

January 2022

Viva Voce



**Cavalli's *La Calisto*,
Eastman Opera Theater P18**

Essay P8

**Verdi's *Rigoletto*, Met
Live in HD P15**

Essay P27



Edition *Viva Voce*,
January 2022

IN THIS ISSUE

The Opera Guild of Rochester, Inc. is a 501(c)(3) charitable organization with a mission to support opera and opera education in the greater Rochester area.

The Guild presents free opera lectures at local libraries, tours to productions of local opera companies and the Metropolitan Opera in New York City, and our popular Beat-the-Blahs, Haskell Rosenberg Memorial Series, at Temple B'rith Kodesh in Brighton.

This newsletter is sent via eMail each month, currently to over 3,000 subscribers. For a free subscription go to our Website and sign up at <https://www.operaguildofrochester.org/subscribe-to-viva-voce>

Our Website and Facebook pages serve as a clearinghouse for local and regional opera, concert, and recital information, with links to other music organizations in our area. Please visit our Website at operaguildofrochester.org.

For up-to-date information on opera-related news and events, please visit us on [facebook.com/OperaGuildofRochester](https://www.facebook.com/OperaGuildofRochester) and at our Website at <https://www.operaguildofrochester.org/>

Some events are now being recorded. Click the YouTube logo to visit us there.



Reader Article submission deadline for the next issue is the 15th of the previous month.

Opera Guild of Rochester,
P.O. Box 25613, Rochester, NY 14625

| | |
|---|----|
| Thanks and Request | 3 |
| Editor's Corner | 4 |
| News From Your Opera Guild | 5 |
| Great Opera-tunities | 5 |
| Volunteer | 6 |
| Donations | 6 |
| Beat the Blahs is back! | 7 |
| Francesco Cavalli & 17th Century Opera in Venice..... | 8 |
| Rochester Oratorio Society | 11 |
| Bravo Nights | 11 |
| Memorial Art Gallery | 12 |
| The Lotte Lenya Competition | 13 |
| Online Opera Education for Young and Old | 14 |
| The Metropolitan Opera | 15 |
| Pegasus Early Music | 17 |
| Eastman Opera Theatre | 18 |
| Tri-Cities Opera | 19 |
| Opera Ithaca..... | 20 |
| Nickel City Opera | 21 |
| Canadian Opera Company..... | 23 |
| Glimmerglass Opera | 25 |
| Pegasus Early Music..... | 26 |
| Rigoletto | 27 |



A sincere thank you to all the donors who made our fall giving campaign a success! Now, are you willing to become more involved in the Opera Guild of Rochester?

As I noted last month in *News from Your Opera Guild*, in order to continue as an organization the Guild needs some new board members and volunteers. Unfortunately the covid pandemic has taken its toll on our ability to recruit.

We are looking for board members who can serve as directors and work on a committee. Our committees are Communications, Events, Technology and Volunteers. The average time commitment for a board member will vary with the season, but in most cases would be no more than 10 hours per month. The board meets about 6 times a year and can do so virtually if necessary or advisable. A lot of the work we require assistance with can be done from home by telephone or computer.

We are also looking for volunteers to work on these committees. In some cases, even a small commitment of time would be very helpful.

These two positions can be filled by a person who is or is not a board member. They are Donor-Database Manager and Trip Co-coordinator.

PLEASE give these needs your serious consideration. If you are unable yourself to help in any of these ways, think about those you know with an interest in opera, and let us know about them. We will approach them with discretion. Contact us at operaguil dofrochester@gmail.com, or phone, 585-385-6971.



This Month

| | | |
|-------------|----------------------------|--|
| Jan. 1 | Met Live in HD | <u><i>Cinderella</i></u> |
| Jan. 9 | Beat the Blahs | <u><i>Lucia di Lammermoor</i></u> |
| Jan. 16 | Beat the Blahs | <u><i>Così fan tutte</i></u> |
| Jan. 20 | Memorial Art Gallery | <u>Third Thursday concert</u> |
| Jan. 22, 23 | Nickel City Opera | <u><i>Rigoletto</i></u> |
| Jan. 23 | Beat the Blahs | <u><i>L'italiana in Algeri</i></u> |
| Jan. 27-30 | Eastman Opera Theater | <u><i>La Calisto</i></u> |
| Jan 29 | Met Live in HD | <u><i>Rigoletto</i></u> |
| Jan. 30 | Beat the Blahs | <u><i>Manon</i></u> |
| Anytime | Rochester Oratorio Society | <u>Streaming, various</u> |

Editor's Corner

I'm excited about Eastman Opera Theatre's winter production, Francesco Cavalli's *La Calisto*, and have written an essay about the work, since not too many are familiar with this composer and his oeuvre. I encourage you to go, but even if you don't, you might find the story of opera in seventeenth century Venice intriguing. The opera is truly something different, but not in an unmelodic way!

What's not so exciting is the response to the continued surge in covid infections. Rochester Oratorio Society has cancelled its planned live season – others may follow; check websites if you are in any doubt because we can only tell you what we know at publication time. I wouldn't advise trying to go to Canadian Opera; the website now indicates it is possible that only subscriber tickets will be sold. Another winter of discontent is threatening.

News From Your Opera Guild

Let's be happy that conditions permit the resumption of Beat the Blahs! Covid precautions will all be in place: the auditorium is large enough to permit seat spacing; masks and proof of vaccination will be required. Packaged refreshments will be available, although we couldn't resist having our regular assortment of goodies also available – it is the season of holiday treats, after all. Check-in will take a bit longer, so come a little early if you can. It's a very good line-up this year, so see this issue for the schedule if you haven't received it in the mail.

It's not called "Beat the Blahs" for nothing! We've passed the winter solstice, so while there will probably be plenty of cold weather ahead, at least it gets a bit lighter each week. The sun does poke through now and then, and I do love it when it's quite cold, and I can look out at a bright, beautiful snow scene from the warmth of the house.

I hope we can also look forward to the lecture series at Brighton Memorial Library in March - see next issue for details. Until then, keep warm and we hope to see you this month.

Carol Crocca

Great Opera-tunities

(For those wishing to explore opera without spending a lot of money)

FREE - Opera Guild Lectures. See February and March 2022 Viva Voce for lectures at Brighton Memorial Library.

\$9/10 suggested donation - Opera Guild "Beat the Blahs," opera DVD presentations. In normal times, four Sundays in January at 1 pm. Pre-performance talk, refreshments at intermission, children and students always FREE.

\$24; UR students \$10 with ID - The Eastman Opera Season (Eastman voice students). Pre-performance talks; see full listing in Viva Voce.

\$25 per (senior) ticket - Metropolitan Opera simulcasts in HD. These performances usually take place on Saturdays at 1 pm. An encore performance, not live, is given on the Wednesday following for \$23. Theaters are at Tinseltown, Eastview, Webster and Henrietta. See full listing and essays in Viva Voce.

FREE - Opera Guild Bravo Nights, in normal times at The Little Café. Live accompanied singers perform opera favorites in an informal atmosphere. See Viva Voce for next virtual date.

\$18 Opera performances from the Royal Opera House at Covent Garden are screened several times a year at The Little Theatre, as listed in Viva Voce. There are no Royal Opera House presentations currently scheduled.

FREE - Friends of Eastman Opera Voice Competition. 2021 was online. Look for next year in February 2022 Viva Voce. 8 pm, Kilbourn Hall, Gibbs Street.

FREE - The Lotte Lenya Competition: young multi-talented singer/actors performing both opera and musical theater selections. See Viva Voce for more information about the 2021 event.



**Please keep in mind that we are a
volunteer organization!**

You can enjoy the opportunity to meet and work with other opera fans and help sustain the programs you like. Currently we are looking for an assistant treasurer, event helpers, technical back-up and publicity committee volunteers. For information about these jobs or to speak with us about any volunteer interest, write to operaguilddofrochester@gmail.com and the appropriate person will contact you.

We are seeking a volunteer to work with Mary Bonaccio, our Communications Chair, making updates to content and calendar on our existing website using the Wix platform, and to load monthly issue of Viva Voce to the site in advance of publication. This should take about 2-3 hours/month, and can be done completely from home. Mary is a great person to work with and will help someone to learn the job.

We are also in need of an accountant to help once per year, in August/September with the Guild's tax return. Since tax season is upon us, when you see your preparer, it would be greatly appreciated if you ask if he or she knows of a willing person.

Donations

As an *Amici*, your contribution in any amount is greatly appreciated. All donation levels receive an invitation to the Annual Recital; those listed below will be given priority until a date specified on the invitation, and at the *Comprimario* level and above may request extra tickets.

Chorus: \$50 per person, \$80 per couple.
Comprimario: \$100-\$199.
Primo: \$200-\$299.
Maestro: \$300-\$399.
Impresario: \$400 or more.

**Donate
On Line**

You may also mail a check to Opera Guild of Rochester, P.O. Box 25613, Rochester, NY 14625. Please include an email or other address for your tax receipt.

NEW! A Note on Tax Receipts from the President: Due to the help of a generous volunteer, we are now able to send a personal thank you to all contributors.

The IRS does not require a charity to give, or the donor to have, a formal acknowledgment from the charity for donations under \$250.00. Your canceled check or credit card record is sufficient evidence for your donations below this amount if you itemize them. Donations of \$250.00 and above will receive the required acknowledgment from the Opera Guild before January 31st following the end of the calendar tax year. The invitation to the Annual Recital is our way of showing our appreciation to our donors and we sincerely hope to see you there!



Beat the Blahs is back!

The Opera Guild's popular presentation of 4 excellent DVD opera productions at 1 p.m. on 4 Sunday afternoons in January.

We have a **new venue**: **The Academy of Medicine, 1441 East Avenue.** **Covid precautions will be in place.** The auditorium allows for spaced seating.

Masks and proof of vaccination will be required. The usual refreshments will be served at intermission, and packaged refreshments will also be available.

January 9. Donizetti's *Lucia di Lammasoor*, Metropolitan Opera, 2008, with a sterling cast of Anna Netrebko, Piotr Beczala, and Marius Kwiecen. Classic *bel canto* and a gripping plot, based on Sir Walter Scott's novel. Pre-performance talk by Art Axelrod.

January 16. A change of pace, Mozart's *Così fan tutte*, Metropolitan Opera, 1996, with Carol Vaness, Susanne Mentzer, Cecilia Bartoli, Jerry Hadley and Dwayne Croft. The master's final comedy for connoisseurs. Pre-performance talk by Peter Dundas.

January 23. Rossini's *L'italiana in Algeri*, Metropolitan Opera, 1986. Another *bel canto* gem, with the incomparable Marilyn Horne as the clever heroine, Paolo Montarsolo as the hilarious Mustafa, and Douglas Ahlstadt as her handsome rescuer. Pre-performance talk by Carol Crocca.

January 30. Massenet's *Manon*, Staatsoper Unter Den Linden, 2007, with Anna Netrebko and Rolando Villazon. A classic 19th century romantic tragedy, this is the French version of the story of the glamorous Manon and her struggle over true love versus the easy life. Pre-performance talk by Carol Crocca.

Francesco Cavalli & 17th Century Opera in Venice

by Carol Crocca

Although you may never have heard of him, Francesco Cavalli was a great composer and *La Calisto*, to be presented by Eastman Opera Theatre this month, is his most popular opera. The story is based on one from Ovid's *Metamorphoses*: the god Jove, progenitor of all Don Juans, seduces Calisto, a follower of the goddess Diana. Diana herself succumbs to the charms of the shepherd Endymion despite her vow of chastity. Here gods and goddesses are treated as human, with human frailty and flaws. The intrigues and deceptions of love are also here, just as they will remain a staple of opera for the ensuing centuries. Building on the work of his predecessor, Monteverdi, Cavalli is credited with developing the aria as a particular form, shaping its role as the conveyor of emotion and character. Endymion has beautiful love arias, and Calisto has many lyrical expressions of her varied emotions as she moves through her reluctance and confusion to joy and worship of her divine lover. And it ends with a delightful love duet, another lasting convention established in this period. Although Calisto must suffer the wrath of Jove's wife, Juno, there is a happy ending when Jove exalts her to the skies as the Bear - a constellation prize, so to speak.

This was not quite how opera started out, and the history of the genre in the seventeenth century is a fascinating one. In the latter half of the century opera developed from a form composed to appeal to courtiers, originally conceived as based on text with musical accompaniment, to a lyrical expression emphasizing music as the carrier of the drama. How did this come about?

Although it was born in Florence and traveled to the courts of Mantua and Rome, it wasn't until two impresarios, Ferrari and Manelli, brought opera to Venice in 1637 that it became a popular entertainment. Venice, *La serenissima*, was a republic, which had maintained a political and cultural stability based on its trading wealth since the fifth century. It had no court but many popular festivals, and opera became the staple entertainment of the yearly Carnevale, its audiences composed of all classes of society and thousands of tourists. It was performed in theaters as a commercial venture, responsive to the tastes of the paying public. And here it developed many of the characteristics that would define the genre for centuries to come.

In 1641, opera had its first smash hit, *La finta pazza, The Feigned Madwoman*, by Francesco Sacrati, which also brought forth the first prima donna, Anna Renzi. Significantly, it contained a mad scene, which became a fixture in the repertoire as a vehicle for such star sopranos, created by their popularity with the new audiences. This opera was rediscovered in 1984 and its modern premiere took place at the Baroque Opera Project at Yale in 2010.

The popularity of Venetian opera created the demand for good singers and new works, which drove the creation of conventions to enable rapid production. Monteverdi, composer of *Orfeo* in 1600 at Mantua, had moved to Venice in 1613 to become *maestro di cappella* at St. Mark's, and responded to this new environment by composing *Il ritorno d'Ulisse in patria* in 1640 and *L'incoronazione di Poppea* in 1643. The latter contains lyrical arias, amidst a fluid context of recitative and arioso,* which carried the drama and presaged the development of later baroque opera, including that of his successor as the most popular composer in Venice, Francesco Cavalli.

Cavalli wrote 32 operas, of which 28 scores have been preserved, due to his efforts in having them copied and archived in his own time. He succeeded Monteverdi as *maestro di cappella* of St. Mark's, and composed many of his operas with a famous impresario and librettist named Giovanni Faustini. His work was instrumental in the spread of Italian opera both within and beyond Italy. His most popular opera, *Il Giasone*, premiered in 1649 and had its modern American premiere on April 30, 2010, also at Yale. This opera is notable for its often ironic or parodic treatment of the myth on which it is based. Many other contemporary composers took this to an extreme and it was one of the causes of the reform of opera instigated by the academies at the end of the century.

Eighteenth century baroque *opera seria*, of whom Handel is the chief composer heard today, demands a patience, an ability to sit back and enjoy the long aria expositions, because of which contemporary directors have become adept at creating background stage business to keep the audience attentive. (This was unnecessary in the eighteenth century, when audiences were free to mingle, converse, and transact other business during the opera, which many attended several times after the premiere.) But Cavalli and Monteverdi require no such effort, as the music beautifully flows from one scene to another, punctuated

appropriately by shorter arias designed to express emotion and character rather than show off the singer's prowess at decoration. In short, we are lucky that these operas have been rediscovered in the 20th century and are available to us at least on DVD, if not often in production. Is the Eastman Opera Theater's presentation a sign that they may be becoming more popular to stage?

One of the main differences between 17th century opera and that of the 18th was the inclusion of comic scenes, often bawdy, designed to appeal to the non-aristocratic segment of the audience. We see this in the one opera Handel wrote on his Italian sojourn (1706-1710), *Agrippina*, produced at the Met in 2019.

Ultimately, the popular appeal of these developments, including said bawdy scenes, caused such demand that, to fulfill it, composers distorted the literary sources of the stories, plagiarized each other's work shamelessly, and submitted to singers' demands, sometimes for as many as 60 arias in a work. The academies eventually responded about the end of the century, by ordaining, among other things, a complete separation of comedy from serious opera. Nevertheless, the *opera seria* and the *opera buffa* of the next century were indelibly marked by the changes wrought in opera's dizzying career in Venice.

I cannot remember exactly how I heard of Cavalli. But I am indebted to Alex Ross (below) for a wonderful exposition of the operas and the Yale Baroque Project, and especially for citing Ellen Rosand's book (also below).

****Arioso***: a lyrical manner of setting text sometimes growing out of the recitative, sometimes a small aria; a term in use in Italy from the 1630's. Randel, Don Michael, ed., *The Harvard Dictionary of Music*, 4th edition, Belknap Press of Harvard University Press, Cambridge, MA, 2003.

References:

Holden, Amanda, ed., *The New Penguin Opera Guide*, Penguin Books, London and New York, 2001.

Rosand, Ellen, *Opera in Seventeenth Century Venice: The Creation of a Genre*, University of California Press, Berkeley and Los Angeles, 1991.

Ross, Alex, *Unsung – Rediscovering the operas of Francesco Cavalli*, *The New Yorker*, May 25, 2009.



Rochester Oratorio Society

Special Events and Appearances

Live Encore: Brahms's Schicksalslied and Nänie

Friday, January 22, 2021 | 7:00 pm – 7:30 pm |

Join ROS for a Live Encore broadcast of the Rochester Oratorio Society's performance of Schicksalslied and Nänie by Johannes Brahms. RSVP and view the live broadcast on Facebook Live.

Bravo Nights



Bravo Nights are performances at The Little Café of opera and musical theater selections by talented local singers in an informal setting. They are appreciated by both seasoned opera fans and newcomers who wish to learn about the art form.

In normal times, Bravo Nights take place at The Little Café, which is located in the Little Theatre at 240 East Avenue. Performances are 7-9 pm, and refreshments may be purchased there.

Watch here for our next scheduled Bravo Night.

Memorial Art Gallery



Third Thursdays at the MAG
January 20, 7:30 pm
Free with \$5 Thursday Admission.

The Third Thursdays with Eastman's Italian Baroque Organ at the Memorial Art Gallery concert series presents **PUBLICK MUSICK** with Kiri Tollaksen on the cornetto, performing music selected to accompany text from the Book of Wisdom and featuring works by 17th century German and Italian composers Weckmann, Pohle, Castello, Marini Frescobaldi and others.



Kurt Weill

The Lotte Lenya Competition

THE KURT WEILL FOUNDATION FOR MUSIC

Final Round Competition Judges: Victoria Clark, Andy Einhorn, and Mary Beth Pell



The 2021 Competition will be telecast on Opera Vision.eu from September 10 to March 10 2022. See kwf.org for program and other information.

The 23rd Annual Lotte Lenya Competition Finals

A singing competition unlike any other — in which acting counts as much as vocal talent. The Finals of the 23rd annual Lotte Lenya Competition brings 15 exceptional singing actors to New York City to vie for a top prize of \$20,000. Emerging from a pool of 500 contestants from around the globe, Lenya Competition finalists will show they can "do it all" by bringing to life four contrasting theatrical selections. The finals presentation will also be broadcast on OperaVision beginning in September 2021.

To access the 2021 Competition online, go to operavision.eu, click on performances, then competitions.

Online Opera Education for Young and Old

The Metropolitan Opera has many resources for both adults and students. If you haven't explored them already, go to the main menu at metopera.org and click on 'discover.' This leads to another menu of all kinds of educational features from podcasts and articles to more formal educational materials for students.

From Chatauqua Opera, at chq.org/opera-video-index, you will find a listing of all the features that were part of the 9-week summer video opera events, which are archived on the website's Virtual Front Porch platform. These include conversations with artists, vocal events, master classes, the Opera Song Cycle, new compositions, and more.

San Francisco Opera has a great education site for youngsters with materials that can be used in the home as well as by educators. sfopera.com/discover-opera/education

Los Angeles Opera has programs for both adults and children at laopera.org/community

Utah Opera at <https://utahopera.org/education/students/> also has good student materials.

From Arizona Opera, at <https://azopera.org/education-community/opera-home-virtual-learning-tools>, videos for middle school and older students with introductions to four operas. Although produced for Arizona Opera presentations, they are suitable as general references.

Many opera companies have such sites; you can search "virtual opera education" for more.



OPERA CLOAK OF THE NEW MATERIAL.

The Metropolitan Opera



The Met has announced its season for Live in HD transmissions. The dates for these are as listed in This Month and below. **Essays on the opera appear in Viva Voce in appropriate months.**

For theater directions, see metopera.org, click menu icon in upper left corner, click 'Season', click 'In cinemas', click 'Find theater.'

Jules Massenet

[Cinderella—Holiday Presentation](#)

Sat, Jan 01, 2022 12:55 PM

Continuing a treasured holiday tradition, the Met presents a new installment in its series of abridged opera adaptations for family audiences. Laurent Pelly's storybook staging of Massenet's Cendrillon, a hit of the 2017–18 season, is presented with an all-new English translation in an abridged 90 minutes, with mezzo-soprano Isabel Leonard as its rags-to-riches princess. Maestro Emmanuel Villaume leads a delightful cast, which includes mezzo-soprano Emily D'Angelo as Cinderella's Prince Charming, soprano Jessica Pratt as her Fairy Godmother, and mezzo-soprano Stephanie Blythe and bass-baritone Laurent Naouri as her feuding guardians.

Giuseppe Verdi

[Rigoletto](#)

Sat, Jan 29, 2022 12:55 PM

The Met rings in the new year with the gala premiere of a bold new take on Verdi's timeless tragedy from Bartlett Sher. The Tony Award-winning director resets the opera's action in 1920s Europe, with Art Deco sets by Michael Yeagan and elegant costumes by Catherine Zuber, themselves boasting a combined eight Tony Awards. Baritone Quinn Kelsey, a commanding artist at the height of his powers, brings his searing portrayal of the title role to the Met for the first time, starring alongside soprano Rosa Feola as Gilda and tenor Piotr Beczala as the Duke of Mantua, with leading maestro Daniele Rustioni on the podium.

Richard Strauss

[Ariadne auf Naxos](#)

Sat, Mar 12 2022 12:55 PM

The exhilarating soprano Lise Davidsen brings one of her signature roles to the Met for the first time as the mythological Greek heroine of Strauss's enchanting masterpiece. The outstanding cast also features mezzo-soprano Isabel Leonard as the Composer of the opera-within-an-opera around which the plot revolves, with soprano Brenda Rae as the spirited Zerbinetta, tenor Brandon Jovanovich as Ariadne's lover, the god Bacchus, and Sir Thomas Allen as the Major-Domo. Marek Janowski conducts.

[Read Synopsis](#)

Giuseppe Verdi

Don Carlos

Sat, Mar 26, 2022 12:55 PM

The Met presents the original five-act French version of Verdi's epic opera of doomed love among royalty, set against the backdrop of the Spanish Inquisition. Yannick Nézet-Séguin leads a world-beating cast including tenor Matthew Polenzani in the title role, soprano Sonya Yoncheva as Élisabeth de Valois, and mezzo-soprano Elina Garanča as Eboli. Bass Günther Groissböck and bass-baritone John Relyea are Philippe II and the Grand Inquisitor, and baritone Étienne Dupuis rounds out the cast as Rodrigue. Verdi's masterpiece receives a monumental new staging by Sir David McVicar that marks his 11th Met production, placing him among the most prolific and popular directors in recent Met memory.

Giacomo Puccini

Turandot

Sat, May 07, 2022 12:55 PM

The title role of the legendary cold-hearted princess is taken by superstar Anna Netrebko, making her long-awaited Met role debut after providing a hair-raising preview in 2019's New Year's Eve Gala. Tenor Yusif Eyvazov is the bold prince determined to win Turandot's love, alongside soprano Michelle Bradley as the devoted servant Liù and bass Ferruccio Furlanetto as the blind king Timur. Marco Armiliato conducts Puccini's stirring score.

Donizetti

Lucia di Lammermoor

Sat, May 21, 2022 12:55 PM

Soprano Nadine Sierra, who has brought down the house at the Met with virtuosic vocalism and captivating stage presence, takes on one of the repertory's most formidable and storied roles, the haunted heroine of Lucia di Lammermoor, in an electrifying new staging by in-demand Australian theater and film director Simon Stone, conducted by Riccardo Frizza. Show-stopping tenor Javier Camarena adds to the bel canto fireworks as Lucia's beloved, Edgardo, with baritone Artur Ruciński as her overbearing brother, Enrico, and bass Matthew Rose as her tutor, Raimondo.

[Read Synopsis](#)

Brett Dean / Matthew Jocelyn

Hamlet

Sat, Jun 04, 2022 12:55 PM

When Australian composer Brett Dean's *Hamlet* had its world premiere at the Glyndebourne Festival in 2017, The Guardian declared, "New opera doesn't often get to sound this good ... Shakespeare offers a gauntlet to composers that shouldn't always be picked up, but Dean's Hamlet rises to the challenge." Now, this riveting contemporary masterpiece arrives at the Met, with Neil Armfield, who directed the work's premiere, bringing his acclaimed staging to New York. Many of the original cast members have followed, including tenor Allan Clayton in the title role. Nicholas Carter makes his Met debut conducting a remarkable ensemble, which also features soprano Brenda Rae as Ophelia, mezzo-soprano Dame Sarah Connolly as Gertrude, baritone Rod Gilfry as Claudius, and legendary bass Sir John Tomlinson as the ghost of Hamlet's father.



The 2021-2022 Season



[Reginald Mobley, Countertenor](#)

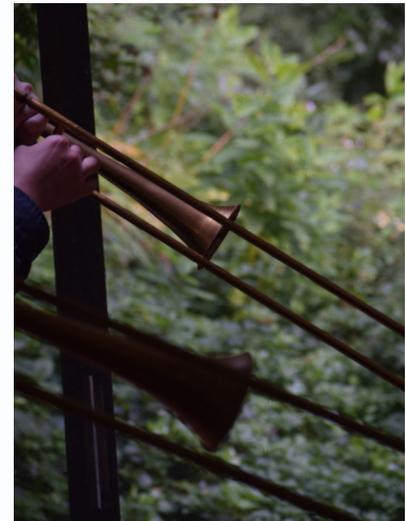
March 27, 2022 @ 4 pm ET

We are thrilled to present this remarkable singer and Handel specialist. Sunday March 27, 2022 4:00pm
Ticket information available in January 2022.

[A Grand Sound](#)

May 1, 2022 @ 4 pm ET

Celebratory German and Italian 17th century music for voices and trombones Music of Buxtehude, Schein, Schutz, Rosenmüller, and more. Sunday May 1, 2022 4:00pm
Ticket information available in January 2022



[Diderot Quartet with baritone Jesse Blumberg](#)

May 22, 2022 @ 4 pm ET

Haydn & Mendelssohn quartets plus song arrangements of Clara Schumann & Fanny Mendelssohn. Sunday May 22, 2022 4:00pm
Ticket information available in January 2022



The 2021-2022 Season



[Eastman Opera Theatre](#)

Click above for more information.

LA CALISTO

Francesco Cavalli and Giovanni Faustini

A 17th-century opera based on Ovid's *Metamorphoses*, with contemporary relevance

January 27-30, February 3-6, 804 Annex or EOT Opera Scene Shop

INTO THE WOODS

Steven Sondheim and James Lapine

Familiar fairy tales fractured and put back together again, with the moral, "Be careful what you wish for!"

April 7-10, Kilbourn Hall

L'AMANT ANONYME

by Joseph Bologne, Chevalier de Saint-Georges, a Gusadeloupe-born 18th-century composer known in Paris as *le Mozart noir*

May 2022



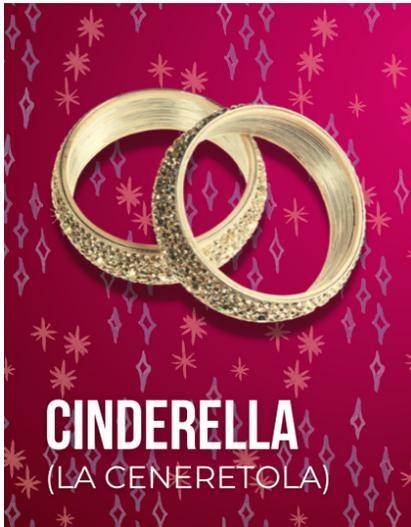
UNIVERSITY OF ROCHESTER

Eastman
School of Music

100 YEARS | 1921-2021



The 2021-2022 Season



La Cenerentola (Cinderella)

April 10, 2022

Forum Theatre

Music by Gioachino Rossini | Libretto by Jacopo Ferretti

[More info](#)

Stone Soup

A Children's Opera

May 2022

Various Locations

Music by Joe Illick | Libretto by Mark Campbell

[More info](#)



A Musical Holiday Feast

January 29, 2022

TCO Next

December 5, 2021

Ariagrams

February 14, 2022

Opera & Beer

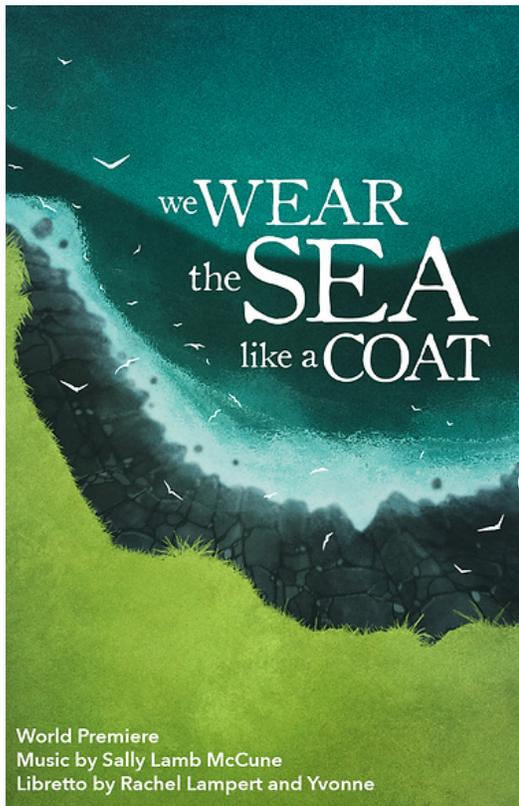
May 26, 2022



The 2021-2022 Season



OPERA ITHACA



World Premiere
March 3-6, 2022

Hoerner Theater
Ithaca College



New Production
April 8 & 10, 2022

Hamblin Hall
CSMA, Ithaca

Find out more at <https://www.operaitthaca.org/>



The 2021-2022 Season



NCO 2021-2022 Season

Opera Marathon!

Nickel City Opera and Buffalo
Philharmonic Orchestra



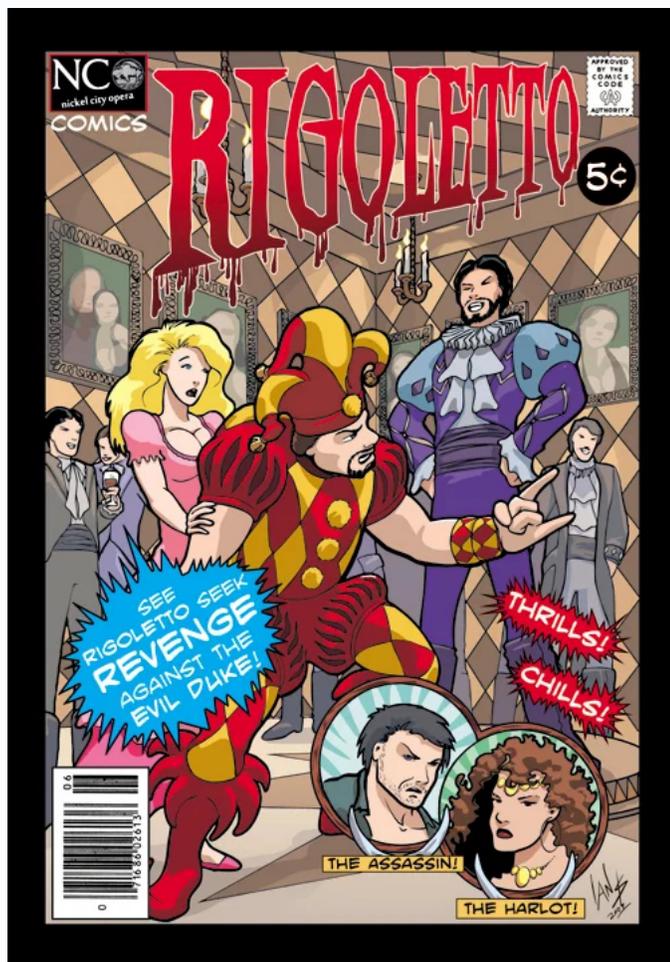
Opera Marathon!

NCO presents a full staged opera with orchestra of the Verdi classic '*Rigoletto*'. See the court jester defend his daughter's honor against the evil Duke. Features a full orchestra, set, chorus, costumes and props. Local Buffalo Music Hall of Fame opera bass Valerian Ruminski sings the role of the assassin Sparafucile and NCO welcomes back the phenomenal Eric Fennell who sang the role of the Duke for the last NCO *Rigoletto* production. Conducted by Matt Marco. Directed by Giorgio Lalov.

January 22nd, 2pm

& January 23rd, 7:30pm

Nichols Flickinger Performing Arts Center
1250 Amherst Street, Buffalo





The 2021-2022 Season



W.A. Mozart's 'The Magic Flute'

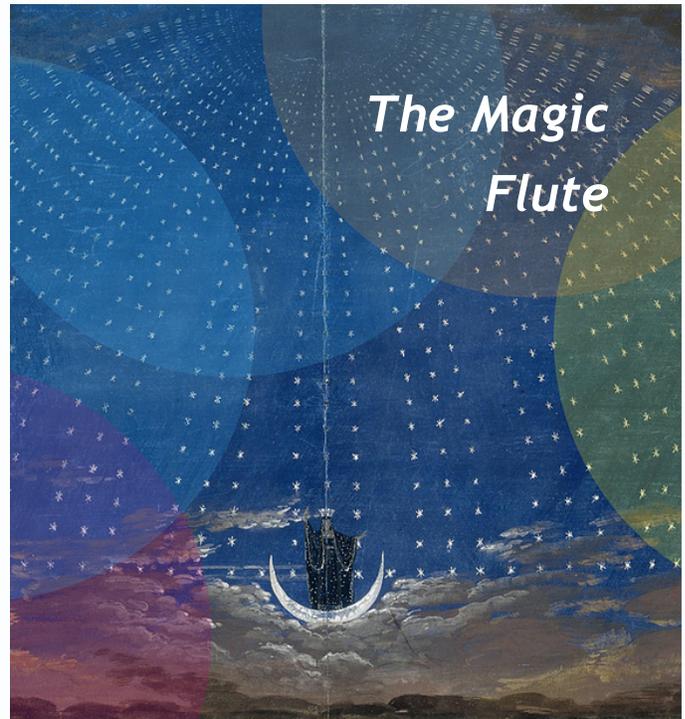
A Semi-Staged Concert in
Association with **Hillman Opera**

Directed by **Julie Newell**

Conducted by **JoAnn Falletta**

**January 22nd, 7:30pm
& January 23rd, 2:30pm**

Kleinhans Music Hall
3 Symphony Circle, Buffalo



Valerian Ruminski in Concert

April 10th, 4:00pm

**The Nichols Flickinger Performing Arts Center
1250 Amherst Street, Buffalo**

For the first time in many years Valerian Ruminski, Metropolitan Opera bass, is going to perform a solo concert full of classics and gems including music by Victor Herbert, Rodgers & Hammerstein, Cole Porter, Giuseppe Verdi, Giacomo Puccini, Ambroise Thomas and Brahms. Don't miss this unique event. Mr. Ruminski will be accompanied on the piano by the highly acclaimed Elizabeth Rodgers

Lucky 13th Annual Gala Dinner & Auction

NCO's 13th Annual Dinner Gala featuring a silent auction, raffles, door prizes, plus fantastic singing and a delicious dinner.

June 13th. 6:00pm

The Saturn Club
977 Delaware Avenue, Buffalo



The 2021-2022 Season



IN-PERSON PERFORMANCES

FOUR SEASONS CENTRE FOR THE PERFORMING ARTS



A young girl caught between cultures must navigate unexpected love and unbearable loss in this searing Puccini masterpiece.

February 4, 6, 9, 12, 15, 17, 19, 22, AND 25, 2022



Verdi's celebrated opera brings 1850s Paris to lavish life in a tale of love and heartbreak.

April 23, May 1, 3, 7, 12, 18, AND 20, 2022



One of the most famous operas of all time, Mozart's whimsical comedy is filled with familiar melodies that will delight fans of all ages.

May 6, 8, 11, 14, 17, 19, AND 21, 2022



The 2021-2022 Season

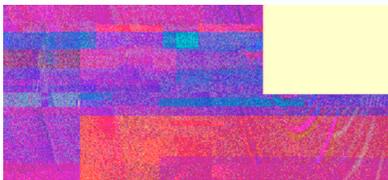


Join our Free Digital Membership program and be part of the Canadian Opera Company community.

[**SIGN UP**](#)

Connecting artists and audiences through a COC first: free digital streaming, from coast to coast to coast. Captured at the magnificent Four Seasons Centre for the Performing Arts, enjoy new releases of purpose-produced concerts and performances every month with extraordinary Canadian and international artists. [**FREE DIGITAL MEMBERSHIP**](#)

To celebrate this new era, we're introducing a Free Digital Membership program, inviting all Canadians to explore the rich world of opera. Become a part of our community as we work to support our artists and creators in their return to the stage— [you'll be guided through our offerings by the creative teams bringing the season to life.](#)



**FREE CONCERT SERIES
IN THE RICHARD BRADSHAW AMPHITHEATRE
CITY SESSIONS**



The logo for Glimmerglass Festival consists of four colored squares (blue, orange, light blue, green) arranged in a 2x2 grid. Each square contains a white stylized 'G' with a curved line underneath. To the right of the squares, the word 'Glimmerglass' is written in a blue serif font, and 'FESTIVAL' is written in a large, multi-colored sans-serif font where each letter is a different color.

Glimmerglass FESTIVAL

The 2022 Festival will feature productions of Rodgers & Hammerstein's *The Sound of Music*, originally slated for the summer of 2020. Bizet's *Carmen* takes the stage in a new production directed by 2022 Artist in Residence Denyce Graves, followed by the new work *Tenor Overboard*, weaving some of Rossini's most spectacular music together in a new comic opera with a book by the famed playwright Ken Ludwig. The next installment of *Common Ground*, the Festival's multi-year initiative of new, commissioned works, is a double bill of Kamala Sankaram and Jerre Dye's *Taking Up Serpents*, paired with the world premiere one-act *Holy Ground*, by [Damien Geter](#) and [Lila Palmer](#); together with young artists' productions and other events. No calendar has been posted yet, and no tickets are available yet.

Artistic & General Director [Francesca Zambello](#) has announced the 2022 Festival will be her 12th and final season in her leadership role with the company.

There is now a season calendar on the website. Tickets go on sale in January.



Pegasus Early Music

L'Orfeo

by Claudio Monteverdi

August 2022

Pre-concert talks 1 hour before each performance

Hart Theater at the Louis S. Wolk Jewish Community Center
1200 Edgewood Avenue, Rochester

Because of the uncertainties in planning most aspects of the production this year, Pegasus has decided to postpone production of *Orfeo* until next summer season. (Everything [good] comes to he or she who waits.)

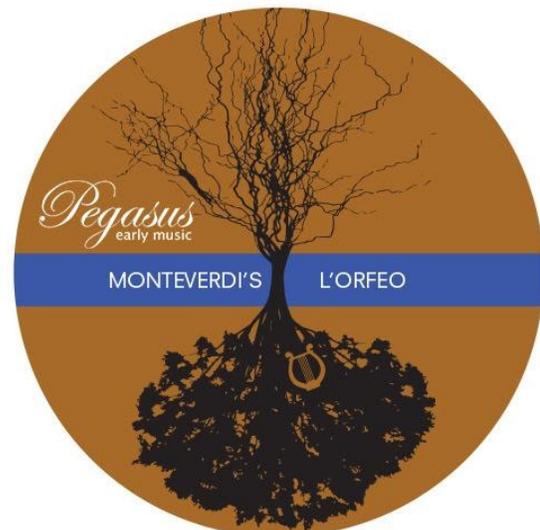
This ground-breaking opera, written in 1607 and considered the first "real" opera, still has the power to captivate audiences over 400 years later, with its universal story, virtuosic expressive music, and colorful orchestration. Its themes of love and loss, human weakness and strength, redemption and the power of music, remain relevant today and will resonate profoundly with our audiences.

As Orfeo, famous for his musical prowess, joyfully celebrates his marriage to Euridice, a messenger brings the news that she has died. Orfeo travels the treacherous path to the Underworld to win her back-with his seductively entrancing music -only to lose her again because of his own doubt. Eventually escorted by the god Apollo, he ascends to the heavens where he can be reunited in the stars with his Euridice. A cast of shepherds, nymphs, spirits, and gods support the flow of the drama with dance, heartfelt solos, and dynamic choruses, that comment on and interpret the action.

We are thrilled to present tenor Colin Balzer in the virtuosic and dramatically expressive role of Orfeo, the singer who must travel to Hell and back to regain his beloved Euridice.

[Michael Beattie](#), music director
[Emily Cuk](#), stage director
[Julia Noulin-Merat](#), scenic designer
[Peggy Murray](#), choreographer
[Whitney Locher](#), costume designer
[John Cuff](#), lighting designer

Orfeo: Colin Balzer, tenor
Musica & Proserpina: Laura Heimes, soprano
Apollo: Sumner Thompson, tenor
Messenger & Speranza: Debi Wong, mezzo-soprano
Caronte: Steven Hrycelak, bass
Euridice: Madeline Healey, soprano
Plutone: Mischa Bouvier, baritone
Pastori, Spiriti: Andrew Fuchs, Jonas Budris, tenors;
Douglas Dodson, countertenor; and a chorus that includes young emerging artists of the Pegasus Rising program.



For more information go to <https://www.pegasusearlymusic.org/opera/>

Rigoletto

by Carol Crocca

Rigoletto (1851) was the first of the three operas Verdi composed in the middle of his career which have remained beloved staples of the repertoire, the others being *Il trovatore* (1853) and *La Traviata* (1853). It was a clear break with the past, in the fluidity with which it moves from recitativo to aria, in its structure conceived with the scene as the most important unit, and its emphasis on duets. As many musical geniuses have done, Verdi took the forms he inherited and shaped them to his own purposes, with increasing freedom as his composing life progressed, abandoning them when he was inspired to do so. Verdi himself considered *Rigoletto* a landmark in his career, saying in a letter to Antonio Somma, future librettist of *Un ballo in maschera*,

[T]he best subject as regards theatrical effect that I've ever set to music. It has powerful situations, variety, excitement, pathos...*Rigoletto's* fears, Gilda's passion, etc., etc., which make for many excellent dramatic moments, among others the scene of the quartet which as regards effect will remain one of the best our theatre can boast.

Budden, Julian *The Operas of Verdi*, Vol. 1, pp .483-484.

As usual, Verdi expressed his thoughts with reference to the dramatic effectiveness of his choices; he rarely, if ever, spoke of theory, or of composing approaches in abstract terms. When asked by a fellow deputy in the Italian parliament

When you are composing one of your stupendous pieces of music, how does the idea present itself to your mind? Do you work out the main theme first and then add an accompaniment to it, and then afterward consider the nature of the accompaniment, whether it shall be for flutes or violins and so forth?

Verdi replied

No, no, no. The idea comes complete, and above all I feel the color of which you speak, whether it should be for flutes, violins and so forth. My difficulty is in writing down the musical thought quickly enough to capture it in its integrity just as it comes to my mind.

Martin, George, *Verdi, His Music, Life and Times*, p. 414

The public has never wavered in its approval of *Rigoletto*. Initially the critics did not

agree – there were no entrance arias, and no *concertanto* finales (ensembles at the end of acts), as tradition required - a tribute to Verdi's originality and dramatic sense.

It also had a lot of difficulty with the censors. The opera is based on Victor Hugo's play, *Le roi s'amuse (The King Amuses Himself)*, which was banned in Paris after one showing. The Military Governor of Venice, the city for which Verdi was to compose an opera for the Carnival season, had forbidden the play to be given, with or without changes. It depicted the monarch in a very bad light, frequenting taverns, abducting courtiers' wives, and seducing a very young and innocent girl; it included a scene in which, gloating, the king produces the key to the bedroom in which the courtiers have put Gilda, and enters laughing with the clear purpose of ravishing her. The deposit of Gilda's body in a sack was also considered shocking, as was the deformity and ugly nature of Rigoletto himself. Through it all, Verdi fought for the retention of his ideas.

As to the suggestion that the Duke (as he became) be irreproachable, he wrote

[If that were the case] the courtiers' anger with Triboulet [Rigoletto's character in the play] makes no sense. ... The Duke must be an utter libertine; otherwise there is no reason why Triboulet should be afraid to let his daughter out of concealment and therefore the drama is impossible...

As to the sack:

Take away the sack and it is most unlikely that the Triboulet should speak for half an hour before a flash of lightening shows it to be the body of his daughter.

And as to the hunchbacked protagonist:

A hunchback who sings? Why not? ... To me there is something really fine in representing on stage this character outwardly so ugly and ridiculous, inwardly so impassioned and full of love. I chose the subject precisely because of these qualities, and if these original features are removed I cannot write the music.

Budden, Julian [The Operas of Verdi](#), Vol. 1, pp. 480-481.

After prolonged negotiations and discussions, Verdi agreed to change the venue from the court of France to an independent duchy in France or Italy, to omit the scene with the key to the bedchamber, to change the names of the characters, to have the duke enticed to the scene at the tavern by a ruse, and was given discretion as to the final scene with the dying Gilda. Practically, the premiere of the opera was postponed to allow time for these changes.

Today, the opera is considered a masterpiece. In the words of one noted critic and chronicler of Verdi's work:

To emphasize the technical innovation in Rigoletto, however, is to do the opera an injustice. What is remarkable about the work is its sustained level of inspiration. As in its companion operas, La traviata and Il trovatore, an uncanny psychological acumen is allied with a wonderfully spontaneous outpouring of melody, a gift shared only by Mozart and Schubert.

Osborne, Charles, The Complete Operas of Verdi, p.237.



P.O. Box 25613, Rochester, NY 14625
eMail: OperaGuildOfRochester@gmail.com