

Viva Voce

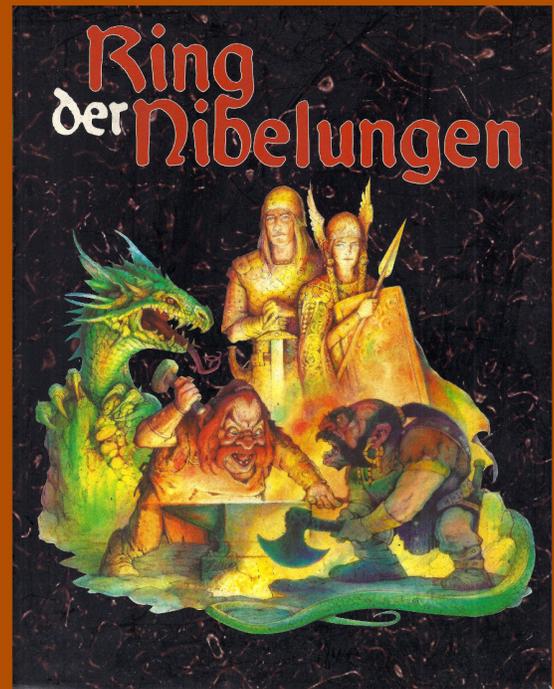
November 2022



Please
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MET *La Traviata*
Essay p 12



Lecture p 7

Edition *Viva Voce*,
November 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/>

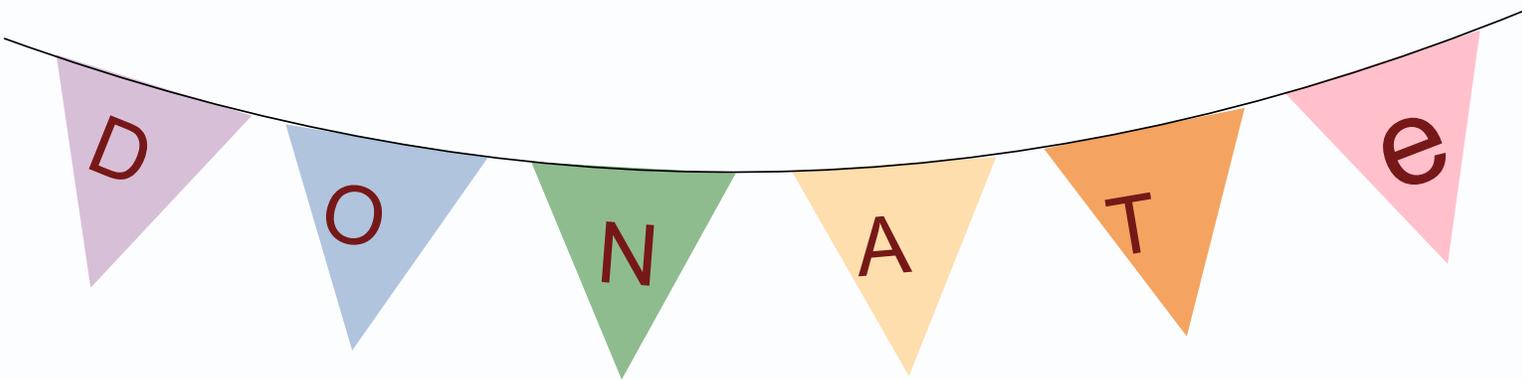
Some events are now being recorded. Click the YouTube logo to visit us there.



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!

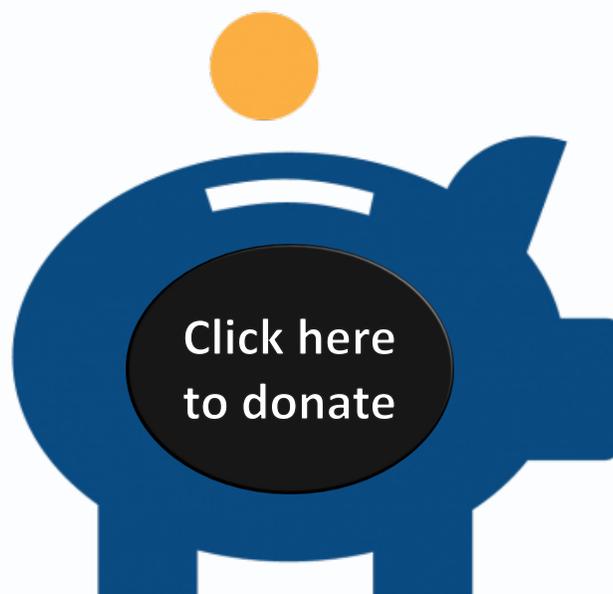
Your Opera Guild wants to share the beauty of this art form with as many as possible! The **October Bravo Night** at The Little Café with the Young Artists of the Finger Lakes Opera, the October **Recital** at Pittsford Library, and the **Viva Voce** you are reading are perfect examples of our free programs,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





Nov. 3-6	Eastman Opera	<u><i>Lear on the Second Floor</i></u>
Nov. 4	Canadian Opera	<u><i>Carmen</i></u>
Nov. 9	Opera Guild Lecture	<u>Magical Moments of the Ring</u>
Nov. 11	Kilbourn Concert	<u>Sophie von Otter, Lieder</u>
Nov. 12	Publick Music	<u>Ach! Wie Fluchtig</u>
Nov. 16	Eastman Opera	<u>Opera Encounter, Nicole Cabell</u>
Nov. 16	Opera Guild Lecture	<u>Madama Butterfly</u>
Nov. 17	Memorial Art Gallery	<u>Third Thursday</u>
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	<u>Holiday Concert</u>

Editor's Corner

A short month because of the holiday, November nevertheless has some great choices, including our lectures at the Fairport Library.

Our trip survey will appear this month - please help us with our planning by participating. The current issue of Viva Voce will now only be available to subscribers, although back issues will still be accessible from the website, and it's still free!

To facilitate your holiday planning, we have included some early December events in the This Month calendar.

News From Your Opera Guild

We had two successful events last month: the recital at Pittsford Library, very well-attended and pleased by Jessica Moss and Chadwick DeHaven, and Bravo Night at The Little Café by the Finger Lakes Tomita Young Artists, who gave a wonderful program of opera favorites and ended with a rousing rendition of “Libiamo,” the drinking chorus from Verdi’s *La traviata*.

I also took my 5-year-old granddaughter to their performance of *Pinocchio* at the Strong Museum, and, as usual, she listened and watched attentively to this, her third children’s opera production by Finger Lakes. I am grateful to have a live children’s opera production to take her to.

Our donation campaign continues. We are so thankful for your support, to help us continue the programs you enjoy and our contributions to local opera organizations. And we in Rochester must be thankful for the richness of our musical life here, high quality, accessible, and at reasonable cost. And a great holiday gift!

Happy Turkey, be it bird or tofu!

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!



Opera Guild Lectures

Fall lectures at the Fairport Library,
Nov. 9 and 16.
1 Fairport Village Landing, 14450



November 9, 7 pm,

Magical Moments From the Ring

with Cindy Battisti, knowledgeable administrator of our Facebook page and proprietor of Opera Bracelets. An introduction to Wagner's opera epic, including the story line and ample video selections.

November 16, 7 pm,

Plum from Puccini: *Madama Butterfly*

Originally intended as a double bill with *La fanciulla del west*, technical difficulties have delayed the latter until the spring. The good news: fuller coverage of one of Puccini's masterpieces, the tragic story of the former young geisha girl's "marriage" to an American lieutenant.



**The Opera Guild
welcomes
Constance Fee!**



The Opera Guild's newest Board Member is Constance Fee, Director of Vocal Studies and Associate Professor of Vocal Performance at Roberts Wesleyan University in Rochester. She had already been assisting us with the digital Annual Recital during the trying Covid times, and enabled shining performances this year in person by Samson McCrady and Jessica Moss, two former students. They say if you want something done, ask a busy person, and Constance, busy as she is with teaching, recitals, and other boards and projects, has also agreed to lend her enthusiasm and apparent indefatigability to lucky us.

Professor Fee received the Performer's Certificate in Opera Performance from the Curtis Institute of Music in Philadelphia; Master of Music in Vocal Performance from Indiana University in Bloomington; and Bachelor of Vocal Music Education from Westminster Choir College in Princeton, NJ, from which she also received the Alumni Merit Award for Distinguished Achievement in Vocal Performance.



She has performed leading roles with the Opéra National de Paris, Opéra de Lyon, Netherlands Opera, New Israeli Opera, Welsh National Opera, l'Opéra Royal de Wallonie/Belgium, Staatsoper Stuttgart, Oper der Stadt Köln, Staatstheater Kassel, Vienna Volksoper, and in the US with Houston Grand Opera, Opera Theatre of St. Louis, and Lyric Opera of Kansas City.

Described in OPERNWELT Berlin as “vocally brilliant, dramatically spontaneous, and thoroughly alive,” she has a repertoire of over fifty soprano and mezzo-soprano roles including the title roles in Puccini’s *Tosca*, Bizet’s *Carmen*, Rossini’s *La Cenerentola*, Donizetti’s *La Favorite*, and *Der Rosenkavalier* by Richard Strauss, as well as others in works by Wagner, Strauss, Massenet, Offenbach, Mussorgsky, Mozart and Rossini.

On the concert stage she has performed as soloist both in the United States and internationally, with eminent orchestras such as the New York Philharmonic and the St. Louis Symphony, the Internationale Musikfestwochen in Lucerne, Switzerland and the Berlioz Festival Orchestra in Lyon, France.

Her students have been offered full or partial scholarships for graduate vocal performance programs at Juilliard and many other prestigious conservatories, colleges and universities, and have performed with major opera companies such as The Opera Theater of St. Louis, and Washington National Opera, among others; they have participated in many Young Artist programs and festivals, including the San Francisco Opera’s Merola, Caramoor, and Les Choregies d’Orange, France.

Holiday Concert

**Wednesday, December 7, at 7 pm,
The Perkins Mansion, 494 East Avenue, Rochester, 14607**

Join us in celebrating the season with Mark Daniels, lyric tenor and guest soprano Carrie Zugelder, accompanied by Rob Goodling. The program will include opera favorites and seasonal music.



**Seating is limited.
Purchase tickets on Website soon
or via eMail notices to come.**

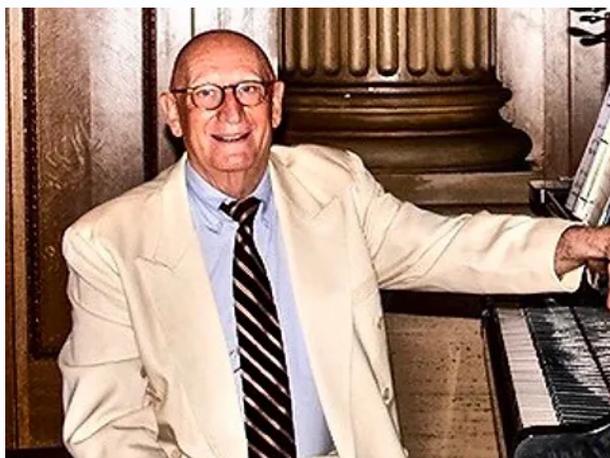
Mark Daniels, tenor

Mark Daniels is a versatile tenor whose early studies were with David Goulet in Portland, Maine, where he made his professional debut as Charlie Dalrymple in Lerner and Loewe's *Brigadoon*.

Mr. Daniels continued his studies at the Eastman School of Music in the studio of Rita Shane, where he made his Eastman Opera Theatre debut as Sam in Carlisle Floyd's *Susannah*. He performed the role of Ferrando in Mozart's *Così fan tutte* in Urbana, Italy with Benton Hess's Oberlin in Italy program and again in Buffalo, NY with Buffalo Opera Unlimited. Other roles have included Danilo in Lehar's *The Merry Widow*, Nemorino in Donizetti's *L'Elisir d'amore* and Bingley, in the world premiere performance and recording of Amanda Jacobs and Lindsay Warren Baker's *Jane Austen's Pride and Prejudice*. Mr. Daniels was also the tenor soloist in J.S. Bach's *Magnificat* with the Finger Lakes Chorale under the direction of John Walker.

In 2017, Mark Daniels and accompanist Rob Goodling began a collaboration that has resulted in multiple recitals together in the Rochester and Syracuse areas. In January 2020, Mr. Daniels and Mr. Goodling released their first CD recording, *The Lyric Tenor in Recital*, and that December they filmed a Bravo Nights Holiday Recital for the Rochester Opera Guild's YouTube site. They participated in the 2021 Rochester Fringe Festival, and in June 2022 were honored to film a commissioned world premiere performance of Stephen Shewan's *A Song of You and Me*.

Rob Goodling, pianist



Although his professional career began as a violinist and conductor, the larger part of Rob Goodling's musical life has been coaching, accompanying and training singers. He taught music history courses at the Hochstein School for twenty years, and was also the vocal music and choral director at Churchville-Chili High School for twenty-eight years. In that capacity, his choirs consistently won state and national honors. Many of his students have gone on to outstanding music careers, most notably soprano super-star Renée Fleming.

M.I.T., SUNY College at Fredonia, and the Wenger Corporation have presented Mr. Goodling with Outstanding Music Educator citations; the Rochester Philharmonic Orchestra named him their 1996 Outstanding Choral Director; and he was the first recipient of the Roberts Wesleyan College Outstanding Music Educator award.

Mr. Goodling was named an affiliate Professor of Music Education at the Eastman School of Music, where he later served as editor of the opera department's FEO Newsletter and performed the role of Gad Beck in the Eastman Opera Theatre's world premier staging of Jake Heggie's two-person opera, *For a Look or a Touch*.

With special guest

Carrie Zugelder, soprano

Carrie Zugelder is the vocal music teacher at Webster Schroeder High School, where she directs the Concert Choir, Chorale, Select Vocal Ensemble and musical productions. In addition, she teaches both regular and advanced voice classes to students enrolled in the choir program. She holds two Bachelors of Music degrees in vocal performance and vocal music education as well as a Masters of Music degree in vocal music education from the Eastman School.



As a performer, Mrs. Zugelder is a regular soloist with the First Presbyterian Church of Pittsford and can be heard most recently as soprano soloist for the New York State Ballet's performance of Felix Mendelssohn's *A Midsummer Night's Dream*.

Mrs. Zugelder is a member of the National Association of Teachers of Singing (NATS) and loves to spend time outside of the classroom teaching private voice lessons.

Verdi's *La traviata*

By Jessica Moss

Giuseppe Verdi's *La traviata* has the highest success of any opera in history. The Teatro La Fenice in Venice commissioned Verdi in 1852, and although he did not have a subject at the time of signing, Verdi eventually settled on the life and story of Marie Duplessis. She was a famous and recently deceased Parisian courtesan. By May of 1853 the music and drama of Verdi's *La traviata* was premiered. Modern audiences would say this show contains everything necessary for a love story: Girl meets guy, they fall in love, the "break-up", when all hope is lost, forgiveness and reconciliation occur, and in great operatic tradition, the death of the prima donna. What separates *La traviata* from other operas to the extent that it has celebrated nearly 170 years of success? Perhaps the success of *La traviata* comes down to Verdi's numerous high-stakes choices. The risks Verdi took with *La traviata* include selection of subject and his nonconformity to the expectations of the audiences of his time.

Until the end of what Verdi calls his "Galley Years" (1843-1839), the subject of most operas was that of by-gone heroes, royal courts, and ancient mythology. These stories were filled with moral lessons or re-enforced the beliefs of the aristocracies. In *La traviata*, Verdi chooses to use Marie Duplessis, a notable and successful courtesan as his subject, who had only passed away a few years before his commission. This marks one of his first big risks, high-stakes decisions. By choosing a subject from modern history, and not an ancient fable, he was defying operatic tradition. Because of this choice, he unintentionally began building the bridge from the Bel Canto era of opera to the coming Verismo era. *La traviata* was a precursor and inspiration for composers like Ruggiero Leoncavallo (*I pagliacci*) and Giacomo Puccini (*La bohème*).

Verismo opera is about showing realism in art, and in opera that is the humanity of real people, especially that of the commoner. The real-life circumstances that brought Marie Duplessis, Verdi's Violetta Valerey, to the courtesan profession can only help

build the audience's sympathies for the character he built. In 1824, Marie was born into poverty. Her birth name was Alphonsine Rose Plessis. Because of the abusive nature of her father, Marie's mother abandoned the family. Unwanted by her father, Marie was sent to live with her mother's cousin. This did not last very long, and she was brought back to her father. By 1838 at the age of 14, her father sold her into servitude to a seventy-two year old wealthy man from the country. Marie was clearly unhappy with this arrangement as she ran away several times to find work in laundries or shops. It was at the age of 16 that she realized prominent men were willing to pay her for her company in both private and social settings. Imagine how appealing that might be to someone who had spent her entire life struggling through abject poverty, compounded by being an unwanted child by those who were supposed to love and care for her.

Now the cultivation of a courtesan is a little more complex than what some might imagine. Many would simply call this profession "prostitution." However, as a kept woman, there were three different types or levels. There was the *grise*, the *lorette*, and the courtesan. Many women fell into the first two categories. A *grise* was a woman who worked in laundries, or some other menial job, but sold her body to help supplement her income in order to pay bills and eat. A *lorette* was a woman who did not need to work because the men she courted would pay for various aspects of her life; including housing, food, clothing. However, something about these women or the company they kept did not allow them to ascend to the level of a courtesan. A courtesan was a woman who maintained a particular balance of qualities that we inherently consider feminine. They could discuss poetry, music and fashion, but could also converse intelligently on subjects that were at the time exclusive to men: politics, war tactics, trade. These are some of the reasons why Marie Duplessis was so successful. Despite her background, she empowered herself to be educated, knowledgeable, and independent.

During her life, Marie exhibited certain character traits that entranced the socialites of Paris: her ability to be discreet, her intelligence, and her wit. As a person, it was said that Marie loved to laugh and laughed often, but her smile had some of the similar intrigue that we see in the mood of the Mona Lisa - somewhat like a trance of a rather sad boredom just beneath the surface. Of course, her character, wit and intelligence were important, but she was also very beautiful. Gustave Claudin describes her in *Mes Souvenirs*: "Her distinction, grace, and charm were sure to make her a star in the world of gallantry...Marie Duplessis was thin and pale, and had magnificent hair which came down to the ground. She was wayward, capricious, and wild, adoring today what she had hated yesterday, and vice versa. She possessed the art of elegance to the

highest degree...” The *joie de vivre* that she added to the places she filled seemed all the more poignant by the knowledge that it wouldn’t last forever. She knew that she was suffering from consumption, or tuberculosis, which was the cause of her death at the young age of 23. This is where the inspirational subject of *La traviata* meets the music and stage; as the opening scene is of Violetta (Marie) hosting a party in one of her illustrious salons at the peak of her professional success. This background information about Marie Duplessis to modern audiences takes historical digging, but to the audiences in 1853 this was common knowledge. Verdi took her life story and transmitted it across the stage lights to a society that wanted to shun and ignore this type of profession, lifestyle and person.

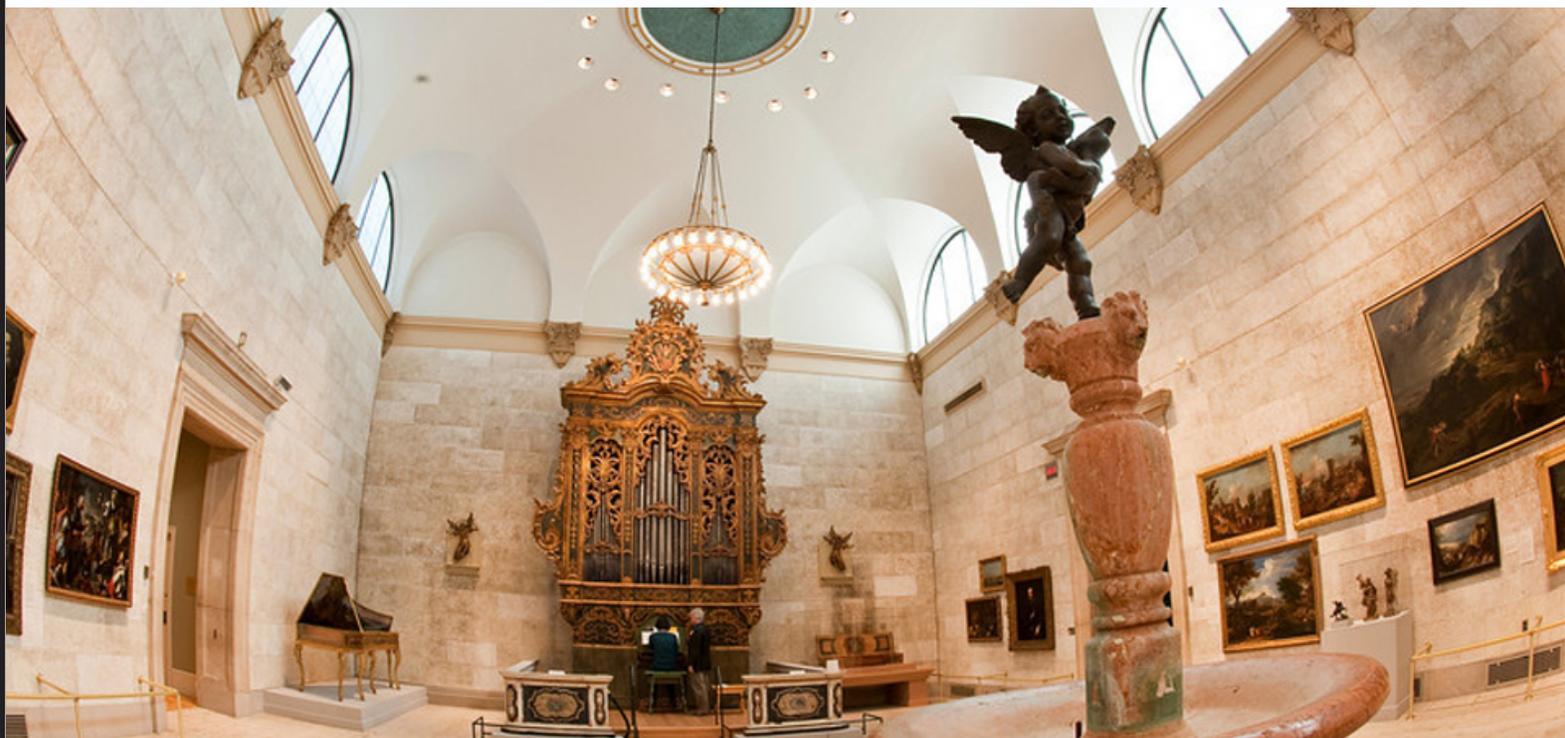
Shock, horror and disgust are some of the common words used in early reviews of *La traviata*. The critics who saw and experienced this opera were loyalists to the traditions of opera. They did not want to see carnal pleasures like gambling, and drinking being promoted and praised on the stage, especially in an elegant salon provided by a courtesan. Surely Verdi knew this when he wrote *La traviata*, so he wrote the story and his music with incredible genius. In producing this opera, Verdi demanded that the opera be staged in modern dress, in order to further blur the lines between audiences and the onstage characters. Musically speaking, *La traviata* follows many aspects of Italian tradition, particularly in regard to the hierarchy of voice parts, but it breaks free of other rules. Verdi reduced the number of acts and lessened the traditional sense of “numbers operas” by creating only small breaks between arias, and thus allowed the focus to be on the psychology of the characters. Beyond taking the risk of setting a contemporary story of a famous courtesan on stage, he sets it to contemporary music: the waltzes and polkas that had taken Europe by storm were the sounds that accompanied these heinous salon parties celebrating licentious behaviour. All of this was almost in direct violation to what had become commonplace in opera houses. However, all of these risks reap an immense reward. By Violetta's final aria, “addio del passato”, the audience cannot help but sympathize and see her humanity. Instead of using vocal acrobatics, Verdi writes with “distilled, dignified, and heart-rending simplicity.” It is in her final and weakest moment physically that we see the magnitude of her moral strength and her abiding belief in the redeeming power of love.

In his great risk-taking, Verdi created a tragedy that was romantic, social, and realistic. *La traviata* forged a new path in operatic history, and its story continues to evolve. Because of the unabashed honesty of the human experience in *La traviata*, Verdi created one of the most well-known works in the lyrical canon.

Third Thursday Concert

Jeffrey Thompson, Naomi Gregory & Deborah Fox

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 Jeffrey Thompson, tenor, Naomi Gregory, organ, and Deborah Fox, theorbo.

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, November 17, 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.'

November 5

La Traviata, Giuseppe Verdi

Soprano Nadine Sierra stars as the self-sacrificing courtesan Violetta—one of opera's ultimate heroines—in Michael Mayer's vibrant production of Verdi's beloved tragedy. Tenor Stephen Costello is her self-centered lover Alfredo, alongside baritone Luca Salsi as his disapproving father, and Maestro Daniele Callegari on the podium.

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 Nézet-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 Nézet-Séguin on the podium. Tenor Piotr Beczala sings the title role of the mysterious swan knight, soprano Tamara Wilson is the virtuous duchess Elsa, and soprano Christine Goerke is the cunning sorceress Ortrud. Bass-baritone Evgeny Nikitin is Ortrud's power-hungry husband, Telramund, and bass Günther Groissböck is King Heinrich.

April 1

***Falstaff*, Giuseppe Verdi**

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

April 15

***Der Rosenkavalier*, Richard Strauss**

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

April 29

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

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

May 20

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

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

June 3

***Die 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

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

Ach! Wie flüchtig

Saturday November 12, 2022, 7:30 pm

Episcopal Church of St. Luke & St. Simon Cyrene

(Two Saints Church)

17 S. Fitzhugh St., Rochester

Vocal and instrumental music of Tunder, Buxtehude,
Pachelbel, and more!



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

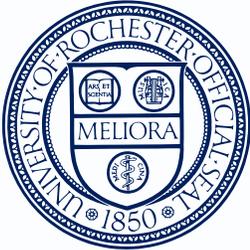
Boel Gidholm, violin

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.

Rochester Philharmonic Orchestra

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



Rigoletto

May 18 & 20

Lear on the 2nd Floor (2012)

Music by Anthony Davis

Libretto by Allan Havis

November 3, 4, 5 at 7:30 p.m.

November 6 at 2:00 p.m.

Kilbourn Hall

Opera Encounter with Nicole Cabell

November 16 at 5 p.m.

Miller Atrium Center

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

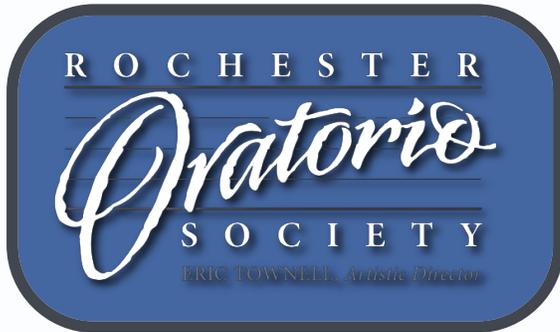
March 30, 31 & April 1 at 7:30 p.m.

April 2 at 2:00 p.m.

Kodak Hall at Eastman Theatre



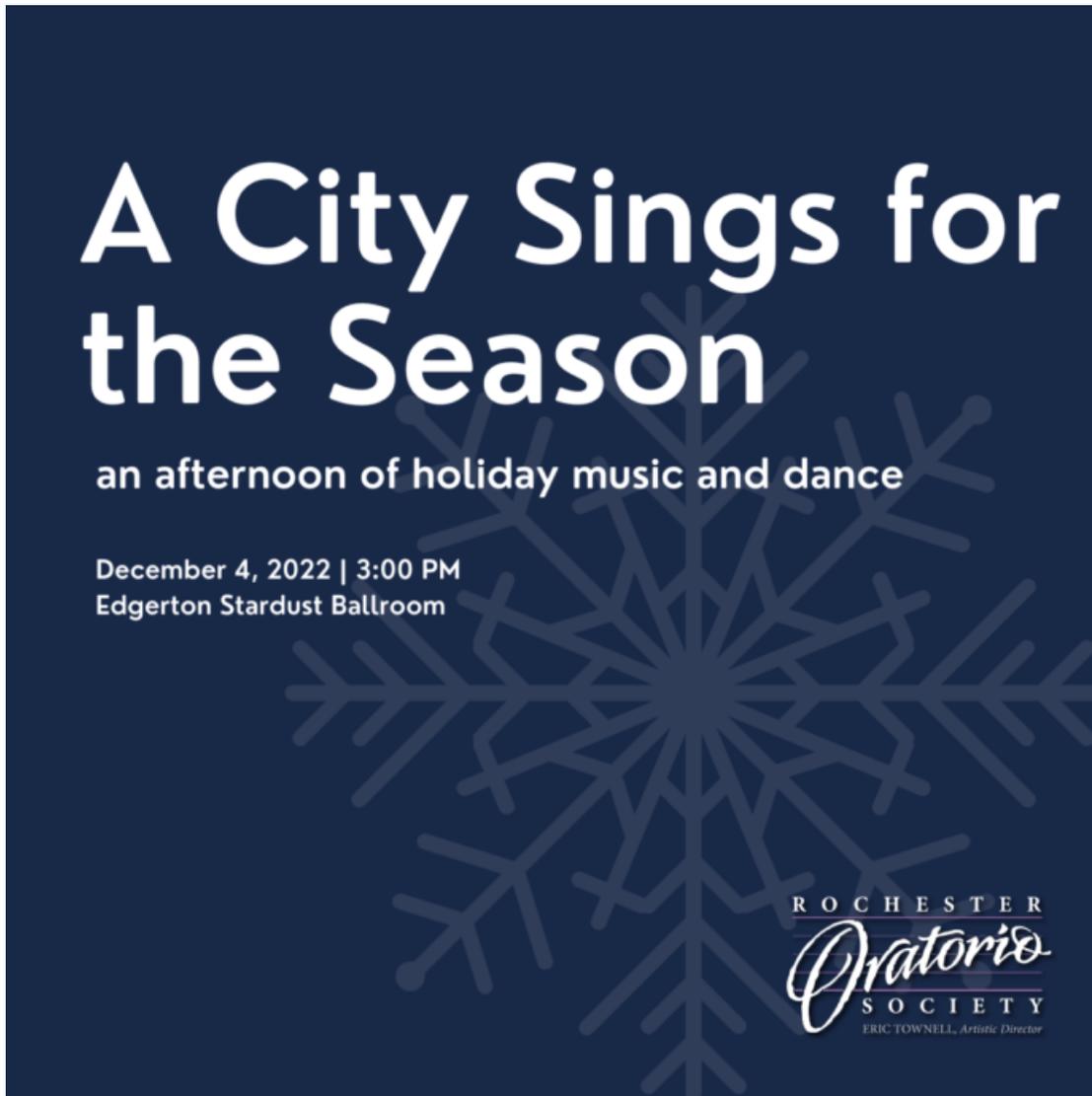
The 2022-2023 Season



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](#))



A City Sings for the Season

an afternoon of holiday music and dance

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





The 2022-2023 Season



UN BALLO IN MASCHERA

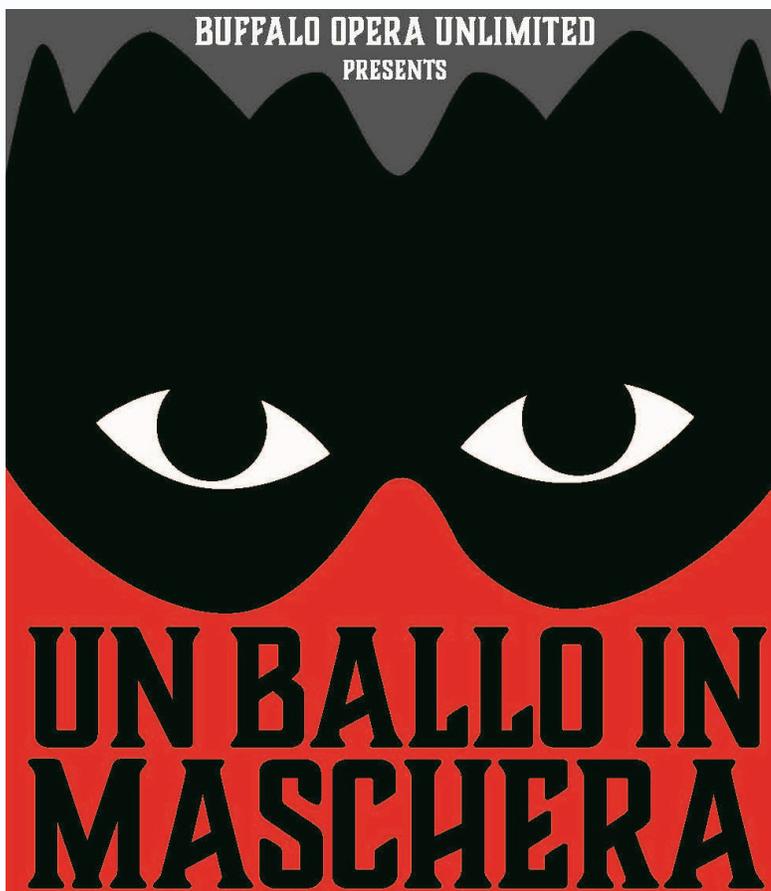
by Giuseppe Verdi



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

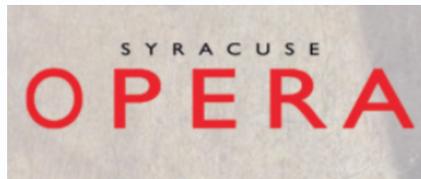
ARTS CENTER

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

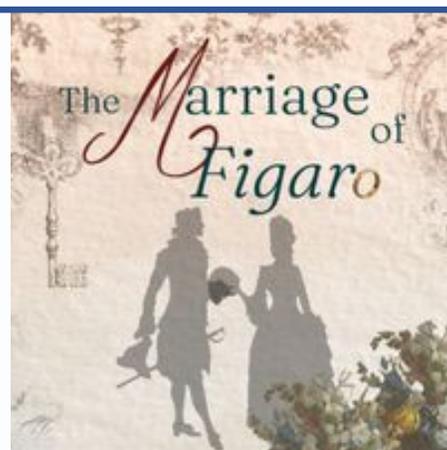
3:00 PM

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



Carmen

Georges Bizet

NOVEMBER 4, 2022

Four Seasons Centre for the Performing Arts

Performance time is approximately three hours and 20 minutes, including one 25-minute intermission

The Marriage of Figaro

Wolfgang Amadeus Mozart

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

Four Seasons Centre for the Performing Arts

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



**CANADIAN
OPERA
COMPANY**

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 two hours and 45 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](#)

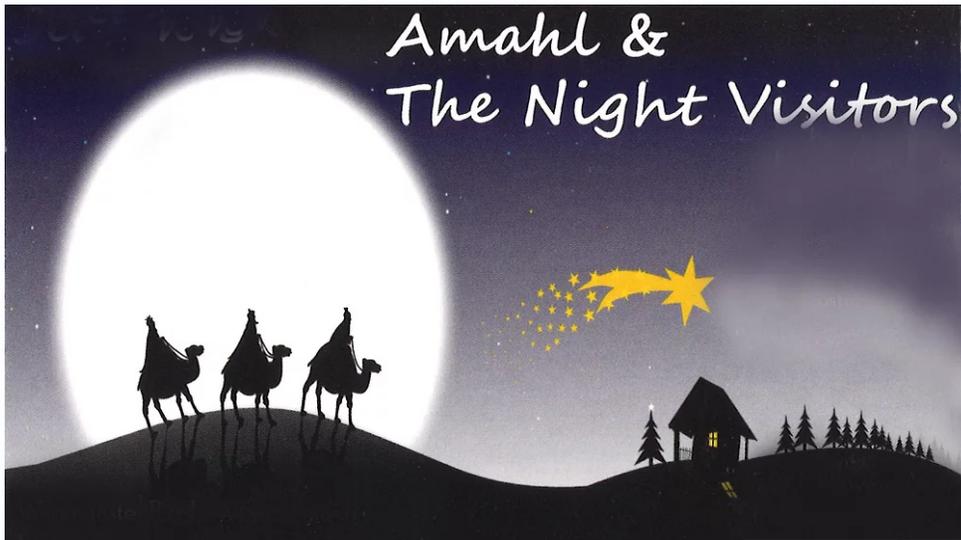
From the home page menu at coc.ca, choose "21-22 season." Scroll down to "DIGITAL OFFERINGS" and click on "WATCH NOW." There are 9 or more concerts and operas streaming to choose from.



The 2022-2023 Season



Nickel City Opera



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
JUNE 25th
2023
4pm

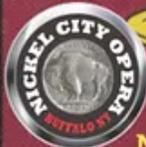
ONE SHOW ONLY!
\$45 PP

Full orchestra
sets and chorus
supertitles in English

The Most Hilarious Opera Ever Written!

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