

Viva Voce

October 2022



**Bravo
Events!**
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Met Live in HD. Essay p 10

Edition *Viva Voce*, October 2022

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.

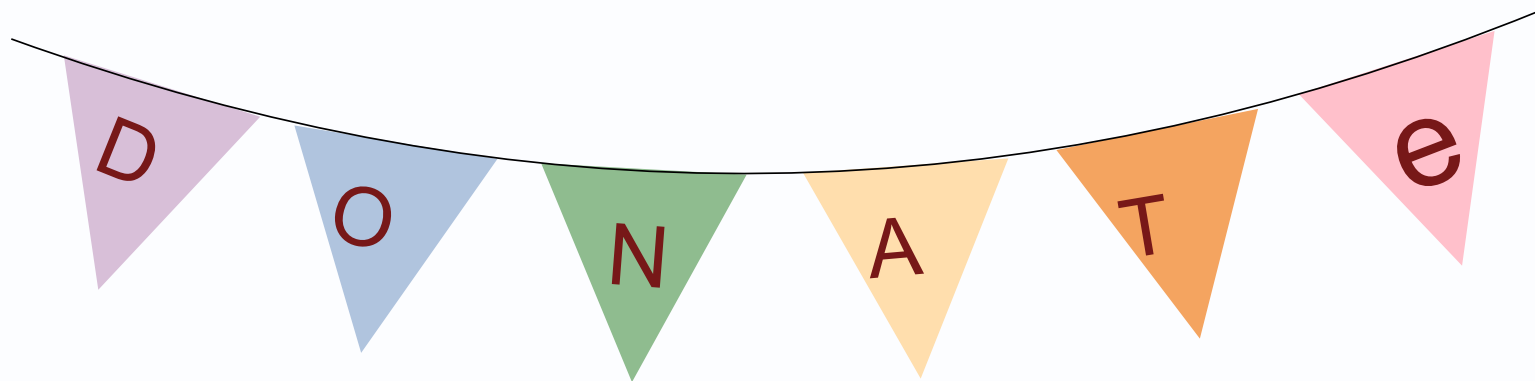


Reader Article submission deadline for the next issue is the 15th of the previous month.

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 30.





Oct 2	Publick Musick	<u>Viva Vivaldi</u>
Oct 13	Rochester Oratorio	<u>The Ordering of Moses</u>
Oct 14-Nov.4	Canadian Opera	<u>Carmen</u>
Oct 15	Opera Guild	<u>Special Bravo Recital, European Tour</u>
Oct 19	Eastman School	Dept. Voice Recital, Hatch Hall, 5 pm
Oct 23	Opera Guild of Rochester	<u>Bravo Night</u>
Oct 23	Met Live in HD	<u>Medea</u>
Oct 23	Pegasus	<u>Vivaldi to North and South</u>
Oct 21-23	Tri-Cities Opera	<u>Madness and The Medium</u>
Oct 28-30	Syracuse Opera	<u>Madness and The Medium</u>

Editor's Corner

A new addition to the calendar for October is the Voice Department Recital at the Eastman School. An opportunity to see budding talent and perhaps future stars!

It's a full calendar, and includes *Pinocchio* by the Finger Lakes Opera Young Artists, to which I will certainly be taking my 5-year-old granddaughter. She thoroughly enjoyed their previous children's operas, *Jack and the Beanstalk* and the *Three Little Pigs*. Another example of Finger Lakes outreach to the community, they will be taking it to schools as well. We hope, some future opera fans in the making ...

News From Your Opera Guild

Our fall donation campaign is an important element of our success in promoting opera in the Rochester region. Please help us continue the programs that you enjoy, and the support we provide for local arts organizations and singers!

We have great events coming up, including a Bravo Night with a wonderful program from Finger Lakes Opera and a Bravo afternoon at the Pittsford library. Watch the November issue for another Holiday Concert with Mark Daniels, in person this year in the gracious Perkins Mansion. Beautiful music is one of the real joys of the holiday season!

We will be launching a survey shortly to find out your opinions on opera trips in the region. Please help us serve you by participating.

Rain, rain, go away! Give me snow any day – but not on event days. Although after Covid, I will brave the weather if necessary to beat the winter gloom. It will be an exciting season musically, and with luck perhaps not so exciting on the weather front. We hope to see you all frequently!

Carol Crocca

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 of Rochester presents
A Special Bravo Event
Pittsford Community Library
Saturday, October 15, 2022 at 2:00pm

Meet the Artists



Lyric soprano Jessica Moss



*Lyric tenor
Chadwick Paul Dehaven II*



Accompanist Susan Dantoni

Individual artist bios can be viewed [here](#).

This event is free.

Enjoy a world tour of opera selections, featuring Jessica Moss, lyric soprano and special guest, Chadwick Paul Dehaven II, lyric tenor. Jessica has curated a program that travels through Europe, with stops in Italy, Austria, Germany and Russia, culminating in the famous love duet of Rodolfo and Mimi from Act 1 of *La Bohème*.

Special thanks to



**We hope to see
you there!**

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 Choeurs d’Orange, France.

Cherubini's *Medea*

By Carol Crocca

Luigi Cherubini's *Medea* is the only one of his operas produced today, its return to the repertory occasioned by Maria Callas' adoption of the role in 1953 at the Florence Festival. Originally written in French (*Médée*, 1797) it is the Italian version that has prevailed, the whole translated and the original French spoken dialog replaced by Italian recitative. Considered his masterpiece, it was admired by Beethoven, who regarded Cherubini as his greatest contemporary and studied it before composing *Fidelio*, and it was admired later by other German composers, including Wagner and Brahms.

Cherubini (1760-1842), the son of a harpsichordist, was born and trained in his native Italy; his precocious talent was recognized by the Duke of Tuscany, who sponsored his education with Giuseppe Sarti, a leading composer of the day. His early works were not especially successful in Italy and in 1784 he went to London where two traditional operas, a seria and a buffa, perhaps because of poor performances, likewise received no special recognition.



Maria Callas in formidable form in 'Medea'. Picture: Getty

In 1787 Cherubini moved to Paris, where a struggle for supremacy between the supporters of Italian style, led by Piccinni, and the devotees of Gluck's more modern ideas was still fomenting rivalry and furor in the opera world. An early Paris opera by Cherubini, composed as a vehicle for the Italian side, was not particularly well received. But with Giuseppe Viotti, a violinist and composer with influence, and some connection in the royal household, he founded a new theater, intended for the promotion of Italian opera, and became a noted figure in Parisian musical life. The advent of the revolution brought the rejection of buffa and a demand for a new style of opera. Renaming the theater 'The Feydeau' in 1789, they looked for a model to the French *opera comique*. Cherubini's opera *Lodoiviska* (1791), a so-called "rescue opera*" set in Poland, was greatly acclaimed. The revolutionary audience wanted "subjects of contemporary relevance, with heroic deeds, highly charged action, exotic settings, and cataclysmic climaxes." (Holden, Amanda, ed., The New Penguin Opera Guide, p.173). Cherubini composed four highly successful operas, between 1791 and 1797, including *Medee*. His subsequent operas, although praised by such as Haydn, never caught on with the public and in his later years, he wrote church music, including two very well-regarded Requiem Masses.

Medea has a wonderful overture and Act 1 is marked by a beautiful aria with Jason later joined by others and the chorus. The mood darkens when Medea arrives. She inspires our sympathy at first, but her parting words presage the cruel revenge she will exact. In Act 2, after her unsuccessful plea to King Creon for mercy, she realizes that her cause is hopeless, and collapses on the steps, whereupon her silence is accompanied by a moving aria by her servant Neris. Afterwards, she forms her plan to punish Jason by murdering his children, and at the beginning of Act 3, she chillingly invokes the infernal gods to aid her, afraid she will be weakened by her love and pity for the children. Apparently, the gods come to her aid, for the in horrific conclusion she executes her vengeful purpose.

Although based on a Greek myth and not contemporary themes, the now-popular Cherubini's work used the resources of new stagecraft, well-liked adventure plots, spectacular endings, and orchestral music that heightens the dramatic tension. His skill in creating dramatic dialog between two characters molded "a voice line to the ebb and flow of verbal rhythms and meanings." (Parker, ed., The Oxford Illustrated History of Opera, p.129.) *Medee* certainly has a cataclysmic ending, the death of the children accompanied by the burning temple. Some of these elements anticipate the Romantic period to follow in the 19th century.

*Rescue opera: a category of *opera comique* in which the hero or heroine is threatened by a natural catastrophe, a villainous outlaw, or an unjust ruler, and is rescued at the last moment by a person showing great personal courage and heroism. It was popular in France in the decade between the fall of the monarchy and the rise of Napoleon. Randell, D. M., ed., The Harvard Dictionary of Music, 4th ed., Belknap Press, 2003.

Pinnocchio

A Children's Opera

October 22, 2022 at 1:00 p.m.

Paychex Theatre,
The Strong Museum of Play

Music by Mozart, Offenbach, Donizetti,
Sullivan, Pergolesi, & Verdi

Words and story adaption by John Davies



Cast

Cat/Narrator -
Erika Vasallo

Geppetto -
Matthew Campisi

Lady in Blue & Olympia -
Starletta Noll-Long

Pinocchio -
Anders Namestnik

Wolf/Dr. Dulcamara -
Robert Riordan

Stage Director -
Emily Cuk

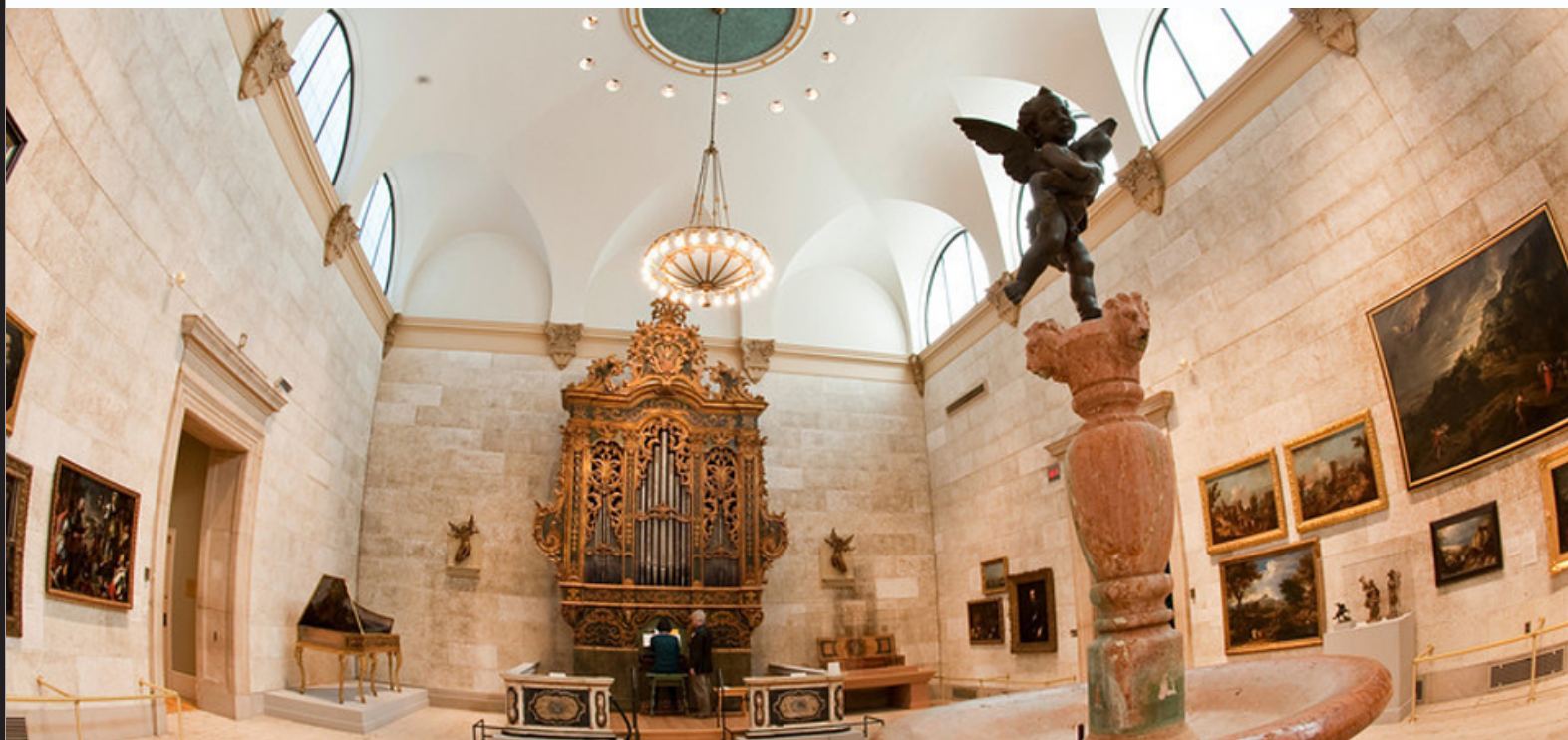
Costume Designer -
Kasi Krenzer Marshall

Stage Manager -
Beverly Bauman

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

October 22

Medea, Luigi Cherubini

Sondra Radvanovsky stars as the mythic sorceress who will stop at nothing in her quest for vengeance. Joining Radvanovsky in the Met-premiere production of Cherubini's rarely performed masterpiece is tenor Matthew Polenzani as Medea's Argonaut husband, Giasone; soprano Janai Brugger as her rival for his love, Glauce; bass Michele Pertusi as her father, Creonte, the King of Corinth; and mezzo-soprano Ekaterina Gubanova as Medea's confidante, Neris.

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

Renée 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 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-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 Zauberflöte*, Wolfgang Amadeus Mozart**

One of opera’s most beloved works receives its first new Met staging in 19 years—a daring vision by renowned English director Simon McBurney that *The Wall Street Journal* declared “the best production I’ve ever witnessed of Mozart’s opera.” Nathalie Stutzmann conducts the Met Orchestra, with the pit raised to make the musicians visible to the audience and allow interaction with the cast. McBurney incorporates projections, sound effects, and acrobatics to match the spectacle and drama of Mozart’s fable. Soprano Erin Morley is Pamina, tenor Lawrence Brownlee, Tamino, baritone Thomas Oliemans in his Met debut as Papageno, soprano Kathryn Lewek as the Queen of the Night, and bass Stephen Milling as Sarastro.



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

Sunday, October 23, The FLO Young Artists Present

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.

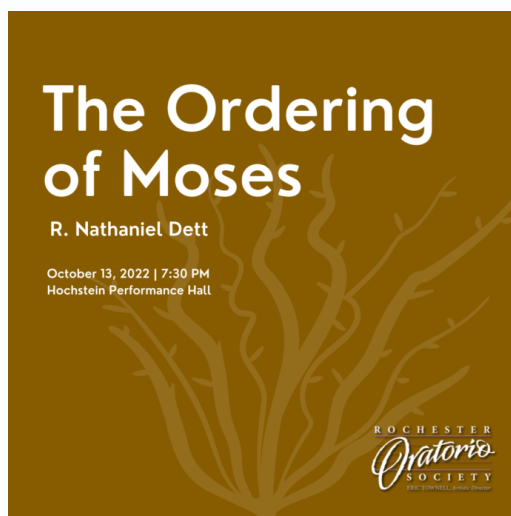


The 2022-2023 Season



The Ordering of Moses

an oratorio by R. Nathaniel Dett



October 13, 2022 | 7:30 PM
Hochstein Performance Hall
50 Plymouth Avenue North,
Rochester, NY 14614
Masking strongly encouraged

[Purchase Tickets](#)

The Rochester Oratorio Society presents “The Ordering of Moses,” a classic American oratorio by R. Nathaniel Dett.

The ROS Chorus and Orchestra are joined by the Nathaniel Dett Chorale, Canada’s first professional choral group dedicated to Afrocentric music of all styles, and their director, Brainerd Blyden-Taylor; The Roberts Wesleyan Chorale, Adam Potter, Director; and featured artists.

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



PUBLICK MUSICK

Viva Vivaldi!

Sunday October 2, 2022, 4:00 pm
Lutheran Church of the Incarnate Word
597 East Avenue, Rochester, NY

Music for strings by the beloved “red priest” from Venice,
and those he influenced. Cynthia Roberts, leader.

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

With Kiri Tollaksen, cornetto

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



Madness and The Medium

Composed by Gian Carlo Menotti
Libretto by Gian Carlo Menotti

About 2 hours with one intermission

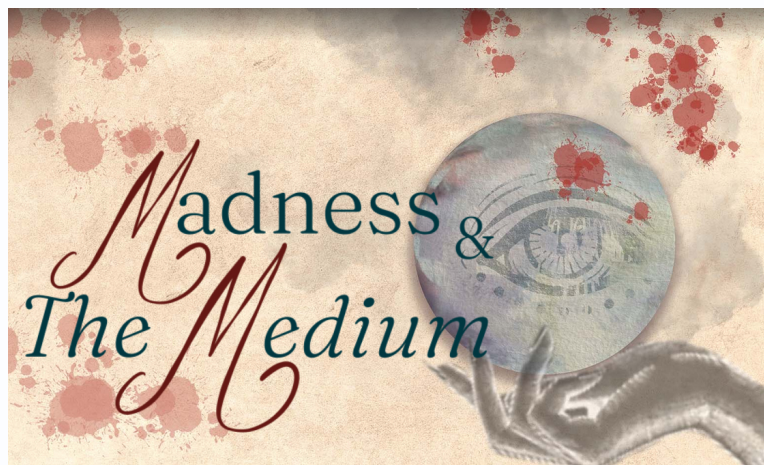
Performed in English

The Redhouse Arts Center, April 30
400 S Salina St, Syracuse, NY 13202

October 28, 29 and 30. 2022

Premium Experience with Reception at **7:00 PM**
(October 28 & 29) or 3:00 PM (October 30)
General Admission at **7:30 PM (October 28 & 29)**
or 3:30 PM (October 30)

Menotti's *The Medium* is a chilling tale about suffering, violence, and addiction. An alcoholic con-woman Baba, with the participation of her subjugated daughter Monica and an "adopted" mute orphan youth, swindles the grieving by claiming to be a medium, Madame Flora...with terrifying results. We are preparing a fresh take, presenting *The Medium* paired with several madness and murder scenes from different operas in an operatic haunted house setting. Come in if you dare!





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.

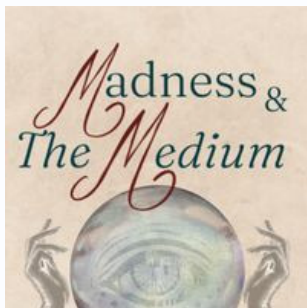


The 2022-2023 Season



Tri-Cities Opera is presenting the same program as Syracuse Opera, except that *Madness and the Medium* and *The Marriage of Figaro* will be presented one week earlier – October 21-23 for *The Medium* and April 23 for Figaro.

See tricitiesopera.com for times, locations and tickets.



Fri 10/21/2022

Sat 10/22/2022

Sun 10/23/2022

7:00 PM & 7:30 PM

7:00 PM & 7:30 PM

3:00 PM & 3:30 PM

Tri-Cities Opera Center



Sun 12/18/2022

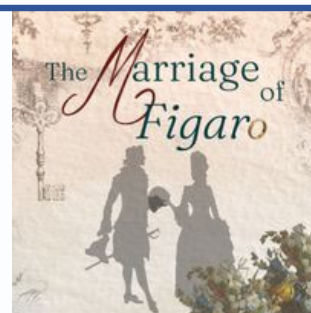
3:00 PM

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

Vivaldi to North and South: October 23, 2022

Chamber concertos for oboe, recorder, chalumeau, violin, and continuo by Vivaldi, Locatelli, Zelenka, and more.

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

OCTOBER 14, 16, 20, 22, 26, 28, 30,
AND 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!

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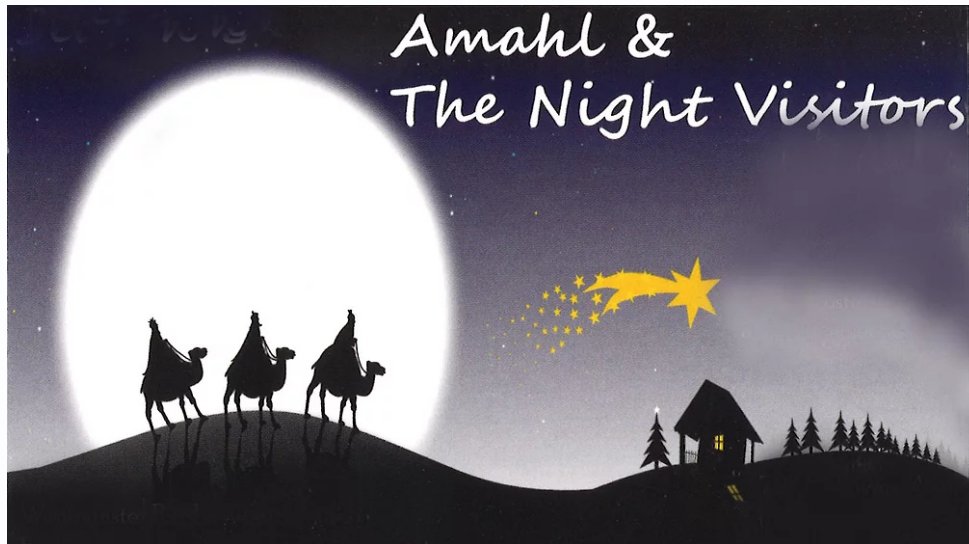
From the home page menu at coc.ca, choose "21-22 season." Scroll down to "DIGITAL OFFERINGS" and click on "WATCH NOW." There are 9 or more concerts and operas streaming to choose from.



The 2022-2023 Season



Nickel City Opera



Amahl & The Night Visitors



December 2022

More info to be
announced soon!

The Barber of Seville

June 25th, 2023

Tickets on sale soon!





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