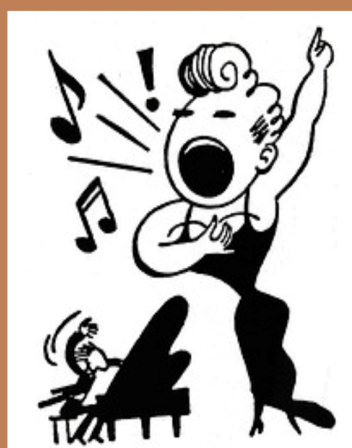


Viva Voce

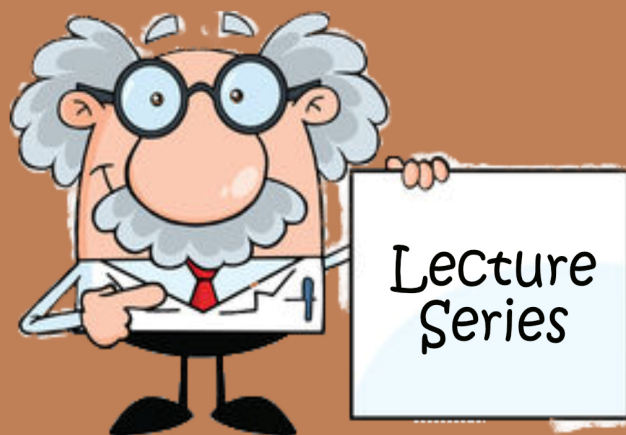
November 2021



Annual Recital



Bravo Nights



Curt Long - RPO Redux, P 28

FLO Dazzling Debut, P 7

Eastman Opera Theater Double Bill, P 20

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](https://www.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/>

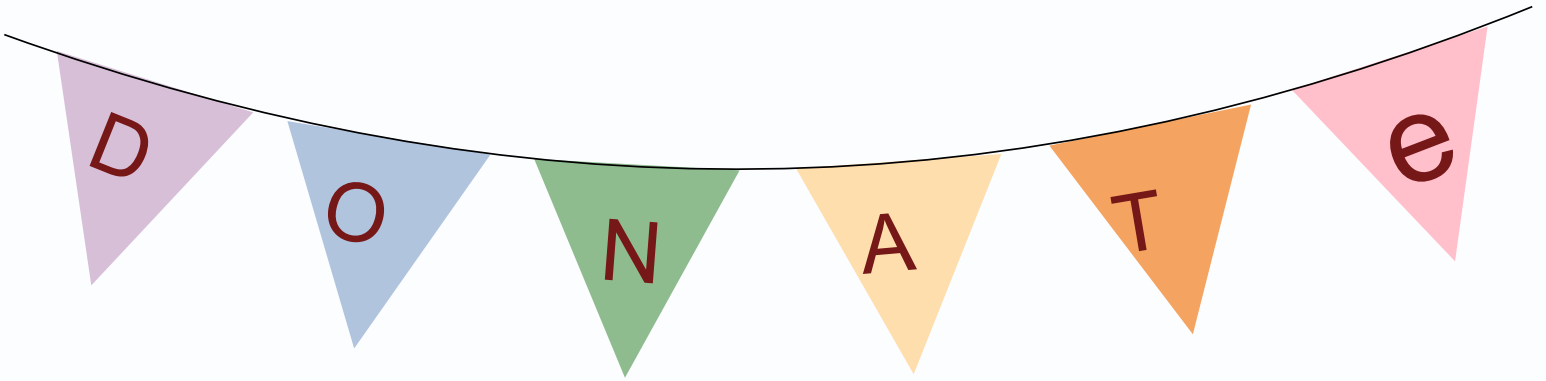
Some events are now being recorded. Click the YouTube logo to visit us there.



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 recent **Bravo Night** (afternoon, actually) at The Little Café with the Young Artists of the Finger Lakes Opera and the **Viva Voce** you are reading are perfect examples of our free programs, which nevertheless cost time, expertise and money to produce. Our recent Lecture/Listening event (more of these in the spring), Opera Duets with Art Axelrod, was greatly appreciated, and we have **Beat the Blahs** coming up in January. All donors receive an invitation to the **Annual Recital for Donors**.

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.





Nov. 3	Finger Lakes Opera	Dazzling Debut : Kearstin Piper Brown and Jorell Williams
Nov. 5-7	Eastman Opera Theatre	Here Be Sirens; Proving Up
Nov. 11	Tricities Opera	Veteran's Day Broadcast
Nov. 12	Pegasus	The Panther and the Rose
Nov. 13	Canadian Opera	Espiral (on line)
Nov. 18	Memorial Art Gallery	Third Thursday Concert
Nov. 20	Rochester Oratorio	Puccini's Messa di gloria
Nov. 22	Canadian Opera	Mozart's Requiem (on line)
Anytime	Operavision	Lotte Lenya competition
Anytime	Syracuse Opera	Coffee House Episodes

Editor's Corner

Glimmerglass has announced a season for summer 2022! No calendar yet, but see the productions in this issue, and also the schedule for the Opera Guild's Beat the Blahs. There are no Met presentations in HD this month – next is Eurydice by Matthew Aucoin in December – also the holiday Cinderella. I notice holiday offerings in the stores already and it's not even Halloween; do we have to start thinking of the season already? Yes, speaking of gift-giving, we are now having our yearly donation campaign. We depend on you! Your free Viva Voce, for example, is not free for us. Please remember to give – the necessary info is prominently displayed.

Too late for full inclusion, but Canadian Opera Company has announced its January to May live season. See COC.ca for details now.

News From Your Opera Guild

My granddaughter (5 years old) loved *Three Little Pigs* (FLO Young Artists, whose singing was wonderful). The libretto was clever, with allusions to Mozart's operas, particularly *Don Giovanni*, which entertained the adults as well. The three pigs were Despina, Cherubino and Don Giovanni; the wolf, Wolfgang BigBad "hid" as a statue to music for the Commendatore and even took a turn as a howling Queen of the Night. Like all comic operas, it had a message, which was *When you need information, for example, how to build a house, go to the library!* The story was made intelligible for the young audience by some spoken transitions and the sung repetition of certain familiar phrases such as "Not by the hair of my chinny, chin, chin," etc. Our Bravo Night (afternoon) with the Young Artists was also a success and we hope to repeat this event with the FLO Young Artists next year.

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 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.



**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!

Finger Lakes Opera

Join us for the WORLD PREMIERE of B.E. Boykin's new song cycle, *Moments in Sonder*. You won't want to miss this recital featuring soprano Kearstin Piper Brown and baritone Jorell Williams. Back in February, FLO presented both Jorell Williams and Kearstin Piper Brown in virtual recitals, and FLO is overjoyed to welcome them back for a LIVE recital.



Date & Venue

November 3, 2021 @ 7:30 p.m.
Asbury First United Methodist Church
1050 East Ave., Rochester, NY



Brown

Boykins

Williams

For more information, please visit fingerlakesopera.org

Rochester Oratorio Society

Special Events and Appearances

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.



Third Thursdays at the MAG



The Third Thursdays with Eastman's Italian Baroque Organ at the Memorial Art Gallery concert series returns this November with a performance by Kola Owolabi, Professor of Organ at the University of Notre Dame. His program features works by Georg Muffat, Girolamo Frescobaldi, Francisco Correa de Arauxo, and Franz Xaver Murschhauser. In a unique collaboration between the Memorial Art Gallery and the Eastman School of Music, two rare volumes from Eastman's Sibley Music Library will be on display to accompany the concert - the first edition of Muffat's *Apparatus musico-organisticus*, and a copy of Frescobaldi's *Toccate d'intavolatura* (1637). Admission to the concert is included with Gallery admission, which is half-price on Thursday evenings after 5 pm and free to University of Rochester student ID holders.



Beat the Blahs is back!

The Opera Guild's popular presentation of 4 excellent DVD opera productions at 1 p.m. on 4 Sunday afternoons in January. Watch for more details via email and snail mail. Refreshments at intermission and always free for students.

January 9. Donizetti's *Lucia di Lammmoor*, Metropolitan Opera, 2008, with a sterling cast of Anna Netrebko, Piotr Beczala, and Marius Kwiecen. Classic *bel canto* and a gripping plot, based on Sir Walter Scott's novel. Pre-performance talk by Art Axelrod.

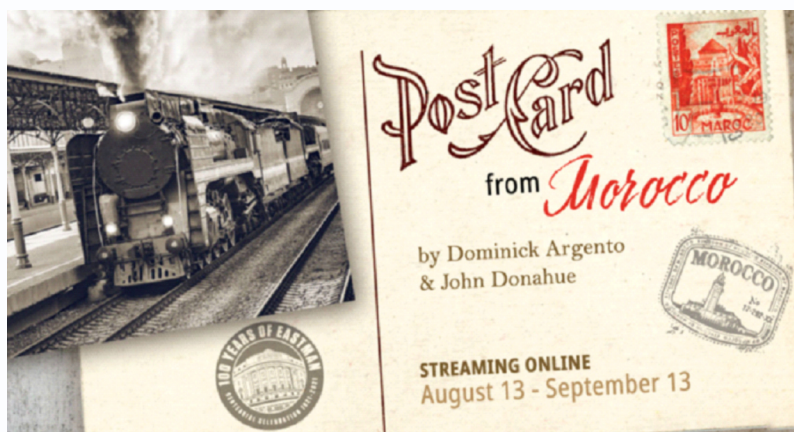
January 16. A change of pace, Mozart's *Così fan tutte*, Metropolitan Opera, 1996, with Carol Vaness, Susanne Mentzer, Cecilia Bartoli, Jerry Hadley and Dwayne Croft. The master's final comedy for connoisseurs. Pre-performance talk by Peter Dundas.

January 23. Rossini's *L'italiana in Algeri*, Metropolitan Opera, 1986. Another *bel canto* gem, with the incomparable Marilyn Horne as the clever heroine, Paolo Montarsolo as the hilarious Mustafa, and Douglas Ahlstadt as her handsome rescuer. Pre-performance talk by Carol Crocca.

January 30. Massenet's *Manon*, Staatsoper Unter Den Linden, 2007, with Anna Netrebko and Rolando Villazon. A classic 19th century romantic tragedy, this is the French version of the story of the glamorous Manon and her struggle over true love versus the easy life. Pre-performance talk by Carol Crocca.

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.



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.

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.

To access the 2021 Competition online, go to operavision.eu, click on performances, then competitions.

TRCITIES OPERA

Veterans Day Broadcast

Thursday, November 11, 2021

8:00pm on WSKG - 9:00pm on WCNY

RUN TIME: 90 minutes

This production was filmed live in Binghamton, NY, at the Broome County Forum Theatre on September 13, 15, & 16, 2021.

The Falling and the Rising centers around a strong female hero known only as "Soldier." After sending a video message home on the eve of her daughter's thirteenth birthday, our soldier is severely wounded by a roadside IED. We follow as she makes her way through a miraculous coma-induced dreamscape—one punctuated with the lives of other fellow service members, ***each on their journey toward healing and home***. Based on real-life interviews with wounded soldiers, this operatic soldier's odyssey was created in hopes of ***capturing the indomitable spirit of our U.S. military veterans***. By shedding light on the inspirational power of their often-overlooked stories, we hope to knit the civilian and Veteran/Military populations together through this story of family, service, sacrifice, and hope.



TRCITIES
OPERA

The United States Army Field Band presents
THE FALLING AND THE RISING
MUSIC BY ZACH REDLER
LIBRETTO BY JERRE DYE

VETERANS DAY BROADCAST
November 11, 2021

WSKG at 8:00pm
Television & Streaming

WCNY at 9:00pm
Television, Streaming & Radio

The United States Army Field Band
The Musical Ambassadors of the Army
Washington, DC

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.

Fire Shut Up in My Bones : A Review by Carol Crocca

Kasi Lemmons' and Terence Blanchard's *Fire Shut Up in My Bones* is an impressive achievement. That sounds dry, but this opera is moving, lyrical, and of universal relevance. While firmly anchored in black experience, its themes of identity, autonomy, intimacy and transcendence, its characters' struggles and emotions, have simple human resonance. It is based on a memoir by *New York Times* journalist and now best-selling author Charles Blow, who grew up in a small Louisiana town, where the culture ran to violence, even gun violence, as conflict resolution.

"Char'es Baby" is the last of five brothers, a boy of 'peculiar grace,' whose sensitivity and intelligence set him apart from his peers. He is babied and petted by the women in the community, and somewhat overprotected by his over-burdened mother, who nevertheless lacks the emotional resources to fill his need for closeness and affection. The boy is desperate to break out of this identity, to grow up a man, but he is ultimately unable to adopt his brothers' concept of manhood: aggressive, selfish, and abhorrent to intimacy or the expression of feelings. An alternative solution to life's challenges is presented by one experience: Charles' mother threatens his father and his father's lover with a gun, but when asked by Charles why she does not follow through, his mother tells him that sometimes it is better to lay a burden down - leave it in the road and move on.

Char'es Baby is needy and vulnerable, likely prey for his sexually-abusive cousin. (The abuse scene itself is handled tactfully, with the two characters on either side of a bed, and no mime of sexual contact.) Tortured by shame, guilt and anger, the boy has no outlet for the fire shut up in his bones. Loneliness, personified by Angel Blue, promises to be his life-long companion. Later, when his college love affair with Greta goes awry, he decides to go home and confront his cousin, driving with a gun at his side, and Destiny, also personified by Angel Blue, telling him that he cannot escape his past and its consequences. The question of whether Charles will fulfill his 'destiny' as a product of his town's culture of violence or quench his fire by other means is answered in the final scene.

Unlike many modern operas, this music is not jarring and predominantly dissonant, although some modern tendency is apparent in the often prosy, sometimes boring quality of the vocal line. Generally the music, which adopts an interesting variety of styles, supports the drama quite expressively. As both actor and singer, Will Livermore is truly wonderful as Charles, a very intense, emotionally demanding role in which he is onstage for almost the whole production because he shadows his child self. The boy Charles is very effectively portrayed and sung by Walter Russell III. Angel Blue and Latonia Moore are their usual marvelous selves as the personifications/Greta and Billie, Charles' mother, respectively. Although the love scene between Charles and Greta seems clumsy, there is a rousing step dance as part of Charles' college experience for relief from the somewhat unremitting negative emotions.

In sum, I recommend this opera highly; as the long-overdue first opera by a black composer staged by the Met, it couldn't be better.

For more on the opera, see the essay by Art Axelrod [here](#).

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.'

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 Yeagan 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



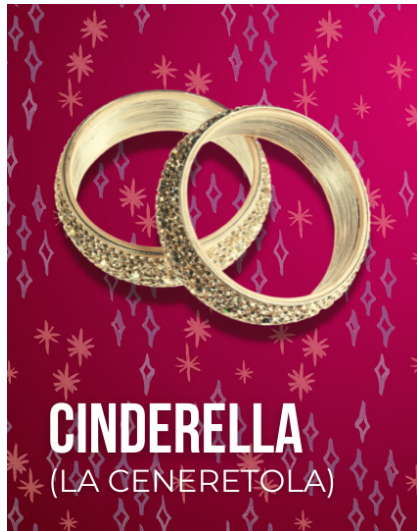
UNIVERSITY OF ROCHESTER

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

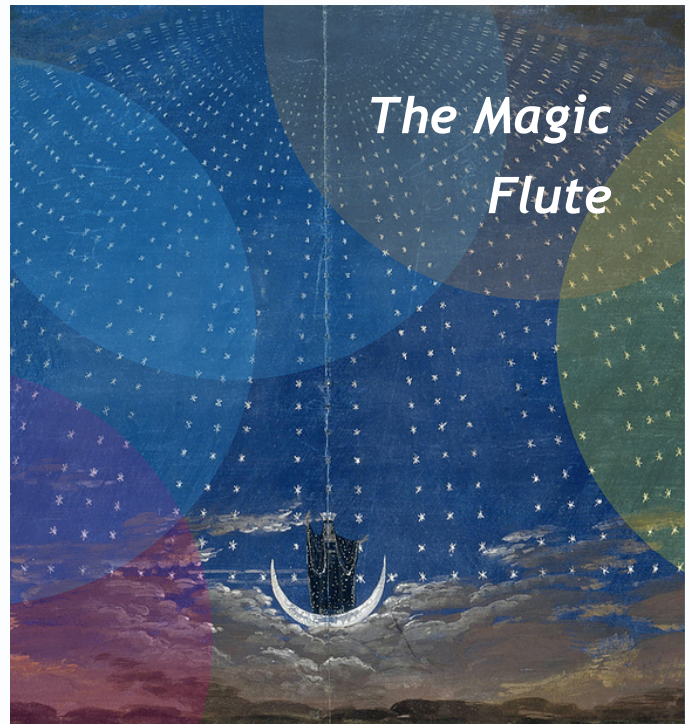


W.A. Mozart's 'The Magic Flute'

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



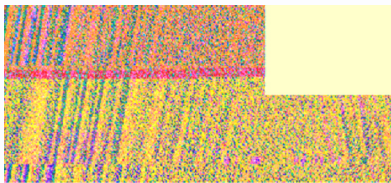
The 2021-2022 Season



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



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.

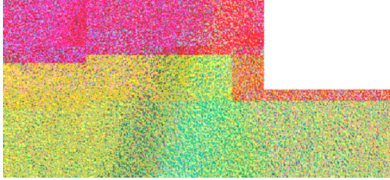
SIGN UP TO STREAM

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

[SIGN UP](#)



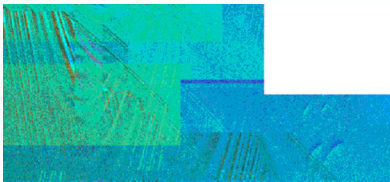
The 2021-2022 Season



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.





The 2022 Festival will feature productions of Rodgers & Hammerstein's *The Sound of Music*, originally slated for the summer of 2020. Bizet's *Carmen* takes the stage in a new production directed by 2022 Artist in Residence Denyce Graves, followed by the new work *Tenor Overboard*, weaving some of Rossini's most spectacular music together in a new comic opera with a book by the famed playwright Ken Ludwig. The next installment of *Common Ground*, the Festival's multi-year initiative of new, commissioned works, is a double bill of Kamala Sankaram and Jerre Dye's *Taking Up Serpents*, paired with the world premiere one-act *Holy Ground*, by [Damien Geter](#) and [Lila Palmer](#); together with young artists' productions and other events. No calendar has been posted yet, and no tickets are available yet.

Artistic & General Director [Francesca Zambello](#) has announced the 2022 Festival will be her 12th and final season in her leadership role with the company.



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.)

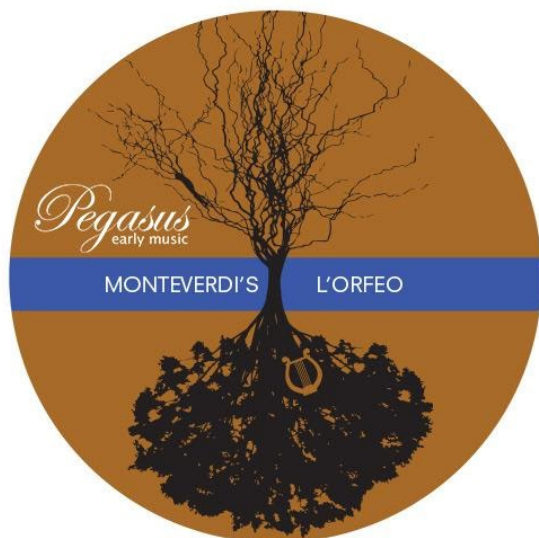
This ground-breaking opera, written in 1607 and considered the first "real" opera, still has the power to captivate audiences over 400 years later, with its universal story, virtuosic expressive music, and colorful orchestration. Its themes of love and loss, human weakness and strength, redemption and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

Curt Long and the RPO Redux

In May, we had an article on Curt Long and how the Rochester Philharmonic responded to the challenge of the pandemic. That article naturally featured Curt as the general director of the orchestra and the leader of that response. This month's article will focus on Curt Long more personally, and on his ideas about the future of the RPO.

Curt grew up in Los Angeles, where he studied the French horn and developed a love of orchestral music in high school. He majored in English at the University of Chicago, where he took advantage of student subscription rates to attend the Chicago Symphony Orchestra under Music Director Georg Solti. After graduation, he worked at managing sporting events for about 5 years, ultimately deciding that there must be more to life than selling beer and cigarettes! While obtaining an MBA, he discovered an interest in managing non-profit organizations, which led to a summer internship with the National Endowment for the Arts and attendance at a conference on orchestra management in Washington, D.C. in 1990. After spending a year visiting orchestras in different parts of the country such as Houston, Grand Rapids, and Los Angeles, he decided to make that his career.



He began at the Delaware Symphony and was then director of the Dayton Philharmonic for fourteen years, followed by the Alabama Symphony for nine. 2021 marks his 30th year as director or CEO of a symphony orchestra; he has specialized in metro areas of about one million people where the challenges are different from those in larger cities.

According to Curt, there is extraordinary interest in the orchestra in Rochester and a high proportion of donors. The RPO has a great artistic repertoire, a history of fine conductors, and a good reputation in the national music community. - it is known for having a greater impact than expected for the orchestra of a city of this size. His personal experience has been that there is a general passion for the arts in Rochester and the musical community is welcoming.

As for opera, the RPO musicians have always been involved in local opera productions, and the pandemic interrupted a series of yearly, semi-staged operas. The new conductor, says Curt, loves opera and perhaps these presentations will be taken up again. Curt himself is very fond of Mozart's operas and intrigued by those of Wagner. His undergraduate thesis was about George Bernard Shaw's love for and interpretation of *Don Giovanni*.

In comparing Rochester to his prior experience, the arts community here is friendly but tangible artistic collaborations are less common. In Dayton and Birmingham, there was more pressure to diversify programs and to embrace partnerships with other segments of the artistic community.

Curt came to Rochester just before the Frederick Douglass Bi-Centennial and was surprised that there was not more artistic recognition here of the legacies of such figures as Douglass and Susan B. Anthony. From his time in Dayton and Birmingham, he notes that those orchestras deemed it important to "tell the community's story," while here the emphasis has been more exclusively on presenting the canon of Western symphonic music.

In Birmingham, in particular, there was a larger proportion of programming aimed at "hip" young audience members, and also a consistent thread of programming commemorating the city's civil rights legacy, including past and current voices. This included a commitment to telling the ugly parts of the story as well as the noble ones.

Since coming to Rochester Curt has enjoyed working with the talented musicians of the RPO and making connections in this very arts and culture focused community. He has worked to improve the orchestra's financial health, and the board had approved a five year financial plan just a few months before the pandemic shut down operations. He played a role in recruiting Andreas Delfs, the orchestra's new music director, and is looking forward to working with Maestro Delfs on plans for the orchestra's Centennial season in 2023-24.

In terms of the future of the orchestra, Curt shares a vision built around both celebrating the orchestra's history of artistic excellence in traditional programs while at the same time launching new programs to enhance music education and serve new audiences. He stresses that orchestras can no longer take it for granted that philanthropic leaders will believe that having a great orchestra is part of what makes a great city; we need to constantly demonstrate that our music is touching the hearts, minds and souls of people throughout the greater Rochester region.

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*



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