

Marilyn sings *Carmen* for the first time at the Met with Leonard Bernstein conducting and creates a sensation on opening night of the 1972 season. Already a star, she became a legend with this performance.

Metropolitan Opera Company Archives.

Photo by Louis Melancon.

All photos courtesy of the Marilyn Horne Museum and Exhibit Center.

BRAVA! MARILYN HORNE



A BRADFORD DIVA GETS HER DUE

By Tim Ziaukas

Three years ago, Matthew Hileman had his work cut out for him. He had been recruited from The Walt Disney Company to manage a museum about a world-class artist—Marilyn Horne—in the most misunderstood art form—opera—located in one of the more remote towns in Pennsylvania—Bradford. But bold as a Wagnerian with a spear, Hileman has been soldiering on, welcoming visitors and booking events into The Marilyn Horne Museum and Exhibit Center in Marilyn Horne Hall, a part of the University of Pittsburgh at Bradford, one of Pitt's four regional campuses. He does, after all, have quite the legacy to work with.

Born in Bradford, Horne is among the greatest artists the commonwealth has produced. Like Gene Kelly or Fred Rogers, Rachel Carson or Mary Cassatt, Andy Warhol, August Wilson or Gertrude Stein, she's a world-class figure within her discipline with nothing left to prove, according to Hileman.¹

Horne's voice has filled every major opera house in the world in a half-century-long career during which she has accrued accolades and honors, including The National Medal of Arts, 15 Grammy-Award nominations (four wins), and The Kennedy Center Honors. She has sung before presidents of both parties and at President Bill Clinton's inauguration. She enjoys the imprimatur of her industry. *Opera News* editor Robert Jacobson wrote, "It's that simple ... Marilyn Horne is probably the greatest singer in the world."²

The New York Times proclaimed, "She is surely the most American of all operatic singers and in the best sense: a can-do technical command of the voice, ready intelligence, Protestant work ethic *in excelsis*, firm grounding in the popular culture, melting-pot versatility."³

"In a word, she is amazing," Hileman said.

That amazement is on display in the Pitt-Bradford facility, a 3,400-square-foot museum and performance space with artifacts, costumes, and 19 interactive touch-screen exhibits, on the first floor of what is now Marilyn Horne Hall. Located in downtown Bradford, a mile from the Pitt campus, the \$5.7-million building renovation and museum installation were completed in 2017; the museum opened in May of that year.⁴

Acquiring the collection was not without its challenges. The Smithsonian, the Library of Congress, UCLA, and Carnegie Hall all lobbied to secure the archive for their collections. Horne chose to donate her archives to the University of Pittsburgh at Bradford. The collection is managed by

Marilyn, at 12 years old, shortly after moving from Bradford to Long Beach, California.

the Special Collections department of the University of Pittsburgh Library System and housed and stored in an archives facility in Pittsburgh. The museum in Bradford serves as a "jewel box," showcasing highlights from the extensive collection. Eventually, materials will be rotated, and the museum plans special

exhibitions of artifacts not normally on view to the public.

"She wanted her materials in Bradford," said James D. Guelfi, former president of the Bradford Creative and Performing Arts Center.⁵ He booked Horne for her homecoming concert in Bradford in 2000, a



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Marilyn with her sister Gloria, 1940s.



Marilyn as Amneris in the Met's extravagant 1976 production of *Aida* with Leontyne Price as the tragic Ethiopian princess.

Metropolitan Opera Company Archives.

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Marilyn with her
parents, 1940s.

connection that led, with leadership from Pitt-Bradford's former president, Livingston Alexander, to the donation and the subsequent museum. "This is her hometown," Guelfi said. "Her background was formed here. Her roots are here."

Hileman added that the Bradford context was essential to her: "If she had been born any place else, she might not have had the same resilience in her personal and professional life. She might not have had the guts to do what she did. Those formative years in Pennsylvania—the influence of her Bradfordian parents—were incalculable."



"Marilyn Bernice [Horne] made her debut at 3:20 p.m. on January 16, 1934,"⁶ she wrote in her autobiography, in Bradford, an

oil town in the Allegheny National Forest, the third child of Bentz and Bernice Horne. (Sister Gloria was three at the time; brother Jay would come later.) Her older brother, Richard, then seven, wanted a baby brother and already had a name picked out: Jack. She's been "Jackie" to family and close friends ever since.

Life in Depression-era Bradford was tough. Her father operated a grocery store in the front room of his Elm Street home and earned extra money singing in church on Sundays. Her mother sold day-old bread throughout the neighborhood and later worked as the assessor of their 5th Ward. Her grandmother helped to raise the Horne children.

Despite hard times, she wrote that "music surrounded me from the very beginning and it was my father who set the stage."⁷ She was

singing from two years old. Often with her sister, Gloria, she sang in the town square, at band concerts, and bond rallies. Little Jackie sang at the 5th Ward School, at the Church of the Ascension, and at a rally for FDR. The earliest program in which Marilyn Horne's name appears is preserved in the museum's collection—a bond rally concert organized by the Bradford YMCA in 1943. She wrote, "I was the Shirley Temple of the Appalachian Plateau."⁸

Near the end of her time in Bradford, after years of belting "You're A Grand Old Flag," "Over There," and the like, Horne was inspired by Gloria to begin listening to Metropolitan Opera's Saturday matinee radio broadcasts, which featured Verdi and Puccini, Mozart, and Wagner. She was hooked.

Originating in Florence, Italy, around 1600, "opera," (Italian for "work") is "a particular form of Western expression,"⁹ derived from the same impulse that delivered American Indian dances, Greek drama, medieval miracle plays, the Ramayana of India, even the Christian Mass. People have always been drawn to the drama of gods and goddesses, men and women, whose stories unfold amid dance and music but especially through spectacle and powerful singing. That combination, that elemental dramatic power, that implied spectacle, even on radio, caught Horne's imagination and drove her ambition. What did she want to be when she grew up? "An opera singer at the Met."¹⁰

Horne's father, a singer himself, realized that his daughter had outgrown the training available in Bradford and, with an escape from the northwest Pennsylvanian winters as a bonus, moved his family to Long Beach, California, when Jackie was 11.

In California, she blossomed. As a teen, Horne sang with the Roger Wagner Chorale, won a scholarship to the University of Southern California, studied with the legendary (and legendarily cruel) Lotte Lehmann, and forged a friendship with the Russian-born composer Igor Stravinsky, among other notables.



Marilyn Horne and her husband, Henry Lewis, at the piano, 1960.

***SHE REFUSED TO TAKE
A SUPPORTING PART.
SHE WANTED TO
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Proud parents celebrate baby Angela, 1965.

“People forget what Southern California was like after World War II,” she told *People* magazine.¹¹ “There were so many refugees from Hitler all over the arts scene in the Los Angeles area. I used to have dinner with Stravinsky, Christopher Isherwood, Aldous Huxley—it was a heady experience for a young girl.”

Horne quickly made contacts and easily found work. She sang background vocals for movies (*The King and I*), TV choruses (*I Married Joan*, her “doo-wah years” as she put it), and recorded covers of pop hits.

Then she got her big break. In 1954, at age 20, she was hired to dub the voice of Dorothy Dandridge in the film *Carmen Jones*, Oscar Hammerstein II’s contemporary African American retelling of Bizet’s *Carmen* sung in English. The film—along with its soundtrack—was a smash, and the clip of Horne’s dubbing of Dandridge is a highlight of the museum, according to Hileman. That same year she also made her professional debut in Los Angeles in Smetana’s *The Bartered Bride*.

With connections provided by Stravinsky, Horne was planning to move to Europe to work and study when her father suddenly died of leukemia at 49 years old in July 1956. He was a small-town man, Horne wrote, and always had “Bradford in his soul.”¹²

Three weeks after her father was buried in Bradford, 22-year-old Jackie was on a ship by herself and headed for Europe to work in Salzburg and Vienna. Stravinsky had chosen her to perform at the International Festival of Music in Venice. The career had begun.



“The key to Marilyn Horne’s career,” says Hileman, “is her talent, of course, but the path to her legend is her timing.” Horne trained her voice to perform a repertoire of songs that had been ignored for hundreds of years. So, while her breakthrough was in 1960 as Marie in Alban Berg’s *Wozzeck* with the San Francisco Opera (a role she also played

in Germany), it was in 1964 with English diva Joan Sutherland that she assisted in the revival of the nearly forgotten Rossini work *Semiramide*, a pivotal event in the resurgence of the composer’s serious work. Horne sang the role of Arsace. This concert version production was a smash, a major event of the Rossini revival in the mid-20th century.

By the end of the decade at La Scala during a performance in Rossini’s *The Siege of Corinth*, she received a mid-act 7-minute ovation, stopping the show. It stopped her, too. She knew then that not only was Rossini coming back in a big way, but that she was going to be a part of it. She had the range—from soprano down to mezzo, a middle vocal range between soprano and contralto—to reach back to and reanimate these forgotten masterpieces for the public and take advantage of these opportunities for herself. This was her ticket.

Nevertheless, “the big one” was still out there: singing at the Metropolitan Opera in New York City was her ultimate goal. Horne turned down repeated offers from the Manhattan producers, waiting and angling for the right role at the right time since she refused to take a supporting part. She wanted to walk into a Met production as a star.

Finally, on March 3, 1970, Horne made her debut at the Met. Teamed again with Sutherland, who sang the title role in Bellini’s *Norma*, Horne played Adalgisa. The debut was a triumph. *The New York Times* reported on the big occasion: “There was screaming Tuesday night at the Metropolitan Opera and for once it did not come from the stage. The eagerly awaited debut of Marilyn Horne in Bellini’s *Norma*, singing opposite Sutherland, in a new production, was the stimulus.”¹³ Marilyn recalled,

I was thirty-six years old at my Metropolitan Opera debut ... and I knew what I had, what I wanted and where I was going ... There is no substitute for training and experience—and both take years of old-fashioned work. The voice is only the starting point in opera; then comes determination, brains, act-

ing ability, knowledge of languages and business acumen, not necessarily in that order. You must come up the hard way....¹⁴

There were more hard ways to come.



As far back as the early 1950s, Horne had noticed the groundbreaking musician and conductor Henry Jay Lewis, “the Jackie Robinson of music.”¹⁵ A double-bass virtuoso, Lewis was the first African American musician (and then the youngest of any race) to join a major symphony orchestra in America. By the late ’50s, Lewis was in the L.A. Philharmonic, later to be the music director and conductor of the New Jersey Symphony Orchestra. But he was present at the auditions for *Carmen Jones*, where Horne stunned them with her “Habanera.” He asked her, “Do you want to have dinner?”¹⁶ That started it.

They dated, worked together, and fell in love. Friends and relatives warned Horne about taking the affair too far. Horne’s mother begged her not to marry Lewis: “Be his mistress, for God’s sake, not his wife.”¹⁷ Horne would have none of it. She and Lewis were married in July 1960, seven years before *Loving v. Virginia* struck down state laws banning interracial marriage, and at a time when, with a U.S. population of 180 million, a mere 25,000 Americans were in a mixed-race marriage of a black man and a white woman.¹⁸ The couple had a daughter, Angela, in 1965. They separated in 1974, divorced in 1979, but remained friends until Lewis’ death at 63 in 1996.

“I’d say the first five years were really happy—the rest had been a slow dance on the killing ground.”¹⁹

Horne never remarried.



Horne’s career, taking into account her personal highs and lows, generally flourished. After her triumphant debut at the Met, she headlined a series of starring roles at the famed venue, including the 1972–73 season opener as *Carmen*. She later wrote, “*Carmen* thrust

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Marilyn made the cover of *Opera News* in
1973 for her portrayal of Carmen.

Marilyn Horne as *Carmen*, Metropolitan Opera
Photo: Carl Fischer

me squarely in front of the public, allowing me, as one critic wrote, 'to dispel the benign shadow of Joan Sutherland' and to emerge as a star in my own right.... *Carmen* changed everything."²⁰

Now undeniably a star, Horne cemented her role in the "bel canto revival" of the postwar era and its newfound interest in the works of Donizetti, Rossini, and Bellini, composers whose repertoire had been pushed aside by the more seemingly modern and "realistic" (meaning less about gods and goddesses) work of Verdi, sometimes Wagner, and especially Puccini. The technique to sing these difficult bel canto roles was nearly lost as well.

"Bel canto" in Italian means "beautiful singing," and is characterized by highly

elaborate phrasing, both elongated vowels and chipped consonants; in short, a versatility of tone largely absent from the 19th-century giants. Horne—along with other great divas like Montserrat Caballe, Maria Callas, Leyla Gencer, Joan Sutherland, and Beverly Sills—had acquired the skills to reveal the power of masterpieces like *Norma*, *Lucia di Lammermoor*, and even earlier works that required bel canto techniques by Mozart and Handel.

"Bottom line?" Horne wrote, "Maria Callas started the renaissance, Sutherland furthered it, and then I came along. Like an Olympic torch of song, the light was passed and through Joan's generosity, I became part of the great chain of beautiful singing."²¹

Horne's triumphant performance as Rossini's helmeted warrior in *Tancredi* is a great example of this style. As she explains herewith:

Those unfamiliar with opera may wonder when I say that I played the part of a young warrior. *Tancredi* is a 'trouser role,' meaning that a woman plays the man.

Indeed, my career was given quite a boost by my proficiency in pants parts, many of which are a legacy from the legendary 'castrati.' The *castrati* were promising boy singers mutilated at puberty to halt certain primary and secondary sexual developments in order to produce a freak voice featuring a female timbre and range supported by the more powerful male physique. Such voices were capable of incredible vocal pyrotechnics. Little wonder that the *castrati* dominated the musical world from the mid-seventeenth century to the early nineteenth.

Rossini did write for one *castrato*, Velutti, but the fact is *Tancredi* was not a *castrato* role. It was written for a female, thus carrying on another tradition, that of using the treble voice for the leading male role. These parts usual-

The entrance to the Marilyn Horne Museum at The University of Pittsburgh, Bradford.



Marilyn in Rossini's
The Italian Girl in Algiers.

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A PLACE FAR FROM
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AND YOU CAN BECOME
SOMETHING, YOU CAN
BECOME SOMEBODY."**

ly were young men, often aristocrats, on or slightly over the brink of manhood and already commanders of armies. The essence of this delicate stage of development was thought best represented by a woman rather than by full-grown men. The vocal range, as a rule, calls for the low female register, mezzo or contralto. Because I essayed so many of these roles I was given the nickname 'General Horne.'²²



Back in Bradford, the museum captures it all: Horne's roots in Appalachian Pennsylvania; the move to California; *Carmen Jones*; her marriage; the rise of a diva; Sutherland, *Norma* and the Met; the Rossini revival, "General Horne," and a return to Bradford, among other highlights—all presented in state-of-the-art video and sound, as well as interactive

stations. Especially thrilling opportunities at the museum may be the recordings bel canto duets Horne sings with legends like Sutherland (in *Norma*) or Caballe (in *Semiramide*).

One special feature is the museum's miniature version of Venice's *Teatro La Fenice*, a 30-seat Baroque theater space where a 12-minute film contextualizes Horne's life and career and where current performances can take place. A dazzling jewel-box within a jewel box, evoking the exquisite venue where Horne sang the title role of Rossini's *Tancredi* in 1981 and, as previously noted, ushered in the revival of Rossini and bel canto, thereby revolutionizing 20th-century opera. But in the long run, the displays evoke more than gowns and Grammys, arias and breathing techniques.

"This museum is about more than opera, about more than any single person," Hileman

said. It's not just an echo-chamber for a great diva's past, but it's a green room for the imagination of its visitors. As he puts it, the museum dramatizes that

You can come from a place like Bradford, a place far from New York or the Met, and you can become something, you can become somebody.... If you have the talent and the drive, if you can be ready to take advantage of situations that arise—some people call that luck—then you can 'make it.'

That's why this place is so important ... there might be another Marilyn Horne, another little girl or boy, right here, maybe today, coming through this museum, who [with the requisite talent and drive and in whatever art form] could go on to a career, could transform her or himself, could become a world-class artist.



Matthew Hileman, program director of the Marilyn Horne Museum and Exhibit Center, explains the highlights of the collection in the museum's performance space, a small replica of Teatro La Fenice in Venice.

Photo by Kara Kennedy.

We show them that it happened here, that it happened before. It can happen again... and then maybe, you'll get a museum in your hometown, too. That's what this place is all about.



MARILYN HORNE: THE INTERVIEW

Marilyn Horne was sitting at her kitchen table, gazing out at the city of Santa Barbara, at the ocean and the Channel Islands, on a beautiful 75-degree California afternoon. She was looking out and looking back. Her doors and windows were open, and a late-summer breeze was passing over her.

"I know I've been one of the luckiest people in the world," she said.²³ The career's been great, but she had to sacrifice so much—the travel, the personal life for the professional excellence—to stay on top for so long. Was it too much? She thinks it has been worth it, maybe, probably, but she's not always sure. She has her beautiful daughter and her grandchildren.

"And I'm OK!" she said, not responding to any question. "My health is..." she paused, not mentioning her battle with pancreatic cancer, then continued, "You know what I've been through." Another pause. "Again, there's my luck... one of a small number of people..." What she doesn't say is "who survive." She was diagnosed with the usually deadly cancer in December 2005. Left unspoken is that both parents are long gone—dead from cancer, mother in 1973—both buried in Bradford. (Brother Richard was killed in a plane crash in 1978; Gloria and Jay are still with her.)

"This has all worked out way beyond what I would have thought of," she said, getting back to the museum, but, subconsciously, perhaps, also about much more.

She then recalls her husband, her marriage, the career that was, one that wasn't, and even Oprah.



"G i r l !"

Winfrey said to her a few years ago. "You were a pioneer!" Horne recalled the mogul exclaiming. Winfrey was curious about a white woman marrying a black man back in 1960 "when Martin Luther King Jr. had spent more time in jail cells than in the Oval Office, [and] the marriage of a white woman and a black man could still offend much of the American public."²⁴

"Oprah was very interested in that," Horne said. Back then, she noted, in the twilight of the Eisenhower years, one of her bosses, choral director Roger Wagner, told her this right out: "If you marry Henry, Jackie, you're finished in America. You can carry it off in Europe, but you'll never have a career in your own country. Americans won't tolerate it."²⁵ Horne soldiered on, undeterred. She shattered social taboos at the height of the civil rights movement, just as she was about to challenge the sensibilities of her audiences.

Professionally, then, with encouragement from her husband, Horne realized she had the technique to perform material that hadn't been heard for generations, especially the forgotten repertory of Rossini, and made history.

"He was a collaborator," she said of Lewis. "He gave me the confidence to do the things I did. He convinced me that I could do them. He used a word to me I often use

***I DON'T WANT TO LOSE
WHAT I CALL THE
'LITTLE GIRL FROM
BRADFORD' SYNDROME.***



"General Horne" performs Handel's
Rinaldo, 1982.
Photo by Fernand R. Leclair.



In a role written for her, Marilyn played Samira in the premiere of William M. Hoffman and John Corigliano's *The Ghosts of Versailles* in 1991 at the Met. Her performance stops the show.

Metropolitan Opera Company Archives.

RIGHT: Marilyn (center) with her family—daughter Angela (back row, right) and her husband, Andre, along with their children Daisy, Henry (at left), and Alex at the opening of the Marilyn Horne Museum and Exhibit Center, May 6, 2017.

with my students: ‘extravagant.’ You have to be extravagant. You have to give the max. Big time. If you hesitate, you’re lost.”

Thus, it was Henry Lewis who escorted General Horne onto the world stage.

Horne paused, recalling the emotions of her pre-Civil-Rights-Act marriage: “I think it was frightening in the initial step. The actual saying of ‘I do.’ Because a lot of people offered me their opinions, which weren’t very helpful, like, ‘Your career’s going to be over’ ... ‘Nobody is going to want to hire you,’ which I knew was absolutely ridiculous.” But was it?

While it’s impossible to determine what might have been lost to her and to them as a result of the marriage, she said, “We didn’t feel discrimination. We were not discriminated to our faces. If we were, it was behind our backs. And remember, we were in showbiz. Show people are much more socially liberal along the line of race, even in 1960.”

But despite good-sport appearances on *The Tonight Show*, *Sesame Street* (Horne is adorable as Cleopatra singing “C is for Cookie”), *The Carol Burnett Show*, (Horne goofing off with Burnett and Eileen Farrell

belting “Big Spender”) a role on *The Odd Couple* (Horne gave Streisand a run singing “People” from *Funny Girl*) and the like, Horne never entered the popular culture like Caruso, Callas, or even Pavarotti, Beverly Sills (“Bubbles”!) or Domingo, despite being “the greatest singer in the world” according to some. But then, the soprano always gets the headlines, the mezzo, well, not so much.

In her autobiography, she explained, “Pennsylvania provided a sensible down-to-earth Eastern environment for my early years and, for good or ill, certain tenets never left



me. Something holds me back when I really want to let go—a sense of propriety. I don’t want to lose what I call the ‘little girl from Bradford’ syndrome. Even when I was at the top of my profession, I remained perpetually on the brink of being a household word.”²⁶

In the long run, Horne said, she didn’t care. She still doesn’t.

She reiterated her oft-told anecdote (it also opens her autobiography) to prove she knew she had the goods to get away with more than your average little girl from anywhere: “My dad had a pet name for me.... He called

me ‘Peanut,’ and this is what he told me when I was a very little girl. ‘Don’t ever forget, Peanut. Whenever you think you’re getting too big for the guy sitting next to you, remember the only thing that separates you from the rest of the world, what makes you special, is a little piece of gristle in your throat.’”²⁷

She knew she had the trump card, that piece of gristle in her throat. They’d want that. The producers. The directors. The venues. The people! “The one thing I knew all along—and I’ll be a little bit bragging here—is that I knew that I had a special voice, and it was going to

take me a lot of places.”

The nerve grew out of the gristle; the propriety grew out of Bradford.

“I didn’t think of myself as a pioneer,” she said. “I was making choices. Living my life.”

She would overcome social taboos, defy the bigots and then lift forgotten masterpieces from the darkness. Because she had IT. The Voice. So, she could love whom she chose and sing what she could. And the consequences be damned.

She recalled the Met debut, which lingers like background radiation after the Big Bang:

"It was a spectacular evening. A tremendous success with my dear friend Joan Sutherland. I still meet people who come to me to say, 'I was at *Norma*, and I never heard anything like it.'"

She laughed at her brinksmanish with the Met brass, turning them down again and again, when everyone else jumped at the first chance to sing in the venerable hall. She turned them down because "I didn't get what I wanted. I didn't want what they wanted me to do. I wanted what I wanted.... So, what can I say? [When it happened,] it was momentous. Right after opening night, [Met general manager] Rudolph Bing took my contract and tore it up and boosted me to the top fee of the house." She went from \$1,750 a performance to the top of \$4,000—the equivalent of \$26,000 today.

Horne retired from performing opera in 1999, after more than a hundred recordings, more than a thousand performances in operas, and nearly 1,300 recitals (and not counting all the gigs between ages 2 and 20).²⁸ She established the Marilyn Horne Foundation to support promising artists and directs the vocal program at the Music Academy of the West.


The diva is still very much in demand.

"I'm a firm believer in fate and good luck," she said. "It's all part and parcel of a life like mine. And it was just luck that the San Francisco Opera was bringing in *Wozzeck* in that fall for the first time, its West Coast premiere. And here's my good luck: the diva, her name was Brenda Lewis, had to have surgery and cancel. And because I was in touch with Henry—it was right before we got married—and my agent in California sent the reviews [of her performance in *Wozzeck* in Europe] that two days after we got married, I was on stage auditioning for *Wozzeck*."

Carmen Jones? Luck? "That was the kind of thing that wasn't such a big deal at the time. I was one of many singers who was constantly singing background in movies and on TV [and recording covers of popular hits]. But it was lucky to get a solo part," especially a plum

role like singing for Dorothy Dandridge in a contemporary retelling of Bizet's opera retitled *Carmen Jones*. "When it happened, I knew it was going to be big." Foolishly, she sold away the residual rights to the hit soundtrack for \$250, then later, the album was reissued with Horne on the cover! Not luck.

"Yes," she repeated, "it's all worked out." And it has. It's all worked out for a little girl with a special piece of gristle, from a remote place, who eventually sang for presidents and royalty, with a voice that stunned and illuminated at once. She sang in glittering halls, especially at *Teatro La Fenice* in Venice, probably her favorite, a replica of which has been reconstructed in her hometown. "When I saw it," she said, "my mouth just fell open!"

And now, any day, any week, in that smaller hall in that remote town in northwestern Pennsylvania, a former Disney cast member regales a group of schoolchildren on a field trip, little ones who've never heard of Horne or opera or civil rights or social justice. But he looks at each face and wonders.... Could she be the next one? Is he going to hit the mark? And then he tells them, shows them, about a little girl named Marilyn who went far from this place and then, after breaking barriers and dazzling people, gathered all this material—the costumes, the songs, the accolades—that they see and hear all around them. Then she brought it all back to show them, to prove what can happen when you find your song, for what happened to her, just might—with the right talent and the proper drive—be in store for them, too. 

The Marilyn Horne Museum and Exhibit Center, located in Marilyn Horne Hall at 2 Marilyn Horne Way in Bradford, is open daily 9 a.m. to 5 p.m. Monday through Saturday and on Sunday from 11 a.m. to 4 p.m. Seasonal and holiday hours may vary. Admission is free. For more information, visit <https://www.marilynhorne.org>.

For Jim Guelfi, Jackie's friend, and mine.

Tim Ziaukas' most recent article for *WPH*, "'Troubled with Desire' in 19th Century Pittsburgh: The Diaries of Wilson Howell Carpenter," (Fall 2016) won the Communicator Award of Excellence for writing judged by the Academy of Interactive and Visual Arts. Tim is professor emeritus of public relations at the University of Pittsburgh at Bradford and is an adjunct professor in Pitt's College of Business Administration in Pittsburgh.

¹ Interview with Matthew Hileman by the author, Nov. 1, 2017.

² <http://www.kennedy-center.org/Artist/A3744>, accessed May 21, 2018.

³ Ibid.

⁴ "Construction Begins on Marilyn Horne Museum and Exhibit Center," news release, University of Pittsburgh at Bradford, Kimberly Marcott Weinberg, May 31, 2016.

⁵ Interview with James Guelfi by the author, January 15, 2018.

⁶ Marilyn Horne with Jane Scovall. *Marilyn Horne: The Song Continues* (Fort Worth: Baskerville, 2004) 26. Biographical information is taken from this autobiography.

⁷ Ibid., 21.

⁸ Ibid., 23.

⁹ The Earl of Harewood, *The Definitive Kobbe's Opera Book* (New York, G.P. Putman's Sons, 1987) 3.

¹⁰ Horne, 39.

¹¹ <https://people.com/archive/marilyn-horne-vol-21-no-3/>, accessed June 16, 2017.

¹² Horne, 75.

¹³ www.nytimes.com/1970/03/05/archives/opera-memorable-norma-at-the-met-sutherland-and-horne-in-new.html, accessed June 17, 2017.

¹⁴ Horne, 70-71.

¹⁵ Ibid., 44.

¹⁶ Ibid., 65.

¹⁷ <https://people.com/archive/marilyn-horne-vol-21-no-3/>, accessed June 16, 2017.

¹⁸ www.census.gov/content/dam/Census/library/working-papers/2012/demo/sehsd-wp2012-12_presentation.pdf.

¹⁹ Horne, 186.

²⁰ Ibid., 178.

²¹ Horne, 121.

²² Horne, 6-7.

²³ Interview with Marilyn Horne by the author, August 15, 2018.

²⁴ <https://people.com/archive/marilyn-horne-vol-21-no-3/>, accessed June 16, 2017.

²⁵ Horne, 112.

²⁶ Ibid., 30.

²⁷ Ibid., 1.

²⁸ Ibid., 241.



Marilyn as Carmen at the San Francisco Opera, 1961.
Metropolitan Opera Company Archives.

***"WHEN IT HAPPENED,
I KNEW IT WAS GOING
TO BE BIG."***

MARILYN HORNE