

Viva Voce

December 2022



Pegasus, p 25

A City Sings, p 21

The Hours, p 11

Essay p 8

A City Sings for the Season

an afternoon of holiday music and dance

December 4, 2022 | 3:00 PM
Edgerton Stardust Ballroom

ROCHESTER
Oratorio
SOCIETY



Edition *Viva Voce*,
December 2022

IN THIS ISSUE

The Opera Guild of Rochester, Inc. is a 501(c)(3) charitable organization with a mission to support opera and opera education in the greater Rochester area.

The Guild presents free opera lectures at local libraries, tours to productions of local opera companies and the Metropolitan Opera in New York City, and our popular Beat-the-Blahs, Haskell Rosenberg Memorial Series, at Temple B'rith Kodesh in Brighton.

This newsletter is sent via eMail each month, currently to over 3,000 subscribers. For a free subscription go to our Website and sign up at <https://www.operaguildofrochester.org/subscribe-to-viva-voce>

Our Website and Facebook pages serve as a clearinghouse for local and regional opera, concert, and recital information, with links to other music organizations in our area. Please visit our Website at operaguildofrochester.org.

For up-to-date information on opera-related news and events, please visit us on [facebook.com/OperaGuildofRochester](https://www.facebook.com/OperaGuildofRochester) and at our Website at <https://www.operaguildofrochester.org/>

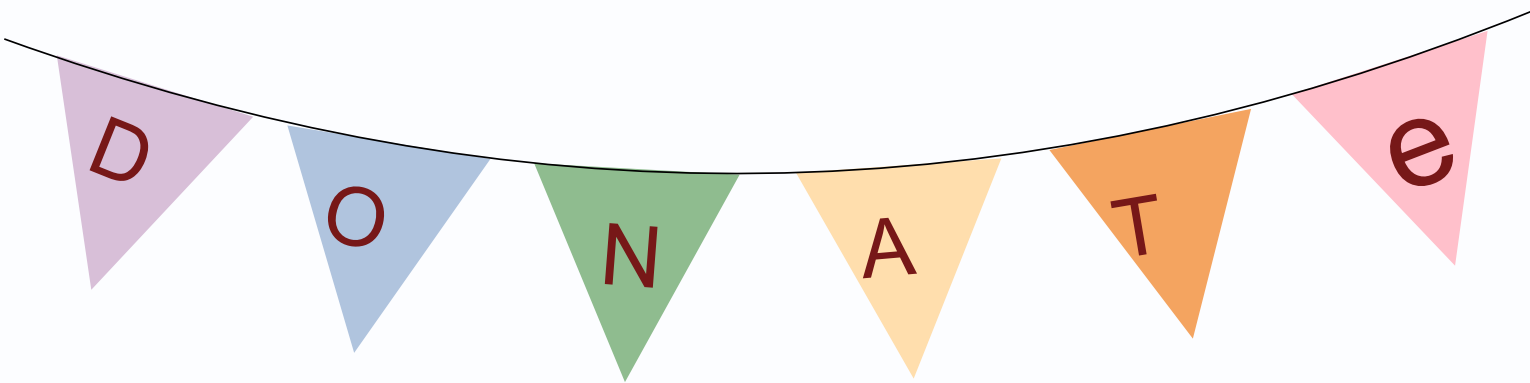
Some events are now being recorded. Click the YouTube logo to visit us there.



Reader Article submission deadline for the next issue is the 15th of the previous month.

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

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OUR FALL DONATION CAMPAIGN IS UNDER WAY!

Your Opera Guild wants to share the beauty of this art form with as many as possible! The **October Bravo Night** at The Little Café with the Young Artists of the Finger Lakes Opera, the October **Recital** at Pittsford Library, and the **Viva Voce** you are reading are perfect examples of our free programs, which nevertheless cost time, expertise and money to produce.

Lectures will be in November, with a great new lecture and lecturer (Cindy Battisti on Wagner), and we have **Beat the Blahs** coming up in January. And a **Glimmerglass trip** next summer -

And by supporting the Opera Guild, you are also supporting the opera companies and singers that we provide with funds and opportunities for performance, one of our primary missions. All donors receive an invitation to the **Annual Recital** for Donors in May.

We exist by virtue of volunteer time and donations. Please donate!

You can do so **online**, by clicking the donate button, in the **mail** (OGR, P.O.Box 25613, Rochester, NY, 14625) or at roctheday.org on Tuesday, November 29.





Dec. 2, 4	Buffalo Opera Unlimited	<u>Un ballo in maschera</u>
Dec. 4	Pegasus	<u>An English Afternoon</u>
Dec. 4	Rochester Oratorio Society	<u>A City Sings for the Season</u>
Dec. 7	Opera Guild of Rochester	SOLD OUT Holiday Concert
Dec. 10	Met Live in HD	<u>The Hours</u>
Dec. 15	Memorial Art Gallery	<u>Third Thursday Concert</u>
Dec. 18	Syracuse Opera	<u>Amahl and the Night Visitors</u>
Dec. 18	Tri-Cities Opera	<u>Amahl and the Night Visitors</u>

Editor's Corner - Survey Results

Thanks to all who participated in the survey. There were not any big surprises in the results; most of you are happy with the Glimmerglass trip, and organization and planning were rated well. We are continuing that, with the date and opera choice already set for next summer: July 17, 2023 to see Gounod's *Romeo et Juliette*.

Finger Lakes Opera in Canandaigua was also a choice, and we will explore options when the schedule is set for next summer. Syracuse Opera is a possibility— this year they are doing *The Marriage of Figaro* in April. These trips would be less expensive for those for whom cost is an issue.

Covid and other health issues were a concern for many – this means concern for us in terms of having enough people to fill, or almost fill, the bus. Cost was not a concern for the majority. Making money for the Guild is not a goal, but, unfortunately, there will be moderate price increases because costs have gone up for us, as they have for everyone else.

By far the most interest is in the traditional opera canon and the major composers, so that will not change. Apologies to those who would like to see something off the beaten track!. Although not to be compared to live opera, consider our Beat the Blahs video presentations in January - the schedule is in this issue.

Again, thanks for your participation and for taking the time for comments. It is always great to get feedback from our fans and supporters.

Carol Crocca

News From Your Opera Guild

An apology to those who were disappointed in getting tickets for the Holiday Concert on December 7. If we had known of the demand in advance, we would have provided for a bigger venue. When we do new things, we have to learn by experience!

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 2022 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.

NEW! A Note on Tax Receipts from the President: Due to the help of a generous volunteer, we are now able to send a personal thank you to all contributors.

The IRS does not require a charity to give, or the donor to have, a formal acknowledgment from the charity for donations under \$250.00. Your canceled check or credit card record is sufficient evidence for your donations below this amount if you itemize them. Donations of \$250.00 and above will receive the required acknowledgment from the Opera Guild before January 31st following the end of the calendar tax year. The invitation to the Annual Recital is our way of showing our appreciation to our donors and we sincerely hope to see you there!



Beat the Blahs

*The Haskell Rosenberg
Memorial Series
January 2022*

Video Presentation of Operas with Introduction
4 Sundays, Refreshments will be served at the intermissions

NEW VENUE: Casa Italiana at Nazareth College
4245 East Avenue (Rte.96), Pittsford, NY 14618

Jan. 8 1 p.m. Jacques Offenbach, *Orphée aux enfers* (*Opheus in the Underworld*)
Euridice, Natalie Dessay; Orphée, Yann Beuron,
Orchestra and Chorus of the Opera National de Lyon, 1997
Come and enjoy this hilarious take on the Orpheus legend.

Opera talk: Carol Crocca

Jan. 15 1 p.m. Strauss, J, II: *Die Fledermaus* (*The Bat*)
Kiri Te Kanawa, Hermann Prey, Benjamin Luxon,
Royal Opera House Covent Garden, 2003
A charming operetta, with the predictable hijinks.

Opera Talk: Peter Dundas

Jan. 22 1 p.m. Mozart's *Idomeneo*
Yvonne Kenny, Philip Langridge, Jerry Hadley and Carol Vaness
Glyndebourne Festival Opera, Haitink, 1983
Mozart's first masterpiece: 'The sins of the father shall be visited on the children.'

Opera Talk: Jessica Moss

Jan. 29 1 p.m. Verdi's *I Vespri Siciliani* (*The Sicilian Vespers*)
Nonforte, Leo Nucci; Duchessa Elena, Daniela Dessi
Orchestra and Chorus of the Teatro Regio di Parma, 2012
Based on an event of signal importance in European history and full of great music.

Opera Talk: Art Axelrod

Go to operaguildofrochester.org/beat-the-blahs for info and
tickets

****You may also pay at the door.****

***THE HOURS*, Kevin Puts, Libretto by Greg Pearce**

By Carol Crocca

I can do no better than to quote the following reviews, which precede the presentation at the Met.

By [Joshua Barone](#), nytimes.com, Sept. 9, 2022

“Renee Fleming makes her highly anticipated return to the Met in the world-premiere production of Pulitzer Prize–winning composer Kevin Puts’ *The Hours*, adapted from Michael Cunningham’s acclaimed novel.

Fleming, the superstar soprano, was mulling over new projects when Paul Batsel, her right-hand man, suggested “The Hours,” Michael Cunningham’s [1998] novel inspired by Virginia Woolf’s “Mrs. Dalloway,” which weaves together one day in the lives of three women across time: Woolf, writing her book; a midcentury homemaker named Laura Brown, who is reading it; and a 1990s editor named Clarissa Vaughan, who, like Clarissa Dalloway, is organizing a party, here for a friend diminished by AIDS.

The Philadelphia Orchestra premiered “The Hours” in concert form earlier this year, conducted by Yannick Nézet-Séguin. Reviewing that performance, Zachary Woolfe [wrote in The New York Times](#) that, “the new work is, like ‘Silent Night,’ direct, effective theater, with a cinematic quality in its plush, propulsive underscoring, its instinctive sense for using music to move things along.”

[From an interview with the singers]

[Renee] FLEMING [who sings Clarissa Vaughan] Kevin is not afraid to write something that’s moving and beautiful for the general public. And that is something that, in my lifetime, composers in opera have struggled with.

[Later] Well, I’ve always wanted to play Meryl Streep [laughs]. But also, for me, this is one of the only times I’ve gotten to perform a period from my own lifetime. I still have clothing from the ’90s.

[Joyce] DiDONATO [who sings Virginia Woolf] You do get the cutest clothes from that period. I have a little bit of wardrobe envy.

Based on the concert version premiere of the opera, by Opera Philadelphia, [Zachary Woolfe](#), March 20, 2022, nytimes.com wrote:

With each of the two acts unfolding in an unbroken stream, Puts moves smoothly between parlando sung conversation and glowing lyrical flights. The stylization of opera allows him to bring his characters together in the same musical space, even if they are otherwise unaware of one another. So there are, for example, ravishing duets for Woolf and Laura, one in which they sing lines from “Mrs. Dalloway” in close harmony over trembling strings. Puts is acute in using the chorus, which will presumably be offstage in a full production, to convey further shadows of these women’s interior lives.

Puts’ work is attractive and skillful. Yet much of it, despite lots of activity and ostensible variety in the orchestra and among the singers, gives a sense of engulfing sameness of musical texture and vocal approach. The arias, if you set the words aside, are more or less interchangeable: pristinely soaring. The saturated orchestral colors recall Nelson Riddle’s symphonic pop arrangements and Samuel Barber’s gently reflective soprano monologue “Knoxville: Summer of 1915.” But Riddle songs are just a couple of minutes long; “Knoxville,” about 15. Over a couple of hours, it’s lovely but wearying.

Clarissa dominates the opera’s final scenes, when “The Hours” is at its finest: the emotions sincere and persuasive, the music fervent.

From *The Hours* by Kevin Puts: A New Opera by [Francesca Grossberg](#), May 16, 2022, fieldstonenews.com:

Puts has been composing for decades. He won the Pulitzer Prize in 2012 for his debut opera, *Silent Night*, which follows soldiers in World War I. I had the opportunity to interview Puts, during which he described the differences between the process of writing *Silent Night* as compared to *The Hours*.

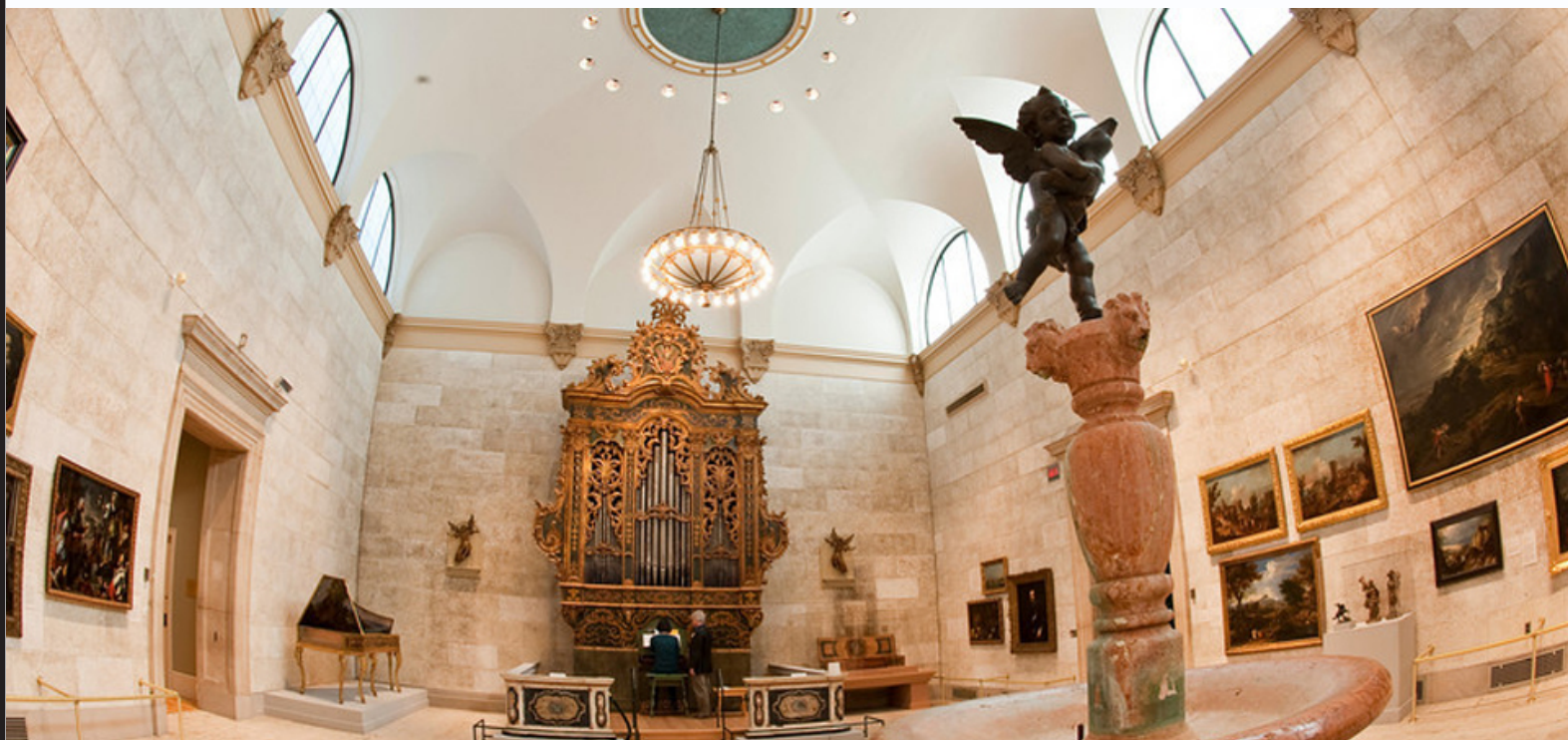
“You can do things with music that you can’t do in a book or a film. For example, you can’t really deal with simultaneity successfully in a book or a film, but in an opera you can conceivably have characters from these different time periods: Virginia Woolf in the 1920s, Laura Brown in the 1950s, and a more contemporary character Clarissa Vaughn who is living in the 1990s in New York. They can sing simultaneously and appear simultaneously on the stage and they can work together in music and harmony. It was interesting to blur the lines between these characters that are separated by years.”

I look forward to finding out if Renee Fleming’s prediction of the opera as “moving and beautiful for the general public” is fulfilled.

Third Thursday Concert

Members of Christ Church Schola Cantorum and
Stephen Kennedy, director

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



The Third Thursdays with Eastman's Italian Baroque Organ at the Memorial Art Gallery concert series presents members of Christ Church Schola Cantorum under the direction of Stephen Kennedy.

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, December 15, 2022 7:30pm to 8:30pm
500 University Avenue, Rochester, NY 14607



The Metropolitan Opera

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

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

December 10

The Hours, Kevin Puts / Libretto by Greg Pierce

Renee Fleming makes her return to the Met in the world-premiere production of Pulitzer Prize-winning composer Kevin Puts's *The Hours*, adapted from Michael Cunningham's novel. Inspired by Virginia Woolf's *Mrs. Dalloway*, the powerful story follows three women from different eras who grapple with their inner demons and their roles in society. The premiere radiates star power with Kelli O'Hara and Joyce DiDonato joining Fleming as the opera's trio of heroines. Phelim McDermott directs, with Met Music Director Yannick Nezet-Séguin on the podium.

January 14

Fedora, Umberto Giordano

Fedora is packed with memorable melodies, showstopping arias, and explosive confrontations. Soprano Sonya Yoncheva sings the title role of the 19th-century Russian princess who falls in love with her fiancé's murderer, Count Loris, sung by star tenor Piotr Beczala. Soprano Rosa Feola is the Countess Olga, *Fedora*'s confidant, and baritone Artur Rucinski is the diplomat De Siriex, with Met maestro Marco Armiliato conducting. Director David McVicar's ingenious staging is based on a fixed set that, like a Russian nesting doll, unfolds to reveal the opera's three distinctive settings—a palace in St. Petersburg, a fashionable Parisian salon, and a picturesque villa in the Swiss Alps.

March 18

***Lohengrin*, Richard Wagner**

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

April 1

***Falstaff*, Giuseppe Verdi**

Baritone Michael Volle stars as the caddish knight Falstaff, gleefully tormented by a trio of clever women who deliver his comeuppance in Verdi's glorious Shakespearean comedy. Maestro Daniele Rustioni takes the podium with an ensemble cast that features sopranos Hera Hyesang Park, Ailyn Perez, 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-siecle 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 Nezet-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.



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

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

Monday, February 13, Love Songs

Tuesday, April 24, watch here for further info.

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



The 2022-2023 Season



PUBLICK MUSICK

Publick Musick at the MAG

January 19, 2023, 7:30 pm

Memorial Art Gallery Fountain Court
500 University Avenue, Rochester, NY

Kiri Tollaksen, cornetto
Ben David Aronson, sackbut
Boel Gidholm & Mary Riccardi, baroque violin
Christopher Haritatos, baroque cello
Naomi Gregory, organ
Deborah Fox, theorbo

On the series of Third Thursday Concerts with
Eastman's Italian Baroque Organ
Free with Gallery admission
Limited seating!



The Classical Clarinet

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

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



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.

Alcina (1735)*

Music by George Frideric Handel

Libretto from the opera L'isola di Alcina

January 28 at 7:30 p.m.

January 29 at 2:00 p.m.

February 2, 4, 5 at 7:30 p.m.

710 Annex

FEO Voice Competition

February 17 at 8:00 p.m.

Kilbourn Hall

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



The City Sings for the Season 2022

The most joyful afternoon of the year returns!

Sunday, December 4, 2022 | 3:00 PM ET
Edgerton Stardust Ballroom
41 Backus Street | Rochester, NY 14608 ([map](#))





The 2022-2023 Season



UN BALLO IN MASCHERA

by Giuseppe Verdi



61 Anderson Place, Buffalo, NY 14222

kennedet@verizon.net

(716) 882-1692



Friday, December 2nd @ 7:30 pm

Sunday, December 4th @ 2:30 pm

ROCKWELL PERFORMING

ARTS CENTER

Buffalo Opera Unlimited is proud to present *Un Ballo in Maschera*. Based on the true story of King Gustav III of Sweden, who was assassinated during a masked ball in 1792. The operatic theme combines political intrigue, a love triangle and a fortune teller's mysterious prophecy,

buffaloooperaunlimited.org



The 2022-2023 Season



Composed by Gian Carlo Menotti
Libretto by Gian Carlo Menotti

December 18, 2022



Performed in English; one hour with no intermission
Tucker Missionary Baptist Church, 515 Oakwood Ave, Syracuse, NY 13205

Another Menotti piece, a beautiful timeless Christmas tale of a young shepherd boy and his mother, who encounter the Magi.

Check back soon for information on how to reserve your free seats!



Composed by Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte

April 30, 2023, at 3 pm
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.



The 2022-2023 Season



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.

See tricitiesoera.com for times, locations and tickets.



Sun 12/18/2022

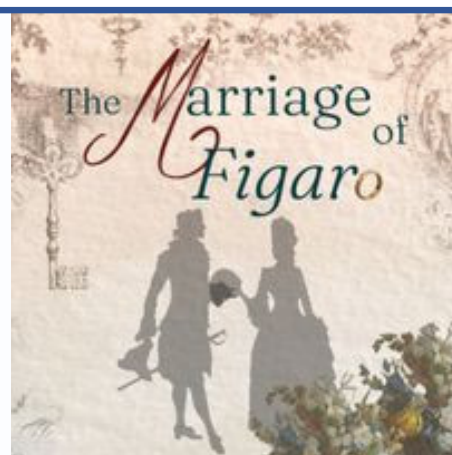
3:00 PM

Tri-Cities Opera Center

Sun 4/23/2023

3:00 PM

The Forum Theatre





The 2022-2023 Season



Pegasus Early Music 18th season 2022-2023

An English Afternoon: December 4, 2022

Cozy consorts and songs for singers, viols, and lute.

Rameau's *Pieces de Clavecin en Concert*: February 5, 2023

Exquisite yet earthy French music! Robert Mealy, violin; Belilang Zhu, gamba; Leon Schelhase, harpsichord.

Dit de la Harpe: March 12, 2023

Visions of medieval women, led by Christa Patton, harp

Marcella/Marcello: April 16, 2023

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

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

www.pegasusearlymusic.org



The 2022-2023 Season



The Marriage of Figaro Wolfgang Amadeus Mozart

JANUARY 27, 29, FEBRUARY 2, 4, 10,
12, 16, AND 18, 2023

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

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The 2022-2023 Season



December 2022
More info to be announced soon!

The Barber of Seville
June 25th, 2023
Tickets on sale soon!

The
BARBER of SEVILLE
by Rossini

SUNDAY
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2023
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