

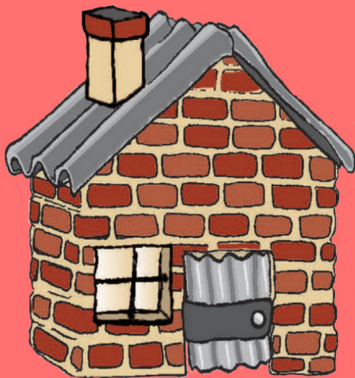
October 2021

Viva Voce



Three Little Pigs

Oct. 24th @ 4 PM
Asbury First United Methodist Church



FINGER LAKES OPERA

Don't miss these family
friendly performances!

P 9

Opera Duets Lecture, P 6

Bravo Nights Afternoon, P 7

The Impresario, P 11

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

Editor’s Corner 3

News From Your Opera Guild 4

Great Opera-tunities 4

Volunteer 5

Donations 5

Opera Guild of Rochester..... 6

Bravo Nights 7

Online Opera Education for Young and Old 8

Finger Lakes Opera..... 9

Rochester Oratorio Society 10

Syracuse Opera 11

Eastman Opera Theatre 12

The Lotte Lenya Competition 13

The Metropolitan Opera. 14

The 2021-2022 Season..... 16

 Pegasus Early Music..... 16

 Eastman Opera Theatre 18

 Tri-Cities Opera 19

 Nickel City Opera 20

 Canadian Opera Company..... 22

Pegasus Early Music..... 24

Boris Godunov at the MET 25

Fire Shut Up In My Bones 29



Oct. 6	Opera Guild	<i>Opera Duets</i> lecture
Oct. 7	Rochester Oratorio Society	<i>Misa Criolla</i>
Oct. 9	Met Opera Simulcast	<i>Boris Godunov</i>
Oct. 17	Opera Guild	<i>Bravo Night</i>
Oct. 23	Rochester Oratorio Society	<i>Missa Luba</i>
Oct 23	Met Opera Simulcast	<i>Fire Shut Up in My Bones</i>
Oct. 24	Finger Lakes Opera	<i>The Three Little Pigs</i>
Oct. 29-31	Syracuse Opera	<i>Mozart's The Impresario</i>
Oct. 30	Finger Lakes Opera	<i>Spooky Celebration</i>
Oct. 30	Canadian Opera	<i>Gianni Schichi</i>
Anytime	Syracuse Opera	<i>Coffee House</i> episodes

Editor's Corner

We have two essays for the two Met presentations this month— its great to have them again. There are some additions to the fall season as well. Our covers in the new format have been designed by Bill Crocca, who seems to enjoy this monthly challenge. Please mention this if you have liked them! Did everyone “get” the ‘surrey with the FRINGE on top’ last month?

News From Your Opera Guild

So nice to have those cheerful pigs on the cover! I'll be taking my granddaughter, age 5, to the opera, and also to the Spooky Celebration on October 30. Those talented Young Artists from the Finger Lakes Opera will also be singing at our next Bravo "Night," which is on a Sunday afternoon this time, for those of you who don't like to drive at night. Hope to see you there with the kids.

Beat the Blahs will have a new venue this year. We are sorry to leave Temple B'rith Kodesh, but the RPO Youth Orchestra will be rehearsing there this season on Sundays. We will keep the same dates and time; stay tuned for full details next month.

Carol Crocca

Great Opera-tunities

(For those wishing to explore opera without spending a lot of money)

FREE - Opera Guild Lectures. See this issue for lectures at Fairport Library, February and March 2022 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 virtual date.

\$18 Opera performances from the Royal Opera House at Covent Garden are screened several times a year at The Little Theatre, as listed in Viva Voce. There are no Royal Opera House presentations currently scheduled.

FREE - Friends of Eastman Opera Voice Competition. 2021 was online. Look for next year in February 2022 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 more information about the 2021 event.

Volunteer

**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 operaguilddofrochester@gmail.com and the appropriate person will contact you.

We are seeking a volunteer to work with Mary Bonaccio, our Communications Chair, making updates to content and calendar on our existing website using the Wix platform, and to load monthly issue of Viva Voce to the site in advance of publication. This should take about 2-3 hours/month, and can be done completely from home. Mary is a great person to work with and will help someone to learn the job.

We are also in need of an accountant to help once per year, in August/September with the Guild's tax return. Since tax season is upon us, when you see your preparer, it would be greatly appreciated if you ask if he or she knows of a willing person.

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!



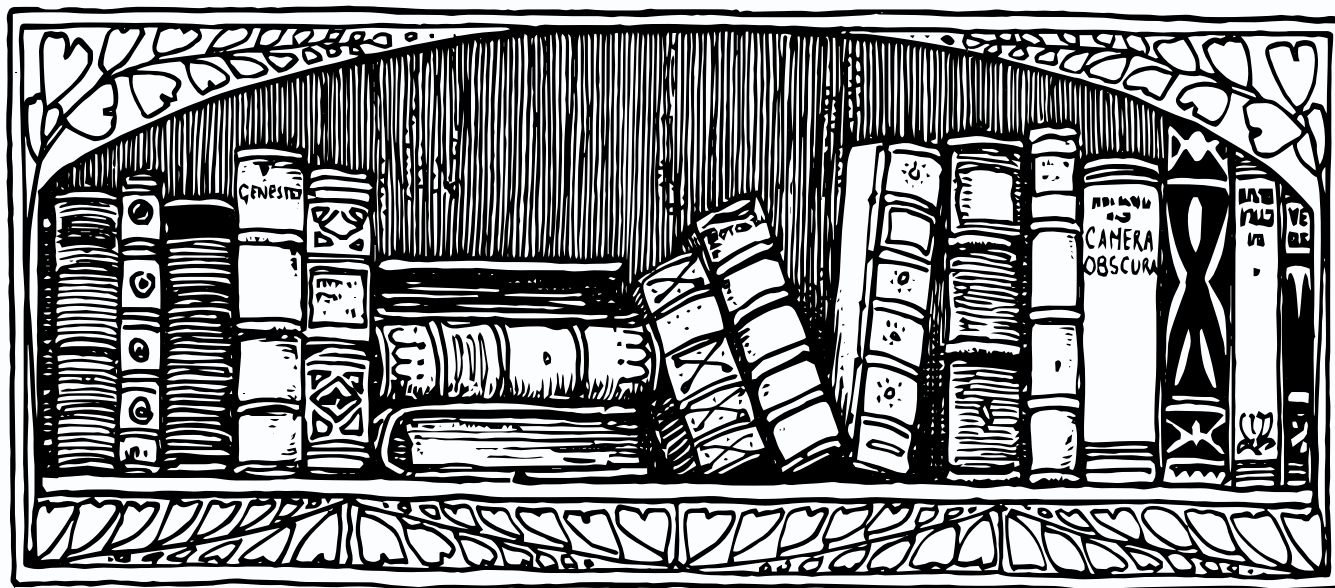
OPERA GUILD OF ROCHESTER

THE LIBRARY LECTURE/LISTENING SERIES

Fairport Library, 1 Fairport Village Landing,
Fairport, NY 14450

Wednesdays at 7 pm

October 6, Opera Duets, Art Axelrod.





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.

In normal times, Bravo Nights take place at The Little Café, which is located in the Little Theatre at 240 East Avenue. Performances are 7-9 pm, and refreshments may be purchased there.

Watch here for our next scheduled Bravo Night.

Live Event: Sunday, October 17, 2021
4-5:15 pm at the Little Cafe

Proudly presenting
**Finger Lakes Opera
Tomita Young Artists**



*Victoria Thomasch,
mezzo*



*John Allen Nelson,
baritone*



*Rosie Kearin,
soprano*



*Robert Riordan,
baritone*



*Julie Covach,
piano*

We are so pleased to welcome the Finger Lakes Opera Tomita Young Artists to our long-awaited live performance of Bravo Nights. In this special afternoon time slot, these performers are guaranteed to remind you of why you love opera so much.

[Learn more](#) about the performers.

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.



FINGER LAKES OPERA

Don't miss these family friendly performances!



Three Little Pigs

Oct. 24th @ 4 PM
Asbury First United Methodist Church

A familiar tale with a
musical twist -
perfect to celebrate
World Opera Day!



Fantastical Family Fun

Oct. 30th @ 3 PM
Upper Room
Family Worship

It's not a
TRICK, this
recital will be
a TREAT for
the whole
family!

For more information, please visit fingerlakesopera.org

Rochester Oratorio Society

Special Events and Appearances



Live Encore: Global Collaboration, Misa Criolla

Friday, October 2, 2020 | 7:00 pm – 7:30 pm |

Join ROS for a Live Encore broadcast of Misa Criolla by Ariel Ramírez, which was part of our Global Collaboration concert. RSVP and view the live broadcast on Facebook Live.

Live Encore: Global Collaboration, Missa Luba

Friday, October 23, 2020 | 7:00 pm – 7:30 pm |

Join ROS for a Live Encore broadcast of the Rochester Oratorio Society's performance of Missa Luba, by Guido Haazen, which was part of our Global Collaboration concert. RSVP and view the live broadcast on Facebook Live.

Live Encore: Puccini's Messa di Gloria

Friday, November 20, 2020 | 7:00 pm – 7:30 pm |

Join ROS for a Live Encore broadcast of the Rochester Oratorio Society's performance of Messa di Gloria by Giacomo Puccini. RSVP and view the live broadcast on Facebook Live.

Live Encore: Brahms's Schicksalslied and Nänie

Friday, January 22, 2021 | 7:00 pm – 7:30 pm |

Join ROS for a Live Encore broadcast of the Rochester Oratorio Society's performance of Schicksalslied and Nänie by Johannes Brahms. RSVP and view the live broadcast on Facebook Live.

SYRACUSE OPERA

(Click on the picture or title for the website)



[Mozart's The Impresario:](#)

Friday, October 29, 7:30 PM

Saturday, October 30, 7:30 PM

Sunday, October 31, 2:00 pm

Redhouse Arts Center

[Reconnection Receptions:](#)

Friday, October 29, 5:30 PM

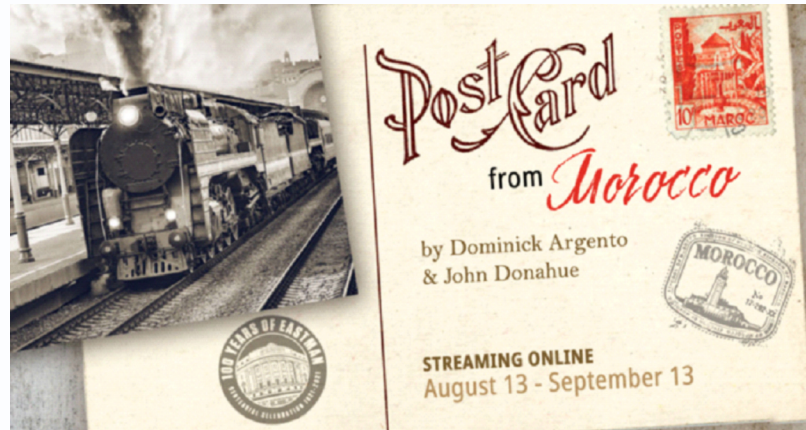
Sunday, October 31, 3:30 PM

*The Fitz in the Oh My Darling Restaurant,
321 S. Salina Street Syracuse.*



Eastman Opera Theatre

The Eastman Opera Theatre has postponed the on-demand streaming of ***Postcard from Morocco***. The production will now be available beginning December 15. [Click here](#) for more information.



WINTER PRODUCTION - available beginning December 15

Eastman Opera Theatre Scene Shop

Postcard from Morocco, with music by Dominick Argento ('58E) and a libretto by John Donahue.

Steven Daigle, Director; Timothy Long, Conductor.

Productions will be available on Eastman School of Music's YouTube channel.



Street Scene – Spring 2013 – Kodak Hall

Kurt Weill

The Lotte Lenya Competition

THE KURT WEILL FOUNDATION FOR MUSIC

Final Round Competition Judges: Victoria Clark, Andy Einhorn, and Mary Beth Pell

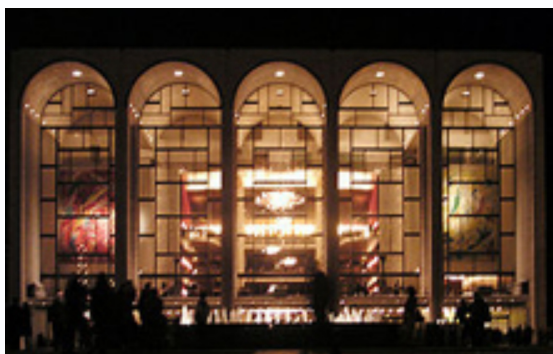


The 2021 Competition will be telecast on Opera Vision.eu from September 10 to March 10 2022. See kwf.org for program and other information.

The 23rd Annual Lotte Lenya Competition Finals

A singing competition unlike any other — in which acting counts as much as vocal talent. The Finals of the 23rd annual Lotte Lenya Competition brings 15 exceptional singing actors to New York City to vie for a top prize of \$20,000. Emerging from a pool of 500 contestants from around the globe, Lenya Competition finalists will show they can "do it all" by bringing to life four contrasting theatrical selections. The finals presentation will also be broadcast on OperaVision beginning in September 2021.

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.'

Modest Mussorgsky

Boris Godunov

Sat, Oct 09, 2021 12:55 PM

Bass René Pape, the world's reigning Boris, reprises his overwhelming portrayal of the tortured tsar caught between grasping ambition and crippling paranoia. Conductor Sebastian Weigle leads Mussorgsky's masterwork, a pillar of the Russian repertoire, in its original 1869 version, which runs two-and-a-quarter hours with no intermission. Stephen Wadsworth's affecting production poignantly captures the hope and suffering of the Russian people as well as the tsar himself.

Terence Blanchard / Kasi Lemmons

Fire Shut Up in My Bones

Sat, Oct 23, 2021 12:55 PM

The Met's first performance of an opera by a Black composer. Yannick Nézet-Séguin conducts Grammy Award-winning jazz musician and composer Terence Blanchard's adaptation of Charles M. Blow's moving memoir, which The New York Times praised after its 2019 world premiere at Opera Theatre of Saint Louis as "bold and affecting" and "subtly powerful." The opera tells a poignant and profound story about a young man's journey to overcome a life of trauma and hardship. Baritone Will Liverman, one of opera's most exciting young artists, stars as Charles, alongside sopranos Angel Blue as Destiny/Loneliness/Greta and Latonia Moore as Billie.

Matthew Aucoin / Sarah Ruhl

Eurydice

Sat, Dec 04, 2021 12:55 PM

The ancient Greek myth of Orpheus, who attempts to harness the power of music to rescue his beloved Eurydice from the underworld, has inspired composers since opera's earliest days. Rising American composer Matthew Aucoin now carries that tradition into the 21st century with a captivating new take on the story—a product of the Met's commissioning program. The opera reimagines the familiar tale from Eurydice's point of view. Yannick Nézet-Séguin is on the podium; there is a new staging by Mary Zimmerman. Soprano Erin Morley sings the title role, opposite baritone Joshua Hopkins as Orpheus and countertenor Jakub Józef Orliński as his otherworldly alter-ego. Bass-baritone Nathan Berg is Eurydice's father and fellow resident of the underworld, with tenor Barry Banks as Hades himself.

Jules Massenet

Cinderella—Holiday Presentation

Sat, Jan 01, 2022 12:55 PM

Continuing a treasured holiday tradition, the Met presents a new installment in its series of abridged opera adaptations for family audiences. Laurent Pelly's storybook staging of Massenet's Cendrillon, a hit of the 2017–18 season, is presented with an all-new English translation in an abridged 90 minutes, with mezzo-soprano Isabel Leonard as its rags-to-riches princess. Maestro Emmanuel Villaume leads a delightful cast, which includes mezzo-soprano Emily D'Angelo as Cinderella's Prince Charming, soprano Jessica Pratt as her Fairy Godmother, and mezzo-soprano Stephanie Blythe and bass-baritone Laurent Naouri as her feuding guardians.

Giuseppe Verdi

Rigoletto

Sat, Jan 29, 2022 12:55 PM

The Met rings in the new year with the gala premiere of a bold new take on Verdi's timeless tragedy from Bartlett Sher. The Tony Award-winning director resets the opera's action in 1920s Europe, with Art Deco sets by Michael Yeargan and elegant costumes by Catherine Zuber, themselves boasting a combined eight Tony Awards. Baritone Quinn Kelsey, a commanding artist at the height of his powers, brings his searing portrayal of the title role to the Met for the first time, starring alongside soprano Rosa Feola as Gilda and tenor Piotr Beczala as the Duke of Mantua, with leading maestro Daniele Rustioni on the podium.

Richard Strauss

Ariadne auf Naxos

Sat, Mar 12 2022 12:55 PM

The exhilarating soprano Lise Davidsen brings one of her signature roles to the Met for the first time as the mythological Greek heroine of Strauss's enchanting masterpiece. The outstanding cast also features mezzo-soprano Isabel Leonard as the Composer of the opera-within-an-opera around which the plot revolves, with soprano Brenda Rae as the spirited Zerbinetta, tenor Brandon Jovanovich as Ariadne's lover, the god Bacchus, and Sir Thomas Allen as the Major-Domo. Marek Janowski conducts.

[Read Synopsis](#)

Giuseppe Verdi

Don Carlos

Sat, Mar 26, 2022 12:55 PM

The Met presents the original five-act French version of Verdi's epic opera of doomed love among royalty, set against the backdrop of the Spanish Inquisition. Yannick Nézet-Séguin leads a world-beating cast including tenor Matthew Polenzani in the title role, soprano Sonya Yoncheva as Élisabeth de Valois, and mezzo-soprano Elīna Garanča as Eboli. Bass Günther Groissböck and bass-baritone John Relyea are Philippe II and the Grand Inquisitor, and baritone Étienne Dupuis rounds out the cast as Rodrigue. Verdi's masterpiece receives a monumental new staging by Sir David McVicar that marks his 11th Met production, placing him among the most prolific and popular directors in recent Met memory.

Giacomo Puccini

Turandot

Sat, May 07, 2022 12:55 PM

The title role of the legendary cold-hearted princess is taken by superstar Anna Netrebko, making her long-awaited Met role debut after providing a hair-raising preview in 2019's New Year's Eve Gala. Tenor Yusif Eyvazov is the bold prince determined to win Turandot's love, alongside soprano Michelle Bradley as the devoted servant Liù and bass Ferruccio Furlanetto as the blind king Timur. Marco Armiliato conducts Puccini's stirring score.

Donizetti

Lucia di Lammermoor

Sat, May 21, 2022 12:55 PM

Soprano Nadine Sierra, who has brought down the house at the Met with virtuosic vocalism and captivating stage presence, takes on one of the repertory's most formidable and storied roles, the haunted heroine of Lucia di Lammermoor, in an electrifying new staging by in-demand Australian theater and film director Simon Stone, conducted by Riccardo Frizza. Show-stopping tenor Javier Camarena adds to the bel canto fireworks as Lucia's beloved, Edgardo, with baritone Artur Ruciński as her overbearing brother, Enrico, and bass Matthew Rose as her tutor, Raimondo.

[Read Synopsis](#)

Brett Dean / Matthew Jocelyn

Hamlet

Sat, Jun 04, 2022 12:55 PM

When Australian composer Brett Dean's *Hamlet* had its world premiere at the Glyndebourne Festival in 2017, The Guardian declared, "New opera doesn't often get to sound this good ... Shakespeare offers a gauntlet to composers that shouldn't always be picked up, but Dean's *Hamlet* rises to the challenge." Now, this riveting contemporary masterpiece arrives at the Met, with Neil Armfield, who directed the work's premiere, bringing his acclaimed staging to New York. Many of the original cast members have followed, including tenor Allan Clayton in the title role. Nicholas Carter makes his Met debut conducting a remarkable ensemble, which also features soprano Brenda Rae as Ophelia, mezzo-soprano Dame Sarah Connolly as Gertrude, baritone Rod Gilfry as Claudius, and legendary bass Sir John Tomlinson as the ghost of Hamlet's father.



The 2021-2022 Season



Announcing our 2021-2022 Concert Series!



The Panther and the Rose

Medieval music from 14th century Italy: dances and madrigals by Ciconia, Landini, and more. This concert (postponed last year) is free! Downtown United Presbyterian Church 121 N. Fitzhugh, Rochester.

November 12, 2021 @ 7 pm ET





The 2021-2022 Season



[Reginald Mobley, Countertenor](#)

March 27, 2022 @ 4 pm ET

We are thrilled to present this remarkable singer and Handel specialist. Sunday March 27, 2022 4:00pm
Ticket information available in January 2022.

[A Grand Sound](#)

May 1, 2022 @ 4 pm ET

Celebratory German and Italian 17th century music for voices and trombones Music of Buxtehude, Schein, Schutz, Rosenmüller, and more. Sunday May 1, 2022 4:00pm
Ticket information available in January 2022



[Diderot Quartet with baritone Jesse Blumberg](#)

May 22, 2022 @ 4 pm ET

Haydn & Mendelssohn quartets
plus song arrangements of Clara
Schumann & Fanny Mendelssohn.
Sunday May 22, 2022 4:00pm
Ticket information available in
January 2022



The 2021-2022 Season



Eastman Opera Theatre

Double Bill by Women Composers

HERE BE SIRENS

Kate Soper

Three soprano “sirens” from pre-archaic
Greece and a post-apocalyptic United
States

11/05 to 11/07, Kilbourn Hall.

PROVING UP

Missy Mazzoli and Royce Vavrek

A poetic look at the tragic side of the
19th-century “American Dream”

November 4-7, Kilbourn Hall

LA CALISTO

Francesco Cavalli and Giovanni Faustini

A 17th-century opera based on Ovid’s
Metamorphoses, with contemporary
relevance

January 27-30, February 3-6, 804
Annex or EOT Opera Scene Shop

INTO THE WOODS

Steven Sondheim and James Lapine

Familiar fairy tales fractured and put back
together again, with the moral, “Be careful
what you wish for!”

April 7-10, Kilbourn Hall

L’AMANT ANONYME

by Joseph Bologne, Chevalier de Saint-

Georges, a Gusadeloupe-born 18th-century
composer known in Paris as *le Mozart noir*
May 2022



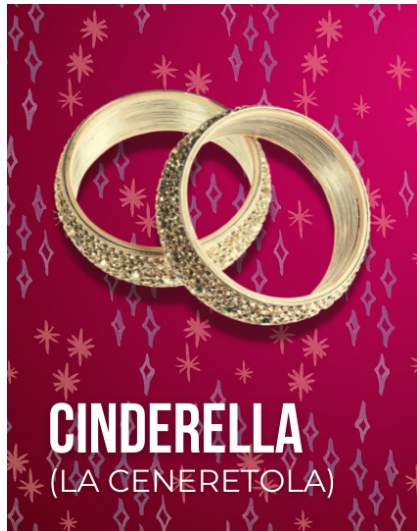
UNIVERSITY OF ROCHESTER

Eastman
School of Music

100 YEARS | 1921-2021



The 2021-2022 Season



La Cenerentola (Cinderella)

April 10, 2022

Forum Theatre

Music by Gioachino Rossini | Libretto by Jacopo Ferretti

[More info](#)

Stone Soup

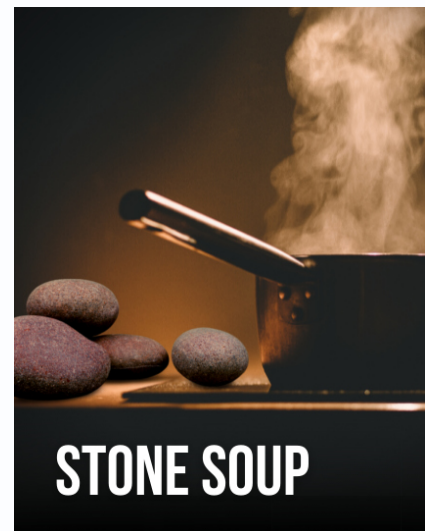
A Children's Opera

May 2022

Various Locations

Music by Joe Illick | Libretto by Mark Campbell

[More info](#)



A Musical Holiday Feast

January 29, 2022

TCO Next

December 5, 2021

Ariagrams

February 14, 2022

Opera & Beer

May 26, 2022



The 2021-2022 Season



NCO 2021-2022 Season

Opera Marathon!

Nickel City Opera and Buffalo Philharmonic Orchestra

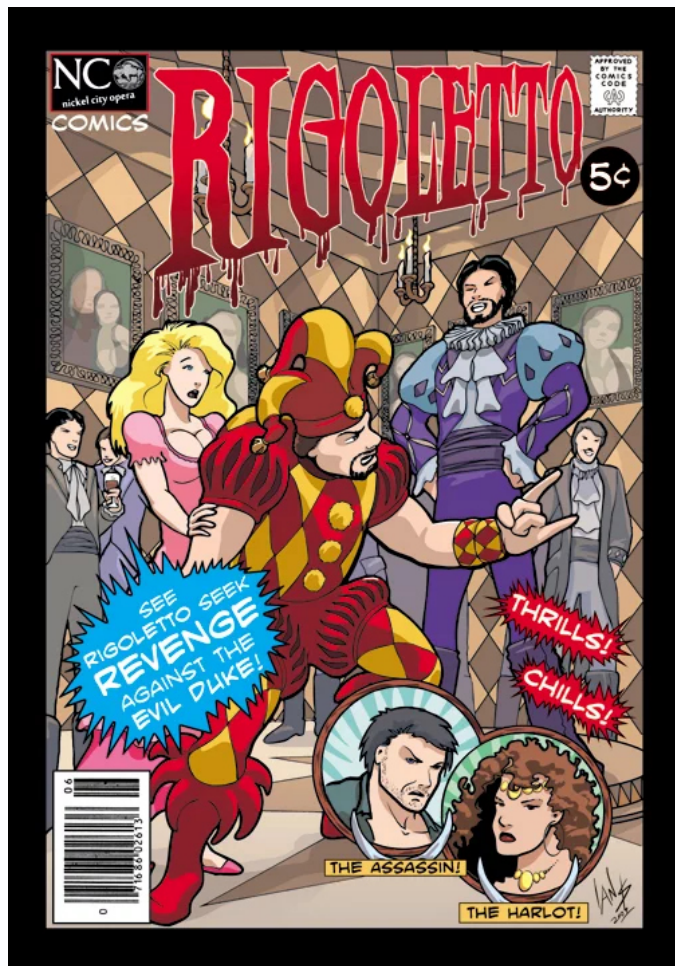
Opera Marathon! Season Preview

December 13th 7:00pm

The Saturn Club

977 Delaware Avenue, Buffalo

NCO will present singers from '*Rigoletto*' and '*The Magic Flute*' which will be presented January 22 and 23, 2022. Hear arias and duets from both opera plus a few extras!



Opera Marathon!

NCO presents a full staged opera with orchestra of the Verdi classic '*Rigoletto*'. See the court jester defend his daughter's honor against the evil Duke. Features a full orchestra, set, chorus, costumes and props. Local Buffalo Music Hall of Fame opera bass Valerian Ruminski sings the role of the assassin Sparafucile and NCO welcomes back the phenomenal Eric Fennell who sang the role of the Duke for the last NCO Rigoletto production. Conducted by Matt Marco. Directed by Giorgio Lalov.

January 22nd, 2pm

& January 23rd, 7:30pm

Nichols Flickinger Performing Arts Center

1250 Amherst Street, Buffalo



The 2021-2022 Season

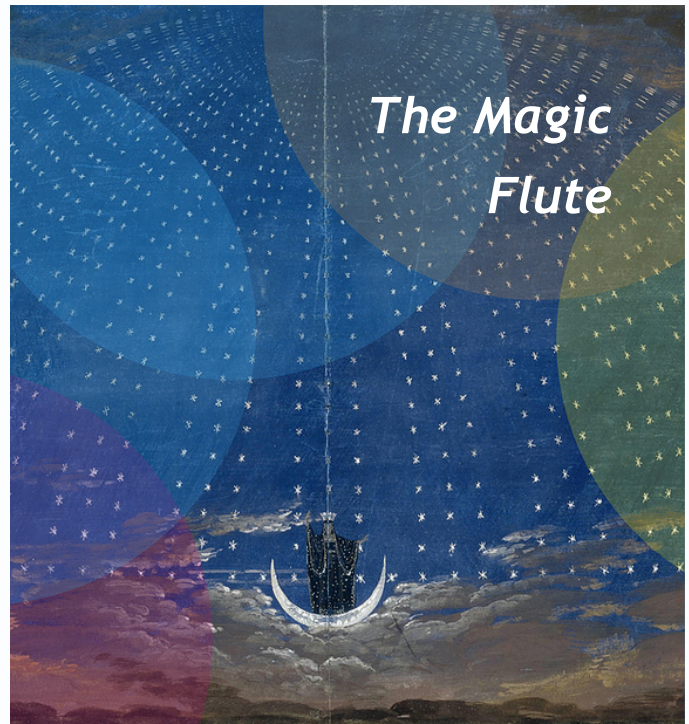


W.A. Mozart's 'The Magic Flute'

A Semi-Staged Concert in
Association with **Hillman Opera**
Directed by **Julie Newell**
Conducted by **JoAnn Falletta**

**January 22nd, 7:30pm
& January 23rd, 2:30pm**

Kleinhans Music Hall
3 Symphony Circle, Buffalo



The Magic Flute

Valerian Ruminski in Concert

April 10th, 4:00pm

**The Nichols Flickinger Performing Arts Center
1250 Amherst Street, Buffalo**

For the first time in many years Valerian Ruminski, Metropolitan Opera bass, is going to perform a solo concert full of classics and gems including music by Victor Herbert, Rodgers & Hammerstein, Cole Porter, Giuseppe Verdi, Giacomo Puccini, Ambroise Thomas and Brahms. Don't miss this unique event. Mr. Ruminski will be accompanied on the piano by the highly acclaimed Elizabeth Rodgers

Lucky 13th Annual Gala Dinner & Auction

NCO's 13th Annual Dinner Gala featuring a silent auction, raffles, door prizes, plus fantastic singing and a delicious dinner.

June 13th. 6:00pm

The Saturn Club
977 Delaware Avenue, Buffalo



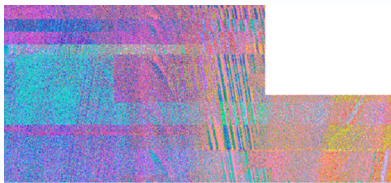
The 2021-2022 Season



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. **FREE DIGITAL MEMBERSHIP**

To celebrate this new era, we're introducing a Free Digital Membership program, inviting all Canadians to explore the rich world of opera. Become a part of our community as we work to support our artists and creators in their return to the stage— [you'll be guided through our offerings by the creative teams bringing the season to life.](#)

OUR FALL OFFERINGS



PUCCINI'S GIANNI SCHICCHI

Supporter Opening Night: Friday, Oct. 29, 2021 at 7:30 P.M. ET
General Public Streaming: Saturday, Oct. 30, 2021 at 7:30 P.M. ET

Where there's a will, there's a family fighting over it. This lighthearted one-act opera features Puccini's instantly recognizable melodies, including the show-stopper aria, "O mio babbino caro."

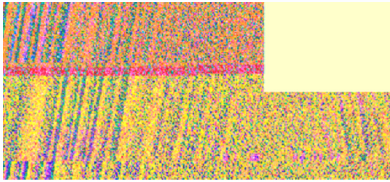
SIGN UP TO STREAM

Join our Free Digital Membership program and be part of the Canadian Opera Company community.

[SIGN UP](#)



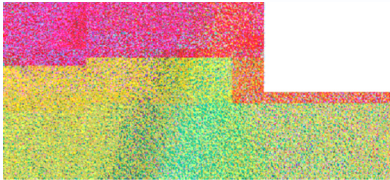
The 2021-2022 Season



ESPIRAL BY OKAN

Supporter Opening Night: Friday, Nov. 12, 2021 at 7:30 P.M. ET
General Public Streaming: Saturday, Nov. 13, 2021 at 7:30 P.M. ET

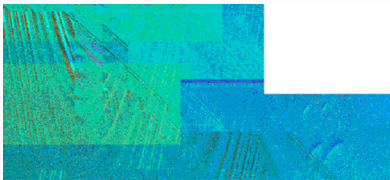
Women-led music group OKAN performs selections from their 2021 JUNO Award-winning album, fusing a multiplicity of musical genres and reflecting the multicultural mosaic of Toronto.



MOZART'S REQUIEM

Supporter Opening Night: Friday, Nov. 26, 2021 at 7:30 P.M. ET
General Public Streaming: Saturday, Nov. 27, 2021 at 7:30 P.M. ET

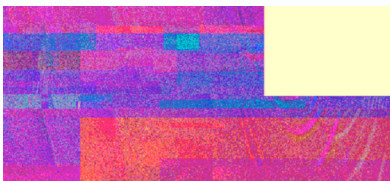
A towering work of musical grief—and hope—is reimagined for today's world, in collaboration with Against the Grain Theatre.



IN WINTER

Supporter Opening Night: Friday, Dec. 17, 2021 at 7:30 P.M. ET
General Public Streaming: Saturday, Dec. 18, 2021 at 7:30 P.M. ET

Classic holiday favourites, an exciting new commission by composer Ian Cusson, and the COC's entire artistic community come together for a musical celebration as we look ahead to winter.



FREE CONCERT SERIES IN THE RICHARD BRADSHAW AMPHITHEATRE CITY SESSIONS

Coming this October

A globally inspired, locally focused array of Toronto-based artists showcase their craft through short, intimate performances in the Richard Bradshaw Amphitheatre, one of the city's most breathtaking spaces.

Pegasus Early Music

L'Orfeo

by Claudio Monteverdi

August 2022

Pre-concert talks 1 hour before each performance

Hart Theater at the Louis S. Wolk Jewish Community Center
1200 Edgewood Avenue, Rochester

Because of the uncertainties in planning most aspects of the production this year, Pegasus has decided to postpone production of *Orfeo* until next summer season. (Everything [good] comes to he or she who waits.)

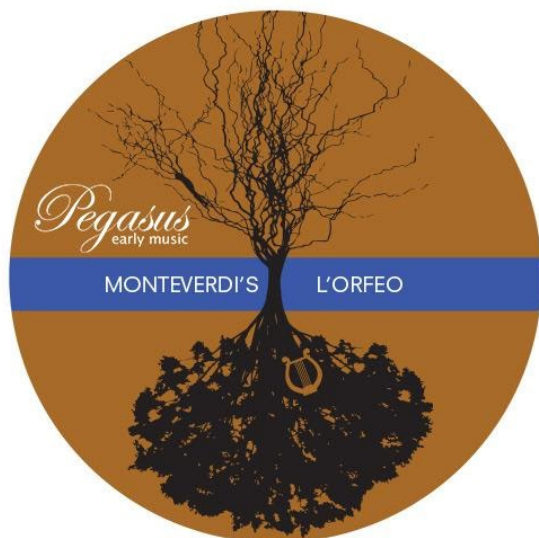
This ground-breaking opera, written in 1607 and considered the first "real" opera, still has the power to captivate audiences over 400 years later, with its universal story, virtuosic expressive music, and colorful orchestration. Its themes of love and loss, human weakness and strength, redemption and the power of music, remain relevant today and will resonate profoundly with our audiences.

As Orfeo, famous for his musical prowess, joyfully celebrates his marriage to Euridice, a messenger brings the news that she has died. Orfeo travels the treacherous path to the Underworld to win her back-with his seductively entrancing music -only to lose her again because of his own doubt. Eventually escorted by the god Apollo, he ascends to the heavens where he can be reunited in the stars with his Euridice. A cast of shepherds, nymphs, spirits, and gods support the flow of the drama with dance, heartfelt solos, and dynamic choruses, that comment on and interpret the action.

We are thrilled to present tenor Colin Balzer in the virtuosic and dramatically expressive role of Orfeo, the singer who must travel to Hell and back to regain his beloved Euridice.

Michael Beattie, music director
Emily Cuk, stage director
Julia Noulín-Merat, scenic designer
Peggy Murray, choreographer
Whitney Locher, costume designer
John Cuff, lighting designer

Orfeo: Colin Balzer, tenor
Musica & Proserpina: Laura Heimes, soprano
Apollo: Sumner Thompson, tenor
Messenger & Speranza: Debi Wong, mezzo-soprano
Caronte: Steven Hrycelak, bass
Euridice: Madeline Healey, soprano
Plutone: Mischa Bouvier, baritone
Pastori, Spiriti: Andrew Fuchs, Jonas Budris, tenors;
Douglas Dodson, countertenor; and a chorus that includes young emerging artists of the Pegasus Rising program.



For more information go to <https://www.pegasusearlymusic.org/opera/>

Boris Godunov at the MET

by Peter Dundas

Modest Mussorgsky composed the opera *Boris Godunov* in Russia, 1869. It was rejected by the censors because there were no female characters in the opera so Mussorgsky made lots of changes, including adding a whole new act. The revised opera was approved by the censors and first performed in 1874 in Saint Petersburg.

Historically, Boris Godunov became Tsar of Russia because the previous tsar died in 1584 and left two sons, Fyodor and Dmitri. The older son, Fyodor was unable, or unwilling to run the country, and handed over the reins of government to Boris Godunov. The younger son, Dmitri was sent with his mother to the town of Inglis for safety. Dmitri died in 1598, enabling the coronation of Boris Godunov to take place.

The story circulating in the late 1800s, however, when Mussorgsky was composing the opera, was quite different. Boris Godunov was eager to become the new tsar and arranged to have the previous tsar's children murdered. He had a coronation and became Tsar Boris. However, he was constantly having bad dreams and worried that someone would prove he was a murderer. Mussorgsky wrote his libretto based on this version of the story.

To be a great Boris on the opera stage one must first be a superb bass-baritone singer as well as having the acting ability to portray the pain and guilt in a way that is believable to the audience. The following is a personal reflection on the small list of singers that were, in my opinion, able to meet both the acting and vocal demands of the role of.

Rene Pape

Sang Boris 15 times at the MET (2008 to 2011)

The portrayal of a Boris always looking over his shoulder and racked with guilt is not often shown with such intensity as in Rene Pape's portrayal

The last time Boris Godunov was presented at the MET was on in October 2010, with Rene Pape as Boris, conducted by Valery Gergiev, in the revised 1874 version.

The *New York Times* praised Pape's role debut as Boris at the Metropolitan Opera:

With his towering physique and unforced charisma, Mr. Pape looks regal and imposing. Yet with his vacant stare, the haggard intensity in his face, his stringy long hair and his hulking gait, he is already bent over with guilt and doubt. Mr. Pape has vocal charisma as well, and his dark, penetrating voice is ideal for the role"

Ten years later, On October 9, 2021, there is a new production of Boris Godunov. Met description, "Bass René Pape returns to the MET stage with his overwhelming portrayal of the tortured tsar caught between grasping ambition and crippling paranoia. Conductor Sebastian Weigle leads Mussorgsky's masterwork, a pillar of the Russian repertoire, in its original 1869 version, which runs two-and-a-quarter hours with no intermission. Stephen Wadsworth's affecting production poignantly captures the hope and suffering of the Russian people as well as the tsar himself".

Fyodor Chaliapin

Sang Boris 48 times at the MET (1921 to 1929)

The first performance of Boris Godunov at the MET was in 1913, with Arturo Toscanini conducting. The revues were not the best and the vocal abilities of the chosen Boris, Adamo Didur, were challenged by knowledge that there was a new Russian singer in Europe who could really sing this demanding role. The reviews from several opera houses were so good that the MET decided to invite him to sing Boris Godunov in New York. His name was Fyodor Chaliapin and his first performance at the MET was on December 9, 1921, conducted by Gennaro Papi, just 100 years ago.

Chaliapin as Boris (1913)



A review by Deems Taylor of that performance was published in the "New York World" newspaper:

Fyodor Chaliapin brings something to the opera that is greater than singing, greater than acting. He brings drama, that perfect realization and illusion of life for which singing and acting exist, the thing that only a few of the great possess. Jeritza has it; Whitehill sometimes has it; but neither possesses it to the overpowering degree that Chaliapin does. . [W]hen he strode upon the stage in the first act towering above his lords and nobles, his gold crown flashing in the sun, his kaftan heavy with embroidery, and swept his arm over his people in a great gesture of benediction, all sense of artifice, of the theatre, vanished. As long as he was there the other singers, the scenery, the audience, even Moussorgsky's great music-all were blotted out. One saw only the Tzar Boris Godunov, living, triumphant, agonizing and dying.

On May 7, 1925, A. J. Warner wrote in the Rochester Times Union as follows:

The Metropolitan Opera Company presented Mussorgsky's somber opera, "Boris Godunov" in the Eastman Theater last night, with the mighty Fyodor Chaliapin in his famous role of the remorseful usurper. Chaliapin's art is of a kind that baffles analysis and description. It is intricately involved with a remarkable personality and a consummate command of the technique of histrionics, coupled with an emotional intensity that is extraordinary. He can be poignantly, heartbreakingly tender with as complete persuasiveness as he can hypnotize his hearers by the vivid outward expression of his tortured soul. Moreover, he can sing with a ravishing opulence of tone - when he so desires, as he frequently did last night - and he is a master of fluent legato style that likewise embraces an incomparable command of declamation. Indeed, the aspects of Chaliapin's genius, as exemplified in his performance of Boris, are so many, so varied and so supreme, that one must forestall the temptation to pursue further their detailed enumeration, and have to touch upon the attribute of grace of motion and posture that is so richly his. For the plasticity of his characterization is another important factor in its rare pictorial splendor.

Boris Christoff

The timbre of Chaliapin's voice so necessary for Boris Godunov was challenged, in my opinion, only by one other singer, the Bulgarian Boris Christoff, (1914-1993), who sang Boris Godunov from 1950 to 1966. Christoff was invited to the MET in 1950 but was refused entry to the USA as a result of the McCarran Immigration Act, which banned citizens of the Soviet bloc countries from entering the country.

After the immigration restrictions were loosened, Christoff made an operatic debut in the United States in 1956 at the San Francisco Opera. He refused any further invitations to the Metropolitan and never appeared there. After a brief absence from the scene due to brain tumor surgery in 1964, Christoff resumed his career in 1965, though at a much slower pace.

He sang one performance of Boris Godunov at Sarah Caldwell's "Opera Company of Boston" on March 18, 1966. I was fortunate enough to be in the audience that night and I will never forget his rendition of Boris and his wonderful deep bass voice.

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George London

Sang Boris 18 times at the MET (1953 to 1963)

Mr. London sang regularly at the Metropolitan Opera and also appeared at Milan's La Scala and the Glyndebourne and Bayreuth festivals. He was the first American singer to portray Boris Godunov at the Metropolitan and, in 1960, became the first non-Russian to do so at the Bolshoi Opera.

When Mr. London sang his first "Boris" in a pruned edition of Mussorgsky's original version at the Metropolitan in March 1953, critical praise was rapturous. "So fine a bass voice, handled with such art, so great a gift for drama and so subtle a care for diction have not been met up with by this observer since Chaliapin," wrote Virgil Thomson. In the New York Times.



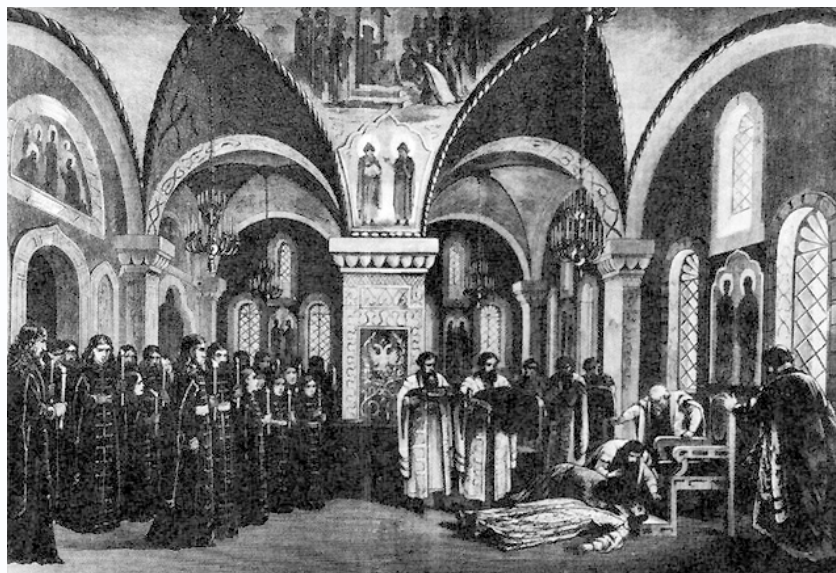
Martti Talvela

Sang Boris 42 times at the MET (1974 to 1987)

From a "New York Times" Review,

Martti Talvela first appeared in the title role of the Metropolitan Opera's "Boris Godunov" in 1974 and immediately established himself as the Boris of his generation. The tall and hulking Finnish basso returned to the role of the demented Tzar Monday night in the opera's first performance of the season, giving no sign of wanting to abdicate his title. Mr. Talvela's absorbing portrayal, though lacking in the final imperial touch of the greatest Borises, served as the centerpiece of a solid, occasionally exciting performance.... Mr. Talvela's interpretation of Mussorgsky's tormented ruler has not changed much over the years. Where a Christoff or, they say, a Chaliapin made Boris a deranged but fearsomely majestic figure, Mr. Talvela's Tzar is from his first appearance a haunted, doomed creature, never so much the terrifying despot as the terrified human being. Despite his imposing height and intimidating bulk, he seems to ask for our pity and we gladly give it. As in the past, there was something of King Lear in this Boris, his library transformed into a blasted heath. In the clock scene, he dutifully overturned furniture and tore down drapes, as the direction still requires, but, especially when he burrowed backward under a table, he seemed more like a poor, hunted animal than a ruthless monarch gone berserk with fear.

I attended a MET performance of Boris Godunov on October 16, 1982, with Martti Talvela singing Boris. Even today, my feelings about Boris leans more towards the portrayal mentioned in the above "New York Times" article. Where Christoff or Chaliapin made Boris a deranged but fearsomely majestic figure, Talvela's Tzar, from his first appearance is a haunted and frightened human being, similar to what we saw in Pape's portrayal 10 years ago.



The death of Boris in the Faceted Palace from the premiere production

Fire Shut Up In My Bones

Terence Blanchard's 21st Century American Opera in Jazz

Fire Shut Up in my Bones, described by its composer Terence Blanchard as an “opera in jazz,” had its premiere at the Opera Theatre of Saint Louis in June 2019. It will have its Met premiere during the 2021-22 season, when it will be the first production of an opera by a Black composer in the Met’s history. The opera’s libretto is by Kasi Lemmons, based on the memoir of the same title by New York Times journalist Charles Blow.

Terence Blanchard is an important jazz trumpeter and composer. He was born in New Orleans in 1962; interestingly, his father, Joseph Oliver Blanchard, an insurance executive, was a part time opera singer. At the age of 20, Terence began a successful and distinguished jazz trumpet career with the likes of Lionel Hampton, Art Blakey and Winton Marsalis. As a composer, in addition to his jazz compositions, he created more than forty film scores for which he earned five Grammy awards.

Librettist Kasi Lemmons was born Karen Lemmons in St. Louis, Missouri in 1961. She is a film director, screenwriter and actress. She has directed a number of successful films, including *Eve’s Bayou* (1997), *The Caveman’s Valentine* (2001), *Talk to Me* (2007) and *Harriet* (2019), among others. She has a distinguished acting resume and has worked extensively as a teacher. She was called upon to turn Charles Blow’s book into a libretto for Terence Blanchard’s opera.

Charles Blow was born in 1970 in Gibsland, Louisiana, a small town in the northern part of the state. He graduated *magna cum laude* from Grambling State University with a degree in Mass Communication. He joined the staff of the *New York Times* in 1994 as a graphics editor and rose to become the head of the graphics department. In 2006, he left the *Times* to become the Art Director of *National Geographic* but starting in 2008, began writing a twice-weekly column in the *Times*. He is the author of several books and also appears frequently on CNN and MSNBC. He resides in Atlanta.

Charles Blow’s memoir, *Fire Shut Up in My Bones* is an intensely personal real-life story. Blow had a difficult and troubled life as a child in a small rural Southern town; later in his life, after becoming successful, he felt compelled to tell the story. The opera follows the book closely. This synopsis of the opera appears on the website Operawire.com:

At the age of seven, Charles was molested by an older cousin. The opera begins with its protagonist intending to kill his cousin in an act of revenge. Throughout the opera, Charles is visited by female spirits. The work is a reflection on Charles' upbringing in Louisiana as well as the relationships with his family.

Later, Charles attends college, where he frequents campus parties and joins a fraternity. Charles meets Greta, a classmate he falls in love with. After cultivating a relationship, Charles confides in her.

At the conclusion of the opera, the scene of Charles' molestation is revisited in a dance sequence. He decides not to go through with the murder.

<https://operawire.com/opera-profile-fire-shut-up-in-my-bones-terence-blanchards-historic-opera-in-jazz/>

To emphasize his strong desire to write his account, Blow chose the title from the Old Testament Book of Jeremiah. Jeremiah was a priest in the Kingdom of Judah during Babylonian Captivity in 587-586 BCE, the turbulent times that followed the destruction of Jerusalem and the exile of much of its population. Jeremiah regarded these events as God's judgement and exhorted the people of Judah to offer repentance and pray for God's mercy. The Book describes how Jeremiah feels that he has received God's word and is compelled to preach it. He becomes a nuisance in his community and is ordered by authorities to desist; he is even thrown into jail. But he cannot stop: he is compelled to continue to preach, and so he writes

But if I say, "I will not mention his word or speak
anymore in his name," his word is in my heart like a
fire, a fire shut up in my bones. I am weary of holding
it in; indeed, I cannot.

Jeremiah 20:9, New International Version

Charles Blow, in accordance with his rural Southern Christian upbringing, uses this biblical imagery as a metaphor to characterize the compulsion he himself feels in telling his own story. That was the motivation for his book, which Lemmons and Blanchard then incorporate into the opera.



And so, what shall we lovers of the 400 year old opera canon make of this 21st century opera-in-jazz, dealing as it does with the Black American experience?

Let us note that opera, throughout its history has always used the dramatic sensibilities and musical language of its time and place. During the 17th century the operas of Handel, for example, used the musical forms of the Baroque to tell heroic stories of kings, gods and heroes. Later in the 18th century, Mozart reflects the rigorous morality of the Age of Enlightenment using Classical musical forms. Later, Verdi and Wagner tell romantic tales using the lush musical style of the 19th century Romantic era. Also, we have, for example, Verdi writing in an Italian idiom while his contemporary Wagner uses a German voice.

And so, why not have a 21st century American opera, telling a characteristically American story using the characteristically American musical language of Jazz? Will this point the way to the future of American opera? Let's wait and see.

*Art Axelrod for the Opera Guild of Rochester
October, 2021*



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