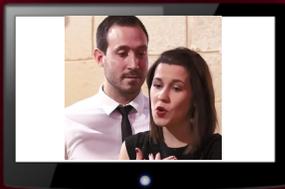


May 2021

Viva Voce



The COVID audience

Rochester International Voice Competition, p 5

Roberts Wesleyan *Quarantunes!*, p 7

Crisis Control at the RPO, p 8

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

EDITOR'S CORNER	3
News From Your Opera Guild	4
Volunteer!	4
Donations	4
Great Opera-tunities	5
Rochester International Voice Competition	5
Finger Lakes Opera	6
Roberts Wesleyan College	7
Pegasus Early Music	7
Feature : Curt Long and the RPO	8
Rochester Oratorio Society	9
Online Opera Education for Young and Old	10
Lotte Lenya Competition	10
Opera Guild Annual Recital	11
Bravo Nights.	12
Eastman Opera Theatre	12
Chautauqua Opera Company	13
The Seagle Colony	14
Glimmerglass Festival	16
Nickel City Opera	17
Pegasus Early Music	17
The Metropolitan Opera	18
Opera Quiz	20
Behind the Scenes : Chuck Lundeen	21



May 1	Roch.Oratorio Soc.	Rochester International Vocal Competition (formerly Classical Idol)
May 2	Pegasus	Incantare: Exile and Connection
May 8	Met Opera Recital	Wagnerians
May 11	Finger Lakes Opera	Podcast with Michael Ehrman
May 16	Roberts Wesleyan	Quarantunes!
May 22	Met Opera Recital	Three Divas
May 25	Finger Lakes Opera	Podcast with Stephanie Havey
May 27, 30	Pegasus Rising	The New Consort
May 29	Kurt Weill Foundation	Lotte Lenya Competition
Anytime	Finger Lake Opera	Recitals and Podcasts
Anytime	Syracuse Opera	Syracuse Coffee House episode 1 Syracuse Coffee House episode 2
Anytime	Rochester Oratorio	Various
Anytime	Pegasus	Baroque Opera

EDITOR'S CORNER

We are seeking a volunteer to work with Mary Bonaccio, our Communications Chair, to make 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.

Currently, the work of the Opera Guild falls on the shoulders of just a few people and we really would appreciate your assistance.

News From Your Opera Guild

Donors, you will not want to miss our virtual Annual Recital, coming up on June 13th. All contributors from the last two years will be invited - you will receive the particulars in an email, or snail mail if we do not have an email address for you. If you have a computer (best: one hooked up to your TV), please consider inviting a fellow donor who is not so equipped to view it with you. See the article about our soprano, Lauren Nash Silberstein, in this issue.

I am very much looking forward to at least semi-normalcy, and the Met Opera simulcasts beginning in October are part of that. The tickets have not gone on sale yet in local theaters, but since seating will be more limited, watching to see when they become available is something I intend to do.

If you don't know this already, Staples will laminate your vaccination card free of charge.

Since all are vaccinated, we are resuming in-person board meetings in May, a very welcome change. My husband and I are not going to our traditional two-day trip to Glimmerglass this summer, as the dates are limited and many were sold out almost immediately. The Seagle Colony has a nice offering of streamed presentations and since I've always wanted to find time to go there, I am thinking of signing up for them. And of course, there is Finger Lakes Opera to look forward to, and it will be live. Just think, live opera again!

Happy Spring!
Carol Crocca

Please also 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 operaguildofrochester@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 is will help someone to learn the job.

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!

Great Opera-tunities

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

FREE - Opera Guild Lectures. See August 2021 for lectures at Fairport Library, February and March 2022 Viva Voce for lectures at Brighton Memorial Library.

\$9/10 suggested donation - Opera Guild "Beat the Blahs." Opera DVD presentations at Temple B'rith Kodesh. 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. The 20-21 simulcasts have been canceled. 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.



Rising Stars | Distinguished Judges | An Event Like No Other

Young artists perform thrilling renditions of the most moving classics of opera, art song, and oratorio. Participate in this one-of-a-kind evening of music by voting for your favorite performance.

Save the Date – RIVC Showcase

May 1, 2021 | 7:00 PM ET

Facebook Live

RSVP [here](#)

The 2020-2021 Winners have been announced! For 2020 first, Kara Dugan, mezzo; second, Mary Beth Nelson, mezzo; third, Kyle Sanchez Tingzon, counter tenor. For 2021, first, Allison Gish, mezzo; second, Keymon Murrah, counter tenor; third, David Walton, tenor.

Finger Lakes Opera



FINGER LAKES OPERA
Gerard Floriano, Artistic Director

Hear what goes on behind the curtain with two American stage directors in these video-podcasts hosted by FLO Artistic Director Gerard Floriano.

May 11, 2021 @ 7 p.m.
May 25, 2021 @ 7 p.m.

Streaming on YouTube &
Facebook



BEHIND THE CURTAIN

May 11, 2021 7:00 p.m.

Episode IV (2021 Season)

Conversation with **MICHAEL EHRMAN**

The last time patrons were able to see Finger Lakes Opera live was truly magical – Michael Ehrman's stage direction of Puccini's *La bohème* was breath-taking. Hear him share the details in the fourth episode of Floriano's video-podcast series.

May 25, 2021 7:00 p.m.

Episode 5 (2021 Season)

Question & Answers with **STEPHANIE HAVEY**

Patrons can call in with questions for the newest member of FLO's creative team – Stage Director Stephanie [Havey](#). Havey will provide FLO listeners with a sneak peak of what's to come for this summer's production of *The Barber of Seville*.



FLO Website: <https://www.fingerlakesopera.org/>



RWC Opera Theatre Quarantunes!

RWC OPERA THEATRE, SUNDAY, MAY 16TH 4:30pm
RWC Opera Theatre YouTube Channel

From Constance Fee, Professor of Voice and Opera Guild assistant for the Annual Recital.

Just over a year ago, the Roberts Wesleyan College Opera Theatre production of Mozart's *The Magic Flute*, like so many others, was cancelled. Since many of the restrictions for music performances are still in place, Roberts music students have organized ***RWC Opera Theatre Quarantunes!*** This student-led production will include **scenes from well-known operas** such as *The Magic Flute*, *Suor Angelica*, and *Der Rosenkavalier*, as well as **arias from more contemporary works** such as *The Ballad of Baby Doe*, *Old Maid and the Thief*, and Tom Cipullo's new chamber opera *Glory Denied*. We hope you can join Roberts students as they share their performances and their love of connecting through music during the COVID-19 pandemic!

This production will premiere on Sunday, May 16th at 4:30 PM on the RWC Opera Theatre YouTube channel.

Last month, 6 of our voice students won top awards at the Eastern Regional NATS Auditions and have moved on to the National level. There are 10 college level classical NATS categories and Roberts students won 1st place in 3 of them. They'll be singing on this program. Here's the link to an article about it: <https://www.roberts.edu/news?id=4111>

Pegasus early music



Pegasus Rising: The New Consort: O Stars, Conspiring Against Me

May 27, 2021 @ 7:30 pm ET

May 30, 2021 @ 4 pm ET

[The New Consort](#), Singers

Brian Mummert, director



Exile and Connection

April 29, 2021 @ 7:30 pm ET

May 2, 2021 @ 4 pm ET

[Incantare](#), violins, sackbut & organ

[Rebecca Cypess](#),

[Liza Malamut](#),

**Stories of Jewish Musicians and their
Contemporaries in Early Modern Europe**
Musicians and musicologists Liza Malamut
and Rebecca Cypess, and Incantare

Curt Long, Crisis Control

Curt Long, President and CEO of the Rochester Philharmonic Orchestra, has been managing orchestras for 30 years. This experience was essential during the pandemic, when the University of Rochester, operator of the Eastman Theatre which the RPO calls home, in March of last year and in advance of other institutions, implemented strict protocols for coping with the virus, a virtual shutdown of all normal activity. The orchestra was immediately faced with a dire and unprecedented situation, the essence of which was uncertainty, both as to its course and how best to meet it.

The orchestra first had to cancel scheduled concerts, themed around the Suffrage Centennial, for thousands of school children. It had no experience in creating digital programs, but managed to convert these concerts to streamed performances in about three days. Their achievement was rewarded by an excellent response, including that from an out-of-state audience. It was overshadowed, however, by the financial challenge posed by the prospect of no ticket revenue. For how long? Nobody knew, and the hope of an end to the shutdown gradually faded, as March became September with no end in sight.

How to plan? There was some opinion that closing down the orchestra would conserve resources until the world returned to normal, but this was outweighed by the expected impact on donations and the difficulty of starting up again after having no orchestra presence for however long the pandemic continued. The consensus became that so long as the RPO could continue to employ its musicians and bring music to the community, its donors would continue to provide financial support and the orchestra could weather this crisis. Fortunately, the orchestra enjoys extraordinary community support for a city of its size. Curt is in a position to know, having worked with orchestras in similarly-sized cities for many years, including in Dayton, Ohio, and Birmingham, Alabama. On the other hand, an audience survey showed that music lovers were not enthralled by the prospect of attending virtual performances. With revenue from streaming very uncertain, budget planning was a major challenge. The answer was a plan to create three budget scenarios based on the different possible evolution of events. These scenarios were continually revised as the pandemic ran its course.

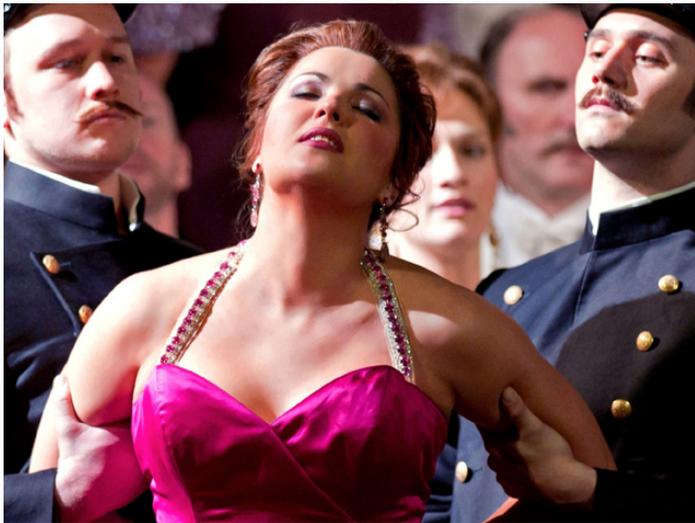


Another coping strategy was a collaboration between the Board Chair, Ross P. Lanzafame, and Dr. William Valenti, a Rochester epidemiologist who had also consulted on dealing with the Aids crisis, to devise the safety measures to protect musicians and staff. A combination of consistent distancing and testing was implemented and has proved successful.

In a country where government support for the arts is comparatively low, there was invaluable help in the last year. Pandemic relief, including the Payroll Protection Plan, enabled the support of musicians. The Farrash Foundation provided additional pandemic relief funding, in addition to the RPO's faithful donor base. Recent enactments, such as the Shuttered Venue Operator Grants and the Employee Retention Credit are further aids to continuation and rebuilding.

Fortunately, the RPO was enjoying good relationships with its musicians, who created the Living Room Series of recitals, which the orchestra then streamed. From the beginning, Curt met with the Orchestra Committee every week, and continues to do so. Early on, the orchestra coordinated with WXXI to make past concerts available online. Starting in September the orchestra has streamed a series of small orchestra and chamber music concerts, with most performed at the Auditorium Theatre or the Hochstein School.

I asked Curt, the man ultimately responsible for the RPO's effective response to the challenges of the pandemic, whether he thought the University's rapid decision to take all precautions, thought by some to have been premature, had proved to be a blessing in disguise. He agreed that it may have been, since those in charge had to immediately face the worst; there was no delay in coping with the situation which might compromise the ability to respond fast and fully. Meanwhile, as we wait for vaccinations to reach herd immunity, we can look forward to a great season in 2021-22, with the added excitement of a new Maestro, Andreas Delfs. You can view the season preview online at <https://rpo.org/subscribe/>



We are very fortunate to have a great variety of streamed opera presentations at no charge during this time. See operaguilddforochester.org for weekly listings of Metropolitan Opera offerings, among others. For a purportedly **complete listing of streamed opera showings, including European and other international houses**, go to operawire.com.

Another great site for all kinds of listings, including opera streaming schedules, is bachtrack.com.

NEW: The Canadian Opera Company has announced a new program of streamed offerings called *Opera Everywhere* - see coc.ca for details.



Divinely Inspired: The Masses of Franz Peter Schubert A Virtual Singing Opportunity

Learn and sing along at home with the Rochester Oratorio Society!

[Register Now](#)



The prolific Austrian composer, Franz Peter Schubert (1797-1828), wrote six Latin Masses and one German Mass, among numerous sacred choral works. These are some of the most admired of all choral music for their sublime beauty, directness of expression, innovative harmony and structure and progressive orchestration. From relatively simple, functional works of modest duration, the works grow longer and more complex through his output, while remaining always beautifully gratifying to sing and to hear. By the end of the series, with Mass No. 6, the musical sophistication is of the highest order, requiring a secure technique and a good understanding of choral ensemble.

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 Chataqua 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.

Kurt Weill

THE LOTTE LENYA COMPETITION

THE KURT WEILL FOUNDATION FOR MUSIC



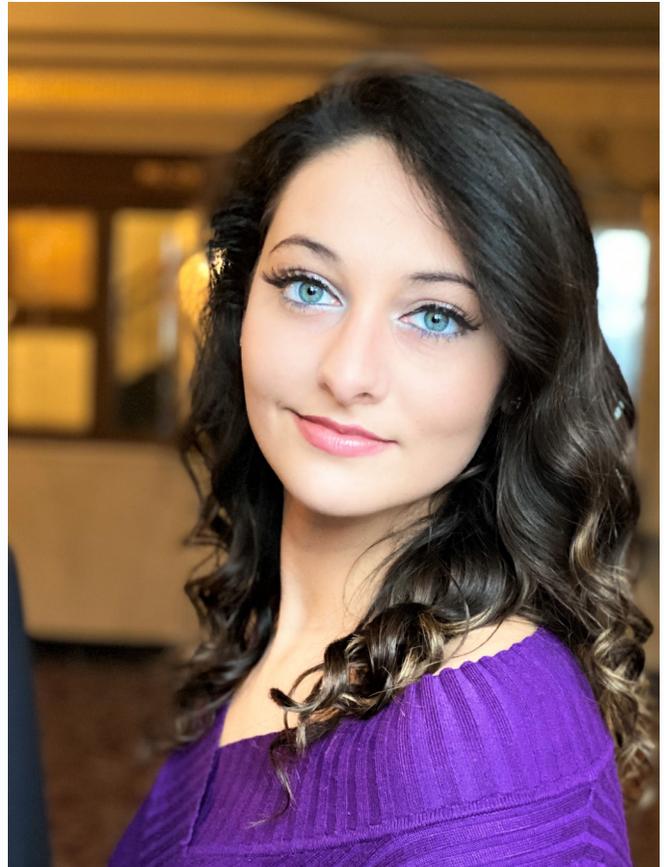
Final Round Competition Judges: Victoria Clark, Andy Einhorn, and Mary Beth Pell

The Final Round will take place in person, with or without an audience, on Saturday, 29 May 2021 in either Rochester, NY or New York City. If travel restrictions prevent an in-person final round on this date, it will be rescheduled for a date after 15 August 2021. See kwf.org for details.

Annual Recital for Donors

Our Annual Recital for Donors will be a premiere Zoom virtual presentation in June, limited to donors, and featuring Lauren Silberstein, who performed at a wintry Bravo Night before the pandemic, when she immediately came to our attention as a future Recitalist. Donors will receive a special invitation and information on the link to connect them to the recital.

Praised for being “winsome and fiery” on stage with a “powerful, deliriously gorgeous voice, (Nippertown Magazine)” **Lauren Nash Silberstein, soprano**, was most recently seen as a Young Artist with The Ohio Light Opera in 2019 and 2020 as Julie Jordan in *Carousel*, Lavinia in *Perchance to Dream*, Cinderella’s Mother in *Into the Woods*, and Leontine (cover) in *The Devil’s Rider*. Lauren is a recent graduate of The Eastman School of Music with a Master’s Degree in Vocal Performance and Literature.



In Fall 2019, she portrayed Little Red in “*Little Red’s Most Unusual Day*” with Rochester Fringe Festival. Performances with Eastman include the academic premiere as Soprano 1 in Ricky Ian Gordon’s *The Tibetan Book of the Dead* and Franca Naccarelli in *The Light in the Piazza*. Both of these roles were coached with the composers themselves. She portrayed the Dew Fairy in Tri-Cities Opera’s production of *Hansel and Gretel*. With Tri-Cities Opera Lauren has also been seen as a member of the ensemble of *Sweeney Todd* and *La Traviata*. She portrayed Yum-Yum in Binghamton University’s production of *The Mikado*. With Opera Saratoga, Lauren has been seen as second spirit in *Die Zauberflöte* and ensemble for *The Mighty Casey* and *HMS Pinafore*. Awards include prizes from The Harold Haugh Light Opera Vocal Competition in 2020, The Mendelssohn Club (Albany) Joel Dolven Scholarship Award in the Intermediate Division (2018) and First Place of the National Association of Teachers of Singing Eastern Region Conference in 2017 and 2014. She has been the soprano soloist with orchestra for Handel’s *Messiah*, Mendelssohn’s *Elijah*, and both Fauré and Rutter Requiems. She holds both a Bachelor of Music in Vocal Performance and Bachelor of Science in Business Management concentrating in Marketing from undergraduate studies at Binghamton University. During coronavirus quarantine months, with the troupe *Where the Good Songs Go* Lauren made the first-ever recordings (virtually) of four forgotten early musicals. Lauren cannot wait to return to the stage in person!



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.

Our next scheduled Bravo Night, featuring ROCopera, is June 24.

Eastman School of Music - Eastman Opera Theatre 2020 -2021 Season ANNOUNCEMENT SHAPING THE FUTURE.

Eastman Opera Theatre Statement Regarding Covid-19:

Despite the unprecedented challenges posed by Covid-19, Eastman Opera Theatre is committed to representing a full, varied, and artistically fulfilling 2020-21 season. Our primary focus, as always, remains on the growth of our students. While the specific performance parameters of each work may change as we all adapt to an unpredictable pandemic, we have chosen titles and performance projects that may be adapted to whatever performance guidelines are dictated by changing circumstances.

In celebration of Eastman's 2021 Centennial, we have chosen to present titles during the 2021 calendar year by Eastman alumni. We will also offer an all-Mozart program in May 2021 to complement the contemporary nature of a season featuring Eastman composers.

WINTER PRODUCTION - (June 2021)

Eastman Opera Theatre Scene Shop

Postcard from Morocco -1971 Dominick Argento (ESM '58) & John Donahue
Steven Daigle, Director; Timothy Long, Conductor.

KODAK HALL - JUNE 2021

Elizabeth Cree, Kevin Puts (ESM '94, '99) & Mark Campbell
Stephen Carr, Director: Timothy Long, Conductor

Chautauqua to Return to Its Tent Roots in 2021

CHAUTAUQUA OPERA COMPANY

Opera, theater open to all to be presented in an outdoor venue on Pratt Avenue.

Scalia/Ginsburg

An Opera by Derrick Wang

Performances at 4 p.m. July 9, 16, 23, 30 and August 6

Cara Consilvio, Director

Steven Osgood, Conductor

Steven Osgood, general and artistic director of Chautauqua Opera Company: “There could not be a more perfect time for Chautauqua Opera to produce *Scalia/Ginsburg*,” Osgood said. “We look forward to opening our season with this highly acclaimed, hysterically funny and poignant chamber opera. Our new production, which will embrace the openness of the Pavilion setting, will also be a delightful introduction to the art of opera for many new opera patrons.”

“Tenor Chauncey Packer, a star of the opera and concert stages from the Metropolitan Opera to Teatro alla Scala, makes his Chautauqua Opera debut singing the role of Justice Antonin Scalia. Mezzo-soprano Kelly Guerra will sing the role of Justice Ruth Bader Ginsburg, and lyric bass Michael Colman will return to the role of The Commentator, which he has previously sung with Opera Carolina and Opera Grand Rapids. Both Guerra and Colman are Apprentice Artists in Chautauqua Opera’s 2021 Young Artist Program. Cara Consilvio returns to Chautauqua Opera to direct, following her vibrant production of *Hydrogen Jukebox* in 2017. Steven Osgood conducts.

(Working Title): A Company-Developed Piece

Performances at 4 p.m. July 28, August 3

Chauncey Packer, Director

Steven Osgood, Conductor

Frances Pollock, Composer

Jasmine Barnes, Composer

Sage Bond, Composer

The ingenuity, creativity and inspiration of Chautauqua Opera Company comes to the Pavilion stage in *(Working Title): A Company Developed Piece*. This original work will be developed through conversation, collaboration and hands-on engagement with Chautauqua Opera Company’s five young artists, three composers, Chauncey Packer (director) and Steven Osgood (conductor) – in total an artistic team of ten. After the fashion of experimental theater, the development of the work will employ theater games and improvisation, with the final 75-minute work juxtaposing striking rearrangements of beloved operatic repertoire with new composition. It will celebrate the extraordinary expressiveness of opera while also pushing limits and exploring each artist’s authentic voice-- their distinctive gifts, and personal and artistic backgrounds.

Chauncey Packer makes his directorial debut with *(Working Title): A Company Developed Piece*. The production will feature Chasiti Lashay (soprano), Kelly Guerra (mezzo-soprano), Jared V. Esguerra (tenor), Yazid Gray (baritone) and Michael Colman (bass). Composer-in-Residence Frances Pollock will lead the composition and arrangement process with Composer Fellows Jasmine Barnes and Sage Bond. Steven Osgood will conduct.

Programs at the Performance Pavilion on Pratt do not require a ticket for lawn seating, although no-cost reservations may be required to comply with COVID-19 safety regulations. A limited number of reserved seats in the Pavilion will be available for \$25 and will go on sale in May. The annual Opera Pops performance with Chautauqua Symphony Orchestra will take place Saturday, Aug. 7. This will be included with the Traditional Gate Pass. Single tickets will be sold on an as-available basis for \$45.

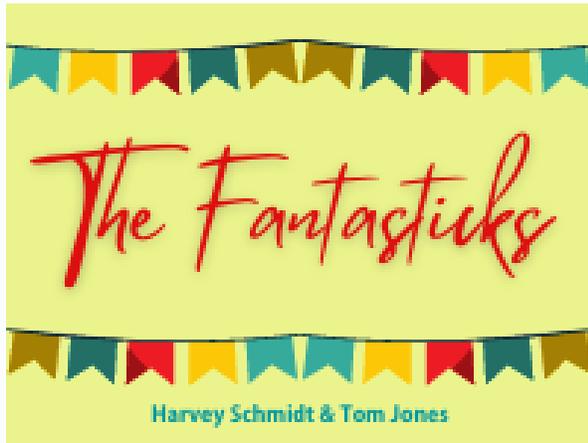


The Seagle Colony

Session 1 Productions:

July 8 & 17 at 7:30 pm

This hilarious one-act operetta, sung in English, is the story of two young people who were raised identifying as the opposite sex. Nevertheless, their hijinks love story ends happily.

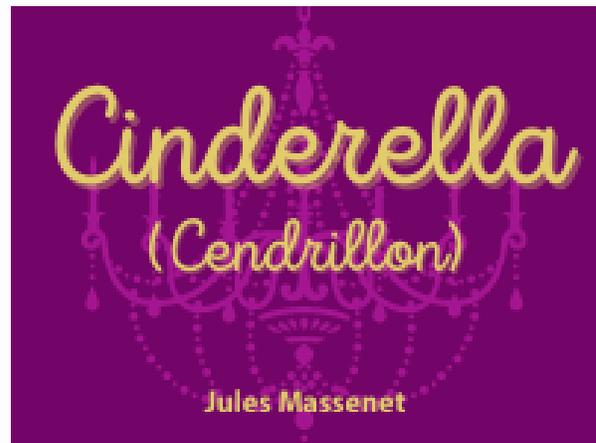


July 9 & 15 at 7:30 pm

This record holder for the longest-running musical ever makes it way back to Schroon Lake. Another set of meddling parents see their children fall in love in this tune-filled musical.

(abridged) – **July 10 & 16 at 7:30 pm**

Sung in French with English supertitles, this gorgeous opera presents the Cinderella story in a fashion very similar to the Disneyesque version we all know and love.



July 14 at 7:30 pm, July 17 at 2:00 pm

This program of duets and ensembles from favorite operas will showcase all the session 1 Seagle Festival emerging artists and allow their unique vocal and dramatic talents to shine through.

Tickets for the 2021 Season of live-streamed performances will begin April 1, 2021.

[CLICK HERE TO PURCHASE](#)



The Seagle Colony

Session 2 Productions:

(abridged) – August 12 & 21 at 7:30 pm

Sung in Italian with English supertitles, we're happy to present one of the most beloved operas in the repertoire. This abridged version tells the stories and includes all the favorite arias, duets and ensembles from the six main characters of the opera.



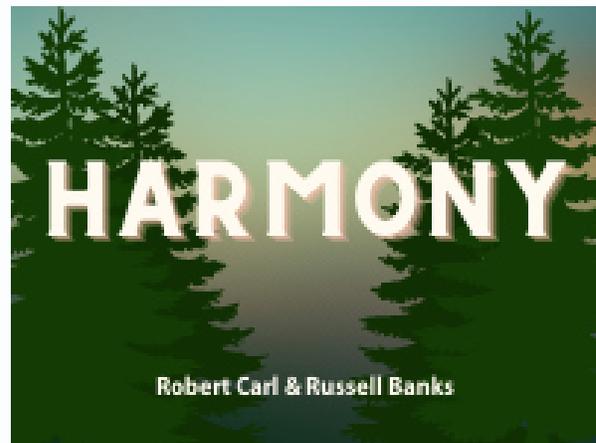
August 13 & 19 at 7:30 pm

This mid-20th century American opera was originally conceived for radio broadcast, but has since become a staple of the performance repertoire. The story tells of the ruin that can come from lies and assumptions.



WORLD PREMIERE – August 14 & 20 at 7:30 pm

Set in Keene Valley, NY, with numerous Adirondack references, our world premiere opera tells the story of young composer Charles Ives, his love for high-class Harmony Twitchell, and the interference of Twitchell family friend Mark Twain in their betrothal – based on true events.



August 18 at 7:30 pm, August 21 at 2:00 pm

The session 2 Seagle Festival emerging artists will perform a rollicking concert of duets and ensembles from your favorite Broadway shows, allowing all the artists to shine.

Tickets for the 2021 Season of live-streamed performances will begin April 1, 2021.

[CLICK HERE TO PURCHASE](#)

Glimmerglass Festival

Glimmerglass will be different this summer. There will be live performances (Yay!), but several productions will be adaptations, as they will be limited to 90 minutes in length. See glimmerglassfestival.org for full details. Tickets go on sale March 31.

ON STAGE THIS SUMMER:

THE MAGIC FLUTE, July 15 through August 17

Mozart's *The Magic Flute* is directed by NJ Agwuna and conducted by Music Director Joseph Colaneri with costume design by Christelle Matou.

In this new storybook English adaptation by Kelley Rourke, Eric Owens stars in an expanded role of Sarastro, guiding audiences through the story with wisdom and wit.

IL TROVATORE, August 1 through August 14

Co-directed by Francesca Zambello and Eric Sean Fogel, conducted by Joseph Colaneri, and with costume design by Christelle Matou, this 90-minute adaptation foregrounds the plight of Azucena, a woman living on the fringes of society. Latonia Moore and Gregory Kunde star as Leonora and Manrico, the fated lovers, alongside Raehann Bryce-Davis as Azucena and Michael Mayes as Count di Luna.

SONGBIRD, July 30 through August 13

Songbird, a new adaptation of Offenbach's *La Périchole* created by Eric Sean Fogel, James Lowe and Kelley Rourke, moves the comedy's action to New Orleans with new musical arrangement and orchestration by James Lowe in the style of 1920s jazz bands.

Isabel Leonard and William Burden star as a couple of hard-working musicians who have fallen on hard times. Conducted by James Lowe, co-directed by Francesca Zambello and Eric Sean Fogel, and with costume design by Christelle Matou, the 90-minute adaptation will be performed in English and French with translation by Kelley Rourke.

GODS AND MORTALS, August 3 through August 16

Gods and Mortals celebrates the work of Richard Wagner with selections from some of his most popular operas, including *The Ring Cycle* and *Tannhäuser*, as well as some of his lesser-known works like *Die Feen* (*The Fairies*).

The staged concert will star Eric Owens, Alexandria Shiner and Ian Koziara. Owens is acclaimed for his performances in several Wagner roles. Shiner, a winner of the 2020 Metropolitan Opera National Council Auditions, was set to perform the role of Ada in The Glimmerglass Festival's 2020 production of Wagner's *Die Feen*, and was scheduled to make her Metropolitan Opera debut in 2021. Koziara, a former member of the Festival's Young Artists Program and the Metropolitan Opera's Lindemann Young Artist Development Program, made his Met debut in 2017 as Enrique in Thomas Adès' *The Exterminating Angel*.

TO THE WORLD, July 16 through August 8.

To the World, a journey around the globe through popular musical theater hits, stars Isabel Leonard, William Burden, Alexandria Shiner, Michael Mayes and members of the Young Artists Program. Eric Sean Fogel directs and James Lowe conducts.

THE PASSION OF MARY CARDWELL DAWSON, August 5 through August 13

The Passion of Mary Cardwell Dawson is a new play with music, by Sandra Seaton, celebrating the founder of the historic and groundbreaking National Negro Opera Company and starring acclaimed mezzo-soprano Denyce Graves in the title role. The work includes selections from the repertory of the National Negro Opera Company, as well as original music by Carlos Simon to a text by playwright Sandra Seaton.

The Passion of Mary Cardwell Dawson is directed by Tazewell Thompson, who wrote and directed the 2019 world premiere of *Blue* at Glimmerglass, with music direction by Kevin Miller and costume design by Jessica Jahn.





Nickel City Opera

MARK YOUR 2021 CALENDARS

Sotto Voce and Nickel City Opera present

The Second Sight

RESCHEDULED to June 26th & 27th 2021

An original opera by Jessie Downs

Unitarian Universalist Church

695 Elmwood Avenue, Buffalo More Info [Here](#)

Pegasus Early Music

L'Orfeo

by Claudio Monteverdi

August 19, 20 and 22, 2021

Pre-concert talks 1 hour before each performance

Hart Theater at the Louis S. Wolk Jewish Community Center

1200 Edgewood Avenue, Rochester

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/>

The Metropolitan Opera :

Live in HD

The Met has announced its new season for Live in HD transmissions, but there is no sign of them in the theaters yet.

2021-22 Season

[Modest Mussorgsky](#)

[*Boris Godunov*](#)

Sat, Oct 09, 2021 12:55 PM

Bass René Pape, the world's reigning Boris, reprises his overwhelming portrayal of the tortured tsar caught between grasping ambition and crippling paranoia. Conductor Sebastian Weigle leads Mussorgsky's masterwork, a pillar of the Russian repertoire, in its original 1869 version, which runs two-and-a-quarter hours with no intermission. Stephen Wadsworth's affecting production poignantly captures the hope and suffering of the Russian people as well as the tsar himself.

[Terence Blanchard / Kasi Lemmons](#)

[*Fire Shut Up in My Bones*](#)

Sat, Oct 23, 2021 12:55 PM

The Met's first performance of an opera by a Black composer. Yannick Nézet-Séguin conducts Grammy Award-winning jazz musician and composer Terence Blanchard's adaptation of Charles M. Blow's moving memoir, which The New York Times praised after its 2019 world premiere at Opera Theatre of Saint Louis as "bold and affecting" and "subtly powerful." The opera tells a poignant and profound story about a young man's journey to overcome a life of trauma and hardship. Baritone Will Liverman, one of opera's most exciting young artists, stars as Charles, alongside sopranos Angel Blue as Destiny/Loneliness/Greta and Latonia Moore as Billie.

[Matthew Aucoin / Sarah Ruhl](#)

[*Eurydice*](#)

Sat, Dec 04, 2021 12:55 PM

The ancient Greek myth of Orpheus, who attempts to harness the power of music to rescue his beloved Eurydice from the underworld, has inspired composers since opera's earliest days. Rising American composer Matthew Aucoin now carries that tradition into the 21st century with a captivating new take on the story—a product of the Met's commissioning program. The opera reimagines the familiar tale from Eurydice's point of view. Yannick Nézet-Séguin is on the podium; there is a new staging by Mary Zimmerman. Soprano Erin Morley sings the title role, opposite baritone Joshua Hopkins as Orpheus and countertenor Jakub Józef Orliński as his otherworldly alter-ego. Bass-baritone Nathan Berg is Eurydice's father and fellow resident of the underworld, with tenor Barry Banks as Hades himself.

[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 Yeargan 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 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.

Opera Quiz

(1) In recent years, Met sopranos have accepted the challenge of singing all three of these operas about queens in one season. Name the operas and the composer.

Name at least three other operas that have a queen as a character.

(2) The same name. List two operas in which characters with the following names appear: Elvira, Leonora, Arturo, Lindoro, Marie, Tonio, Sophie, Rodolfo.

(3) What do the following operas have in common? *La traviata*, *The Barber of Seville*, *Carmen*.

(4) The following are choruses from Italian operas. Name the opera and its composer:

- a. *O, Pastorelle addio*
- b. *Trema, Banco*
- c. *Regina Coeli*
- d. *Guerra, Guerra*
- e. *Va pensioro*

(5) In which operas do the following "Don's" appear? Don Fernando, Don Ramiro, Don Diego, Don Magnifico, Don Ottavio, Don Alvaro, Don Jose, Don Alfonso?

EXPERT:

(1) Which two Italian composers were contemporaries of Mozart but much more popular in their day? Name one opera by each.

(2) Name the composers of the following operas: *Dardanus*, *Giulio Cesare*, *L'incoronazione di Poppea*, *Giasone*.

(3) Which librettist had the following name at birth? Emmanuele Conigliano.

Want to submit your answers? Send them to OperaGuildOfRochester@gmail.com.



Chuck Lundeen, 1943-2019, Teacher & Philanthropist

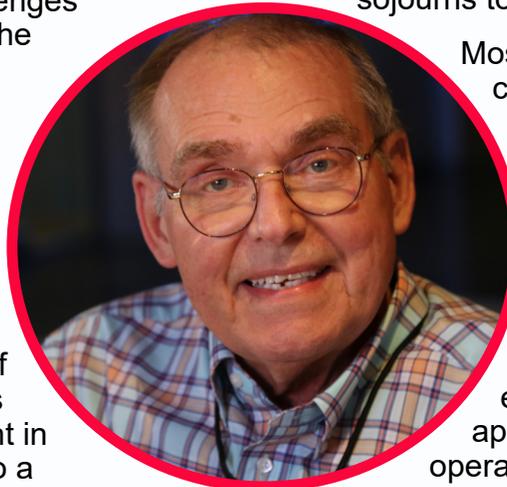
By Carol Crocca

Chuck Lundeen died at the beginning of the pandemic and those of us who knew him were denied the opportunity to formally grieve and acknowledge his contributions to the musical life of Rochester. We remember him as a warm and knowledgeable friend and patron of the arts. Chuck had long had health challenges although they rarely prevented “the bravest person I know” (John Williams) from active and joyful participation in his interests.

Chuck was born in northern Minnesota, the first of three children. According to John, his husband, he was the first up in his household and spent this morning time with a large book of stories and pictures of opera. His mother was a singer, a participant in the noted St. Olaf Choir, and also a music teacher, and Chuck himself always sang in school and church choirs. All kinds of music were part of his life, from classical to Elvis Presley, facilitated by the gift in his youth of a record player. He really developed his interest in opera because of a high school teacher who regularly took students to the Twin Cities to attend the touring Metropolitan Opera productions.

Chuck attended the University of Minnesota at Duluth, where he studied English and French, partly satisfying his interest in music by doing tech for college musical theater productions. He spent his career at the Canandaigua Junior Academy teaching middle schoolers English and occasionally French. In Rochester, he was a strong supporter and member of the Gay Men’s Chorus; it was there that he met John, his future partner of 32 years, who was a lawyer and editor at the then Lawyers Cooperative Publishing Company. During their time together, he and John traveled to many cities to enjoy opera –

San Francisco, Miami, Toronto, Sarasota, and of course, the NYC Met. In summer, they were regulars at the Glimmerglass Festival in Cooperstown and Chuck also traveled on his own (his last trip was to the Met Ring Cycle in 2019), always bringing back stories of these sojourns to his friends and students.



Most importantly for the music community, Chuck was a teacher and philanthropist. For many years, he taught a course at Oasis (a continuing education organization for older adults) based on the Met Opera’s simulcasts in local theaters on Saturday afternoons. His class was always full, as Chuck’s enthusiasm and relaxed style appealed to aficionados and novice opera fans alike. His friend Deena

Ambush describes it thus: “Chuck was a master teacher, who not only shared his love of opera with the class, but built a community of knowledgeable opera lovers.” Chuck was almost always at the Saturday Met operas and could be counted on to enliven the experience with his commentary.

As for philanthropy, it would be difficult to list all the ways Chuck and John have manifested their generosity. They have been contributors, board members, and/or fundraisers for the Rochester Gay Men’s Chorus, Friends of Eastman Opera, and Nazareth Arts Center, among others. In 2017 they were honored by the Rochester Area Community Foundation for their community philanthropy. Chuck and John also established the Williams-Lundeen LGBTQ Scholarship at Nazareth College and recently John created the John C. Williams Scholarship in memory of Chuck Lundeen, to be awarded annually to an Eastman School of Music voice student.



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