Queen of the Night* is.

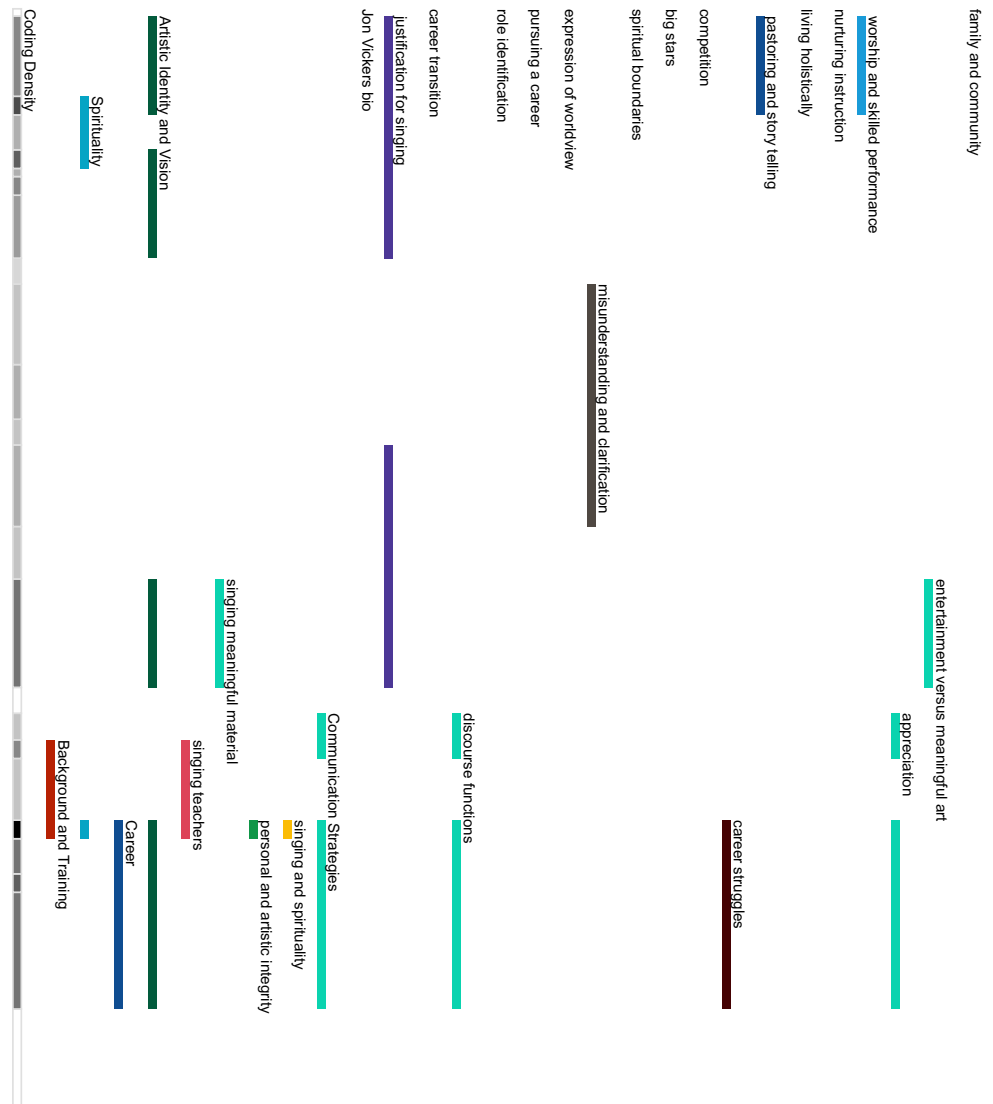
#646 – 656 - 00:51:04.410 --> 00:51:59.060

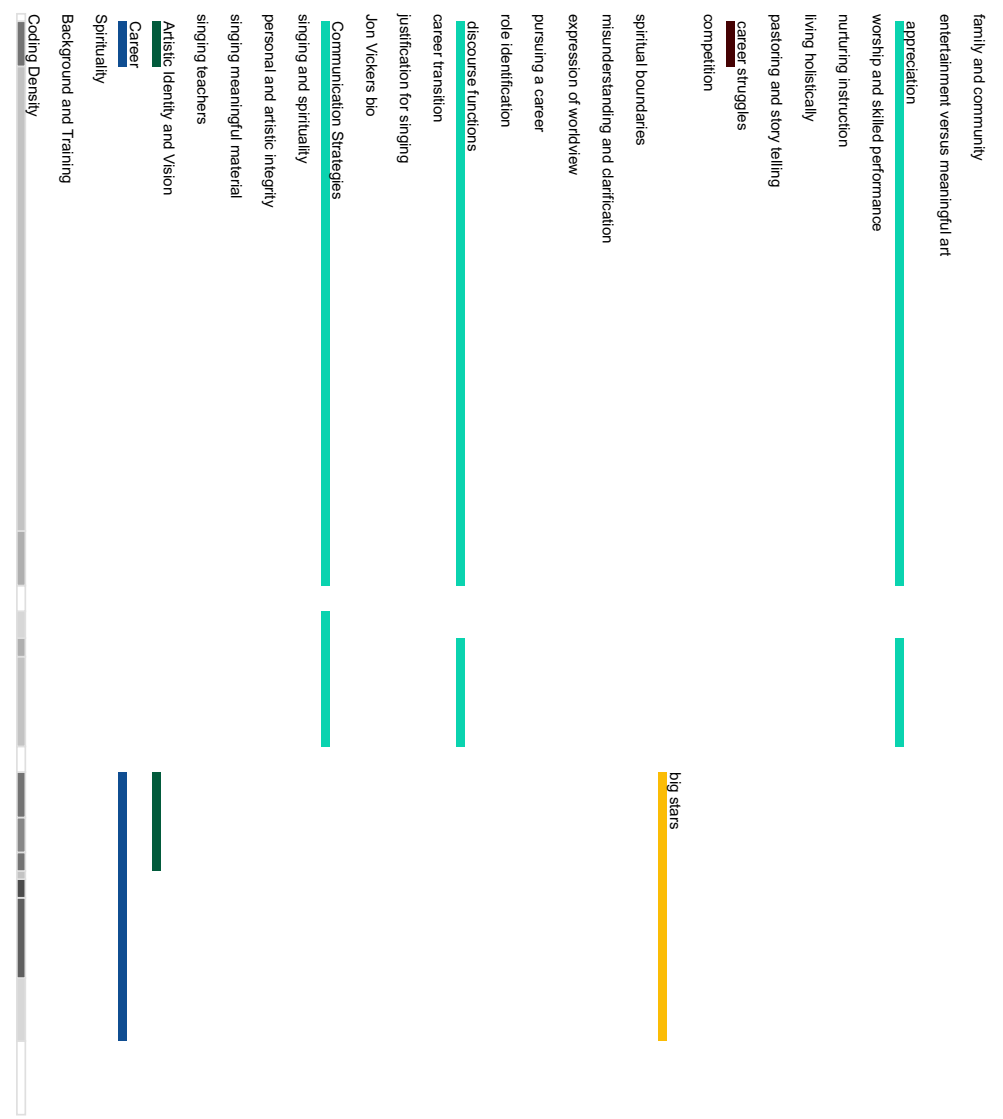
Angelina Van Dyke: Yeah. [both laughing] Thank you so much, Pastor Ian, because this -you're, you're touching on things that - I'm also have been struggled with as well. You know I was told, “You need to study. You need to go to Paris. You need to go to blah blah blah.” And I said to my voice, teacher, “No, I ‘m gonna be a missionary.” And she looked at me and she said, “You want to be what?! Robbing the world of your voice?!” It took me 20 years to integrate that. It did, because I mean after I said that, I went to seminary to study to be a missionary. [Ian: Hmm, wow!] And, and God told me to stay here. [laughing].

#657 - 00:51:59.060 --> 00:52:00.530

Ian Funk: Yeah, yeah.

#658 – 663 - 00:52:00.630 --> 00:52:01.910





Angelina Van Dyke: So anyway, you can interview me later. But yeah, but you're, you're touching upon something fundamental for me. And so, thank you so much! And I'm so glad that you're still singing and using your music and blessing people with it.

#664 - 00:52:18.380 --> 00:52:30.279

Ian Funk: Oh, thank you.

#665 - 00:52:31.110

Angelina Van Dyke: I want, I want to, I want to attend maybe the Good Friday service. [laughing]

#666 - 00:52:31.110 --> 00:52:37.659

Ian Funk: It's at 11 o'clock. Well, we'll see. We'll see how it goes. I'm, I'm actually picking, picking up the part parts that I can actually play on the piano.

#667 - 00:52:37.780 --> 00:52:42.290

Angelina Van Dyke: No, well. I'm serious! I would love to come.

#668 - 00:52:37.780 --> 00:52:42.290

Ian Funk: Okay, yeah. 11, 11 am. on Friday. Yeah, yeah, yeah, you're more than welcome.

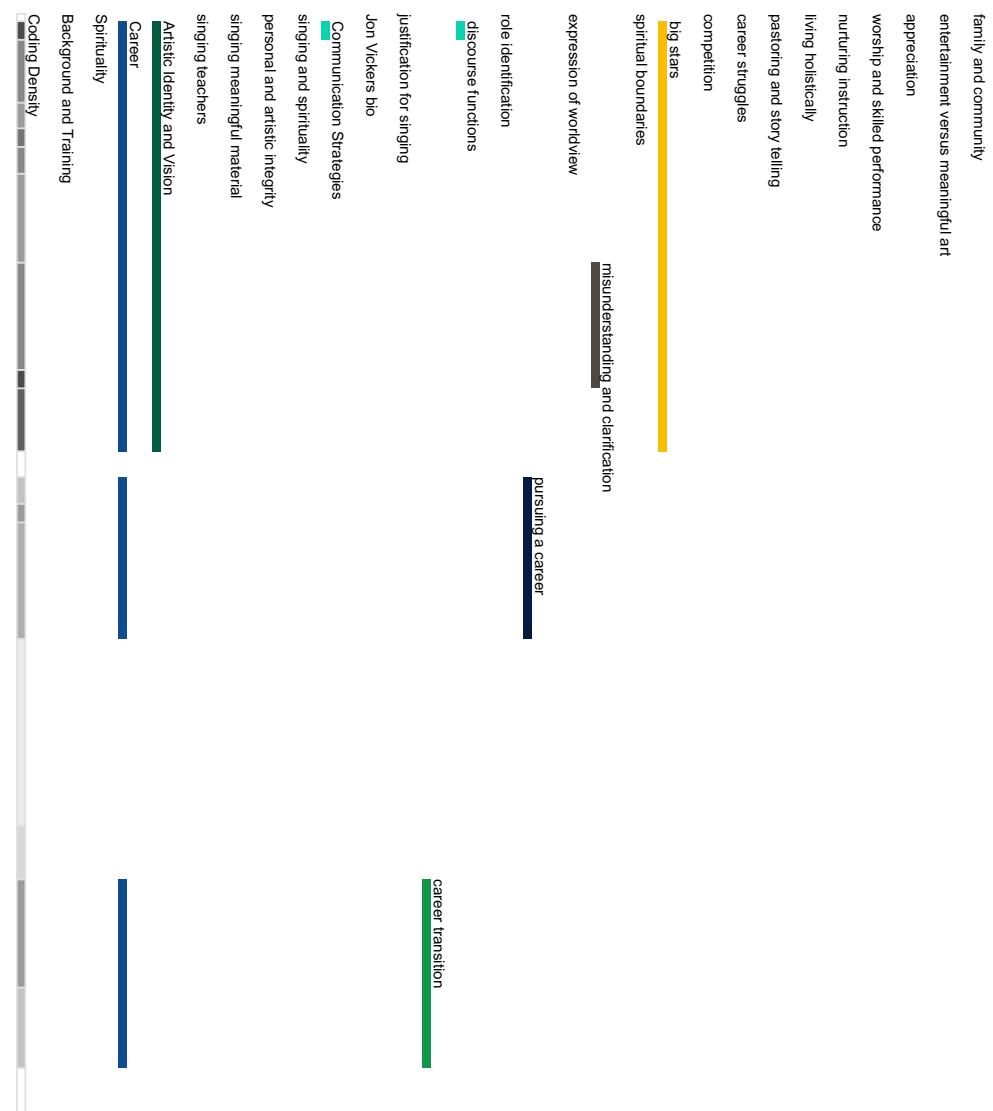
#669 - 00:52:42.370 --> 00:53:08.172

Angelina Van Dyke: Yeah. And I'll send you a transcript of what I was able to type as you were talking, so that you have a record and copy of, of our conversation. [Ian: Okay!] Thank you so much. I do really feel as if, as if I am talking to someone who could have been a Ben Heppner, to be serious, quite serious. [both laughing]

#670 – 682 - 00:53:10.140 --> 00:54:19.109

Ian Funk: Well, I, I love Ben. I, I, I don't know. Well, we've met a few times. But yeah, yeah. And well, I was in the chorus for Vancouver Opera when he did *Peter Grimes*. [Angelina – whoo!] Amazing. I mean, there's you know, you're talking about Vickers, you're talking about Ben. Ben was fantastic! He was amazing! And then, yeah, he was a spokesperson for Vancouver opera while I was doing stuff there, and, and I also went to go see his Tristan in in Seattle... which was revelatory. It was mind boggling. The amount of energy, his physicality and then they have him like, and Jane Eaglin just sing forever with this crazy duet, and all they're doing is parking and barking. And it was just - it spoke so incredibly - it was, yeah, he's, he's great. Yeah. Sorry, I keep going on.

#683 - 00:54:20.560 --> 00:54:27.369



Angelina Van Dyke: Laughing – no, that’s great! But to have been in the singing - in the chorus when he did *Peter Grimes* - that’s, that’s historical.

#684 – 685 - 00:54:27.550 --> 00:54:41.020

Ian Funk: Yeah, I think so. And Leon Major was the director for that, and he was just fantastic, too. Yeah, yeah, he was great. And, and the Ellen was beautiful. It was, it was all and all. It's just a terrific, terrific show.

#686 - 00:54:42.740 --> 00:54:56.849

Angelina Van Dyke: Jane, Jane Eaglen, right?

#687 – 689 - 00:54:57.050 --> 00:55:03.880

Ian Funk: Jane Eaglen was in *Tristan* at where she was [Angelina – Oh, in Seattle!] in Seattle as Isolde and [Patricia Racette](#). Patricia Racette was the Ellen in uh, in *Peter Grimes*. She yeah, it was like it was built for her. It was great. Yeah!

#690 – 698 - 00:55:07.400 --> 00:55:40.560

Angelina Van Dyke: Yeah, great! I feel like I feel like I haven't even scratched the surface in my own career from, from what you're telling me of what your experiences have been. But I've been around the world, but you know, I yeah, it's, it's mostly been just as an avocation, like, it's never paid the bills, not even slightly. [Ian – Yeah] But you know, as a singer, you'll do anything to keep it in your life.

#699 - 00:55:40.960 --> 00:55:41.880

Ian Funk: Yeah!

#700 - 00:55:42.050 --> 00:55:48.490

Angelina Van Dyke: Yeah, glad you are doing that, too.

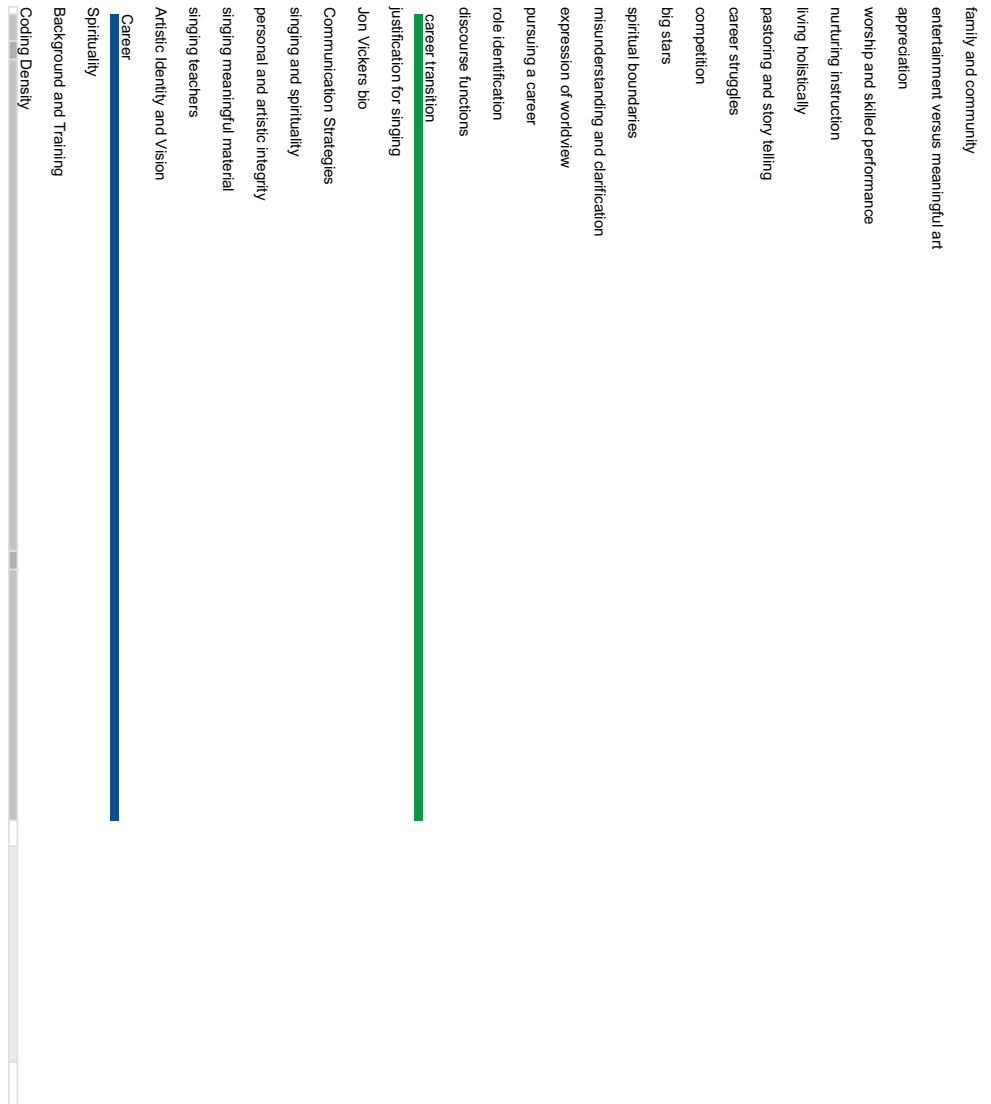
#701 – 706 - 00:55:49.471 --> 00:56:15.610

Ian Funk: Yeah, yeah, I need to, I need to get back to – I - My problem was trying to keep - in a way you can't keep the door open to crack. You just got – because, because the chops just, aren't there. You just you just have to stay committed on a certain level, keeping things up. When I was teaching voice to Trinity. That was just that was just great. That was just a way of keeping my chops together.

#707 - 00:56:17.140 --> 00:56:20.180

Angelina Van Dyke: Oh, you taught at Trinity! When was that?

#708 – 710 - 00:56:23.270 --> 00:56:37.659



Ian Funk: Yeah, it was just like, you know, anywhere from 5 to 10 students. Uh, that would have been, yeah, 4 or 5 years span about 10 years ago.

#711 – 712 - 00:56:38.000 --> 00:56:41.969

Angelina Van Dyke: Was that 2010...or 2000?

#713 – 715 - 00:56:42.890 --> 00:56:51.540

Ian Funk: Uh, the 20,...2010...yeah, probably around 2010. Yeah.

#716 - 00:56:51.990 --> 00:56:54.489

Angelina Van Dyke: So, 2,000 to 2010?

#717 – 719 - 00:56:54.510 --> 00:57:03.829

Ian Funk: No, 2010 to 2015, maybe. Something like that. [Angelina – Right.] Yeah, I don't. I don't know.

#720 - 00:57:04.230 --> 00:57:06.140

Angelina Van Dyke: Yeah, nice.

#721 - 00:57:06.510 --> 00:57:15.869

Ian Funk: Yeah, I never sang better, I don't think because...

#722 - 00:57:15.869 - 00:57:15.970

Angelina Van Dyke: When you teach, you sing really well, because you have to follow the advice to give your students. Right?

#723 - 00:57:15.970 --> 00:57:22.599

Ian Funk: Yeah, yeah, yeah, yeah. It's like, I'm teaching myself more than anything. [Angelina - Yeah, exactly.] Well, yeah.

#724 - 00:57:25.370 --> 00:57:27.159

Angelina Van Dyke: Okay. Anything else you want to say?

#725 - 00:57:28.045 --> 00:57:36.609

Ian Funk: Well, of course, yeah, there's lots I would love to say, but I'm, I'm good.

#726 - 00:57:36.650 --> 00:57:38.820

Angelina Van Dyke: Okay, are you, sure?

#727 – 760 - 00:57:39.317 --> 01:00:03.020

Ian Funk: Yeah, I am. I am. Well, I mean, there's just that one, there's that one piece -people you know, you're hearing, you know, hearing you talk about your teachers saying, you, you know. [Angelina – Umhhh] I, I you know, I was often told to, to sort of get it out of that sort of, sort of that “priestly posture”, you know. Of course, you know, get a little more comfortable with, you know, that, that entertainer, and, and, you know, come out of my shell a bit. And, and, and yeah, I think a lot of that was well motivated. I, I was also accused of having too much dignity, just being too involved with my own dignity. [Angelina – laugh] I'm not, I'm not convinced that that was what was, you know. So, so, I had, I had singing teachers that were trying to rattle something out of me, but they, they didn't quite, they didn't quite, you know, there, there was a there was a tension there. I think I probably could have, could have got broken out of my comfort zone - well, no, I did a lot of getting out of my comfort zone, I did a lot of that. Selena did understand. She never asked those questions. It is that it was, it was people who were expecting certain sort of personality or persona pieces character pieces, that this is what an opera singer does. This is what a singer does. But they were insistent that I had to do that. And those pieces actually ended up being quite destructive in the end. I, I have a lot of pain over, over, over the expectations by my mentors to, to meet certain criteria. Yeah, to the extent of it being abusive. So, so there's, there's a lot, and so that's why you know, moving into Selena's stuff was, was really important. Cause she actually she, she understood where, where, she understood where my drivers were. [low] I think.

#761 – 763 - 01:00:08.230 --> 01:00:14.360

Angelina Van Dyke: Thank you for sharing that. Wow! Umhm.

#764 - 01:00:15.100 --> 01:00:16.140

Ian Funk: Yeah.

765 767 - - 01:00:16.430 --> 01:00:27.460

Angelina Van Dyke: Yeah. And vocal pedagogy now would look on your experience in hindsight with horror, because the field has kind of moved way beyond that.

#768 – 769 - 01:00:27.520 --> 01:00:31.819

Ian Funk: Yeah, yeah. Is that right? Okay?

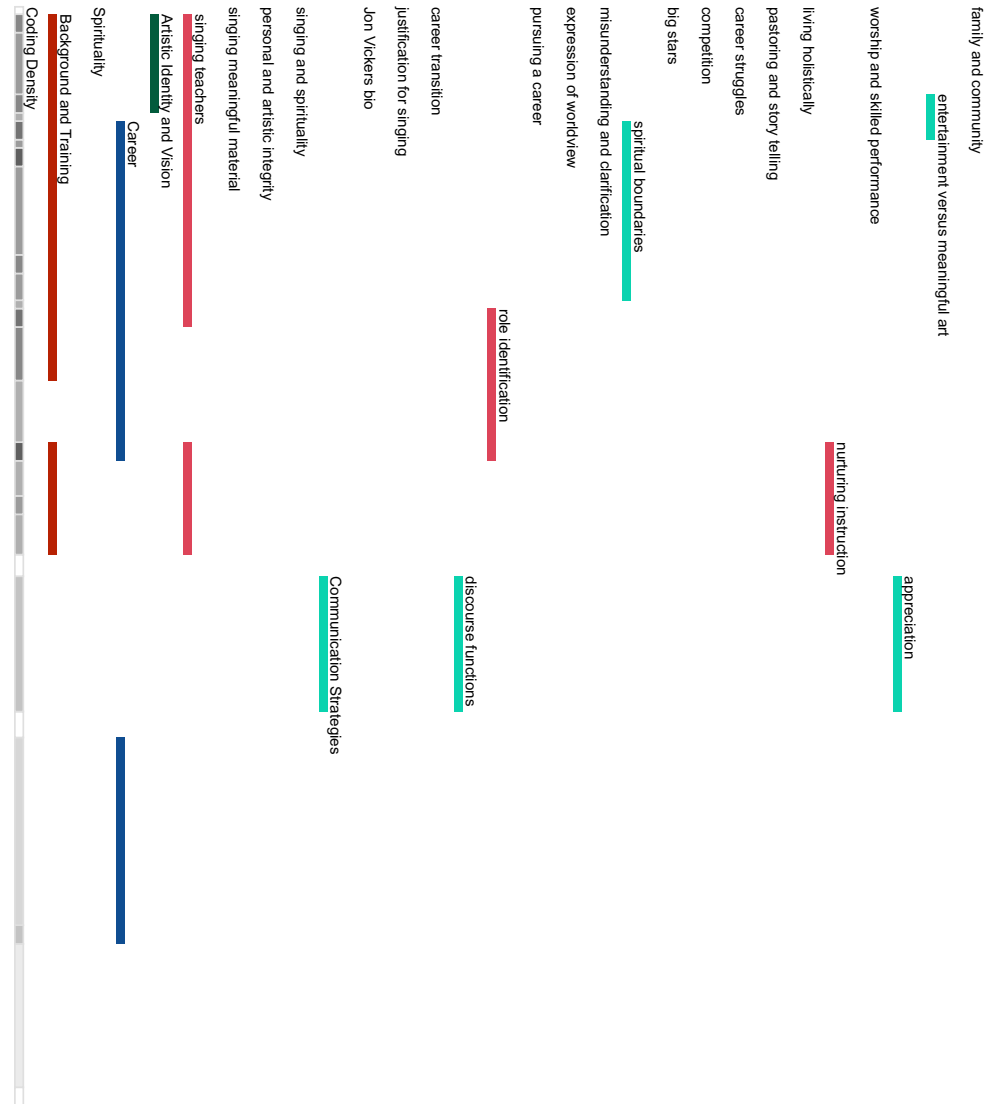
#770 – 771 - 01:00:31.860 --> 01:00:39.839

Angelina Van Dyke: Well, in terms of teaching singing [Ian – Yeah]. In terms of performance, practice, and expectations. I don't know

#772 - 01:00:40.010 --> 01:00:40.740

Ian Funk: Right.

#773 – 785 - 01:00:40.920 --> 01:01:52.170



Angelina Van Dyke: But you know, we do have repertoire companies, opera, you know, companies, just so that people can learn things and, and have a low stress environment. You know, I mean Vancouver opera like UBC School of Opera is one. So big time opera is not everyone's cup of tea as a singer. [Ian – No]. Well, you know, I don't sing opera for some of the very reasons you're talking about like singing some of these mad characters and having to live in them. It affects your psychology. I don't, I don't need to mess myself up. [Ian – sounds agreement] You know, like John Vickers, he, he managed to. But at the end of his career, you know, he said, “I am so happy I don't need to sing anymore,” [Ian- Wow!] because it was torture. It was torturous for him. [Wow!] He did it so excellently, but it was causing him actual torture, and even Birgit Nielson said I was concerned for his well-being because he took it so seriously. [Ian – Yeah]. Like with *Tristan and Isolde*, when he did that like she thought he was actually going to die of a heart attack.

#786 - 01:01:52.190 --> 01:01:54.462

Ian Funk: Oh, is that right eh? Oh my!

#787 - 01:01:55.140 --> 01:01:59.059

Angelina Van Dyke: And he got into his characters by identifying parts of himself that he either turned on or off.

#789 - 01:02:04.520 --> 01:02:10.420

Ian Funk: Right!

#790 - 01:02:10.780 --> 01:02:17.869

Angelina Van Dyke: He took part in the psychosis of the characters that he inhabited.

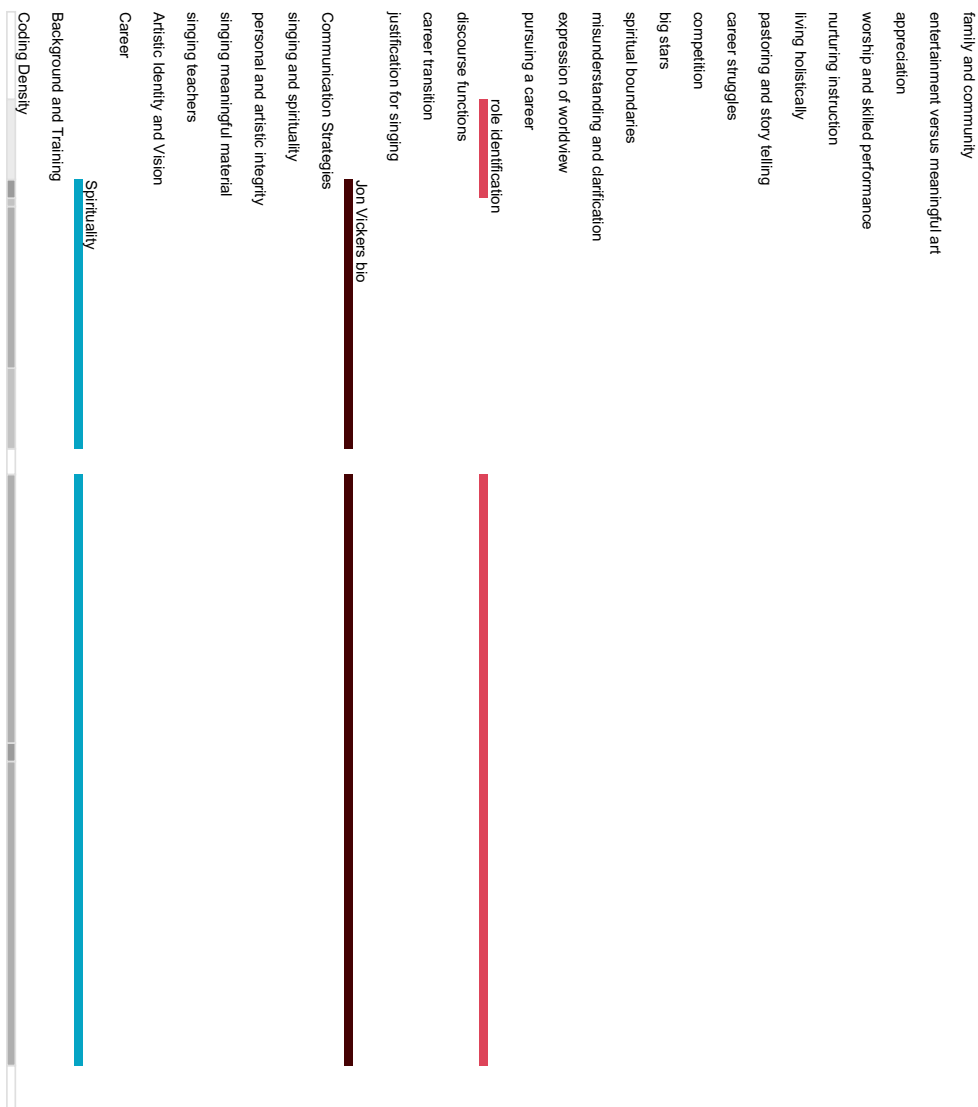
#791 - 01:02:17.920 --> 01:02:25.960

Ian Funk: Interesting, I believe you.

#792 -796 - 01:02:26.090 --> 01:03:02.529

Angelina Van Dyke: And when you look at the quality, he, he read a lot of Freud and a lot of, you know, Carl Jung to sort of get into those characters. He really understood how to do that. He did it very well, and he frightened his colleagues because he did it so well. There's this clip of him singing in Carmen, where he's, [Ian – Oh!] you know, singing to Carmen –“Carmen!” and it's Shirley Verrett. I don't know who it is, but she's like - you can see that the power of his voice and his characterization in being so authentically the character, frightened her. Like her fear was not based on her being the role of Carmen. It was based on, “Who is this colleague who's singing so well? I'm freaked out!”

#797 - 01:03:02.740 --> 01:03:04.020



Ian Funk: Yeah, I know.

#798 – 800- 01:03:04.270 --> 01:03:23.660

Angelina Van Dyke: You know! And he had that magnetism and that kind of capacity to, to dwarf everyone else on the stage with him, just because he was so magnificent. [Ian – Hmm]. But as, as a believer he meant he wanted to do it very well, but for him it was still torturous.

#801- 01:03:24.300 --> 01:03:30.800

Ian Funk: Really, eh?

#802 - 01:03:30.860 --> 01:03:39.149

Angelina Van Dyke: He could have been a preacher. He, he actually was a preacher, a lay preacher, but you know it'd be interesting to read his life. I took on his life history, *A Hero's Life* by Jeannie Williams – fantastic book!

#803 - 01:03:39.650 --> 01:03:41.530

Ian Funk: Oh, is that right?

#804 – 815 - 01:03:56.870 --> 01:05:33.530

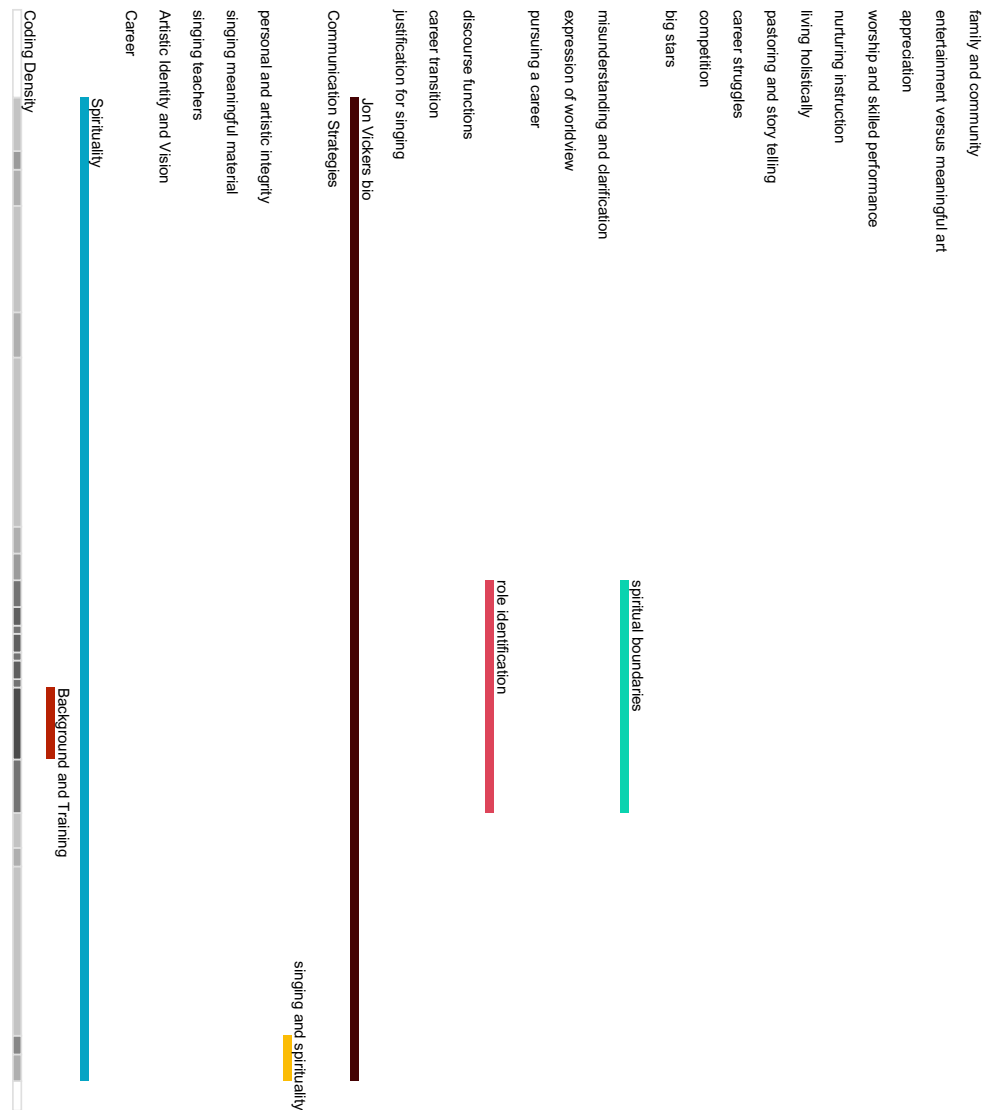
Angelina Van Dyke: Oh, you would love it Ian, if you read it through you would totally - your heart, your soul would sort of resonate with some of the stuff that he went through. Like one of the biggest things was, he was asked to sing *Tannhäuser*. And he, he tried to learn it for a year, and he couldn't identify with Tannhäuser because he essentially believed that Wagner had written an opera to belittle the work of Jesus Christ, and that Tannhäuser was a disgusting character who gets a pat on the back at the end of the opera, by God. And he just couldn't do it, he felt it was so blasphemous. And people were - didn't understand his scruples - they're like, “Well, you play Sigmund, and he was, you know, incestuous with his sister, and you play, you played Nerone in *Poppea*, *L'incoronazione di Poppea*, and what's your issue?” It was his issue was that he felt that that the opera denigrated Jesus Christ, and nobody in the secular opera world understood that, because they can't, they can't understand that. So, there's stuff like this that you read in in his biography, you know, and how he set his fees and all this stuff. He was a very private person, and I think you would love it. [Ian – yeah]. *A Hero's Life* it's called. Anyway. I learned a ton from it, and I base my questionnaire on some of the stuff that I read.

#814 - 01:05:07.530 - 01:05:13.530

Ian Funk: Oh, is that right?

#815 - 01:05:13.890 --> 01:05:33.530

Angelina Van Dyke: Because stuff on spirituality and singing, I you, you kind of need an exemplar, and he, he was my exemplar, because there's so much written about it. From, like, it



actually talks about spirituality, when you, when you read about John Vickers, which you don't often get from any opera singers. They don't talk about it.

#816 - 01:05:33.780 --> 01:05:35.220

Ian Funk: Yeah, yeah.

#817 - 01:05:35.310 --> 01:05:59.570

Angelina Van Dyke: So, I really appreciate you sharing some of this stuff with me. Thank you. I'm not going to use the data in my study. This is basically for pilot purposes where I'm looking at, "Hey, are these questions effective?" You know, "How can I make sure that's generalizable across different conversations" sort of stuff.

#818 - 819 - 01:05:59.580 --> 01:06:02.710

Ian Funk: Right, yeah. No. that's good. That's good. You need yeah, building some sort of..

#820 - 01:06:03.190 --> 01:06:03.980

Angelina Van Dyke: Yeah.

#821- 829 - 01:06:04.790 --> 01:06:58.210

Ian Funk: Yeah, just widening the circle of, sort of the, yeah, the connections that you're able to make, maybe...or something. Yeah, I see that. Yeah, it's good. It's good. And all of this is going on when I step up and do my thing wherever I am. It was it was. It was very interesting. I also have a Bachelor of Education. So, and, and I was I was doing my BA or my BEd In Toronto. So I, I would I would be performing at night going to school. And you know I'd, I'd be performing at night, and then I'd come do my practical with my kindergarten kids. And, and just that feeling of - I didn't have to tell them who I was - I didn't have to tell them what I'd been doing that night - but I was just carrying all of that into the classroom with all these 5 year olds.

#830 - 01:06:58.210 --> 01:07:01.820

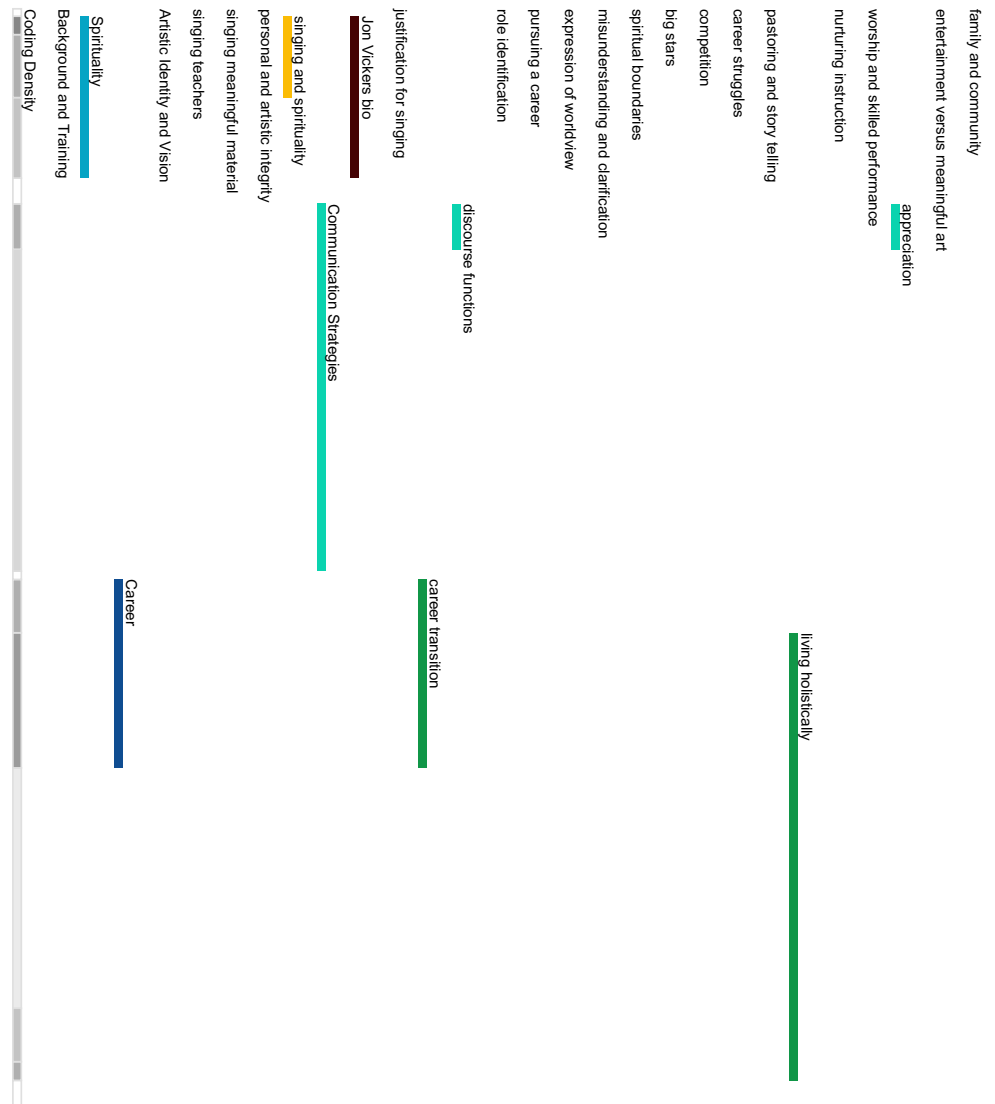
Angelina Van Dyke: Yeah!

#831 - 832 - 01:07:01.860 --> 01:07:14.720

Ian Funk: It was so fun to feel filled by that, that I'd done the night before, and just be that same that same guy. And here I was with these beautiful little kids. It was, yeah, those, those sort of yeah, those things are just great.

#833 - 837 - 01:07:15.500 --> 01:07:38.589

Angelina Van Dyke: Yeah, it is! It's the connections that you can make when different contexts, where you... that's part of having a whole life and, and being holy. It's not just sitting in one little box and being excellent. It's [Ian - Right.] It's looking at life the way God sees it.



#838 - 01:07:39.010 --> 01:07:43.070

Ian Funk: No, no, I appreciate that. Thank you. Yeah.

#839 – 840 - 01:07:43.740 --> 01:07:48.339

Angelina Van Dyke: Yeah. That's why I teach economics and singing. I mean, I'm all over the map. [both laughing]

#841 - 01:07:56.370 --> 01:08:08.230

Ian Funk: Great!

#842 - 01:08:08.230 → 01:08:08.880

Angelina Van Dyke: I, I'm much more of a nut bar than you are! [both laughing]

#843 - 01:08:08.880 → 01:08:19.810

Ian Funk: You sound pretty comfortable with that!

#844 – 846 - 01:08:08.880 --> 01:08:51.819

Angelina Van Dyke: Yeah, yeah. Well, I don't see as a nutbar. I think I'm actually more sane than people who, who build a tower and become specialized and build their life on that. Because at the bottom level there's still these untransformed, childish motivations and desires, which you won't get challenged when the world tells you, you're so great all the time, because this is a strategy you've chosen for your life. [Ian – Right.] Whereas somebody is trying to integrate different disciplines and to learn and to be in God's school as you could say it, that doesn't get any accolades.

#847 - 01:08:53.040 --> 01:08:56.900

Ian Funk: Yeah, yeah.

#848 - 01:08:57.210 --> 01:09:01.290

Angelina Van Dyke: But, but God looks at it much differently than the world would, I think.

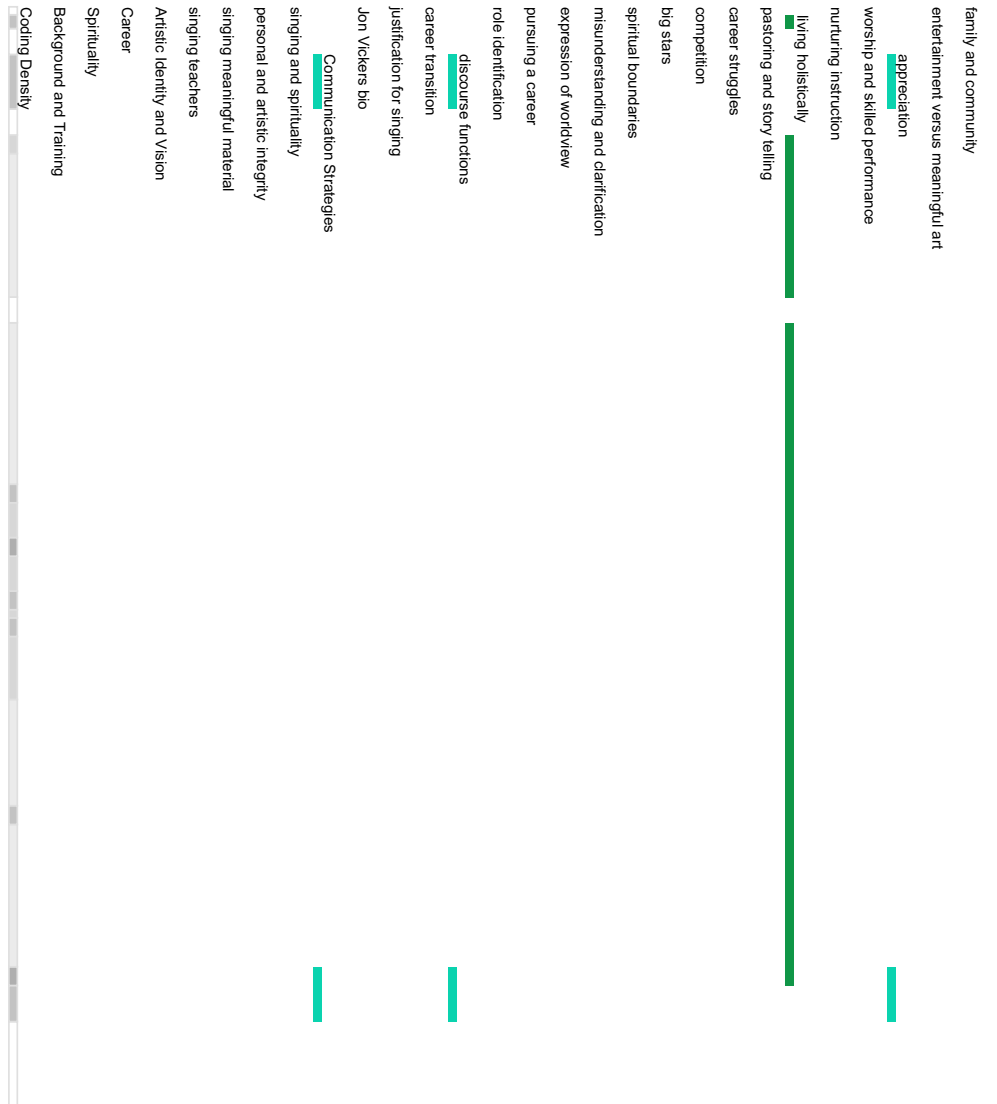
#849 - 01:09:03.109 --> 01:09:03.934

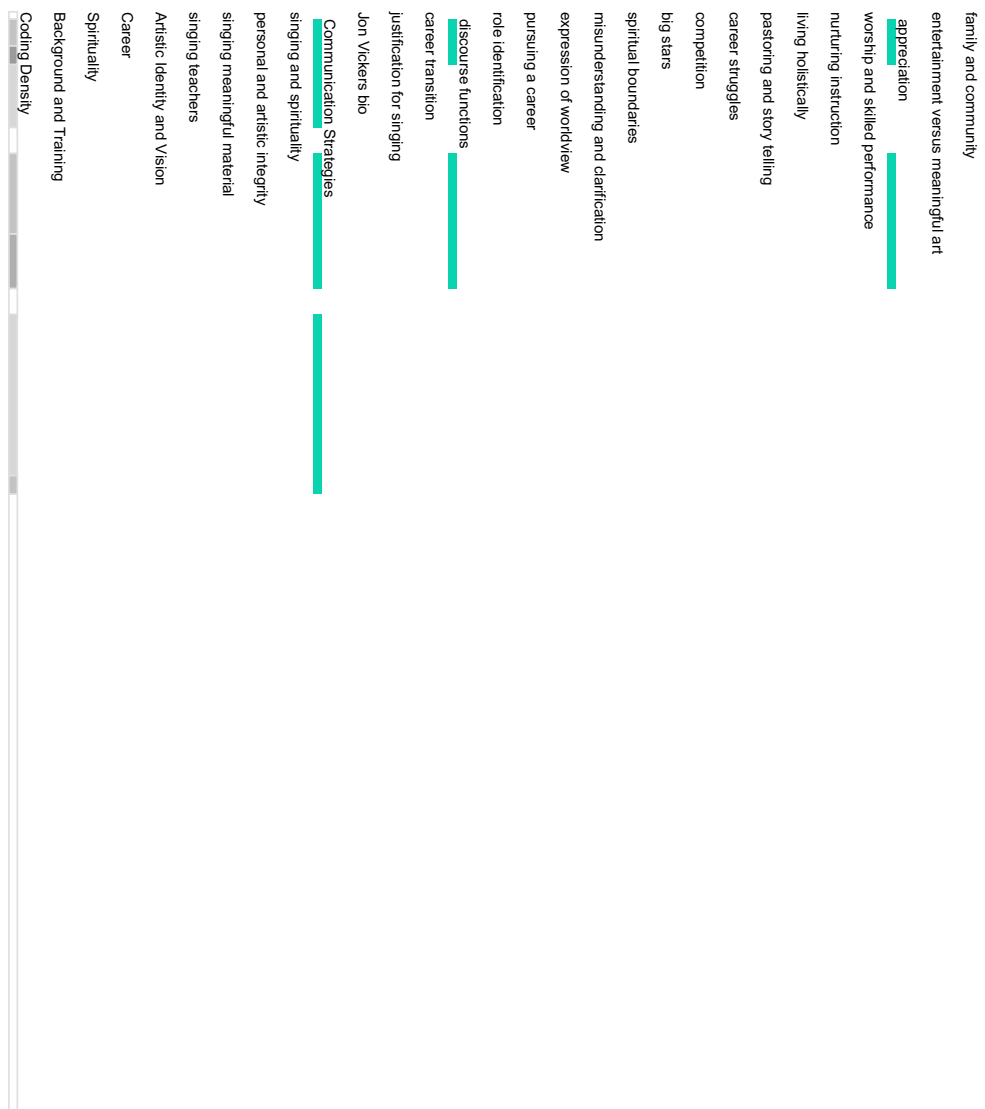
Ian Funk: Yeah, yeah.

#850 - 01:09:05.029 --> 01:09:12.339

Angelina Van Dyke: Yeah. Thank you so much. I hope this was as fun for you as it was for me.

#851 – 853 - 01:09:12.520 --> 01:09:25.510





Ian Funk: Yeah, that was fun. Thank you very much. It was good to talk. [Angelina – Yes!] Yeah, [big laugh]. Look forward to hearing some of the other side - the other side of things. So, [Angelina - yes, yeah.] take care!

#854 - 01:09:25.520 --> 01:09:32.549

Angelina Van Dyke: Thank you.

#855 - 01:09:25.520 --> 01:09:32.549

Ian Funk: Thanks, and all the best with your, your studies.

#856 - 01:09:25.520 --> 01:09:32.549

Angelina Van Dyke: Sure, I'll, I'll keep you in the loop.

#857- 01:09:32.689 --> 01:09:34.489

Ian Funk: Great! That'd be terrific.

#858 - 01:09:32.689 --> 01:09:34.489

Angelina Van Dyke: Okay, bye, bye!

Appendix 8 - Martha Jane Howe Coded Interview

Interview with Martha Jane Howe – Checked items are highlighted

#1 - 00:00:00.050 --> 00:00:02.570

Angelina Van Dyke: Zoom transcribes for me. So. yeah. yeah.

#2 - 00:00:05.570 --> 00:00:10.079

Martha Howe: And you got the email with the consent and the thing. Good, good.

#3 - 00:00:10.080 --> 00:00:19.910

AV: Yes, thank you. I have that. And I was just out this morning. So, running errands before the concert sort of thing. And so yeah, I was gonna reply, but I was like, Oh, good! It's there.

#4 - 00:00:26.610 --> 00:00:32.820

MH: Not to worry about it. Yeah, I just wanted you to have it in hand, so you didn't have to fuss.

#5 - 00:00:33.565 --> 00:00:34.060

AV: Yeah.

#6 -21 - 00:00:34.220 --> 00:00:47.000

AV: So, the, the structure of the interview is just some introductory things about your first years of singing, and then kind of more questions, that transition into your career. And how your career went through different motivational periods, perhaps, and then key questions about artists, your artistic output and your process, your artistic process, and then closing reflections, uhm, about worldview and spirituality and, and looking, kind of in hindsight. Okay? And so, if there's at any point where you need me to clarify, like terms, please let me know. [Martha – umhm] Like, for the study worldview is considered in terms of a broad, coherent view of reality that's expressed in words and engenders values and provides meaning and purpose in life. So, that's the typical definition of worldview. And spirituality is, is related to that. It's an expression of that. But it's more what persons subjectively feel they are communicating that transcends words and culture.

#22 - 00:01:55.255 --> 00:01:55.609

MH: Okay

#23 - 00:01:55.670 --> 00:01:56.580

AV: So, so they're related, but different. One is more kind of objective, and the other is a little bit more subjective.

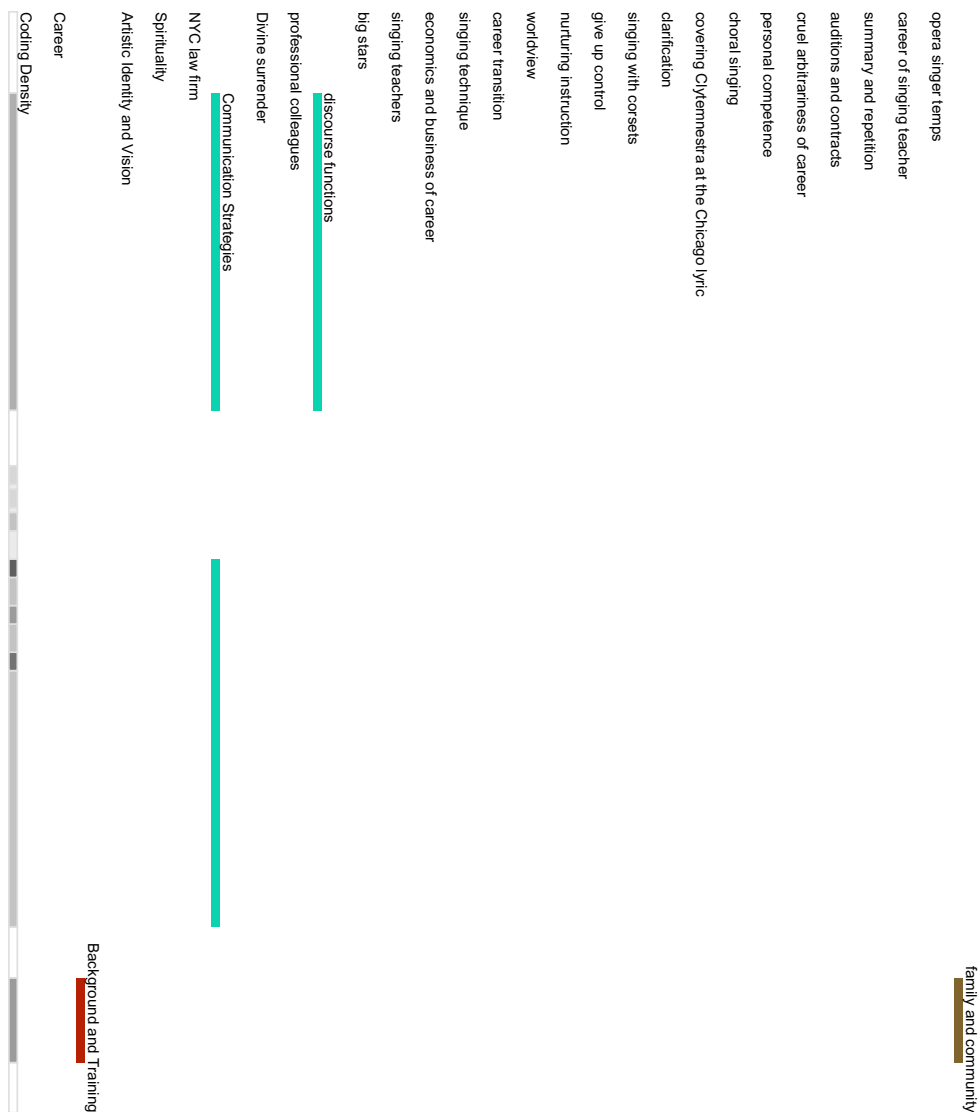
#24 - 00:02:08.220

MH: Uhum

#25 – 26 - 00:02:08.220 --> 00:02:13.640

AV: So, when do you remember singing in front of an audience? When was your 1st audience sing that you remember?

#27-37 - 00:02:16.720 --> 00:02:33.194



MH: The first. Yeah, the first especially the first solo. Both the first singing and the first solo were in youth choir at my Presbyterian Church, which had a very strong... The primary choir director was, uhm, the head of the music department at the San Diego State University, and the, uhm...yeah. And so, I had a wonderful time with youth choir, and in fact, uhm, one of my, because I was 2 and a half, almost 3 years younger than my - than the next sister up, my mom put us both in Cherub Choir at the same time, although I was basically too young. So, the, one of my very early childhood memories is of sitting there holding a piece of music, you know, which was, of course, for me, you know, like huge, this, it was, you know this. I couldn't. I hadn't, hadn't been taught to read yet, [Angelina – right!] But you know, but I was holding the music and having a wonderful time singing along, you know, singing with the...So, and, I have a very distinct memory of standing up in the pulpit, which was, you know, like, “Whoa!” Yeah, it's a wonderful old, very New England-looking red brick with white pillars in front, tall spire, typical...

#38 - 00:03:50.330 --> 00:03:50.770

AV: Presbyterian church?

#39 - 00:03:50.770 --> 00:04:17.900

MH: You know, and, and it was very Calvinistic, very simple inside, very, you know, uhm. And it's, it's, you know, a style that that was very, you see everywhere. And so, the pulpit, for I don't remember what the solo was, but I was given a solo. I was probably around 10 or 11 at the time, and I remember standing up there and, and singing from the pulpit.

#40 - 00:04:19.430 --> 00:04:21.830

AV: What did you sing? Do you remember that?

#41 - 00:04:22.260 --> 00:04:29.050

MH: I don't remember...uhm.. It would have been some sort of, you know, Youth...The...at the time the choir directors...He got them from the student body at San Diego State. So, they were... they were all quite good. They were all maybe, you know, they were all in the choral conducting program, and his faves, he would give them this job to have to earn extra money kind of thing. So it was, so we were gifted with really, actually, really good conductors, because quite often the choir, the, the youth choirs get much more simplistic things. So, I remember they had us singing in parts, and this kind of stuff. Uh, yeah. So, I don't remember exactly what it was, [AV – uhm] because it would have been some sort of good church music thing probably a verse of it was solo, probably was fairly close to Christmas. It's hard to tell in San Diego, because the weather is the same most of the year, so you can't. You can't really judge from the weather. [laughing]

#50 - 00:05:42.796 --> 00:05:44.213

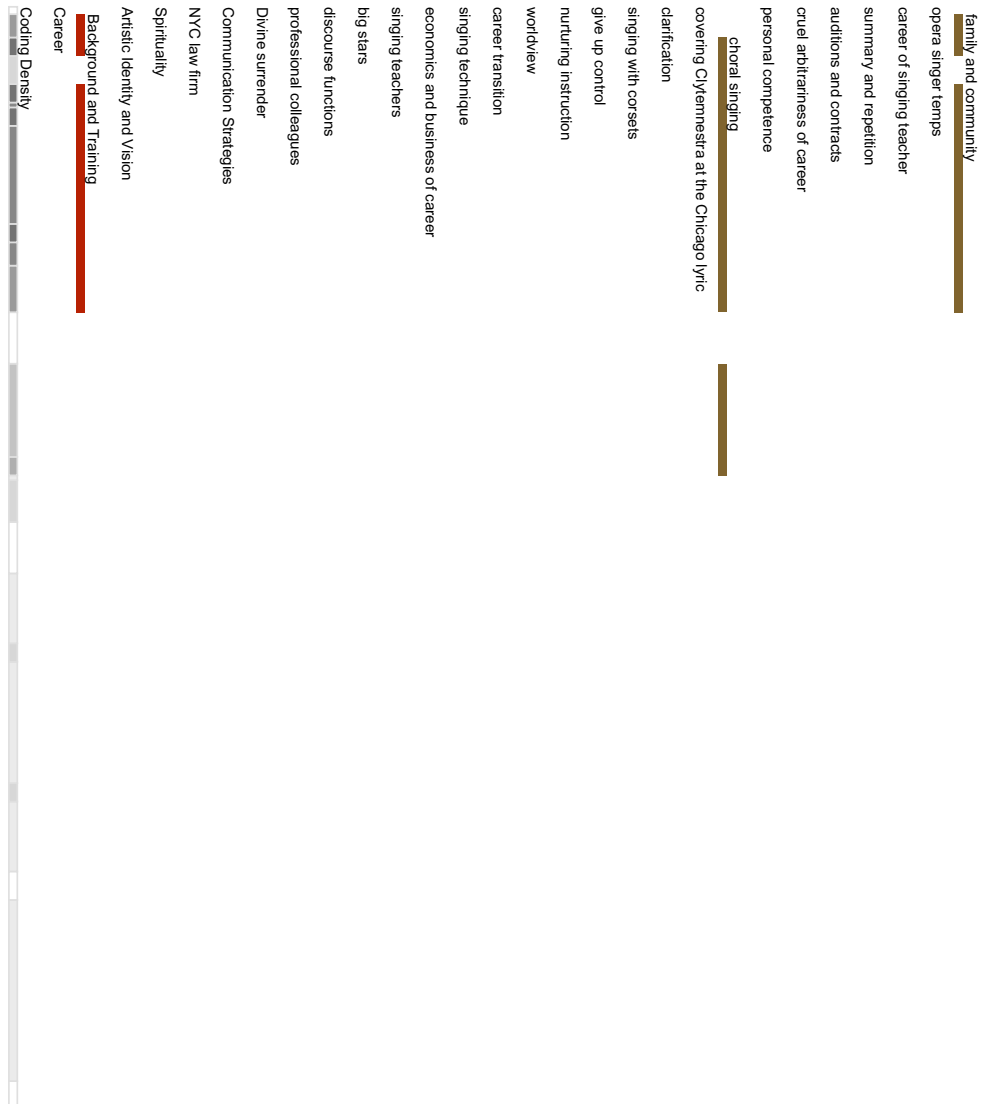
AV: Right. [Laughing] Well, that's pretty impressive that you got to sing from the pulpit!

#52 - 00:05:50.650 --> 00:05:51.120

MH: Yes!

#53 - 00:05:51.120 --> 00:05:54.129

AV: That must have been an impressionable thing ...



#54 - 00:05:54.370 --> 00:05:54.910
MH: It was!

#55 - 00:05:54.910 --> 00:05:55.440
AV: ...for you.

#56 -00:05:55.650 --> 00:05:59.979
MH: It was, it was, it was! I was very. Our minister at that point, Dr. McBride was red-headed, Scottish, very Calvinist, and although we didn't spend a lot of time in church, we would be, you know, we spend the first like 10-15 min and then off to Sunday school. He was, he was quite, uhm, strong, very fire and brimstone kind of so, so, so it was scary to go up into that pulpit that you know that this extreme authority figure stood, stood in.

#62 - 00:06:39.400 --> 00:06:40.950
Angelina Van Dyke: Hum!

#63 - 00:06:41.130 --> 00:06:41.850
MH: So.

#64 - 00:06:41.850 --> 00:06:48.299
AV: Can you remember that you faltered, or, or did you sing perfectly well, or do you remember any of that?

#65 - 00:06:48.570 --> 00:06:50.417
MH: It went, well, yeah. yeah, I remember, I was nervous, but, it... I was well-trained. And yeah, and it went well. So, and my mom was part of the choir. So, so, I would, you know, I was used to...there, there was a good strong choral program there at that, at the church.

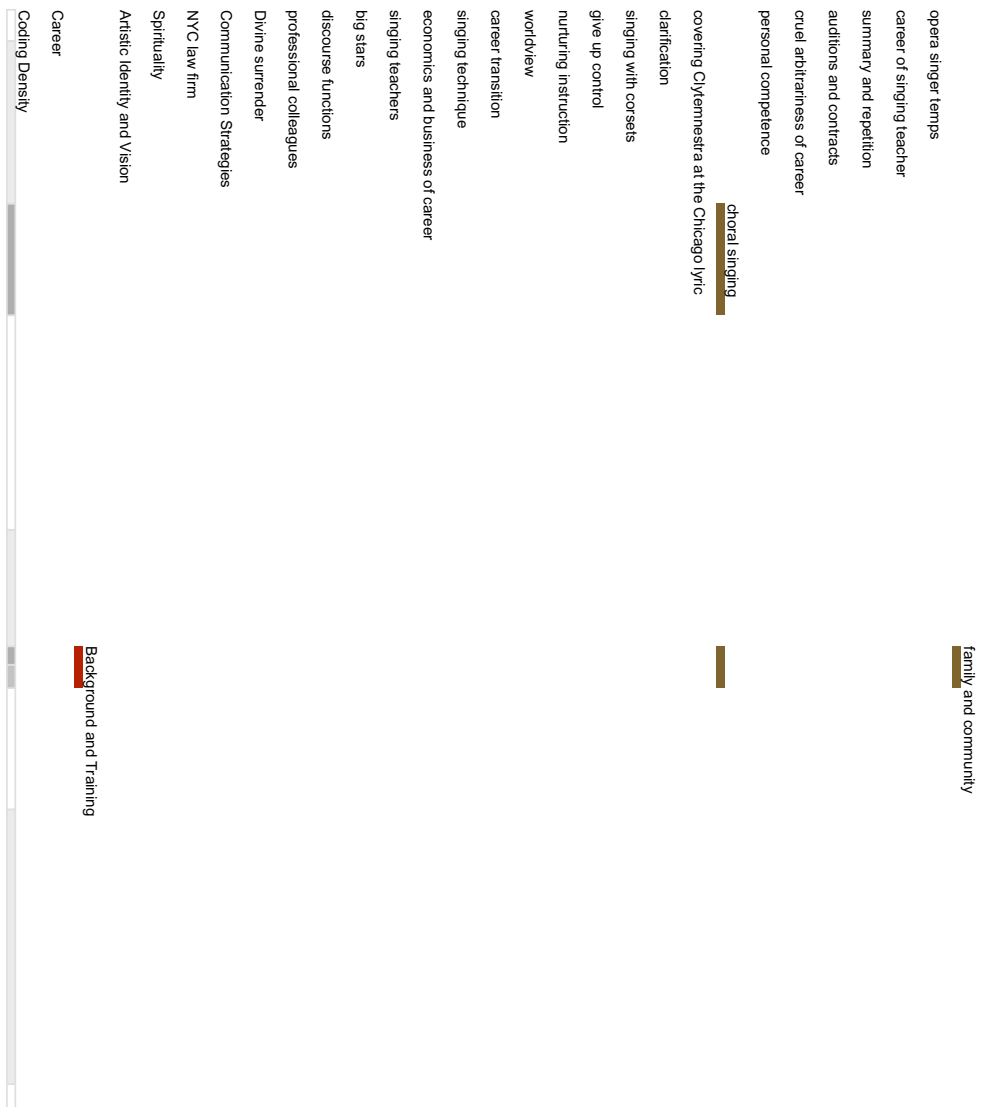
#69 - 00:07:15.960 --> 00:07:16.520
AV: Uhm!

#70 - 00:07:16.816 --> 00:07:20.080
MH: Especially with JD in in charge of the choir. It was...he was also a very strong, he looked more like a football player kind of thing. And but, as I said, he was, he was the head of the music department at the University, and so, and... and he ran the choir.

#74 - 00:07:40.160 --> 00:07:41.719
AV: At the church?

#75 - 00:07:41.720 --> 00:07:43.069
MH: At the church, yeah.

#76 - 00:07:43.700 --> 00:07:46.160
AV: Okay, and his name was JD?



#77- 00:07:46.160 --> 00:07:48.089
MH: JD Smith, yeah.

#78 - 00:07:49.670 --> 00:07:54.470
AV: Oh wow! This is an amazing community to grow up in and to learn to sing!

#79 – 80 - 00:07:55.044 --> 00:07:56.380
MH: Yeah, yeah.

#81 - 00:07:56.380 --> 00:08:00.719
AV: So, did all the men sing as well in the choir? Did he have a large male section?

#82 - 00:08:00.720 --> 00:08:05.459
MH: Yeah, it was a good. It was a good. It was about 40 people in the choir.

#83 - 00:08:05.460 --> 00:08:06.190
AV: Okay.

#84 - 00:08:06.190 --> 00:08:07.510
MH: Good mix of...of course there were, there were more women than men. My mom was an alto, but it was, you know, there was a good strong - and he had, and he had soloists. He had a paid soloist for each section.

#86 - 00:08:22.320 --> 00:08:23.120
AV: Right.

#87 - 00:08:23.370 --> 00:08:27.099
MH: So, because that was, you know, he, he knew that that...raised the choir a lot and gave you a lot more to...

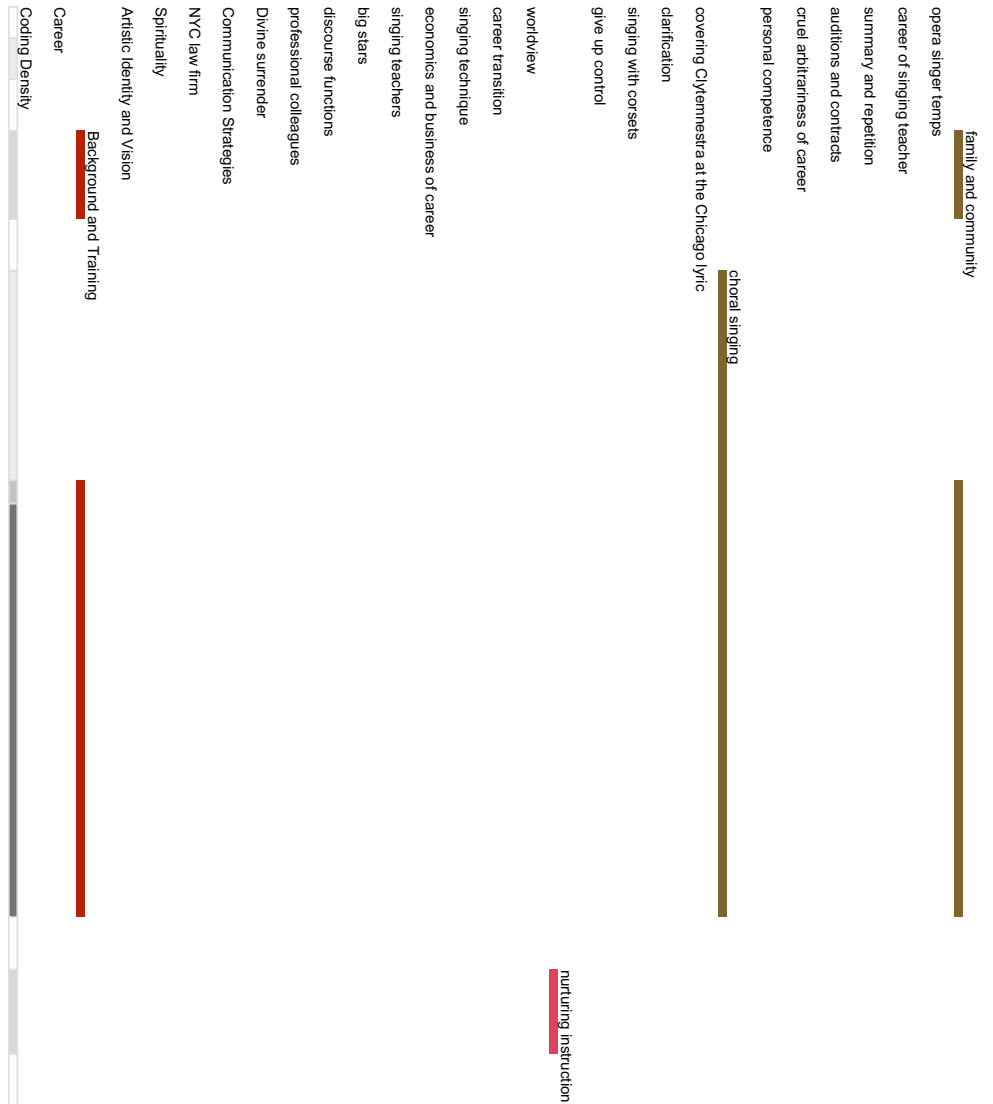
#89 - 00:08:31.650 --> 00:08:32.090
AV: Yeah.

#90 - 00:08:32.382 --> 00:08:33.260
MH: ... to be able to do.

#91 - 00:08:33.340 --> 00:08:34.159
AV: Yeah, raise the choir. Yeah.

#94 - 00:08:38.320 --> 00:08:39.820
AV: yeah. All right! Describe your first singing teacher. Uhm. What do you remember about him or her?

#97-103 - 00:08:46.500 --> 00:08:47.335



MH: Her. Uhm, Emma Small. [AV – hm] laughing - And she was... I had heard wonderful things about her. This is when I was about 15, 16. Uhm, and, beautiful woman, very beautiful and very Hawaiian.

#104 - 00:09:11.380 --> 00:09:12.130
AV: Okay!

#105-131 - 00:09:12.130 --> 00:12:34.110
MH: So when I first, when I first called and talked to her, it was, uhm, she heard Martha Howe, and with her Asian background, she imagined HAU, and was expecting a small Asian woman, you know, Asian girl. And I was expecting, you know, someone who was actually like my second teacher who, who had been a Wagnerian. So, I was expecting much more of the, the kind of typical... I mean, this is in the in the sixties, you know that kind of typical, 'I'm the opera', you know, 'I'm the voice teacher' thing. And so, thank God, I did not actually say, you know, I... I thought she was the maid! But, you know, but luckily, I didn't say anything that was horrible. Uhm. [laughing] But then, she had this beautiful, uhm, like pale... green carpet. And, uhm, I had walked through some, you know, to get to the front door, I should have really wiped the bottoms of my sandals, and I didn't take off my shoes at the front door. So, so, she, she ushered me, into the living room. I sat down on the couch, and she went off to probably make herself a cup of tea, or whatever cause, I was probably a few minutes early, and she wanted, you know. and I'm sitting there on the couch, you know, just kind of terrified and looking around the room, and I see these brown footprints coming across this beautiful pale green carpet [laugh] coming straight to my feet. I was like, "Oh, my God!" You know, and I reached down to the one closest to me and tried to rub it, but since it was muddy that just made it worse. So, so I stopped, and, and lovely, you know, Emma, lovely Mrs. Small, she never said a word about it. She didn't look at the, you know. She didn't acknowledge these big footprints, you know I had big feet, these big footprints across her beautiful, you know, like celery green carpet. She didn't, uhm, she never said anything to me about it. It was. She was just so lovely and sweet, and she was, she was a lovely teacher. She was I ended up doing some solo work with her later at different churches, you know. So, she, she was just a wonderful, wonderful big-hearted, yeah, perfect first, first teacher, because she was just so, you know, so sweet. [AV – uhhum] And she led me to, to the second teacher, because she had been working with Larra and Larra moved to San Diego, and so Emma fed a bunch of her studio to Larra.

#132 - 00:12:35.900 --> 00:12:37.380
AV: LARA.

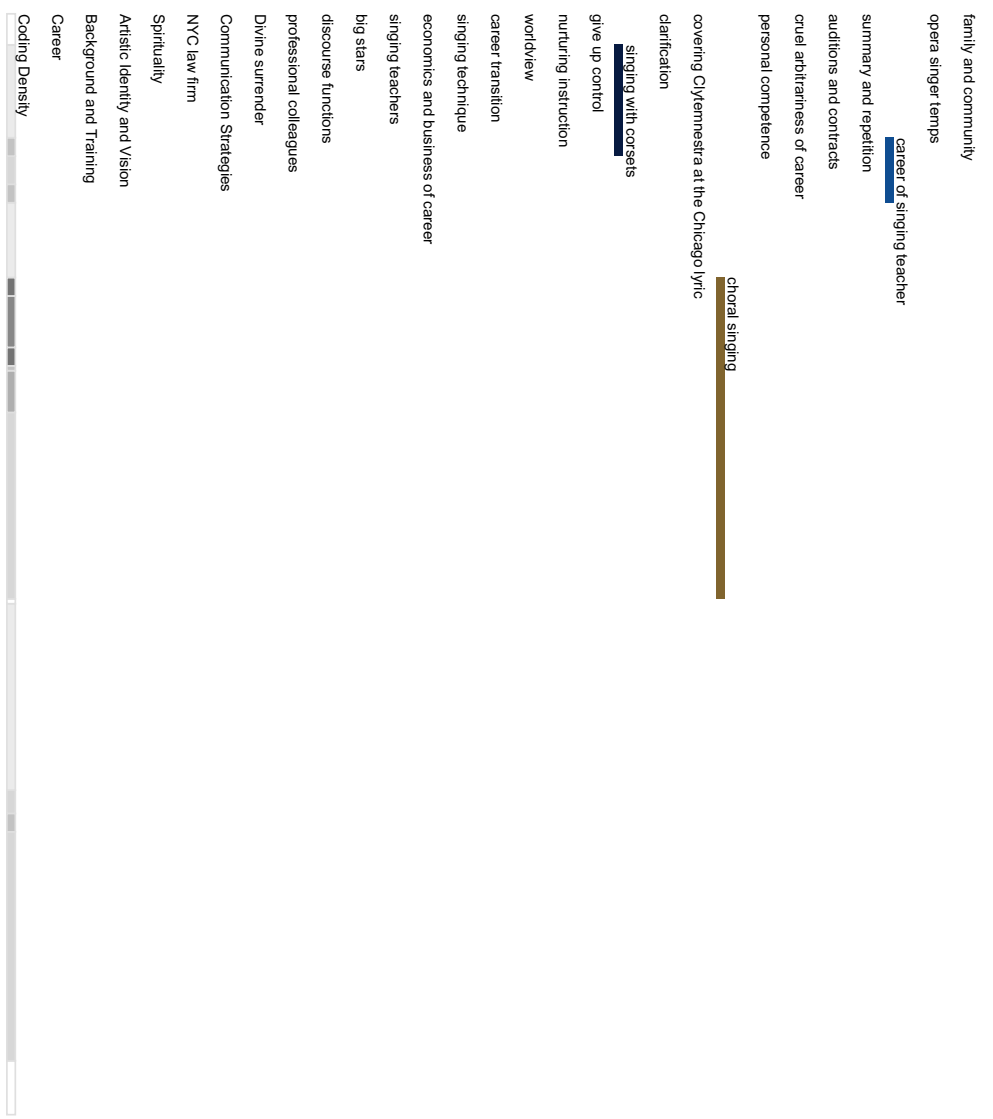
#133 -153 - 00:12:37.380 --> 00:14:37.89
MH: LARRA. Larra Browning Henderson. And Larra had been, she had... uh...so Emma, Emma was Episcopal, and Lara was more fundamentalist. I remember, I don't remember exactly what church she went to, but, uhm, but she had gone over to Europe to Germany, and had, she used to have black hair. And she auditioned all over the places, all over the place for Brünhildes and stuff, and they didn't take her, you know, they just said no. And so, she finally went into a hairdresser – this would have been in the earlier sixties - and had her, had the color stripped from her hair and turned herself into a blonde, and she was hired at the next contract. [laugh] So she was, she had had a good chunk of career. The story she would always say was that she had a

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give up control	
nurturing instruction	
worldview	
career transition	
singing technique	
economics and business of career	
singing teachers	
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discourse functions	
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Divine surrender	
Communication Strategies	
NYC law firm	
Spirituality	
Artistic Identity and Vision	
Background and Training	
Career	
Coding history	



singing with corsels



#179 - 00:16:29.440 --> 00:16:29.920
MH: Right!

#180 - 00:16:29.920 --> 00:16:32.350
AV: ...how we so we talk about breathing. So as you were studying with Larra, I mean, she sounds like a big personality. Did you feel, uhm, a little bit...How do I say this - belittled or kind of like you had a lot to live up to? I mean, when did you start to own your voice, or had you already owned it before you met her?

#186-195 - 00:16:57.356 --> 00:17:59.230
MH: Uhm, No, I... I, I started with basically first as a, as a folk singer, as a playing guitar. I mean, there was all the church singing, because I started doing solo, you know, being, being a section leader and soloist from... about the time I was 17 - 18 on... I mean I had sung at my church a lot, and school choirs, of course. But I wasn't, I wasn't given a lot in school choirs because my voice was so, my junior year. My voice was quite high. I was the soprano. I held the sopranos together, but the next year, my senior year, my voice dropped.

#196 - 00:18:00.100 --> 00:18:00.830
Angelina Van Dyke: Oh!

#197-203 - 00:18:00.830 --> 00:18:41.199
Martha Howe: And I was suddenly an alto. And so, and at the point that my voice dropped, it... then it became really problematic. I could be, you know, the alto soloist or something like that, but it's it was...so, and with Larra I was not... my voice was very problematic, and I was not her favorite student. She...there was - Diana Davidson was much higher on, on her list. It was always very clear who Larra's favorites were.

#204 - 00:18:42.220 --> 00:18:42.830
Angelina Van Dyke: Uhum.

#205-212 - 00:18:43.255 --> 00:19:21.680
MH: To the...So at the - when, when Larra's several times, when Larra's schedule, while I was at university, when Larra's schedule got busy. I would be one of the students that she would send off to work with her student. And he and I did not get along at all! That was a real oil and water. We just, we were just, we just did not, we just didn't like to share the same space.

#213 - 00:19:22.720 --> 00:19:24.549
AV: Oh, that's bad!

#214 - 00:19:24.550 --> 00:19:26.692
MH: That was, that was not happy.

#215-17 - 00:19:27.050 --> 00:19:28.669
AV: You talk to Larra about it?

#218 - 00:19:31.250 --> 00:19:34.150

MH: [puckering sound] She didn't care. That's that was, you know. No, I mean, she's ...

#220 - 00:19:36.000 --> 00:19:40.089

AV: You definitely, you definitely needed to find a totally different community at that point!

#221-241 - 00:19:40.090 --> 00:21:45.798

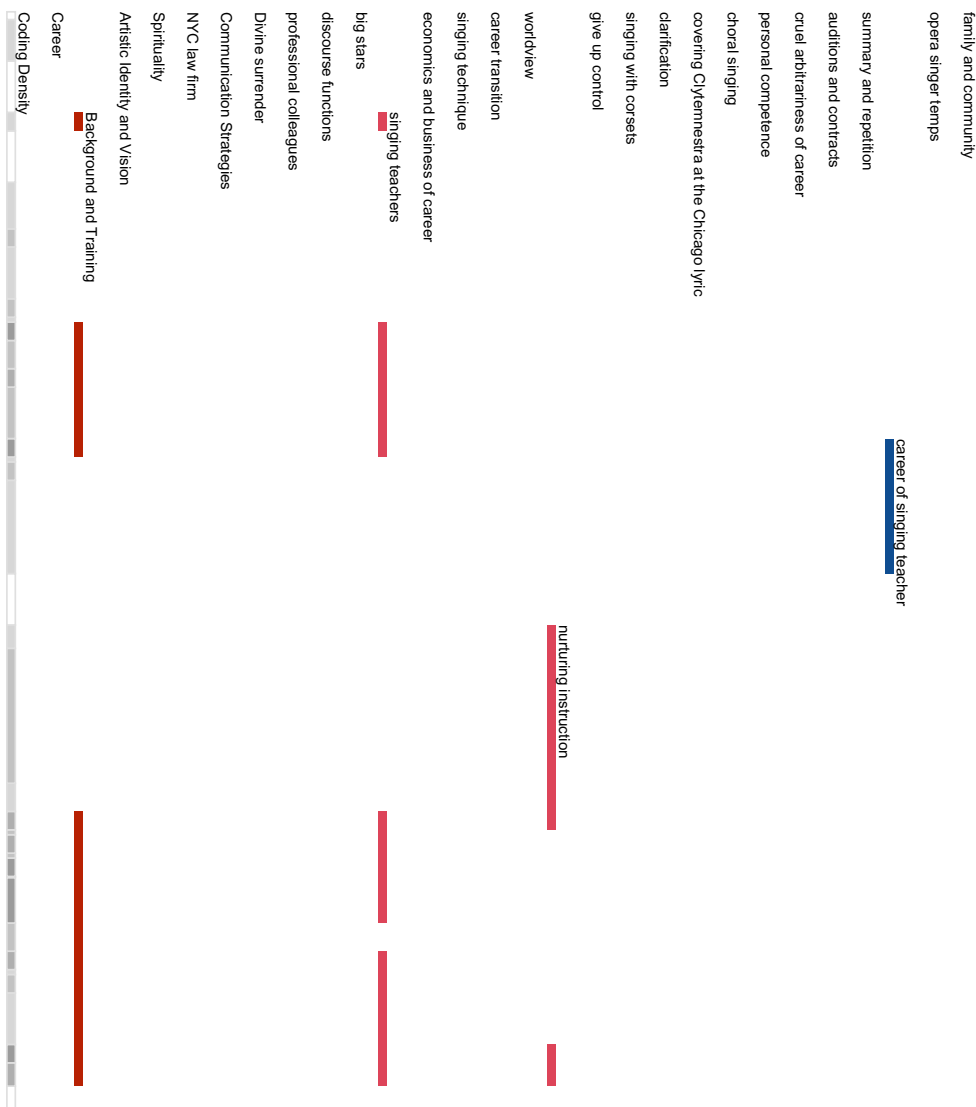
MH: She def... she was clear. I mean it was clear in the way that she was with me, that as long as, you know, as long as she needed the students to fill, you know, to fill the space. Then I had time with her, but as soon as she could she sent me elsewhere. [AV – uhum] So, uhm, and after uhm, a couple of times with Jack, uhm, Jack Lasher, [groan] she just, you know, was like, well, you need to get along with him better. You need to listen to him more. You need to, you know. It was, 'cause Jack was a favorite, so, so I did myself no favors by saying I didn't like to work with him, or by making it hard. And I ended up, uhm, transferring to her ex-daughter-in-law, [laugh] to [Lynne Henderson](#). Uhm. Lynne had married one of one of you know, obviously one of Larra's sons, and the marriage had not held, and Lynne was a much better teacher. Lynne, because Larra, uhm, Larra was not a teacher. She was, she knew what she knew, and as close as your voice was to hers you would, you, you know you benefited. But, but she wasn't, she wasn't, she was a good disciple[r], but not a good teacher. And she had taken, so, she had taken from [Tweedy](#). But I remember when I, 10 years later, when I got to New York and I got to Tweedy I was shocked because it was not at all, not anything of what Larra had been teaching.

#242 - 00:21:44.770 --> 00:21:45.800

AV: Right!

#243-274 - 00:21:45.940 --> 00:24:55.469

MH: So, Lynne was a much better actual teacher, and, and I started to, to have a lot more fun under Lynne. I really liked Lynne. [AV – hum!] We, we had a long friendship long after I left, and went to New York. Whenever, whenever I would come back to San Diego, I'd go and visit with her, and we'd have a wonderful time, and we'd catch up and talk, and all of that up until she died. So, and and I, and when she did pass, you know she, she had given, handed out music to people, and and I got some of it, and and I still, I'll run across some of those scores every once in a while, and I always have a warm, fuzzy feeling when I, you know. So, I really loved Lynne. She was, uhm, and, evidently when, because under Lynne, I started to kind of figure things out better. And so it was, uh, so then, So I was with... So I started with with Larra, ah, probably '69 or '70, call it '70, 1970? And so around, and I got to Lynne probably only 3 years later, because, like I said, Larra, as soon as Larra could, she started farming me out. And but then, around '76, '77, I started to win competitions. And suddenly, evidently, and bless Lynne - she never she never told me about this, somebody else filled me in, but the coach filled me in, later - evidently, Larra had said, "Oh!" You know, when I started to win competitions, she was like, "Oh, well, Martha's my student." You know. "You're gonna send her back to me, aren't you?" And and I do remember Lynne asking me, you know, do would you like to go back to work with Larra. I remember her asking me that just, you know, just kind of at a lesson. It I, I remember, felt like it kind of came out of nowhere, but it also just felt like it was like, you know, "Would you like to go back and work with Larra, cause if you do, that would be fine with me," kind of thing. And I was like, "No, cause you're a much better teacher. I'm having a much better time here. I've made



all... all of my progress has been made with you!" So, "So no, I'm, I'm not remotely interested in going back to Larra." And so Lynn said, "No, I'm not." And then Larra evidently.

#275 - 00:24:52.640 --> 00:24:55.879
AV: So Lynne said, Lynne said, "No" to you?

#276 - 00:24:56.150 --> 00:24:58.000
MH: No, Lynne said "No" to Larra.

#277 - 00:24:58.605 --> 00:24:59.210
AV: Ah, Okay.

#278 - 00:24:59.340 --> 00:26:39.999
MH: Because Larra, you know, as ex-mother-in-law and all that stuff, and as the Queen of the [AV matriarch] and yeah, and the Queen of, of San Diego kind of thing. Just said, you know. So, you so now that Martha is, you know, winning things. You must send her back to me. That's when Lynne asked, and I said, "Nah". And so Lynne said, "No" to Larra. And I didn't know about this behind-the-scenes things with Larra. Larra evidently threw a fit and stopped talking to Lynne. Really, like really made a big thing out of it with Lynne. And bless Lynne, she shielded me from the whole thing - I never knew. I never knew that, you know that she, uhm...yeah. So, there's this big kerfuffle behind the scenes, and I got to stay with her. And yeah. So well, also because of that, because I found out about it later, that's another reason why, as a teacher, I've you know... I've if, if a student wants to work with, you know, wants to switch or wants to work with another stu... you know another teacher, something like that. I'm like, "Whatever you want, you know it's your voice, it's your life," you know. It's, you know, and this is. I don't own anybody. I don't, you know.

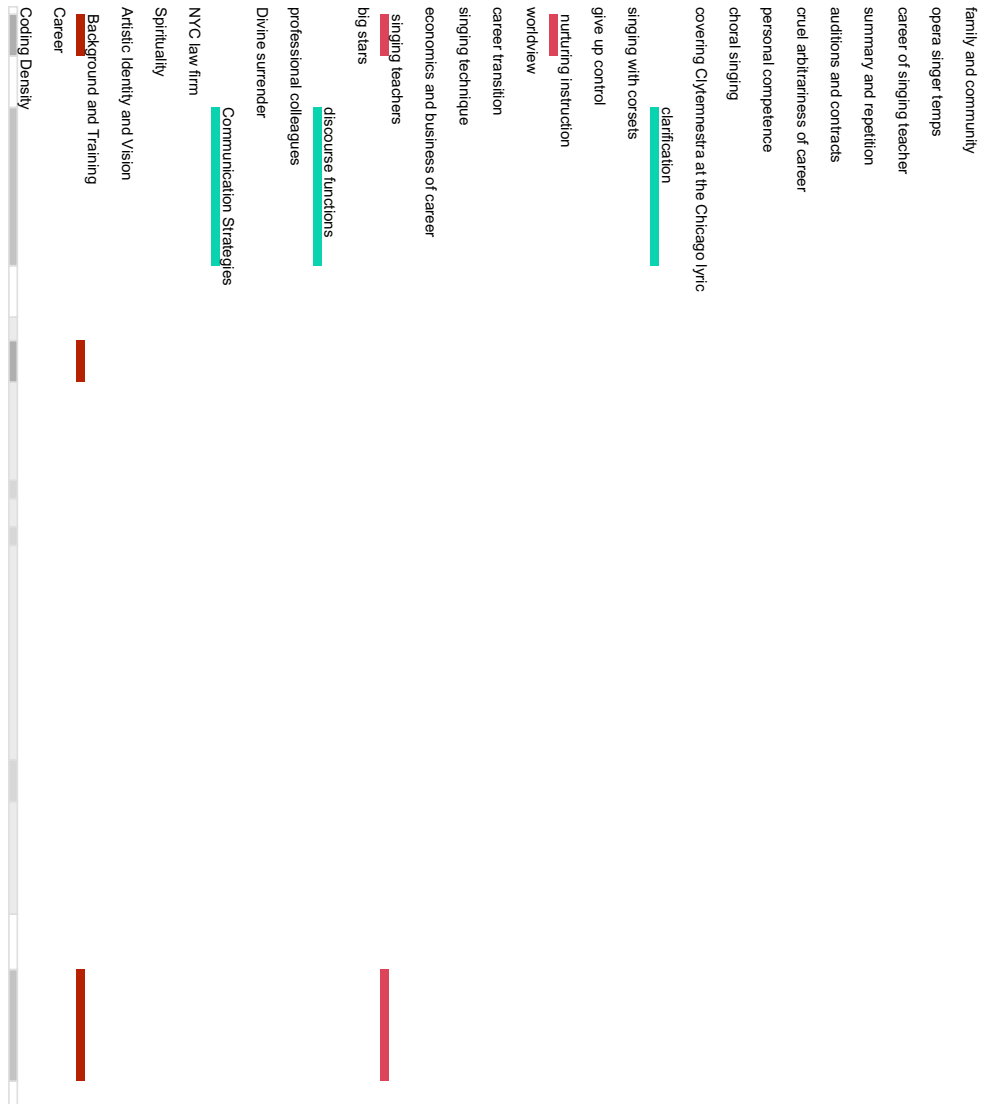
#301 - 00:26:46.870 --> 00:26:47.470
AV: Yeah.

#302-308 - 00:26:47.470 --> 00:27:19.490
MH: You know, even if somebody's been in my studio for a while, or anything like that, I don't, you know. No, this is your choice at all times. And I don't get territorial or student wants to switch like when I've been a..., you know. Anyway, you get it! So. Be..because when I found out how, how much grief Larra had given Lynne over me then that just, you know, that really made me sad.

#309-311 - 00:27:19.000 --> 00:27:26.910
AV: Hmm. Wow. Yeah.

#312-314 - 00:27:24.550 --> 00:27:39.010
MH: And I, then I went from Lynne to the source, to Madam Tweedy. When I moved back to New York in 1980. So.

#315-318 - 00:27:39.000 --> 00:27:49.930
AV: Yeah. Wow. What was Madame Tweedy like?



#319 - 00:27:46.650 --> 00:27:49.940
Martha Howe: Oh, she was wonderful! She, she was...

#320 - 00:27:50.880 --> 00:27:53.529
AV: Is that TWEETIE?

#321 - 00:27:53.530 --> 00:27:58.050
MH: Tweed like, like a tweed coat, tweedy. MAUDE. Maud Douglas, Tweedy.

#324-325 - 00:28:04.030 --> 00:28:04.730
AV: Yap. Yeah, she's famous.

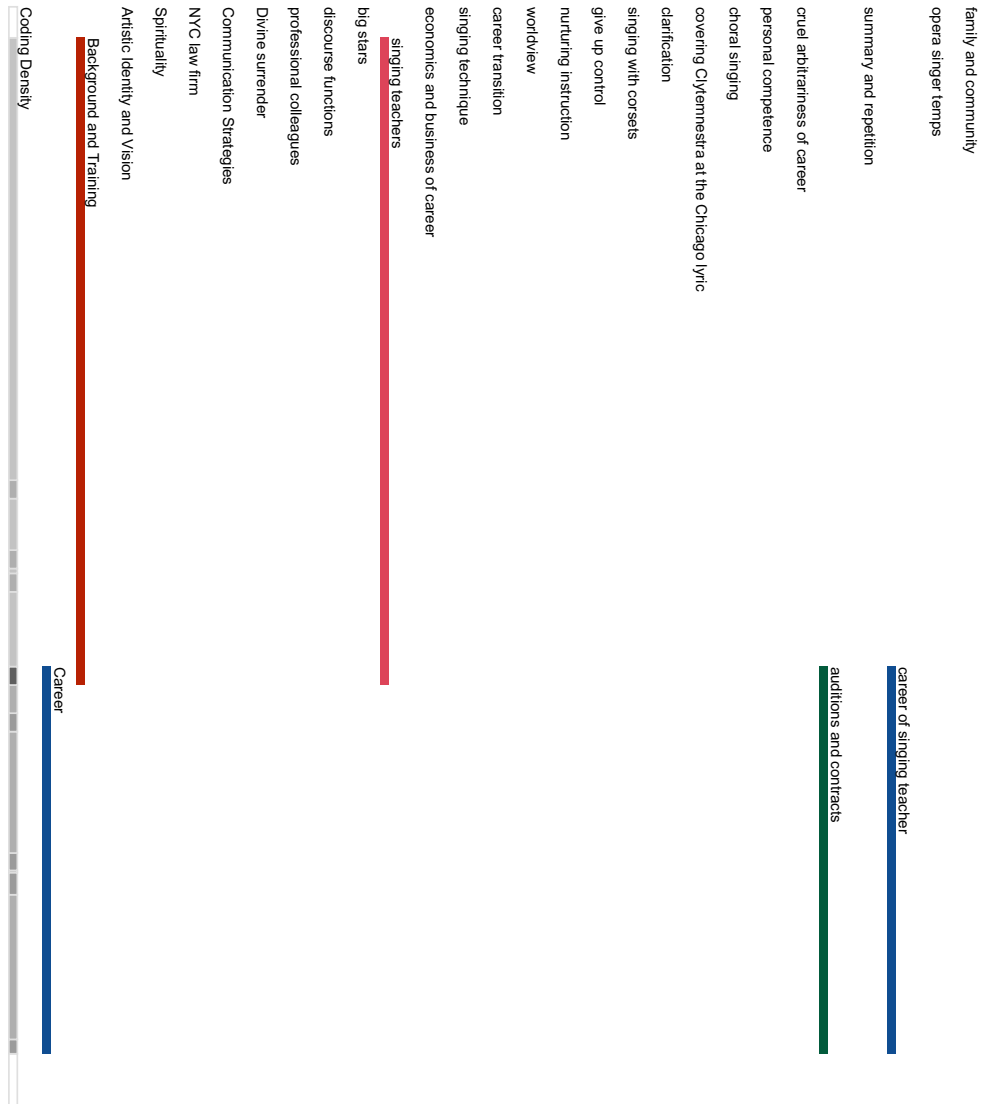
#326-349 - 00:28:07.280 --> 00:30:33.200
MH: Yeah. So, she, she was so lovely! She was in her nineties when I got to New York. So, and I was one of her last students. [AV – Wow!] And she... basically by that point she just wasn't - explaining anything. She would just, she didn't particularly talk during the lesson *per se*. She, she, you know she would just go through all of these different exercises. And through this, you know, do a little bit of this, a little bit of that, a little bit of this, and through all of those she would just... Suddenly my voice would be totally aligned, and everything would be brilliant. So it was, it was amazing working with her, because I could really feel the freedom and the, you know. But, but she didn't really say anything, and I and now I don't know if she used to talk a lot earlier, you know. My, my sense was that she just, you know, at 90 something she just was had been, she'd been teaching since the twenties, you know, so she'd been teaching, for you know, over 60 years by then. So, 'cause this was the '80s when I was in New York. And so I, I just felt like she just didn't bother to keep saying the same things over and over again. [AV – Wow!] But it ended up that although she would get my voice in this incredible spot, I didn't really know how to get there myself. [AV Mmm!] Now, and she also would tell me marvelous stories about what had happened along the way. I remember when I auditioned for [The Consul](#), for the mother in The Consul, that you know that, that beautiful lullaby, you know. And, and when I... uhm, and of course I had worked very hard at getting my voice even so that you didn't hear register shifts.

#350 - 00:30:32.920 --> 00:30:33.750
AV: Right!

#351-356 - 00:30:34.020 --> 00:30:52.220
MH: And when I and I auditioned it for Menotti, and I finished, and he went, "Your voice, it's so even." I mean, this was not a compliment! It was [laugh]! Of course I'm standing there thinking, "Yeah."

#357 - 00:30:52.300 --> 00:30:53.340
AV: Yeah..

#358 - 00:30:53.670 --> 00:30:56.265
MH: I worked hard at that!





#359 - 00:30:57.810 --> 00:31:00.690

AV: That was Madame Tweedy, right?

#360-364 - 00:31:00.690 --> 00:31:50.320

MH: Well, yeah, all the way through I'd work hard at not, you know, slamming registers. I mean [Tatiana Troyanus](#) was out there, you know, slamming between registers, but it's, uhm... But, and then at the, at the next lesson Tweedy laughed, and she goes, "Yeah," she goes, "The singer that he wrote that piece for had two very distinct registers, and that's why it's written the way it is." That's why it's, you know, say, [singing] "I shall buy for you shells and stars. I shall swim for you, rivers and seas." You know, it, it was just, she said. That's why it's written the way it is. It's written for that singer's two registers.

#365 - 00:31:49.310 --> 00:31:50.830

AV: [Laugh] Oh no!

#366 - 00:31:50.830 --> 00:31:54.449

MH: And so, when here I go, and I make it very, you know, he was just like, "Ah! No, no."

#369 - 00:31:58.820 --> 00:32:01.609

AV: It's not the way it's supposed to be interpreted.

#370 - 00:32:01.970 --> 00:32:03.639

MH: Right, exactly so!

#371-372 - 00:32:03.640 --> 00:32:20.490

AV: Oh dear. Wow! So that that was something that Tweedy had sort of built in you, but she hadn't talked about when it's maybe not the best way to sing something.

#373-380 - 00:32:17.490 --> 00:32:49.740

MH: Yeah, I don't know that I, would have been able to, like, smash out of registers at that point. Just 'cause I, it took it took me so long. My voice is, being, being an actual contralto the, you know, the real, the - my voice, my, my breaks and stuff are lower than the normal mezzo breaks.

#381- 00:32:45.870 --> 00:32:49.770

AV: Oh! Are you considered a mezzo or a contralto?

#382 - 00:32:49.770 --> 00:32:51.100

MH: No, I'm a contralto.

#383 - 00:32:51.100 --> 00:32:51.970

Angelina Van Dyke: Oh!

#384 - 00:32:51.970 --> 00:32:54.449

MH: Absolutely a contralto. So, I'm not a mezzo.

#385 - 00:32:54.860 --> 00:32:57.919

AV: But you've sung Magdalena, which is a mezzo part!

#386-397 - 00:32:58.700 --> 00:34:06.270

MH: Well, yeah! I mean, the contralto has a wider range. [AV – Ah!] It's like the female bass. And at this point I, you know, I'd go to the bottom of the bass clef. I sing down to that A, [AV – pfff!] sometimes the G. And you know, because, because and when I first... That that was the big problem, was that because in the folk singing and stuff I could sing down, you know, down in the low range. But when I, [pphfff!] I mean trying to get up to the top of the treble staff was difficult for me. Those E's everything above the D was difficult in university. The E and the F, the F sharp, OMG! And, and I just had to fight my way to the G.

#398 - 00:34:05.470 --> 00:34:06.320

AV: Wow!

#399-415 - 00:34:06.320 --> 00:35:38.360

MH: But it was because I didn't really understand breath when I finally from Jane. When I finally really figured that out, then then my whole top jumped in. And I had always had a flute, you know, a flute register, where I could do Queen of the Night in flute register. But that's, but you know that's, I always figured that that had nothing to do with my voice. And when Jane and I first, you know, and when she in those first couple of lessons with her, where, you know, up there and, you know, I demonstrated the flute and stuff like that. And she said, "Oh, okay," so she said, that's you know, "We'll just get that connected." And I was thinking, "There's no way, you know in the world that we can connect that flute register the rest of my voice!" But yeah, once I stopped, uhm, 'Breathe, set, sing', once I - 'cause, I had, because I had, I had been though, that all of that verbiage around 'support' tends, for me, that was deadly, because you know, it really became, 'Breath set sing'.

#416 - 00:35:35.390 --> 00:35:38.800

AV: Do you think that was partly the corset thing, too, or not?

#417 - 00:35:44.820 --> 00:35:47.650

MH: I think it was the lack, the **lack** of the corset.

#418 - 00:35:47.650 --> 00:35:48.090

AV: Okay.

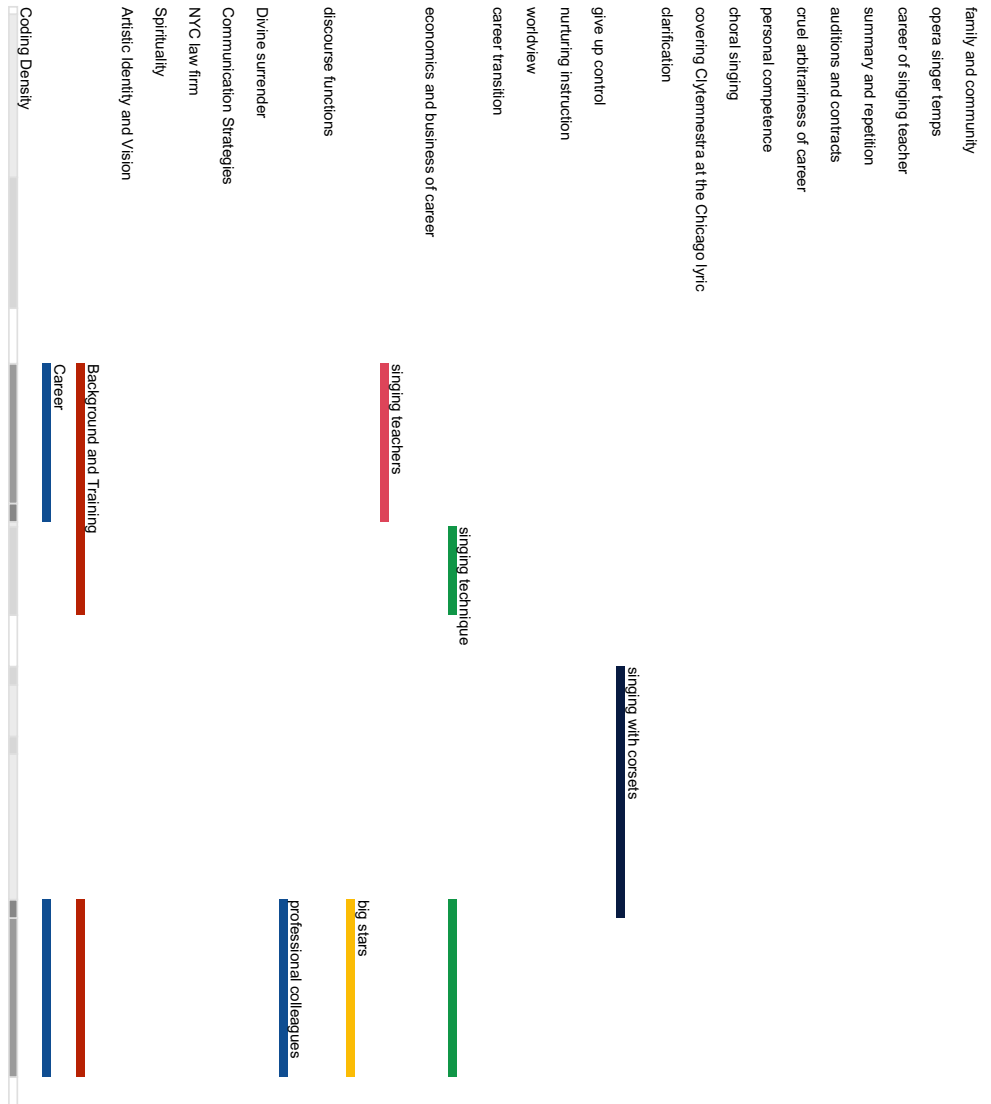
#419-423 - 00:35:48.090 --> 00:36:20.365

MH: But, uhm... because when there were corsets you couldn't, you know you... you breathed and you pushed against the corset. Uhm. It's that quote from Sutherland when I was in the San Diego Opera chorus, and Sutherland was doing Lucia and I was made up to look like her nurse, you know, like through her older servant.

#424 - 00:36:20.120 --> 00:36:20.450

AV: Yes.

#425 - 00:36:20.770 --> 00:36:26.707



MH: And so, which meant that I got to stand right off stage with her before she goes on for the big, uhm...

#426 - 00:36:27.440 --> 00:36:28.140
AV: Yeah.

#427 - 00:36:28.550 --> 00:36:31.550
MH: ... you know the big arias and stuff. So, so, uhm, and of course, standing back there is like, "How do you do what you do?" kind of thing, and, and she just said, "Oh, dearie, there's two sets of muscles and one pushes against, and they push against each other." And that confused the hell out of me for the longest time!

#432 - 00:36:56.250 --> 00:36:57.030
AV: Uhum.

#433 - 00:36:57.290 --> 00:37:02.060
MH: Because, because that's, I think, because ...but Sutherland **always** was in a corset.

#435 - 00:37:05.900 --> 00:37:07.390
AV: Oh, right!

#436 - 00:37:07.770 --> 00:37:09.180
Martha Howe: She was always corseted.

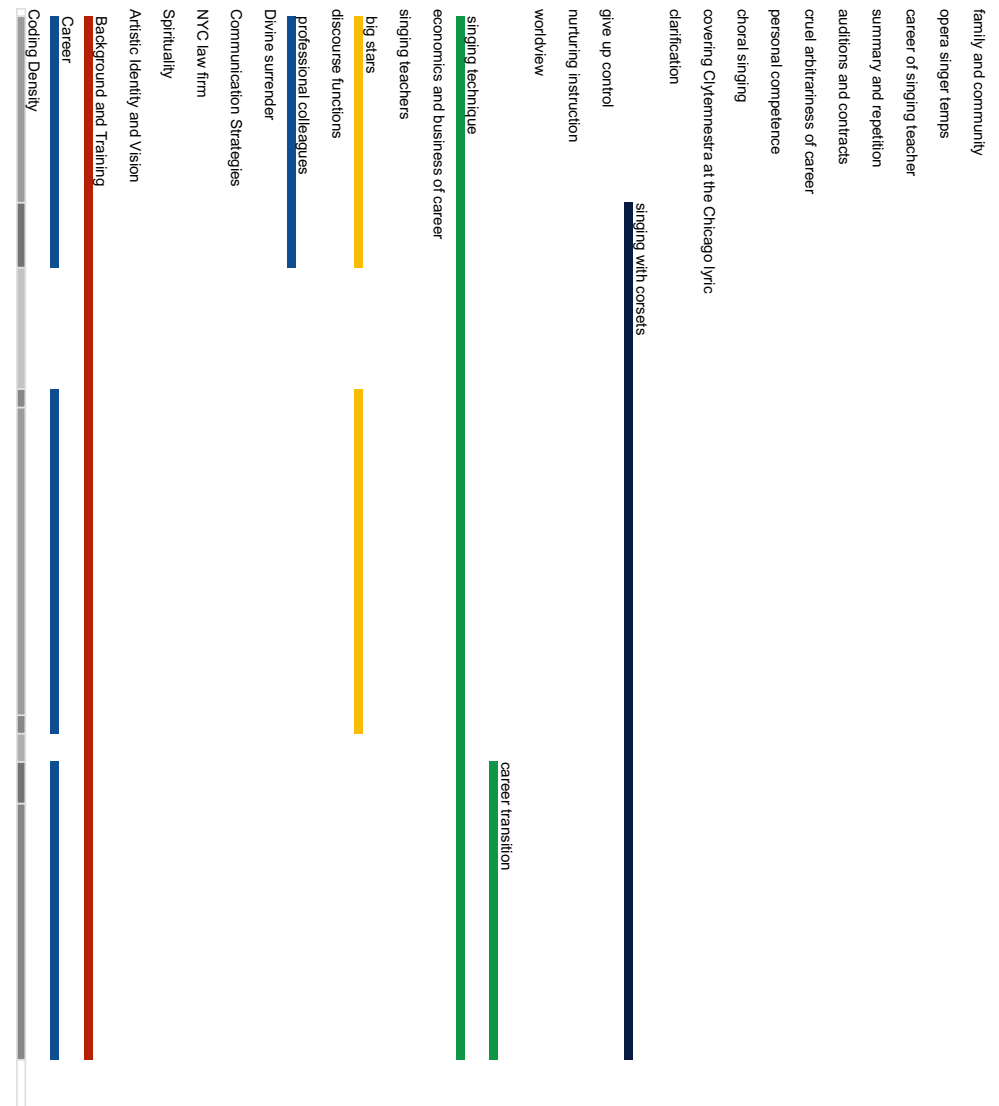
#437 - 00:37:10.150 --> 00:37:10.960
Angelina Van Dyke: Aha!

#438-445 - 00:37:10.960 --> 00:37:56.067
MH: You know, when she was singing, she was always corseted, because, of course, she came from that generation, and, and she would be in these period costumes which are corseted. So she was, you know, she was also corseted. So, so when you have the corset to sing into, [breath] then there is this, you know you can, you can breathe and push against it, because you're pushing, because, because it - and that's a lot of what activates the, uhm, ribs, the muscles. That that's this whole thing. I, I'm...

#446 - 00:37:55.300 --> 00:37:56.160
AV: Yep!

#447- 451 - 00:37:56.420 --> 00:38:19.501
MH: ...trying to get across to people, activating this field of energy that's here for the breath. Because everybody tries to do something to act, you know, to, to physically do something that's too much. And it used to just be when you breathed against the corset, you had activation.

#452 - 00:38:19.165 --> 00:38:19.529
AV: Yep.



family and community
opera singer temps
career of singing teacher
summary and repetition
auditions and contracts
cruel arbitrariness of career
personal competence
choral singing
covering Clytemnestra at the Chicago Lyric
clarification
singing with corsets
give up control
nurturing instruction
worldview
career transition
economics and business of career

singing teachers

big stars
discourse functions
professional colleagues
Divine surrender
Communication Strategies
NYC law firm
Spirituality
Artistic Identity and Vision
Background and Training
Career
Coding Density

#453-464 - 00:38:19.530 --> 00:39:28.599

MH: So then, when the corsets go away, and especially with information like 'two sets of muscles that push against each other', then, you know, then, then I thought that I needed to have, you know, that. Then it's, it's logical to kind of tense your core muscles - because those are the only muscles that you have any, you know, real direct control over - so, you try and tense the core muscles and have, and have the breath pushing against the core muscles. But that **freezes** the whole breath mechanism. That's 'breathe, set, sing', [AV - Uhum] And it's very difficult to get breath moving easily and freely, when you have tensed the core muscles. Say it's because you [Kermit the frog demo] end up with this kind of thing, and it does indeed throw it into resonance, but so, there's tension in the pallet, and in the back of the throat.

#465 - 00:39:28.100 --> 00:39:28.880

Angelina Van Dyke: Yeah.

#466 - 00:39:28.880 --> 00:39:41.899

MH: 'cause I've, I've tensed my core muscles and I'm breathing into it, and I feel this, I feel two sets of muscles pushing against each other, but it's the wrong sets of muscles pushing against each other. That's not what it's actually about!

#467-470 - 00:39:43.290 --> 00:40:09.120

AV: Yeah. So you needed...you were on a search to find out what this meant. [MH - Yeah] she said to you...yeah. And from the time she said that to you till the time that you figured it out, how long did that take?

#471 - 00:40:08.520 --> 00:40:09.989

MH: [Long pause] Uhm. Almost 30 years.

#472- 474 - 00:40:11.380 --> 00:40:18.880

AV: Oh, Wow! So, this was like 1970s When she said...?

#475 - 477 - 00:40:17.840 --> 00:40:19.889

MH: Yeah, this would have been the...yeah, the kind of early to mid-seventies.

#478 - 00:40:26.070 --> 00:40:26.770

AV: Okay.

#479 - 00:40:28.070 --> 00:40:28.540

MH: So.

#480 - 00:40:28.851 --> 00:40:31.340

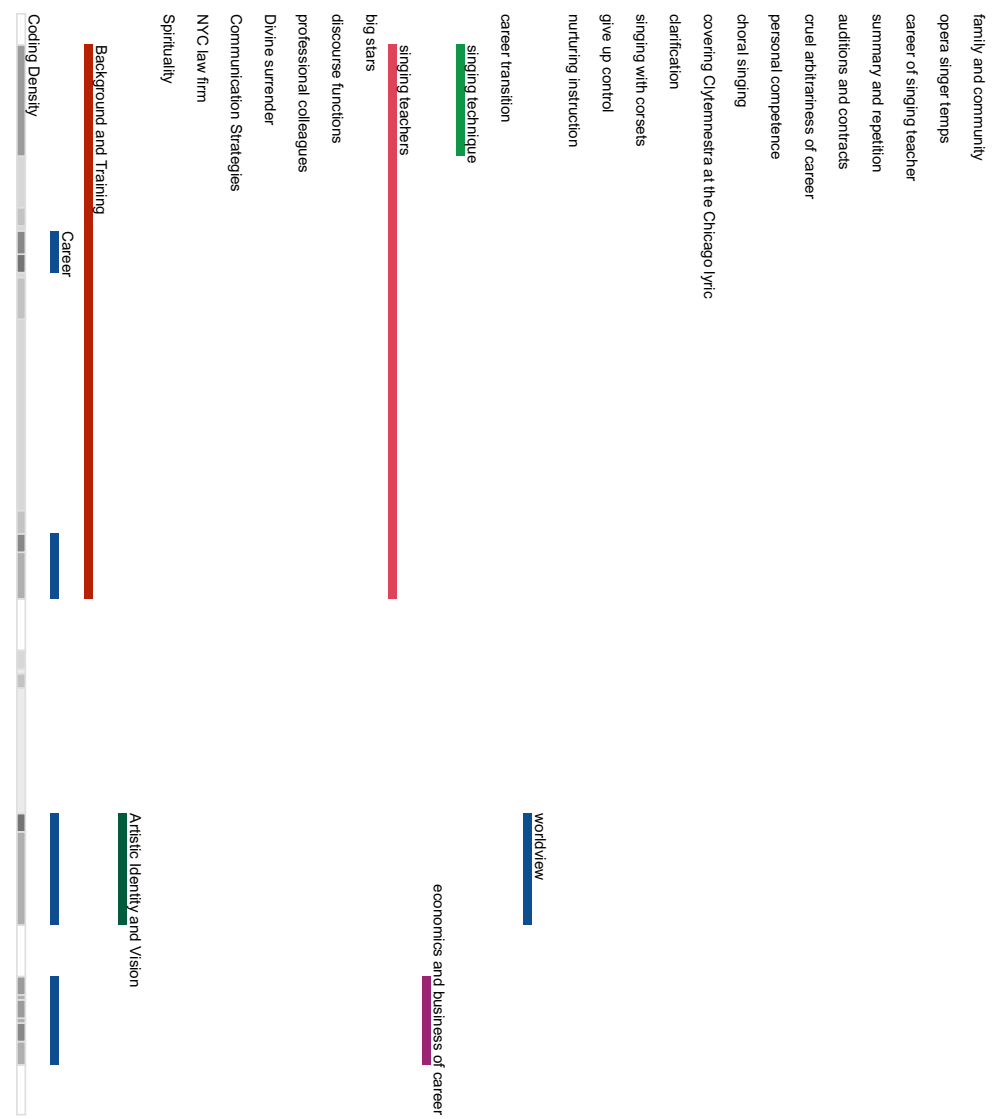
AV So, it took you till about 2,000?

#481- 00:40:32.085 --> 00:40:32.450

MH: Yeah.

#482 - 00:40:33.110 --> 00:40:36.100

AV: And this is when you were working with Jane [Randolph]?



#483 - 00:40:36.690 --> 00:40:38.550

MH: Yeah, yeah.

#484-484 - 00:40:38.830 --> 00:40:41.120

AV: And Jane helped you feel it and know what it was?

#486-485 - 00:40:45.950 --> 00:41:51.010

MH: Yes. I mean, it's, it's... I moved from New York - I started working with Jane in '87 - and I moved in '93, '93 from New York to San Francisco, because in learning Clytemnestra, it for the, for the Lyric, it was clear that I finally really needed to learn how to sing! I had, 'cause, I had been able to, uhm, because also, from the time I started working with Jane we were on opposite coasts. She was on the West coast, I was on the East coast. [AV – yeah] So I would work with her twice a year, and it was, and one of those times was I was in production, and you can't really do a lot. You can only kind of help people survive, you know, when they're in production - you can't really do anything technical.

#496 - 00:41:51.200 --> 00:41:51.590

AV: No.

#497-505 - 00:41:52.110 --> 00:42:31.630

MH: So, so it was...so that summer of probably '92, maybe, that I sold a bunch of Swatch watches and could afford to go out, and uh, work with her. I had learned Clytemnestra, but I needed to actually just spend August and part of you know September before I headed off to the Lyric to do it.

#506 - 00:42:28.540 --> 00:42:31.880

AV: That's interesting. You mentioned selling Swatches. And this comes to the economic realities and the other motivations that...

#508 - 00:42:37.640 --> 00:42:38.050

MH: Right.

#509 - 00:42:38.050 --> 00:42:43.320

AV: ...come into play. So you were really motivated to figure this out because you had to learn it for the role of Clytemnestra, right with the Chicago Lyric?

#511 - 00:42:45.230 --> 00:42:46.760

MH: Right, right!

#512 - 00:42:47.160 --> 00:42:51.309

AV: So, I'm, I'm just going to kind of bounce a little bit into the idea of economics, maybe some outside pressures. So, there's cultural, political, and socioeconomic pressures that had, that influence a singer, what they're capable of, what they can do, what they're motivated to do. How did you - how did you navigate that with - on your creative process? Obviously, that was primary

for you, your singing career. But there were times, I guess, when you had to supplement yourself, and, and...

#518-527 - 00:43:27.540 --> 00:44:30.085

MH: Oh, I had to all the time, all the way through! I needed to, uhm... When I, when I was first going to San Diego state, the whole - all the way through my 20s I lived at home, which was not that usual. This was in the 70s. Most of the, you know, in each year, I would tell myself, "You know, this year you'll be able to move out. You'll be able to move out and have a have a", you know, "a life", because...but, uhm, no, because, because the part time jobs that I could do, uhm, or the jobs that I could do were enough to pay for my voice lessons. I had three lessons a week and a coaching each week, and I didn't have money. That, that was, would have been the same amount as rent and food. So, I could either do one or the other. And so I, so I lived at home.

#528 - 00:44:30.550 --> 00:44:32.980

AV: And your parents were supportive of it – your choice?

#529 - 00:44:33.190 --> 00:44:34.800

MH: Yeah, yeah.

#530 - 00:44:34.820

AV: That's great!

#531-540 - 00:44:42.020 --> 00:45:50.715

MH: And the then when I moved to New York, because before I moved to New York, I, I did a couple of years as a, uh, office - actually working for acoustical engineers, which was fascinating. Working, you know I was their office there, do everything for the office, typing, you know, reports and all that stuff. And then once I got to New York, I was bouncing around different temp jobs. Uhm, worked for the National Autobahn they were really lovely - there was a great deal of grace through all of this, especially once I got to New York, where the, the - they would let me take off and go do my gig and come back, and you know the job was still there and stuff. And then then I bumped into, through, through one of my contracts, uhm... there was a law firm, a particular law firm that had in-house temps, a pool made up of opera singers, of active opera singers.

#541 - 00:45:50.770 --> 00:45:51.325

AV: Oh!

#542-545 - 00:45:51.880 --> 00:46:15.600

MH: And, and, the woman who became, uhm, oh! what's his name? The guy who's the diction guru, who wrote the wonderful diction books and was a singer at the Met did a part time...he sang, **oh!** If I can remem[ber]... when his name pops in.

#546 - 00:46:15.140 --> 00:46:16.570

AV: Okay, it'll, it'll...

#547-553 - 00:46:16.570 --> 00:46:59.710



MH: But, but Carol Cates was her name before she married him. She kept track of all of our schedules, and uhm, I was one of the, one, of the ones that, and so you would just go in and tell Carol when you were going to be out on a gig, and when you would be back. So, I'll be here, you know, I'll be gone for a month, and then I'll be back for three weeks, and then I'll go off again, and then I'll be back for two months, and this kind of stuff. And so, she kept this big calendar with - [Nico Castel](#), Castel - so, and helped edit all his books, so. Carol Cates kept the calendar for the in-house temps, mostly opera singers, some actors, at the corporate law firm. She married Nico Castel who wrote the diction books. He sang at the Met. When they married, she left the law firm.

#554 - 00:46:59.830 --> 00:47:02.510

AV: Carol, Carol, Carrol was his wife?

#555 - 00:47:02.940 --> 00:47:05.690

MH: Cates - CATES - Cates. Yeah. Uhm. The...So she, yeah. So, there was this, this particular, this one law firm at Rockefeller Plaza, and we were all active. That's where I met Renée Fleming.

#560 - 00:47:23.890 --> 00:47:24.460

AV: Hah!

#561-563 - 00:47:24.460 --> 00:48:20.829

MH: That's where I met her sister, you know, Rochelle Fleming, who's, who's a fabulous teacher. Uhm. There's ah...

#564

Angelina Van Dyke: They were working in the temp office, too?

#565-571

MH: Well, yeah. Renée - Rochelle was actually a lot in, in word processing. Renée, Renée didn't spend a lot of time with us, but she was there. That's why I got to know her and, uhm, there were, uhm, a guy named Rusty Sailor. A lot of these, a lot of the people you probably wouldn't know that much, uhm because they were, you know, they had good, good solid careers in the States, but not particularly, not particularly big, you know, huge names like Renée. So, uhm...

#572 - 00:48:20.440 --> 00:48:21.160

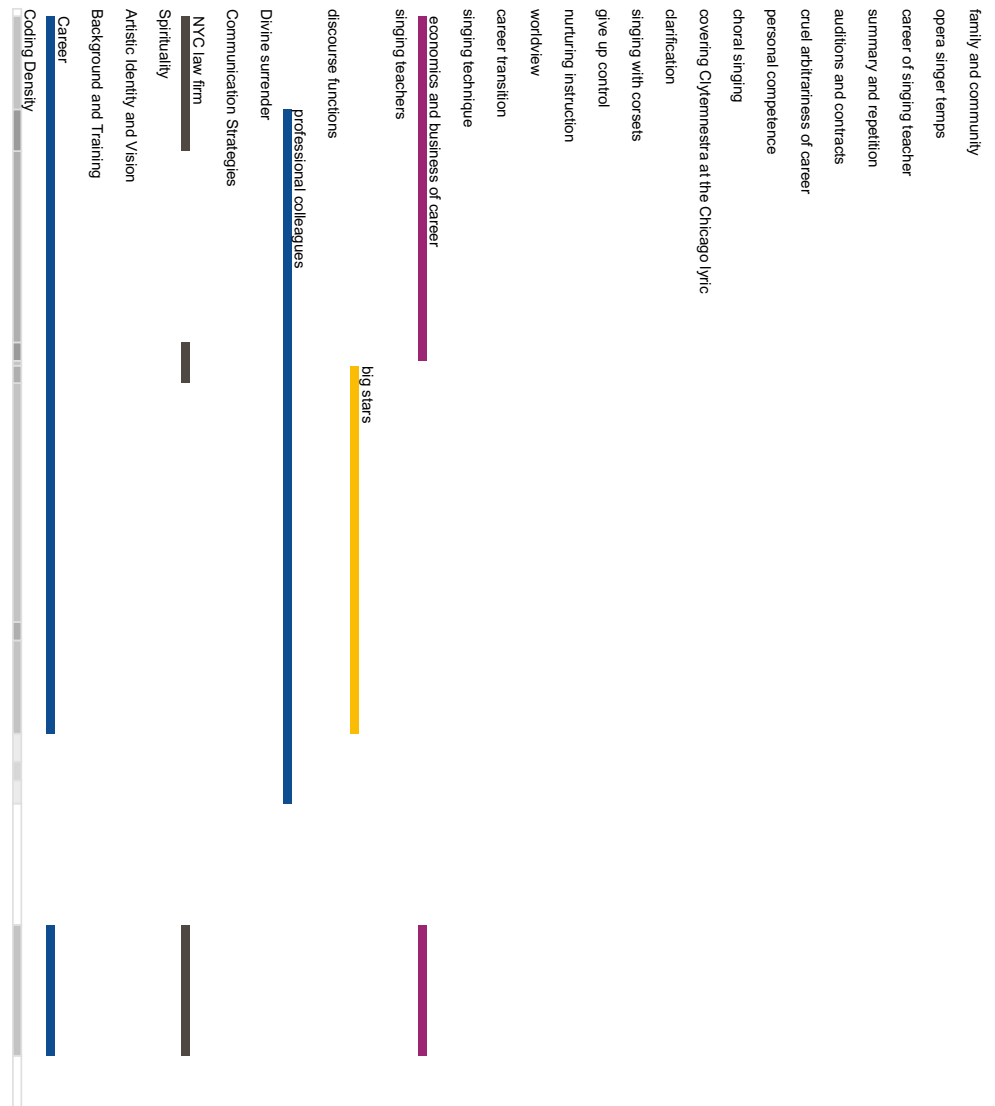
Angelina Van Dyke: Yeah.

#573-574 - 00:48:21.930 --> 00:48:36.019

MH: So, we would we were all we were like a temp pool, and so they would send us, so we knew where everything was, and they would send us throughout the, you know, wherever they needed, needed a fill in at a desk, or had a special thing going on, or whatever, and, uhm...

#575 - 00:48:38.930 --> 00:48:41.349

AV: Wow! That sounds so fun!



#576 - 00:48:41.640 --> 00:48:43.400

MH: Oh, it was! It was brilliant!

#577 - 00:48:43.400 --> 00:48:48.060

AV: How long did you do this temping gig where you were gigging all over the place?

#578-587 - 00:48:49.600 --> 00:49:43.001

MH: Uhm, from? Well, let's see, I got to New York in '80. There was a couple of years, I was, and it was Audubon. So, it was probably '84, through '90, '91, somewhere around there. [I worked in the office of the President of National Audubon Society, the birding and environmental organization.] Yeah. So, a good, good chunk of time. It was, as I said, it was absolute grace, because we could come back into town, and just, you know, and because you had to, you know, you weren't earning that much on the road. There was, and so, and you needed to be able to go to work right away. And you know, and so we weren't. We didn't have to go through an agency. We were, we were the in-house temporaries so, and.

#588-589 - 00:49:43.530 --> 00:49:47.039

AV: What was the name of the law firm? Do you remember the name of the law firm?

#590-591 - 00:49:46.870 --> 00:49:52.920

MH: Oh, sure! Rabul - REBOUL - Reboul.

#592 - 00:49:53.140 --> 00:49:53.940

AV: Umhm.

#593-600 - 00:49:54.480 --> 00:50:27.509

MH: MacMurray, MACMURRAY, for Bill MacMurray. Hewitt, HEWITT. Maynard, MAYNARD. And with a K Kristol, KRISTOL. [Reboul, MacMurray, Hewitt, Maynard, and Kristol](#). [repeated twice

#601 – 607 - 00:50:27.870 --> 00:51:16.020

AV: Oh, my! Reboul, MacMurray, Hewitt, Maynard and Kristol, how can I help you? Oh my!

#603-607

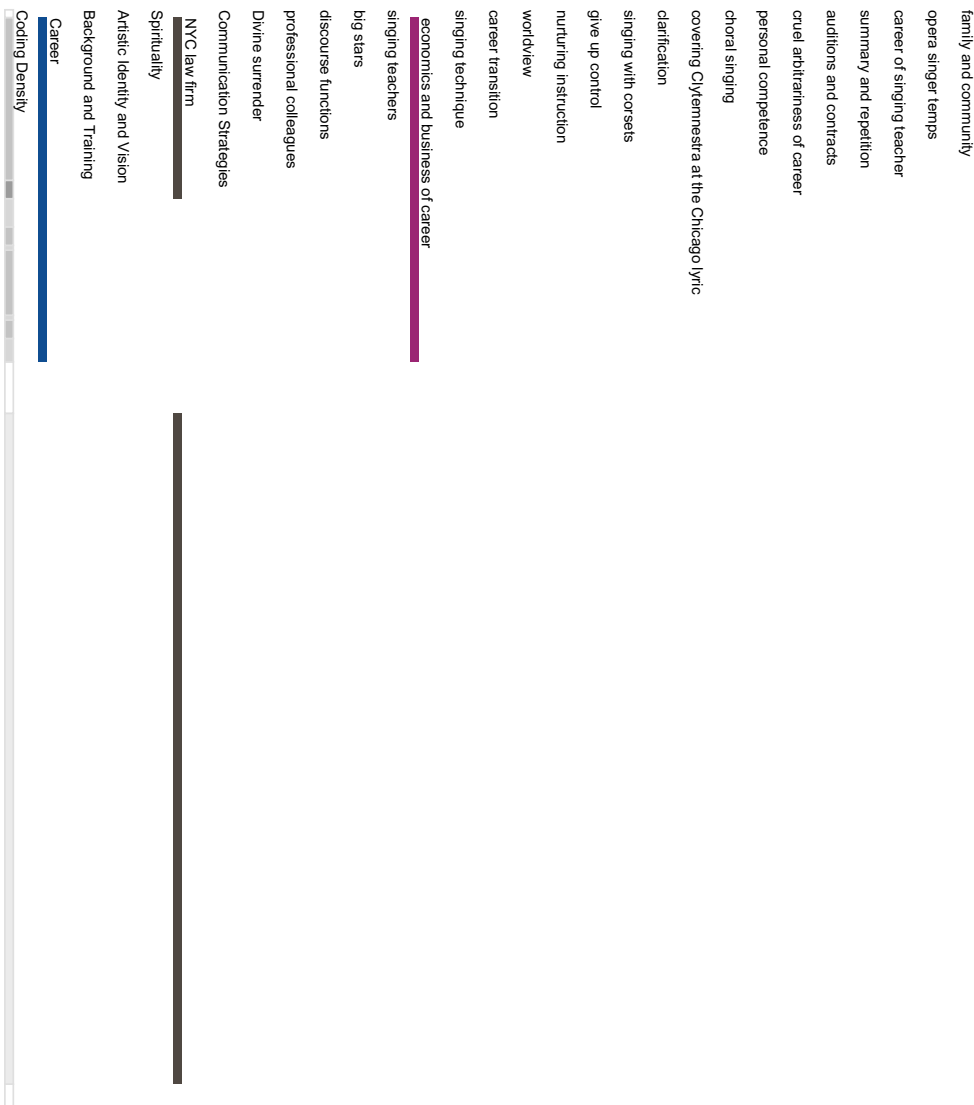
MH: Is like Reboul, MacMurray, Hewitt, Maynard and Kristol, and sometimes we'd do that, and it would be MacMurray or Hewitt who was on the phone, and he would go, "I didn't hear my name!"

#604

AV: Ah!!

#605-607

MH: "Reboul, MacMurray, Hewitt, Maynard, and Crystal." [laugh] It was really brilliant. [AV – Ah, that's great!] It was a big, it covered like four floors in Rockefeller Plaza, you know, right there, right behind Atlas hold-, you know, right across from St. Patrick's at Atlas, holding up the world on his shoulders, kind of thing.



#608 – 611 - 00:51:16.081 --> 00:51:27.500

AV: Uhuh! What a fantastic model! Like, how lovely of this law firm to sort of do that! Does that still exist in New York?

#612-619 - 00:51:27.500 --> 00:52:37.200

MH: No, they oh, I don't know if it's if they have it back again, but they actually very foolishly stopped because they thought it would be cheaper, but it wasn't at all, to, because, uhm...that's actually why I stopped working there, was because they, they closed down the in-house temp, which was stupid, because we, we knew. You know, like, in the middle of the night, when Fedex and the desk you're at there no more Fedex labels. We knew whose desk always had Fedex labels. We knew where to get them. We knew how to find them. We knew where people hid things, we knew, you know, because we were all over the place. And they used us a lot for the frontline offices, because...because we were...It's, it was a match made in heaven, because an opera singer, when you put them under high stress, gets more focused. That's, that's part of the, like, job description.

#620 - 00:52:38.055 --> 00:52:38.440

AV: Yeah.

#621-634 - 00:52:38.690 --> 00:53:49.899

MH: And so, with these huge corporate deals that are going down in the middle of the night, and everything's high stress, and they're all, you know, freaking out. We would just, we just would get clean and focused and deal it, deal with it. And if, and we also were really good at putting up with the drama from the lawyers, because they're they are divas complete divos. And, uhm, yeah, it was...so we, it ...during the eighties, it was a complete match made in heaven because it was, it was... it was much cheaper for them because they didn't have to pay the actual agency, and we got we got better money because, because we didn't have to pay, you know, the, the money didn't 2/3 of, you know, a third of the money didn't go to the almost half of the money didn't go to the agency. So...

#635-636 - 00:53:44.190 --> 00:53:52.039

AV: Yeah. So it was directly with opera singers, word of mouth. They didn't have a middle man...like, Wow!

#637-642 - 00:53:52.610 --> 00:54:59.220

MH: Yeah. Rusty, rusty is the one I was performing with him in in Maryland Baltimore, and he's the one who told me about it, because he's, you know, he was saying. You know it was one of those things like, you know, "Oh, yeah, you need to go to for Reboul, Macmurray, Hewitt Maynard and Kristal. And you need to ask for Carol," kind of thing. And okay, so I get, get back to New York. And I, you know he was meanwhile going off to D, to DC to do something, and his father was somebody really big with NATO or, anyway, and, and I came upstairs and remember walking up to the front desk and going, "Hi! Rusty Sailor sent me, and I'm supposed to ask for Carol." You know, and I later learned that the mezzo, who was sitting at the front desk, went,

family and community	
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give up control	
nurturing instruction	
worldview	
career transition	
singing technique	
economics and business of career	
singing teachers	
big stars	
discourse functions	
Divine surrender	
Communication Strategies	
NYC law firm	
Spirituality	
Artistic Identity and Vision	
Background and Training	
Career	
Coding Density	
professional colleagues	

“Oh, yeah, okay, go through here, and...” [laugh]. But you can always tell, because when you would walk around, people who would smile back were the other singers, and, and we just had so much fun. We just...

#643-644 - 00:54:59.420 --> 00:55:03.379

AV: Did you sing while you worked too? Did you sing while you worked?

#645 - 00:55:03.400 --> 00:55:05.749

MH: Well, not, not in the middle of the day.

#646 - 00:55:05.750 --> 00:55:06.919

AV: No, but night.

#647-655 - 00:55:06.920 --> 00:56:10.160

MH: But, but yeah. But there was, yeah. I remember one time when Bayton had gone off. It was, it was a big they did a lot of copyright and patent law, and Bayton had gone to the kind of New York comic-con kind of thing, and the big Batman film was coming out. This was in the '80s, and it hadn't come out yet. And there was all this footage from the Batman film and Bayton, it was Bayton we called, you know, he was, he reminded us of a pig, but and he was, “Growl, growl, growl!” and he came back in, and I happened to be sitting at that desk that day, and he came back in. He went, “Get me the Batman file!” you know [laugh] and so [laugh] and so, you know, I leap up. I had to go into the file room, “Na, na, na, na, ... Batman!” you know, it's like, [laugh] and so...

#656 - 00:56:10.260 --> 00:56:11.380

AV: Ha ha!

#657-660 - 00:56:11.380 --> 00:56:24.110

MH: So I go into the room, throw the door wide and go, “Bayton needs the Batman file,” [AV – laugh!] you know, and handed the stuff. [laugh] And so...

#661 - 00:56:23.330 --> 00:56:24.210

AV: Oh boy!

#662 - 00:56:24.210 --> 00:56:27.099

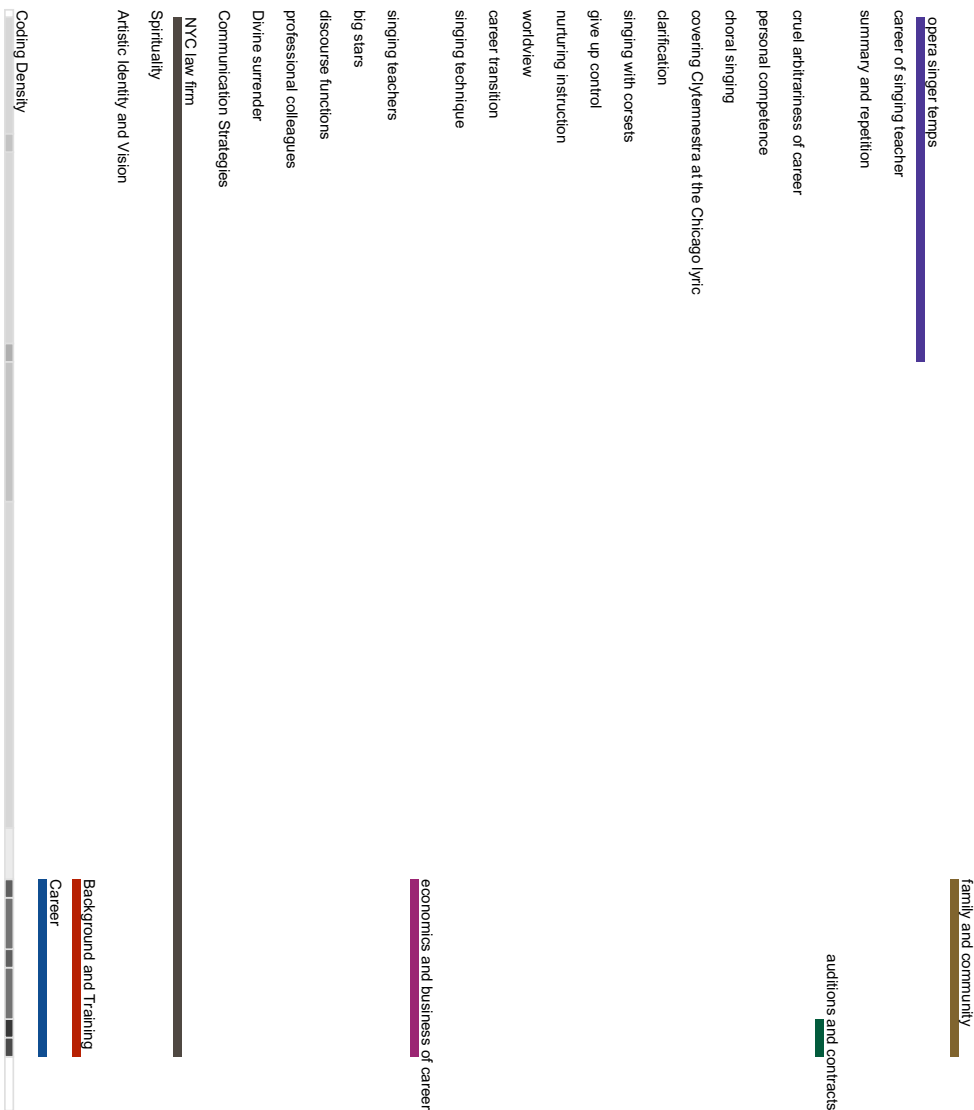
MH: It was just a lot of fun with stuff like that.

#663 - 00:56:27.100 --> 00:56:30.219

AV: Those years must have been the good memory years.

#664-665 - 00:56:30.560 --> 00:56:54.820

MH: Yeah, they were. And for.. you know, since you, since we had to do, since I had to do something that was not singing, it was, you know, to be able to pay for my coachings, and be able to learn the next role, and pay for my lessons, and do all that stuff. Then it was, you know. At least I was around other artists, and sometimes you find out about an audition you didn't know about. Sometimes.



#666 - 00:56:55.100 --> 00:56:58.329
AV: It was a ready-made community in your workplace...

#667 - 00:56:59.035 --> 00:56:59.740
MH: Yeah.

#668 - 00:56:59.740 --> 00:57:03.710
AV: ...that, that was interested in what you were interested in. That is so cool!

#669 - 00:57:03.710 --> 00:57:07.246
MH: Right. That was very cool. That was, that was major.

#670 - 673 - 00:57:07.600 --> 00:57:19.898
AV: Perceive the significance of your worldview and beliefs about singing and life, on your overall motivation as you pursued your career in singing. That's a big question. But...

#674 - 685 - 00:57:20.020 --> 00:58:56.349
MH: Yeah, but actually a simple one for me, because I just - I mean as a child, I used to sit and sing, to, to my two favorite toys. One was a horse, this big plastic horse, a white horse, and the other one was an airplane that was very appropriate, and it was, you know, it would, it had batteries, and the and the propellers would start and catch up, and it would actually taxi, OMG, it was so exciting! They had blue and green lights, I mean red and green lights on the wings. So, I sang to them, nonstop. I sang... So it's just always - I remember my dad, who was a school principal at one point kind of testing me, you know, having, you know, trying to - and he was impressed with what, with how I, you know, how I was holding melody, and how I was, you know, what was going on. So, I've just always sung, and even though, like in university, I think about it here, because there's this huge test here in, in Austria. And the people are generally like, early twenties when they take it. And it's cla[ssical] - it's for everyone, anybody who wants to become a performer. It's, you know, dancers, you know, actors, singers, you know, classical, pop music. It doesn't matter if you want to be a performer, you have to pass the Paratätisch.

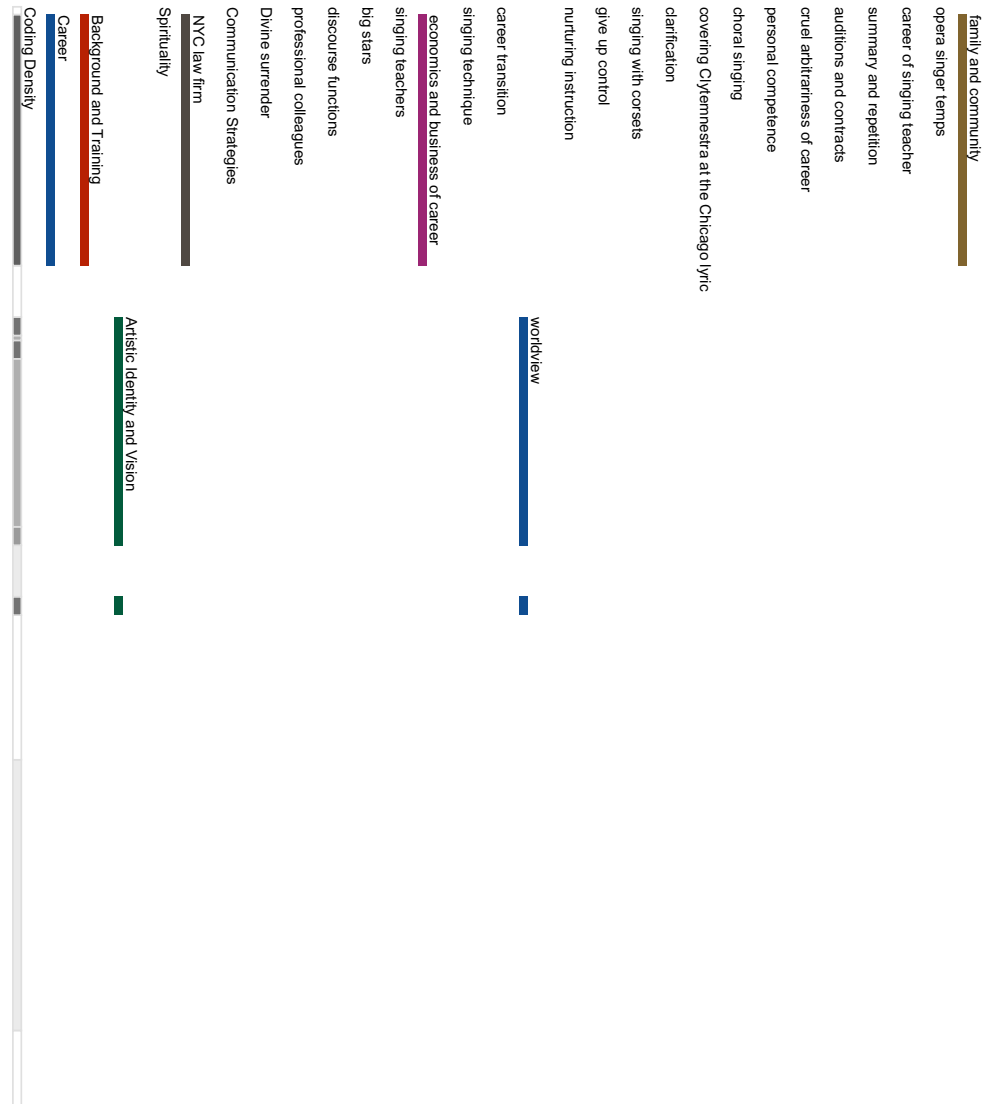
#686 - 00:58:56.550 --> 00:58:58.960
AV: The Paratätisch in Austria and in university?
#687-690 - 00:58:58.960 --> 00:59:02.069
MH: PARATA umlaut TISCH. Paratätisch.

#691 - 00:59:14.080 --> 00:59:16.050
AV: A umlaut, T.

#692-694 - 00:59:16.240 --> 00:59:21.290
MH: Yeah, so it's para, and then TA umlaut TI - TISCH, like Tish, like cable.

#695 - 00:59:21.110 --> 00:59:30.070
AV: Yes. Got it.

#696 - 700 - 00:59:30.260 --> 00:59:51.037



MH: Yeah, and it's, and I know that I would not have been able to...and if you don't pass the Paratätisch - you only get two chances - if you don't pass it, then, you, you can never sign a, uhm, professional contract in Austria.

#701-702 - 00:59:49.890 --> 00:59:51.150
AV: Wow!

#703-706 - 00:59:53.250 --> 01:00:13.220
MH: Yeah. And I am clear that I would never have passed. If I, if I had grown up here in Austria with my talent the way it was I would not have passed the Paratätisch, absolutely not! That's because my voice was way too problematic at the time.

#707 - 01:00:11.990 --> 01:00:13.320
AV: Wow!

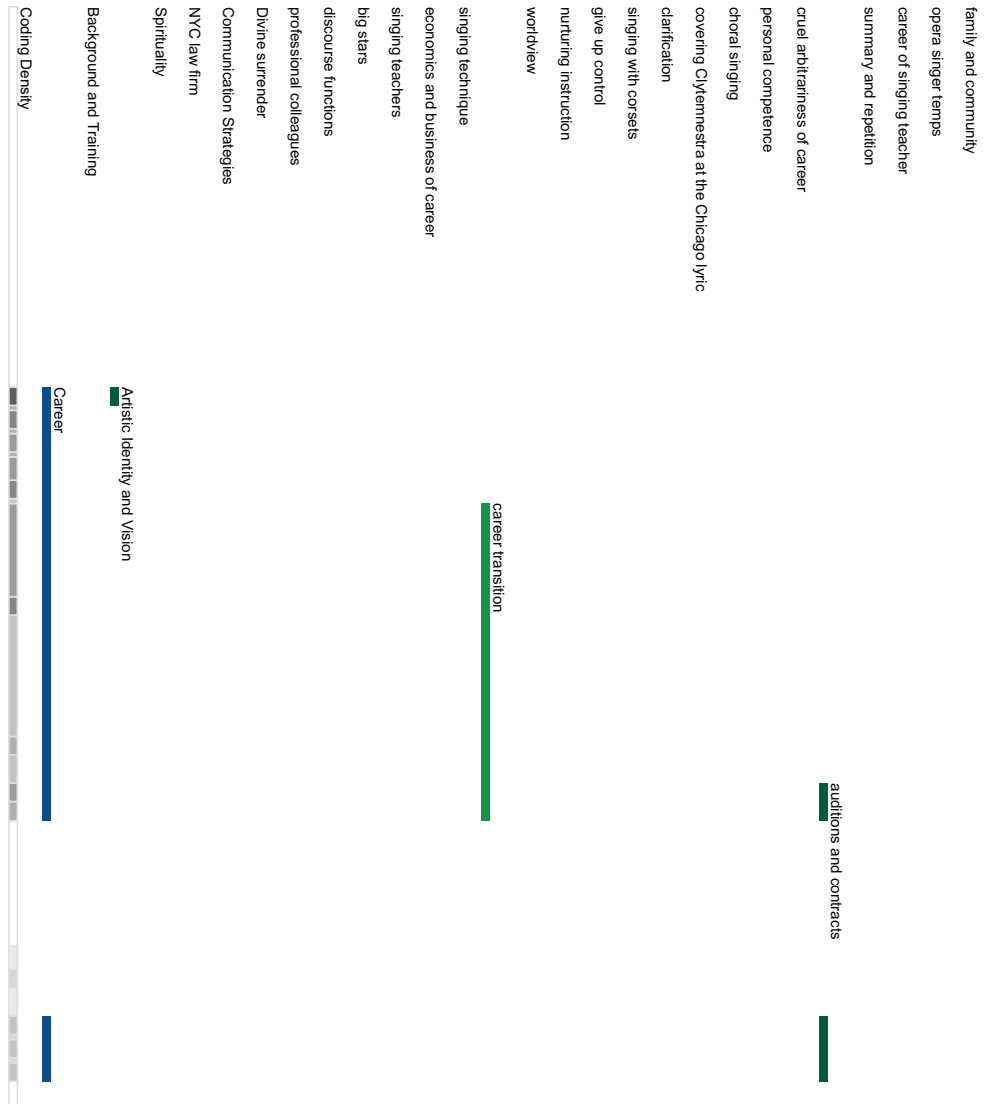
#708-723 - 01:00:13.320 --> 01:01:38.002
MH: So, I always just wanted to sing. And then what I was given to sing changed over time. I started out as a folk singer, and then in my twenties I did nothing but Baroque. I did recitals all the way through, so you know, recital music, and, uhm, concert music with orchestras. But, - and I sang in the opera chorus - but and a couple of small roles, but my voice was so low, it was, it just seemed like opera itself was completely out of the, out of the realm for me. And I get back, so, when I went back to New York in the '80s I went as a Baroque concert singer. People would say, "Oh, you're an opera singer," I'd say, "No. I'm a concert singer" and, you know, "recitalist." I was giving a recital about every year. And I, you know the recitals would include like Pergolesi stuff, and you know, Baroque stuff, and you know, loved lots and lots of wonderful recital, good recital. I was, I was very blessed in my in my coaches.

#724 - 01:01:38.065 --> 01:01:38.360
AV: Yeah.

#725-730 - 01:01:39.255 --> 01:02:03.210
MH: And, but then in New York, that was closed to me. And suddenly I'm starting to do Ricard Strauss, and I'm being sent to do these 20th century stuff, and, and, you know, and then pretty soon Wagner and stuff, is like "What?!" I mean I was, I was auditioning with Rossini and Handel.

#731 - 01:02:03.360 --> 01:02:04.050
AV: Hmm.

#732-746 - 01:02:05.310 --> 01:03:33.890
MH: And, but there was a moment about, probably around '83, '84, '85, maybe somewhere around in there, where it was the end of a long day. I had worked all day, and then I was, I had finished a big hour-long coaching with my pianist and there was about - there was just the last 10 min, and I was tired! We, we had sung through all of my arias, you know, you always just keep singing over your audition arias and stuff like that. And I kept trying to audition with Rossini and trying to think that people would be impressed by, you know, this big voice moving



that fast, and all of that. They weren't! And it was [laugh] and at the end of the, you know, it's like I, I had 10 min left, and there was Fricka, you know, it's like, "Oh, well, what the hell my voice hurts, anyway. Let's just, you know, just I'm not gonna waste my last 10 min." And I just sang through it. And that was when I realized, "Oh, I'm Wagnerian." Because everything that had felt tired and tied up suddenly loosened. Everything just kind of suddenly went and worked, and by the time I finished singing Fricka I could have started the whole lesson, the whole, you know, hour all over again.

#747 - 01:03:33.970 --> 01:03:40.448

AV: 'Cause you felt great, and you had a like, - there was the proper gene expression, and you were invigorated.

#748-749 - 01:03:41.100 --> 01:03:50.509

MH: And so, there was this moment when I looked at John, and I went, "Holy good Lord! I'm a Wagnerian."

#750 - 01:03:50.460 --> 01:03:50.970

AV: Right.

#751 - 01:03:50.970 --> 01:03:52.769

MH: You know, and we both just clap.

#752 - 01:03:52.770 --> 01:03:54.030

AV: Oh, wow!

#753-752 - 01:03:54.210 --> 01:04:58.669

MH: Cause that that was a total, that was NOT my reality. My reality was that I was a was a Baroque, Handel, Rossini, you know. with a couple of, you know, very contraltoey things, very, uhm, yeah, the Weber from Oberon, the, you know, the Puck from Oberon, [singing] "The spirits of air and earth and sea, Spirits of fire which holy be." And with stuff like that I remember again I would get these comments. I remember one time I sang that, and they said, "You're not a real contralto; your low notes are too beautiful." And I'm like, "People, that's why I'm a contralto, because I don't have to belt and push to get those low notes!" You know, but that would be. I remember that was one of I'll never forget that of course, you know it's like, "No, oh, you're not a real contralto. Your low notes are much too beautiful."

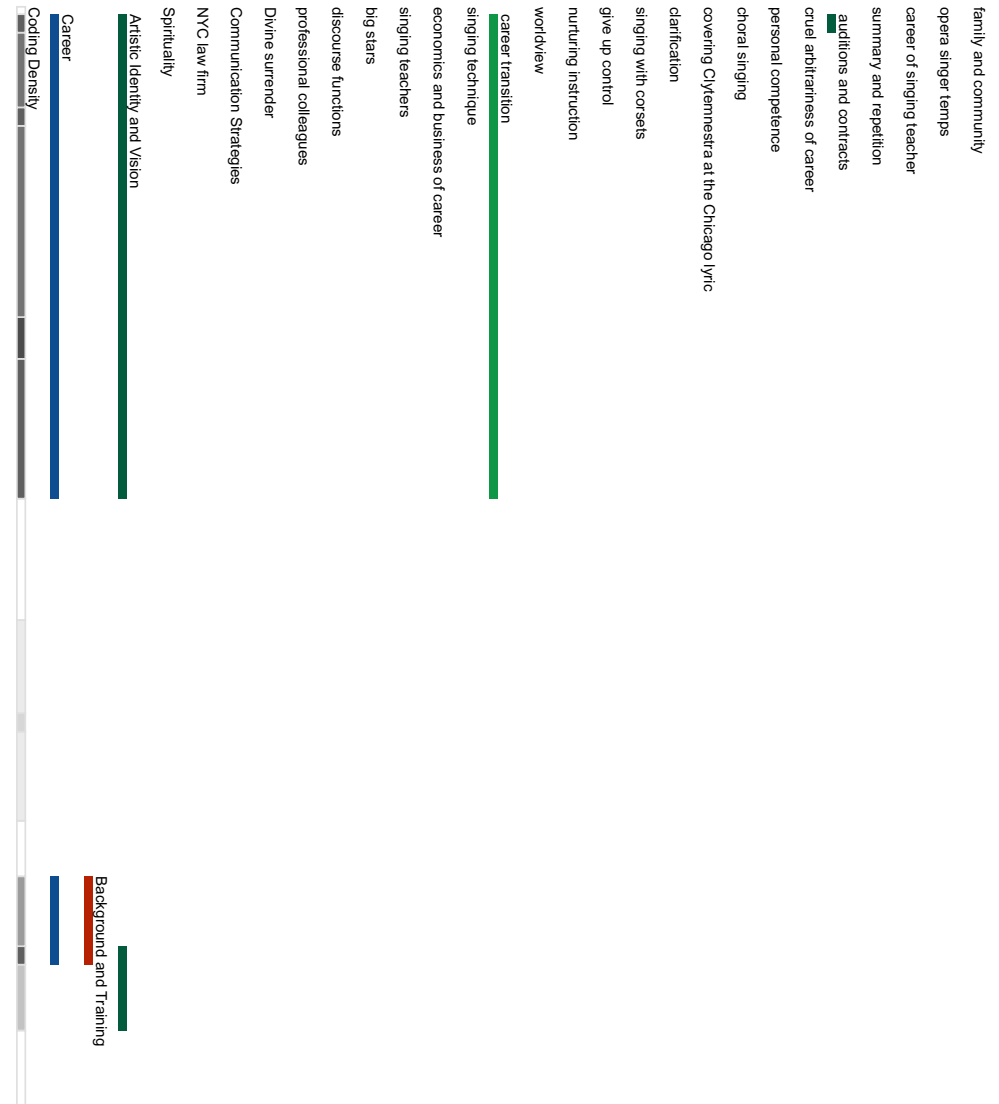
#763 - 01:04:59.140 --> 01:05:02.909

AV: That's weird. That's just ignorant, isn't it?

#764-770 - 01:05:02.910 --> 01:05:31.520

MH: Yeah. Yeah, but what can you do? Because that's, you know, that's who's hiring you. So, so I started, uhm, but the whole, but I, still my voice was still really low, so it was, I could do Fricka. I could, I could sing the top notes when it was Fricka, but not when it was anything else. [laugh] So....

#771-772 - 01:05:31.940 --> 01:05:58.160



The diagram illustrates a complex network of concepts, primarily related to opera and career development. The concepts are organized into a hierarchical structure, with some concepts branching out from others. The concepts are color-coded: blue for 'family and community', 'opera singer temps', 'career of singing teacher', 'summary and repetition', 'auditions and contracts', 'cruel arbitrariness of career', 'personal competence', 'choral singing', 'covering Clytemnestra at the Chicago lyric', 'singing with corsets', 'give up control', 'nurturing instruction', 'worldview', 'career transition', 'singing technique', 'economics and business of career', 'singing teachers', 'big stars', 'professional colleagues', 'Divine surrender', 'NYC law firm', 'Spirituality', 'Artistic Identity and Vision', 'Background and Training', 'Career', and 'Coding Density'. The diagram uses a combination of solid and dashed lines to connect these concepts, suggesting different types of relationships or levels of abstraction. The overall structure is a complex web of interconnected ideas, with some concepts acting as central nodes and others as peripheral elements.

```

graph TD
    A[family and community] --- B[opera singer temps]
    B --- C[career of singing teacher]
    C --- D[summary and repetition]
    D --- E[auditions and contracts]
    E --- F[cruel arbitrariness of career]
    F --- G[personal competence]
    G --- H[choral singing]
    H --- I[covering Clytemnestra at the Chicago lyric]
    I --- J[singing with corsets]
    J --- K[give up control]
    K --- L[nurturing instruction]
    L --- M[worldview]
    M --- N[career transition]
    N --- O[singing technique]
    O --- P[economics and business of career]
    P --- Q[singing teachers]
    Q --- R[big stars]
    R --- S[professional colleagues]
    S --- T[Divine surrender]
    T --- U[NYC law firm]
    U --- V[Spirituality]
    V --- W[Artistic Identity and Vision]
    W --- X[Background and Training]
    X --- Y[Career]
    Y --- Z[Coding Density]
  
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AV: Oh, okay.

#833-853 - 01:10:29.740 --> 01:12:00.009

MH: Tara Yvonne. And it was, uhm... And there's this moment when Muktananda move, when Muktananda was moving through the crowd after, after this big lecture and it was like a Catherine Wheel of light coming out of him as he walked through the crowd. It was the most amazing thing I've, I'd ever seen. And it was just joy. And I was looking at that, and it was like, "I want that!" you know, what he's doing. "I want that!" Because it was the, the path of singing was incredibly difficult, very draining, very depressing, very, very difficult, very, uhm, frustrating and depressing, [AV – Uhm] and just ego-destroying, and you know, not easy in any way, shape or form! [AV – Right.] So, and I watched Muktananda, and it was like what you know, "I want to figure out, I want to know what, what he knows." And so, I started with Siddhi yoga in '81, and that...

#854 - 01:12:00.099 → 01:12:02.399

AV: City Yoga?

#855 - 01:12:02.499 → 01:12:02.999

MH: SIDDHI CD, CD.

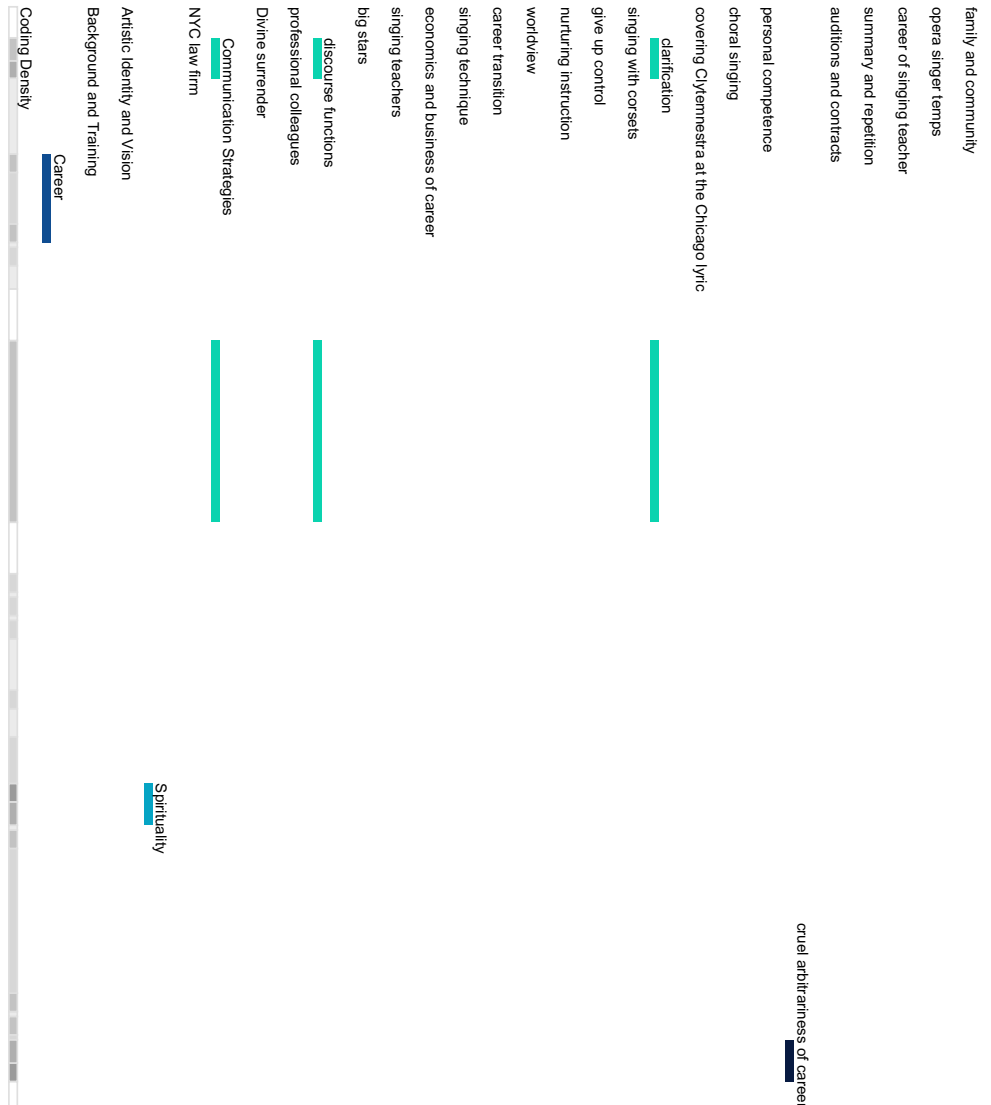
#856

01:12:03.160 --> 01:12:03.890

AV: Yep.

#857-924 - 01:12:03.890 --> 01:14:00.299

MH: And it Siddhi means like perfected yoga - Siddhi Yoga. And it's it's a, it's a bhakti. BHAKTI. Bakti, bhakti is love and uh, adoration, you know, of the Divine. There's, you know, there over the ashram front gates was, "God dwells within you as you." And he, uhm, so I started going up to upstate New York for my, you know, several times, you know, like every couple of months. And there was an there was an ashram in Manhattan that had weekly programs that I would go to. And the - and that is what literally saved my sanity! And what I would... because meditation is not anything that I knew anything about or was expecting to do. But what kept pulling me back in was the mantra, was the chanting of those beautiful Sanskrit mantras. And, and Siddhi, Siddhi Yoga does a lot of chanting - we would spend whole weekends chanting a mantra on, you know, like just hours chanting the, the room, chanting. And that was when I sang for myself instead of for everybody else. And I used different mantras to warm up. The Kali Durge mantra was a great way to deal with nerves and to warm up for performances. Uhm, the... And a...when I ...was about 34 - so, somewhere around in there - there was, is when I... Because there I would, I would just there would be so much I would learn when I would go up to the when I was, you know, at the ashram, and things like that. I remember one time cleaning this huge mirror and fussing over these flaws in the mirror, and realizing how much of life was like that, and how much of music was like that, that there's so much of it that is perfect, and that's absolutely gorgeous, and then we focus on the little flaws, you know, ignoring the perfection, looking for perfection where perfection is not necessary. And throughout - I was involved in Siddhi Yoga for the next 35 years and all through the majority of my career. And it gave me balance; it gave me a sense of self outside of the, uh, **cruelty** of the career, the, the, the complete **arbitrary** qualities of the career. It helped, it helped me put the whole idea of Karma and of



Dharma, that you do what's in front of you to the best of your abilities, and that will lead you to your goal. That again, over and over and over again, still, do, do what's in front of you to the best of your abilities, and that will lead you to your goal. And I would think, "Oh, it's not. I don't wanna sit here and work on this," and you know [murmur], "It's not music, and I [murmur]." And then, sure enough, ten years later, I what I had, what I had learned at the law firm helped me rewrite singers contracts in the US when I was negotiating for the for the Union. And I rewrote the the - because of what I knew from corporate, from all the corporate contracts I had typed - I knew what a mess our Union contract was, and I rewrote it. So the, and so like again, around 33-34, in there, I had this very pivotal moment where, where I realized that, where I literally surrendered my life to the Divine. So it was like, and uhm, it was scary, because to do that it was like, "What if the Divine says, "Okay, I want you to go wash dishes," you know, what if the Divine says, "Stop singing?" What if the Divine you know? What if I'm led to, you know, do something that...? But it didn't, you know. But it was, but it was just kinda like, "Okay, where can I serve? What - What do you want me to do? I am not the captain of this boat." That again helped save my sanity, because as long as I tried to push things, or I thought I was the captain of this boat...

3925 - 01:18:03.280 --> 01:18:04.120
AV: Uhhmmm.

#926-953 - 01:18:04.490 --> 01:20:27.530

MH: ...and it was, it was too overwhelming! And I would see so many friends who just bailed from the career. I remember this one really sweet guy, and he was doing well. He was, he was singing all over the place, but you don't earn that much, and you can't, and it's even when you're singing a lot, there's big gaps between things. And, and he just said, "I want to be able to buy my wife a present." And it just, you know, it was, like, heartbreaking, but yeah, I got totally got it. And I would, you know - friend after friend after friend, I would talk to them - and they would disappear from the, from the career because of the **financial stress**, because of the, because of the **arbitrary cruelty**. You know, there, there's no, you can sing for a company for 3 or 4 years - whatever, they love you, you're great, you've done a fabulous job you get great reviews - but then they want the next, you know, the next shiny new person. And it's and that's just the way it is. Now, if you become one of those blessed few who sell tickets with your name then, then you'll get fought over. You know Cathy Malfitano, Renée Fleming, you know people who, of course, Pavarotti, Domingo, these, you know, these the people who, who sell tickets with their name. But, you know, other tenors that I knew who were just as good, but they didn't have the recording contracts, and they did **not** sell tickets with their names. And so, like, uhm, Jerry Hadley, who was - "God! It was a beautiful voice. Oh, such a sweet, funny, you know, really fun person to, to work with." [AV - Umhm] But he couldn't crack that, you know, that final circle.

#954 - 01:20:26.600 --> 01:20:27.850
AV: Yeah, yeah.

#955 - 969 - 01:20:28.835 --> 01:21:32.170

MH: And so, and I remember I remember at the Lyric when he was really, I mean, I've never heard Fenton sung so beautifully, as you know, in in *Falstaff* just gorgeous voice, just sweet guy, gorgeous voice! And he went back home to, you know, he's a good old boy. He went back home,



and there was an accident. He killed, you know, when he cleaned his gun. [AV – breath intake] And, you know, it's like, “No. Jerry's a good old boy,” you know, “Kentucky, Tennessee. Good old boy. They don't blow their heads off by accident. They don't clean their guns that way!” So, you know, I... it's, it's brutal. It's a brutal life, not for everybody, but...

#970 - 01:21:32.250 --> 01:21:36.480

AV: Thanks for sharing! I, I had no idea how painful...

#971 - 01:21:37.290 --> 01:21:38.070

MH: Yeah, yeah.

#972 – 974 - 01:21:38.210 --> 01:21:55.100

AV: ...it is, and why you, why you needed why you needed this whole thing with surrender, and...I mean it obviously, surrendering to the Divine is the only way, really.

#975

MH: Yeah,

#976

AV: It, it got you there!

#977 - 01:21:55.150 --> 01:21:57.560

Martha Howe: It got me there, and it got me...

#978 - 01:21:57.560 --> 01:21:58.980

AV: You were desperate.

#979-983 - 01:21:59.180 --> 01:22:39.221

MH: ...because these, and, and the good luck is arbitrary, too. I would think about, there's one of the, [Mirabai](#), one of the poet saints in the Hindu. There's, there's a story how one day she goes, she, she would go out, and every time somebody would say something nice, she would put a knot on one side of her hair. Every time somebody would say something nasty, she would put a knot on the other side, and at the end of the day. It was even. So, that was, I just thought of Mirabai all the time because...

#984 - 01:22:37.767 --> 01:22:39.470

AV: Marabana! Now I'm....

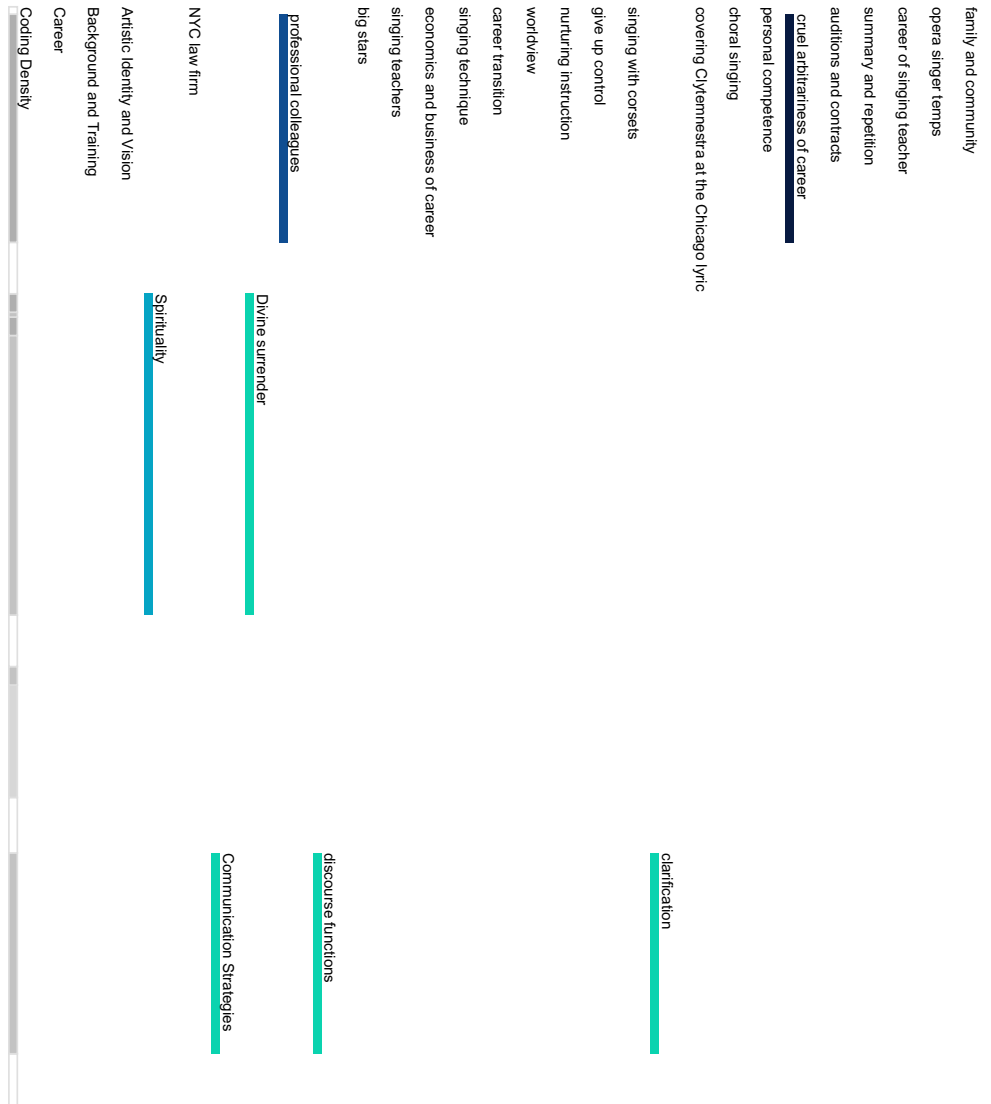
#985-988 - 01:22:39.964 --> 01:22:42.930

MH: Bai. MIRABAI, Mirabai, yeah.

#989 - 01:22:49.760 --> 01:22:51.150

AV: He was a guru?

990 – 993 - 01:22:51.730 --> 01:23:11.639



MH: Yeah, Mirabai was, she's a, Mirabai was, she's a Hindu - I don't know what your Google will come up with - but it's but she's a Hindu saint, if you will. You know she's one of the, one of the holy women. One of the, yeah, Mirabai.

#994 - 999 - 01:23:11.780 --> 01:23:46.600

AV: What were the moments where you felt the tension or an alignment between your beliefs and the external factors influencing your singing career? I mean, I think we've kind of touched on it. But maybe just let's, let's talk about that. You talked about the cruelty, the arbitrariness you've talked about, knowing you are a Wagnerian, but seeing it as a closed circle. I mean, were there, were these tensions that influenced your career, would you say?

#1000 - 1009 - 01:23:45.780 --> 01:24:09.560

MH: I just did auditions. And then you just keep releasing. You, you are, you know, you, you have... You think, "I can really see myself doing that. I should do that. I know I'm the best person for it," and it works. or it doesn't. And that's, that's kind of where, because there is no, 'You do a great job; you get rewarded.' That just doesn't exist, didn't exist.

#1010 - 01:24:21.980 --> 01:24:23.170

AV: Really?

#1011-1033 - 01:24:23.310 --> 01:26:20.200

MH: Really! You get, because, you know, like I, you do a great job. You get, you get some nice reviews, you get money, and it just depends. They want to see the next person to see if they do a better job. So there's no loyalty or anything like that. So. when you, and see, there's this absolute turning over. If I'm supposed to be there, there is nothing that's going to keep me from the contract, and if I'm not supposed to be there, there is nothing I can do to get there. So, so there's a kind of a **nihilism** that goes into it where you do your best. But again, that see, that's where the Dharma, the first rule of DHARMA - the first rule of Dharma, which is, "Do your best with what's in front of you, and it will lead you to your goal." And I fought with that for decades, you know. I, I wrestled with it because it's like I am doing my best, and I'm not getting anywhere or, but and you, you're, you're in a contract, and somebody says, "I don't know. I thought I really was really crappy in this audition, and here I am. You know it would be this was it was not clean, it was not clean, it was not clear. There are times you go, and you think, "I nailed that puppy - It was fabulous." Crickets! Zip! Nothing! Other times. It's like, "Oh, wow! I guess I did well," and you get the contract. I mean, it's just...Or it just...

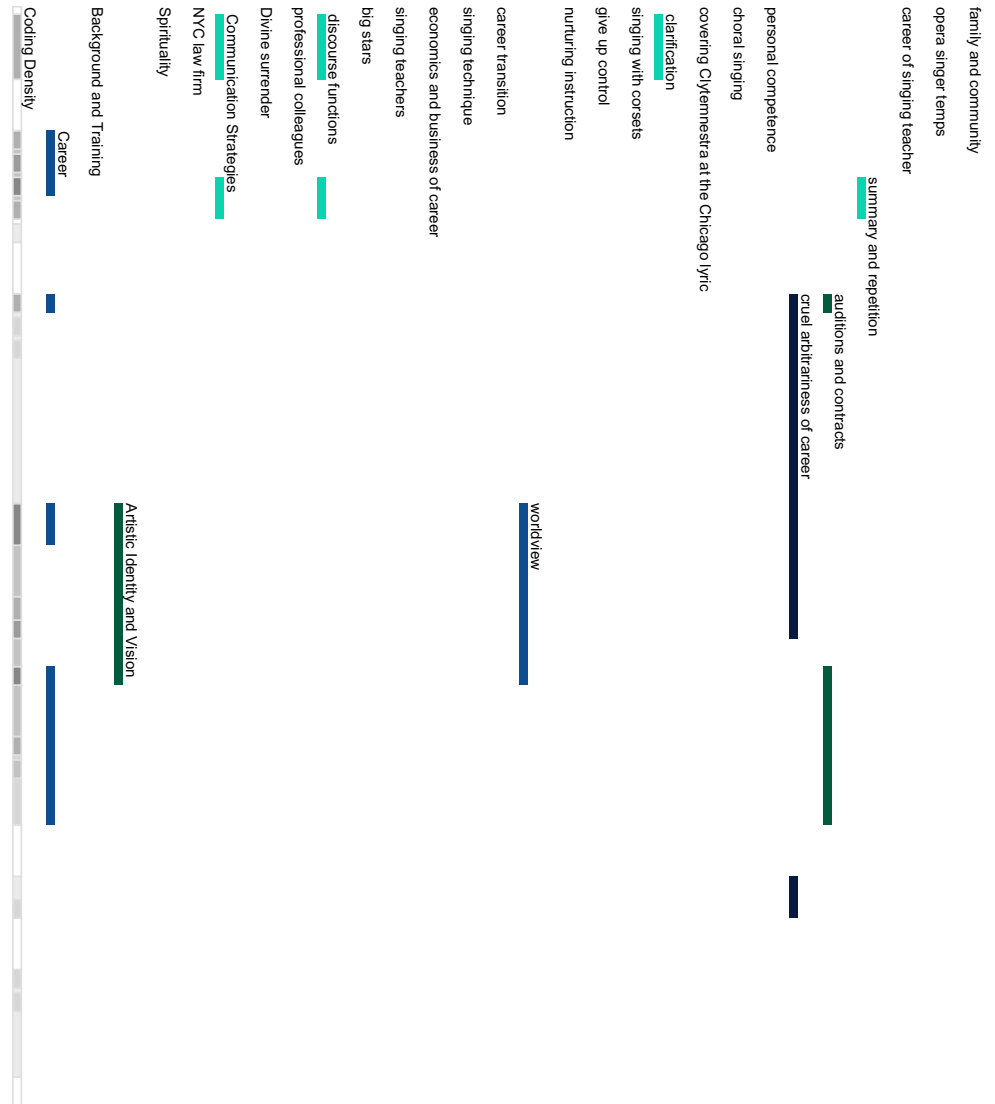
#1034-1035 - 01:26:18.440 --> 01:26:33.239

AV: And so, it's very arbitrary. And so it, it was, in a sense, arbitrary. But another word I'm looking. I'm thinking about. [capricious]

#1036 - 01:26:28.270 --> 01:26:45.169

MH: You know, a director who really liked me, Christopher, who said, "God, I'm really sorry, Martha, I really wanted you for this role." But you know the guy who was the guru behind everything, Matthew Epstein, "But Matthew doesn't, didn't want to give it to you."

#1037 - 01:26:45.830 --> 01:26:46.590





AV: Hmm.

#1038-1047 - 01:26:47.340 --> 01:27:41.799
MH: And all the opera companies would listen to Matthew Epstein. He went around and helped them. He was, he would go around and help them cast. And so, Matthew's favorites were everywhere. And if you wanted to get [Cathy Malfitano](#) you had to accept, they said, "Okay, we will give you Cathy for this show, but you must also take, you know this mezzo, this character tenor, this you know that these, these other people that were in this, in that, you know, agency." And so had, if you could audition anything you want to. They want Cathy Mafitano, so they're gonna - and to get Cathy, you have to have these other people.

#1048 - 01:27:41.900 --> 01:27:43.679
AV: Cathy Malty. What's her name?

#1049 - 01:27:44.220 --> 01:27:46.040
MH: Ball, MAL.

#1050 - 01:27:46.040 --> 01:27:46.640
AV: Yeah.

#1051 - 01:27:46.850 --> 01:27:48.030
MH: MAL.

#1052 - 01:27:48.030 --> 01:27:48.570
AV: Yeah.

#1053 - 01:27:48.570 --> 01:27:51.140
MH: All fit FIT

#1054 – 1055 - 01:27:52.140 --> 01:27:57.300
MH: Malfi-tano - TANO

#1056 - 01:27:57.300 --> 01:27:58.769
AV: Ok. Now I know it.

#1057 - 01:27:59.260 --> 01:27:59.670
MH: Yeah.

#1058 - 01:27:59.670 --> 01:28:00.359
AV: Cathy Malfitano.

#1059 - 01:28:00.360 --> 01:28:01.190
MH: She was a...

#1060 - 01:28:01.670 --> 01:28:05.410

AV: She was a big, uhm, soprano in the US at the time.

#1061-1063 - 01:28:05.560 --> 01:28:19.389

MH: Yeah. Cathy Malfitano's a fabulous actress, fabulous singer and actress. And the lyric really loved her. Cathy with a C, that's Catherine. She was. Yeah.

#1064 - 01:28:20.200 --> 01:28:20.750

AV: Yeah.

#1065-1073 - 01:28:21.105 --> 01:28:58.299

MH: Worked with her on and off, you know, through everything from a right before she really broke huge, you know, *Poppea* in uhm, Long Beach with Jacques Trussell, Jack Trussell. That yeah, it was, and you know, and the Lyric loved her because she, you know, the Lyric audience really loved her, so she, she pretty much got to sing what she wanted, and so.

#1074 - 01:28:58.360 --> 01:29:00.360

AV: She sold, she sold tickets.

#1075-1100 - 01:29:00.360 --> 01:31:45.816

MH: She's sold tickets. Yeah. And in *McTeague*, which was really big with Ben, she was the female in *McTeague*. Ben was just breaking big, and uhm...Also to give you, give you a sense of - I mean, this is probably his story to tell - but, it was...They recorded a performance, and they got a performance fee for the recording. And Ben was *McTeague*, he was the title. But he was, uhm, he was not famous yet, and, you know, and she **was**. So, when it, so when they negotiated the fee for the you know, because when they decided that this was going to - *McTeague* was really fabulous, and, and I mean *McTeague* was a hell of a role. But there's a great story where, because Robert Altman, the movie maker, was the stage director, and they brought Ben out to sing for Altman, and he went, you know, "Yeah, great, whatever." And then he said, "Who else do you have?" And they looked at him and said, "No, Robert, there's no one else who can sing this," just literally, physically. "There's no one else who can sing this. This is it. This is who you have." [laugh] Bu, so when it came, because it was a just this monumental sing. But when it came to the, to the fees for the, for the television, he said to the Lyric, "Cool, great! I'll do that. Pay me the same that you pay Cathy." And he got, you know, he told me at the time that, that performance fee, her one performance, you know the, the amount that's her performance fee, was kind of as much as the whole eight performances.

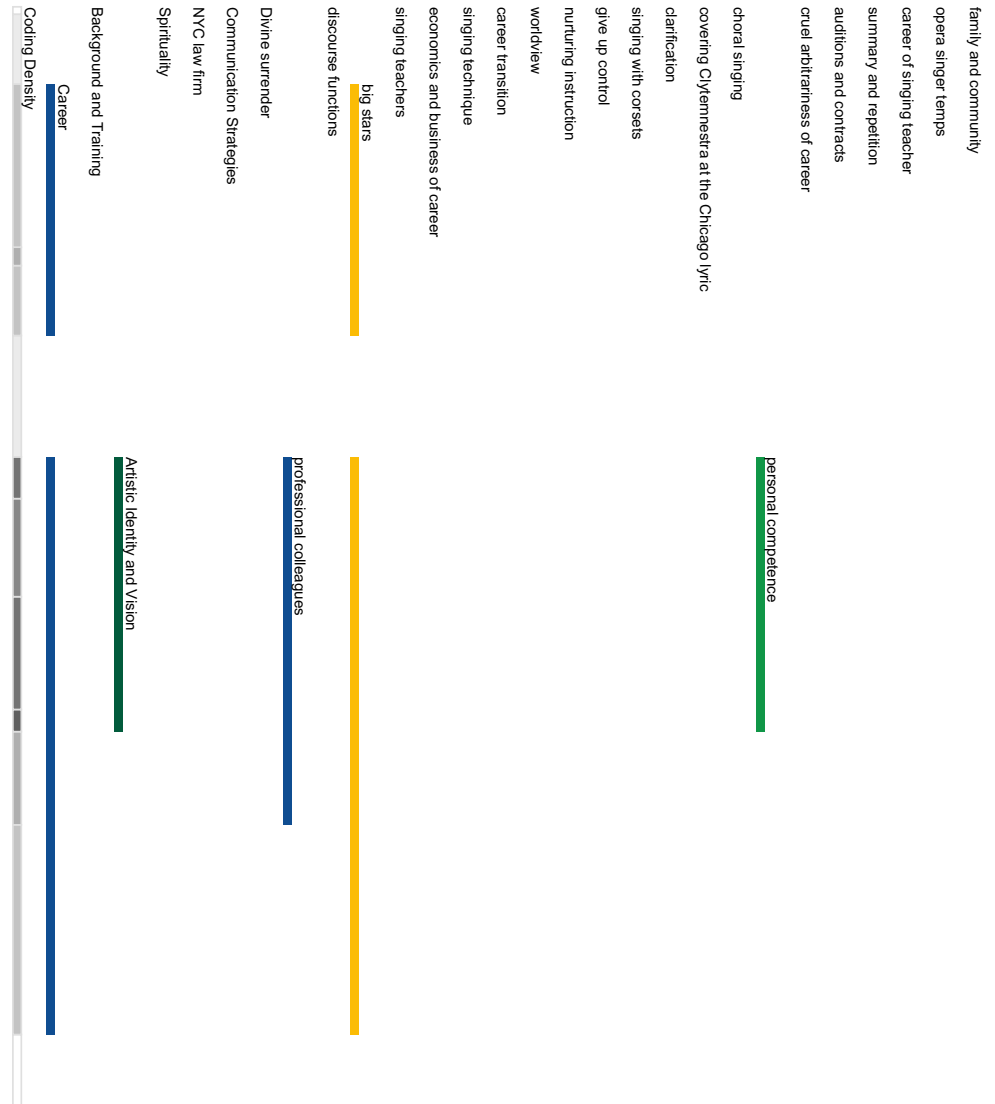
#1101 - 01:30:13.234 --> 01:30:53.634

AV: Ah!

#1102 - 01:30:53.634 --> 01:31:46.234

MH: So, depending upon where you are, how much you get paid is hugely different. Now, of course, after that Ben, Ben's fee went up too. But, you know, but, but you have to earn your bigger fee. You have to have sung at some sort of big house where they paid it to you. It's... and it depends upon what kind of clout you can pull, all that kind of stuff. The uhm...

#1104 - 01:31:46.530 --> 01:31:46.910



AV: Yeah.

#1105-1106 - 01:31:47.450 --> 01:31:59.500

MH: So that gives you a sense of, you know, the differences. [AV – yeah] So, he was the title character, you couldn't do the, I mean. There were probably a hundred sopranos who could sing Cathy's role.

#1107 - 01:32:00.170 --> 01:32:00.740

Angelina Van Dyke: Yeah.

#1108-1109 - 01:32:01.030 --> 01:32:20.139

MH: I mean, not that it was, it's not what she wasn't wonderful - I'm not saying that - but I'm saying that as far as just physically being able to manage the role, yes, no problem. Ben was probably one of three people on the planet who could actually **sing** the role of McTeague, and he was getting, like, 1/8th...

#1110 - 01:32:20.280 --> 01:32:21.100

AV: 1/8th

#1111 - 01:32:21.690 --> 01:32:23.889

MH: ...of what she was getting for a performance.

#1112 - 01:32:27.450 --> 01:32:30.959

AV: [lip blow] Eight times more. That's a little bit...

#1114-118 - 01:32:31.890 --> 01:33:13.600

MH: Yeah, yeah. And so, you know, so you have to really... This is one reason it was pretty easy to turn it over to God, because this does not make sense. There is no logic you don't get, you don't, it's not, it does not fit anything like that. So you have to just... it's, it was really kind of bootcamp in - you're either going to, you know, make yourself crazy, or just say there's a bigger plan here, and I'm, I'm not in charge of the boat, and so I have to trust whatever the Divine is doing. I have to trust Divine timing. I have to trust Divine...

#1119-1128 - 01:33:13.960 --> 01:33:42.700

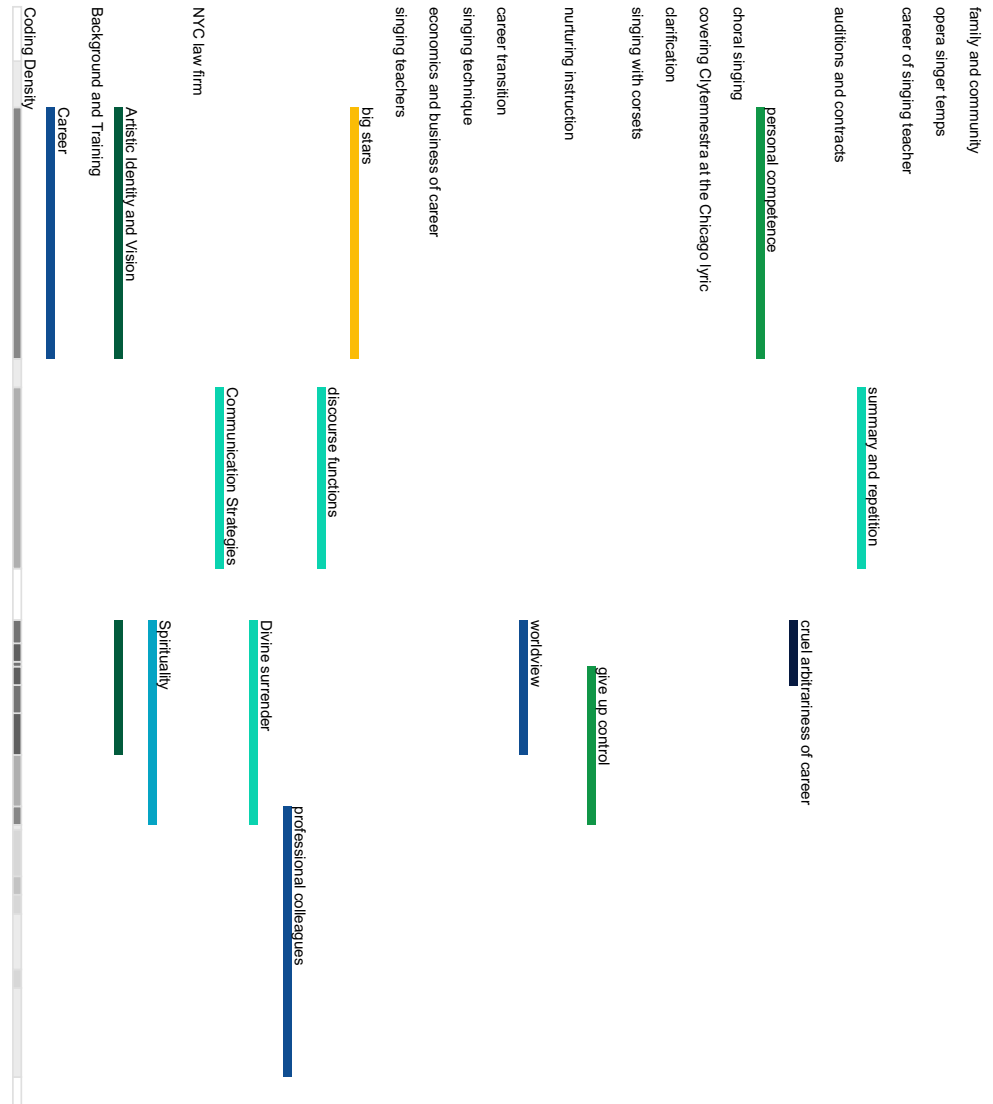
AV: Yeah. Trust, Divine timing and plan. I remember you saying once about [Jane Eaglen](#) at the Chicago Lyric when she did her first Wagner and you were there. [MH - Yeah] And yeah, you were encouraging her. And, I mean, that must have felt for you, like you had probably come to a certain point in your career - maybe it was the '90s when that happened, or the 2000s. When was that?

#1129 - 01:33:43.200 --> 01:33:48.649

MH: No, it would have been at the latest, the '90s, I think it - When was the Cycle? I could look it up at, at the Lyric it. It was the uhm... [[in Feb/Mar 1996](#)]

#1131 - 01:33:54.710 --> 01:33:55.680

AV: Yeah.



#1132-1165 - 01:33:55.680 --> 01:37:19.619

MH: It was the full, it was when they did the full cycle, the **Götz Friedrich Cycle** with Zubin Mehta conducting, and **Eva Marton** was the, uhm... They did three cycles three weeks in a row, and Jane was the second. She was the cover, was Éva Marton's cover, and so she never got stage time or orchestra rehearsal time. And it was, and she had done *Valkyrie* before, you know, different, you know she had done, but she'd never done *Götterdämmerung*. *Götterdämmerung* was new. And I still, I remember I have the DVD that she watched, you know, she, she would just put on her DVD and sing along with it, you know, and move around the room - her living room. And you know, where she's staying, which is like 1/10th the size of the stage, and, you know, try and remember what all is supposed to happen during *Götterdämmerung*, which is just kind of five hours of Brünnhilde. So, she, uhm, and we, yeah, before, I mean, she her, her whole cycle, the Ring was... she was singing so beautifully. She, she had hit big, but you know, but she, but her contract - cause those contracts are done almost 10 years in advance - so her contract was before she had become Jane Eaglen. So, but this was her first - it wasn't her first Wagner - it was her first full *Ring*. She she was, she was already, you know, doing Wagner and Isolde, and you know, Brünhildes, and stuff like that. She, she had quite a following, and there was this huge buzz around this being her first *Ring*. And, you know, at, at the Lyric, for God's sake, without an orchestra rehearsal, without a staging rehearsal. And she has to do the whole bloody *Ring* in just one go. And so, we get to *Götterdämmerung*, and I'm, I'm with her in her dressing room ahead of time. And she's, just keeps repeating, "I can only do what I can do." And I kept repeating, "That's right. That's what got you here, and that's all you need to do. 'I can only do what I can do,' you're right, that's what got you here. That's enough, 'I can only do what I can do.'" I mean, she just was just, because, fans, you know, like, the expectations on her! She was being, she was expected, she'd, she'd already sung, you know, the first three, and now it's *Götterdämmerung* time. And she's doing *Götterdämmerung* without an orchestra rehearsal, or a staging rehearsal. Good Lord, Good Lord! And, and she and I will - that's another one of those...

#1166 - 01:37:19.640 --> 01:37:23.130

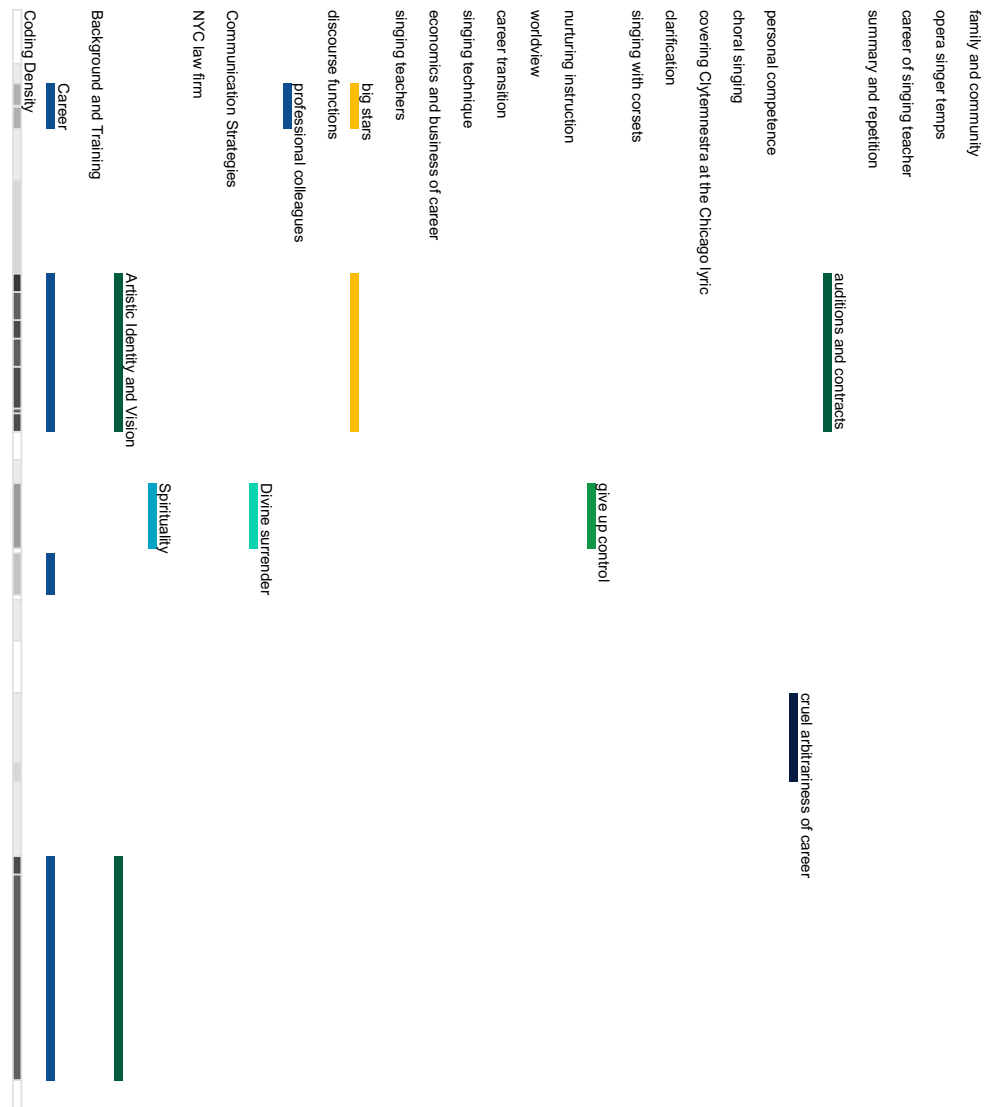
AV: Talk about **arbitrary and cruel!**

#1167-1176 - 01:37:23.130 --> 01:38:42.740

MH: Yeah, yeah! And I, I was good friends with the - there's this one usher who...there was a little door into the house that from backstage, and he would stand near the door. And so, the friendship I had with him paid off because he, he found a seat for me, [AV - Umhm] you know, which was kind of in the middle of the orchestra, and just... So I was there for the for that whole *Götterdämmerung*. And I tell you the, the place **levitated** when she was done. [AV - oh!] I mean it was, you know it was - I've never felt anything like that before. Where it's, it's very much like in rowing shell racing. There's a point where they get close to the finish line, where they, where they up the stroke, and the boat lifts from the water and just flies. And it, the, it felt like the whole building did that. I just I get 'phhooh' [emotional and in awe] When I remember it, it was so amazing! Her, her immolation was just, you know, you could just feel the whole room get lifted. And the, the piece ended, and we just erupted! It was amazing!

#1177 - 01:38:42.770 --> 01:38:43.260

AV: Wow!



family and community
opera singer temps
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summary and repetition
auditions and contracts
cruel arbitrariness of career
choral singing
clarification
singing with corsets
nurturing instruction
worldview
career transition
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singing teachers

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NYC law firm

Artistic Identity and Vision

Background and Training

Career

Coding Density

personal competence

covering Clytemnestra at the Chicago Lyric

give up control

big stars

discourse functions

Divine surrender

Communication Strategies

Spirituality

#1178 - 01:38:43.260 --> 01:38:44.520
MH: Just amazing!

#1179 - 01:38:44.640 --> 01:38:46.160
AV: You were in the chorus?

#1180-1181 - 01:38:47.010 --> 01:38:55.220
MH: No, I was no, I was one of the Valkries, and, and a cover for Fricka and uhm, yeah..

#1182-1183 - 01:38:55.280 --> 01:38:58.330
AV: Yeah. Hmm.

#1184 - 01:38:58.570 --> 01:39:00.930
MH: ...uhm yeah, it was so...

#1186 - 01:39:04.470 --> 01:39:05.080
AV: Wow!

#1187-1188 - 01:39:05.090 --> 01:39:20.006
MH: It was, you know, so - But I, and I, and I didn't have - I knew Waltraute, of course, but I didn't, but I wasn't covering that. Hm, uh, she, it was just God.

#1189-1190 - 01:39:20.120 --> 01:39:28.120
AV: Phoooh! She nailed – she, she nailed it. She was on such a razor edge [MH – yeah] that it put it to a different level.

#1191-1213 - 01:39:28.930 --> 01:41:26.080
MH: Well, and, and the surrender that she was doing I mean, that was that's why I was, you know, that surrender beforehand, “I can only do what I can do. I can only do what I can do.” See, she was surrendering. It's like, it's like when I had to go on for [Leonie Rysanek](#), in, as Clytemnestra. You know, again I had had no rehearsals, I had had no orchestra or anything, I'd never actually even closed my score. And, and I'm standing backstage in the costume, uhm. Uh, the **oh!** Yeah. And I'm just, I'm just saying, “Okay, God, you think I can do this.” You know, “Obviously, you think I can do this. I'm in a costume. I'm about to go out.” It was the final dress, but it was a uhm, it was a **donors only** final dress, and they were expecting to see Leonie Rysanek, and Éva Marton was the Elektra. **And, uhm, Ardis Krainik, who ran, you know, the company [Chicago Lyric]** of course, she stuck her head into my, into the dressing room right beforehand. You know the knock on the door opens, there's Ardis, she doesn't even walk in. She just opens the door and leans through and says, “Those are all my major donors out there. The cover budget is on the line. Do a good job.” Closes the door...

#1214-1215 - 01:41:26.170 --> 01:41:30.640
AV: Huh! Oh! So!

#1216-1238 - 01:41:30.600 --> 01:41:30.500

MH: [Laugh] I was just... [laughing]...

#1217 - 01:41:30.600 --> 01:41:32.800
AV: [incredulous outburst] Ha, ha, ha!

#1218 – 1238 - 01:41:32:990 -->01:43:25.149

MH: So I go, so I go back and the scores are gonna be on, on the piano, and I, you know, and I just I, just, you know, is the moment ‘come to Jesus’ thing. It was like, “Okay, God. You believe I can do this. I have no idea that I can do this. I have no, I have no knowledge that I can do this.” I haven't had a rehearsal, I've had never, you know, never done this with orchestra, had, you know, have just stepped on the stage for the first time for about three minutes before the piece started. They walked me... “You're gonna go here, you're gonna go over there,” you know, and I didn't even get really get to step out onto the main part of the stage. It was just... and so it was like, “Okay, God. So you need to... I, I can't do this by myself. I just can't. You need to do this. I turn this over to you completely, because, you know.” And it went beautifully. It went well. I started those moments when they're when the parades starting for the entrance of Clytemnestra and all that stuff, and, and the orchestra just building, and all this kind of stuff. And and the first things were from upper level, leaning out, like almost like a tin can, leaning out through these, you know, bars. I started singing, and Éva Marton looked up at me. I'm seeing her back to the audience, and she went...she gave me thumbs up. [AV – oh!] She gave me two thumbs up, hidden, you know, hidden and hidden by her body, kind of thing. I've always loved her for that. [Laughing]

#1239 - 01:43:25.305 --> 01:43:26.000
AV: Wow!

#1240 - 01:43:26.230 --> 01:43:39.840

MH: No, we'd had no rehearsal. We'd had no nothing, we had no, you know, there's a point where I was supposed to try and hit her with my cane. I had no, no idea when it was, when it was really supposed to happen in the music, and I mean it was just all this kind of craziness.

#1241 - 01:43:39.840 --> 01:43:43.309
AV: Had you sung Clytemnestra before that?

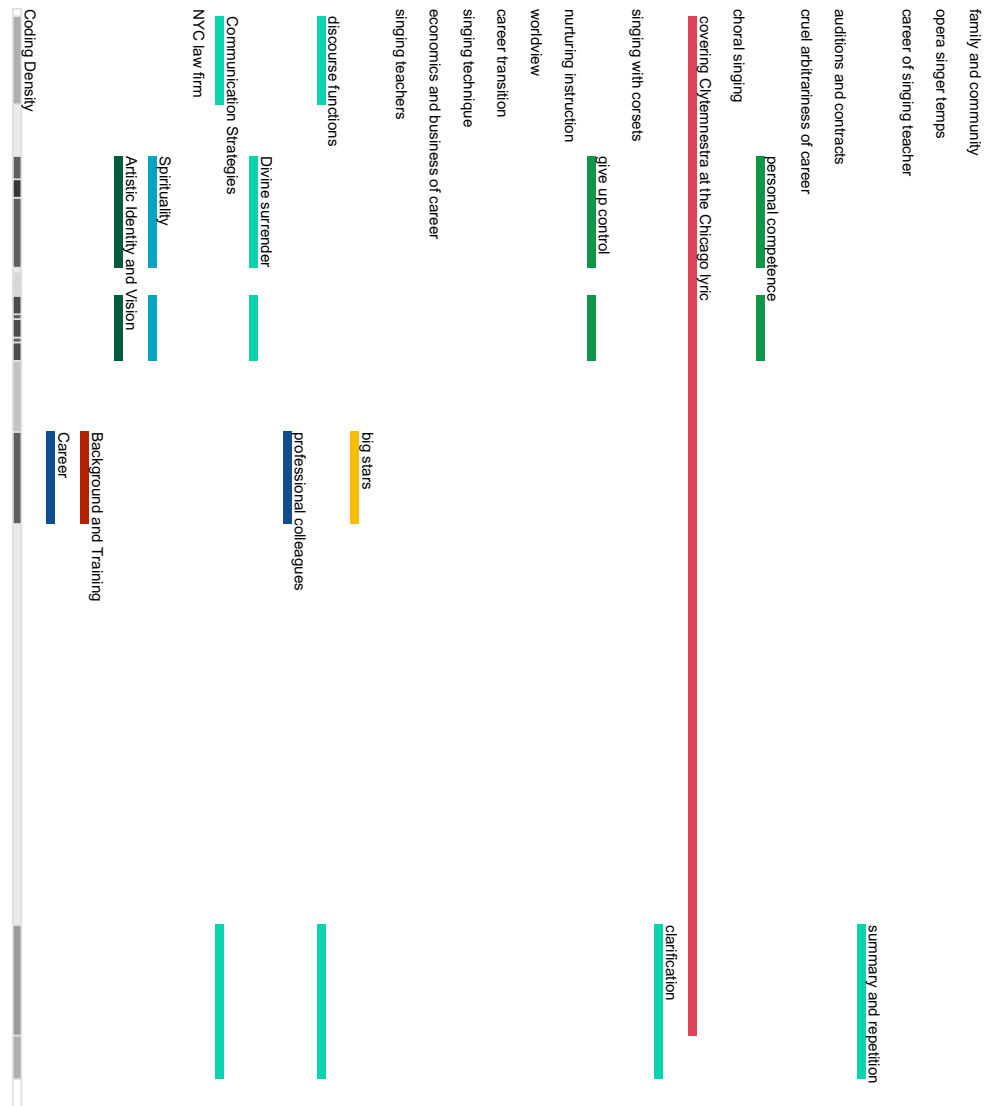
#1242 - 01:43:44.800 --> 01:43:45.220
Martha Howe: No.

#1243 - 01:43:45.400 --> 01:43:51.650

AV: This was your first time singing Clytemnestra, and you had to cover for Leonie Rysanek, at a **donor recital**? Aaah!

#1245 - 01:43:56.150 --> 01:43:58.590
MH: At the, at the final dress rehearsal.

#1246 - 01:43:58.860 --> 01:44:00.770





AV: Yeah. At the final dress.

#1247 - 01:44:00.770 --> 01:44:02.230
MH: 4,000 people.

#1248 - 01:44:02.480 --> 01:44:06.220
AV: For? Did she sing the actual concert? You sang the dress?

#1249 - 01:44:06.640 --> 01:44:09.580
MH: Well, it's not a concert. It's the performance.

#1250 - 01:44:09.580 --> 01:44:11.519
AV: Yeah. Yeah. But the dress rehearsal.

#1251 - 01:44:11.520 --> 01:44:12.846
MH: Opera, the.

#1252 - 01:44:13.510 --> 01:44:14.600
AV: Yeah, yeah.

#1253 - 01:44:14.930 --> 01:44:15.260
MH: It...

#1254 - 01:44:15.260 --> 01:44:20.459
AV: It's, it's, it's the real deal – it's where all the money is, the money people come.

#1255 - 01:44:21.610 --> 01:44:25.969
MH: Yeah, it was. All of the donors were there for the final dress, and....

#1256 - 01:44:27.120 --> 01:44:28.210
AV: Yeah, so it really has to be...

#1257 - 01:44:28.210 --> 01:44:28.980
MH: ...it has to be...

#1258-1260 - 01:44:28.980 --> 01:44:34.449
AV: ...it has to be perfect. It's not like it's a really even a rehearsal.

#1261 - 01:44:34.940 --> 01:44:38.319
MH: No, they aren't. Those final dresses are, are performances.

#1262 - 01:44:38.440 --> 01:44:39.760
AV: Yep. Yep.

#1263 - 01:44:39.760 --> 01:44:40.679
MH: They fill the house.

#1264 - 01:44:41.150 --> 01:44:41.950
AV: Yeah.

#1265 - 01:44:42.120 --> 01:44:47.190
MH: There probably were only 3,000 of the 4,000 seats filled. But, you know, that's...

#1266 - 01:44:47.960 --> 01:44:48.320
AV: Yeah.

#1267-1268 - 01:44:48.460 --> 01:44:54.139
MH: ...the house is still a 4,000 seat house, **Leonard Slatkin in the pit (conductor).**

#1269 - 01:44:54.434 --> 01:44:54.730
AV: Yeah.

#1270-1271 - 01:44:55.690 --> 01:45:01.130
MH: The... it was, [sigh] Uh huh huh!

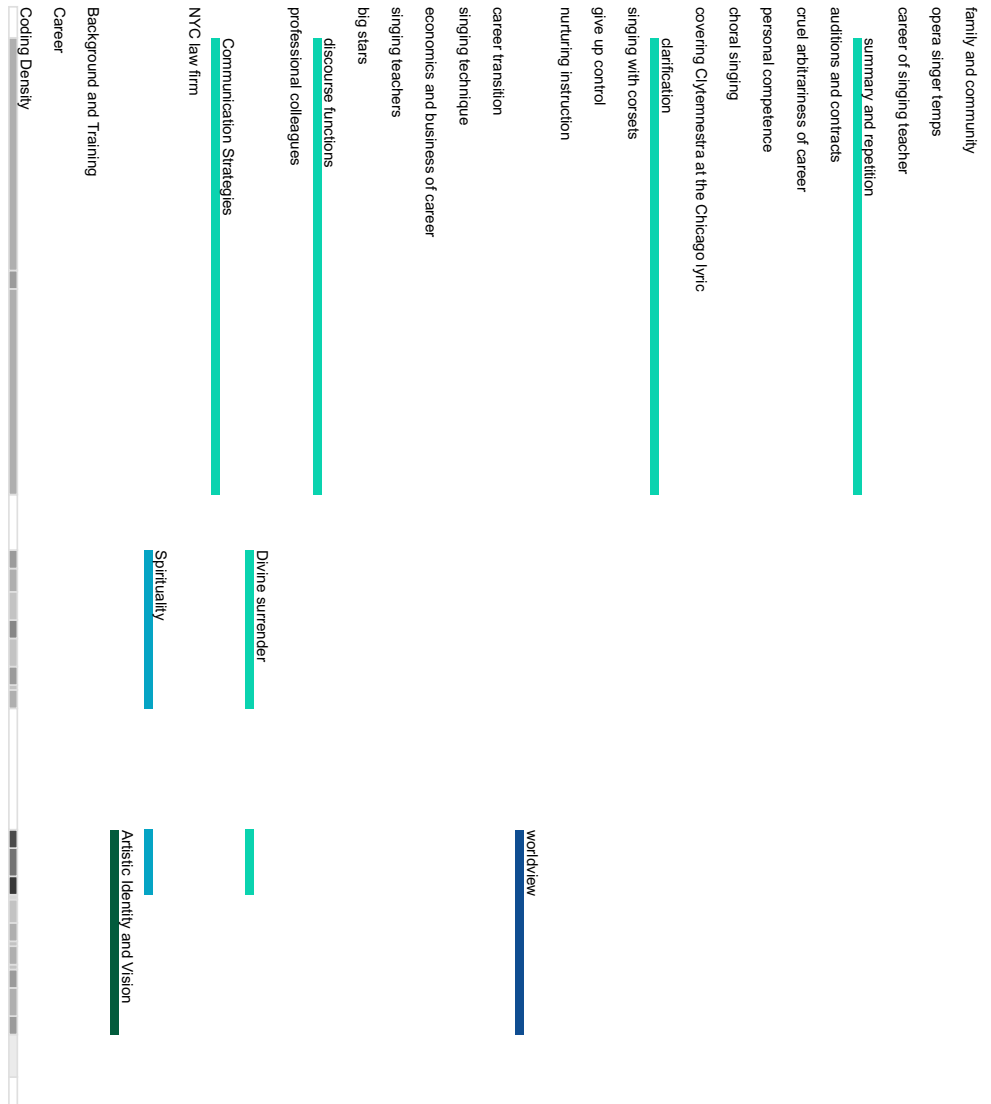
#1272 - 01:45:01.380 --> 01:45:02.410
AV: Wow! Well...

#1273-1282 - 01:45:03.996 --> 01:45:59.960
MH: The Divine got me through, the Divine, you know. That's...so, that [sigh] I think, I think that, that really just surrendering to the Divine is much more prevalent than people talk about, 'cause whenever I would really start a conversation that - now, of course, each performer will have their own particular spiritual background and the way they see God, and how they define it and stuff like that - that's going to be very individual. But every single one I discovered that I talked to, when you scratched the surface a little bit, there's a deeply spiritual person behind it, because I don't think you survive without that. They're not going to talk about it much.

#1283 - 01:46:00.450 --> 01:46:01.010
AV: Hum!

#1284 - 1291 - 01:46:01.720 --> 01:46:55.410
MH: But there's, there's a deeply spiritual person there. Because it's kind of too personal and too deep. So we tend to not - because also, you know, I don't know that the other people around me have my same, you know, beliefs my own, my, my, my particular worldview built on [channel?]
no clue what 'built on channel' should be.] I know that each person has their individual relationship with the Divine, and respect that. There is even a Sanskrit word "Eshwara" for each person's relationship with God...you know, it's like, it's, and it doesn't matter. Because, because we each of us have found what works for us. Because that's, that's what's important, because there's no way you can...you can operate from something that's been **imposed** on you, not, not under anything as, uhm, **hard, as fiery**, as the as the opera career.

#1292-1293 - 01:46:55.670 --> 01:47:02.540



AV: uhm. Yeah. The opera career seems to be a...how do you say it - **crucible**.

#1294-1296 - 01:47:02.760 --> 01:47:09.260

MH: Yeah, absolutely! Absolutely.

#1297 - 1301 - 01:47:10.390 --> 01:47:27.020

AV: Yeah. Thank you, Martha. Our time is ending, and I think we could go on for another two hours. [Laughing] Actually, I'm quite sure we could! But we do have to round it off.

#1302 - 01:47:27.760 --> 01:47:28.700

MH: Yes!

#1303 - 01:47:28.860 --> 01:47:58.860

AV: So, I have one more final question.

#1304 - 01:47:58.860 --> 01:47:59.960

MH: Uh hum?

#1305 - 01:47:59.960 --> 01:48:17.069

AV: You've talked about some turning points. You've talked about Clytemnestra, but before we conclude this interview, is there something about your experience as a professional opera singer in the late 20th century that you think **exemplifies** how personal beliefs have motivated your artistry, that we have not yet discussed?

#1306-1324 - 01:48:17.690 --> 01:49:55.429

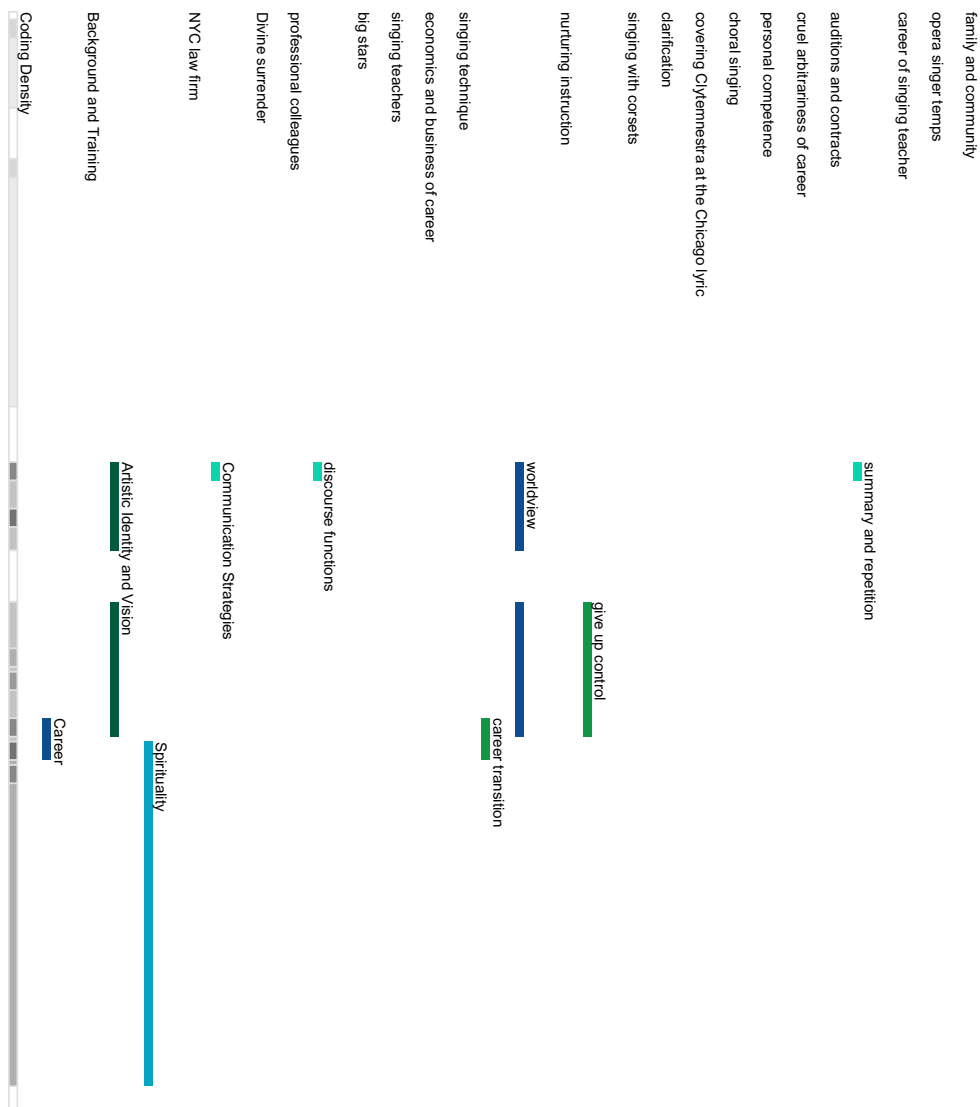
MH: [Long pause] It's kind of a hard question to answer because I never felt - I mean especially having turned over everything when I was in my early thirties - but I never felt, like, I was in charge of things. So, so you know, the question **implies** that I had **control** over my career. You know, like things that motivated me, that I would do this role over that or that I would...And I did what, what, showed up, what presented. Now, it...so it's, kind for me, it was, it's **the other way around**. What I, like in the '90s when I left New York, and I moved to San Francisco to really figure out how to sing, finally with Jane - at the same time I was in that Siddhi Yoga - there was, I was just fascinated - and I still am now - with, with - fascinated by how the spiritual and the vocal parallel each other. So, for me there's no **extricating** them. They, they are, uhm...

#1325 - 01:49:55.510 --> 01:49:56.070

AV: Twins?

#1326-1344 - 01:49:56.070 --> 01:51:23.070

MH: Yeah, there's no, there's no difference between them. And so I, whatever came vocally or didn't come vocally, I responded to it from the **cosmology** that I'd put together, you know that, that came from this **meditation**, and from, you know, from, from the **Christianity**, from the, I had become an Episcopal along the way, you know, from all the different churches I'd sung in all the different religious things, all the studying I'd done of so many things in the mystical and the - I've done a wide, ranging study of, you know, Kabbalah, you know I mean just, you know, every, just all sorts of things - looking for those things that that that are the 'through threads' of...



you know, that are common to all religions. So, [pause] So it's more like I look, I would look and see, “Well, that's interesting. I'm singing this. What, what does the Divine want me to work on?” Because I've been handed this to sing.

#1345 - 01:51:23.520 --> 01:51:24.010
AV: Hmm.

#1346-1348 - 01:51:24.010 --> 01:51:35.040
MH: See, it's, it's the opposite of what the, what.. the question really is, because the question has me, you know, has it me affecting the career.

#1349 - 01:51:35.110 --> 01:51:36.140
AV: Right.

#1350 - 1357 - 01:51:36.140 --> 01:52:19.989
MH: Where it's for me, it was, you know, the, the career, just - it's what the Divine sent to me in the moment, or didn't send to me, or I didn't sing, that I really thought I should sing, that I really thought, you know, that I really wanted to sing. Or, you know, the doors that were closed that I really, really, really tried to open, and they just were closed. So, I had to find, you know, so, I had to surrender that and say, “Okay, Divine, that's, you know, whatever.” Because it's the other way around, in my, in my viewpoint. [AV – Uhm] Does that make sense?

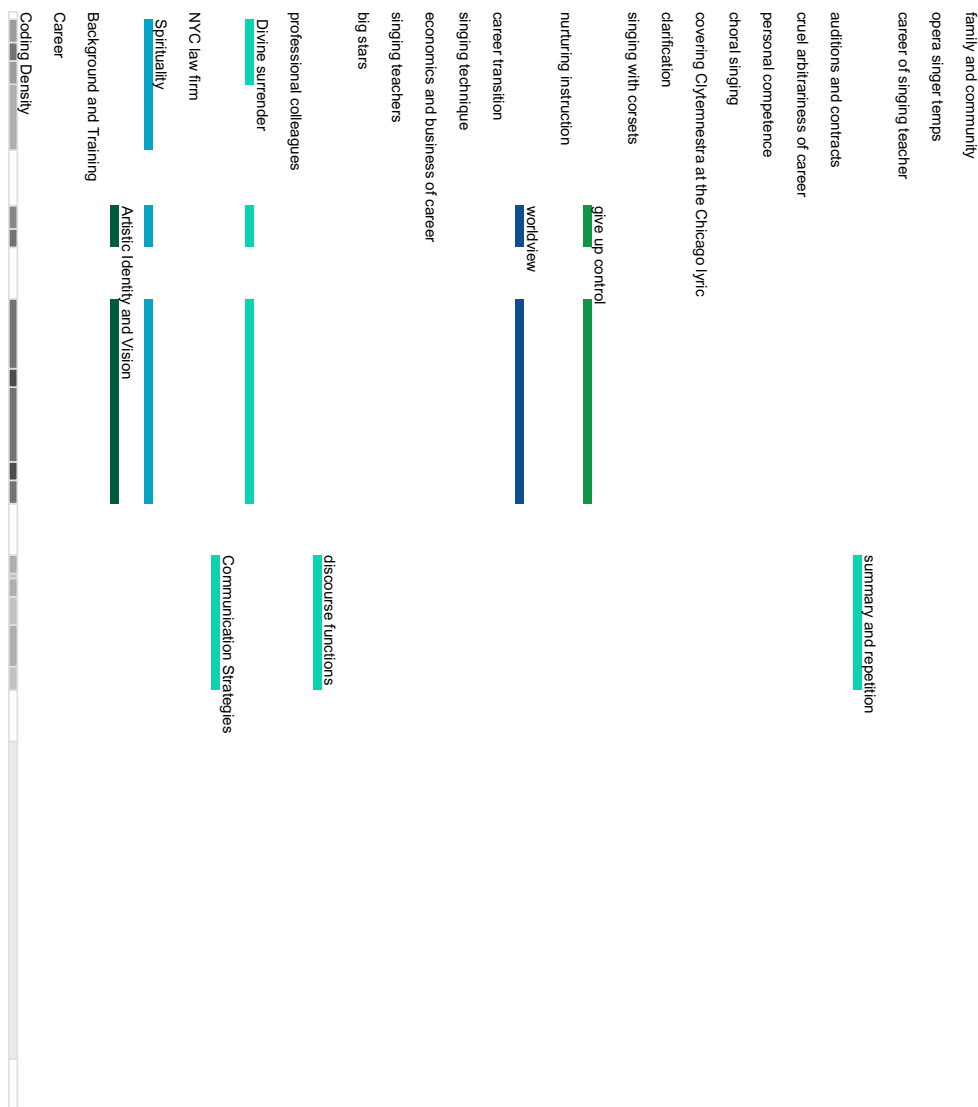
#1358 - 1372 - 01:52:20.090 --> 01:53:18.0001
AV: Yeah. Thank you! Wow, thank you! Yeah. If I could maybe express a summary of what you have related, in terms of the career, giving you what it is that you...**sending** you what to sing, uhm. Because you surrendered at a point you were trying to push doors open, they weren't opening, and you surrendered, and the career gave you to sing, and you **flowed** with that, even though the career was **arbitrary and cruel**. But you manage to situate yourself **in** it and **do** what was in front of you to the best of your ability, and it **led** you.

#1373 – 1376 - 01:53:18.090 --> 01:53:19.610
MH: Yeah.Yeah. And it's, you know... And to be able to do that with music is **so transcendent**. I mean, it's just, you know, **so fabulous** to be able to just...

#1377 - 1378 - 01:53:31.800 --> 01:53:34.920
AV: Yeah.

#1379 - 1381 - 01:53:35.050 --> 01:53:42.129
MH: ...yeah, to be able to sing that music and, and be around that, to be in that creativity and stuff - brilliant.

#1383 – 1384 - 01:53:42.930 --> 01:53:52.149
AV: So that, that **creativity** and that **beauty** was **primary**, even though there was the arbitrary, cruel stuff.



#1385 - 01:53:52.360 --> 01:53:52.960

MH: Yeah.

#1386 - 01:53:53.580 --> 01:53:58.740

AV: And you, somehow you transcended that, and you didn't let that nastiness get to you.

#1387 - 1388 - 01:53:59.620 --> 01:54:25.399

MH: Yeah! Well, see that, and that's where a lot of that surrender comes in. It's kind of okay, "So you know, the Divine, if I'm not supposed to get there..." 'Cause that's a thing in Karma is like, if you're, you're trying to get somewhere and things stop you, then you know you either fight against them or you go, "Okay, so what next? Okay? So what do you know?" Because if you understand Karma and Dharma, then, then when those things just stop, when those doors refuse to open, you stop beating your head against it. You do your best to get through. You don't, just, you know, throw your hands up and walk away at the first, first thing, but when they clearly are not going to open, when there clearly is a block, then you have your choice of getting all **angry** around that, or, you know, feeling **victim** of that, or just saying, "Okay, so where am I supposed to go? What am I supposed to do?" And that's, see, that's the surrender. The surrender is, you know, "Okay, so I really thought I was supposed to head that direction, but clearly not now. So where do you want me? What do you want me to do?"

#1399 - 01:55:19.680 --> 01:55:20.680

AV: Umhm.

#1400 - 1404 - 01:55:21.770 --> 01:55:54.009

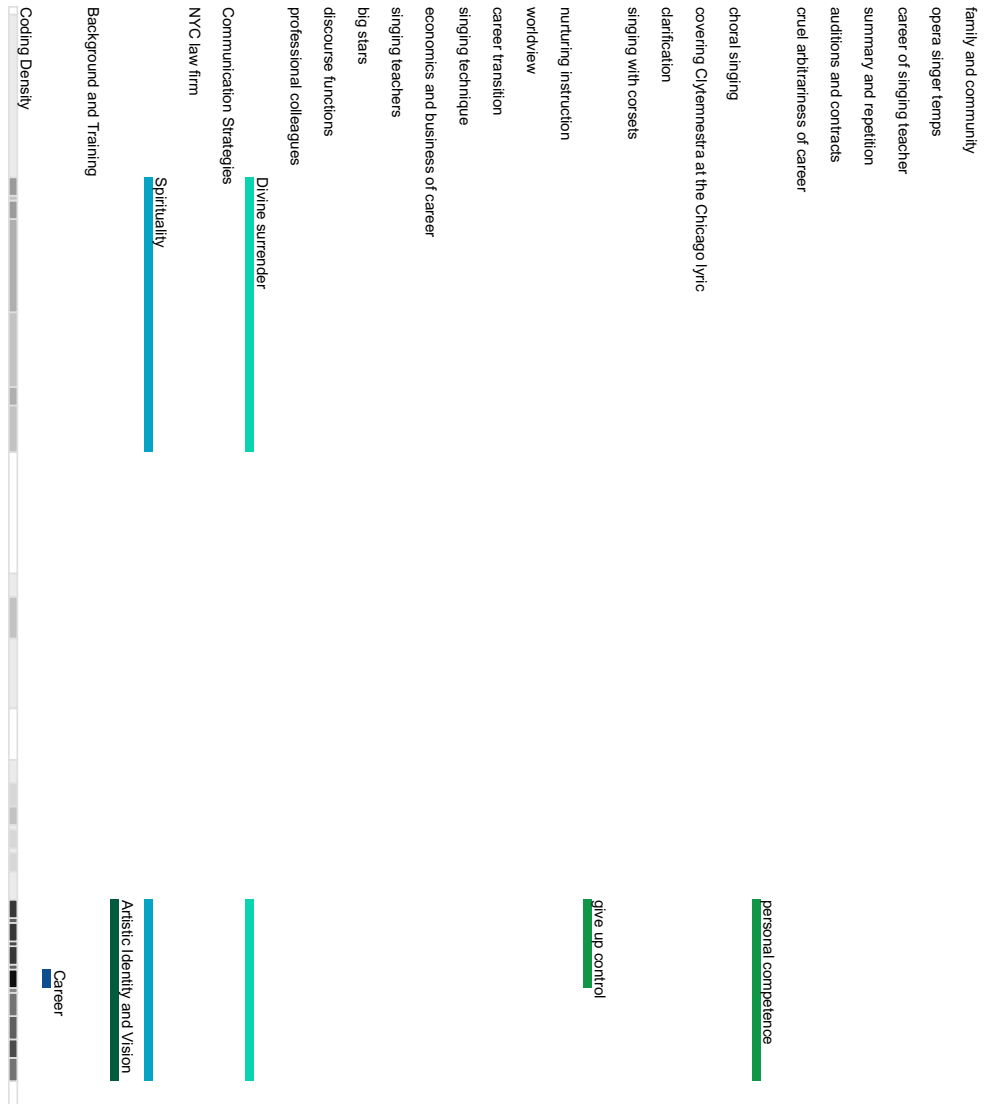
MH: See, that's, and, and I've been able to verbalize it even better with this second path, this path that I came across in the - from the mid 2000s on - which umh, which is, so that I ask, "How can I serve? How can I serve? Where do you want me? How can I serve?"

#1405 - 01:55:54.110 --> 01:55:54.850

AV: Uhmm, yeah.

#1406 - 1455 - 01:55:55.520 --> 02:00:04.340

MH: See, because that's - it's all fabulous - I mean the music is, it's such a privilege to be, to be able to do this life, to be able to live, you know, to, to have lived in - I mean, that's been, you know, 35 years or more, closer to 40 years on stage. And now I'm still dealing with, you know, I'm still involved on stage and getting other people on stage and working on productions and being a dramaturge and, and helping people get their role, put roles together, and, and... Like, when Florian had to step on for a big role with no rehearsal and no, you know, no stage time and no nothing, you know, then it was the same kind of thing, because, because we, we had worked, and he had learned how to **surrender**. He could stand backstage and go, "Okay, God," you know the same thing, "Okay, God, you think I can do this role," you know, "So let's do it because you're gonna have to do it." And he got great reviews, and he got, you know, great stuff for it. So, its... and he learned how to **surrender**, and he keeps learning how to surrender more and more, so, because it's a **continual** thing. And, and the surrender is, is actually, umh, because learning, learning, this kind of surrender is so different than what most people think surrender is. Because it's very... because this is very active - obviously, you go out there and you do your damndest,



you do everything, you put, you know, you're working, you're not just standing around going, "Okay. God," you know it's like, "No," you, you get out there and you serve, and you do, uhm, do the best you can in the moment. And don't get attached to the results. Don't get attached to, "Okay, so, so I did all of this, therefore I will get this back, or therefore they will think I'm this, and they'll give this to me. Therefore..." "Cause each time I would do that, "Oh, I've been, I've sung with this company, and they really loved me, and the audience loved me," and all this kind of stuff, "And so, therefore, of course, they're gonna hire me for next year!" And, no, no - they want to try the new, the new kid on the block. You know, and I got in that way, and the other people are gonna get in that way. There's always a new kid on the block. So, it's...that's surrender. That's - okay, so where else do you want me? Where else can I serve? How can I serve best? And I made a really easy switch over to teaching. I just was suddenly teaching and **loving** it. And that's a **difficult** transition to make! But I, just...because of my **surrender** things, you know, flowed, not always what the way I wanted it to, not always what I wanted, but it flowed. And, and I, and there was always - like I was one of the people who got into Reboul, MacMurray, Hewitt, Maynard and Kristol, so I could, you know, support myself and pay for my next, pay for the coaching for my next role - you know. And when I didn't really need it anymore, it dissolved, and there was some other temp work, and, and when I went... You know, it's like everything...there's been the *Deus ex machina* underneath.

#1456 - 02:00:04.540 --> 02:00:09.230

AV: Hmm. The Everlasting Lasting Arms - *Deus ex machina*.

#1457 - 02:00:09.230 --> 02:00:14.549

MH: Yeah, the *Deus ex machina* is actually the god in a in a machine. It's, it's Greek.

#1458 - 02:00:14.550 --> 02:00:15.560

AV: Yes, I know.

#1459 - 1460 - 02:00:15.560 --> 02:00:30.479

MH: At the end of the like at the end of a Greek play, the goddess or god shows up on their carriage and their machine, you know, that's flowed in from the way and everything out. Yeah.

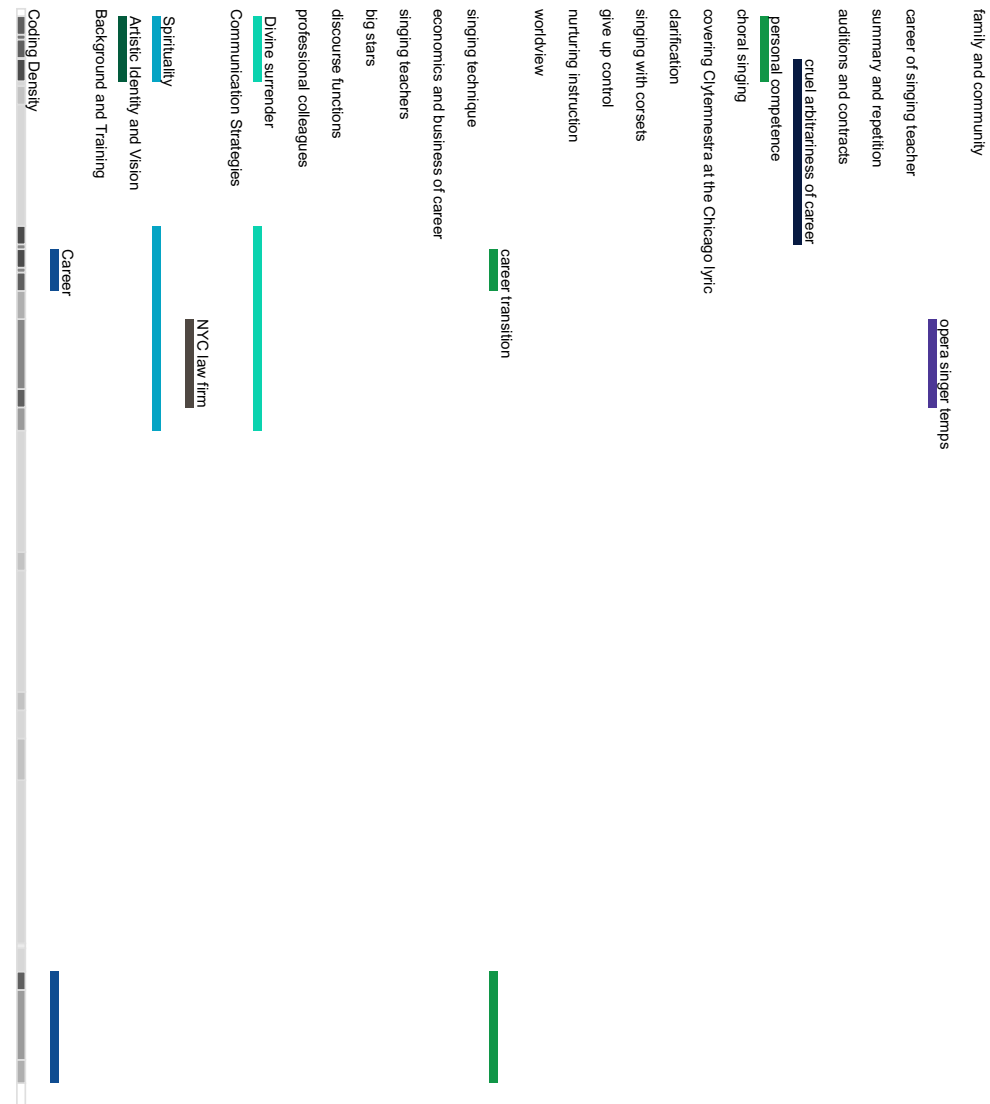
The carriage/chariot is flown in from the wings, the god/dess sorts all the plot tangles out, then are flown off stage. "God in a machine" (chariot).

#1461 - 02:00:30.570 --> 02:00:31.130

AV: And they...

#1462 - 1473 - 02:00:31.130 --> 02:01:32.159

MH: ...and flies off again, the *Deus ex machina*. And so you know, and so, over and over again, there's been, you know, just coming out of nowhere, something that keeps me afloat, or, you know, something that, where it works. And, and that's, that's the real payoff of the surrender. And so, I'm able now to, you know, now with the teaching, with the dramaturgy, with the - working at the school that I'm working at with actors and getting them to get their voice on their, on the breath - and yeah, working with people on roles and how to get, you know, how to **embody** the role. So, it's, yeah. It's, I've been **incredibly** blessed and lucky.



#1474 - 1479 - 02:01:32.940 --> 02:01:47.050

AV: Yeah. That's wonderful to hear this, and to hear about your journey, and how you've navigated all this complexity that you had to, you know, encounter.

#1480 - 02:01:47.160 --> 02:01:48.720

MH: Yeah, yeah.

#1481 - 02:01:48.910 --> 02:01:53.590

AV: It's a life, right? It's a...you actually live the life of a performer. I've dabbled in performing. I like to keep my life a certain way, and then perform when it suits me.

#1484 - 1486 - 02:02:01.460 --> 02:02:12.209

MH: Yeah! And that's a very **valid** thing to do, because it's, it's a, because, you know, to do, to do the other thing is to just have your life, you just, you know.

#1487 - 02:02:12.420 --> 02:02:14.030

AV: Your life goes inside out.

#1488 - 02:02:14.340 --> 02:02:21.660

MH: Yeah, it is, it is. And it's very difficult to hold relationships. It's very difficult to, you know...

#1489 - 02:02:22.320 --> 02:02:22.950

AV: Yeah. Thank you for being one of my living icons.

#1491 - 02:02:27.200 --> 02:02:29.292

MH: Oh, thank you!

#1492 - 02:02:29.990 --> 02:02:35.609

AV: I look forward to sharing the transcript with you so that you can go through it.

#1493 - 02:02:35.880 --> 02:02:36.390

MH: Yeah.

#1494 - 1496 - 02:02:36.390 --> 02:02:48.830

AV: And, and delete or add whatever you like, uhm, from the conversation, so I should probably get that to you, oh, in the next week or two.

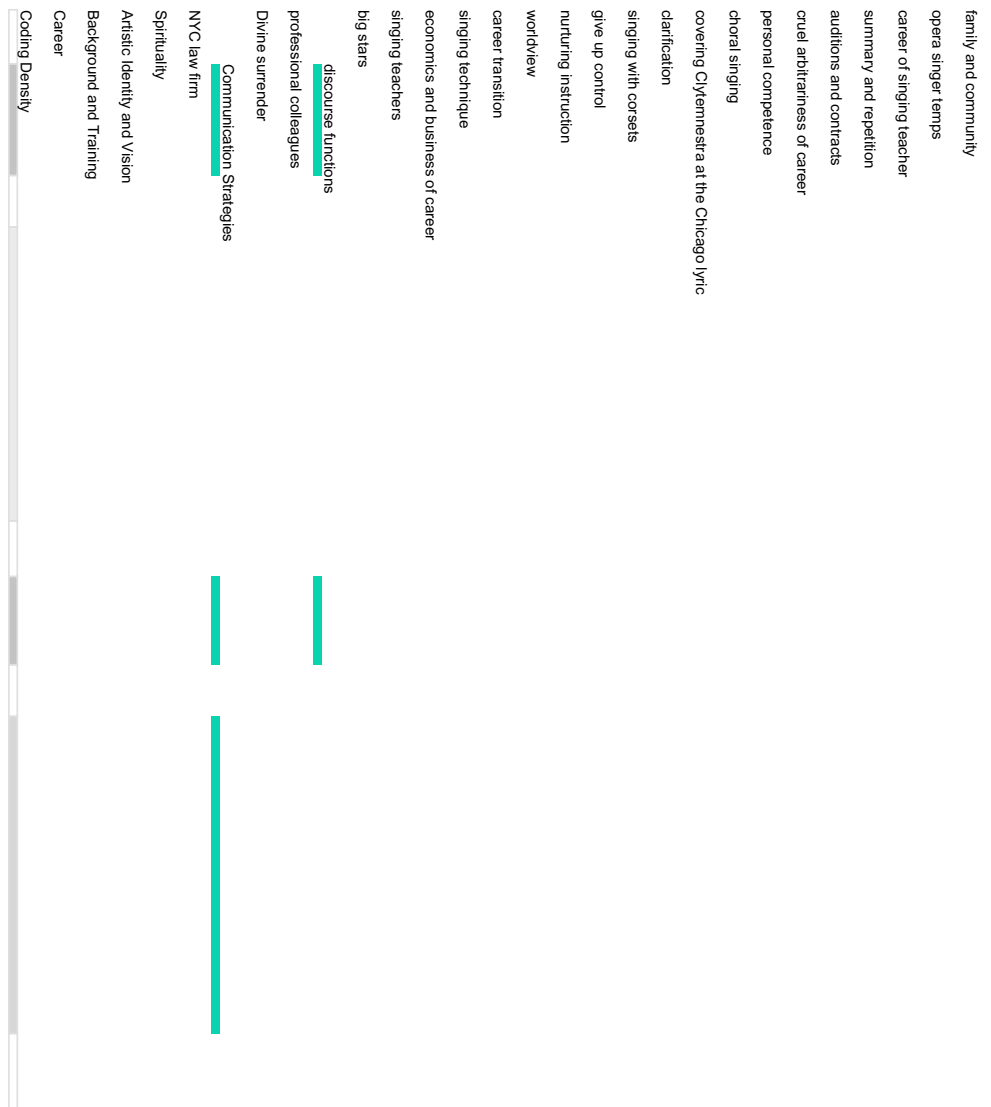
#1497 - 02:02:49.250 --> 02:02:54.849

MH: Okay! Yeah, I know it takes a while. I remember with, with my interviews for my...

#1498 - 02:02:54.850 --> 02:02:55.290

AV: Yeah.

#1499-1500 - 02:02:55.612 --> 02:03:03.450



MH: ...my first book, [Broadening the Circle](#). Because there were so many people. I actually got help from grad students to to...

#1501-1504 - 02:03:03.550 --> 02:03:11.610

AV: Oh! That's great! Well, I'm very glad that when I record to the cloud it transcribes everything.

#1505 - 02:03:11.710 --> 02:03:12.549

MH: Oh, that's brilliant!

#1506-1507 - 02:03:12.550 --> 02:03:23.330

AV: So, I get a transcription automatically. So, I can send that to you quite quickly. And then I can start working on, you know, coding it and getting themes going, and so on, is...

#1508 - 02:03:23.650 --> 02:03:24.570

MH: Yeah, yeah.

#1509 - 02:03:24.570 --> 02:03:25.250

AV: ...everything together, but...

#1510-1511 - 02:03:25.549 --> 02:03:30.039

MH: But, how you, what you want to pull from it, and you know, bring it together and stuff.

#1512 - 02:03:31.780 --> 02:03:32.390

AV: Yeah. Well, it's been really a pleasure and a treasure to see you again, and to...

#1514 - 02:03:39.550 --> 02:03:39.950

Martha Howe: Yes!

#1515 - 02:03:39.950 --> 02:03:49.179

Angelina Van Dyke: ...and to talk at this level, and to hear all of the things that you have to bring to bear on the whole discussion. It's amazing, so thank you!

#1517 - 02:03:50.690 --> 02:03:53.700

MH: Good! My pleasure, my pleasure, good.

#1518-1519 - 02:03:53.870 --> 02:04:03.080

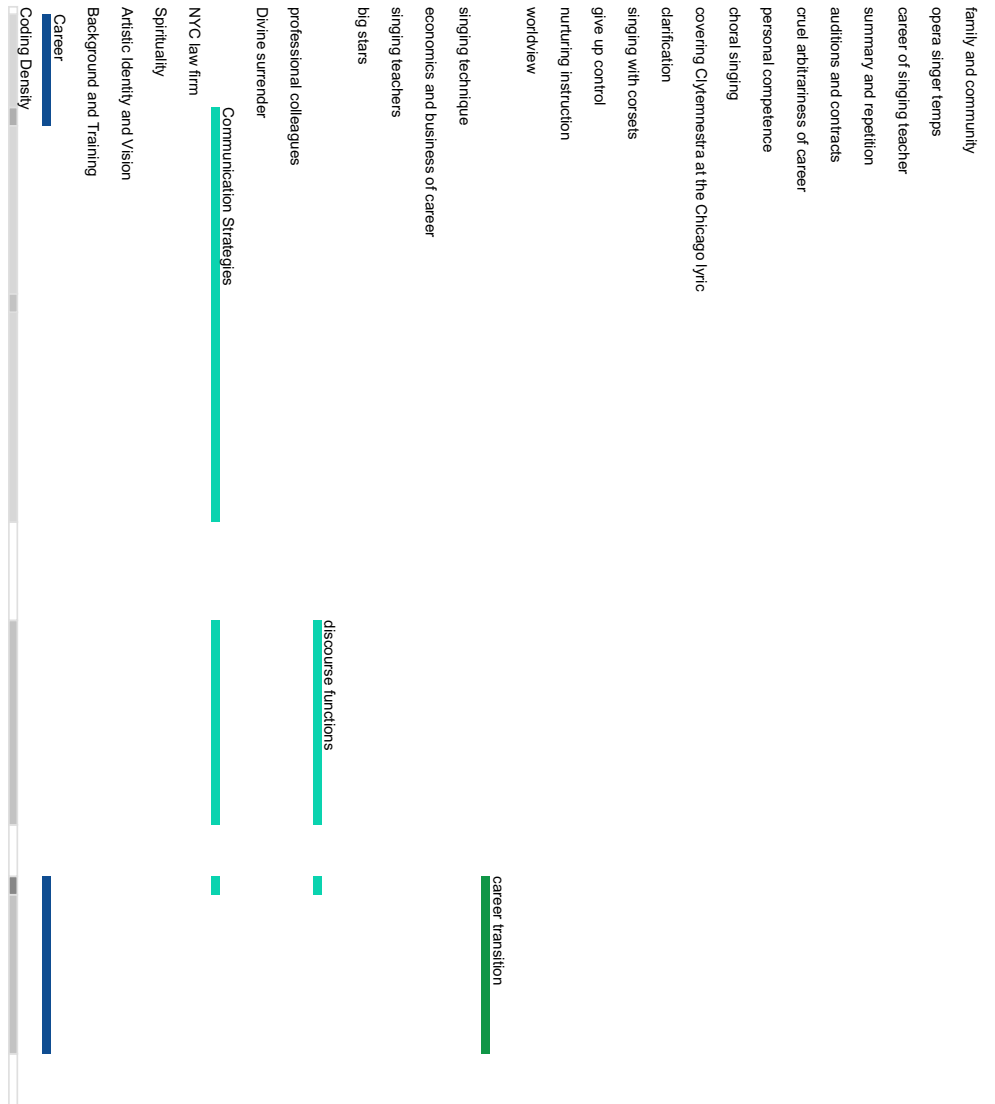
AV: So good to see you! And I hope to maybe book you some point this summer. I shall... Yeah, there's a big concert I have this weekend, but...

#1520 - 02:04:04.000 --> 02:04:05.770

MH: Yes, yes!

#1521 - 02:04:06.195 --> 02:04:06.619

AV: Yeah.



#1522 - 02:04:07.010 --> 02:04:07.929

MH: Have fun with that!

#1523 - 02:04:07.930 --> 02:04:13.040

AVV: I'm going to! I'm doing a symphonic song, *Poème de l'amour et de la mer*, and I have to conduct it like Barbara Hannigan, 'cause we don't have a conductor, so I'm singing...

#1525 - 02:04:19.380 --> 02:04:19.830

MH: Uh huh!

#1526 - 02:04:19.830 --> 02:04:21.400

AV: ...and conducting it by heart.

#1527 - 02:04:21.780 --> 02:04:23.230

MH: Oh, wow!

#1528 - 02:04:23.230 --> 02:04:25.989

AV: ...and it's kind, it's kind of a little bit scary, but I like it!

#1529 - 02:04:26.470 --> 02:04:39.610

MH: Well, be good to, to, the thing of, the thing is, if you can let your arms go, 'cause a lot of singers, you know, because in recital we're all taught to keep ours, keep it, keep the arms so quiet.

#1530 - 02:04:39.610 --> 02:04:40.320

AV: Yes.

#1531 - 02:04:40.320 --> 02:04:47.680

MH: But it's but you look at a lot of people with recordings and stuff, and they, they really, you know, they really move their arms around and stuff and...

#1532-1534 - 02:04:47.680 --> 02:04:51.300

AV: It helps! I find it helps. That's I like it.

#1535 - 02:04:51.910 --> 02:04:56.659

MH: Yeah. Yeah. So, so that's good, you know, even though it's, it's a whole other layer in there. But, but at least it will also help kind of activate the, yeah, the body and the breathing and stuff. So.

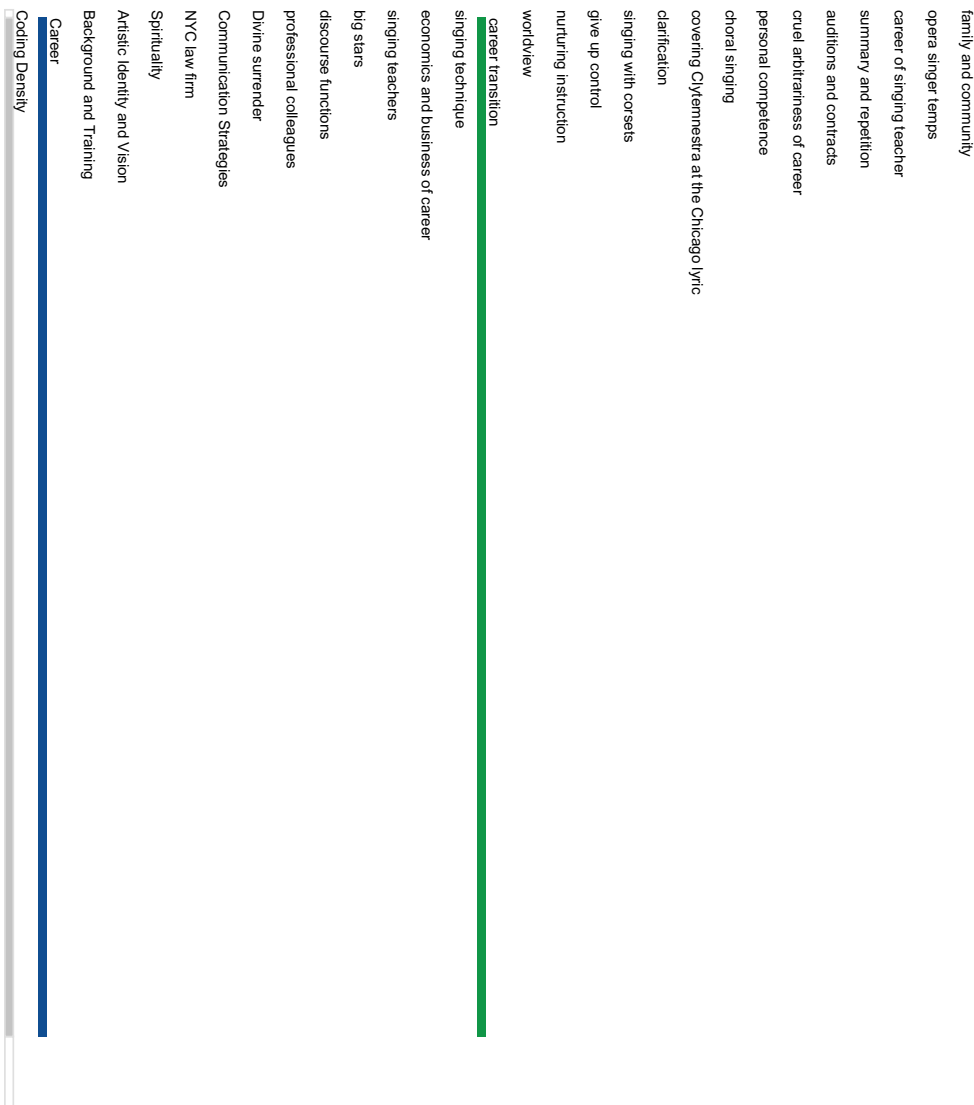
#1538 - 02:05:05.820 --> 02:05:09.969

AV: Yeah, I'll send you the, the link to the, the live stream video when it's done.

#1539 - 02:05:10.440 --> 02:05:12.090

MH: Cool, cool.

#1540 - 02:05:12.630 --> 02:05:13.170



family and community
opera singer temps
career of singing teacher
summary and repetition
auditions and contracts
cruel arbitrariness of career
personal competence
choral singing
covering Clytemnestra at the Chicago Lyric
clarification
singing with corsets
give up control
nurturing instruction
worldview
career transition
singing technique
economics and business of career
singing teachers
big stars
discourse functions
professional colleagues
Divine surrender
Communication Strategies
NYC law firm
Spirituality
Artistic Identity and Vision
Background and Training
Career
Coding Density

AV: Okay.

#1541 - 02:05:13.710 --> 02:05:15.740
 MH: I look forward to it. Thank you.

#1542 - 02:05:16.260 --> 02:05:17.300
 AV: OK. You're welcome!

#1543 - 02:05:17.540 --> 02:05:19.060
 AV: Good bye, Martha.

#1544 - 02:05:19.460 --> 02:05:20.659
 MH: Have fun! Bye, bye.

#1545 - 02:05:20.660 --> 02:05:21.330
 AV: Bye.

Appendix 9 - Ingrid Suderman Coded Interview

#1 – 10 - 00:00:13.920 --> 00:01:24.039

Angelina Van Dyke: And then there we are. So, thank you once again for taking time to out of your busy schedule, to talk with me about your career and your worldview and your spirituality as it applies to how you perceive your career and how you've made decisions along the way. So, the first part is just a quick background about your initial singing as your first time performing and then transition questions and then key questions about career motivation related to your worldview and spirituality. And then about your artistic process, and how that, how involved, what, how you thought about it? And then your closing reflection. So, we will get started then, with the first question about... When do you first remember singing in front of an audience, and who or what motivated you to do this?

#11 -17 - 00:01:25.090 --> 00:02:09.559

Ingrid Suderman: I was 3. I was in a Sunday school class called Cradle Roll, and I guess when they sang, I really sang out strongly. So, they decided to have me sing *Away in a Manger* at the Christmas concert. Okay, I don't remember it. It's just my mother and sisters kept telling me that's what happened, and I sang *Away in the Manger*. I sang the first verse, and then put my thumb in my mouth, and the teacher came, took my thumb out and said, "Sing the second verse?" So I, I guess I did. That was my debut in front of the whole church on Christmas Eve.

#18 - 00: 02:09.559--> 00:02:09.579

Angelina Van Dyke: You must have been tired.

#19 - 00:02:09.820 --> 00:02:19.549

Ingrid Suderman: Tired? I don't know. I was 3. What do I know? I loved singing and singing was part of my DNA. So they said, "Sing!" I sang.

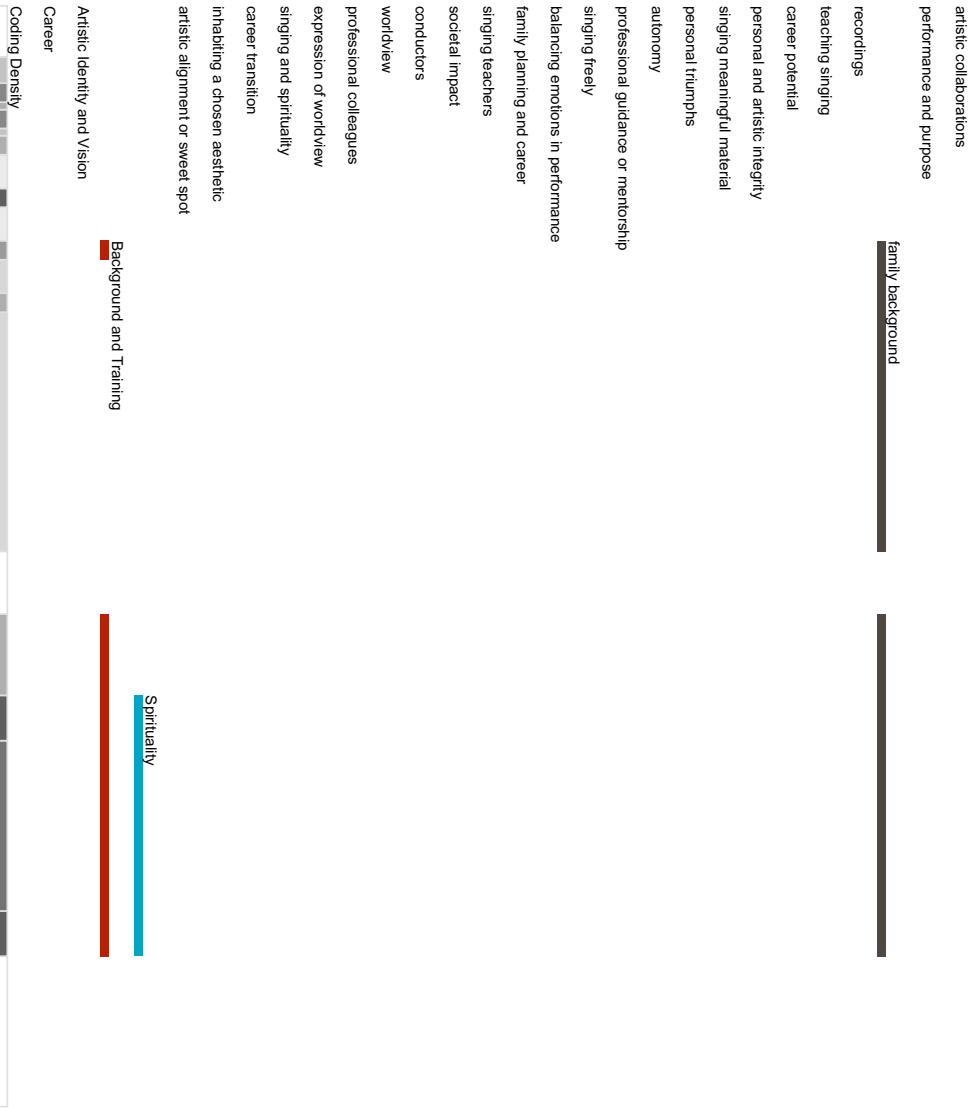
#20 - 21 - 00:02:19.670 --> 00:02:30.330

Angelina Van Dyke: Yeah, say, okay, and was asked to sing second verse, that's great! And so you felt this was normal, and this was fine?

22 - 00:02:30.340 --> 00:02:40.362

Ingrid Suderman: Singing. Everybody sang, didn't they? Everybody's mother sang with them all the time, didn't they?

#23 – 25 - 00:02:40.900 --> 00:02:54.909



Angelina Van Dyke: Well, yeah, best case scenario. So can you describe your first serious singing teacher like, I guess you must have started taking singing lessons at some point. What do you remember about him or her?

#26 – 43 - 00:02:56.902 --> 00:04:20.500

Ingrid Suderman: My first singing teacher was Anna **Toews** and she was the wife of one of my school teachers. I was in grade 8 in school. I had already taken quite a bit of piano and was fairly proficient on the piano. She was a **contralto** and she gave me my first singing lessons. What I do remember is, and I can say this as she's long gone, she kept saying, "breath control, breath control!" but she would never tell me what that was, so I just kept singing the way I sang. Now she did coach me in a grade 4 Royal Conservatory exam. And I guess the adjudicator was reasonably impressed, and I got a mark at 85. In those days that was a very good mark, and I won the silver medal, which was the highest mark in the province **in that grade**. So, that was my start to singing lessons. It lasted one year, because my father said, "I can't support this many children with two lessons, so it's piano or voice." And I opted for piano in grade 9, because I felt I could sing on my own better than I could play piano on my own, and that was a good decision at that point. Yeah!

#44 - 00:04:20.510 --> 00:04:37.700

Angelina Van Dyke: That's very interesting. So was your piano teacher a little bit, well, shall we say, clearer in how she instructed you?

#45-49 - 00:04:37.700 - 00:05:04.960

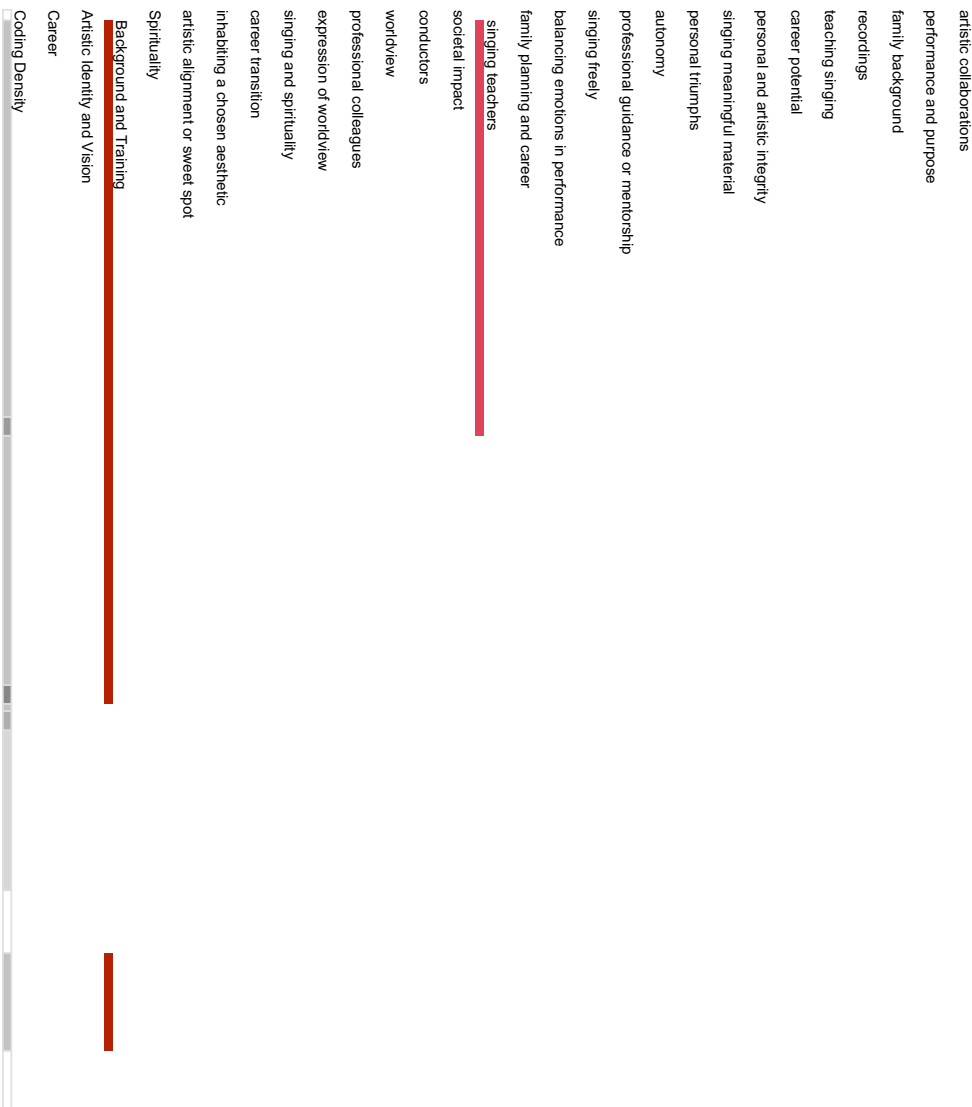
Ingrid Suderman: He was very clear in how he instructed, and he was very, uh, strong. Now, he was also a choir conductor, so he had me join his choir when I was in grade 10. I did solo work almost right away, like the trio **in** Haydn's Creation, you know. So, it wasn't huge, and then eventually, Elijah and stuff like that. But he really appreciated my singing abilities as well as helping me with my piano.

#50 - 00:05:05.893 --> 00:05:10.720

Angelina Van Dyke: That's great! (Yeah – Ingrid) It's like, a match just for you at that point.

#51- 55 - 00:05:10.830 --> 00:05:53.270

Ingrid Suderman: Oh, well, he and his brother they were single guys. They lived across from the MEI where they had a music studio. Walter Neufeld was the string **instructor**. He also led a small string ensemble, and Menno taught piano as well as conducted a special choir, a very fine choir, and he selected the singers. **This choir called the Bethel**



Choir began every concert with the hymn, *O For A Thousand Tongues to Sing*, by *Charles Wesley*. Menno had arranged it so that in one verse the sopranos sang the tenor part up an octave and it really was very moving and beautiful. The Neufeld brothers had their studio right across from the MEI, and we could come for lessons at any time of the day. A music lesson qualified as a class *in a way*, you know, so that way they could teach throughout the day. They didn't have to wait till after school to teach, which I think was very commendable on the part of our faculty to recognize what we were getting here. Yeah.

#56 - 00:05:53.270 - 06:09.810

Angelina Van Dyke: So, you felt that...did you feel that your communities affirmed your early singing experiences?

#57 -60 - 00:06:09.810 --> 00:06:46.159

Ingrid Suderman: Well, very much so, although yes, you occasionally would get comments like this, "I would tell you that you sang very well, but I wouldn't want you to get a swelled head," you know you get that kind of thing, but I'm sure that happens anywhere. Yeah. So no, we all sang, and we sang in the choir we sang in the church choir. This was what you did. This was your service. And I sang a lot of solos in the choir, or just separately. I sang with my sisters. We did a lot of singing together, we harmonized, we just loved to sing, so we did a lot of that.

#61-63 - 00:06:46.310 --> 00:07:51.510

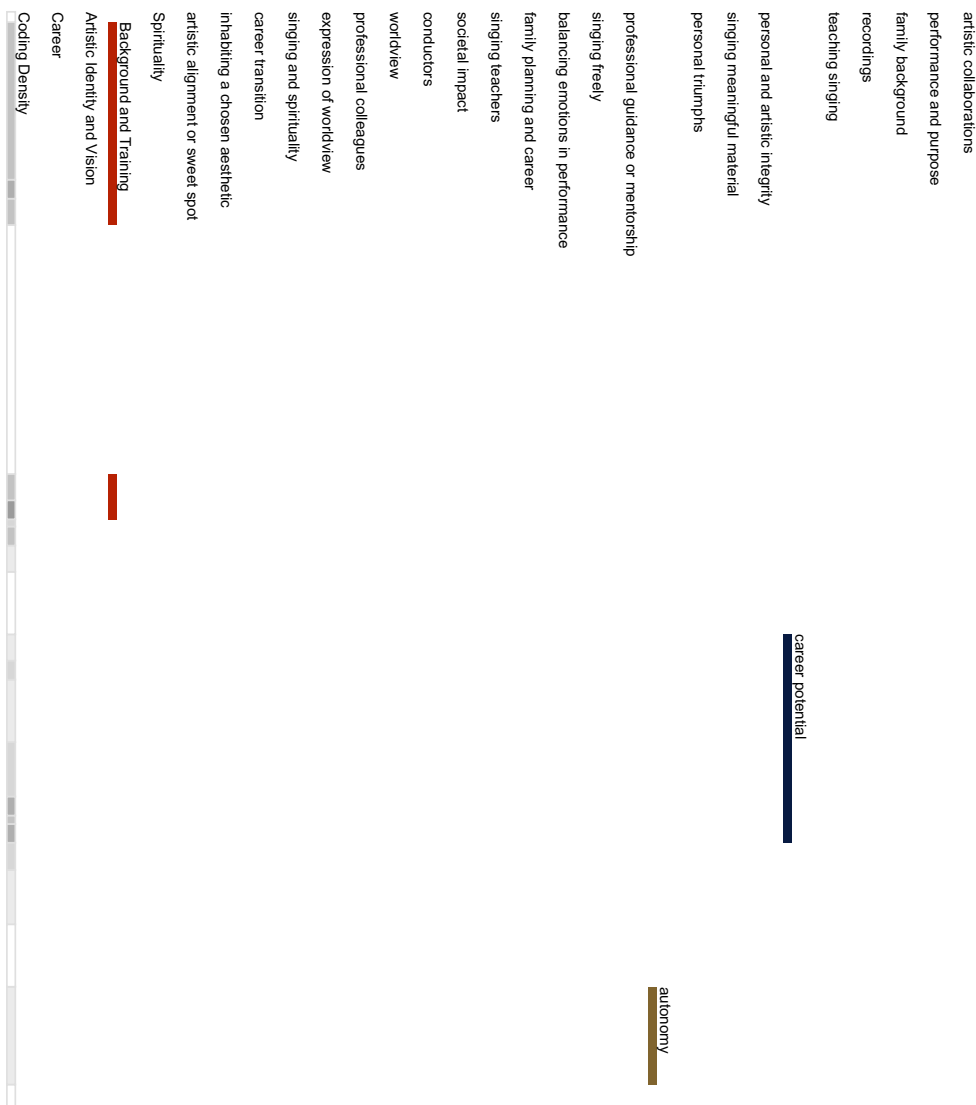
Angelina Van Dyke: Right... At what point did you start to own your voice in a sense of seeing yourself as a singer with career potential?

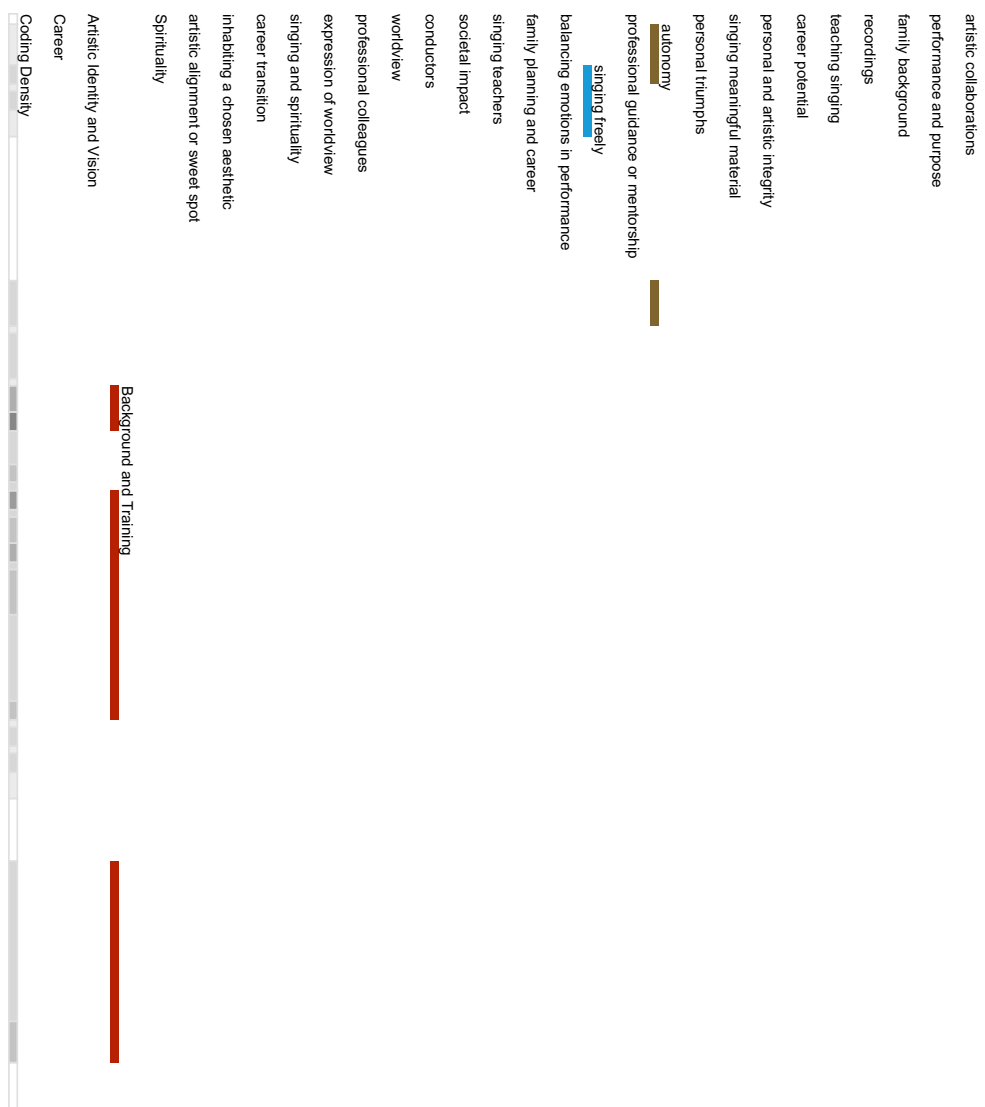
#64-75 - 00:07:00.570 --> 00:07:03.670

Ingrid Suderman: I don't know if I EVER saw myself that way. I saw myself as someone who wanted to learn to sing with the greatest of ease and maximize the possibilities of my voice. Other than that, I wasn't really career-oriented... in that I was going out to make a career. I wanted to be the best singer I could be. For me that was a distinction. What was also very important to me was to have a normal life, and we may get into this when, when we talk further. That certainly...informed my decisions (Angelina - yeah).

#76- 80 - 00:07:51.520 --> 00:08:21.810

Angelina Van Dyke: Thank you. Well, I, guess this is kind of more about autonomy and, uhm, your idea of competence, enjoyment, and relatedness to others in the singing community. When did you start to feel that you were connected, competent within that singing community?





#81 - 83 - 00:08:21.820 --> 00:08:34.548

Ingrid Suderman: Well, I always felt competent. Yeah (Angelina), but I always knew that I could have more freedom in my singing. That's I think that's what I wanted more than anything else.

#84 - 00:08:34.549 --> 00:08:35.220

Angelina Van Dyke: Yeah,

#85-109 - 00:08:37.650 --> 00:10:52.150

Ingrid Suderman: But I always felt... I guess, that I was a bit of a leader wherever I was in a choir. I was not - probably not that good a choir singer, because I probably always stuck out (laugh). I wasn't there to blend. I was there to sing. I don't know, but I'm sure the perceptive choir conductor would, you know, tone me down. But this came to a head, my choir, my choral singing... (uh hum – Angelina) uh... After I had just won the Met auditions in Seattle and gone to New York. That same fall John Washburn started the Vancouver Chamber Choir. And so, I knew John Washburn from... I had done some work with the Vancouver **Bach** Choir, and he was the assistant conductor, so I knew him from there, so I auditioned, and I got into the original cast or the original 16 singers. And then that Spring I had to do a recital, and I realized it took me about a week to get my solo voice back in shape. And I realized, uh-oh, I think that's the end of my choral singing. Yup, **they** are different - in choral singing you want to blend, and in solo singing you want to project. So, there are two very different aspects there, and I'm not saying one is better than the other. They're just different. There are different goals and different aims. I often say it's like figure skating and speed skating. They're both skating, yes, but they have different aims and different ways of going about it. And so, I realized I had to stop my choral singing. And uhm, as I mentioned yesterday, I did some conducting myself, and had the children's choir for a number of years, and occasionally guest-conducted the church choir. So, you know, I still was involved in choral work that way, but not as a choral singer.

#110-112 - 00:10:52.150 --> 00:11:09.569

Angelina Van Dyke: Uh hum. Hmm. OK, Great, thank you that that really makes it clear. Uh, some people can flip between the solo and the choral quite easily. But for you that was not an option.

#113-114 - 00:11:09.870 --> 00:11:21.089

Ingrid Suderman: No, no. It really came to a head. And I no longer wanted to do the choral singing, much as I loved it, but that...the solo singing was much more fulfilling for me. Yeah.

artistic collaborations
performance and purpose
family background
recordings
teaching singing
personal and artistic integrity
singing meaningful material
personal triumphs
autonomy
professional guidance or mentorship
[singing freely](#)
balancing emotions in performance
family planning and career
singing teachers
societal impact
conductors
worldview

career potential

professional colleagues

expression of worldview
singing and spirituality
career transition
inhabiting a chosen aesthetic
artistic alignment or sweet spot
spirituality
Background and Training
Artistic Identity and Vision

Career

Coding Density

#115 - 119 - 00:11:21.320 --> 00:11:59.889

Angelina Van Dyke: Okay. How do you perceive... Obviously, this is a practical switch for you that you focused on the solo singing. Once you won the **Met** auditions and had contracts, I suppose, that you were trying to fulfill? Uhm, so you had mentioned earlier that you never saw yourself as pursuing a career, that you just wanted more freedom and just maximize your vocal potential.

#120-145 - 00:11:59.960 --> 00:14:11.540

Ingrid Suderman: Oh yes, I was going to be a schoolteacher! I was always going to be a schoolteacher, and then I'd have choirs right? That's what I always thought I would be. Well, being a singer, classical singer, solo singer, I didn't see that as a career. But so many opportunities opened up and that's where things just pointed to. I did my undergrad work in Winnipeg at the Mennonite Brethren Bible College there, and of course that opened a whole new world to me. I had many occasions just singing in various **concerts** and festivals. And then, of course, I got onto **HymnSing, a weekly national CBC television show**, well, then, I was really doing choral singing, but of course I hadn't won the Met auditions yet. I saw my debut, and I think, and I mentioned this to you, yes, or I mentioned it in that [biography]... when, in my last year of Bible College, in my graduate year I got **a wonderful opportunity to perform**. It was the first time the two Mennonite colleges came together. They used to have separate, very fine separate Christmas concerts and spring concerts, and for the first time in history the two colleges co-operated. They had one conductor, one Mennonite orchestra, and we did the **Weihnacht's Oratorium** by Bach. It was performed in the big Civic Auditorium in Winnipeg. And so, our conductor, Victor **Martens**, was the tenor soloist; their conductor, George **Wiebe**, who happens to be my first cousin, was the Conductor. And then they brought in Viola and David Falk from Goshen College, I think that's where they were from. They came up and were the bass and the mezzo. And, of course, the mezzo has a huge role in that work. So here I was the only student among three professionals, so I felt very honoured, and I got a very nice review in the paper. So, I look at that sort of as my professional debut, whether I knew it or not at the time (laughing) Yeah!

#146-147 - 00:14:12.370 --> 00:14:22.930

Angelina Van Dyke: That's...yeah, It was- seems like you didn't have to work at deciding if you wanted a career or not, it just happened.

#148-149 00:14:22.980 --> 00:14:31.349

Ingrid Suderman: It happened. It found me, and then it was up to me to either pursue it or not or how hard I would pursue it. Yeah, I would say, that's right.

#150 -151 - 00:14:31.690 --> 00:14:36.970

Angelina Van Dyke: How hard did you pursue it? You mentioned you wanted a balanced life.

#152 – 178 - 00:14:38.170 --> 00:17:47.710

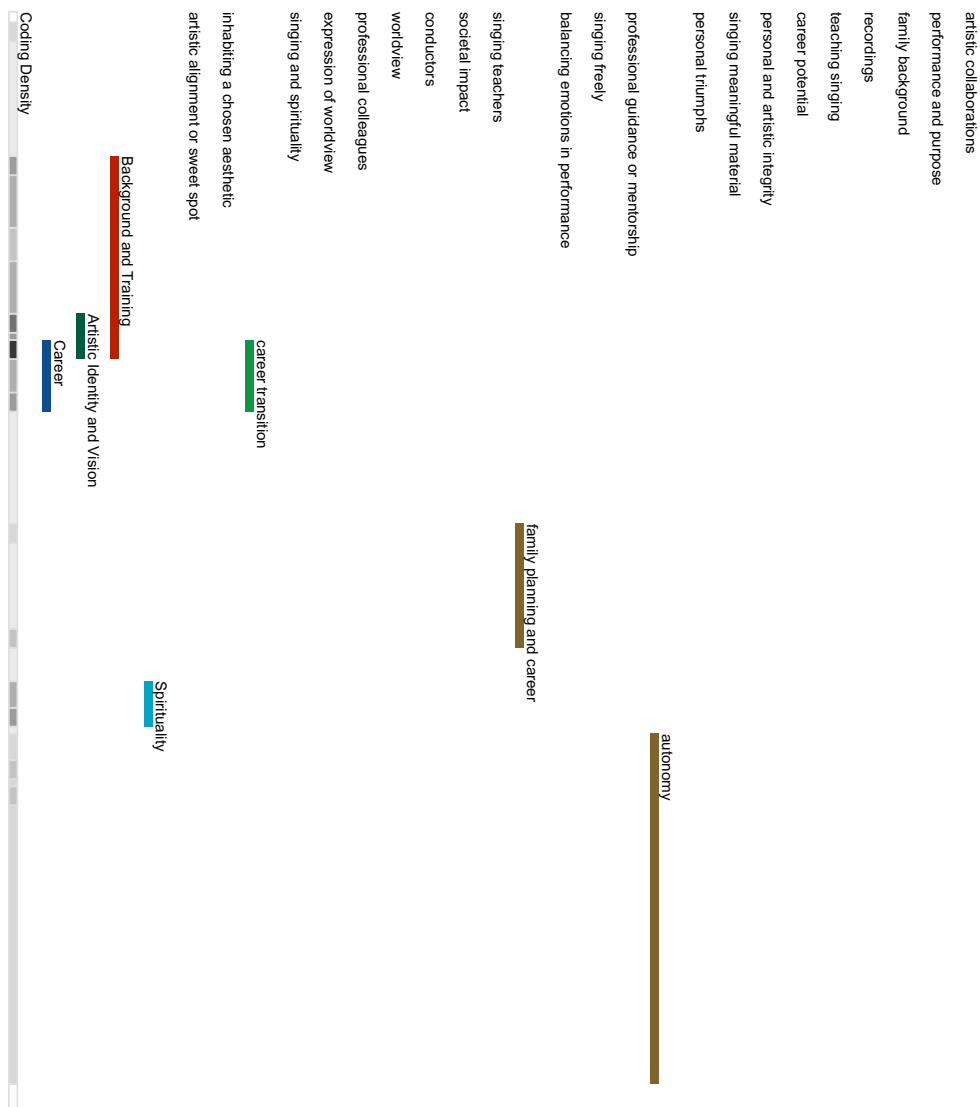
Ingrid Suderman: I always wanted to have a normal marriage with children, but I also wanted to sing. I didn't quite know what I wanted, much to the frustration of my darling Ed, who kept saying, "Well, what are your plans?" "Well, I'm going to Germany." "Well, for how long?" "Well, I don't know. We'll see what happens". So, I **was very ambiguous**. I came to **Detmold, Germany** as **Anfänger** (beginner); **everyone is a beginner in their first year there even though I had graduated from College! I did well, and my professor** was very pleased with me, and by the end of my first year he assigned me Violetta's big aria from Traviata. I said, "Are you kidding? Are you just joking?" And I'll tell you I was singing at a pretty high level! Around that time I attended a concert with friends - I think it was in Düsseldorf - I was staying with my friend over the break. She lived near there, and we went to hear **Leontyne** Price. She was doing a concert there. And it struck me so forcefully: after this concert is over she's going to her hotel room, and she's going to be there alone. It was visceral! And I knew I had to go back home. I had just started my serious training and yet I knew after this first year, that's - I don't want that. I don't want to go and sing and then go home and be alone. So that was fairly pivotal for me. And then I wrote Ed and told him I was **coming** home (ha ha!) And yeah! I guess it also, uhm, played a part in how many children we had. We had two children, and I thought, "What! The Lord has given me a boy and a girl -Wow!" I felt if I had a third child I would never sing again (chuckle). So that decision was simple – two children. And whatever career may happen. So you see, I was always torn with how much - I was not good at promoting myself. I was not good at that. So, who knows what may have happened if I had been...We were taught, you don't do that, at home. You let others come to you if they like you enough they'll come and hire you. Well, it doesn't quite work that way. You do have to promote yourself to a certain point. Let people know you're there, etc. So for the amount of promoting I did I feel I got a lot of rewards. Had I wanted a really, really big career, I would have had to do it differently. Do I regret it? Not for a moment! I feel, I have so much that I gained, and I also had many, many wonderful performing opportunities. (Hmmm! – Angelina) I'm not complaining.

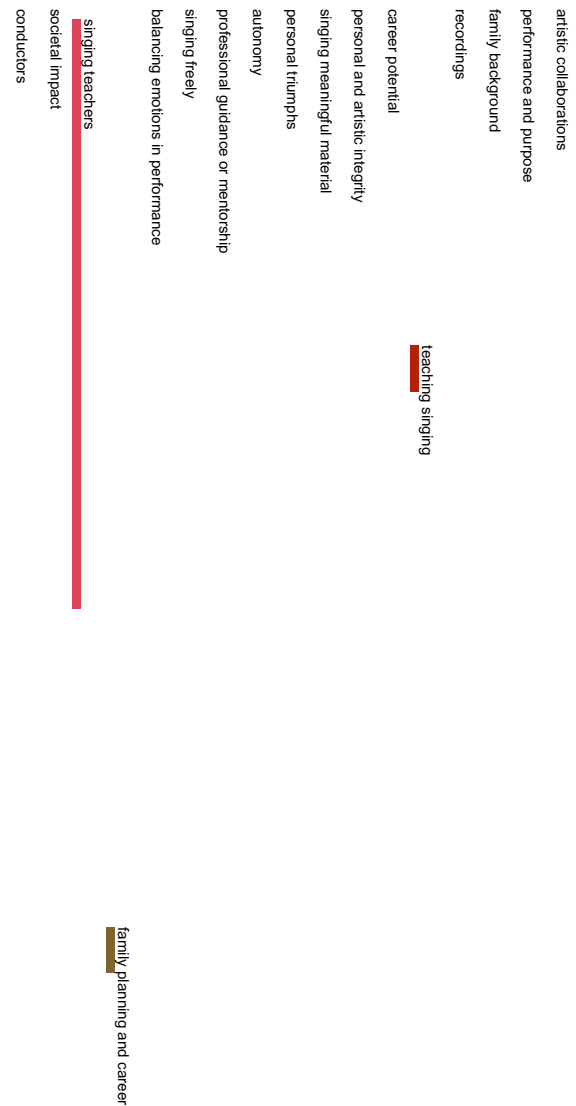
#196 – 198 - 00:17:49.190 --> 00:18:03.250

Angelina Van Dyke: Thank you! That sounds like you, navigated these different aspects of what you wanted in a really, nice way for yourself, that you say you have no regrets.

#199-201 - 00:18:03.530 --> 00:18:33.540

Ingrid Suderman: No! I really don't, not major regrets. Oh, sure, I wish I had maybe not done that or done the other but no big stuff at all, really!





On reflection, I do have one regret, and that is that I never had a teacher who was a soprano. After contralto, Anna Toews, I studied with Helmut Janzen (baritone, and Wes Jansen's dad)) when I was in Gr. 10 in school. He coached me in a Gr. 9 RCM Exam and again I won the Silver Medal. After that I did not take lessons again until I got to MBBC and studied for three years with Victor Martens (tenor). In Detmold, Germany my teacher was Theo Lindenbaum (baritone). When I returned to Vancouver I studied with UBC instructor Donald Brown (baritone). He took me through my Gr. 10 RCM and I won a scholarship. At this point (1969-70) I was newly married and teaching piano classes in elementary schools as Ed was entering Law School. So no more voice lessons. I did however, find a fine piano/vocal coach in Derek Bampton. It is he who encouraged me to enter the Met Auditions in 1971. After singing on the stage of the Met in the SemiFinals, I decided I really needed a voice teacher. Enter Dr. Jacob Hamm (baritone) for the next 3 years. I was then hired to teach voice alongside him at the Vancouver Academy of Music. Around 1975/76 Luigi Wood (tenor) came to Vancouver having spent considerable time studying in Italy and singing there professionally. He was the icing on the cake for me and helped me to really use my breath well and find that wonderful mask resonance that Prof. Lindenbaum had helped me with in Germany. This all to say, it was not until I was 50 years old and went to Marianne Weltmann, then teaching at Western Washington U. in Bellingham as well as in Seattle, that I actually worked with a soprano. I remember working the Brahms *Requiem* aria with her. She helped me find a wonderful placement and after working a bit she actually said, "It doesn't get much better than that." I did have several opportunities to perform this fabulous work and it was an aria I sang with Wes and the Trinity Chamber Choir numerous times on our tour of Poland and Germany in 1991.

I feel the Lord led me this way, and I did consult with Him. What should I do? And there were times when I felt very clearly, this is what you should do, and this is what you should not do. I will tell you about a time like that later on, when I had to say, "No, I can't do that." Yeah.

#202 - 00:18:33.550 --> 00:18:50.289

Angelina Van Dyke: Okay. Did you want to go there now?

#203 – 237 - 00:18:50.380 --> 00:22:47.740

Ingrid Suderman: Well, I could, I could. And (laughing) this was before our children were born, in 74 and 76. I took part in the Courtney Summer Opera Program. And this was started by some very fine musicians here in Vancouver. They wanted to have a place where people from all over Canada and the US could come, something like the Banff Center. I had spent time at the Banff Center and it was great. I had a lovely time. I worked with **Martial Singher**, the French **baritone**, and learned a lot from him, also

learned some things that I didn't want to do from him (ha ha). So, you know, it was a balance. The Courtney Summer Opera Program was started in the early '70s. Irving Guttman was the head of the Vancouver Opera as well as the Edmonton Opera at the time, and they had asked him to direct the opera production in '74. So, he called me, and asked whether I would sing *Suzanna's Secret* by Ferrari. Well, do you know what her secret was? (Angelina nodding no). Well, her secret was smoking. She was a secret smoker! And I knew this. And here is Irving Guttman, about a three pack a day smoker asking me if I want to sing this part. Well, I had grown up in a home where that was taboo. You don't smoke as a Christian. You do not smoke. Now, I wasn't about to condemn someone else who smoked, but I just said to him, you know, in all honesty I could not sing that role. I can't even pretend I want to sing that role! Much as you don't take on the parts of the people you play in a stage production, this was one step too far for me. I said, "You know I'm very sorry. I was taught that smoking is a sin." I told him that! I said, "So, I can't really cross that line," (ha) you know, and much to his credit, he said, "Okay. Then we'll choose something else for you." Imagine! I just thought he was, gonna say, "Forget it!" ...But no, he said we could do something else. And so he chose *La Voix Humaine*, The Human Voice, which we sang in English by Poulenc. And I adore Poulenc! I love his music! Ah! Both works are one person operas. So, I get to do this wonderful... And I mean, this is a tragedy, too, because she basically wants to kill herself. But somehow it was more empathetic to me. And then later on I did it at the Vancouver Art Gallery for an evening concert, and I restaged it. I just really, really enjoyed singing that music. (Uhhum – Angelina) but you know you sometimes have to, make those decisions. And that was not easy. But it was very clear I had to do that.

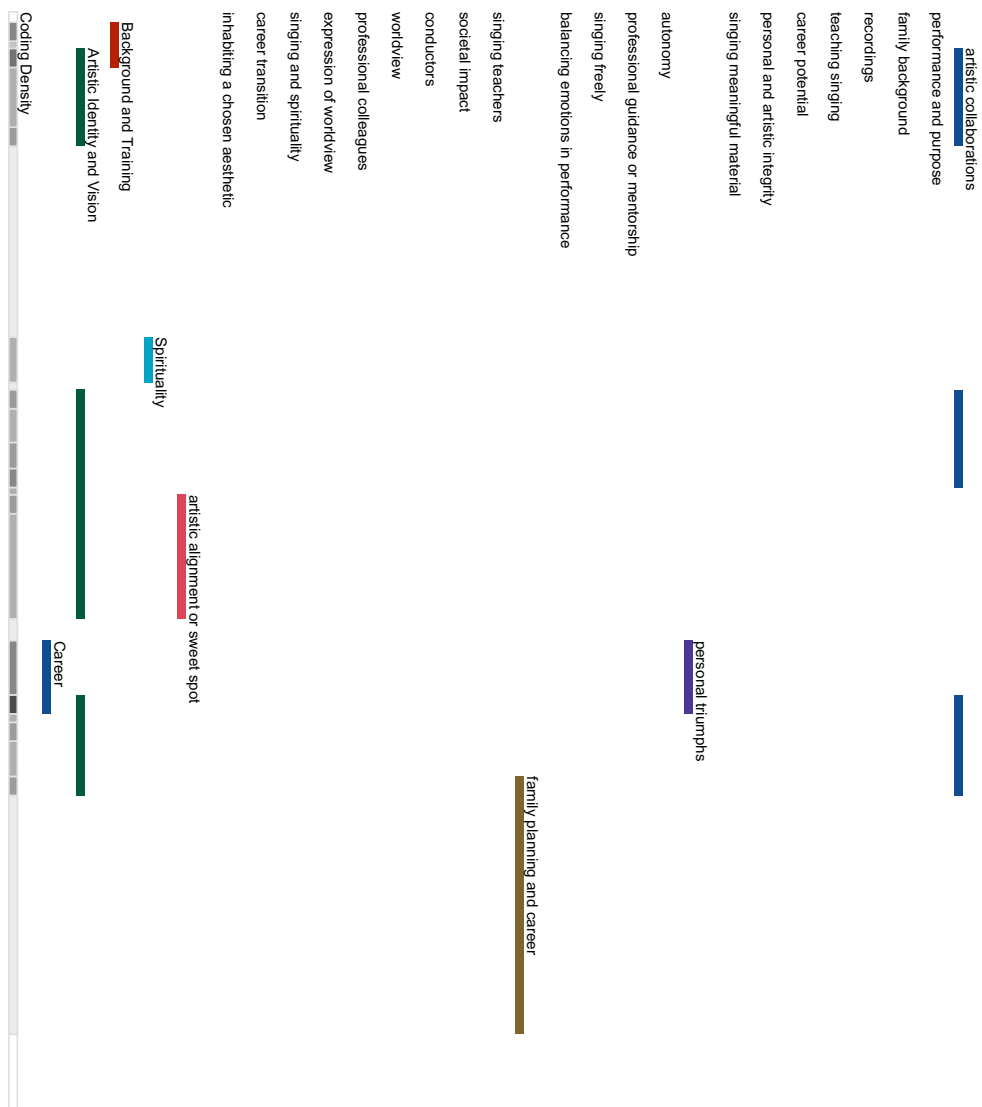
Then in '76 I went back to Courtenay and did *Susanna*, in Mozart's *The Marriage of Figaro*, which was wonderful fun. That's one of the longest opera roles you'll ever sing, ha! Irving Guttman was again directing and to his credit, he called me when we were back in Vancouver. He wanted to talk to me about my opera career. The role had suited me very well and he saw what I did on stage rather instinctively. He invited me to meet with him to discuss possibilities. Well, I was 3 months pregnant with our first child and really did not know what my future held so did not take him up on his generous offer.

And so, yes, I loved to sing opera, but my opera singing was very limited because that's about a minimal three-week, usually more, time commitment. Earlier, in the Fall '74 I did a BC tour of Mozart's *Magic Flute*, with Jeunesse Musicale that was an 8-week, uh,

#238 - 00:22:48.800 --> 00:22:49.750

Angelina Van Dyke: Wow

239 – 249 - 00:22:50.850 --> 00:22:56.770



Ingrid Suderman: ...engagement, but the first two weeks were in the Lower Mainland. The next two weeks were around Kelowna area, but I flew back for Thanksgiving. And then it was up north where Ed flew up for one of the concerts. So, we kind of made a pact that anything that took me away for more than 2 weeks, for either of us probably wasn't worth doing. So, two weeks is kind of our limit, and so that precluded opera for me pretty much, and that was fine. So, I was an oratorio singer, and I think my voice was perfectly suited for oratorio. I did a lot of weekend gigs, you know Saskatoon, Calgary, Winnipeg, Victoria, wherever, sometimes into the States. And if I did a longer tour like with Trinity, then Ed came along, and he became the manager. And you know, yeah, it was quite fun. That's why I did mostly oratorio singing and not much opera.

#250 – 256 - 00:23:56.520 --> 00:24:25.480

Angelina Van Dyke: Uh hum! Nice! You mentioned uhm, the, ah, challenges to your creative freedom or convictions, and how you addressed them, and you were honest with Irving **Gutman**. You mentioned too, that your – uhm - you had constraints on your artistic choices that you made with your husband. You're like, "Nope, two weeks is too long not doing that!"

257 - 00:24:25.570 --> 00:24:33.549

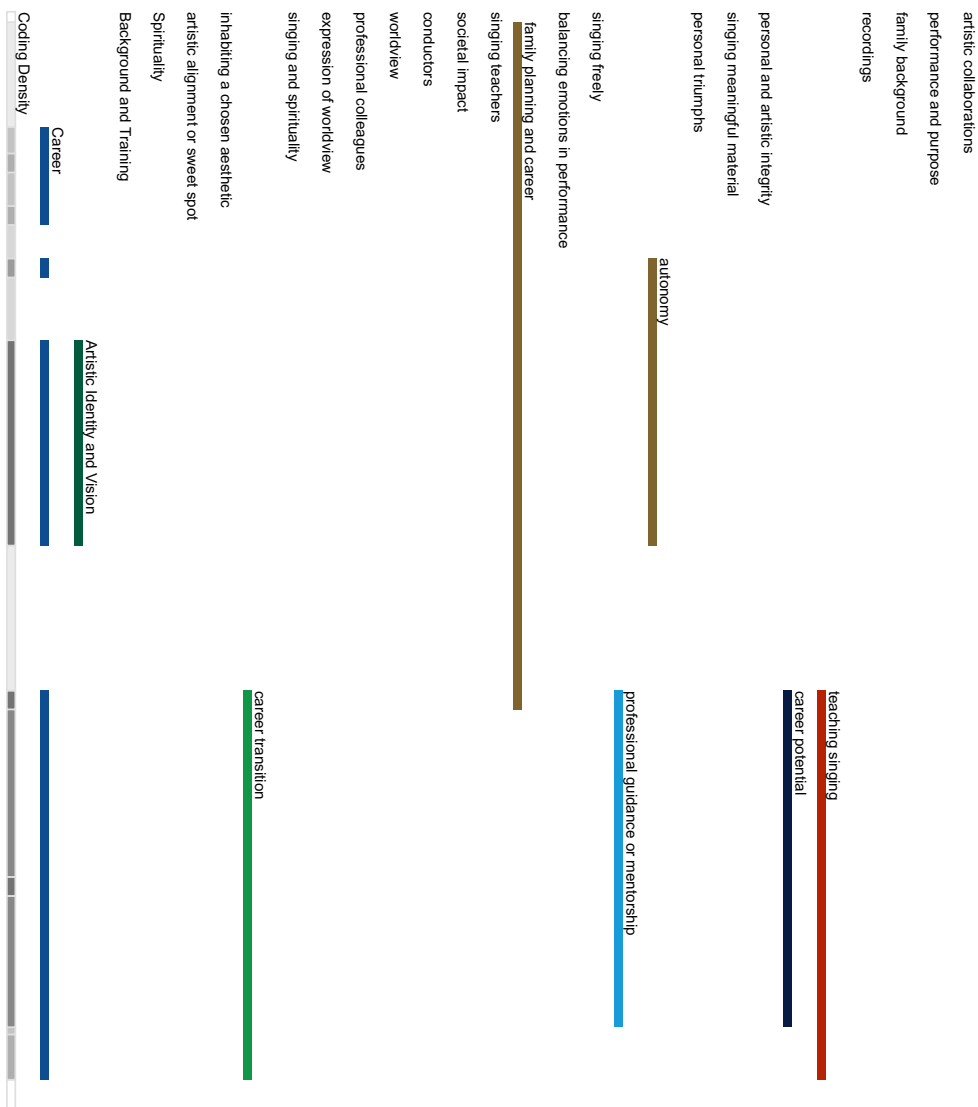
Ingrid Suderman: Well, not more than two weeks. Two weeks is our limit.

258 -259 00:24:35.075 --> 00:24:39.960

Angelina Van Dyke: Yeah, not more than two weeks. Looking back at that. Hmm! How would you give advice to, say singers, that you're under your, in your studio about how to navigate - do you, do you go there, or do you just let them?

260 – 271 - 00:24:39.960 --> 00:26:21.070

Ingrid Suderman: Absolutely not! That is their personal choice. I cannot make those kind of choices for other people. I can advise them to take into consideration," What do you think is important in your life. And is this a balanced outlook? What do you expect?" Those are all their own considerations. I would never influence them there. I also often sat a student down and said, "Now," (especially when we were going into their last year) "What is it you'd like to do once you graduate; what are some of the things you'd like to do?" And if they said more than one thing, if they said more than just singing, I'd say, "Well, why don't you go there and do that, and then sing for fun? Sing on the side?" Because if you have that other interest, unless singing is so compelling that's all that's on your radar, you really shouldn't go there because it's not going to give you a lot of



financial success. Unless, you know, you're just really brilliant. There's only a few of those in the world, and unless you really, absolutely put everything into it. So that's what I would tell them other than that they had to make **their** own decisions. But I did show them some of the pitfalls and some of the strengths of what they might base their decisions on.

272 – 276 - 00:26:21.070 --> 00:27:07.070

Angelina Van Dyke: I love that. Yeah. I ... that's where I would aspire to be as a pedagogue myself. You mentioned some staging difficulties? And when you're working with others in the industry, how did your diverse cultural, artistic visions work together to, to create a cohesive art artistic output. Have there been collaborations that you had where there was a bit of friction, where you had to compromise, or where the process was a little bit difficult?

#277 – 287 - 00:27:07.070 --> 00:27:56.360

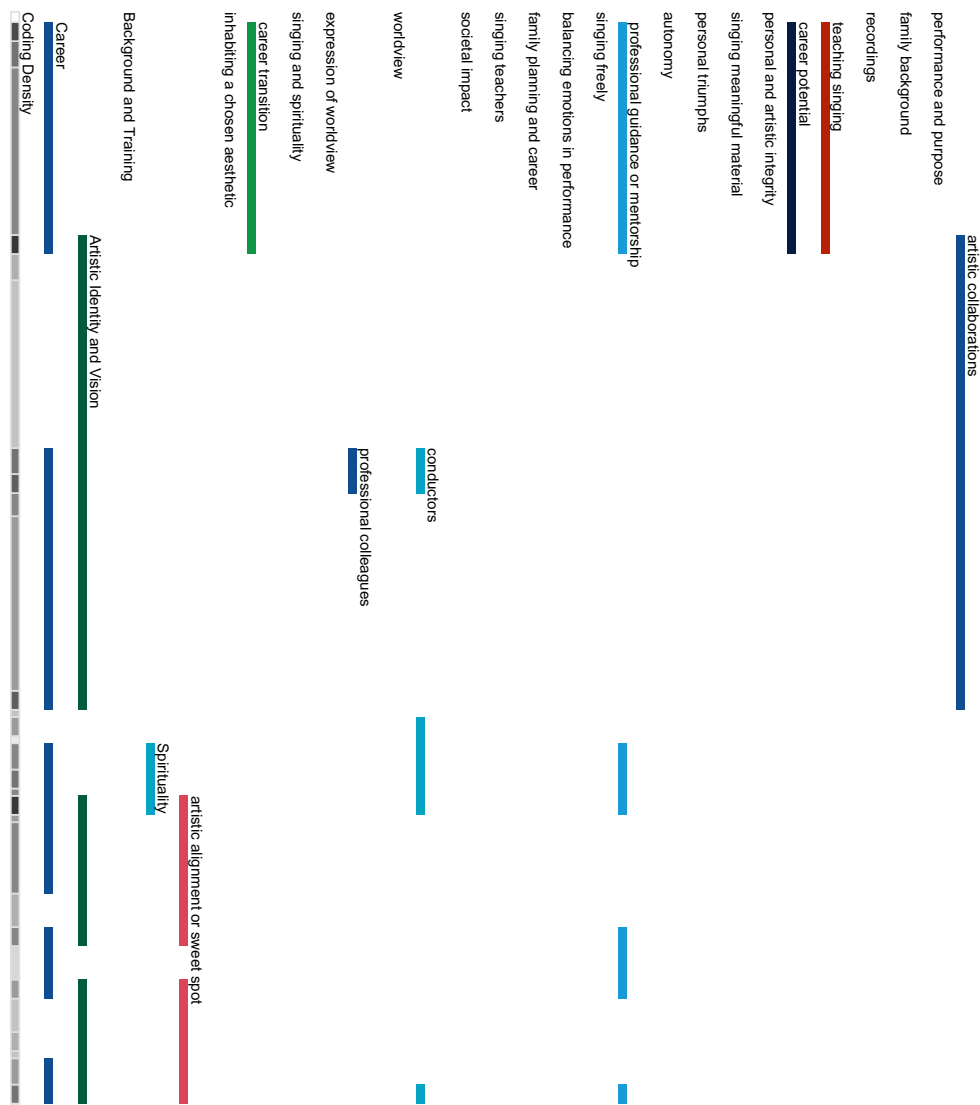
Ingrid Suderman: Well, that's a good question. Uhm. I... Oh, I guess, maybe. Yeah, yes, there was one, one or two, I mean, there... I was singing Handel's *Messiah* with Elmer *Iseler*! I actually had auditioned for Pacific Opera (Victoria) who were putting on Bizet's *Carmen*. I auditioned with the aria...

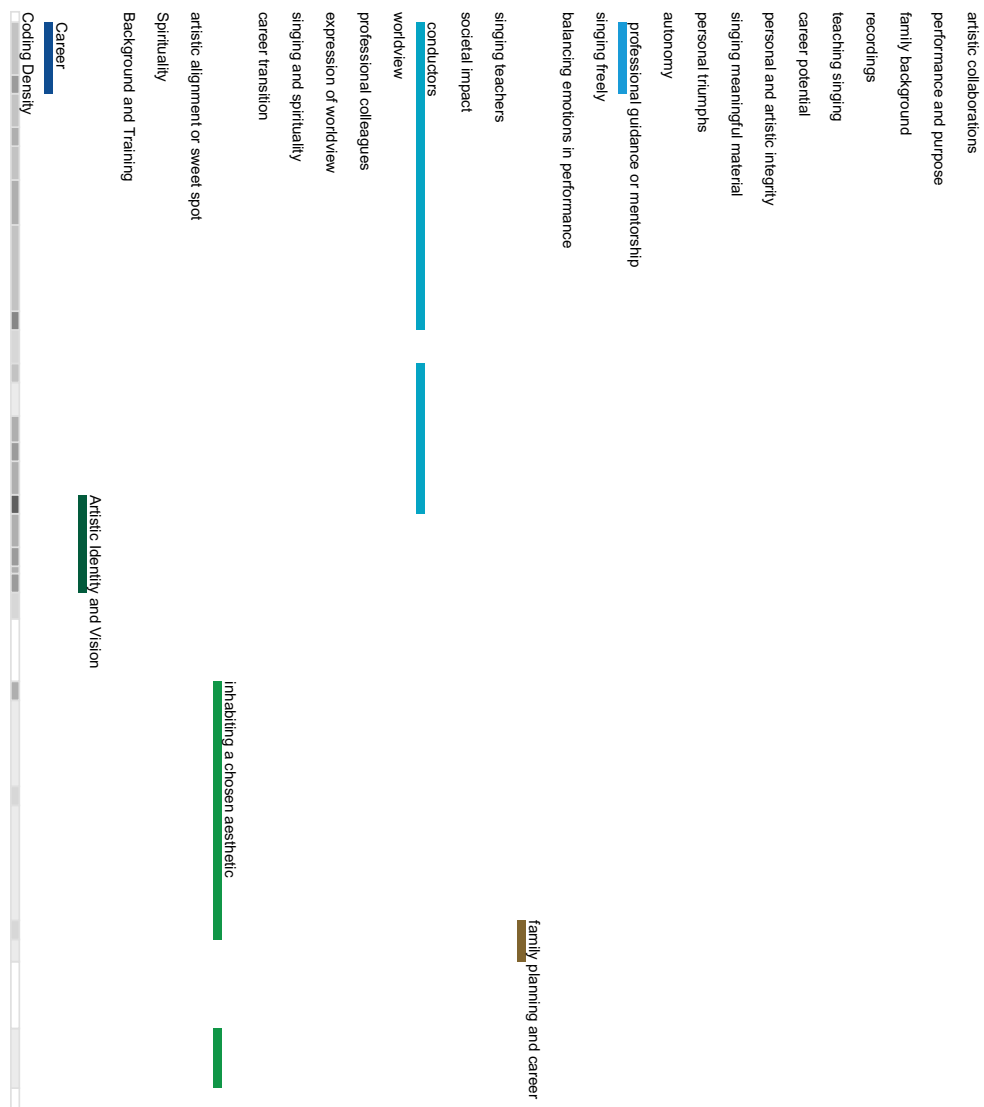
#288 - 00:27:56.360 --> 00:27:57.330

Angelina Van Dyke: Micaela

#289 - 333 - 00:27:57.460 --> 00:32:42.730

Ingrid Suderman: Yes, exactly. And I sang the aria. I didn't get the part, but they asked me whether I'd like to do Handel's *Messiah* with them (laughing). Isn't that just so cute! Ha ha! So perfect - Elmer *Iseler* conducting! Now, the only thing - I had worked *Messiah* with Simon *Streatfeild* and I look at Simon *Streatfeild* as my mentor. He was wonderful! He was a real man of God. I know this now. I didn't know it then, but he - just by the way he carried himself, and by how helpful he was. I was hired to do. ...I'm digressing here just a bit so I can get back to that. I was hired to do the 1973, *Messiah* broadcast, Christmas Day broadcast - first and only time it was ever broadcast from Vancouver on Christmas Day. It was always from Montreal or Toronto. So, the Vancouver Bach Choir with players from the Vancouver Symphony, Simon *Streatfeild* conducting, and I got the solo part for the soprano - 1973. He was so helpful. He took me *under his wing*. He helped me with the embellishments. He really coached me on that. And then, later on, we recorded it - highlights from the *Messiah* with Bruce Pullen as the tenor, and I was the soprano – Bach Choir -we just did highlights. They showed that for about 25 years. And I had people write me and say, “Oh, you're not aging a bit.” Well, no, that was done a long time ago. Anyway, so it was shown and shown on KVOS, a Bellingham TV station. Anyway, coming back, Simon was so helpful. He recognized





that my voice didn't feel good in the 4/4 time of *Rejoice Greatly*. So, he took me to the appendix, and we did the 12/8 time. So, we could take it faster. You see, we could, we could rejoice more. I just loved it, and that's the only one I wanted to sing. Well, here's Elmer Iseler. He has other ideas. It's got to be 4/4 time with all those 16th notes. So that was difficult for me. That was difficult, and I didn't particularly enjoy working with him because of that. I felt he was very set in his way, and someone else told me this about him. I don't like to talk about conductors, but when you've worked with someone like Simon, who feels what you need and works with you to highlight you and make you look and sound the best. Then you have the other, "This is the way it's done!" You know that's difficult. And I have had other singers say this about him. He had very little flexibility in that area. So needless to say, those weren't my best *Messiahs*, you know. I guess they were all right, but I did have to work hard at that *Rejoice* aria. Now come back in time, or come forward in time to '91, and we toured with Trinity Western; we toured in what was East Germany and Poland. And so, I come before this orchestra and the conductor pulls up the 4/4 time. "Excuse me, there's the 12/8 in the back. That's what we'll be doing today." There's this long pause, "Oh." And Wes Janzen told me later, he said, "I couldn't believe you. You just stood there very calmly, and waited for the conductor and all the orchestra members to turn their copies to the appendix (laughing), and then we had the 12/8 version. "This is what my voice will do, my voice does not want to do the very quick runs..." I had a fairly slow vibration, and you need a very fast vibration for the very quick runs. Yes, I could make it work sometimes, but that was not my forte. Anyway, those were moments that I might bring out here. Mostly it was all very, very good, ha, ha!

#334 – 337 - 00:32:42.730 --> 00:33:15.220

Angelina Van Dyke: That's fun! Thanks for sharing that. Where do you feel was your longest running streak in the sense of authentically inhabiting your aesthetic - where you didn't feel that anyone was imposing their idea on you where you could be who you were, and do your best, in that way. Was that in the seventies and eighties? Or was that for 20 years, like, what kind of streak did you feel you, you could do that?

#338 -391 - 00:33:15.220 --> 00:38:01.470

Ingrid Suderman: Well, uhm, that, that's a little difficult question. After '71, I got a lot of offers, and I was having to learn a lot, and it just felt like I was just always learning new music, you know. And then in '78 and '79 the kids came along, and that slowed things down a bit.

I will redo this part in chronological order because it is so jumbled!!

The longest running streak was in the 70s and 80s.

In the early 70's I was invited to join an early Renaissance group called Hortilani

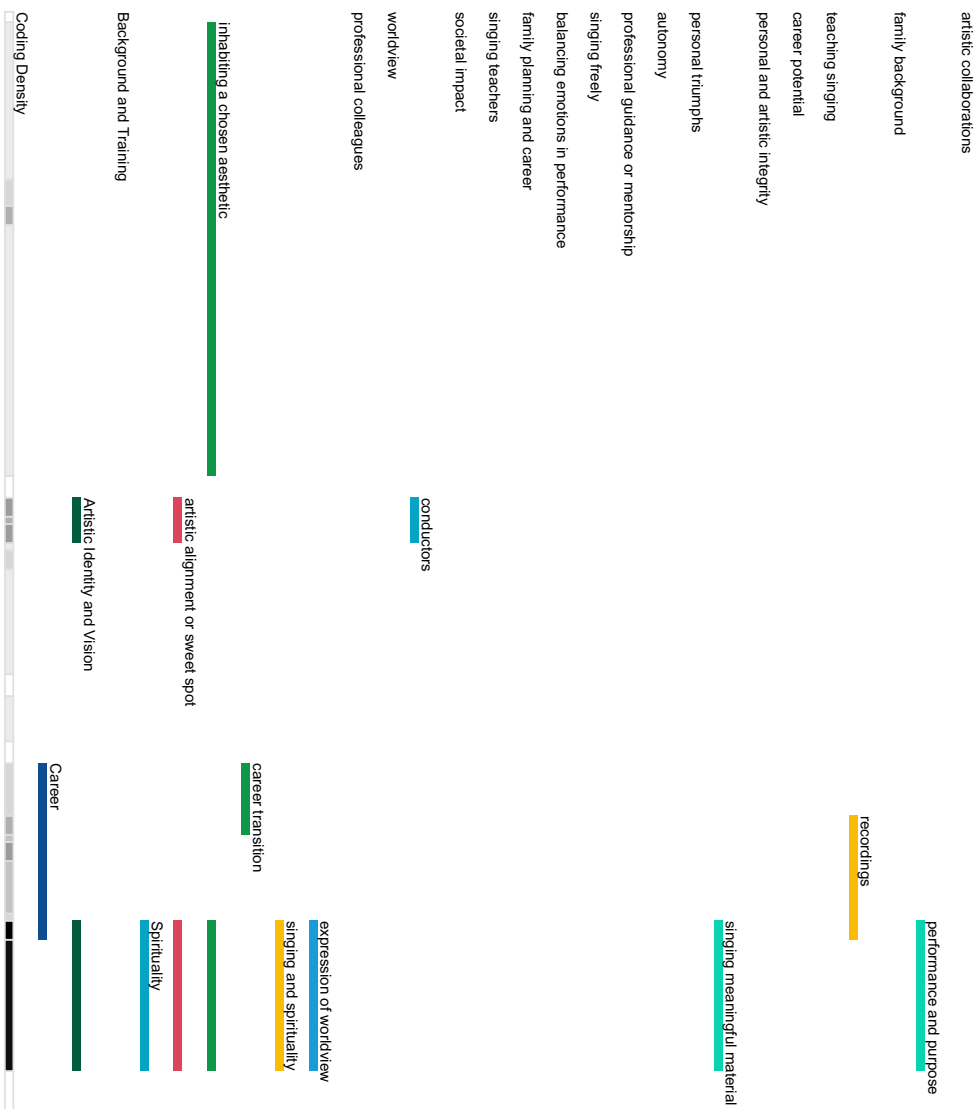
Musicae, (Gardeners of Music). We did a lot of traveling including a tour of Vancouver Island, Saskatchewan, Ontario and a concert in Boise, Idaho, as well as many local school and university concerts. That was a lot of fun! John Washburn played the viol; Patrick Wedd the harpsichord; Ray Nurse the lute; David Skulski the recorder or crumhorn; sometimes our group included a violinist or violist from the UBC Faculty of Music. Although I enjoyed making music with these musicians I realized that genre wasn't really my forte. My voice had too much colour for that period, and so after a few years I politely withdrew from it.

In the mid '80s Linda Lee Thomas formed a new ensemble called *The Musical Offering*. This group performed music of the Baroque and Early Romantic eras. I thought that suited my voice very well. Linda Lee played the piano or harpsichord depending on the repertoire. Kathleen Rudolf (principal flutist in the VSO) the flute; Roger Cole (principal oboist with the VSO) oboe; Christopher Catchpole (VSO) cello/continuo, and guest players as needed; i.e. clarinet, violin, etc. These were wonderful concerts at the Vancouver East Cultural Center. Some of the concerts were recorded for CBC. We also did a concert with Music In the Morning. It was a lovely period. But that came to an end at the end of the eighties,

I think probably one of my happiest moments would be singing oratorio. And, this I sang with Wes so often with the Trinity Choir way before I ever taught there. He and David Rushton were working on me to come on faculty for a long time. And (laughing) I will be very honest, it was a monetary thing that made me finally break down and come because there was a recession, and suddenly I really needed to earn some money. But it was a wonderful decision that I never regretted, beginning teaching there. I had always taught at home on the side.

During the whole of the 70s and 80s I did many pro bono concerts for benefits (Food Bank; MCC; and many evening church concerts.

And then I found myself kind of, "Oh, what do I do now?" I was getting into my late forties, and gradually the engagements were drying up. I had let it come to me instead of going out there to get it. And then I made.. well, I made my recordings. I had recorded *Sacred Arias, Songs and Spirituals in 1985*, which was very well received and played on CBC. Then in '89, I did *Knocking at Your Door* and that too was played on CBC radio. In fact, all three were aired on CBC. And then later, in '96, I did *Hear my Prayer*. So those were my outlets. And why did I do three sacred recordings? Well. Why would I want to record something that's already been done beautifully by the best in the world? Why would I want to put that on a tape? No, let's put something on there that comes right from my heart, and that will be very authentic, and that maybe nobody else has recorded, or at least not often. And so, there were three sacred recordings, and each one recording the music that was in my heart at the time, and that I wanted to share.



And in *Knocking at Your Door* the second side was actually a work dedicated to me by Larry Nickel. These were the *Songs of Isaiah* which are just wonderful songs.

In 1990 the Mennonite World Conference was held in Winnipeg, Manitoba. My cousin, Karin Redekopp Edwards who taught piano at Wheaton College, and I were asked to do a duo recital to be performed twice. This was truly a special occasion to share songs from my heart to an audience gathered from around the world. Karin and I went on to do three more concerts in the 90s for MCC. One in Abbotsford, then in Kelowna, and finally in Calgary. We truly enjoyed honouring the Lord with our gifts.

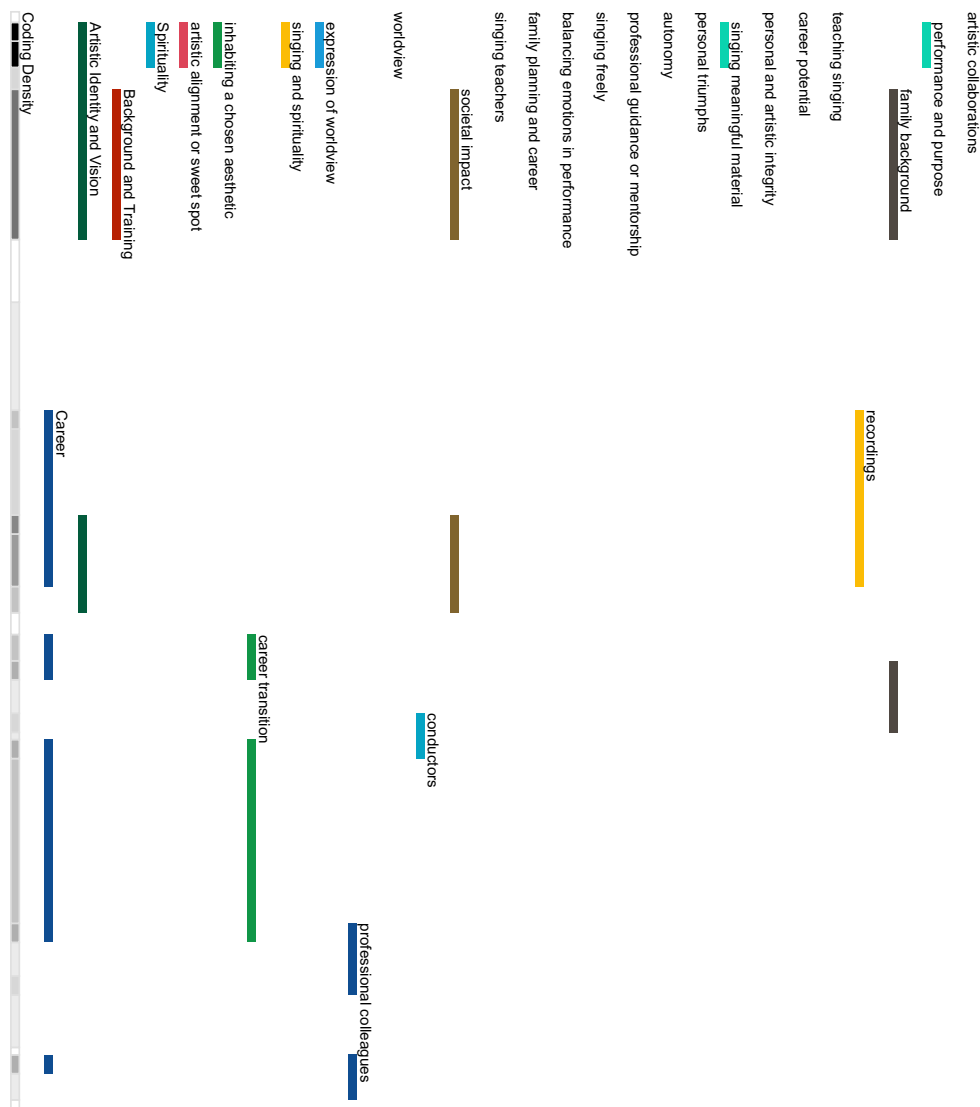
#392 - 00:38:01.470 --> 00:38:04.739

Angelina Van Dyke: The *Songs of Isaiah*, is that Larry Nickel's [composition]?

393 – 430 - 00:38:05.010 --> 00:41:57.110

Ingrid Suderman: Exactly. Yeah. So, I was able to put those on the B side of that *Knocking at Your Door*. And just while we're talking here, I very recently had *Knocking at Your Door* which was just on cassette tape, put onto CD. My first recording was just LP. Then my second one was just cassette, and finally my last one was cassette and CD. So just recently, I had *Knocking on Your Door* put onto CD so I could play it and share it with others. Interestingly, the person doing the work at Transfer to Digital called me up to say the CDs were ready for pickup, then said, "I just want to thank you for blessing my heart while I've been doing this." "Oh, thank you, Lord," you know. So, anyway, these kind of things happen.

And suddenly there was this "Oh, I'm not...my cupboard is getting a little bit bare with engagements. What do I do?" I came from a very musical family, and my relatives... my grandfather was a conductor back in Russia and his kids were all musical, and so everybody sang. And I was referring to George Wiebe, the conductor, well, his younger brother Art was a very fine tenor, and he lived in Victoria. And he had me come over there a lot to sing with him, and he would do these opera nights at a fine restaurant. That was a lot of fun. Well, the manager of this restaurant came to Vancouver and became the manager of the brand new Atrium Inn, near the PNE Grounds. This was a new East Vancouver Hotel, with a second story atrium. The marble floor had been imported from Italy, and the glass walls extended right up to the top floor with the rooms surrounding the outside. And he said, "How would you like to come and do an opera night here?" Wow! That sounded fun! So I did, and I invited Mark Dubois, tenor from Toronto, who I'd sung some Messiahs with and other concerts and we did a duo concert with dinner served in between. We would begin with opera arias and duets. I usually started with *Quando m'en vo* at the beginning to get everybody's attention, and then at the second half we would go into musical theater, and you know, lighter fare. Well, this was well-received; it was reviewed here and there, and so I started inviting my favourite singers from across Canada, and even from the US to come and join me, and



they all did it for a very nominal fee. The hotel would put them up for the night, and we'd have this fun time together. So, I did that for four years, and it was great fun! And yes, you sing an opera aria, you are that part. You are not it, you are acting a part, so mostly...but I still had my certain reservations. You know, you still choose what you think you'll be able to carry off. So, that's what I did. And to me that was like a gift from the Lord. Sort of in the waning years **when you're no longer in your prime but still singing well**. You just have to realize you can't sing forever, at least not at the standard that you would like. So, that's my little story about the gift from the Lord. (Angelina – HumHmmm!) Yeah.

#431-432 - 00:41:57.230 --> 00:41:59.820

Angelina Van Dyke: How nice that you were approached by the owner of the hotel. Right?

#433 - 441 - 00:42:05.660 --> 00:42:49.770

Ingrid Suderman: Oh, the manager. The owner is **the Aquilini Family. They built the hotel and hired the manager who had known my cousin in Victoria.** Yeah. So, you know, those kind of connections do help. And you do have to keep them alive and **nurture** them. And uhm, yeah.

#442 - 00:42:50.240 --> 00:43:00.789

Angelina Van Dyke: That is so, so cool! I noticed that in your thumbnail sketch it was like, Yeah, that's a neat idea!

#443 – 454 - 00:43:01.248 --> 00:43:49.059

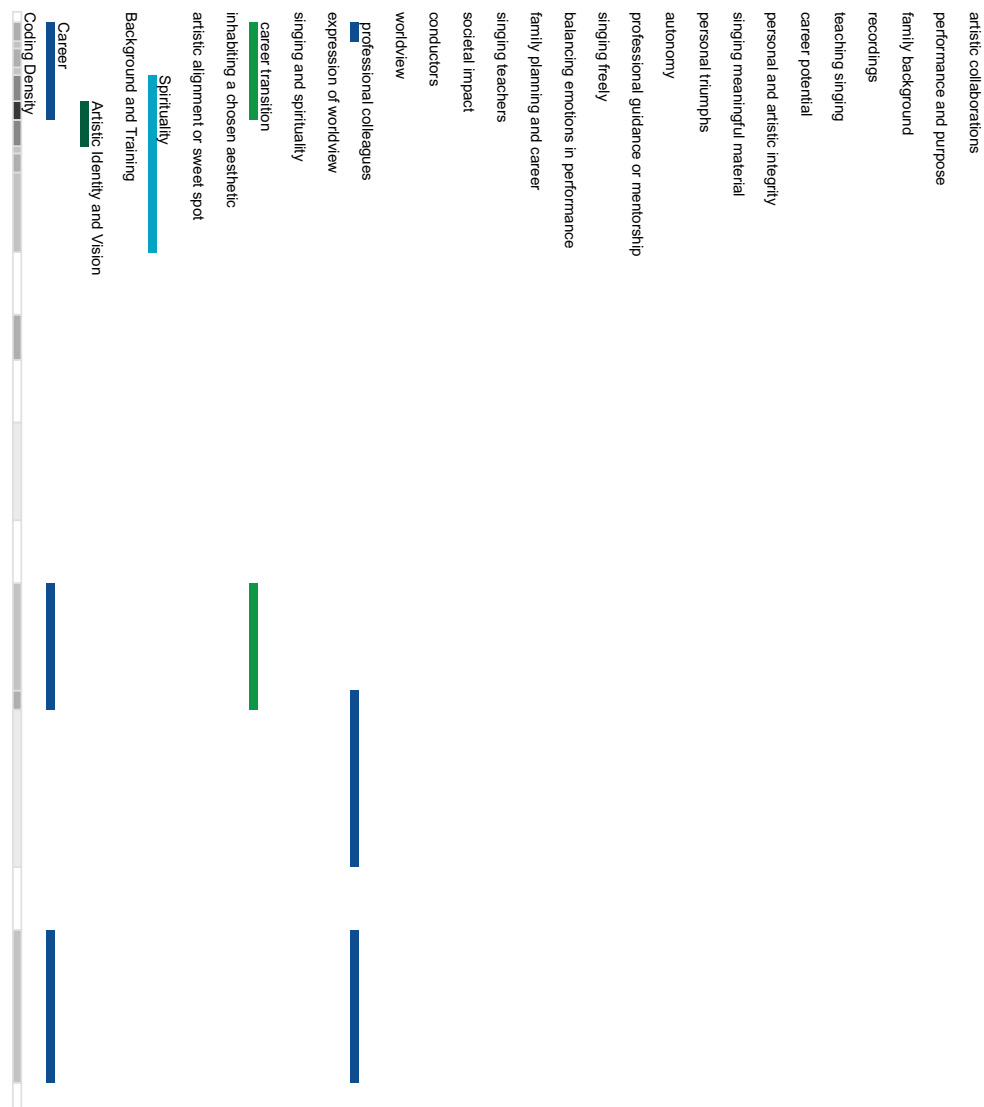
Ingrid Suderman: Well, it was great. I also invited musicians to join us, like, on that picture I had Ed's nephew John Friesen play the cello and he did one of the shows, and I had, uh, Akira, Nagai from the Vancouver Symphony come and play choosing repertoire for violin and voice, etc. Yeah, that was really good, and many other singers. Gary **Relyea** was a guest several times. Mark Dubois came more than once; Linda Lee Thomas played piano on one show and joined another soprano and me for *Three Little Maids* from the piano. That was great fun!

#455 - 00:43:49.059 - 00:43:56.730

Angelina Van Dyke: Yeah. Now you mentioned a lot about Victoria. Had you ever performed with Nancy Argenta?

#456 -464 - 00:43:56.730 --> 00:44:04.639

Ingrid Suderman: Ya, well, Nancy Argenta, this is very interesting, because when I was doing Susanna in *The Marriage of Figaro*, she sang the role of Barbarina. She was



Nancy Herbison in those days but later on when her name was being confused with Nancy Hermiston, who was already an established singer, she decided she needed to change her surname. She grew up near Argenta in BC and that became her surname! So, she was up and coming. In fact, she came to me for a coaching on embellishment because she knew I had worked with Simon Streatfield, quite a bit. And so, I knew Nancy when she was about 16 years old and attending the summer Courtenay Opera Program.

#465 - 00:45:12.300 --> 00:45:13.030

Angelina Van Dyke: She's quite a bit younger, then, yeah?

#466 - 00:45:13.050 - 00:45:13.780

Ingrid Suderman: Yes. Well, she'd be at least twelve years younger than I am. At least - maybe fifteen.

#467 00:45:13.780 --> 00:45:17.999

Angelina Van Dyke: All right. Thank you for..., that's when I think of Victoria, I think of her.

#468-469 - 00:45:18.010 --> 00:45:25.300

Ingrid Suderman: Oh, right, Well I knew her from Courtenay and then later Vancouver.

#470 - 00:45:25.400 --> 00:45:27.200

Angelina Van Dyke: Yes, yeah, that's, that's a really interesting collaboration.

#471 - 00:45:27.840 --> 00:45:43.169

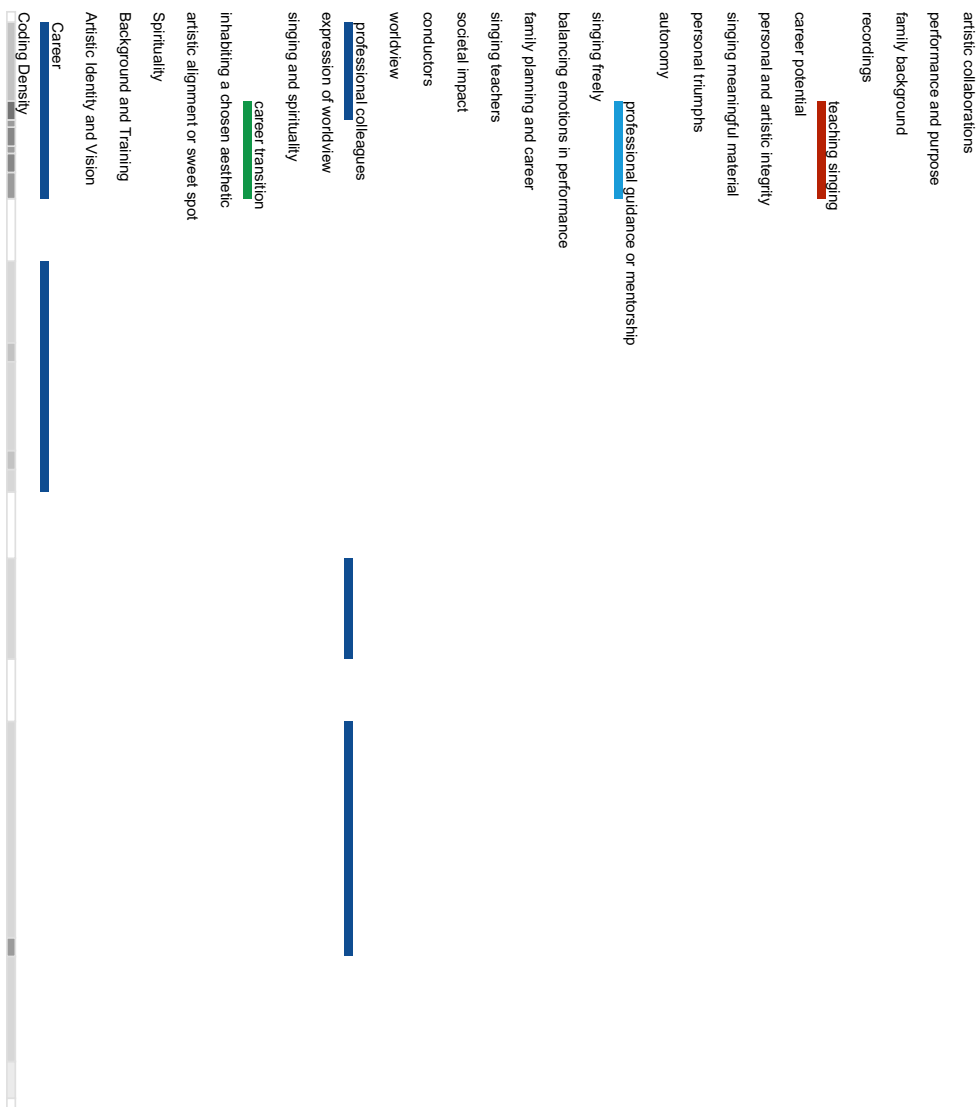
Ingrid Suderman: Oh, and Eddie Norman, I got to know.... Do you know, Eddie Norman?

#471b **Angelina Van Dyke:** Yes, yes, I do, of course!

#472 -476 - 00:45:43.180 --> 00:46:18.029

Ingrid Suderman: I got to know him in Victoria, and he would play for me. Well, he's on that one picture, too, and then [Angelina – yes], and I loved working with him. And then, interestingly enough, he came along on the tour to...Did he go to Poland? I'm not sure, but he came to **South Korea. He came when we went with the choir in '98 to South Korea and China. A very fine, sensitive pianist. I did numerous recitals with him and always enjoyed our collaboration.**

#477 - 00:46:18.029 - 00:46:22.029



Angelina Van Dyke: So, China and South Korea, Trinity Western went in '98.

#478-482 - 00:46:22.029 - 00:46:49.670

Ingrid Suderman: Well, yeah, actually, we sang in South Korea. And then we toured in China. We didn't really sing in China. That was supposed to have happened, and then our liaison there, somehow, something changed and so we only sang in South Korea. But wonderful concerts. Koreans are very fine singers. Koreans and the Polish are wonderful. I think I mentioned this. They're so warm, so, they just love you, and they just applaud, and they embrace you with their applause. It's quite palpable, yeah.

#483 – 487 - 00:46:49.670 --> 00:47:22.149

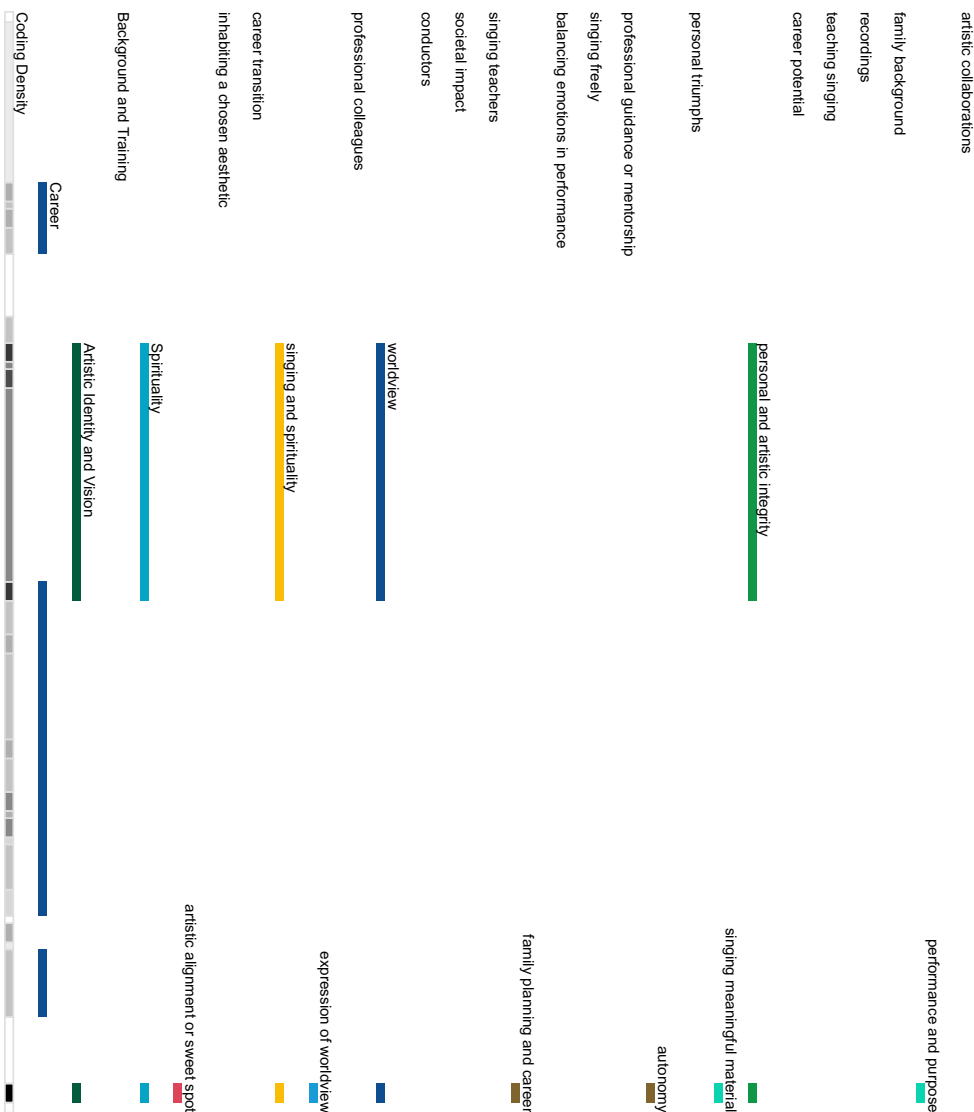
Angelina Van Dyke: Yeah, uhm, just a few more questions and we're running close to our endpoint. When you decided to work on a new artistic project did your personal beliefs and worldview and - influence the choices you made in terms of repertoire, themes, lyrics, expression or musical expression?

#488 – 503 - 00:47:22.730 --> 00:49:26.450

Ingrid Suderman: Absolutely, absolutely no question about it. That's all I can say. It's I mean, it's just a no brainer. That's where you go. That's where your principles are. That's where you're - this is what you want to show the world this is who I am. I don't need to go there. I can show it here. I can, I can give you much better of myself with this. I don't need to go there. Oh, I know I did that once in audition, and because, ha, somebody had said, Ingrid, this is a perfect song for you. I didn't agree, but I sang it in audition, and the guy said to me, "Why did you sing this song?" I said, "Well, I wanted to show you that I have some variety in my repertoire". Later on I thought to myself that was really a dumb choice. When you don't listen to your normal, natural instincts then things like that happen. And he called me out for it because he realized this, "This isn't you!" And he knew me fairly well, even though I was doing an audition. So, yeah, you have to be true to who you are, and what - that's not to say you can't sometimes stretch BUT, uhm. I guess I have to think of reading Renée Fleming's book. I've learned a lot from her and really enjoyed how she writes. And she spent the first ten years auditioning with all these hard arias. And finally they said, "Look, we want to hear the tried and the true. We want to hear how you do in that, because that's what we're gonna hire you for." But you know, she was doing all these hard arias... and then couldn't quite pull it off. You know! (both laughing) That's what she said, "I was singing all these big, hard arias that nobody had ever heard of." And then, yup. So, they want to hear, what do you do in the bread and butter, because that's what they're going to have to hire you for. Yeah, lesson learned. Yeah.

#503 - 00:49:15.510 --> 00:49:26.450

Angelina Van Dyke: Yeah, and for you, that seems to be oratorio.



#504 – 507 - 00:49:26.800 --> 00:49:43.560

Ingrid Suderman: Oh, absolutely, for many reasons: voice well-suited, my personal beliefs are there, and it's a short commitment. Like it all worked, all of that worked. So, I did a lot of oratorio, yeah. And I loved it.

#508 – 510 - 00:49:43.560 --> 00:50:02.690

Angelina Van Dyke: Yeah, absolutely. I, I think we touched on this, but maybe not explicitly. What artistic contributions are you personally most proud of in terms of quality, content, and societal impact? Would it be your recordings or your concert?

#511 – 515 - 00:50:03.770 --> 00:50:25.095

Ingrid Suderman: Well, I think the recordings stay with, stay longer. And I, I did get very, very many good responses, particularly from my very first recording, which probably is my best recording. And uh, you know it touched a lot of people.

#516 - 00:50:26.380 --> 00:50:27.100

Angelina Van Dyke: Hmm!

#517 – 522 - 00:50:28.170 --> 00:50:59.009

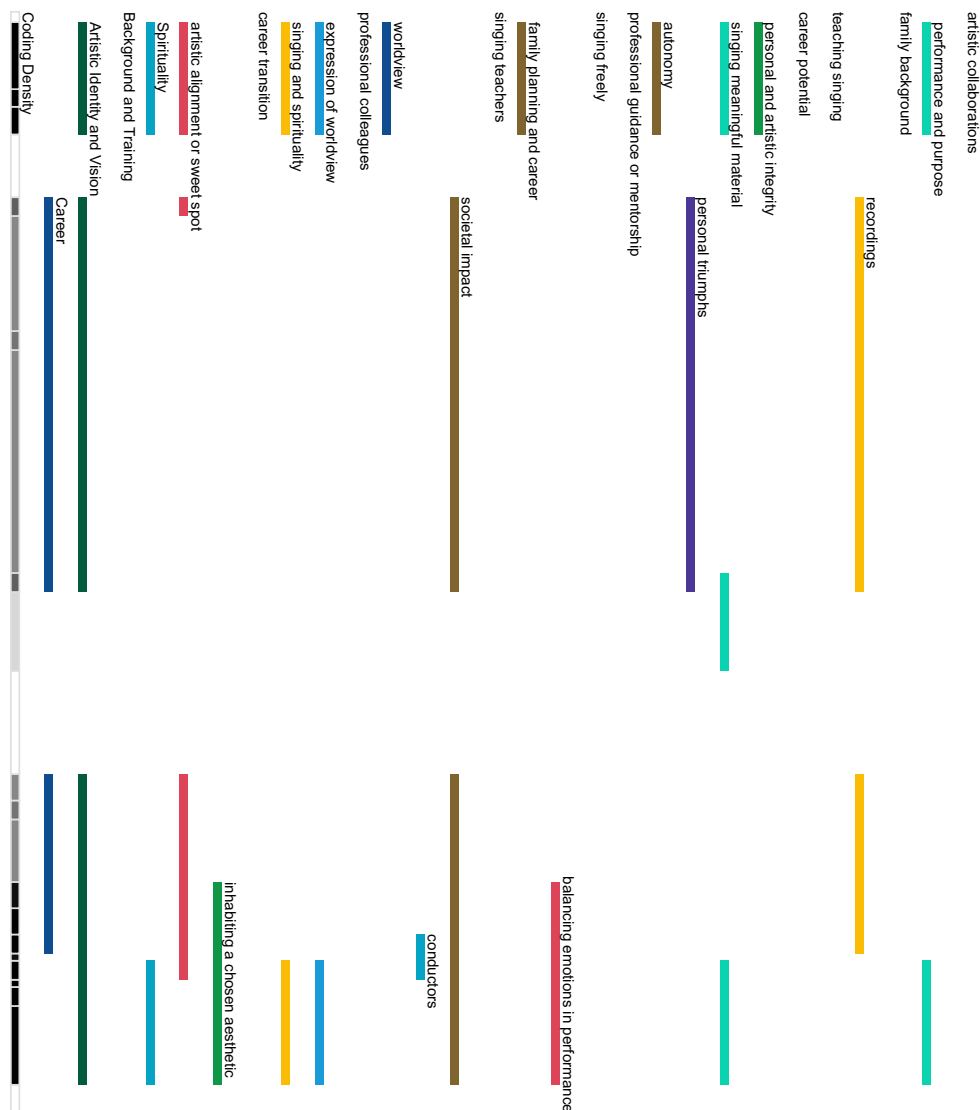
Ingrid Suderman: Some people, when they hear it even now, will write to me and, you know, comment on it, how it has impacted them. So yeah! And very recently we were able to use one of those songs at my husband's memorial, which was so fitting. You know, I was able to have “*Come Ye Disconsolate*” at the Memorial for him. So, that was meaningful.

#523 - 00:50:59.280 --> 00:51:08.040

Angelina Van Dyke: Hmm. I, I, I, it was absolutely beautiful. I thought, “Only somebody who believes this can sing it like that.”

#524 – 532 - 00:51:08.630 --> 00:52:03.880

Ingrid Suderman: Well, that's what I got a lot of comments on with that first recording. People would write me from across Canada. They would say, “You sound as if you believe every single word you're singing.” And, in fact, when I did *Messiah* here in the Orpheum in 1986, with Bruce Pullen conducting that time - a woman came up to my dressing room, and she said, “You were singing that as if you believed every word!” And I looked at her, I said, “But I do!” Another time when I sang in Prince George, someone said, “It sounded like you were telling us a story when you sang the recitatives and that...” I said, “But it is a story. That's what recitative is.” You know, so getting comments



like that, then you think, “Yes, yes, I have simply done what's in my heart.” Then, then, you know, it's, it's okay.

#533 – 537 - 00:52:04.860 --> 00:52:43.650

Angelina Van Dyke: Yeah. Yeah. And it's communicating to people who may not even, uhm, normally listen or enjoy the genre. But it's communicating to them, and it's drawing them in. [Ingrid – Yeah] Something – wow - beautiful. Can I ask? This might be a hard question, but how do you distinguish between emotions and spirituality in your performance and vocal expression. It might be a hard question.

#538 – 448 - 00:52:44.350 --> 00:53:30.600

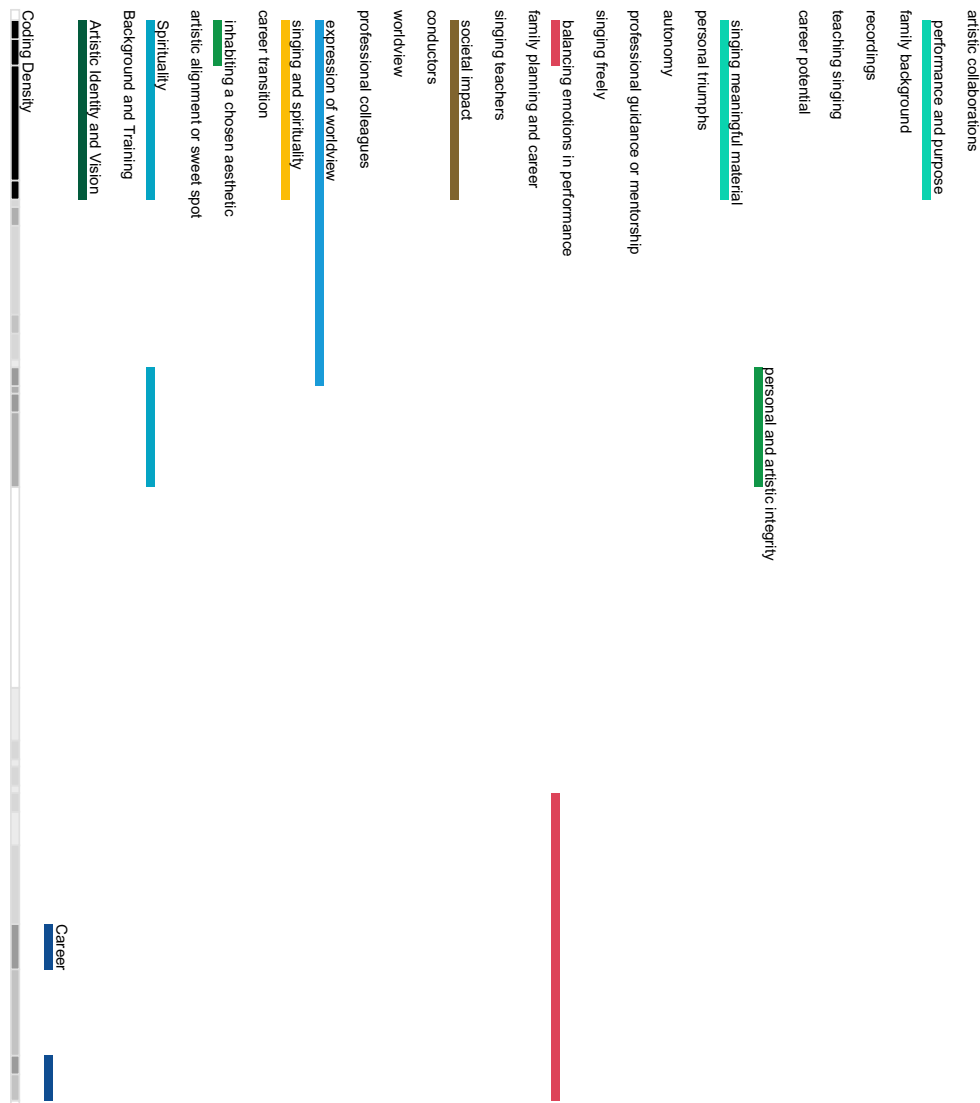
Ingrid Suderman: I'm not sure I do. I'm not sure I make a distinction. It just comes from within, and whatever, whatever happens is a natural expression of – because in the moment I am totally immersed in what that is, and you know. [Angelina - Yeah.] And again, I try not to say what I don't believe. [pause] I mean yes, sometimes you're pretending, of course, [singing] “**Nellie Bly, Nellie Bly**, bring the **broom** along, We'll sweep the kitchen clean, my dear, and have a little song.” Oh! That's neither here nor there.

#549 - 00:53:29.430 --> 00:53:30.600

Angelina Van Dyke: Yeah.

#550 – 574 - 00:53:31.510 --> 00:55:52.420

Ingrid Suderman: Now, you can't get carried away with emotion. In the rehearsal at the end of the *La Voix Humaine* she is on the phone as she dies in her bed, and she drops the receiver to the floor, and it has to coincide with the orchestra. There are these chords and “Boom!” And the director had been very firm I needed to drop it on a specific chord. Well, I was so busy crying, I had become so emotionally involved, I was weeping, and I couldn't do it on the beat! I was crying, and he's, “That wasn't on the beat!” It was not, he was really upset with me. Then I realized, you have to, you have to control your emotion. You cannot lose yourself in the part to that extent. You, you can't cross a certain threshold. And this goes to, well, a close friend died at the early age of 53, and she wanted me to sing *I Know that my Redeemer Liveth* at her memorial service. I said to her husband, “I can only do this if nobody talks to me before this service. Please do not talk to me. I have to totally separate myself, or I will not be able to do this.” I had learned because I had also sung at a service for a little nephew, and as I went up to sing, just before the minister said, “And now Auntie Ingrid will sing.” Well, that just – [choke sound]. Here's the introduction [choke sound]. Nothing came out. So, the very clever pianist just did the introduction again, and I just [effortful sound] forced that first note out, and then it was okay. But I realized you cannot let your personal emotion get in the way, because you will not be able to sing. Period. I had a very physical



artistic collaborations
performance and purpose
family background
recordings
teaching singing
career potential
singing meaningful material
personal triumphs
autonomy
professional guidance or mentorship
singing freely
balancing emotions in performance
family planning and career
singing teachers
societal impact
conductors
professional colleagues
expression of worldview
singing and spirituality
career transition
inhabiting a chosen aesthetic
artistic alignment or sweet spot

Background and Training

Career
Coding Density

worldview

Spirituality

Artistic Identity and Vision

personal and artistic integrity

demonstration of that. Yeah. So, you have to park your emotions to a certain place. You can't just let them run over. You have to keep that in balance.

#575 - 00:55:52.580 --> 00:55:54.029

Angelina Van Dyke: Yeah. Yeah, you. It's a resource that you need in order to sing authentically. But if you're in the moment you can't ...

#576 -579 - 00:55:54.030 --> 00:56:13.326

Ingrid Suderman: Yup, you still always have to make that little - keep that little barrier that you're still a performer, you're not actual in it. So, yeah.

#580 - 00:56:14.960 --> 00:56:26.579

Angelina Van Dyke: Umhm. Yeah, thank you. Uh, funerals are the hardest thing. I can remember, I have a horror stories too! (laugh) But...

581-583 - 00:56:27.010 --> 00:56:51.400

Ingrid Suderman: Yeah. well, after that, I was very careful where and when I'd sing. We sang the *Hallelujah Chorus* at my Dad's [laughing]! Isn't that wonderful! We invited family members every[one] we - it was great, and [the] *Hallelujah Chorus*. I can't quite remember what we - oh we sang for my Mom's. I think we just all sang together. I'm not quite sure.

#584 - 587 - 00:56:51.500 --> 00: 00:57:19.039

Angelina Van Dyke: Yeah, yeah. All right, kind of wrapping it up. How would you in your journey as a singer - how would you compare the significance of your world view or spirituality as intrinsic motivators as compared to external factors, such as cultural, political, or socioeconomic influences?

#588 - 601 - 00:57:20.620 --> 00:58:19.029

Ingrid Suderman: Well, I think they, they overlap. I'm not sure you can keep them exactly separate, uhm. [Angelina - Yeah, yeah.] I think all of those things inform you. And you, you just have to basically be true to who you are, and that means you have to have thought through the values that you were given as, as a child and as an adult. What you know, what is important to me, uhm. Are my basic values more important to me than a singing career? Absolutely! You, you have to keep, always keep that in in perspective. I think your basic core values are always more important than anything you

do in life. Then, you know, they have to guide you. And yeah, I'm not.. well, you can take your answer from that.

#602 – 603 - 00:58:19.716 --> 00: 58:24.800

Angelina Van Dyke: OK. Uhm, have you experienced tension in the alignment of these values?

#604 - 616 - 00:58:30.670 --> 00:59:14.120

Ingrid Suderman: Well, I may have more so if I had gone out to make a bigger, a more...Let's say... I had a fairly, uhm, regional career or Canadian career. Rather than... So, I think maybe it would have been more difficult if I had pursued it more. [Angelina – umhmm] I was able to pull back whenever I needed to. I, I wasn't really committed to any one or any... You know, if you're committed to a...uh...

#617 - 00:59:14.190 --> 00:59:15.280

Angelina Van Dyke: Company.

#618 - 00:59:15.290 --> 00:59:18.640

Ingrid Suderman: Yes, a company, a society. It's, I think it's more impactful.

#620 – 625 - 00:59:23.430 --> 00:59:46.939

Angelina Van Dyke: Umhm, yeah, great. And finally. I'm wrapping up. Before we conclude our, our session is there something about your experience as a singer of the late 20th century that you think exemplifies how personal beliefs have motivated your artistry, that we have not had a chance to discuss?

#626 629 - 00:59:52.360 --> 01:00:11.280

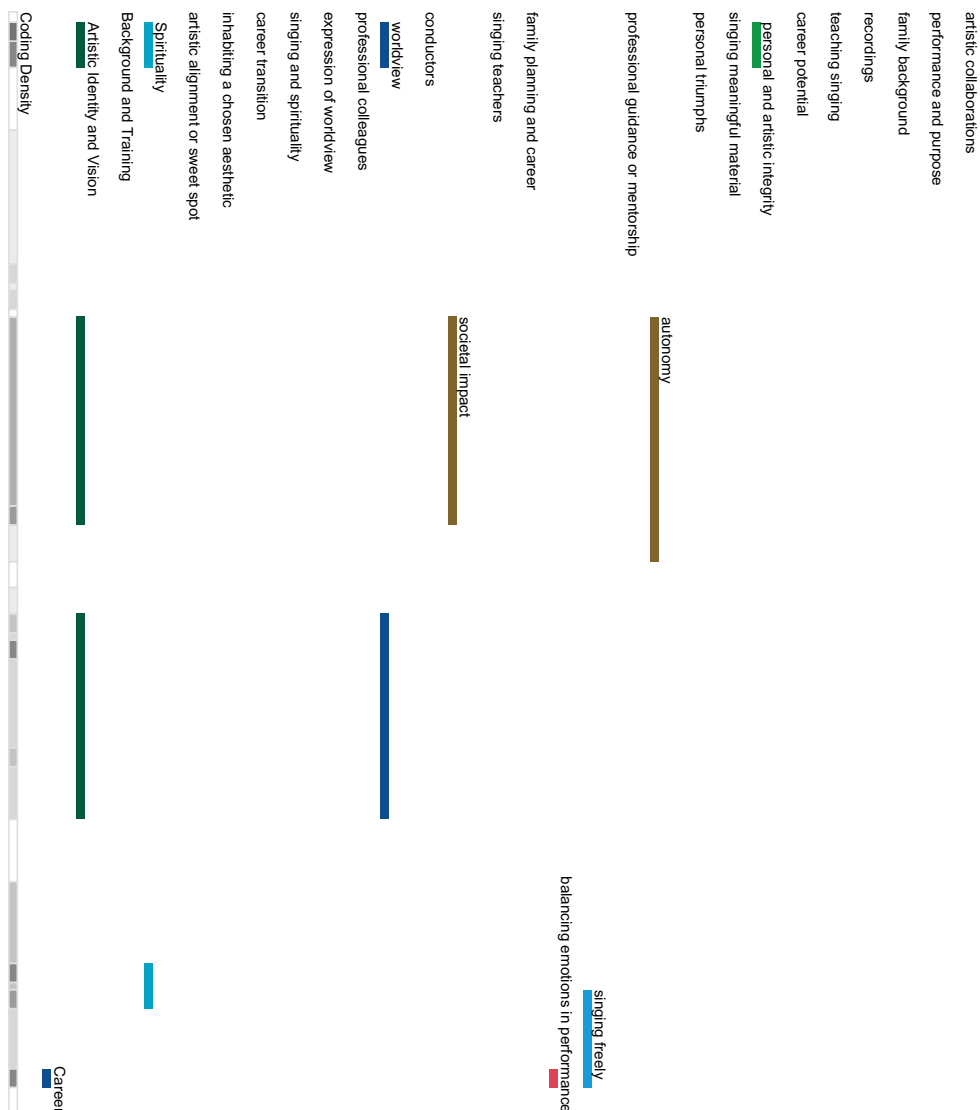
Ingrid Suderman: Well, I, I think we have sort of discussed all of them, actually. Uhm, I'm not sure that there is, uhm, another example I could give you. I've sort of, uhm, have given them all.

#630 – 631 - 01:00:17.090 --> 01:00:19.760

Angelina Van Dyke: Okay. Thank you. This has been most instructive!

#632 – 665 - 01:00:19.760 --> 01:04:08.980

Ingrid Suderman: Thank you for being interested in doing this. You know, it's uh, I just feel it was a gift that was given to me so easily and so freely. I wasn't always able to give it freely and easily later on, because I did have very perfectionist tendencies, and if it didn't come out just perfectly, "Oh, this is a disaster!" You know, I had to get over that. And just let it come. And I'll just tell you one experience watching Pavarotti sing here. He



was here at the QE Theater, or, or was it on TV? I'm not even sure anymore. And you know what? He had a phrase that he couldn't quite get to the end, and he just waved his little white handkerchief, nah, and went right on singing. Yeah, you know. And I thought, "What a cool guy, just phish! Wave it off, let's get on to the next phrase." (laughing) Yeah, yeah, that, that's a regret. I wish I had been a little more free, and that's why I think...I'll never forget there were two performances that I remember where I was so free. In this - one was the dress rehearsal with John Washburn in Victoria. It was *Mozart's Vesperae Solennes de Confessore* and I was singing that beautiful soprano aria, *Laudate Dominum*. And the dress rehearsal was just absolutely the way I wanted it. It just seemed like all I had to do was open my mouth and the sound came out. I'm not sure the actual performance was quite that effortless, but I think that's what my biggest aim was to sing effortlessly, and I didn't always I will freely admit that. But to sing effortlessly, just, and just let it come out of the heart. And that's what, I was sharing with you yesterday, I was able to do in the *Four Last Songs* of Richard Strauss when I sang them in the orchestra pit with the Winnipeg Royal Ballet and Evelyn Hart dancing. I just felt like it just came out effortlessly. And then I do recall, uhm, because to me that is a spiritual experience, to have your gift flow out effortlessly. Here is one more such an occasion. The *Vancouver Art Gallery* used to put on *Noon Hour Concerts*. This was a wonderful way to make your debut and that's basically what I did. I got this review from Laurence Cluderay (*Music Critic for the Vancouver Province*). Among other things he said, "It seems there is no note too high or too difficult for this young singer to sing." Like, he was just glowing! I went to my car. Do you know what I did? I wept. I wept and I praised the Lord. I thanked him, I was so humbled! You know, that's what that did to me.

When I could sing freely it meant I had given up control. I had given up trying to make it perfect, and I was allowing it to be. I was allowing it just to happen. This is the biggest thing I can teach my students, "Allow it to happen. Don't try and make it happen, because then it won't for sure." And then this is what happened with the *Four Last Songs*. I felt like it just flowed. Those were the times of greatest joy and greatest humility for me, because I realized it wasn't me. It was the Lord working through me. So yes, in that sense, even if the text wasn't spiritual, the actual experience was very spiritual for me personally.

#666 – 667 - 01:04:11.180 --> 01:04:16.880

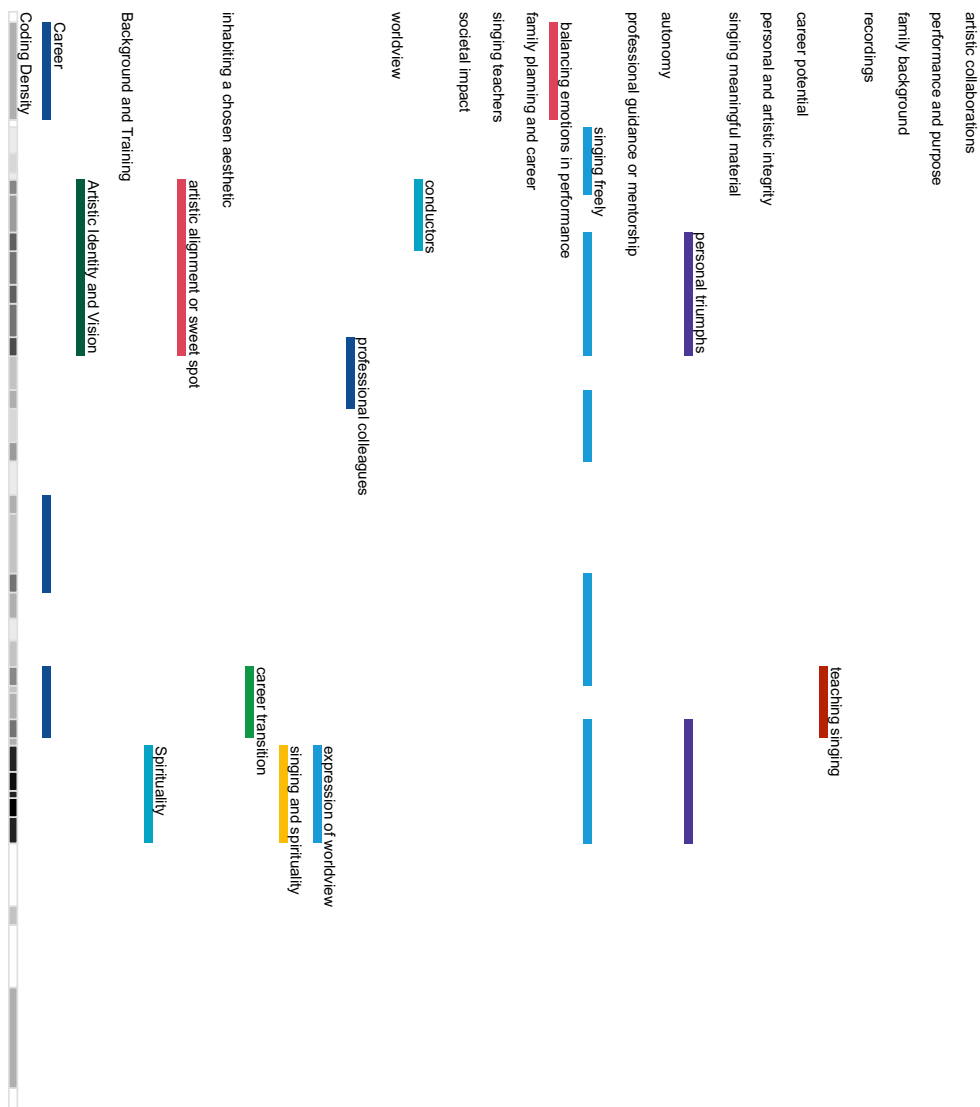
Angelina Van Dyke: Thank you. I'm crying. Because, yeah, that's so true!

#668 - 01:04:16.890 --> 01:04:17.730

Angelina Van Dyke and Ingrid Suderman: Yeah.

#669 – 670 - 01:04:19.740 --> 01:04:22.570

Angelina Van Dyke: That's why we love what we do.



#670 – 01:04:22.770 - 01:04:23.770

Ingrid Suderman: Yeah.

671 - - 01:04:28.000 --> 01:04:53.780

Angelina Van Dyke: (Gulp) All right, I'm gonna stop the recording.

#672 - 01:04:52.170 --> 01:04:53.780

Ingrid Suderman: Okay. (smile)

P.S. Here are just a few other highlights of my singing opportunities where I found freedom in the text / performance, and it became somewhat of a spiritual experience.

1972 - Bach: Mass in B Minor with the Vancouver Bach Choir, Simone Streatfeild conducting; 1984 - same work with Jon Washburn conducting the Van. Chamber Choir.

1972 - CBC Toronto TV Offenbach Special

1975 - Fauré: *Requiem* with the Vancouver Symphony, Kazuyoshi Akiyama conducting

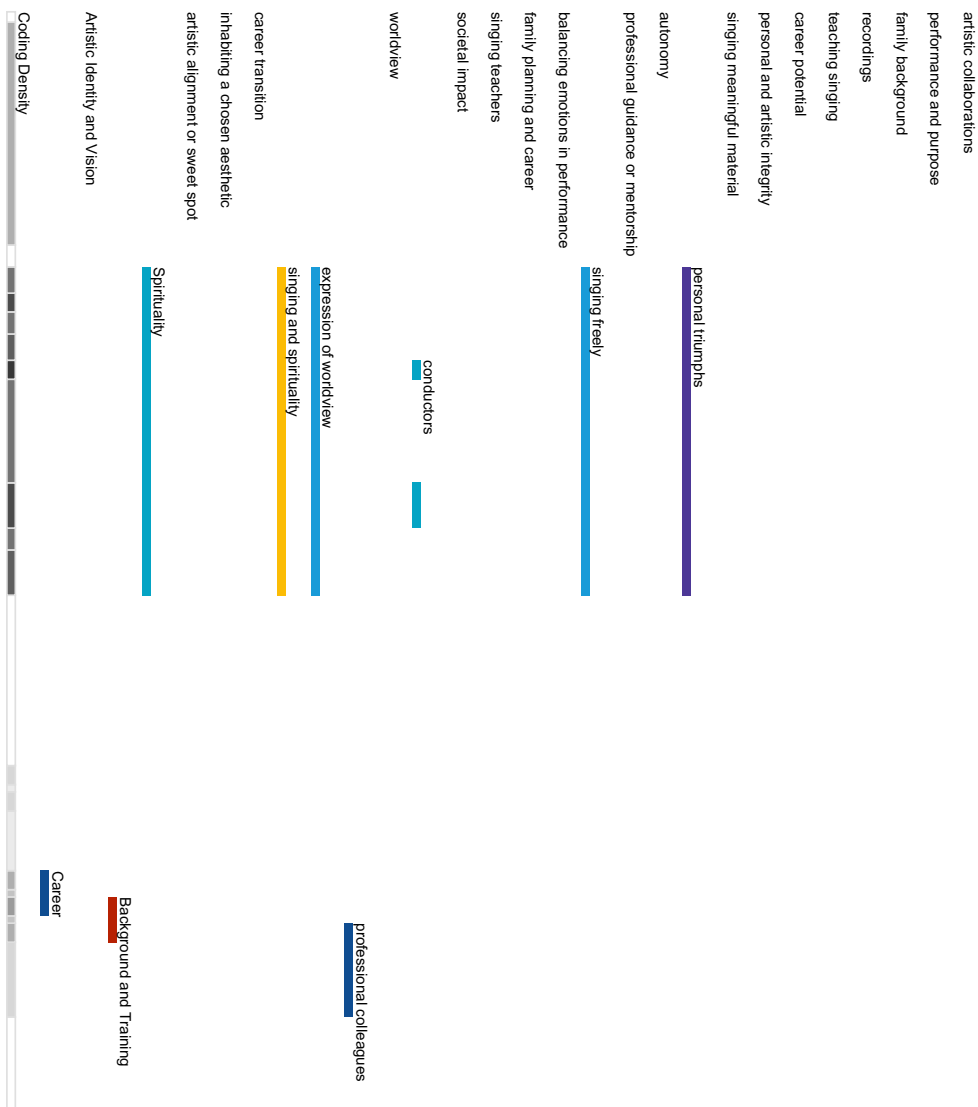
1982 - Handel's *Messiah* with the Calgary Symphony & Chorus, Jon Washburn conducting.

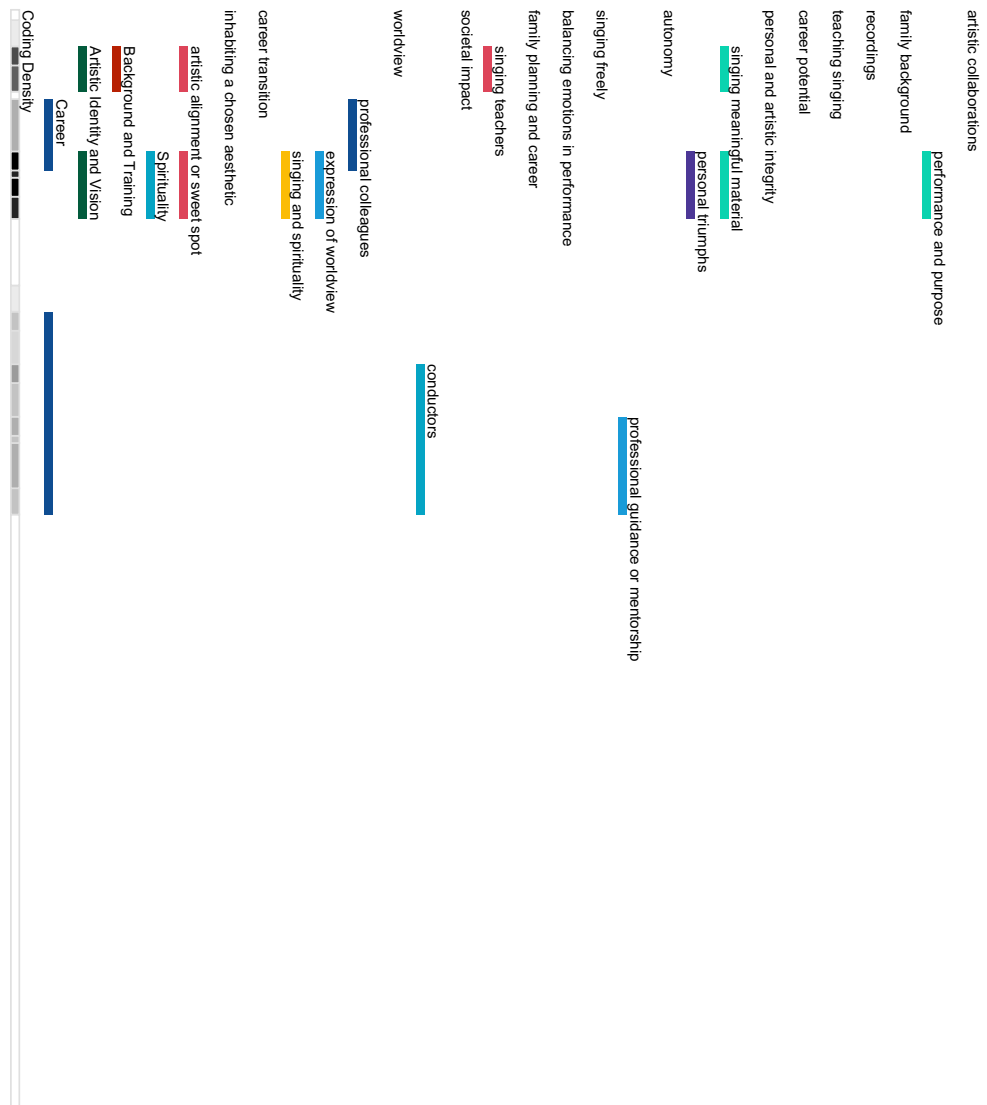
1985 - Handel's *Judas Macabeaus* with the Ontario Choral Federation, Eric Ericson of Swedish fame conducting.

Email September 21, 2024, after member checking:

In the meantime, three other rather important performances came to mind that I thought I would share with you as each had significance in my life.

When I began working with pianist/coach Derek Bampton, he introduced me to the songs of Vancouver composer, Jean Coulthard. I premiered one of her songs, *So Are You To My Thoughts* at the Vancouver Art Gallery Recital in 1972, in a set of three of her songs. She and I met several times, and she even changed a note or two in one of her songs as she thought it suited my voice better. She was lovely to work with and came to the CBC studios when I recorded some of her songs for a broadcast. She presented me with some roses and said, "my singing could melt a heart of stone". She was nearing the end of her life when she attended a recital Linda Lee Thomas, and I presented for *Music in the Morning* at the West Vancouver Art Gallery sometime in the 90's.





In 1976, James Fankhauser engaged me to sing Mozart's *Grand Mass* with his Cantata Singers. I had always dreamed of singing this as my Professor in Germany had given me his copy as a keepsake. It is a fabulous part for the soprano as well as the mezzo. The tenor joins in a trio and a quartet, the bass only in the quartet. Fankhauser was teaching at UBC at this time and who did he engage for the tenor role? Ben Heppner, who was a freshman in the Music Prog. there. Singing this very demanding but exhilarating role in two performances was truly a "spiritual" experience and a dream come true.

In 1985 I was adjudicating the Victoria Music Festival for two weeks. In those days the Vocal Adjudicator also adjudicated the choral entries. It was very demanding. Smack in the middle of this I flew back to Vancouver to do a Noon Hour Recital in the Orpheum which CBC recorded as well as did an audition for Gerard Schwarz, trumpeter and conductor, whom the VSO was considering hiring but he went to Seattle and really polished the Symphony there. He engaged me to sing a Bach Cantata with the VSO and the Van Bach Choir later that year. Working with him was very special. He encouraged me to apply to the Los Angeles Baroque Ensemble and work with them. I appreciated that encouragement but decided that was not for me.

1.Interview Transcript Analysis

2.Codes

Appendix 15a - Interview Codebook

Name	Description	Sources	References
Artistic Identity and Vision		14	181
art and reflection		3	11
celebrating the human condition		3	4
build purposeful meaning out of splashy of opera		1	3
entertainment versus meaningful art		5	14
pretty voice vs having a point of view		2	3
reframing old material		3	4
artistic alignment or sweet spot		10	31
inhabiting a chosen aesthetic		9	20
specialisation		6	10
performance rep		5	11
Canadian repertoire		1	1
concert repertoire		3	5
pinnacle experience		8	12
priestly or prophetic posture		7	12
role identification		8	27
united performance		1	1
artistic choices		4	7
autonomy		8	23
chamber ensembles		2	3

Name	Description	Sources	References
championing new music		2	2
rare appearances in Canada		1	1
artistic collaborations		5	21
accompanist		2	2
agents		2	4
ballet dancer		1	1
coaches		5	9
composers		6	9
composer interview		1	1
conductors		10	34
choral conductors		3	15
directors		8	16
empathetic opera director		4	5
hotel manager		1	1
opera manager		2	2
opera producers and agencies		2	2
pianists		1	1
professional associations		3	7
professional colleagues		8	47
stage and movie director		3	3
ushers and stage hands		1	1

Name	Description	Sources	References
artistic expression and interpretation		7	16
conflicting artistic interpretation		5	9
awkward kiss		2	4
clarifying rejection in Peter Grimes		4	5
enhanced interpretive effect		3	4
judging a forebear		3	3
personal competence		6	18
be clear and convincing		1	1
expanding artistic capabilities		7	15
owning your voice		6	10
personal triumphs		5	17
professional presentation apart from belief		1	3
vocal versatility		1	1
self-perceptions		3	4
comparing voice to others		4	6
demands on self		1	1
feeling anonymous		1	3
God made me to sing, and when I sing, I feel his pleasure		2	4
in the trenches singer		2	3

Name	Description	Sources	References
just filling space		2	2
My voice had too much colour for that period, and so after a few years I politely withdrew from it.		2	2
recreative artist		2	2
shy		1	1
vocal limitations		6	9
“Holy good Lord! I'm a Wagnerian.”		1	1
societal impact		10	33
benefit concerts		1	1
humanitarian philanthropy		2	3
legacy		1	1
promoting the arts		1	1
worldview		9	34
common understanding		1	1
defining worldview and spirituality		1	1
extending understanding		2	12
indigenous perspectives		1	2
justification for singing		7	15
moral struggle with role		8	21
musical seed or genesis		4	6

Name	Description	Sources	References
personal belief		4	7
point of view		5	10
Background and Training		13	228
choral vs solo singing		2	3
choral singing		5	29
church choir		4	18
an indispensable part		1	3
pastoral encouragement		1	1
Presbyterian Church		1	4
paid soloists		1	1
school choir		2	3
early solo singing		8	19
concert soloist		1	2
folk singer		2	3
solos with church choir		7	8
I realized it took me about a week to get my solo voice back in shape.		1	1
the solo singing was much more fulfilling for me. Yeah.		1	1
Yup, they are different - in choral singing you want to blend, and in solo singing you want to project.		1	1
competition		12	35

Name	Description	Sources	References
music festivals		3	3
silver medal		1	1
winning competitions		11	28
earliest performances		4	6
childhood debut		1	2
being nervous		1	2
first singing performance		2	2
satisfaction vs enjoyment		1	2
family singing in church		4	4
first solo		6	11
I loved singing and singing was part of my DNA. So they said, "Sing!" I sang.		1	1
singing from the pulpit		1	4
singing in church choir		4	6
expert affirmation		8	15
external expectation		6	18
family and community		6	33
aunt's influence		1	3
community music events		2	3
Dawson Creek		2	6
faith community		3	8
singing at church		9	11

Name	Description	Sources	References
benefits and church concerts		1	1
Mennonite World Conference		1	1
funerals		2	3
husband's memorial		1	1
not a hired hand		1	1
family background		4	9
military family		1	1
musical family		7	16
daughter's job with marking scores		1	2
practicing with mother		2	2
singing brothers		2	6
singing with sisters		3	3
preacher family		1	2
sea faring father with musical talent		2	6
family perceptions		5	9
daughter - Alcina and Tristan		3	4
family conflict		1	2
father was impressed		1	1
kids love opera		4	4
mother moments		4	6

Name	Description	Sources	References
older son loves Fidelio		3	3
people we know		3	11
friends and colleagues		4	13
singing community		2	4
first jobs		1	4
work accident		2	2
music lessons		4	11
MEI and Neufeld brothers		2	2
piano lessons		3	5
violin lessons		2	4
pursuing musical studies		11	45
Banff		2	4
Banff and 20th C music		3	6
Banff to Toronto		2	4
Canada Council grants		1	1
Canadian Bible College		1	1
famous coaches		1	2
male coaches		1	1
international training		4	6
Liberal arts training		1	1
opera school		2	3
Toronto RCM		1	2

Name	Description	Sources	References
undergrad and grad		7	17
living at home		1	1
pastoral correspondence		1	4
Victoria Conservatory of Music		1	3
singing teachers		10	46
career of singing teacher		3	8
auditions and teachers		1	2
character of singing teacher		2	3
teacher pedigree		1	1
not a good teacher		1	1
being territorial		1	2
playing favourites		1	2
using student teachers		1	2
nurturing instruction		4	11
church affiliation		1	2
female music sensibilities		1	3
first singing teacher		5	5
transferred to better teacher		3	7
friendship with teacher		1	1
the source - Madame Tweedy		1	2
singing technique		6	12
bel canto		1	1

Name	Description	Sources	References
overcoming vocal problems		4	10
voice change		2	2
sing with ease		1	1
singing with corsets		1	3
two sets of muscles pushing against each other		1	5
vocal range		3	5
Career		14	383
abusive treatment		6	8
racism		1	4
wrath of the director		2	2
acclaim		12	65
audience appreciation		9	16
audience expectations		2	3
suspension of disbelief		2	2
awards		2	4
Juno Awards		2	4
Order of Canada		1	1
critical reviews		10	23
major concert halls		1	2
major opera houses		3	6
auditions and contracts		9	25

Name	Description	Sources	References
bread and butter		2	4
perceptions of others		4	15
being misunderstood		1	2
ROH telegram		1	1
big stars		8	35
autobiographies		2	2
Canadian tenors		2	4
closed club		2	4
physical impediments		1	2
sell tickets with your name		4	7
singing legend		5	12
symbol of America		1	3
career aspirations		4	6
career indecision		3	4
career potential		4	9
desired role		2	2
career motivation		2	4
be the best singer she could		1	1
lack of motivation		1	2
opulent world of opera		1	3
pivotal decision or turning point		6	11
regional career		4	7

Name	Description	Sources	References
spiritual framework		1	2
support family		1	1
the career found me		3	4
career struggles		6	14
cruel arbitrariness of career		2	9
career attrition		2	5
nihilism		1	1
suicide		1	1
financial stress		1	1
lean years		1	1
loneliness		1	1
threat of voice damage		2	2
career transition		11	57
BEd in Toronto		1	1
inspiration of forebear		7	10
move to Bermuda		1	1
move to Geneva		1	1
move to NYC		1	1
move to Vienna		1	2
opera at the Atrium		2	4
gift from the Lord		0	0
opera and musical theatre		1	1

Name	Description	Sources	References
repertoire shift		2	4
stage directing for musical theatre		1	1
teaching singing		5	14
academia vs community		1	2
conservatory vs university		1	1
academic honour		1	2
coordinating body and mind		1	1
dramaturge		2	3
guest faculty		1	4
memory of teacher's lessons		1	2
performance expectations		2	5
professional ethics		1	1
student success		1	1
teaching concepts		1	1
university faculty		4	16
vocal adjudication		2	2
vocal transition		1	1
collegial support		5	8
rewriting Union contracts		2	2
soprano maintenance		2	4
early career		6	8

Name	Description	Sources	References
Baroque concert singer		2	5
Canadian Opera Company		1	1
COC ensemble		2	6
COC lead roles		1	3
career moves forward		10	13
Courtney Summer Opera Program		2	6
Covent Garden		2	3
getting experience		4	6
learning new music		3	4
move to New York		3	6
pursuing a career		6	13
San Diego Opera		1	2
economics and business of career		3	11
losing money		2	2
negotiating fees		2	6
NYC law firm		1	10
a match made in heaven		1	1
Batman files		1	1
lawyer divos		1	2
opera singer temps		1	4
self-promotion		4	5

Name	Description	Sources	References
side hustle		3	4
external pressure on artistic freedom		8	17
homecoming		5	6
hometown names after artist		2	3
proudly Canadian		1	1
important debuts		8	22
Carnegie Hall		2	2
Chicago Lyric		2	5
covering Clytemnestra at the Chicago lyric		1	1
Los Angeles Opera		1	1
Met debut		3	4
NYC Opera		1	2
professional debut		4	7
Winnipeg Mennonite colleges cooperate in concerts		2	2
San Francisco Opera		1	1
Vienna debut		1	1
international gigs		7	13
Europe		5	7
longer tours		3	7
later career		1	5

Name	Description	Sources	References
awards		2	2
farewell concert		2	2
lectures and presentations		2	2
recitalist		2	2
retirement		3	7
happy not to sing anymore		1	1
vocal decline		1	1
learning lessons		4	11
ignoring natural instincts		2	2
duty and responsibility		1	2
it was clear that I finally really needed to learn how to sing!		1	1
opera vs concert or oratorio		5	8
concert roles		3	15
opera chorus		4	5
opera roles		4	14
Wagner roles		8	27
lead interpreter		2	6
no rehearsal!		1	4
professional guidance or mentor- ship		8	22
opera coaches		3	10
recordings		9	19

Name	Description	Sources	References
TV radio broadcasts		5	15
writing books		2	2
essays		1	1
published poet		1	1
Communication Strategies		6	93
discourse functions		5	74
apology - political correctness		1	1
appreciation		5	32
clarification		3	8
clarifying terms		1	3
misunderstanding and clarification		2	13
cooperative		1	1
digging deep		1	1
humour		5	18
invitation		1	1
recommending Meistersinger		1	1
summary and repetition		4	11
health concerns		1	3
expressing care		1	3
interview process		0	0
interruption		2	3

Name	Description	Sources	References
aside to wife		2	3
interview introduction		5	6
interview prompt		2	3
leave taking		4	5
scheduling		1	1
wrapping up		3	5
referring to research		5	15
causation		2	3
coding		1	3
coding memos		1	1
etic and emic		1	1
inductive or deductive		1	1
content analysis		1	2
discourse analysis		2	2
future discourse analysis study		1	1
ethics		1	1
generating meaning		1	1
internal validity		1	2
mixed methods - causation		1	5
pragmatist paradigm		1	3
reflexivity		1	1

Name	Description	Sources	References
researcher effects and avoiding bias		1	1
triangulation		2	2
Spirituality		11	136
a gift from the Lord		4	7
grace		1	1
characterizing spirituality		0	0
pragmatic spirituality		1	1
spiritual background		1	3
spiritual boundaries		4	11
spiritual eclecticism		2	2
Karma and Dharma		1	3
Sanskrit mantras		1	5
spiritual seeking		2	2
Buddhist ashrams		1	2
good is arbitrary too		1	1
Hindu saint		1	2
Indian guru		1	3
sense of self		1	1
Siddhi yoga		1	5
spirituality vs religion or doctrine		2	11
Divine surrender		3	24

Name	Description	Sources	References
give up control		4	18
learning surrender		1	2
perfectionist tendencies		4	5
surrender payoff		1	2
Deus ex machina		1	2
emotional and spiritual growth		7	10
balancing emotions in performance		2	5
emotional involvement		5	9
getting mad		1	1
desert years		3	5
emotions vs spirituality		4	4
expression of worldview		8	22
transformed motivations		6	10
integrating singing in life		2	2
a balanced life		3	5
integrate disciplines - God's school		1	2
integrating voice with faith and personality		5	7
integrative story telling		2	2
keep singing in your life		2	2
keep up singing chops		1	1

Name	Description	Sources	References
listening to sermons		1	3
living holistically		3	10
my upcoming performance		1	1
pastoring and story telling		2	7
personal life history		4	17
respond and learn in the moment		1	2
singing and financial success		3	3
singing and sports		1	1
Jon Vickers bio		1	3
Divine calling		1	4
preach or sing		1	1
interpretation of role		3	14
interpretive intensity		1	3
opera crucible		1	1
singing as torturous		2	4
stubbornness		1	1
personal and artistic integrity		7	27
be true to yourself		3	3
honest delivery		6	8
It just comes from within, and whatever, whatever happens is a natural expression		2	3
performance and purpose		6	11

Name	Description	Sources	References
prioritize core values		6	12
I promised my kids that I would be home on that day, and I am going to be home on that day!		2	2
self-conflict		1	2
feeling like two different people		1	1
split persona		1	3
using God's name		5	5
personal life vs career		6	10
family planning and career		8	25
life of performer		3	4
marriage		4	6
My Beloved		2	3
no regrets to not having a big career		2	2
simplicity of Mennonite faith		6	14
Everybody sang, didn't they~ Everybody's mother sang with them all the time, didn't they~		1	1
No, ego, be humble.		1	1
Scripture reference		2	3
Yes, yes, I have simply done what's in my heart." Then, then, you know, it's, it's okay.		2	3
singing and spirituality		7	39

Name	Description	Sources	References
function of soul		3	3
praising the Lord		2	4
singing freely		4	16
singing meaningful material		5	21
transcendence and beauty of music		5	8
worship and skilled performance		6	9

Appendix 15b - Coding Tree Map



Appendix 15c - Interview Coding Comparison Chart

Coding Comparison Chart					
	A : Interview Transcript, Ben Heppner, June 28, 24	B : Interview Transcript, Ian Funk	C : Interview Transcript, Ingrid Suderman, Checked	D : Interview Transcript, Martha Howe, Rechecked Sept 27-24	E : Interview with Benjamin Butterfield November 8 (2)
1 : Artistic Identity and Vision	19	21	32	21	21
2 : art and reflection	0	0	0	0	8
3 : artistic alignment or sweet spot	1	1	13	4	0
4 : inhabiting a chosen aesthetic	0	0	4	0	1
5 : performance rep - Serious Songs	0	2	0	0	0
6 : pinnacle of singing experience	0	2	0	0	0
7 : soprano soloist for CBC Messiah in Vancouver	0	0	1	0	0
8 : artistic choices	1	1	3	0	2
9 : creative chamber opera	0	2	0	0	0
10 : artistic collaborations	9	4	4	0	0
11 : accompanist	0	0	0	0	1
12 : agents	0	0	0	0	3
13 : ballet dancer	0	0	1	0	0
14 : coaches	0	0	1	4	0
15 : composers	0	0	3	0	1
16 : composer interview	1	0	0	0	0
17 : conductors	0	0	13	2	1
18 : choral conductors	0	0	10	4	1
19 : directors	0	0	1	0	4
20 : empathetic opera director	0	0	2	1	0
21 : hotel manager	0	0	1	0	0
22 : opera manager	0	0	0	1	0
23 : opera producers and agencies	0	0	0	1	0
24 : pianists	0	0	1	0	0
25 : professional associations	0	1	2	4	0
26 : professional colleagues	0	0	12	15	9
27 : stage and movie director	0	0	0	1	0
28 : ushers and stage hands	0	0	0	1	0
29 : artistic expression	0	0	0	0	6
30 : build purposeful meaning out of splashy of opera	0	3	0	0	0
31 : celebrating the human condition	0	0	0	0	2
32 : championing new music	0	1	0	0	0
33 : clarifying rejection in Peter Grimes	1	0	0	0	0
34 : conflicting artistic interpretation	0	0	2	0	4
35 : awkward kiss	3	0	0	0	0
36 : be clear and convincing	0	0	0	0	1
37 : enhanced interpretive effect	2	0	0	0	1
38 : entertainment versus meaningful art	0	8	0	0	2
39 : expanding artistic capabilities	3	2	0	2	2
40 : judging a forebear	1	0	0	0	0
41 : musical seed or genesis	0	1	1	3	0
42 : personal competence	0	0	3	8	2
43 : personal triumphs	2	2	7	3	0
44 : pretty voice vs having a point of view	0	0	0	0	2
45 : priestly or prophetic posture	0	1	0	3	1
46 : professional presentation apart from belief	0	0	0	0	3
47 : reframing old material	0	0	0	0	2
48 : self-perceptions	0	0	1	2	0
49 : feeling anonymous	0	3	0	0	0
50 : God made me to sing, and when I sing, I feel his pleasure	1	0	0	0	0
51 : I wanted to be the best singer I could be. For me that was a distinction.	0	0	2	0	0
52 : in the trenches singer	0	2	0	0	0
53 : just filling space	0	1	0	1	0
54 : My voice had too much colour for that period, and so after a few years I politely withdrew from it.	0	0	1	0	0
55 : owning your voice	0	0	0	1	0
56 : vocal limitations	0	3	1	2	1
57 : "Holy good Lord! I'm a Wagnerian."	0	0	0	1	0
58 : societal impact	2	4	6	2	4
59 : Background and Training	3	22	15	26	23
60 : Banff	0	0	0	0	1
61 : Banff and 20th C music	0	4	1	0	1
62 : Banff to Toronto	0	2	0	0	2
63 : childhood debut	0	0	0	0	2
64 : being nervous	0	0	0	0	2
65 : first singing performance	1	0	0	0	0
66 : choral singing	0	0	3	5	0
67 : church choir	0	0	0	0	5
68 : Presbyterian Church	0	0	0	2	0
69 : paid soloists	0	0	0	1	0
70 : school choir	0	0	0	0	1
71 : competition	0	0	0	0	3
72 : music festivals	0	1	0	0	1
73 : winning competitions	3	2	5	3	1
74 : decision to pursue music school	0	2	1	1	1
75 : living at home	0	0	0	1	0
76 : undergrad work	0	0	1	0	1
77 : expert affirmation	0	3	3	1	1
78 : external expectation	0	2	2	1	10
79 : famous coaches	0	2	2	0	0
80 : male coaches	0	1	0	0	0
81 : folk singer	0	0	0	1	0
82 : international training	0	0	2	3	0
83 : low stakes opera repertoire companies	0	1	0	0	0
84 : music lessons at MEI and Neufeld brothers	0	0	1	0	0
85 : piano lessons	0	0	1	0	2
86 : satisfaction vs enjoyment	0	0	0	0	2
87 : singing teachers	3	12	4	10	4
88 : bad relationship with student teacher	0	0	0	2	0
89 : career of singing teacher	0	0	0	1	0
90 : character of singing teacher	0	0	0	2	0
91 : female music sensibilities	0	3	0	0	0
92 : first singing teacher	0	0	1	1	0
93 : friendship with teacher	0	0	0	1	0
94 : not a favourite student	0	0	0	2	0
95 : not a good teacher	0	0	0	1	0
96 : nurturing instruction	0	3	0	4	0
97 : singing teacher professional ethics	0	0	0	1	0
98 : singing teachers and auditions	0	0	0	3	0
99 : singing teachers and church	0	0	0	2	0
100 : teacher pedigree	0	0	0	1	0
101 : territorial teaching attitudes	0	0	0	2	0
102 : the source - Madame Tweedy	0	0	0	1	0
103 : transfer to better teacher	0	0	0	5	0
104 : singing technique	0	3	1	5	0
105 : overcoming obstacles to singing	3	0	0	4	0
106 : singing with corsets	0	0	0	3	0
107 : two sets of muscles pushing against each other	0	0	0	5	0
108 : vocal problems	0	0	0	2	0
109 : vocal range	0	0	0	2	0
110 : voice change	0	0	0	1	0
111 : violin lessons	0	0	0	0	3
112 : Career	19	25	58	74	27
113 : abusive treatment	1	2	0	0	2
114 : audience appreciation	0	0	1	1	3
115 : audience expectations	0	0	0	1	2
116 : auditions and contracts	0	0	3	9	3
117 : bread and butter	0	0	3	0	0

118 : perceptions of others	0	0	0	3	0
119 : big stars	1	5	6	10	0
120 : autobiographies	0	0	1	0	0
121 : closed club	0	0	0	3	0
122 : physical impediments	0	0	0	0	2
123 : sell tickets with your name	0	0	0	3	0
124 : career aspirations	0	0	1	0	3
125 : career potential	0	2	3	0	0
126 : I don't know if I EVER saw myself that way.	0	0	2	0	0
127 : career indecision	0	0	2	0	0
128 : career struggles	1	3	1	6	2
129 : career transition	2	5	3	4	0
130 : first book	0	0	0	1	0
131 : opera at the Atrium	0	0	3	0	0
132 : gift from the Lord	0	0	0	0	0
133 : opera and musical theatre	0	0	1	0	0
134 : recordings	0	0	4	0	1
135 : repertoire shift	0	0	0	3	0
136 : choral vs solo singing	0	0	2	0	0
137 : I realized it took me about a week to get my solo voice back in shape.	0	0	1	0	0
138 : the solo singing was much more fulfilling for me. Yeah.	0	0	1	0	0
139 : Yup, they are different - in choral singing you want to blend, and in solo singing you want to proje	0	0	1	0	0
140 : cruel arbitrariness of career	0	0	0	8	1
141 : career attrition	0	0	0	2	0
142 : nihilism	0	0	0	1	0
143 : suicide	0	0	0	1	0
144 : early career	1	2	1	2	0
145 : Baroque concert singer	0	0	0	4	0
146 : career moves forward	1	1	1	0	2
147 : church choirs	0	0	0	1	0
148 : Courtney Summer Opera Program	0	0	5	0	0
149 : getting experience	0	0	0	0	2
150 : Met auditions	0	0	2	0	0
151 : move to New York	0	0	0	4	0
152 : opera chorus	0	0	0	1	0
153 : pursuing a career	0	5	2	1	3
154 : the career found me	0	0	2	0	1
155 : economics and business of career	0	2	0	10	0
156 : financial stress	0	0	0	1	0
157 : negotiating fees	0	0	0	4	0
158 : NYC law firm	0	0	0	10	0
159 : a match made in heaven	0	0	0	1	0
160 : Batman files	0	0	0	1	0
161 : lawyer divos	0	0	0	2	0
162 : opera singer temps	0	0	0	4	0
163 : external pressure on artistic freedom	1	3	1	4	2
164 : good reviews	0	1	3	2	0
165 : Grimes incident - suspension of disbelief	1	0	0	0	0
166 : homecoming	0	0	0	0	1
167 : household name fame	1	0	0	0	0
168 : important debuts	3	0	1	4	0
169 : covering Clytemnestra at the Chicago lyric	0	0	0	1	0
170 : Met debut	1	0	0	0	0
171 : professional debut	0	0	4	0	0
172 : Winnipeg Mennonite colleges cooperate in concerts	0	0	1	0	0
173 : inspiration of forebear	1	1	1	0	0
174 : international gigs	1	0	1	0	0
175 : Europe	1	0	2	0	1
176 : longer tours	0	0	3	0	0
177 : learning lessons	0	0	5	1	3
178 : ignoring natural instincts	0	0	1	0	0
179 : opera vs concert or oratorio	0	0	3	1	0
180 : personal competence and autonomy	1	5	6	0	1
181 : it was clear that I finally really needed to learn how to sing!	0	0	0	1	0
182 : pivotal decision or turning point	0	0	1	2	2
183 : professional guidance or mentorship	2	2	7	2	0
184 : regional career	0	0	1	0	1
185 : rehearsals	0	0	0	4	0
186 : self-promotion	0	0	2	0	0
187 : supporting colleagues	4	1	0	2	0
188 : rewriting Union contracts	0	0	0	1	0
189 : wrath of the director	1	0	1	0	0
190 : teaching singing	0	1	4	4	0
191 : academia vs community	0	0	0	0	2
192 : coordinating body and mind	0	0	0	0	1
193 : dramaturge	0	0	0	2	0
194 : teaching singing and performance expectations	0	1	0	0	4
195 : university faculty	0	0	1	0	7
196 : TV radio broadcasts	0	0	6	0	1
197 : vocal adjudication	0	0	1	0	0
198 : Wagner roles	0	0	0	3	0
199 : worldview and career motivation	1	3	6	12	4
200 : extending understanding	0	0	0	0	11
201 : lack of motivation	0	2	0	0	0
202 : moral struggle	4	1	2	0	0
203 : opulent world of opera	0	1	0	0	0
204 : personal belief	0	0	0	0	3
205 : personal beliefs and career motivation	1	2	0	0	0
206 : point of view	0	0	0	0	2
207 : apology - political correctness	1	0	0	0	0
208 : appreciation	3	11	6	8	3
209 : aside to wife	1	0	0	0	2
210 : clarification	0	0	0	6	1
211 : clarifying terms	0	0	0	3	0
212 : cooperative	0	0	0	0	1
213 : digging deep	0	1	0	0	0
214 : expressing care	3	0	0	0	0
215 : health concerns	3	0	0	0	0
216 : humour	6	2	4	1	5
217 : interruption	0	2	0	0	0
218 : interview introduction	1	1	2	1	1
219 : interview prompt	0	2	1	0	0
220 : invitation	0	1	0	0	0
221 : leave taking	1	1	0	1	1
222 : Meistersinger recommendations	1	0	0	0	0
223 : misunderstanding and clarification	2	9	0	0	0
224 : referring to research	1	7	1	4	2
225 : scheduling	0	0	0	0	2
226 : summary and repetition	0	4	1	5	1
227 : wrapping up	0	0	2	2	0
228 : Family and Community	16	17	12	7	27
229 : church gigs	0	1	0	1	0
230 : benefits and church concerts	0	0	1	0	0
231 : Mennonite World Conference	0	0	1	0	0
232 : early solos with select church choir	0	0	2	0	0
233 : singing at church	3	4	3	7	5
234 : singing at funerals	0	0	2	0	0
235 : husband's memorial	0	0	1	0	0
236 : earliest performance	1	1	0	2	3

237 : first solo	0	1	2	4	0
238 : I loved singing and singing was part of my DNA. So they said, "Sing!" I sang.	0	0	1	0	0
239 : singing from the pulpit	0	0	0	4	0
240 : family or community	4	8	1	6	15
241 : correspondence with pastor	0	4	0	0	0
242 : family background	2	0	4	0	2
243 : military family	0	0	0	0	1
244 : sea faring father with musical talent	0	0	0	0	5
245 : musical family	0	0	0	0	3
246 : daughter's job with marking scores	1	0	0	0	0
247 : practicing with mother	0	0	0	0	1
248 : singing brothers	0	0	0	0	5
249 : singing with sisters	0	0	1	1	0
250 : singing community	0	0	0	0	3
251 : family perceptions	3	0	0	0	2
252 : daughter - Alcina and Tristan	1	0	0	0	0
253 : father was impressed	0	0	0	1	0
254 : I promised my kids that I would be home on that day, and I am going to be home on that day!	1	0	0	0	0
255 : kids love opera	1	0	0	0	0
256 : mother moments	1	0	0	0	0
257 : older son loves Fidelio	1	0	0	0	0
258 : family planning and career	0	0	6	0	3
259 : friends and colleagues	0	2	1	1	7
260 : hometown names after artist	1	0	0	0	0
261 : marriage	0	1	0	0	1
262 : My Beloved	1	0	0	0	0
263 : people we know	7	3	0	0	0
264 : simplicity of Mennonite faith	0	1	4	0	0
265 : Everybody sang, didn't they~ Everybody's mother sang with them all the time, didn't they~	0	0	1	0	0
266 : No, ego, be humble.	0	1	0	0	0
267 : Yes, yes, I have simply done what's in my heart." Then, then, you know, it's, it's okay.	0	0	1	0	0
268 : Spirituality	0	0	0	0	0
269 : a gift from the Lord	0	0	2	0	0
270 : grace	0	0	0	1	0
271 : balancing emotions in performance	0	0	3	0	0
272 : Deus ex machina	0	0	0	2	0
273 : Divine surrender	0	0	0	21	0
274 : learning surrender	0	0	0	2	0
275 : surrender payoff	0	0	0	2	0
276 : emotional and spiritual maturation	1	1	3	2	0
277 : emotional involvement	0	0	5	0	1
278 : getting mad	0	0	0	0	1
279 : give up control	0	0	2	12	0
280 : honest delivery	0	0	0	0	3
281 : integrating singing in life	0	0	0	0	0
282 : a balanced life	0	0	1	0	2
283 : integrate disciplines - God's school	0	1	0	0	0
284 : integrating voice with faith and personality	0	2	2	0	0
285 : integrative story telling	0	1	1	0	0
286 : keep singing in your life	0	2	1	0	0
287 : keep up singing chops	0	1	0	0	0
288 : life of performer	0	0	0	1	1
289 : listening to sermons	0	0	0	0	3
290 : living holistically	0	3	0	0	6
291 : my upcoming performance	0	0	0	1	0
292 : no regrets to not having a big career	0	0	1	0	0
293 : pastoring and story telling	0	5	0	0	0
294 : personal life history	4	5	0	0	7
295 : personal life situation	6	1	2	0	1
296 : respond and learn in the moment	0	0	0	0	2
297 : Scripture reference	2	1	0	0	0
298 : singing and financial success	0	0	1	0	0
299 : singing and sports	0	0	0	0	1
300 : using God's name	1	1	0	0	0
301 : worship and skilled performance	0	1	0	0	0
302 : It just comes from within, and whatever, whatever happens is a natural expression	0	0	1	0	0
303 : Jon Vickers bio	0	3	0	0	0
304 : interpretation of role	4	0	0	0	0
305 : preach or sing	0	1	0	0	0
306 : singing as torturous	0	2	0	0	0
307 : Karma and Dharma	0	0	0	3	0
308 : opera crucible	0	0	0	1	0
309 : perfectionist tendencies	0	0	2	1	0
310 : performance and purpose	0	2	4	0	2
311 : personal and artistic integrity	0	13	4	0	2
312 : be true to yourself	0	0	1	0	0
313 : pragmatic spirituality	0	0	0	1	0
314 : praising the Lord	0	0	2	0	0
315 : prioritize core values	0	0	2	0	0
316 : role identification	3	5	1	0	2
317 : singing and spirituality	1	16	7	4	5
318 : singing freely	0	0	11	0	0
319 : singing meaningful material	0	10	6	0	2
320 : spiritual background	0	0	0	0	3
321 : spiritual boundaries	3	6	1	1	0
322 : spiritual eclecticism	0	0	0	1	0
323 : spiritual or emotional expression of worldview	3	5	7	0	1
324 : emotions vs spirituality	0	0	1	0	0
325 : spiritual seeking	0	0	0	1	0
326 : Buddhist ashrams	0	0	0	2	0
327 : good is arbitrary too	0	0	0	1	0
328 : Hindu saint	0	0	0	2	0
329 : Indian guru	0	0	0	3	0
330 : Sanskrit mantras	0	0	0	5	0
331 : sense of self	0	0	0	1	0
332 : Siddhi yoga	0	0	0	5	0
333 : spirituality vs religion or doctrine	0	0	0	0	10
334 : transcendence and beauty of music	0	0	0	2	0
335 : transformed motivations and desires	0	1	1	3	1
336 : desert years	1	0	0	0	0
337 : I mentioned earlier my desert years.	1	0	0	0	0