

# Viva Voce

May 2023



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Edition *Viva Voce*,  
**May 2023**

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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. Our addresses are P.O. Box 25613, Rochester, NY 14625; [operaguil dofrochester@gmail.com](mailto:operaguil dofrochester@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.operaguil dofrochester.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 [operaguil dofrochester.org](http://operaguil dofrochester.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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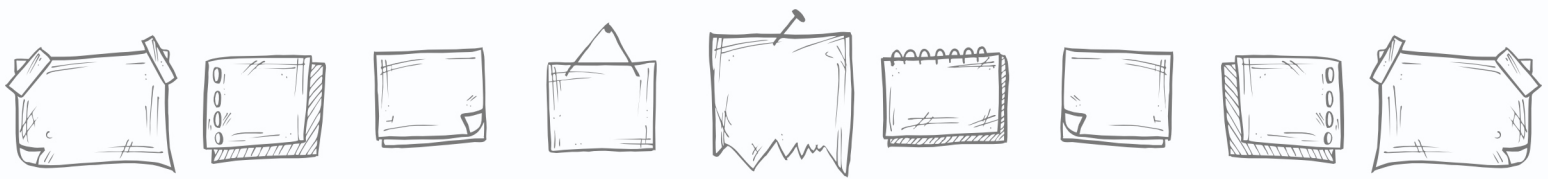
May 3	Met Live in HD	<i>Champion</i> encore
May 6	Brockport Comm. Chorus	<a href="#"><u><i>A cappella</i> concert</u></a>
May 18	Memorial Art Gallery	<a href="#"><u>Third Thursday Concert</u></a>
May 18, 20	Rochester Philharmonic	<a href="#"><u><i>Rigoletto</i></u></a>
May 19	ROS	<a href="#"><u>Rochester International Voice Competition</u></a>
May 20	Met Live in HD	<a href="#"><u><i>Don Giovanni</i></u></a>
May 21	Opera Guild of Roch.	<a href="#"><u>Annual Recital for Donors</u></a>
May 25	Roch. Oratorio Soc.	<a href="#"><u><i>The Reaction</i> w/ Carl Dupont</u></a>
May 6-20	Canadian Opera Company	<a href="#"><u><i>Macbeth</i></u></a>

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## Editor's Corner

One could be extremely busy the week of May 18-25. I've made my choices, but won't try to influence yours. It's all good.

Finger Lakes Opera has announced its exciting summer season, and we'll have more on summer offerings next month.

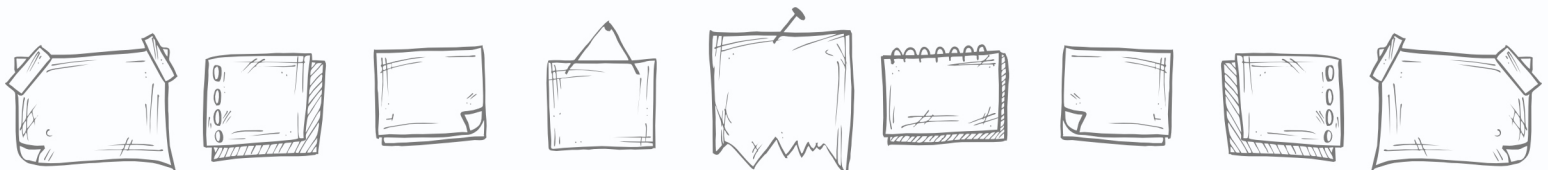


## Bulletin Board

**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](mailto:auditions@rossings.org).



## News From Your Opera Guild

The Guild's Annual Recital for Donors on May 21<sup>st</sup> – an event which caps the year and which we all look forward to. What could be more satisfying than celebrating our year with beautiful music and the friends and supporters who make it possible?

Don't miss the opportunity to consider the Glimmerglass trip to Gounod's *Romeo and Juliet* ([p.8](#)). It's a lyrical gem with melodies you will recognize and the romantic star-crossed lovers to wrench your heart-strings. When it's over, a lovely dinner with your opera friends and a relaxed trip home. There is a deadline, so don't delay. If you do miss it, however, all may not be lost. So long as we can buy you a ticket, we can probably fit you in.

So, the end of another year. I think it quite unfair that for us older folks, the less time we have, the faster it seems to go. We must therefore "at once our time devour...[and] though we cannot make our Sun/Stand still, yet we will make him run." (Andrew Marvell, *To His Coy Mistress*, early 1650's ?)

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## Great Opera-tunities

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

FREE - Opera Guild Lectures. See September Viva Voce for fall lectures at Fairport Library; February and March Viva Voce for spring lectures at Brighton 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 2024 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 [operaguil dofrochester@gmail.com](mailto:operaguil dofrochester@gmail.com) and the appropriate person will contact you.

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## 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!



## *Annual Recital for Donors*

*May 21, 2023, 2 PM*

*First Unitarian Church of Rochester  
220 Winton Road South  
Rochester NY 14610-2998*

*If you are a donor and have not received an invitation, please let us know.  
Donors may also bring guests, please let us know.*

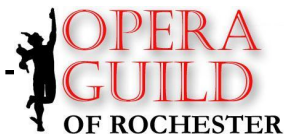
### *Featuring Soprano Jessica Moss*

Lyric soprano Jessica Moss has performed as soloist with the Amalfi Coast Festival in Italy, the Miami Music Festival, Northern Lights Opera, Houston Operativo, the Peabody Conservatory Opera and Opera Theater of Connecticut. She recently relocated to Rochester and maintains a thriving online vocal studio. She holds a M.M. In Vocal Performance from Peabody Conservatory where she studied with Phyllis Bryn-Julson and a B.S. In Music Performance from Roberts Wesleyan College in Voice as a student of Constance Fee.



Collaborative pianist Rebecca Golub is an adjunct professor in RIT's College of Liberal Arts, where she teaches private piano lessons and serves as the pianist for their university choir.

Rebecca holds an MM in Collaborative Piano from CU Boulder, and a BM from the Eastman School of Music.



# Glimmerglass Opera Tour

Monday, July 17, 2023 Matinee at 1 pm.

## *Gounod's Romeo et Juliette*

Presented in French with projected English text

**Note new price:** Price (all inclusive) \$ 275.00 for Guild contributors - \$ 295.00 for non-contributors

- \* Continental breakfast with boarding
- \* Catered Picnic Lunch \*
- \* Dinner at the Brewster Inn, Cazenovia
- \*Round trip in deluxe air-conditioned bus
- \*Prime Orchestra Seats

**Boarding 7:15 am**

**Departure 7:30 am**

>>> Meet at the parking lot of the **Academy of Medicine, 1441 East Avenue** <<<

\*\*\* If requested, we will make a pick-up at Eastview Mall \*\*\*

~ There will be a rest stop en route to Glimmerglass ~

**To reserve:** Complete form below, and make out check for full amount to **Opera Guild of Rochester.**

**Note deadline:** Mail to: **Opera Guild of Rochester, P.O. Box 25613, Rochester, NY, 14625** by May 15th

You may sign up after the deadline if tickets are available at that time; there may be slight cost increase.

**Cancellation refund policy:** 75% by June 1, 50% by July 1, none afterwards.

**Questions:** Call Carol Crocca at 585-385-6971, or e-mail operaguildofrochester.org

*Limited to 50 – don't delay*

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### Glimmerglass Opera Tour –*Romeo et Juliette* – July 17, 2023

Name: \_\_\_\_\_ Tel: \_\_\_\_\_

Address (Street, Town, Zip): \_\_\_\_\_

E-mail \_\_\_\_\_

No. of Tickets: \_\_\_\_ Amt. enclosed: \_\_\_\_\_

Please seat me (us) with: \_\_\_\_\_

**Lunch:** Choice of sandwich: Turkey \_\_\_\_ Ham & Swiss \_\_\_\_ Tuna \_\_\_\_ Veggie \_\_\_\_

**Dinner: choose one of the salads and one of the entrees:**

**Salad:** Caesar Salad \_\_\_\_ Romaine Salad with honey mustard dressing \_\_\_\_ served w. Bread and Pesto

1. **Chicken Française** with lemon caper sauce over saffron pasta \_\_\_\_
2. **Maple-glazed Salmon**, Chantilly potatoes, vegetable du jour \_\_\_\_
3. **Italian Braised Beef** over Chantilly potatoes, tossed with 4 hour braised tenderloin \_\_\_\_
4. **Pan-seared Risotto Cake**, with Mushroom Ragout \_\_\_\_

Accompanying all meals: Regular and Decaffeinated Coffee or Tea.

5. **Dessert:** Chocolate Mousse \_\_\_\_ Crème Brulee \_\_\_\_ Vanilla Ice Cream, Chocolate \_\_\_\_ or Raspberry Sauce \_\_\_\_

Special Requests: \_\_\_\_\_

**We will follow Glimmerglass Covid regulations in effect at the time of the event.**

**You may copy this form and mail, or See our web page for electronic registration and payment.**





## RIVC Returns In-Person for 2023!

Join us for a multimedia celebration of rising stars. Be there as young artists perform thrilling renditions of the most moving classics of opera, art song, and oratorio live in-person and broadcast from around the world. Participate in this one-of-a-kind evening of music by voting for your favorite performance.

**Friday, May 19, 2023 | 7:30 PM ET**

**First Unitarian Church of Rochester**

### Arts Connexions: The Reaction

Internationally-renowned baritone, Carl DuPont, curates and performs the inaugural concert in the Rochester Oratorio Society's Arts Connexions series, which features performances of music, dance, storytelling, oral history, and art by BIPOC creators with strong local connections.



Arts **CONNEXIONS**  
A PRODUCTION OF THE ROCHESTER ORATORIO SOCIETY

**May 25, 2023, 7:30 PM**

**The Theater at Innovation Square**

**Purchase Tickets**

"The Reaction: Spirituals, Art Songs, and Gospel Music by Black Composers" features solo vocal music, readings of texts by Maya Angelou, L. Lamar Wilson, Ta-Nehisi Coates and others, storytelling by Gwendolyn Glenn, and piano solo works by Gregory Thompson, who accompanies Mr. DuPont.

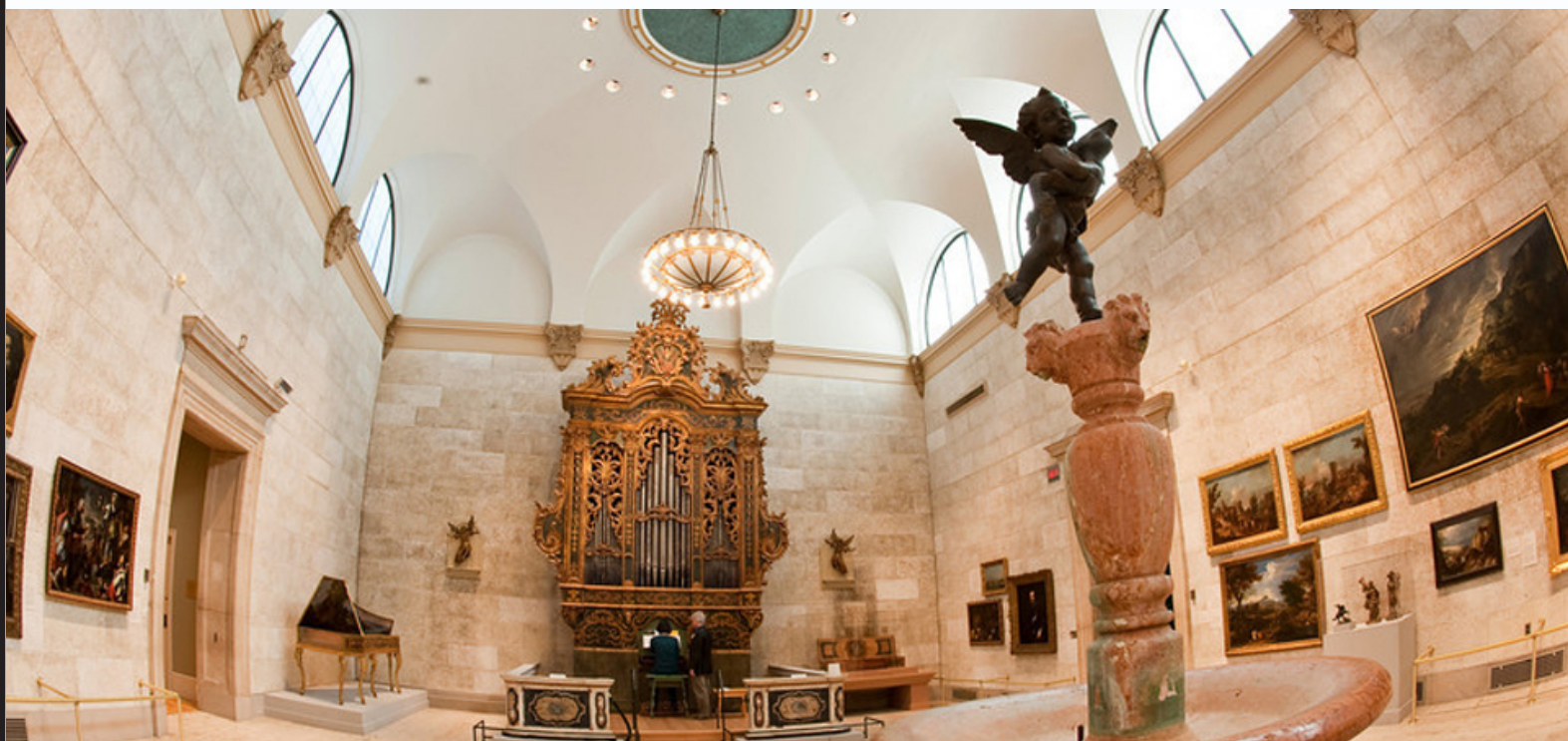
For more info, visit [rossings.org](https://rossings.org)

# Third Thursday Concert

ANNETTE  
RICHARDS and  
DAVID YEARSLEY,  
organs

## Nature's Voices

Music of birds, forests, gardens and more by  
Sweelinck, Frescobaldi, Byrd, Bull and  
contemporaries – and some poetry.



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, May 18th, 2023 - 7:30pm to 8:30pm  
500 University Avenue, Rochester, NY 14607



## Terence Blanchard's *Champion*

By Carol Crocca

Terence Blanchard's *Champion*, a two-act "opera in jazz" with a libretto by Michael Cristofer was commissioned by and had its premiere in 2013 at Opera Theatre of Saint Louis. The following, from a review of a 2016 production in San Francisco, is a concise summation.

### **San Francisco, Opera Parallèle & SFJAZZ Seen 2/19/16**

*Champion* tells the story of Emile Griffith, a closeted bisexual boxer who knocked out Benny "Kid" Paret in 1962 after his opponent mocked him as a "maricón" [a Spanish epithet for homosexual] during a pre-fight press conference. This fateful third Welterweight title-match between the two rivals proved fatal for Paret, who died from the beating ten days after the fight. It was also traumatic for Griffith, who would be tormented throughout his life with guilt over killing a fellow athlete. Blanchard's opera introduces Griffith as an elderly man, confused with dementia from years of pugilistic abuse, reliving his inner and outer struggles in a series of flashbacks.

### **Operanews.com, March 2016, Vol. 80, No. 9**

The two stories intertwined here are Emile Griffith's search for redemption for the savage and fateful beating of his opponent, and his struggle with his sexuality. Griffith was an actual boxer, who went on to win 86 fights and was inducted into the International Boxing Hall of Fame and the World Boxing Hall of Fame. The libretto is not strictly faithful to his personal life experience or the chronology of events in his life; however, such rearrangement is not unusual, and is sometimes a dramatic necessity, when a work is created for the stage.

The following excerpts indicate the change in public attitudes between the time of the story and the appearance of the opera. The contemporary press, according to Con Chapman, artsfuse.org, May 22, 2022, declined to follow indications in Griffith's life — a marriage that lasted only two months, the younger men with whom he went dancing — to draw the conclusion that others might have reached; namely, that he was gay. One suspects that, since acknowledgment of discrimination against homosexuals in popular culture was several years in the future, this was less out of respect for Griffith's privacy and more a refusal to believe that a man engaged in a violent sport was not exclusively heterosexual.



Some 50 years later, with a spate of attacks against gay people in New York City and the N.B.A.'s Jason Collins becoming the first openly gay athlete active in a major American team sport, the opera certainly strikes a resonant chord.

**Homophobia in the Ring Delivers Fatal Blows, Vivien Schweitzer**

**New York Times, June 21, 2013**

Blanchard played in the bands of Lionel Hampton and Art Blakey before establishing himself with a group he and saxophonist Donald Harrison co-led in the '80s, and he has since diversified into film scores, writing the music for forty-two movies, and opera. *Champion*, written in 2013, was his first, and *Fire Shut Up in My Bones*, based on the memoir by *New York Times* columnist Charles Blow, his second. Cristofer is an actor and playwright whose play *The Shadow Box* won both a Pulitzer Prize and a Tony Award.

**Some reviews of the San Francisco production:**

**Joshua Kosman, SF Chronicle:**

What all of this adds up to... is simultaneously an innovative take on the material and a recognizably familiar operatic dramaturgy. The piece's musical language — strong, evocative and varied — may be relatively new to the operatic world, but its modes of storytelling are tried and true.

**Steven Winn, SF Classical Voice, *Champion* Delivers Emotional TKO**

Blanchard fills the house with the evening's most unabashedly lyrical and expansive music, a chorus of pleas for resolution and release, for forgiveness and coming home. And then, silence. A slowly emptying stage. An embrace, a parting of the ways. Emile is once again alone with his divided self. "Only me, only you," the lyrics go in this heartbreaking and deeply consoling moment, gorgeously captured in Blanchard's music.

**sfgate.com, Feb. 20, 2016, Updated: Feb. 21, 2016**

## Mozart's *Don Giovanni*,

*o sia Il dissoluto punito, (or The Rake Punished)*

Libretto by Lorenzo Da Ponte

By Carol Crocca

*Don Giovanni* is called a “*dramma giocoso*” by librettist Lorenzo Da Ponte, although Mozart himself used the more common “*opera buffa*” or “comic opera.” According to The Harvard Dictionary of Music, a *dramma giocoso* is “A comic opera with some serious elements. The term was introduced in the middle of the eighteenth century by Carlo Goldoni to describe his librettos in which serious characters, from an aristocratic social class, interacted with comic servants and peasants.” The most famous example is *Don Giovanni*.

It should be remembered that in the 18th century all operas had happy endings so as to comport with the Enlightenment view that society was properly ordered; the difference between *opera buffa* and *opera seria* (serious opera) was in subject matter and the absence of lower-class characters in the latter, except in incidental roles. So the term “*dramma giocoso*” was useful to indicate that the lower orders were given significant parts.

A great deal of text has been expended on just how else this opera could be characterized, formerly there being numerous votes for the “tragedy” denomination, despite the clear intentions of Mozart and Da Ponte. It matters little to the opera audience what the cognoscenti may call it, as the tale involving the libertine and the stone dinner guest was perennially popular in all its versions. The character Don Juan is first found in what can only be described as a morality play by the monk Tirso de Molina in 1630, which was intended as a warning during the Counter-Reformation against unbounded sensuality; another was *Faust*, a warning against hubris. The explicit morality play is not an opera genre, but *opera buffa*'s role, like the *commedia dell'arte* from which it sprang, was always to instruct in the moral virtues indirectly - by its caricature of vanity, greed, lechery, deceit, and snobbery, and the thwarting or conversion of those characters personifying them.

Whatever one may call it, *Don Giovanni* is unusual in that its basic plot is established in the first scene: Donna Anna is seduced/raped (there has also been considerable debate on this point), her father is killed in a duel with Don Giovanni, and the question is whether her honor and the death will be avenged. Until the denouement at the end of Act II, the rest of the opera is taken up, not by advancing this purpose, but in an extensive series of sub-plots, demonstrating how Don Giovanni operates, how richly he deserves to be punished and how ineffective human means appear to be in achieving this (is not Ottavio singularly useless?). Buffa deceit and disguises alternate with apparently more serious scenes. In the end, only divine, or at least supernatural, intervention can overcome Don Giovanni's almost heroic defiance and refusal to repent. He becomes more than a trivial philanderer - he becomes a personification of the transcendent demonic. But is not his downfall a happy ending?

An aspect of comic opera less often mentioned is its role in making fun of serious opera. While the death of the Commendatore can hardly be deprived of solemnity, are other "serious" scenes in *Don Giovanni* intended as parody? One of my sources has this to say about Donna Anna's relating her experience of the night in question to Ottavio (Act I, No. 10, Accompanied Recitative and Aria, "Or sai che l'onore"):

Now, it is reported that 18<sup>th</sup> century audiences found this a particularly hilarious scene – especially Don Ottavio's line "Respiro!" ("I breathe again"); it was obvious to everybody that Don Giovanni had, as they say, taken his pleasure of Donna Anna for there are noticeable gaps and discrepancies in a story which is far too much concerned with an attack on Anna's honor and far too little with the killing of her father.

Spike Hugues, Famous Mozart Operas, Dover Publications, NY, 1972, p. 97



He goes on to point out, among other clues, the fact that Giovanni had no particular further interest in Donna Anna: had he been unsuccessful, his interest would have continued until he *had* succeeded. To the 18<sup>th</sup> century audience, a rape was a crime as much against the male relatives of the victim as against the victim, and the seduction of women per se not necessarily of the consequence it would be today; it might therefore be the subject of less serious treatment than a modern audience would expect. *And* there is still the question of whether Donna Anna is more upset to have been abandoned than she is to have been ravished. I can imagine this scene played quite differently, with Donna Anna glancing covertly at Ottavio to see how he is responding, and building the tension to the point when she says she managed to deter her assailant – provoking the laughter at “Respiro!” The fact that when she leaves, Ottavio is still unsure that Don Giovanni is the culprit because he is a “gentleman” might have been further cause for laughter by the audience.

However, as in his other comedies, Mozart is not content to leave us without genuinely moving moments. It may be ironic that he ever used the “buffa” designation – because of his more complex characters and the deeper portrayal of their motives and emotions, he is often considered outside the mainstream of opera buffa in Italian. In *Don Giovanni*, for example, Elvira is the one seduced woman, apparently without an inconvenient male relative or fiancé, who, against her better judgment, pities and cares for Don Giovanni (Act II, No. 17, “Mi tradi quell’alma ingrata”). In the final scene, she begs him to repent for the sake of his immortal soul, an issue about which no other human character in the opera is concerned. She is also the one who has warned and tried to protect Zerlina – of all the characters, she invites our sympathy, the most human and humane person in the drama, not obsessed solely by her own misfortune. And, as in *Figaro*, Mozart makes the plight of the servant characters obvious, and gives expression to their feelings, whether they are disgruntled, downtrodden, rebellious, or matter of fact. Mozart is Mozart. He has been compared to Shakespeare in his skill in portraying the human tragi-comedy, the master at elucidating the two inextricable sides of the human drama.

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

### 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.





## The Met Live in HD 2023-24 Season

<i>Dead Man Walking</i>	Oct. 21, 2023
<i>X: The Life and Times of Malcolm X</i>	Nov. 18, 2023
<i>Florencia en el Amazonas</i>	Dec. 9, 2023
<i>Nabucco</i>	Jan. 6, 2024
<i>Carmen</i>	Jan. 27, 2024
<i>La forza del Destino</i>	Mar. 9, 2024
<i>Romeo et Juliette</i>	Mar. 23, 2024
<i>La Rondine</i>	April 20, 2024
<i>Madama Butterfly</i>	May 11, 2024

## 2023 Lotte Lenya Competition Finals

On April 29<sup>th</sup>, the 25th Anniversary Lenya Competition returned to its original home at Kilbourn Hall in Rochester, New York. Before an enthusiastic and appreciative audience, the eminent jury (Dame Josephine Barstow CBE, DBE; Ted Chapin; James Holmes; Kyle Scatliffe) awarded the following prizes.



First Prize Winners Nyla Watson, Ryan Johnson, and Taylor-Alexis DuPont with Kim H. Kowalke, President of the Kurt Weill Foundation.



Jeremiah Sanders - Kurt Weill Award (left)  
Celeste Rose - Rebecca Luker Award (right)

## Finger Lakes Opera Young Artists Program

Finger Lakes Opera is counting down the days until these incredible artists get to Rochester this summer!

After nearly 500 applications and a long audition process, you won't want to miss these emerging stars. Information about our 2023 Summer Season (including ticketing information!) is coming soon!



**FINGER LAKES OPERA**  
2023 Young Artists



Top row:

**Conor Brereton**, tenor

**Goitsewang Lehobye**, soprano

**Steven M. Warnock**, baritone

**Anna Donnelly**, soprano

**Alexandra Sanchez**, mezzo-soprano

Bottom row:

**Ellen Robertson**, soprano

**Michael Celentano**, tenor

**Pedro Valdez**, tenor

**Kaswanna Kanyinda**, mezzo-soprano

**Casey Germain**, bass

Visit [fingerlakesopera.org/yap](https://fingerlakesopera.org/yap) to see video clips of the young artists introducing themselves.

The 2023 Young Artists will be showcased in a variety of performances beginning in the summer of 2023. Dates, times, locations, and ticket price information for all FLO's summer events will be released at the end of April.

## 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](http://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](http://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](http://sfopera.com/discover-opera/education)

**Los Angeles Opera** has programs for both adults and children at [laopera.org/community](http://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 at 7:00 pm

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



UNIVERSITY OF ROCHESTER

## Eastman School of Music

100 YEARS | 1921-2021

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

Please check the ESM website for additional information.

Tickets sold through the  
Eastman Theatre Box Office

433 East Main Street  
585-274-3000



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



## *Macbeth* Giuseppe Verdi

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!**

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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 **Brockport College-Community Chorus** will present its final concert of the year, *a cappella*, on **Saturday, May 6, 2023, at 7:30 pm.** at the **Tower Fine Arts Center**, 180 Holley Street, Brockport.



Tickets are \$17/General, \$12/Senior Citizens, Brockport Alumni, Faculty, and Staff, and \$9/Students, and will be available at [fineartstix.brockport.edu](http://fineartstix.brockport.edu), by phone at (585) 395-2787, or in person at the Tower Box.

A cappella is the tradition of singing without any instrumental accompaniment. Music director Elizabeth Banner has culled “a diverse group of pieces that represents centuries of singing... [S]inging this sort of program is challenging and the chorus is ready for that kind of challenge.” The program will include Gregorian chants, works by Bach, Beethoven, and Brahms, as well as a selection of barbershop-style vocalizing. songs by Carole King, and Toto’s “Africa.”



**The Brockport College-Community Chorus** will perform at the Tower Fine Arts Center on **Saturday, May 6, at 7:30 pm.** Tickets can be purchased at [fineartstix.brockport.edu](http://fineartstix.brockport.edu).





## Summer Season



### 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](http://rossings.org)



# Summer Season



## *AIDA*

by Giuseppe Verdi

**Friday, August 11, 2023 at 7 p.m.**

**Sunday, August 13, 2023 at 2 p.m.**



RBTL's Auditorium Theatre ([885 E Main St, Rochester, NY](http://885EMainSt.com))

Egypt and Ethiopia are at war; Egyptian Army General Radamès is chosen to lead the enemy assault and hopes, by being victorious, to win the hand of his lover, Aida, an Ethiopian enslaved to the Egyptian princess Amneris.

## SUMMER SCENES

featuring the 2023 Young Artists

**Thursday, July 20, 2023 at 7 p.m.**

Fort Hill Performing Arts Center

([20 Fort Hill Ave, Canandaigua, NY](http://20FortHillAve.com))



Come see FLO's 2023 Young Artists perform scenes from some of your favorite operas. Sample appetizers prepared to complement the music. Don't miss your chance to hear these ten emerging stars, brought to the Finger Lakes area from around the world.

## TWO CORNERS

By B.E. Boykin

Sunday, July 23, at 2 p.m.

Theater at Innovation Square  
([131 Chestnut St, Rochester, NY](#))



After premiering B.E. Boykin's song cycle *Moments In Sonder*, FLO commissioned the up-and-coming composer to write her first opera: *Two Corners*. Kearstin Piper Brown, a Rochester-based artist quickly gaining national attention for her work in traditional and contemporary opera, will sing the lead role of Florine with 2023 young artists rounding out the workshop cast.

The opera, composed by B.E. Boykin with libretto by Jarrod Lee, explores the evolving friendship of a Black woman, Florine, and a white woman, Sarah, during the unrest of the Civil Rights movement. Told through a series of flashbacks, Florine and Sarah reflect on their different perspectives of race, friendship, and the status quo.



## OUT LOUD AT THE MAG

featuring the 2023 Young Artists

Wednesday, July 26, 5 - 7 p.m.

at the Memorial Art Gallery  
([500 University Ave, Rochester, NY](#))

FLO's 2023 young artists will perform your favorites from opera arias to Broadway showtunes in this fun, happy hour event.



# Summer Season



## *The Barber of Seville*

**June 25th, 2023**

Tickets on sale soon!

**The BARBER of SEVILLE**  
by Rossini

SUNDAY  
JUNE 25th  
2023  
4pm

ONE SHOW ONLY!  
\$45 pp

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supertitles in English

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