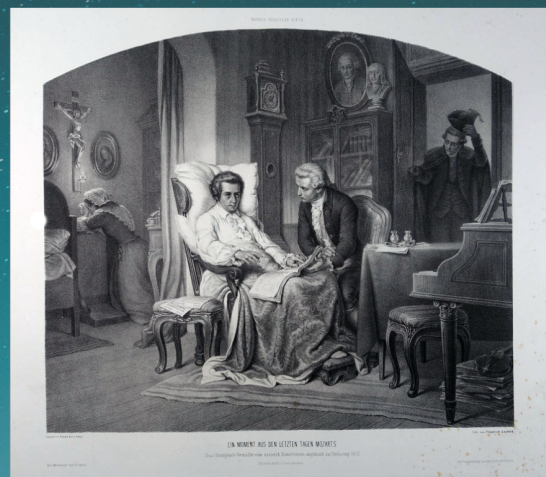


Viva Voce

March 2023



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March



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Edition *Viva Voce*, March 2023

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. Our addresses are P.O. Box 25613, Rochester, NY 14625; operaguilddofrochester@gmail.com

The Guild presents Bravo Nights (free informal opera programs at the Little Café), free opera lectures at local libraries, trips to productions of local and regional opera companies, including the Glimmerglass Festival, the Haskell Rosenberg Memorial Series of DVD presentations in January, and recitals and concerts.

This newsletter is sent via eMail each month, currently to about 3,000 subscribers. For a free subscription go to our Website and sign up at <https://www.operaguilddofrochester.org/subscribe-to-viva-voce> The deadline for submission of articles and event announcements for the next issue is the 20th of the previous month.

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 us at [operaguilddofrochester.org](https://www.operaguilddofrochester.org) and at [Facebook.com/OperaGuildofRochester](https://www.facebook.com/OperaGuildofRochester)

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



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

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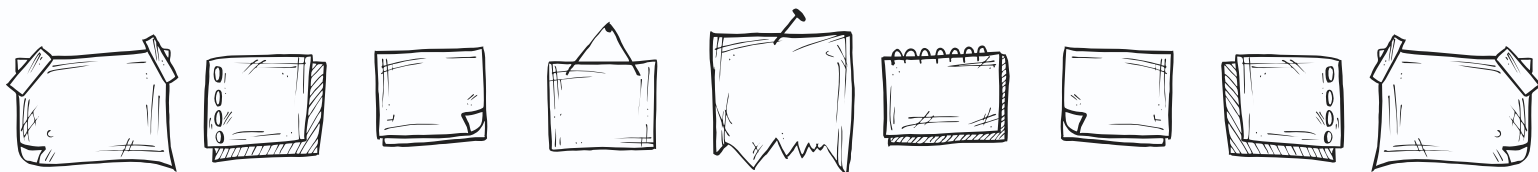
Mar. 8	OGR Lecture/Listening	<u>Development of an Opera Singer</u>
Mar. 12	Pegasus Early Music	<u><i>Dit de la Harpe</i></u>
Mar. 15	OGR Lecture/Listening	<u>The Tenor Voice in French Opera</u>
Mar. 16	MAG Third Thursday	<u>Quicksilver Baroque</u>
Mar. 22	OGR Lecture/Listening	<u>Magical Moments from <i>The Ring</i></u>
Mar. 24	Rochester Oratorio Society	<u>Mozart's <i>Requiem</i></u>
Mar. 29	OGR Lecture/Listening	<u>Puccini's <i>La fanciulla del West</i></u>
Mar. 30 to April 2	Eastman Opera Theater	<u><i>Florencia en el Amazonas</i></u>

Editor's Corner

Oops, I got ahead of myself last month. Among other excellent choices *this* month is the Opera Guild Lecture/Listening Series at Brighton Library ([p 7](#)). The first is an unusual one: board member and Professor of Voice Constance Fee will describe the journey taken by her students, from the first days in the Roberta Wesleyan voice program, to the establishment of a professional career – a behind-the-scenes look, straight from one intimately involved with their success.

You will find the results of the Friends of Eastman Opera Voice Competition, a great evening, on [p 8](#).

Please note a new feature which will appear when appropriate, [Bulletin Board](#), [p4.](#)

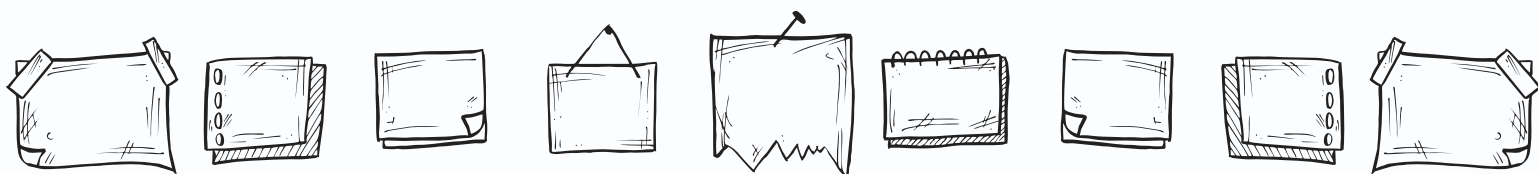


Bulletin Board

**Any calls for singers, auditions, or similar opportunities will be listed on this page.
Submissions invited.**

The Finger Lakes Opera seeks choristers

for its August 2023 production of Verdi's "Aida." Strong singers who are comfortable performing from memory in Italian and can move effectively on stage in a costumed role are cordially invited to apply. Rehearsals begin on 6/5 with Kevin Smith conducting. The Rochester Oratorio Society is helping assemble the chorus. Interested singers should submit a recorded audition in the repertoire of their choice (phone recordings are fine) to auditions@rossings.org by March 15.



News From Your Opera Guild

After a technical glitch derailed the showing of Verdi's *I Vespri Siciliani* at Beat the Blahs on Sunday, January 29th, the presentation has been rescheduled for Sunday, April 16th at the Casa Italiana. Watch for further details in the April issue.

I was going to say that it's hard to believe we are approaching the end of the year. But we really aren't: with RPO's *Rigoletto* in June, the OGR's *Romeo et Juliette* Glimmerglass trip in July, and Finger Lakes Opera's summer season and *Aida*, we have opera to look forward to all year round. Ain't we lucky?

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 2023 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.

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 2023 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.

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.

A Note on Tax Receipts from the President:

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!



FREE Lecture/Listening Series

Brighton Memorial Library, 7-8:45 pm.
2300 Elmwood Ave., Rochester, 14618

All talks are generously illustrated with appropriate video selections.

3/8/23 : The Development of an Opera Singer
By Constance Fee

3/15/23 : The Tenor Voice in French Opera
by Peter Dundas

3/22/23 : Magical Moments from the Ring!
by Cindy Battisti

3/29/23 : Puccini: *La fanciulla del west* -
The Girl of the Golden West
by Carol Crocca



Twenty-Second Annual FEO Voice Competition

An outstanding group of candidates performed on Friday evening, February 17th at Kilbourne Hall, in the FEO Voice Competition, moving Adjudicator Priti Gandhi, Artistic Director of Portland Opera, to wish for nine first prizes. Nevertheless, she did perform the difficult task of choosing the four winners, shown below.

First place was awarded to Sofia Scattarreggia, a lyric soprano and doctoral candidate, who will perform the role of Florencia in the spring production of Catan's *Florencia en el Amazonas*.

Second place went to Ori Marcu, mezzo-soprano, in her final undergraduate year. Ori has had roles in all recent EOT productions, most recently as Bradamante in Handel's *Alcina*.

Third place was captured by Alexandra Rose Hotz, soprano, who was also cast as the lead in *Alcina* and recently sang Mahler's *Symphony No. 2* at Kodak Hall.

Honorable Mention was bestowed on Benjamin Krutsch, tenor, and doctoral candidate. Benjamin recently made his debut as Don Jose in *Carmen* with Music on Site Inc (Kansas) and will return to the Utah Festival Opera and Musical Theater this season, as Lohengrin (cover) and Mr. Bumble in *Oliver!*



L to R:

Benjamin Krutsch (Honorable Mention),
Alexandra Rose Hotz (3rd place),
Priti Gandhi (adjudicator),
Sofia Scattarreggia (1st place)
and Ori Marcu (2nd place).

Photo Credit : Mark Daniels



KIDS EXPERIENCE OPERA AND OTHER GREAT SINGING!

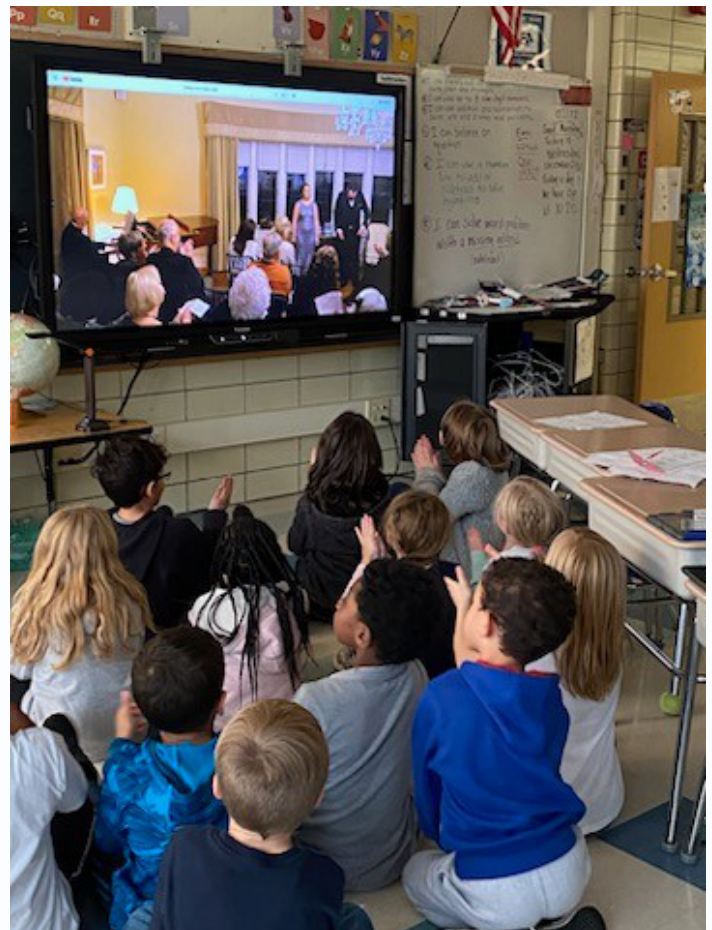
Recently our [Holiday Bravo Nights Concert video](#) was played for groups of grade school children at Helendale School in Irondequoit. They were so engaged with it!

From the teacher:

They have never heard opera and they are clapping after every song!

Here are some of their delightful and insightful questions and comments:

- Are they married?
- Why is she singing with him?
- Her dress is so pretty!
- How does he sing like that?
- He doesn't even need a microphone his voice is so loud!
- He's amazing!
- I've never heard this kind of music!
- Is his mom in the audience?
- Where did he learn to sing like that?
- I wish I could sing like that!
- I never heard Silent Night like that - that's awesome!



[Click here](#) to experience this beautiful seasonal music.

Third Thursday Concert

The Third Thursdays with Eastman's Italian Baroque Organ at the Memorial Art Gallery concert series presents: **Quicksilver Baroque Ensemble**

Robert Mealy and **Julie Andrijeski**, Baroque violins
Avi Stein, organ and harpsichord
Charles Weaver, theorbo



“Violini a due: An Italian Journey”

A dazzling tour of Italy, exploring sublime and dramatic works spanning the 17th century, illuminating numerous regions and styles, from the birthplace of the virtuoso violin through its rich development, from Castello to Corelli.

By [Eastman School of Music](#), [Memorial Art Gallery](#)

Admission to the concert is included with museum admission, which is half-price on Thursday evenings after 5 pm and free to University of Rochester student ID holders. **Seating is limited and is available on a first-come basis.** This concert is made possible by the Rippey Endowed Trust.

Thursday, February 16th, 2023 7:30pm to 8:30pm
500 University Avenue, Rochester, NY 14607



The Debut of Wagner's *Lohengrin* in London

Peter Dundas

Did you know that *Lohengrin* is, and always has been, Wagner's most popular opera? This is reported in the databases of Bayreuth, Covent Garden, and the MET. First performed in 1850, it was the last of his works that Wagner called an 'Opera.' Ten years later he started composing the Ring Cycle and calling each part a 'Music Drama.'

The music of *Lohengrin* was begun at Gross-Graupe, near Dresden, in the summer of 1846; the third act was sketched first, followed by the first and, finally, by the second, the full score being finished by April 28, 1848. The directors of the Dresden Opera did not care to risk an experiment by producing *Lohengrin*, but the finale to the first act was performed at a concert celebrating the three-hundredth anniversary of the Court Orchestra on September 22, 1848. Undaunted by this setback, Wagner busied himself with his prose writings, when not conducting at the theatre.

He began to realize that under the prevailing conditions at Dresden, he could not hope to see his work and ideas fulfilled. His unfortunate association and sympathy with the unsuccessful May Revolution in 1849 caused him to flee the city to escape arrest. Wagner took shelter with Liszt; with his assistance, he moved on to Paris and finally, in July 1849, settled in Zurich, Switzerland, a political exile until 1861.

The unproduced *Lohengrin* was sent to Liszt from Paris, who produced it at Weimar on August 28, 1850. Wagner did not see it.

The first performance in London of *Lohengrin* took place on May 8, 1875 at the Royal Italian Opera, Covent Garden, sung in Italian. It was justly regarded as one of the most interesting musical events of the season.

From a contemporary review:

“Only once before have we been permitted to judge the compositions of the "musician of the future." At Her Majesty's Opera, *The Flying Dutchman* was given on a single occasion, but the real Wagner is far more discernible in *Lohengrin* than in the former work. New as Wagner's music will undoubtedly be to most English amateurs, in Germany it is becoming well known, and at Dresden, Munich, Berlin, Vienna, Frankfort, and elsewhere, *Lohengrin* has become a standard work in the repertoire. Wagner owes much to the enthusiasm of King Ludwig the Second for this opera, and some amusing stories are told how the young king, in the days before Wagner became a musical prophet in his own country, used frequently to have the opera performed for his sole gratification.... *Lohengrin* has found a circle of admirers who would have us believe that no such dramatic or original music was ever heard in opera before, and even in Italy it was received with rapture when performed at Bologna in the winter of 1871...

German critics tell us that in Wagner's operas, it is not possible to judge the composer fairly without making ourselves first fully acquainted with the story. Wagner is, they say, as much a poet as a composer, and one of his greatest merits is that the character of his music clearly indicates the character of the story. In order to increase the dramatic significance of the music Wagner will not permit the action to be interrupted by separate melodies. All flows on in a continuous stream of sound, principals, chorus, and band all aiming at combined rather than isolated expression. There are instances, however, where the situations of the story compel the composer to treat them with individuality, and it is in some of these that Wagner's genius as a musician is most strikingly displayed. In the prelude, Lohengrin's song to Elsa, the music of the bridal procession, and the introduction to the third act, we find no extravagant departure from accepted models. The prelude has always awakened enthusiasm amongst Musicians. It stands almost alone as an example of the power of music to express a mystical sentiment. The strange opening upon the high notes of the violins afterward blended with the softer wind instruments, then the repetition of the theme with the full power of the orchestra, and the gradual diminishing of the tone until it dies away in ethereal echoes, makes a powerful impression on an imaginative mind.

It was within five minutes of one o'clock when the curtain fell, and we are therefore necessarily prevented from giving full details, but we may say at once that Wagner was, for the first time, thoroughly appreciated in England by an operatic audience. The house was crowded as we never remember to have seen it before. The Princess of Wales, with a host of aristocratic visitors and all the musical celebrities in London, remained until the close of the opera, late as it was, and the enthusiasm manifested, especially by the German audiences, we have rarely seen equal. They insisted upon having the famous prelude repeated, also the chorus where Lohengrin first appears, a magnificent movement, and although it was nearly midnight when the third act commenced, the remarkable orchestral introduction was encored, and at last, when the curtains fell, a prolonged and deafening shout from the Wagnerites absolutely shook the house....Whatever may be the ultimate fate of "The Music of the Future," Wagner was positively triumphant at Covent-Garden last night."

Based on reviews published in old British newspapers from 1845 to 1880, especially one called "ERA Newspaper" May 9, 1875.



The Metropolitan Opera

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

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

March 18

Lohengrin, Richard Wagner

In a sequel to his revelatory production of *Parsifal*, director François Girard unveils an atmospheric staging that once again weds his striking visual style and keen dramatic insight to Wagner's music, with Music Director Yannick Nézet-Séguin on the podium. Tenor Piotr Beczala sings the title role of the mysterious swan knight, soprano Tamara Wilson is the virtuous duchess Elsa, and soprano Christine Goerke is the cunning sorceress Ortrud. Bass-baritone Evgeny Nikitin is Ortrud's power-hungry husband, Telramund, and bass Günther Groissböck is King Heinrich.

April 1

Falstaff, Giuseppe Verdi

Baritone Michael Volle stars as the caddish knight Falstaff, gleefully tormented by a trio of clever women who deliver his comeuppance in Verdi's glorious Shakespearean comedy. Maestro Daniele Rustioni takes the podium with an ensemble cast that features sopranos Hera Hyesang Park, Ailyn Pérez, and Jennifer Johnson Cano, mezzo-soprano Marie-Nicole Lemieux, tenor Bogdan Volkov, and baritone Christopher Maltman.

April 15

Der Rosenkavalier, Richard Strauss

A dream cast assembles for Strauss's grand Viennese comedy. Soprano Lise Davidsen is the aging Marschallin, opposite mezzo-soprano Isabel Leonard as her lover Octavian and soprano Erin Morley as Sophie, the beautiful younger woman who steals his heart. Bass Günther Groissböck returns as the churlish Baron Ochs, and Markus Brück is Sophie's wealthy father, Faninal. Maestro Simone Young takes the Met podium and it's Robert Carsen's fin-de-siècle staging.

April 29

***Champion*, Terence Blanchard, libretto Michael Cristofer**

Grammy Award–winning composer Terence Blanchard brings his first opera to the Met after his *Fire Shut Up in My Bones* premiered with the company to universal acclaim in 2021–22. Bass-baritone Ryan Speedo Green is the young boxer Emile Griffith, who rises from obscurity to become a world champion, and bass-baritone Eric Owens portrays Griffith’s older self, haunted by the ghosts of his past. Soprano Latonia Moore is Emelda Griffith, the boxer’s estranged mother, and mezzo-soprano Stephanie Blythe is the bar owner Kathy Hagan. Yannick Nézet-Séguin takes the podium for Blanchard’s second Met premiere, also reuniting the director-and-choreographer team of James Robinson and Camille A. Brown.

May 20

***Don Giovanni*, Wolfgang Amadeus Mozart**

Tony Award–winning director Ivo van Hove makes a major Met debut with a new take on Mozart’s tragicomedy, re-setting the familiar tale of deceit and damnation in an abstract architectural landscape and shining a light into the dark corners of the story and its characters. Maestro Nathalie Stutzmann makes her Met debut conducting a star-studded cast led by baritone Peter Mattei as a magnetic Don Giovanni, alongside the Leporello of bass-baritone Adam Plachetka. Sopranos Federica Lombardi, Ana Maria Martinez, and Ying Fang make a superlative trio as Giovanni’s conquests—Donna Anna, Donna Elvira, and Zerlina—and tenor Ben Bliss is Don Ottavio.

June 3

***Die Zauberflöte*, Wolfgang Amadeus Mozart**

One of opera’s most beloved works receives its first new Met staging in 19 years—a daring vision by renowned English director Simon McBurney that *The Wall Street Journal* declared “the best production I’ve ever witnessed of Mozart’s opera.” Nathalie Stutzmann conducts the Met Orchestra, with the pit raised to make the musicians visible to the audience and allow interaction with the cast. McBurney incorporates projections, sound effects, and acrobatics to match the spectacle and drama of Mozart’s fable. Soprano Erin Morley is Pamina, tenor Lawrence Brownlee, Tamino, baritone Thomas Oliemans in his Met debut as Papageno, soprano Kathryn Lewek as the Queen of the Night, and bass Stephen Milling as Sarastro.



ROCHESTER INTERNATIONAL VOCAL COMPETITION

Presented by The Rochester Oratorio Society

Rising Stars | Distinguished Judges | An Event Like No Other

Join us as young artists perform thrilling renditions of the most moving classics of opera, art song, and oratorio.

[Click here](#) to view the event aired on May 14, 2022
at 7:00 PM ET.



2022 Lotte Lenya Competition Finals

Kurt Weill

THE KURT WEILL FOUNDATION FOR MUSIC



[Here's the link](#) to the page on the Weill Foundation site that includes access to the video of the entire final round competition as well as a set of excellent videos of Lenya Competition alumni performing while the judges deliberated.

This year's competition dates:

Semifinals

16, 17 March 2023

New York, New York USA

Finals

29 April 2023

The Eastman School of Music
Rochester, New York USA

Kurt Weill THE LENYA COMPETITION 25th ANNIVERSARY

A series of events celebrating 25 years of
the Lenya Competition and its ESM alumni

Saturday 29 April, Kilbourn Hall

10:30 am: In conversation: past ESM winners

11:30 am: Other perspectives: past and present judges

1:00-4:30 pm: Final round of the 2023 Lenya Competition

8:00 pm: 25th Anniversary Gala Alumni Concert
and Awards Presentation for 2023 Finals

Sunday 30 April, Annex 804

Wholly Weill: Scenes from his European and American Stage Works
Exhibits of LLC highlights and Kurt Weill manuscripts all month

ESM alums/LLC winners on stage



Analisa Leaming,
The King and I
(Lincoln Center Theater)



Jonathan Michie,
Die Zauberflöte
(LA Opera)



Natalie Ballenger,
South Pacific
(Theater Under the Stars)

All events open to the public and free of charge.

Visit [kwf.org/LLC](https://www.kwf.org/LLC) for more information and updates.

The Lenya Competition is a program of the Kurt Weill Foundation for Music

“No vocal contest better targets today’s total-package talents.” Opera News

***KWF NAMES EMINENT JUDGING PANEL
FOR TWENTY-FIFTH ANNIVERSARY LOTTE LENYA COMPETITION***

*Field of 24 contestants selected as semifinalists from an international pool of 271 applicants.
Final Round at center of gala weekend of celebrations 29-30 April in Rochester, NY.*

About the Lotte Lenya Competition

More than a vocal competition, the [Lotte Lenya Competition](#) recognizes talented young singer/actors who are dramatically and musically convincing in repertoire ranging from opera/opera to contemporary Broadway scores, with a focus on the works of Kurt Weill. Since its inception in 1998, the Lotte Lenya Competition has grown into an internationally recognized leader in identifying and nurturing the next generation of “total-package performers” (Opera News) and rising stars in both the opera and musical theater worlds. In awarding more than \$1.3 million in prize money since the Competition’s inception, the Kurt Weill Foundation has celebrated the talent and supported the careers of hundreds of singing actors worldwide.

NEW YORK (16 February 2023) — Kim H. Kowalke, President of the Kurt Weill Foundation for Music, today announced that **Dame Josephine Barstow DBE, Kyle Scatliffe, Ted Chapin, and James Holmes** will serve as judges for the final round of the **Twenty-Fifth Anniversary Lotte Lenya Competition**. The Foundation simultaneously announced the field of 24 contestants who have advanced as semifinalists in the internationally renowned theatrical singing contest. Selected from a pool of 271 applicants representing 20 countries and 36 US states, these semifinalists will compete for the opportunity to advance to the final round, which takes place on Saturday, 29 April as part of a celebratory weekend of events in Rochester, New York.

Dame Josephine Barstow is recognized as one of the world's leading singing actresses. During a long career she has performed in most of the world's major opera houses singing a varied repertoire of Verdi, Richard Strauss, Puccini, Weill, Shostakovich, and Janáček among others, with many great conductors. In recent years she has appeared in productions of Sondheim's works, including *Follies* at National Theatre in London and *A Little Night Music* at Opera North.

Kyle Scatliffe is currently appearing in *Hamilton* on Broadway as Marquis de Lafayette / Thomas Jefferson. He received West End's "Newcomer of the Year" award and an Olivier nomination for Best Actor in a Leading Role in a Musical for his performance as Haywood Patterson in *The Scottsboro Boys* in 2014. He has also starred in the Broadway revivals of *Les Misérables* and *The Color Purple* in 2014 and 2015, respectively. This will be the first time judging the Lenya Competition for both Dame Josephine Barstow and Scatliffe, though he has experienced it close up as a contestant. He will be both the first LLC prizewinner to be a judge for the finals and, at age 36, the youngest ever. Scatliffe won a special award in the 2010 competition for Extraordinary Promise.

The other two panelists bring extensive experience with the Competition. **Ted Chapin**, the longtime President and CEO of the Rodgers & Hammerstein Organization and co-founder of the Encores! series at City Center, will judge for a record eleventh time. Returning for a sixth time as a judge, **James Holmes**, is a British conductor, editor, and arranger with a long and brilliant track record as a conductor of classic American musical theater, at English National Opera, Opera North, and elsewhere. Holmes most recently led a production of *Lady in the Dark* at the Vienna Volksoper. He is one of two living recipients of the Kurt Weill Lifetime Achievement Award.

Semifinalists will audition in-person and receive immediate feedback and coaching with one of the two semifinal round judges: prominent music director **Andy Einhorn** and "Leading Lady of Crossover" **Amy Justman**. Einhorn, who has served on five previous occasions as a judge and has long been Audra Macdonald's musical director, and Justman, herself a top prize winner of the Competition in 2004, are exceptionally qualified to adjudicate and coach the semifinalists.

Those contestants selected as finalists will compete for top prizes of \$25,000, \$20,000, and \$15,000, with total prizes exceeding \$120,000. The final round will occur as the centerpiece of a gala weekend of anniversary events on Saturday and Sunday, 29-30 April in Rochester, NY, the Competition's original home. The events will be streaming live online at www.kwf.org. The 2023 Lenya Competition semifinalists, who range in age from 22 to 32, are:

Ruby Dibble (Kansas City, MO)
Taylor-Alexis DuPont (Orlando, FL)
Kendra Dyck (Toronto, Canada)
Rebekah Howell (Hendersonville, TN)
Ryan Johnson (Muleshoe, TX)
Stavros Koumbaros (Shelton, CT)
Sam Krausz (St. Louis, MO)
Olivia LaPointe (Fredericton, Canada)
Katherine Leidlein (New York, NY)
Ryan Lustgarten (Kirkland, WA)
Midori Marsh (Toronto, Canada)
Elise Noyes (Edmonton, Canada)

Kaileigh Riess (New York, NY)
Lisa Marie Rogali (Hawley, PA)
Celeste Rose (New York, NY)
Alicia Russell Tagert (Richmond, VA)
Jeremiah Sanders (Marion, IN)
Lauren Senden (North Mankato, MN)
Sadie Spivey (State College, PA)
Lucie St.-Martin (Montreal, Canada)
Juliane Stolzenbach Ramos (Madrid, Spain)
Tristan Tournaud (Nashville, TN)
Nyla Watson (Cleveland, OH)
Ian Williams (Fort Wayne, IN)

Six applicants received Emerging Talent Awards with a cash prize of \$750 each: Stephanie Chee, Jenna Rose Cipolla, Franziska Geprägs, Zoé Haugomat, Hannah Kulawiak, and Rebecca Madeira. Stephanie Wake-Edwards, of London, UK, received the Grace Keagy Award for Outstanding Vocal Talent in the amount of \$750. Olivia Doig and Brandon Roth also each received a \$750 Prize for Outstanding Performance of a [Lenya Competition Songbook Selection](#), for their performances of “If I Didn’t Know Better” from The Luckiest Girl by Sonya Hayden, and “Killing Time” from Washington Square by Ben Wexler, respectively.

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

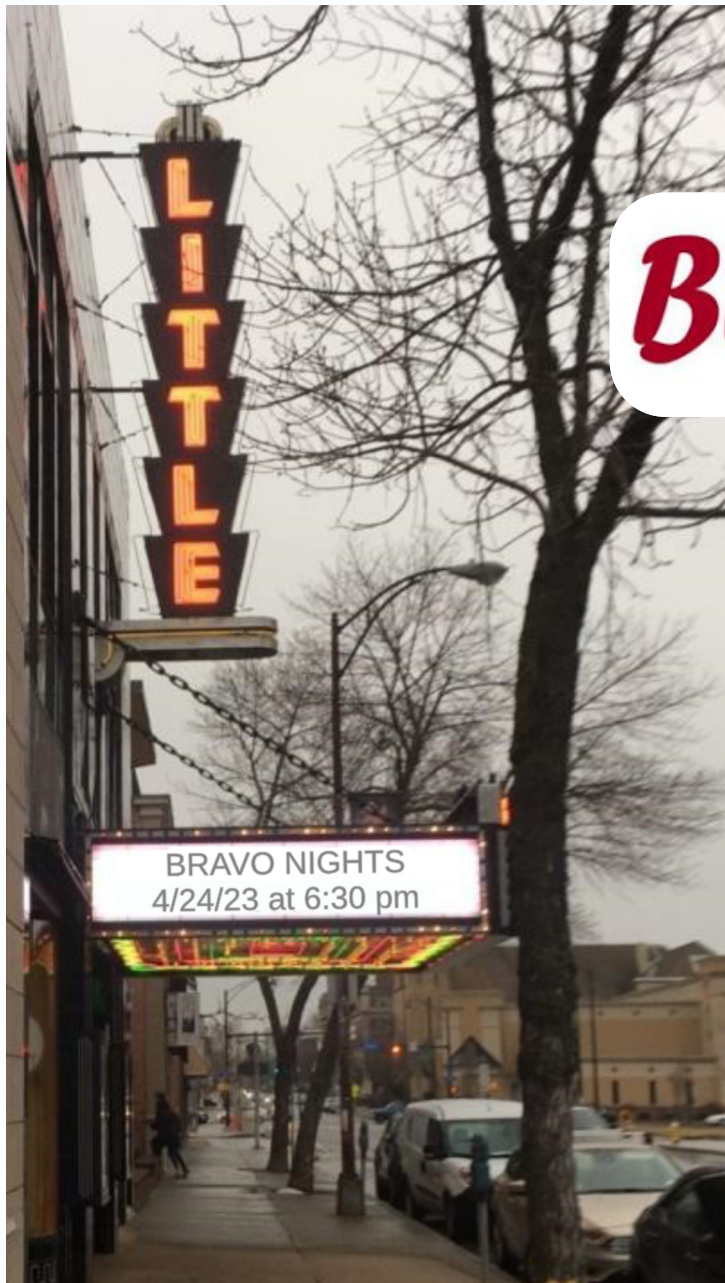
Utah Opera at <https://utahopera.org/education/students/> also has good student materials.

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.



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.

Please note new times –

Performances are 6:30-8 pm

Tuesday, April 24, watch here for further info.

Bravo Nights take place at The Little Café, which is located in the Little Theatre at 240 East Avenue.
Refreshments may be purchased there.



The 2022-2023 Season



The Classical Clarinet

Chamber music of the Classical era for Clarinet and strings, including Mozart's beloved Clarinet Quintet K. 581.



Saturday April 29, 2023, 7:30 pm

Episcopal Church of St. Luke & St. Simon
Cyrene (Two Saints Church)
17 S. Fitzhugh St., Rochester

Dominic Giardino, clarinet
Cynthia Roberts, violin
Boel Gidholm, violin
Christopher Haritatos, cello





The 2022-2023 Season



UNIVERSITY OF ROCHESTER

Eastman School of Music

100 YEARS | 1921-2021

**Tickets sold through the
Eastman Theatre Box Office**

**433 East Main Street
585-274-3000**

Pre-performance talks will take place one hour before each performance.

Please check the ESM website for additional information.

Florencia en el Amazonas (1996)

Music by Daniel Catán

Libretto by Marcela Fuentes-Berain

March 30, 31 & April 1 at 7:30 p.m.

April 2 at 2:00 p.m.

Kodak Hall at Eastman Theatre

Rochester Philharmonic Orchestra



Rigoletto

May 18 & 20

Rochester Philharmonic Orchestra will be presenting a concert version of *Rigoletto* as part of their 2022-2023 season.

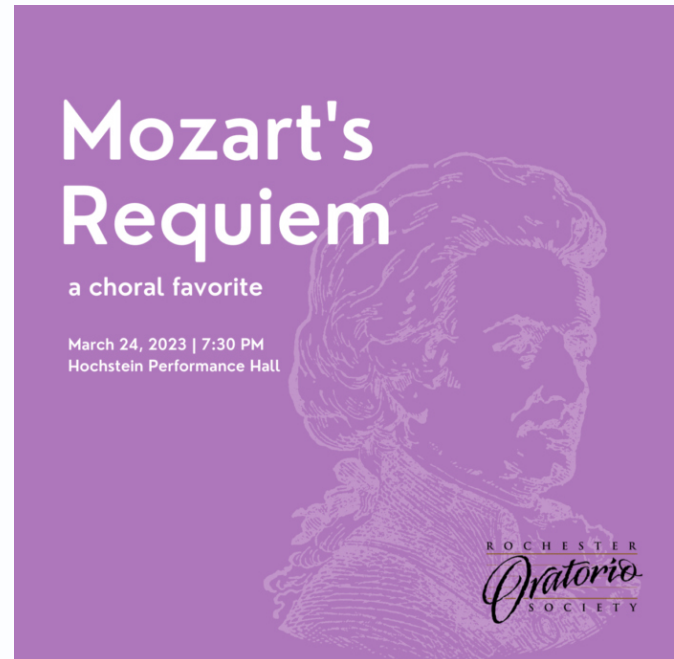


The 2022-2023 Season



Mozart's Requiem

Friday, March 24, 2023
| 7:30 pm – 9:00 pm |



Special Events and Appearances

Mahler's "Resurrection" with the RPO

Thursday, June 1, 2023 – Saturday, June 3, 2023 | 7:30 pm – 9:00 pm |

The Rochester Oratorio Society joins the Rochester Philharmonic Orchestra for Mahler's "Resurrection" conducted by Andreas Delfs.

Live Encore Broadcasts, see website, rossings.org



The 2022-2023 Season



April 30, 2023, at 3 pm

*Composed by Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte*

About 3 hours thirty minutes with one intermission
Performed in Italian with English supertitles

The Oncenter Crouse-Hinds Theater, 760 S. State St., Syracuse, NY 13202

Mozart's masterpiece, coming to you in grand style with glorious costumes and sets! Another timeless story of betrayal, forgiveness and the vagaries of the human condition, the human heart and soul.

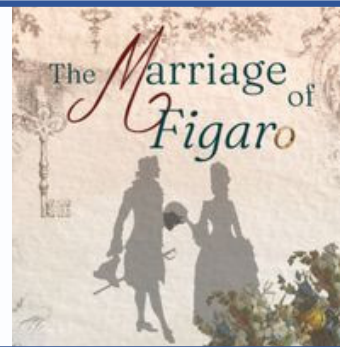


Tri-Cities Opera is presenting the same program as Syracuse Opera, except that *The Marriage of Figaro* will be presented one week earlier – on April 23.

Sun 4/23/2023

3:00 PM

The Forum Theatre



See tricitieopera.com for times, locations and tickets.



The 2022-2023 Season



Pegasus Early Music 18th season 2022-2023

Dit de la Harpe: March 12, 2023

Visions of medieval women, led by Christa Patton, harp

Marcella/Marcello: April 16, 2023

Cantatas and instrumental music by Benedetto Marcello and his wife Rosana Scalfi Marcello, and a fascinating story!

All concerts at 4:00pm,
Downtown United Presbyterian Church,
121 N. Fitzhugh Street, Rochester

www.pegasusearlymusic.org



The 2022-2023 Season



Macbeth Giuseppe Verdi

APRIL 28, 30, MAY 6, 12, 14, 17, AND
20, 2023

Four Seasons Centre for the Performing Arts

Performance time is approximately three hours and 30 minutes, including one 25-minute intermission

Key Change

Explore the COC's new podcast, offering a fresh take on today's opera issues. All 16 episodes available now!

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 2022-2023 Season



The Barber of Seville

June 25th, 2023

Tickets on sale soon!





Behind the Scenes : Elizabeth Long

Working Wizardry

Elizabeth Long is the Executive Director of Finger Lakes Opera, a company that was founded in 2012 through support from SUNY Geneseo and its college community where Gerard Floriano, its Artistic Director, is a professor of voice. She was hired to be the first professional staff in 2019, thanks to a grant from the New York State Council on the Arts through a workforce development program and part of the company's transition to a free-standing entity, and has been its organizational mainstay since that time. With her assistance, the company has established itself as a major presence in the region, giving mainstage productions in the summer, developing a fine Young Artist program, recitals, concerts, outreach to schools, and collaboration with other community organizations both in Rochester and Canandaigua. This included a great deal of digital programming and an outdoor production of *The Barber of Seville* during the pandemic, both formidable achievements. She is a very busy lady.

Elizabeth was born and raised in Emporia, Kansas, the youngest of three sisters. The older girls took violin and Elizabeth followed at age five, under the Suzuki method, which led to her mother being involved daily in her studies for many years. She added piano at



six, and eventually became a violin performance major at Northwestern University. Unsure that she wanted to pursue a performance career, by junior year she was involved in art administration and found that she liked it. Her undergraduate advisor was Thomas Willis, music critic for the *Chicago Tribune*, who helped her secure internships with the Chicago Chamber Musicians and the Chicago Chamber Orchestra. During her senior year, she had an interview with the Public Relations Director of the Lyric Opera of Chicago, who admired her resume, but advised her to pursue a graduate degree. This she did, at the Cincinnati Conservatory, during which she had internships at both the Cincinnati and Atlanta Symphonies. On attaining her master's degree, her first job was marketing and public relations with the Delaware Symphony. She was one of seven selected to be a fellow with the American Symphony Orchestra League, but, eminently practical, passed it up for job experience in Delaware. She met her husband, Curt Long, while working there and ultimately moved to Ohio upon getting engaged. At the time, Curt was the President/CEO of the Dayton Philharmonic and she secured a job as executive director with the Springfield Symphony Orchestra (just 45 minutes up I-70 from Dayton.)

Elizabeth served as the Springfield Symphony Orchestra's executive director for five years.. As Elizabeth puts it in her down-to-earth way, "I realized that I liked fundraising more than marketing. To me getting butts in seats is harder than asking for donations." When she and Curt started their family, however, her long commute was at least part of the reason she opted to become a stay-at-home mother to their eventual family of three children.

She has wonderful memories of Dayton, but then Curt was approached by the Alabama Symphony Orchestra where he became the President/CEO for 9 years. The energetic Elizabeth did not remain on the sidelines when their youngest entered grade school in Alabama. She was active in the PTA, became a group fitness instructor (try keeping up with her on walks) and also a grant-writer for the Alabama Network of Children's Advocacy Centers. She moved on to work for Main Street Alabama, an organization focused on bringing jobs, dollars and people back to Alabama's historic communities. Elizabeth obviously knows how to deploy her talents in many contexts.

Fast forward now to 2017, when Elizabeth and Curt arrived in Rochester, he to become the President/CEO of the RPO. (See article on Curt Long and navigating the pandemic's challenges with the orchestra in the newsletter archive, May, 2021.) In 2019, Elizabeth was hired by FLO and her responsibilities have grown by leaps and bounds as she is involved in almost every aspect of the company's development. She has continually advocated in her skillful way for more programs, better organization, better staffing, better relations with musicians and backstage personnel, better everything.

Her conflict resolution skills are formidable, her approach always being to find common ground and appreciate everyone's contribution. With an appetite for on-the-job training, one of her challenges was becoming familiar with the production side of opera creation. Her dedication to her work is deservedly appreciated by her colleagues, who gave *her* the biggest applause at the 10th Anniversary Gala Celebration last year. May our music community long enjoy the contributions of Finger Lakes Opera, and Elizabeth Long's commitment to excellence, diversity, outreach, and, not least to this grandmother, children's opera!

Carol Crocca



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