

Viva Voce

March 2024

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Edition *Viva Voce*,
March 2024

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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

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 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. 3	Special WXXI Event	Kearstin Piper Brown
Mar. 6	OGR Lecture	Sibley Library Treasures
Mar. 9	Met Live in HD	<i>La forza del destino</i>
Mar. 13	OGR Lecture	<i>Turandot</i>
Mar. 15	Roch. Oratorio Soc.	<i>The Road Home</i>
Mar. 17	Pegasus Early Music	<i>Humors of Whiskey</i>
Mar. 20	OGR Lecture	Opera Singer's Journey
Mar. 21	Memorial Art Gallery	Third Thursday Concert
Mar. 23	Met Live in HD	<i>Romeo et Juliette</i>
Mar. 27	OGR Lecture	<i>Macbeth</i>

Editor's Corner

On March 3, don't miss the special WXXI event with our own Kearstin Piper Brown, who will make her Met debut next season. This concert is part of the celebration for WXXI's Fiftieth Anniversary, and we are indeed fortunate to have such an impressive public radio and television presence in Rochester. I was startled to realize that I have been a member almost since its inception. Many thanks to all the supporters, staff and volunteers who make it possible.

There's a great variety in the Lecture/Listening line-up this March: Sibley Library, Constance Fee on what it takes to be an opera singer, a fascinating story about *Turandot* in China, and *Macbeth*, Verdi's venture into folklore. We hope you will take advantage of this free opportunity to learn about and better understand opera!

News From Your Opera Guild

Feedback about our new venue for Beat the Blahs was positive. Thanks to the addition of cheeses, deli meats, veggies and dips, some brought by attendees who wanted to share their favorites, we had an expanded menu of intermission goodies. As to the program, whenever I ask what people would like to see, I always hear, "You pick." There seems to be a desire to see operas people wouldn't usually have the chance to see at regional opera companies or the Met in HD. That's fine with me, but then again, I have nothing against picking a more popular and well-known one. Stay tuned for next year, when I will again attempt to please everybody.

- Carol Crocca





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.

\$10 - Opera Guild "Beat the Blahs," opera DVD presentations. Four Sundays in January/February. Includes pre-performance talk & refreshments at intermission.

\$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, and Webster. See full listing and essays in Viva Voce.

FREE - Opera Guild Bravo Nights 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 2025 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 2024 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 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: \$65 per person, \$95 per couple.

Comprimario: \$100-\$249.

Primo: \$250-\$399.

Diva: \$400-\$549.

Maestro: \$550-\$999.

Impresario: \$1000 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!

WXXI Special Event

In celebration of the 50th anniversary of WXXI-FM 91.5, join us for this special performance with Kearstin Piper Brown and friends!

A PRESENTATION FROM WXXI **Classical** 50th

KEARSTIN PIPER BROWN & FRIENDS FROM BSUE

Sunday, March 3 at 3:00pm
Asbury First Church
1050 East Avenue, Rochester, NY

FREE EVENT

A short meet and greet reception with Kearstin will immediately follow the performance.

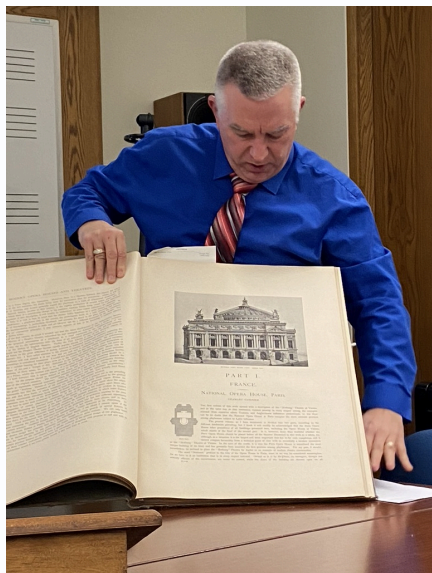
This special performance is held just prior to Kearstin's Metropolitan Opera debut in April in Terence Blanchard's *Fire Shut Up In My Bones*.

A short meet and greet reception with Kearstin will immediately follow the performance.

Spring Lecture/Listening Series

Brighton Memorial Library,
2300 Elmwood Ave., Rochester, 14618

Wed., March 6 : Inside the Archives of the Sibley Music Library



Jim Farrington and David Coppen

This community resource is the largest academic music library in the western hemisphere, with over 400,000 items. Jim and David will share some wonderful examples of its many treasures.

6-7:45 pm

Wed., March 13 : Forbidden Fruit :

Bringing Puccini's *Turandot* Home to Beijing's Forbidden City

Cindy Battisti

For years the government of China prohibited the performance of Puccini's *Turandot* – an opera set in mythical ancient China. Conductor Zubin Mehta successfully worked to bring *Turandot* “home” to the Forbidden City. This lecture presents video highlights on the mounting of this beloved opera on a massive outdoor stage at the Ancestral Temple built in 1406.

6-7:45 pm



Wed., March 20 : “What’s it going to take?”



The Journey to Become an Opera Singer

Constance Fee

This is a chance to hear from a career opera singer, our own Constance Fee, on the talent, luck and sheer mettle it takes to pursue a calling for the stage. Connie has more real-life stories to tell of what can go right, and not so right along the way.

6-7:45 pm

Wed., March 27 : Verdi’s Macbeth

Carol Crocca

Our last lecture event promises witches, ghosts, murder and madness – Verdi’s foray into the realm of folklore. In addition to many scenes from Verdi’s spooky and lyrical drama, his process and the transition from play to opera will be discussed.

6-7:45 pm





Ghalip Ekber, Christine Goerke (Adjudicator), Mary Fetterman, Darby Schmidt, and Catherine Creed.



The Friends of Eastman Opera's **Twenty-Fourth Annual Voice Competition** took place Friday, February 16, at Kilbourn Hall, Eastman School of Music.

The Adjudicator was Christine Goerke, famed dramatic soprano and recipient of the 2001 Richard Tucker Award, the 2015 Musical America Vocalist of the Year Award and the 2017 Opera News Award.

The winners in this year's competition were Catherine Creed, soprano, first place, Darby Schmidt, soprano, second place, Mary Fetterman, soprano, third place, and Ghalip Ekber, tenor, honorable mention.



Eastman Opera Theater Season

Dialogues des Carmélites (1957)*

Music and Libretto by Francis Poulenc
April 4, 5, 6 at 7:30 p.m.
April 7 at 2:00 p.m.
Kodak Hall at Eastman Theatre

*Tickets sold through the Eastman Theatre Box Office
433 East Main Street, Rochester, NY
585-274-3000

**Pre-performance talks will take place one hour before each performance.
Please check the ESM website for additional information.**

Lotta Lenya
THE LENYA COMPETITION
A program of The Kurt Weill Foundation for Music

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

Kim H. Kowalke, President of the Kurt Weill Foundation for Music and founder of the Lenya Competition, has identified the twenty rising singer-actors who have advanced to the Competition’s semifinal round. The Foundation has simultaneously named **Andy Einhorn** and **Harolyn Blackwell** as the artists who will serve in the Competition’s unique coach-adjudicator semifinal role. Ranging in age from 24 to 32, the semifinalists in the 2024 Lenya Competition were selected from a pool of 286 applicants representing 25 countries and 37 U.S. states.

Semifinalists will audition in person in New York City and receive immediate feedback and coaching from one of the two semifinal judges. Andy Einhorn has served as a judge on six previous occasions and has long been Audra McDonald’s musical director. Harolyn Blackwell’s wide and varied career has brought her to many major national and international opera companies and festivals, not to mention innumerable telecasts and recordings. The Competition provides accompanists to contestants free of charge; long-serving collaborative pianists Schane Schag and Lyndon Meyer will participate again this year.

The semifinalists compete for the opportunity to advance to the final round, which takes place on **Saturday, 4 May 2024, in Rochester, New York**. Top prizes are \$25,000, \$20,000, and \$15,000, with total prizes exceeding \$120,000. Prominent artists **Nicole Cabell**, **Jeanine Tesori**, and **Tazewell Thompson** will serve as judges for the final round, which will be complemented by an evening concert performed by Lenya Competition alumni. All events will stream live online at www.kwf.org, with the video remaining available for viewing indefinitely afterwards.

For more about the competition, go to kwf.org



FINGER LAKES OPERA ANNOUNCES 2024 SUMMER YOUNG ARTIST ROSTER

Out of over 500 applicants, six exceptional singers were selected as the 2024 Finger Lakes Opera Young Artists:

- **Soprano Kristen Marie Gillis** was a Studio Artist with Central City Opera last year and is currently an Apprentice Artist with Opera Ithaca. Gillis grew up in Round Rock, TX.
- **Soprano Kira Kaplan**, a graduate of the Eastman School of Music, is currently based in London as a Global Talent Young Artist with the National Opera Studio of the United Kingdom.
- **Mezzo-soprano Hailey Cohen** is a Madison Opera Studio Artist based in Chicago, IL. Cohen grew up in Edgemont, NY.
- **Tenor Nathaniel Schafer**, a Dallas, TX native, will sing lead roles in Shreveport Opera's upcoming productions of *La bohème* and *Così fan tutte*.
- **Baritone Yonathan Astatke**, an Ethiopian-American Kansas City, MO native, was recently named an Arkansas District winner of Metropolitan Opera Laffont Competition. Astatke went on to take second prize at the Midwest Regional Competition.
- **Bass Jose Olivares** is a resident artist at Lyric Opera of Kansas City, where he will sing the role of Duke in *Romeo and Juliette*. Olivares is a native of Fort Worth, TX.

These remarkably talented singers will be featured in Puccini's *Gianni Schicchi*, as well as several other FLO productions this June and July (Summer Festival announcement coming in April). FLO's 2024 Summer Young Artists also will deliver community engagement programming throughout the months of June and July.

FLO's Young Artist Program has grown into one of the company's greatest strengths with applications to its 4-week summer session increasing over 500% since 2019. This has been the catalyst for FLO's expanding community engagement programming and in-school presence.

Third Thursday Concert :

Jonathan Moyer, organ



Photo by J. Adam Fenster/University of Rochester

Thursday, March 21, 2024 | 7:30-8:30 pm

Join us for a program showcasing the unique properties of Eastman's incredible Italian Baroque organ, including some works from the Spanish repertoire! Jonathan Moyer performs on the only full-size antique Italian organ in North America.

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.



Gounod's Roméo et Juliette

Religious and Romantic Sensibility

Carol Crocca

Charles Gounod's music manifests two kinds of passion, the sacred and the sensual. His father was a painter and his mother a pianist, who gave him his first lessons and recognized his talent. He attended the Paris Conservatory; then at the young age of 20 he won the Prix de Rome. This gave him the opportunity to study extensively in Italy, and he also spent time in Vienna, studying Bach and counterpoint, and in Berlin and Leipzig. When he returned to Paris, he was appointed the musical director of the Church of the Foreign Missions. He had always been attracted to the Church and church music, and during this period he entered the seminary and seriously considered taking orders. He ultimately decided to make music his career, although he remained close to the church and composed a great deal of religious music, including his famous *Ave Maria*. (This beautiful piece is Gounod's melody sung or played over a Bach prelude.) In fact, the first composition that brought him significant recognition was the *Messe Solennelle* in honor of Saint-Cecilia in 1845. On the other hand, he also wrote the Funeral March for a Marionette (1872), which became the theme for the TV series "Alfred Hitchcock Presents."

Gounod's first successful opera was *Faust* (1859), in which he and his librettists concentrated on that part of Goethe's story concerning Faust's love affair with Marguerite. In distinguishing him from earlier French opera composers, his writing was described as follows: "It was, however, reserved for Gounod to introduce la *note tendre*, to sing the tender passion in accents soft and languorous. The musical language employed in *Faust* was new and fascinating..." And in regard to *Romeo et Juliette*: "Here, indeed, was a subject particularly well calculated to appeal to a composer who had so eminently qualified himself to be considered the musician of the tender passion." (1911 Encyclopedia Britannica Online).

Romeo et Juliette has four tenor-soprano love duets, believed to be a record up to that time. Among other highlights is Juliet's waltz song in the first act, "Je veux vivre" ("I want to live in my dream"). Also in Act I is Mercutio's tale "Mab, la reine des mensonges" ("Mab, the queen of my lies"), an attempt to distract Romeo from dark thoughts. For Romeo, it has been love at first sight of Juliette, and the act naturally proceeds to the first love duet.

Act II opens with the balcony scene, in which Romeo sings his famous aria "Ah! Leve-toi, soleil" ("Rise, sun! Make the stars turn pale"). In this piece, as in many places throughout the opera, the libretto uses Shakespearean imagery; and the fading of the evening star in the French text is reflected in the music by a chromatic descent against a bass pedal note - just one example of Gounod's talent for orchestration. There follows the second love duet.

The Act IV duet is introduced by a sensuous cello passage described as "a small tone poem about the wedding night" [The New Penguin Opera Guide, Amanda Holden, ed., 2001, p. 340].

The Act V duet takes place in the tomb. The opera has followed Shakespeare's play very closely, though pruned of episodes not directly involving the lovers, except in one particular. In the play, Romeo is dead from the poison he has taken when Juliet awakens in the tomb. In the opera he is not, providing the occasion for the fourth love duet.

Aside from *Faust* and *Romeo et Juliet*, Gounod's operas did not meet with much success. This may have been because he sought recognition for operas with a loftier tone and broader subject matter for which he did not have a dramatic gift. At the end of his life, he returned to writing sacred music after three opera failures in a row. He remained faithful to his religious musical mission, but in choosing to sensuously celebrate the young lovers, Gounod also proved faithful to the renown of his nationality in celebrating passion of a more earthly kind.

La forza del destino

Conception, Creation, and the Curse

Jessica Moss

After almost thirty years, Giuseppe Verdi's *La forza del destino* is making its way back to the Metropolitan stage. In Verdi's case, however, he having composed 26 operas, over half of which are in the regularly-performed canon, this hiatus between productions does not remove The King of Opera from his throne.

In Frank Walker's book, *The Man Verdi*, there is extensive background on the commission of *La Forza del Destino*. Early in 1861, Verdi was offered 60,000 francs with all expenses paid, if he wrote a new work for the Imperial Theatre of St. Petersburg. In his personal life, much of his earnings were invested in land and property and the extensive alterations of his home Sant' Agata had left him short on liquid money. This increased the attractiveness of the offer. Originally, Verdi bid to write an opera based on Victor Hugo's *Ruy Blas*, but it was thought there would be difficulties with the censorship and it was rejected. After going back to brainstorm, Verdi offered his adaptation of the play *Don Alvaro o la fuerza del sino* by Angel de Saavedra, 3rd Duke of Rivas. Verdi also included a scene adapted from Friedrich Schiller's *Wallensteins Lager*. Francesco Maria Piave was chosen as the librettist and they composed *La forza del destino* within the year (pp. 238-248).

Unfortunately, upon arriving in Russia and experiencing the abilities of the talent hired to perform this work, Verdi refused to let it be performed. His wife, Giuseppina Strepponi, wrote in a letter to a friend, "Verdi will not be giving his new opera in St. Petersburg this year. Alas! The voices of the singers are fragile...and the voice of Signora La Grua is, to her and Verid's misfortune, a desolating example of this fragility...they agreed to give the opera next winter..." after negotiating the conditions of the new cast (Walker, F)

After its premier, the public determined *La forza del destino* to be a flop. People found it crazy and emotionally incontinent. There are extremes of emotion which abruptly change from comedy to tragedy, to absurdity, to religiosity, to drinking songs, to hate. (Staff, N.)* Thus, Verdi reworked the opera so that it might find better success when they returned to western Europe. When he went to do this work with Piave, he found that his librettist was much too ill to assist.

Therefore, he partnered with Antonio Ghislanzoni for the revision. (Walker F.)* He would also be the librettist for *Aida*.

To a superstitious perspective, this could be considered the first experience of *La forza del destino's* curse. Throughout the opera community there is a belief that this opera is cursed, and a Verdi curse is a terrible thing; viz *Rigoletto*, *Boccanegra* - it never ends well. (Rhodes, J)* The reasons for this belief have grown in number through the years. Right before the premier of the opera, Italy's unifying leader Cavour passed away. It was a cause for great mourning in all of Italy. Then the opera's first performance was delayed when its soprano became gravely ill. In the Met's 1960 production, Baritone Leonard Warren died on stage while singing his recitative, "*Morir! Tremenda cosa*" - "To die! Tremendous moment!" For these reasons, Luciano Pavarotti refused to sing it. Franco Corelli agreed to sing it, but performed rituals before and after each show to ward off negative spirits and evil powers. Theaters inexplicably lost power during performances. As recently as 2018, there is a rumor of the curse's power. During a production of *Forza* in Zurich, the set created quite a ruckus during the overture before it fell apart. Producer Andreas Homoki made note that he didn't believe in the curse, and bid the orchestra to start the show again. (Rhodes, J.)*

This Met in HD production is being staged by Mariusz Trelinski. His setting the show in a contemporary world and making great use of the Met's turntable to represent the unstoppable advance of destiny that drives the opera's chain of unfortunate events (Met). In an interview about his production, Trelinski stated, "It is a story about patricide and the consequences. The killing of the father in the first act determines the fate of all the characters. They are pushed like billiard balls and can only continue rolling passively." (Schmid, R.)*

*References

[Metropolitan Opera, *La forza del destino* \(n.d.\)](#)

[Rhodes, J. \(2018, June 6\). *John Rhodes*. Seen and Heard International](#)

[Schmid, R. \(2023, September 25\). *An opera director with the mind of a filmmaker*. The New York Times](#)

[Staff, N. \(2012, November 10\). *Verdi's "la forza," born under a bad sign*](#)

Walker, F. (n.d.). *The Man Verdi*. The University of Chicago Press



Special Events & Appearances

For more information and to buy tickets, go to rossings.org, click on Events, Upcoming Events, and “read more.”



[ROS w/ the RPO : Ode to Joy](#)

Thursday, May 30, 2024

| 7:30 pm – 9:00 pm |

Kodak Hall at Eastman Theater

Join the Chorus

Apply Today | Monday Night Rehearsals | Scholarships Available

The 2023-2024 season includes:

Choral masterworks and modern classics with full orchestra

Tour of France and Switzerland with the chorus in June 2024

Solo and small ensemble opportunities

Annual holiday community concert

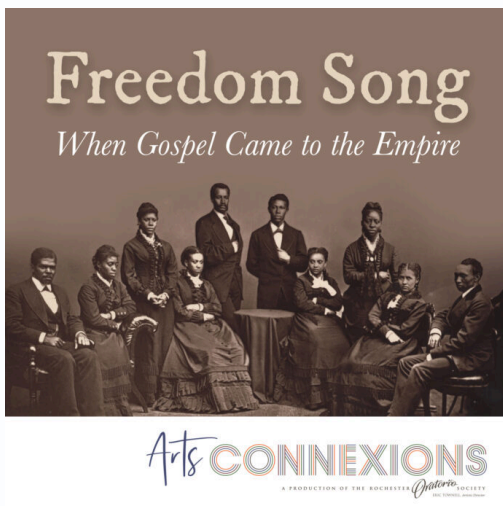
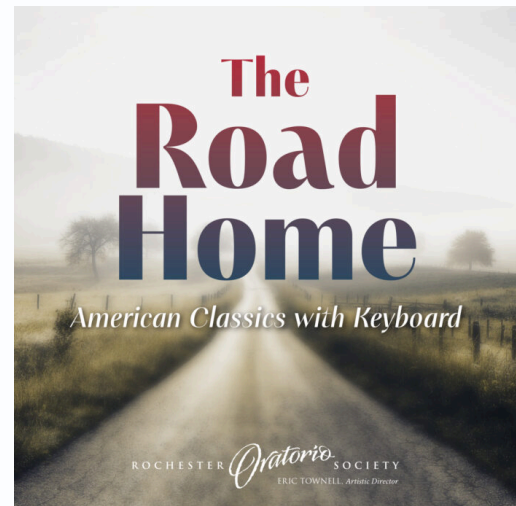
Opportunity to sing with the RPO!

See rossings.org/membership/join-the-chorus

for audition form and more information.

[The Road Home](#)

Friday, March 15, 2024
| 7:30 pm – 9:00 pm |
Asbury First United Methodist Church



[Arts Connexions: Freedom Song: When Gospel Came to the Empire](#)

Saturday, April 27, 2024
| 7:30 pm – 9:00 pm |
Fort Hill Performing Arts Center

[2024 Rochester International Vocal Competition Celebration](#)

Saturday, May 18, 2024
| 7:00 pm – 8:30 pm
First Unitarian Church of Rochester



The Metropolitan Opera

Live in HD Series

March 9

La Forza del Destino

Music Director Yannick Nézet-Séguin conducts Verdi's grand tale of ill-fated love, deadly vendettas, and family strife, with stellar soprano Lise Davidsen as the noble Leonora, one of the repertory's most tormented—and thrilling—heroines. Director Mariusz Treliński sets the scene in a contemporary world; the distinguished cast also features tenor Brian Jagde as Leonora's forbidden beloved, Don Alvaro and baritone Igor Golovatenko as her vengeful brother.

March 23

Romeo et Juliette

Radiant soprano Nadine Sierra and tenor sensation Benjamin Bernheim come together as the star-crossed lovers in Gounod's sumptuous Shakespeare adaptation, with Met Music Director Yannick Nézet-Séguin on the podium to conduct one of the repertoire's most romantic scores. Bartlett Sher's towering staging also features baritone Will Liverman and tenor Frederick Ballentine as the archrivals Mercutio and Tybalt, mezzo-soprano Samantha Hankey as the mischievous pageboy Stéphano, and bass-baritone Alfred Walker as Frère Laurent.

April 20

La Rondine

In Puccini's bittersweet love story, soprano Angel Blue stars as the French courtesan Magda, opposite tenor Jonathan Tetelman as Ruggero, an idealistic young man who offers her an alternative to her life of excess. Maestro Speranza Scappucci conducts Nicolas Joël's Art Deco-inspired staging, which transports audiences from the heart of Parisian nightlife to a dreamy vision of the French Riviera.

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

May 11

Madama Butterfly

Extraordinary soprano Asmik Grigorian tackles the demanding role of Cio-Cio-San, the loyal geisha at the heart of Puccini's devastating tragedy. Tenor Jonathan Tetelman stars as the callous American naval officer Pinkerton, whose betrayal destroys her. Mezzo-soprano Elizabeth DeShong reprises the role of the steadfast maid Suzuki, and baritone Lucas Meachem is the American consul Sharpless. Acclaimed maestro Xian Zhang takes the podium to conduct Anthony Minghella's vivid production.

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.

San Francisco Opera has a great education site for youngsters with materials that can be used in the home as well as by educators. <https://www.sfopera.com/learn>

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.

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

- Please note new times -

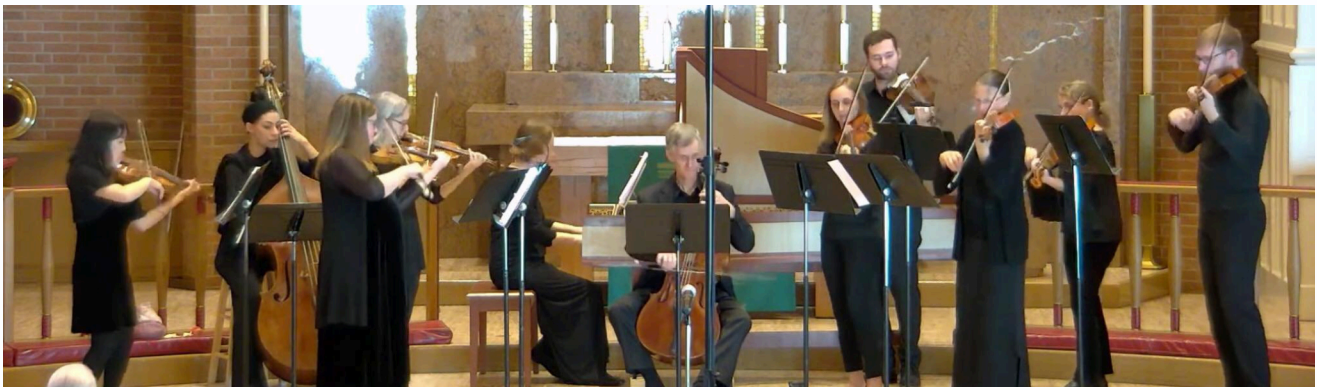
Monday, 4/22/24, 7:00 PM

PUBLICK MUSICK

2023-24 Season

Friday April 12, 2024 7:30 pm
Lutheran Church of the Incarnate Word,
597 East Avenue, Rochester

Saturday April 13, 2024 4:00 pm
St. Paul's Lutheran Church,
21 Clara Barton St., Dansville



**CANADIAN
OPERA
COMPANY**

Canadian Opera Season

All except *Aportia Chryptych* at The Four Seasons Centre for the Performing Arts.

Go to the home page at coc.ca and click on 'next season' to access video clips, specific dates, and more production info.



The aging Pasquale refuses to let his love-struck nephew Ernesto marry, and decides to get married himself. The only snag is that the woman he's chosen as his bride-to-be, the fiery Norina, is secretly his nephew's beloved, which sets up a riotous clash between generations.

Never before seen on the COC stage and seldom performed anywhere in the world, *Medea* is an exquisite rarity, featuring one of the most challenging roles in opera history.

As the culmination of our season, world-renowned soprano Sondra Radvanovsky will tackle the role, reuniting with director Sir David McVicar for this brand-new production.

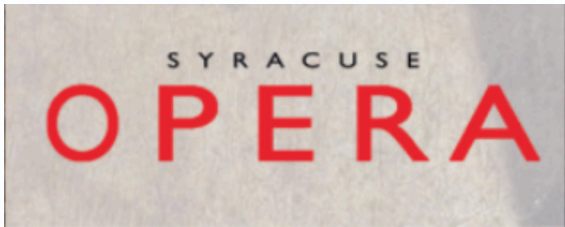


World Premiere

Nova Scotian contralto Portia White was the first Black Canadian concert performer to achieve international fame in the mid- 20th century, touring North America and performing in Europe while being hailed as the best classical voice of her generation. Yet despite such artistic accomplishments, her story has been erased from Canadians' collective memory.



Canadian Opera Company Theater,
227 Front St. E., Toronto



Here is the unfortunate news from Syracuse Opera:

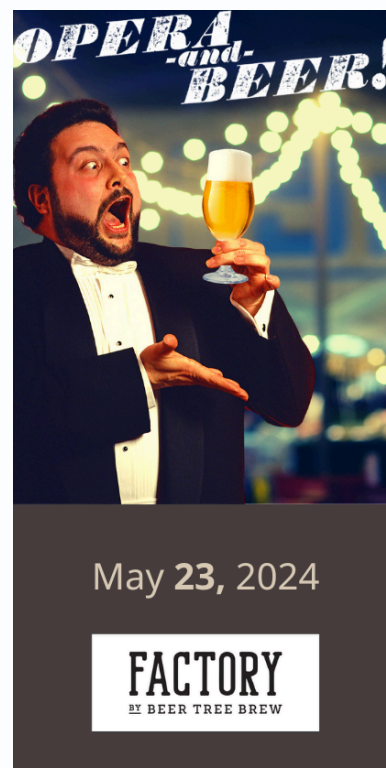
“After a beautiful year of fulfilling and powerful operatic experiences, it is with deep disappointment that we **announce the cancellation of the remainder of Syracuse Opera’s 2023-2024 Season**. While our recent productions have been artistically excellent and impactful, like many opera companies across the country, ticket sales have been considerably lower than projected, and we do not have the financial ability to continue the season. Consequently, we will be unable to produce the remaining operas: ALL IS CALM, THE FANTASTICKS, and THE BARBER OF SEVILLE.”

For further information, and instructions to ticket holders, see syracuseopera.org



Tri-Cities Opera has announced the postponement of *All Is Calm* to the 24-25 season. Ticket holders will be contacted by the box office for options.

[See their website.](#)





[Humours of Whisky](#)

March 17, 2024 @ 4 pm ET

Baroque meets traditional! Historical fiddling from the British Isles, and music of O'Carolan, Purcell, and Geminiani. Back by popular demand, the Berwick Fiddle Consort and friends.



[Music for Kings](#)

April 28, 2024 @ 4 pm ET

The exquisite Royal Consorts of William Lawes for pairs of theorbos, violins, and violas da gamba, plus songs and music from the English 17th century courts.

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

Free pre-concert talks at 3:15pm.



Glimmerglass Opera Tour

Tuesday, July 30, 2024 Matinee at 1 pm.

Our annual trip to the Glimmerglass Festival is a day in which you can relax and enjoy good company, great meals, comfortable transportation, and a terrific production of *Pirates of Penzance*. All the planning has been done – you have only to show up at the appointed hour. Watch this page for additional details to follow.



The Pirates of Penzance

MUSIC | Sir Arthur Sullivan

LIBRETTO | W.S. Gilbert

SUNG IN | English

PROJECTED LYRICS | English

RUN TIME | 2 hours and 25 minutes

A Gilbert & Sullivan classic combining soaring vocal lines and slapstick comedy. This colorful, family-friendly musical features elegant Victorian ladies, an aristocratic band of pirates stuck in perpetual adolescence, and a modern major general. Curran's hit production from Opera Theatre of Saint Louis kicks it up a notch at Glimmerglass with the addition of a corps of professional dancers.





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