

VIVA VOCE

April 2023



OGR I vespri siciliani, p. 7

Glimmerglass Opera Tour, p. 8

25th Annual Lotte Lenya Competition, p. 21



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

EASTMAN OPERA THEATRE PRESENTS

FLORENCIA EN EL AMAZONAS

COMPOSED BY DANIEL CATÁN
BASED ON *LOVE IN THE TIME OF CHOLERA* BY GABRIEL GARCÍA MÁRQUEZ
Sung in Spanish with English supertitles

MARCH 30 - APRIL 2, 2023

**KODAK HALL
AT EASTMAN THEATRE**

DIRECTED BY OCTAVIO CARDENAS
CONDUCTED BY WILSON SOUTHERLAND



Edition *Viva Voce*, April 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 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

IN THIS ISSUE

Editor's Corner	3
Bulletin Board	4
News From Your Opera Guild	5
Great Opera-tunities	5
Volunteer	6
Donations	6
Opera Guild of Rochester Beat the Blahs	7
Opera Guild of Rochester Glimmerglass Opera Tour	8
Third Thursdays at the MAG	9
Opera Essay : Terence Blanchard's Champion	10
Opera Essay : Strauss' Der Rosenkavalier	12
Opera Essay : Falstaff - Verdi.....	15
The Metropolitan Opera	17
Rochester International Vocal Competition	19
2022 Lotte Lenya Competition Finals	20
2023 Lotte Lenya Competition	21
Finger Lakes Opera Young Artist Program	25
Online Opera Education for Young and Old	26
OGR Bravo Nights	27
The 2022-2023 Season.....	28
Publick Musick.....	28
Eastman Opera Theatre	29
Rochester Oratorio Society	30
Tricities Opera	31
Syracuse Opera	31
Pegasus Early Music.....	32
Canadian Opera Company.....	33
Nickel City Opera	34



April 1, 2	Eastman Opera Theater	<i>Florencia en el Amazonas</i>
April 1	Met Live in HD	<u>Falstaff</u>
April 15	Met Live in HD	<i>Der Rosenkavalier</i>
April 16	OGR, Casa Italiana	<u>The Sicilian Vespers</u>
April 16	Pegasus Early Music	<u>Marcella / Marcello</u>
April 20	Memorial Art Gallery	<u>Third Thursday Concert</u>
April 23	Tri-Cities Opera	<u>The Marriage of Figaro</u>
April 24	Opera Guild of Rochester	<u>Bravo Nights</u>
April 28, 30	Canadian Opera	<u>Macbeth</u>
April 29	Publick Musick	<u>Classical Clarinet</u>
April 29	Kilbourne Hall	<u>Lotte Lenya Competition</u>
April 29	Met Live in HD	<u>Champion</u>
April 30	Syracuse Opera	<u>The Marriage of Figaro</u>

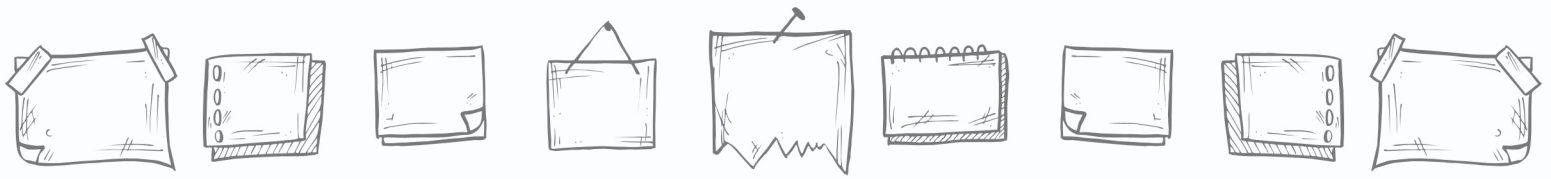
Editor's Corner

It seems opera is busting out all over this month - so many choices among both the regular programs and special events. Don't miss *Florencia en el Amazonas* this weekend, if you haven't seen it yet. Here is the link to a preview video from Eastman Opera Theater:

<https://fb.watch/jyA0rjRPz-/?mibextid=qC1gEa>

The opera is also on the roster for the 2023-24 Met season, so we have the advantage of seeing it here first! There are also *three* Met Live in HD presentations this month, including *Champion*, the first opera by Terence Blanchard, who scored such a hit in the 21-22 season with *Fire Shut Up in My Bones*.

And a special celebration for the 25th Anniversary of the Lotte Lenya Competition. And more. I would say that opera in Rochester has fully recovered from the pandemic, even if we as fans still worry about it.



Bulletin Board

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

Open Rehearsals

Sing with the Rochester Oratorio Society under Artistic Director Eric Townell! These rehearsals are open to all, no auditions necessary, and will feature choral classics including Handel, Grieg, Brahms, Beethoven, Verdi, and more.

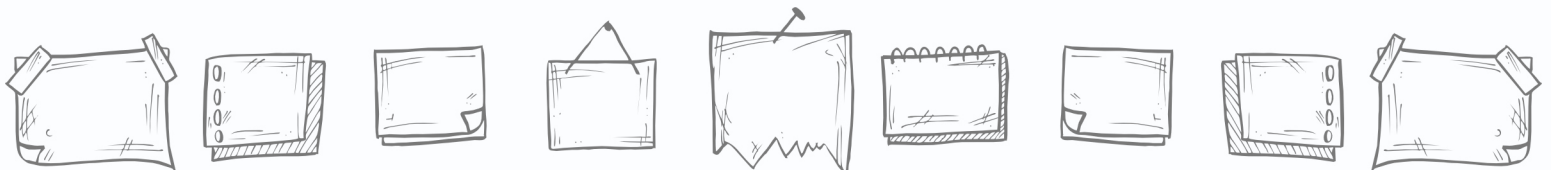
March 27, 2023 | 7:00 – 9:30 PM ET and

April 3, 2023 | 7:00 – 9:30 PM ET

Asbury First United Methodist Church

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

We're having a special presentation of *I vespri siciliani* on April 16th – see [pg 7](#).

And our spring Bravo Night happens on April 24 at the Little Cafe, with students from the Eastman School.

We really do enjoy these occasions to meet our “clientele,” and hear your feedback. Although we appreciate what simulcasts and DVD’s can bring us, a live performance is always special, and the enthusiasm of our young artists is always an inspiration. See the announcement of the young singers who will work with Finger Lakes Opera this summer, [pg 25](#).

And enjoy the spring holidays, whether they include Easter eggs or matzoh ball soup!

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 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: \$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!



A SPECIAL PRESENTATION: BEAT THE BLAHS

The Haskell Rosenberg
Memorial Series

Because the Blue Ray of the opera would not play on the Casa Italiana's equipment on the originally scheduled date in January, we are presenting the opera **at no charge**.

Sunday, April 16, 2023 at 1 pm.
Casa Italiana at Nazareth College,
4245 East Avenue (enter at the traffic light).
Refreshments at intermission.

Verdi's I vespri siciliani, The Italian Vespers

Libretto by Eugene Scribe & Charles Duveyrier,

Italian translation by Arnaldo Fusinato. Premiere: Paris, 13 June 1855

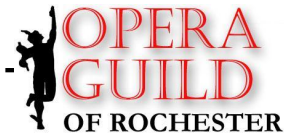
The Orchestra and Chorus of the Teatro Regio di Parma

Massimo Zanetti, Conductor Staged by Pier Luigi Pizzi

Tutto Verdi Series, Major, Unitel Classico, 2012

CAST

Guido di Monforte	Leo Nucci
Il Sire di Bethune	Dario Russo
Il Conte Vaudemont	Andre Mastroni
Arrigo	Fabio Armilato
Giovanni da Procida	Giacomo Prestia
La Duchessa Elena	Daniella Dessi
Ninetta	Adriana di Paola
Danieli	Raul D'Eramo
Tebaldo	Roberto Jachini Virgili
Roberto	Alessandro Battiato
Manfredo	Camillo Facchino



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

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 April 25th**

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

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.

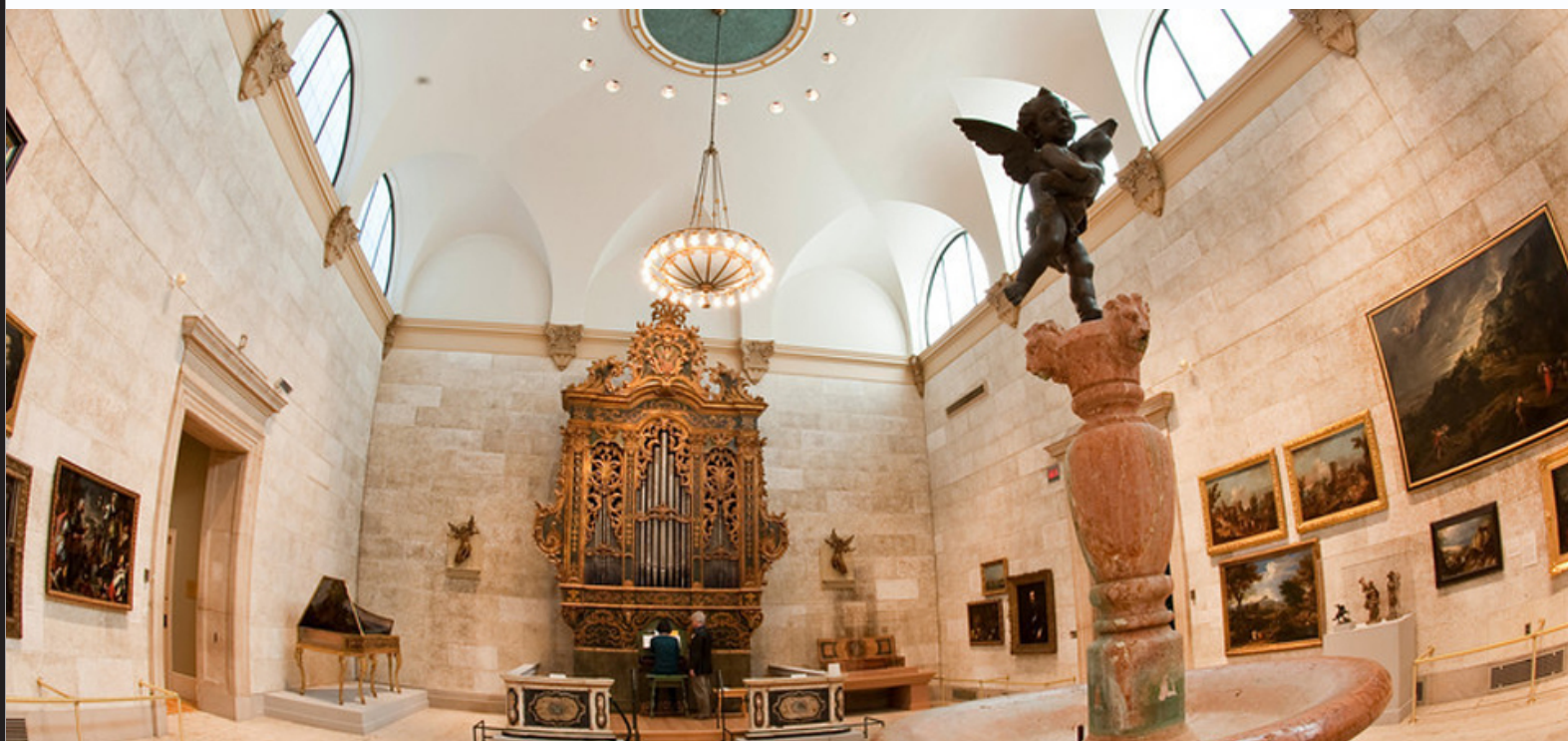
You may copy this form and mail, or [See our web page](#) for electronic registration and payment.

Third Thursday Concert

SARAH STONE,
Baroque cello

KEITH REAS,
organ

Bach: Solo Cello Suite no. 3 in C Major, BWV 1009
Cervetto: Cello Sonata, op. 3, no. 6
Rognoni: "Ancor che col partire"
Vitali: Third Cello Suite
Vivaldi: Cello Sonata in G minor, RV 42



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, April 20th, 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

Strauss' *Der Rosenkavalier*, as reported, 1913

By Peter Dundas

“ROSENKAVALIER” LAST NIGHT’S PRODUCTION AT COVENT GARDEN. ATTRACTIVE OPERA, AH Enthusiastic.

The success of Strauss’s *Rosenkavalier* in Germany is said to be even greater than that of “*Elektra*” or “*Salome*.” After hearing opera at Covent Garden last night, Mr. Thomas Beecham’s season was inaugurated with the first production in England, the reason for the popular preference is evident enough. The display of bloodshed and vile passions is exchanged for romance and comedy, not to say farce, both composer and librettist (Hugo von Hofmannsthal) having exerted their ingenuity towards the production of a brilliant commentary upon eighteenth-century manners, and customs. The whole thing is delightfully picturesque, and, from this point of view, undeniably attractive. The spectacular side of the comedy is, indeed, an outstanding feature. - And so well is it done that it is quite easy to overlook the fact that, considered dramatically, there are many weaknesses of structure. It seems that the librettist has a much better hand at characterization than construction, while the composer has been satisfied to work to his heart’s content upon the thousand and one opportunities afforded to him for pictorial musical delineation.

The story has the great merit of being very dear substance, though heavily laden with detail. The old custom was to send a silver rose to pledge love to the lady one wished to marry. Octavian undertakes the office of Rose Bearer (to adopt the paraphrase of the title employed by Mr. Alfred Kalisch in his excellent English translation of the libretto) on behalf of Baron Ochs, and duly presents the token to Sophie. The two fall in love with one another at first sight; Sophie resents the vulgar familiarity of the Baron, and refuses his hand; Octavian and the Baron fight, and the latter is wounded. This is the central

situation. In Act I. Octavian was the lover of Princess Thérèse von Werdenberg. To escape being found in her bedroom, he hastily disguised himself as her maid, thereby attracting the attention- of the amorous Baron when calling upon the Princess. The denouement consists of the discomfiture of the Baron using an assignation with the supposed maid, he is fooled and bewildered mercilessly, and the opera ends with the Princess relinquishing all her claims on Octavian's attentions, handing him over to Sophie.

It is unclear whether one should think first of the romantic or farcical side of the work. Here lies its principal defect. The chief impressions are, first, the Levee (the 'getting up') in the Princess's room in Act 1, founded upon one of the Hogarth Marriage a la Mode pictures (which has no bearing upon the story at all, by the way) and in both succeeding acts all the bustle and stir concerned with the Baron. The consequence is that the love affair between the Princess and Octavian almost seems out of place, and this makes the closing scene come rather like an anti-climax. After the Baron has made his exit, there follows a trio between the Princess, Sophie, and Octavian, in which their rather difficult mutual relations are cleared up at some length.

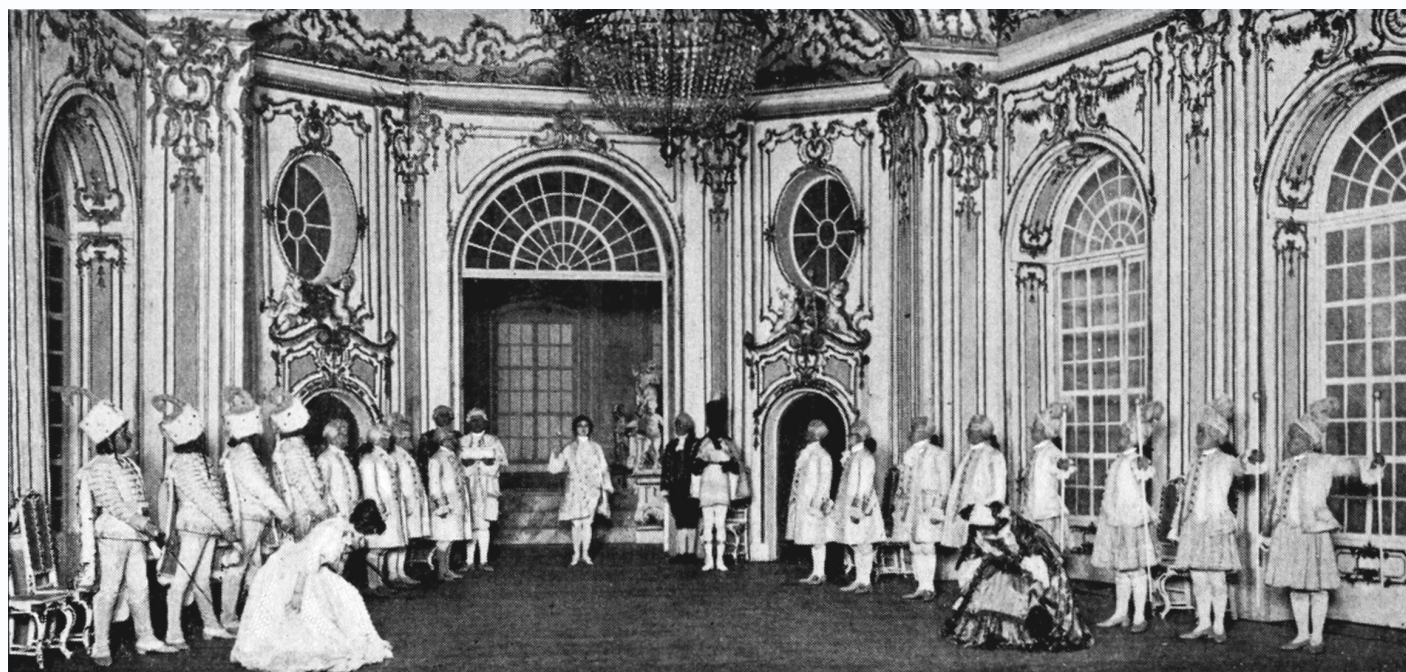
As to the music, much might be written of its extraordinary resourcefulness even for Strauss. That in the main head rather than heart music was, perhaps, to be expected. The composer's device of the delineation of externals is fully employed, and it seems to be inevitable, at any rate, in his hands, that this method should mean the exclusion of the expression of feeling. Consequently, there is a great amount of superficiality in the musical treatment, but it does not follow all the same: the score is devoid of aesthetic prettiness and at times "real charm". On the contrary, the amount of obvious melodiousness, owing largely to the simpler style of writing adopted so frequently, is very great. Naturally, this is for the most part confined to the music of the ladies (Octavian, it should be said, is partly written for a mezzo-soprano), although the Baron has his share in the treatment of some of his scenes in the character of the Viennese waltz. The musical characterization is pointed, but it does not always lie intrinsically in the invention, that is, the composer's wonderful sense of effect enables him to write in such a way that the singers can exert their art to the fullest extent, gesture, and vocalization alike. The work's humor is chiefly boisterous, and the accompanying music may be described as appropriate without displaying any specially marked musical

joking. Generally, one had the impression that the romantic scenes were set at too great length, particularly those between Octavian and the Princess, but there is also a good deal of explanatory matter which in the setting seems to be overly prolonged. If at times this is the librettist's fault, at others the effect of prolixity is of course due to the want of either an emotional grip or a sense of proportion in the music. With this goes, too, a failing, rare with Strauss, to build up sections sufficiently well in a manner that leads naturally to a musical climax.

...Mr. Beecham conducted with his accustomed enthusiasm and alertness, and the playing of the band had many fine moments of sonorous quality. On the stage, things were quite admirable. ...the singing was uniformly good, and in some cases notable. ...Without a doubt a fine production all around.

The reception of the work last night constituted one of the greatest ovations seen in Covent Garden for many years, the performers being recalled at least a dozen times after the second act, and again and again after the third; while Mr. Beecham also had to appear upon the stage and be cheered from all parts of the crowded house. N. C. G.

Reported in the Pall Mall Gazette, January 30, 1913



***Falstaff* - Verdi**

By Jessica Moss

Giuseppe Verdi built his musical legacy upon tragic opera, having composed no fewer than twenty-four. After the immense success of his last opera, *Otello* in 1887, Verdi took on a task he swore he would never do after the early flop of *Un Giorno di Regno* (*King for a Day*): write a comic opera. After working for three years on his new opera, in February of 1893, *Falstaff*, from Shakespeare's *The Merry Wives of Windsor*, premiered in Milan.

Verdi did not come to choose the story of Falstaff on his own. He was encouraged and assisted by his longtime friend and librettist Arrigo Boito. Verdi's dramatically-inclined mind was drawn to the Shakespearean character of Sir John Falstaff, who made appearances in *Henry IV* (parts 1 and 2), *Henry V* and *The Merry Wives of Windsor*. Boito contributed by condensing the plot and tightening its structure. He also added in a few lines from Sir John Falstaff's cameos in the other Shakespearean plays. By doing this, Boito created a little more depth to Falstaff's character. All of Boito's work allowed Verdi's genius to shine.

When Verdi was given the libretto he saw that the linen basket scene in Act 2 was the dramatic high point of the piece, which could potentially render the remainder of the show a disappointment. He made certain that the music rose to ever more spectacular heights. The enchanting fairies' music and the verismo-like love music culminated in the great fugal finale. Verdi did something very interesting with the female characters' music, too. The women of this show, integral to the plot, rarely sing solo numbers. These women, who never take themselves too earnestly, nor feel the threat posed by badly-behaved men, often sing in ensembles, the most notable being the Act 1 quartet with Meg, Alice, Quickly, and Nanetta. The entirety of Verdi's composition involved intricate rhythm sequences and many soaring melodies to create what the ear can only describe as

musical laughter. Not only was this piece a great success, but it far surpassed what Shakespeare had achieved with the escapades of his rascally knight, Sir John Falstaff.

Falstaff is a great comedic protagonist due to his opportunistic drive. Because of this unscrupulous motivation we see his shortcomings as a person. We see his greed when he realizes that he's grown increasingly poorer, and instead of finding dignified ways of rectifying this, he attempts to prey on not one, but two wealthy women. This also showcases his pride, thinking that he could send the exact same letter to two women and not be found out. He is presumptuous in thinking that they would accept his advances in his condition - poor, old, and fat. He is gluttonous - not only does he indulge in consuming food and alcohol at an unhealthy rate, but he wants more women and money than suits any man's needs. Despite being a character described as "a rogue, a scoundrel who seeks to make the most of life's pleasures with no concerns for the morality of his actions," we come to appreciate and cheer him on.

We come to support Falstaff because of his optimism, quirky self-confidence and his ability to fortify his own ego. At the dramatic high point of the opera, Falstaff is sent on an unexpected dip in the Thames by way of a laundry basket. Hilarious to all the female characters, and the audience, this was a blow to Falstaff's ego. In the following scene, we see light shed on his humanity. We find him cold, wet, and alone as he shows us his vulnerable side. He admits his shortcomings and the embarrassing situations he's gotten himself into. Immediately, the heart-strings of the audience are pulled, and we can't help but commiserate with Falstaff. Then he does the thing that truly causes the audience to rally behind him: he laughs at himself. As an onlooker, we marvel at his ability to maintain his positive attitude not only toward himself, but the rest of the characters and the world despite everything that happens to him during the opera.

Ultimately, this show is a success because we're all in on the same joke, the joke of life. No matter what we plan or how we desire things to go, life will knock you on your backside and you have a decision. Do I laugh or do I cry? Sir John Falstaff shows us it's okay to do both. Take a moment to lament your situation, then laugh and keep going.

The Metropolitan Opera

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

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

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 Zauberflote*, 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>Florecia 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



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

Kotte Lenya
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 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) | Kaileigh Riess (New York, NY) |
| Taylor-Alexis DuPont (Orlando, FL) | Lisa Marie Rogali (Hawley, PA) |
| Kendra Dyck (Toronto, Canada) | Celeste Rose (New York, NY) |
| Rebekah Howell (Hendersonville, TN) | Alicia Russell Tagert (Richmond, VA) |
| Ryan Johnson (Muleshoe, TX) | Jeremiah Sanders (Marion, IN) |
| Stavros Koumbaros (Shelton, CT) | Lauren Senden (North Mankato, MN) |
| Sam Krausz (St. Louis, MO) | Sadie Spivey (State College, PA) |
| Olivia LaPointe (Fredericton, Canada) | Lucie St.-Martin (Montreal, Canada) |
| Katherine Leidlein (New York, NY) | Juliane Stolzenbach Ramos (Madrid, Spain) |
| Ryan Lustgarten (Kirkland, WA) | Tristan Tournaud (Nashville, TN) |
| Midori Marsh (Toronto, Canada) | Nyla Watson (Cleveland, OH) |
| Elise Noyes (Edmonton, Canada) | 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.

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

Kaswana Kanyinda, mezzo-soprano

Casey Germain, bass

Visit 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 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

with Wilson Southerland and Eastman students

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



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*

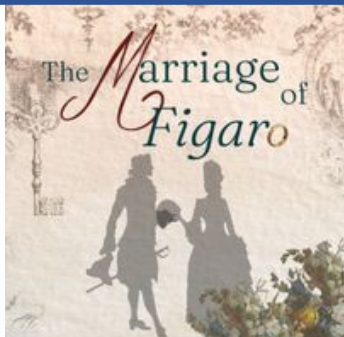
About 3 hours thirty minutes with one intermission
Performed in Italian with English supertitles

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.

<p>Sun 4/23/2023 3:00 PM The Forum Theatre</p>	
--	--

See tricitieopera.com for times, locations and tickets.



The 2022-2023 Season



Pegasus
early music

Pegasus Early Music 18th season
2022-2023

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!

The BARBER of SEVILLE
 by Rossini

**SUNDAY
 JUNE 25th
 2023
 4pm**

**ONE
 SHOW
 ONLY!**

\$45 pp

**The Most
 Hilarious
 Opera Ever
 Written!**

Full orchestra
 sets and chorus
 supertitles in English

716 861 3071 info
www.eventbrite.com
 or at the door

season 14
Nichols Flickinger Theatre 1250 Amherst St



P.O. Box 25613, Rochester, NY 14625
eMail: OperaGuildOfRochester@gmail.com