

Viva Voce

March 2022



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Edition *Viva Voce*,
March 2022

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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/>

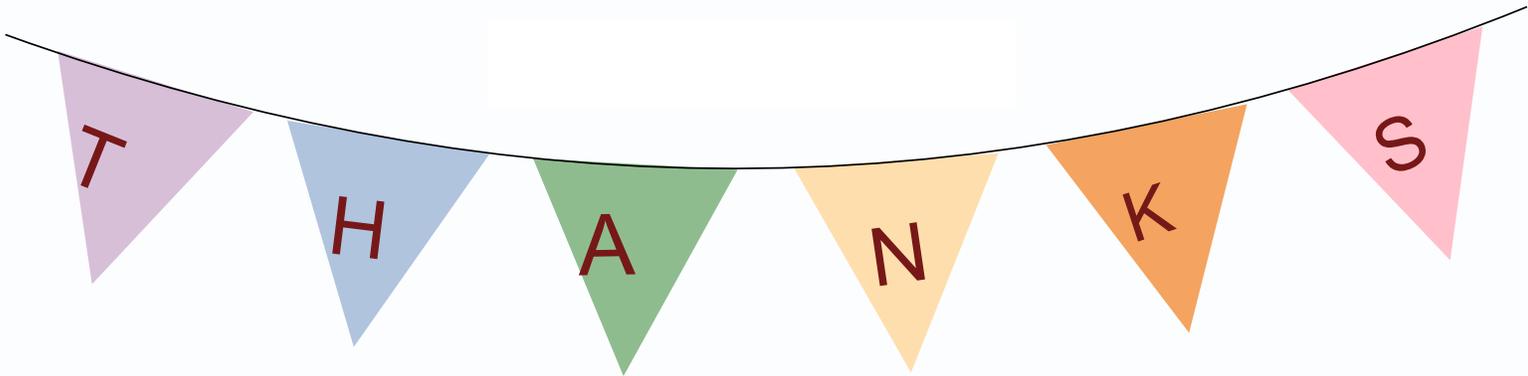
Some events are now being recorded. Click the YouTube logo to visit us there.



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

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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 operaguildofrochester@gmail.com, or phone, 585-385-6971.



March 2	OGR Lecture	<u>Simon Boccanegra</u>
March 3-6	Opera Ithaca	<u>Wear the Sea Like a Coat</u>
March 9	OGR Lecture	<u>Eleni by Cary Ratcliff</u>
March 12	Met Live in HD	<u>Ariadne auf Naxos</u>
March 16	OGR Lecture	<u>Cenerentola</u>
March 17	Memorial Art Gallery	<u>Third Thursday concert</u>
March 23	OGR Lecture	<u>Cavalleria Rusticana</u>
March 26	Met Live in HD	<u>Verdi's Don Carlos</u>
March 27	Pegasus	<u>Reginald Mobley</u>
March 30	OGR Lecture	<u>Opera Duets</u>
Streaming	Canadian Opera Company	<u>Gianni Schicci and more</u>
Streaming	Kurt Weill Foundation	<u>Lotte Lenya Competition</u>
Streaming	Opera Ithaca (tickets required)	<u>Hansel & Gretel adaptation</u>
Streaming	Syracuse Opera	<u>Coffee House, Episodes 1-4</u>

Editor's Corner

Between the Opera Guild's Lecture/Listening series and two presentations at the Met Live in HD this month (see essays), there's a lot of opera to enjoy. And if you don't want to go out, there is always the free subscription to Canadian Opera's streaming offerings – 9 events to choose from, including concerts, new operas, Mozart and Puccini. *And* check the listings for local ensembles who now stream many of their events that are also presented live. Perhaps that is something good to come out of the pandemic, as it helps people who can't go out for whatever reason, and also those who do not care to endure our very cold, snowy and icy weather this year.

News From Your Opera Guild

On Sunday, February 27, we were happy to host our second Bravo Matinee, with singers from Roberts Wesleyan College. It was a lovely afternoon, with a variety of music and some great duets.

I am really looking forward to giving a lecture this year after a long hiatus, and sharing with you why I like Rossini's *La Cenerentola* so much better than other versions of this story. The slate this year is particularly interesting – not only great operas to hear and learn about, but a unique-for-us presentation by Cary Ratcliff of his own composition, *Eleni*. See this issue for details.

Another event comes back! We will be having a trip to Glimmerglass this summer to see *Carmen* on July 26th. Watch for further information next month.

Please remember to think about our recruitment campaign for board members and volunteers. If you want to help, or know someone who might be a good fit for us, let us know!

March will probably come in like a lion (I always wonder about those robins, are they crazy?) It may not go out like a lamb, but perhaps just a little warmer – please, weather gods?
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 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.

FREE - Friends of Eastman Opera Voice Competition. Look for next year in February 2023 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 information about the 2022 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!



OPERA GUILD OF ROCHESTER

OPERA GUILD OF ROCHESTER LECTURE/LISTENING SERIES

Brighton Memorial Library
2300 Elmwood Avenue
Brighton, NY 14618



Wednesdays in March from 6 -8 pm

Note time change, because of shorter library hours.

March 2. Verdi's *Simon Boccanegra*, from a La Scala performance with Mirella Freni as Maria and Claudio Abbado conducting, presented by Peter Dundas.

March 9. *Eleni*, a **special presentation**. Cary Ratcliff, Artistic Director of the Rochester vocal ensemble Madrigalia, RPO keyboardist, and composer of choral music, chamber music and opera, will share music from his opera *Eleni*. This lyrical work is based on events in Greece after World War II; excerpts are sung by Kathryn Lewek, among others.

March 16. Rossini's *La Cenerentola*, the Italian version of the Cinderella story, with Cecilia Bartoli, Enzo Dara, Alessandro Corbelli and Raul Gimenez, presented by Carol Crocca.

March 23. Mascagni's *Cavalleria rusticana*, passionate Italian verismo drama presented by Rosalba Pisatura.

March 30. **Opera Duets**, a selection of some of opera's most beautiful and moving music, presented by Art Axelrod.

Ariadne auf Naxos, A Troublesome Creation

By Peter Dundas



Ariadne auf Naxos by John Vanderlyn (October 18, 1775 – September 23, 1852). He was an American neoclassicist painter born at Kingston, New York. He was employed by a print-seller in New York, and was first instructed in art by Archibald Robinson (1765–1835), a Scotsman who was afterwards one of the directors of the American Academy of the Fine Arts.

Today *Ariadne auf Naxos* is the 4th most popular opera by Richard Strauss, performed at the MET in New York or Covent Garden in London, after *Der Rosenkavalier*, *Salome* and *Elektra*.

It was shortly after the success of Strauss and Hofmannsthal's *Der Rosenkavalier*, in Dresden on January 26, 1911, that the idea for *Ariadne auf Naxos* was born. Poet and composer were household names, with theaters rushing to produce their new comedy, and the time was right for a sequel. By March, 1911, Strauss was talking about the Moliere play. Hofmannsthal referred to it as "the 30-minute opera for small chamber orchestra" entitled *Ariadne auf Naxos*.

Although he began to work on the project, Strauss was not entirely convinced by the plan. "*Ariadne* may turn out very pretty," he wrote to Hofmannsthal, "however, as the dramatic framework is rather thin, everything will depend on the poetic execution." Hofmannsthal had provided what he called a "slight scaffold," but then went on to write a manifestly psychological version of the Greek myth of Ariadne, who has been abandoned by her lover Theseus on the island of Naxos.

The collection of letters written by Hofmannsthal and Strauss were generally frank and gave day to day information about the thoughts and feelings of these two great men. Unfortunately, Strauss was not made aware of Hofmannsthal's shift in mood until he received a pointed letter from Hofmannsthal in July of 1911. Like the characters in their opera, composer and librettist were not on the same page. Strauss, like the commedia dell'arte players, had imagined a short, comic divertissement, while Hofmannsthal had turned philosopher and, arguably, forgotten about the people Strauss referred to as "the dumb oxen in the audience."

Ariadne auf Naxos was premiered in Stuttgart on October 25, 1912. Here are a few reviews from the newspapers.

“Dr. Richard Strauss's work, “*Ariadne auf Naxos*” was given this evening for the first time in the smaller of the two new Court theatres here. a tastefully arranged hall holding scarcely 800 persons. The cosmopolitan gathering was undoubtedly impressed by the genius of the composer, but its members were also somewhat puzzled as to the meaning of the piece, and rather disturbed by the strangeness of the whole spectacle, so that undoubtedly the work counted as much less immediately successful than the composer's earlier operas, as “*Salome*,” “*Elektra*.” and “*Der Rosenkavalier*.” The audience was given a good deal of Moliere, something of Hofmannsthal, and a few scraps of Strauss. including, two delightful overtures, as well as most of the sensations of a Parisian “revue” before late in the evening the curtain went down on the opera proper, which is as once so dependent on and so detached from the “*Le Bourgeois Gentilhomme*” that preceded it.”

London Evening Standard” October 26, 1912.

“Composer and librettist have made yet another new experiment and carried it through brilliantly. The novelty of the thing is that they have produced an opera which cannot shock anybody’s susceptibilities, musical or moral, which uses only a very little orchestra and few singers (though both players and singers must be of the first order to make any effect in it), and yet which is wildly fantastic in idea and execution. Whatever may be the meaning the thing, whether their deep philosophy underlying it, whether merely a new exercise of ingenuity, the audience at the first performance took it very kindly.

“London Times” October 27, 1912

While there were wide variations of opinion in the reviews, a consensus emerged that may be summarized as follows: the work was an ambitious experiment but a failure, an unprecedented and hence unsatisfactory blend of forms, because Moliere's comedy was unrelated to the Hofmannsthal opera and vice versa.

Much of the criticism attacked Hofmannsthal's adaptation of Moliere; the verdicts ranged from the outrage of French critics at the desecration of a national masterpiece to the charge that the Moliere comedy, as modified by Hofmannsthal, lacked humor. Nevertheless, many critics agreed that they would be reluctant to forego the comedy, not for its own sake, but because of Strauss's beautiful musical interludes. The more hostile critics concentrated all of their antagonism on the libretto by Hofmannsthal.

Some demanded, some urged, and others pleaded, but most agreed that Strauss should find a new librettist who could provide him with more suitable operatic material. Working together, Hofmannsthal and Strauss decided to replace the framing Molière play with a new Prologue of their own, in which the figures depicted in the opera would be seen preparing for its performance.

As in the Molière, the opera would remain a divertissement, mounted for the “richest man in Vienna,” who, despite his affluence, consigns the performers to a grubby basement. He likewise has little patience for theatrical matters and so commands his Major-domo to ask the commedia dell’arte troupe and the singers to perform at the same time. Such a scheme made perfect sense of Hofmannsthal’s original vision, in which he imagined the interweaving of buffo and heroic elements.

The first performance of the second version took place in Vienna on October 4, 1916. While this second version did not receive the outstanding popular acclaim previously accorded *Elektra* and *Der Rosenkavalier*, it was enthusiastically received by the audience, mainly because of the singers and the production. The foreign reviews, however, tended to repeat previous judgments. The music critic of the influential “Neue Freie Presse”, Julius Korngold, retraced at length the history of *Ariadne* from the first version to the new one. He also included a lengthy digression on past versions of the *Ariadne* theme in opera to demonstrate that Hofmannsthal's idea for blending "commedia dell'arte" and classical tragedy was not new. Essentially, his viewpoint follows the consensus opinion of the first version; namely, that the opera consisted of a poor text and a beautiful score. (There are no London newspaper reviews of this new *Ariadne*, because of the War with Germany (1914-1918))

Despite all the problems connected with this troublesome creation, Hofmannsthal remained committed to *Ariadne* and repeatedly stressed his unshakable faith in the future of this opera to which he was "attached with heart and soul." As its success grew in various countries during the early twenties, and even before the great popularity of this work between 1924 and 1927, Hofmannsthal expressed his great pleasure in seeing his prediction for its promising future begin to come true: "*Ariadne* is, after all, my favorite among the children".

Verdi's *Don Carlos*

By Rosalba Pisaturo

In the middle of the 19th century, the center of opera changed from Italy to Paris. Paris now had better orchestras, more money devoted to opera production, improved staging, more rehearsal time, and, not least, better remuneration for composers and singers. Rossini, Bellini, Donizetti and Verdi all composed operas for Paris. These operas could be in Italian, for there was a theater devoted to Italian opera, but in order to be in the mainstream of the Parisian opera culture, they had to conform to the standard of the French Grand Opera, i.e., in French, on noble and/or historic themes, grandly staged, in five acts, and include a ballet.

Verdi wrote *Les vepres siciliennes* (1855) and *Don Carlos* directly for Paris, and he revised several other works to conform to the Parisian standard. *Don Carlos*, his 28th opera, was composed to a French language libretto based on the dramatic play *Don Carlos* by Friedrich Schiller, and premiered at the Paris Opera on March 11, 1867. (A revised version in Italian premiered at La Scala, Milan, in 1884.)

At its full length, *Don Carlos* contains close to four hours of music and is Verdi's longest opera. It requires superb music direction, intricate staging and a cast with big, gorgeous voices and unflagging stamina.

A blend of personal passions and political intrigue, the opera is gripping from beginning to end and it is definitely the grandest and most complex of Verdi's operas.

The story takes place in the mid 1500's, at the time of the Spanish Inquisition. In 1556 the Emperor Charles V had abdicated, celebrated his own funeral and retired in the Monastery of San Jeronimo at Just. His son Philip II is now on the throne.

With the war going badly between Spain and France, King Philip decides to buy peace by marrying Elisabetta of Valois, the daughter of King Henry II of France. But since her youth Elisabetta has been promised to Philip's son, Don Carlos, who loves her deeply. As the son turns against his father, the royals become pawns in a game by religious extremists and the Spanish Inquisition, with the Grand Inquisitor dominating over all.

One must keep in mind the philosophical message of moral values in Schiller's drama, and pay attention on how well Verdi took into the libretto and the music the feelings and the contrasting passions of each character. The whole opera is a complex web of power, religion and politics. It deals with the complexity of each character's human emotions, with the ideals and the struggles in their relationships, all under the fearsome power of the Catholic Church which at the end determines everyone's fate, even the royals.

**Don Carlo is the Prince on the edge of madness. Perhaps haunted by his grandfather, the Emperor Charles V, he is unhappy and full of anguish. His love for Elisabetta, who is his stepmother, is all consuming and self-centered. Don Carlo's weakness is somehow strengthened in his passionate friendship with Rodrigo, a good man, a great friend.

**Rodrigo, a political hero, believes in a better world, in the nobility of mankind and the needs of others. He is prepared to sacrifice all for his friend Don Carlo.

**King Philip is a lonely, torn man, tortured by jealousy, and surrounded by selfish courtiers. He recognizes in Rodrigo the honest man who holds up to him the truth of his oppressed existence, as he is surrounded by the crushing force of the Inquisition. King Philip sees in Rodrigo the son that Carlo cannot be to him - the relationship with his son has been poisoned by his marriage to Elisabetta. Even as King, he cannot overcome the force of the Inquisition and he loses both his son and Rodrigo.

**Elisabetta, the French Princess, gives up Don Carlo when she is given as a bride to his father, King Philip; this is her duty, even if she loves Carlo.

**The Princess of Eboli, an aristocrat in the Spanish court, is mistress to King Philip and at the same time deeply in love with Don Carlo. It is a love that leads her to betray her Queen, an act that will seal Don Carlo's fate and that she will bitterly regret.

The opera ends at the cloister of the Monastery where it began. Carlo is hiding from the king and the Inquisitors near the tomb of his grandfather the Emperor Charles V. Elisabetta is also there, invoking the spirit of the Emperor and recalling her first meeting with Carlo. The two of them speak tenderly of Rodrigo, and they take a solemn farewell, hoping to meet in a better world.

King Philip and the Inquisitor have heard them. They come forward, so the King can reclaim his wife and deliver his son to the Inquisition. Carlo retreats towards the tomb of his grandfather and the audience witnesses an enigmatic conclusion. The gates of the tomb open, and an unidentified figure appears, dressed as a monk and wearing the Emperor's crown. He covers Carlo with his mantle and takes him into the cloister. The end of the opera leaves the audience confused as to what has happened. Some synopses claim that the gates of the cloister open and Don Carlo is drawn inside to safety. The unfortunate Don Carlo has faced conflicts between love and loyalty; between duty and honor; between friendship and family; between faith and personal ideals. But unlike the other characters, Carlo never resigns himself to reality. He finds no way to cope with the complicated world around him and in conclusion the music lets us know that, one way or another, he is leaving the world.

Verdi took all of the story's complexities and confusions and left us a great grand opera: a drama with a complicated plot, with personal, political and theological conflicts, and a climactic, if ambiguous, ending.



FLO Voice Competition Winners

Friends of Eastman Opera Voice Competition Winners

Congratulations to Finger Lakes Opera's (FLO) very own Gwen Paker for winning first prize at the Friends of Eastman Opera Voice Competition on Friday, February 18th. Currently getting her Master's degree from Eastman, Gwen became a part of the Finger Lakes Opera family as the administrative coordinator last year and has supported FLO behind the scenes ever since. FLO couldn't be more proud of her and all of her accomplishments!



left to right:

Gwen Paker (1st place)

Anna Thompson (2nd place)

Ed Bland (3rd place)

Jazmine Saunders (honorable mention)

The adjudicator was Darren Keith Woods.



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.**



Listen to the Rochester Oratorio Society

Take a moment to listen to the sound of the Rochester Oratorio Society, the leading choral/orchestral ensemble in Rochester, New York, and the surrounding seven-county region. Click on “listen now” on the home page for selections from *Missa Luba*, *Missa Criolla*, Handel and Mozart.

<https://rossings.org/>

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](https://www.metopera.org), click menu icon in upper left corner, click 'Season', click 'In cinemas', click 'Find theater.'

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 Elīna 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](#)

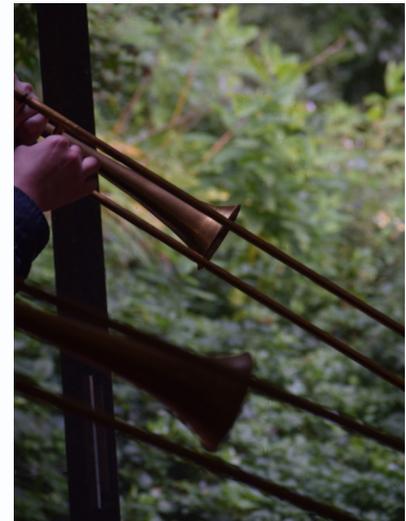
March 27, 2022 @ 4 pm ET

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.

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



Rossini's Cinderella



Do dreams really come true?

Can love conquer greed and cruelty? Find out in Rossini's timeless classic, Cinderella! In this touching and hilarious Italian version of the classic fairytale, the kind-hearted Angelina (Cinderella) is forced to work for her wicked stepfather and cruel stepsisters. Meanwhile, Prince Ramiro trades places with his valet to go door to door in disguise and find a maiden who is true of heart. As romance blossoms and Angelina's step-family plots to win the prince, mistaken identities, hilarious hijinks, chaos and — of course — a ball ensue. Set against a mid-century modern backdrop (think Sabrina, with Audrey Hepburn), Rossini's lively melodies prove that forgiveness, kindness, and love really can conquer all!

TIME: May 1

LOCATION: The Oncenter Crouse Hinds Theater, 411 Montgomery St, Syracuse, NY 13202

RUN TIME: Approximately **2 hrs 45 mins** with one intermission.

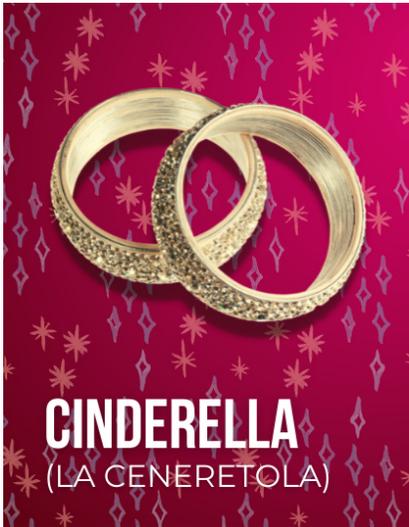
LANGUAGE: Performed in **Italian** with English supertitles.

More information coming soon!





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](#)



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

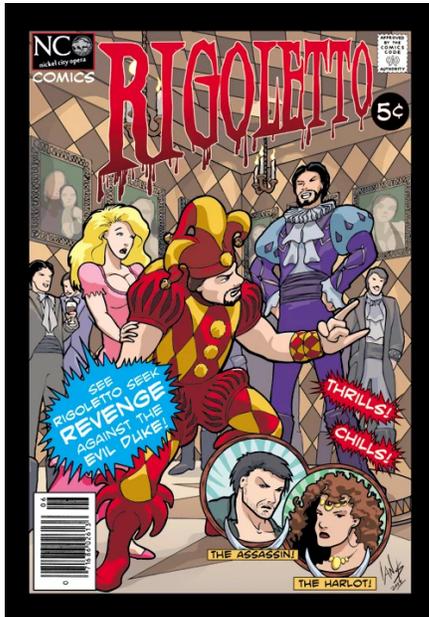
New Production
April 8 & 10, 2022

Hamblin Hall
CSMA, Ithaca

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



The 2021-2022 Season



January 2022 RIGOLETTO POSTPONED to June 2022

As we are all too familiar with the news, Covid-19 and Omicron cases in New York State and nationwide have been rising. Numerous Broadway shows including Broadway Tours in Buffalo have canceled performances due to Covid-19 cases within the cast and crews. Airlines have canceled thousands of flights due to staffing shortages and forced cancellations. The Buffalo Philharmonic Orchestra has postponed 'The Magic Flute'; half of our Opera Marathon! Weekend due to concerns among the musicians with unmasked opera singers. Ensuring cast, musicians and crew arrive safely and timely in these uncertain travel times, to a potential positive Covid test that would immediately shut the production down, is a sobering potential outcome in these unprecedented times. As these issues present extreme uncertainty ahead plus increased challenges from the pandemic and many factors outside of our control, we are postponing our January 22nd and January 23rd, 2022 production of Rigoletto to summer performances Saturday, June 25th at 7:00pm and Sunday, June 26th at 4pm at Nichols Flickinger Center for the Performing Arts, 1250 Amherst St, Buffalo. We are reaching out to everyone who purchased tickets which can be exchanged for the June performances, donated or fully refunded. Exchanges, refunds and tickets for the June 25th & 26th performances are also available at the BPO Box Office, 3 Symphony Circle, 716-885-5000.



The 2021-2022 Season



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



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

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

[SIGN UP](#)



The 2021-2022 Season



Fantasma

Ian Cusson and Colleen Murphy

March 9, 10, and 12, 2022

WORLD PREMIERE

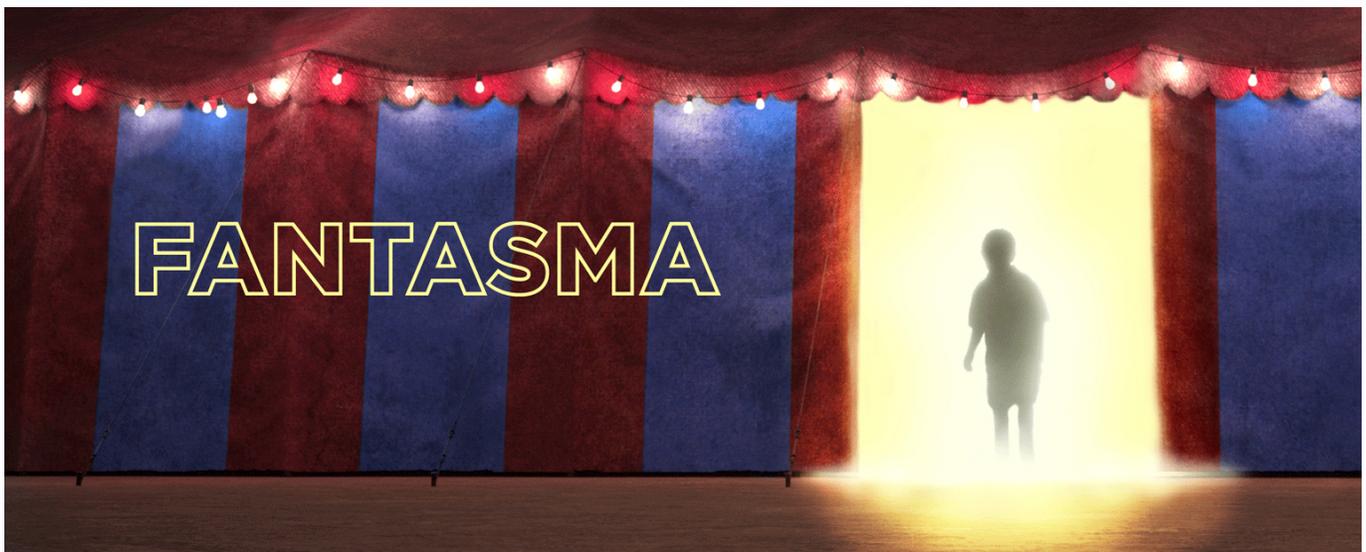


Performance time is approximately 45 minutes with no intermission
Recommended for young adults (12-18 years old)

While visiting a boisterous, old-fashioned carnival, best friends Léa and Ivy stumble upon a dark secret. Their ghostly discovery makes them confront an age-old dilemma: when faced with another person's suffering, do you turn away, or try to help?

***Performed at the Canadian Opera Company Theatre
227 Front St. E., Toronto, Ontario***

This new opera, by former COC Composer-in-Residence Ian Cusson, with libretto by acclaimed playwright Colleen Murphy, explores themes of death, violence, compassion, and the courage to insist on being heard.





The 2021-2022 Season



The Queen In Me

June 2, 3, and 4, 2022

Teiya Kasahara

***Performed at the Canadian Opera Company Theatre
227 Front St. E., Toronto, Ontario***

Combining comedy, drama, and plenty of opera, this exuberant show by interdisciplinary artist Teiya Kasahara 笠原 野 (they/them) explores the many ways that race, gender, and sexuality are policed in the opera industry. Featuring music from *La Bohème*, *Lucia di Lammermoor*, *Macbeth*, *Madama Butterfly*, *Manon Lescaut*, *Rigoletto*, *Salome*, and *The Magic Flute*.



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.

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

[SIGN UP](#)

From the home page menu at coc.ca, choose “21-22 season.” Scroll down to “DIGITAL OFFERINGS” and click on “WATCH NOW.” There are 9 or more concerts and operas streaming to choose from.

The logo for Glimmerglass Festival consists of four colored squares (blue, orange, light blue, and 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.)

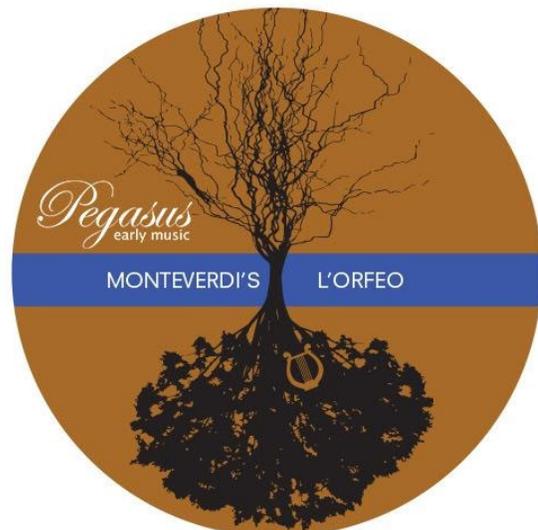
This ground-breaking opera, written in 1607 and considered the first "real" opera, still has the power to captivate audiences over 400 years later, with its universal story, virtuosic expressive music, and colorful orchestration. Its themes of love and loss, human weakness and strength, redemption and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



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