

# Newsletter • Bulletin

Winter

2002

Hiver

P.O. Box 8347, Main Terminal, Ottawa, Ontario K1G 3H8 • C.P. 8347, Succursale principale, Ottawa, (Ontario) K1G 3H8

## Triumphant Return for Brian Law

The capacity NAC audience on the night of December 18<sup>th</sup> rose to its feet to acknowledge the extraordinary performance of Handel's *MESSIAH*. While the applause was shared by the Ottawa Choral Society, the NAC Orchestra, the four excellent soloists, three of whom were from Ottawa and had worked with the conductor before, the bulk of the adulation was for the conductor, Brian Law, returning to the podium at the NAC after a ten years' absence.

In the reception arranged by the NCOS in the NAC Salon which followed the performance, Brian Law demonstrated why he is so highly regarded by people in this

region. He took the time to speak to everyone present in spite of the physical demands made on him by the performance.

Also present were three of the soloists, two of whom, Daniel Taylor and Gerald Finley, were former choristers in a choir directed by Brian Law. Both men have gone on to international careers and credit Brian with having a significant influence on their careers.

NCOS President Bobbi Cain welcomed our guests and the large number of people who attended. Money raised from this affair will go to the Brian Law Opera Scholarship presented every two years to an aspiring young singer from the National Capital Region.



## From the President . . .

Happy Holiday Greetings to everyone! I wish you all the best for the coming year

What a wonderful evening we had fêting Brian Law at the National Arts Centre after the first performance of **MESSIAH**. Many people joined us – old friends of Brian's, old friends of Gerald Finley and Daniel Taylor, and those who just wanted to express their appreciation of the most enjoyable concert they had just heard. All our guests were very pleased with the evening and we hope that a good time was had by all. And we raised important funds for the Brian Law Opera Scholarship.

During the new year we turn to another important event which is designed to raise funds for all the other things that the Society does – donations to the Young Artists Program of Opera Lyra Ottawa, providing information to our members in our newsletter, support of programs such as Opera Alla Pasta, and tours that we may plan for your enjoyment, to mention just some of our activities. In other parts of this newsletter you will read about our **TRIBUTE TO CANADIAN SINGERS** – artists such as Jon Vickers, Teresa Stratas, Maureen Forrester – these are just some of the ones that will be highlighted with special table settings. This event takes place on January 25 at St. Anthony's Soccer Club with a great Italian dinner, sparkling guest soloists and an intriguing silent auction that you can help us with.

The Society needs your support in this undertaking. Won't you join us!!



## ATTENTION!!

### ALL NCOS MEMBERS

**It is time to RENEW your membership for 2002! The NCOS membership year runs from January to December. Please fill in the enclosed red form and join us for another year of musical activities!**

## Congratulations

to two National Capital Area Singers.

**ALEX FLERIAU-CHATEAU** is completing the first year of a two-year contract as House Bass in Regensburg, Bavaria, singing as well in Innsbruck and Vienna. Alex has been assigned major bass rôles in *TOSCA*, *COSI FAN TUTTE*, *THE MERRY WIVES OF WINDSOR*, and *AIDA*.

**SHAWNE ELIZABETH** has a one-year contract with the Silesian-Moravian State Opera House where she is to sing Rosina in *THE BARBER OF SEVILLE* and to appear in two Czech operas, one of which is *THE TWO WIDOWS* by Karolyina.

Our best wishes for success go out to both of them.

## Help

To make our fund-raising dinner a success we need contributions for our silent auction. Items do not have to be related to opera or music necessarily. Anything which you do not need any longer would be welcome. Please call Bobbi Cain at 225-0124 to make a donation.

*Opera Alla Pasta — Sunday Afternoon at the Opera*

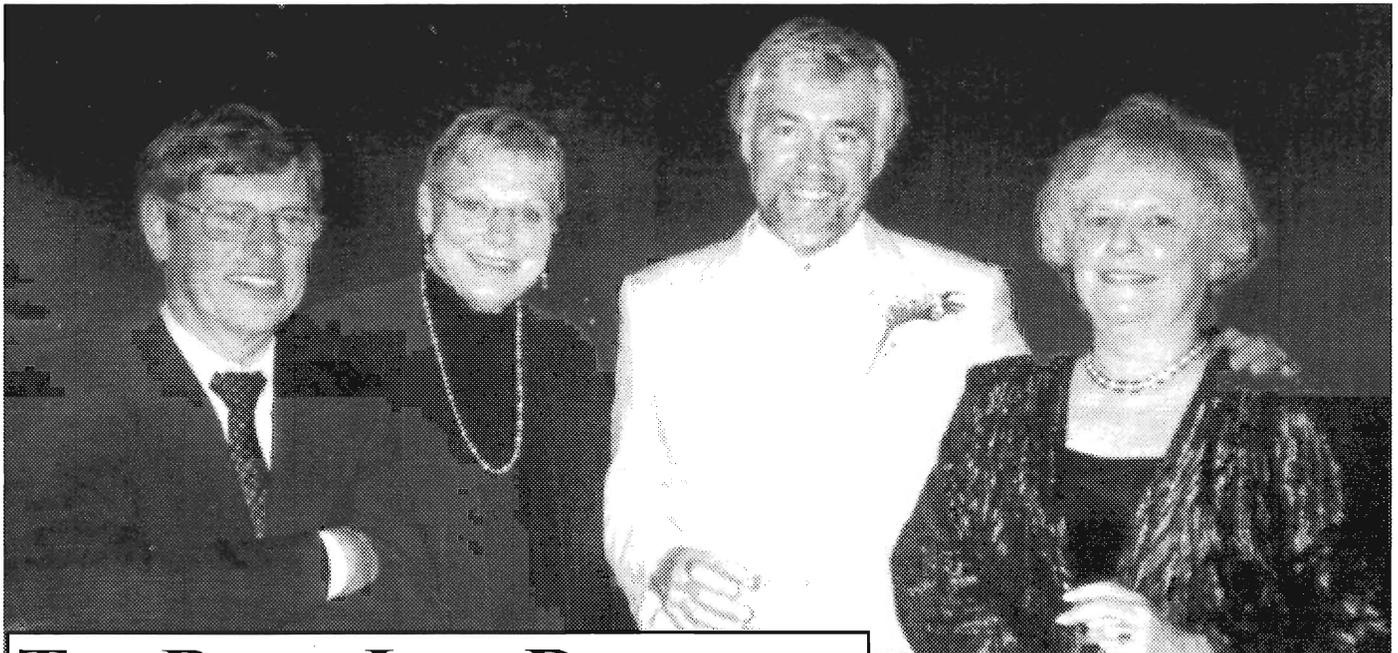
## THE RAKE'S PROGRESS

by Igor Stravinsky Libretto by W.H. Auden  
Sung in English (with English subtitles) by Barbara Hendriks, Hakan Hagegard, and Brian Asawa  
Esa-Pekka Salonen, conductor.

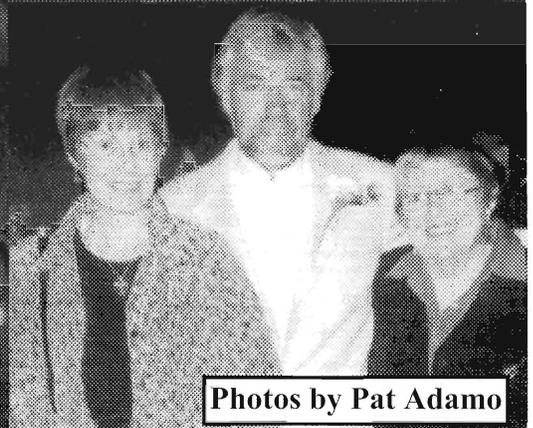
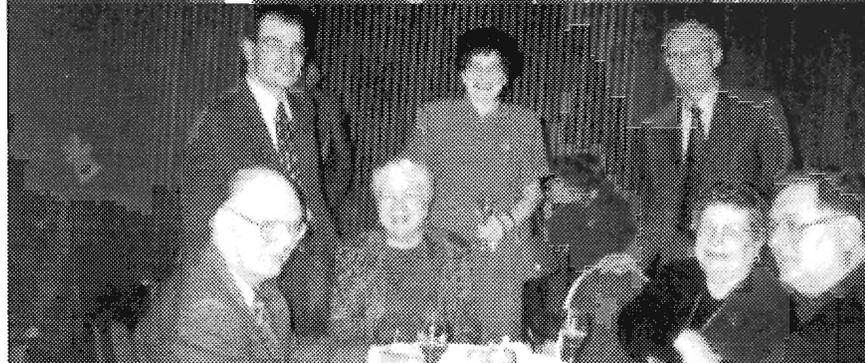
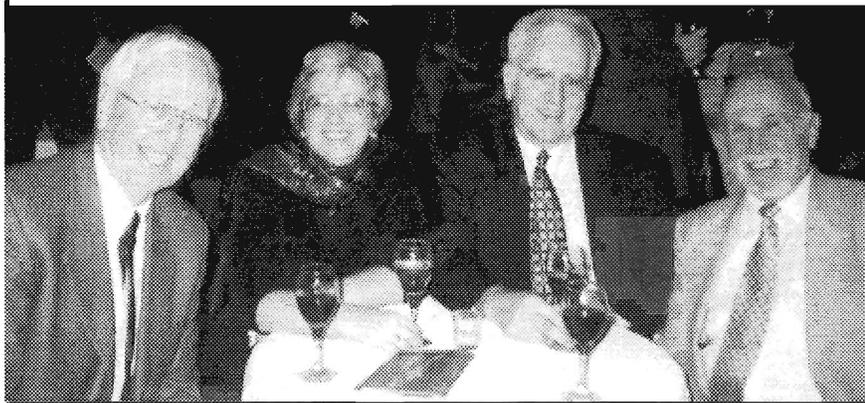
This neo-classical operatic masterpiece has been called the greatest opera of the 20<sup>th</sup> century.

The video starts at 2.00 P.M. on February 24, 2002 at St. Anthony's Soccer Club Dinner follows.

**Reservations required: 225-0124**



# THE BRIAN LAW RECEPTION



Photos by Pat Adamo

# Canada's Opera Superstars

Canada's contribution to the world of opera has been a truly remarkable one! To commemorate this outstanding achievement we are sponsoring a silent auction, dinner and concert on January 25 at St. Anthony's Soccer Club. Please make plans to come and celebrate with us.

Proceeds will be used to insure the continuation of this extraordinary legacy!



Emma Albani



Tracy Dahl



Judith Forst



Leopold Simeneau



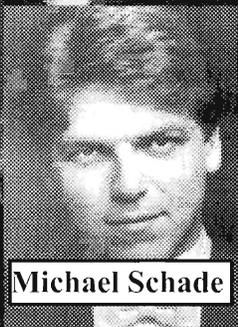
Ben Heppner



Daniel Taylor



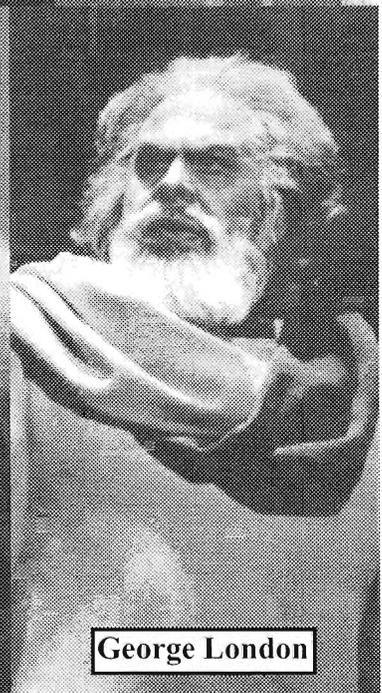
Lois Marshall



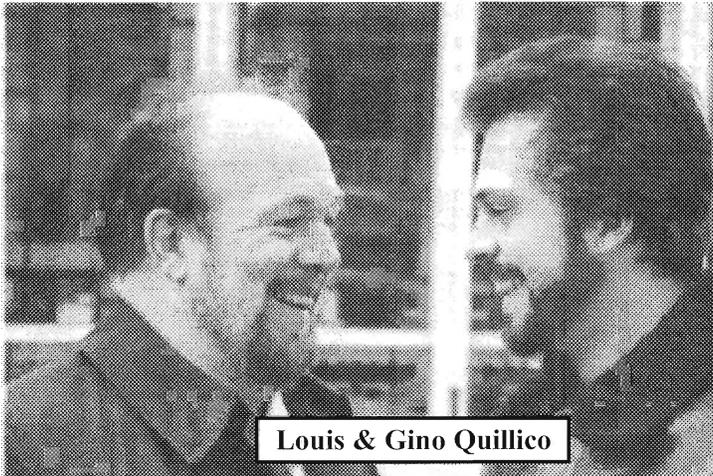
Michael Schade



Pauline Donalda



George London



Louis & Gino Quillico



Richard Margison

### A Tribute to Canadian Singers

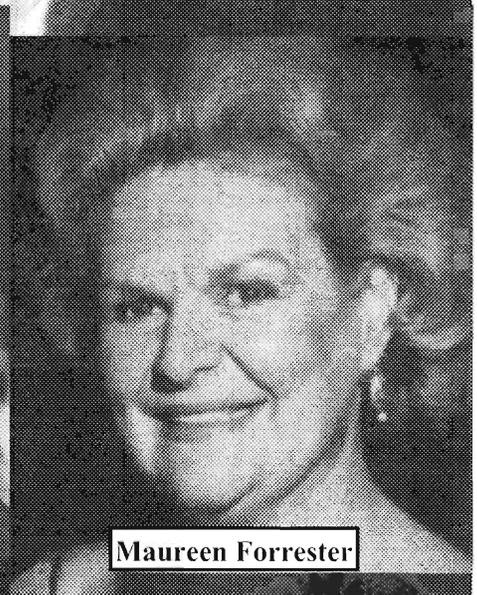
Friday, January 25  
St. Anthony's Soccer Club  
Auction 6:30 Dinner 7:00

MUSICAL ENTERTAINMENT  
PASCALE BEAUDIN, soprano  
PIERRE ETIENNE, baritone  
MIRIAM KHALIL, soprano

TICKETS: \$40.00 per person  
Reservations by January 22:  
Call 225-0124.



Teresa Stratas



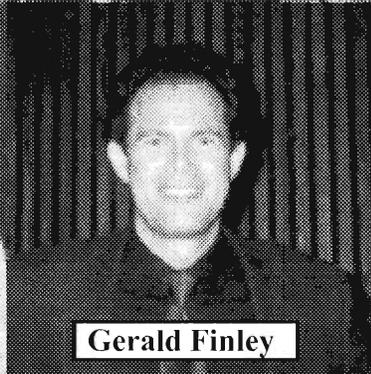
Maureen Forrester



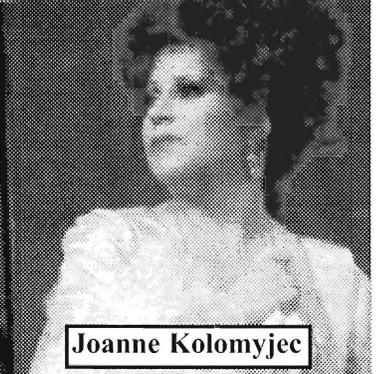
Edward Johnson



Jon Vickers



Gerald Finley



Joanne Kolomyjec



Donna Brown



Isabelle Bayrakdarian

# NABUCCO & SALOME

by Murray Kitts

## MONTREAL'S *NABUCCO* FEATURED REAL OPERA STAR

In a tribute to Verdi, L'Opéra de Montréal revived its production of the master's third opera, the one which brought him overwhelming success.

There were four great successes in this staging: Susan Neves was absolutely outstanding in her portrayal of Abigaille in every way - singing a very demanding rôle and playing the villainess most convincingly. The chorus under the direction of the excellent young conductor, Yannick Nézet-Séguin sang better than I've ever heard them sing before. The Orchestre Métropolitain was equally excellent under the direction of Christian Badea. The sets and costumes were familiar to those who saw the original production some years ago but were still quite effective.

Michelle Sutton as Fenena and Stefan Szkafarowsky as Zaccaria were both good, perhaps overshadowed by the brilliance of Susan Neves as Abigaille.

Gaetan Laperrière as Nabucco was as usual - good but not very expressive voice and painfully wooden on stage. His menacing attitude towards Fenena in Act I seems at odds with his high regard for her in the rest of the action.

The least said about Louis Langelier as Ismaele the better. His singing and acting abilities seem to have left him.

As usual, the stage director tried to insert some personal touches in the action. One of the least successful was the kind of blind man's buff played before the usurping queen with prisoners including Zaccaria.

All in all this was an enjoyable evening of opera certainly worth a trip to Montreal if only to hear Susan Neves in a world-class interpretation of her rôle.

## OLO'S SALOME - A GREAT SUCCESS

I must confess that it was with a good deal of skepticism that I greeted the news that OLO was going to do *SALOME*.

The first thing the producers did right was to get a singer who looked the part and who could actually do the famous Dance of the Seven Veils. To say that Eilana Lappalainen sang better than she danced is not a great criticism, but I do think more than one part of the dance was repetitious and didn't live up to the glorious music pouring out of the orchestra pit. My only criticism of Miss Lappalainen's acting is that there was too much of it - too much fussing with the head, too much movement in general. Her singing of the main rôle was as good as you'd find anywhere.

The other principals were equally well chosen. As Herod, Quade Winter, in excellent voice, was suitably lecherous and cowardly. Judith Forst gave an unforgettable portrayal of Herodias. Perhaps not so successful was Ronnie Johansen as Jochanaan, but his powerful voice made up for some unevenness of tone.

The supporting cast was all very good especially Steven Harrison as Narraboth and Anita Krause as Herodias' Page.

Sets and costumes provided by The Opera Company of Philadelphia were first-rate.

As for the staging I was puzzled by a number of things. Why was Herod barefooted? After he slipped on Narraboth's blood shouldn't someone have helped him to clean his foot? Why were all the Seven Veils white in colour? To show that Salome was a nice, pure girl at heart? Why wasn't she killed by crushing her under the shields as is done in any other production and as has been prophesied by Jochanaan? But these are small matters in comparison with the overall merits of the performance.

The augmented NAC Orchestra played marvellously under the direction of Edouardo Müller. Productions like this one are sure to guarantee capacity audiences for opera productions in the National Capital.

Anyone interested in how Oscar Wilde's play was adapted for the libretto need only get hold of DG 431 810-2 which has the complete Wilde text with the opera libretto in bold letters. This is an excellent performance with Cheryl Studer, Leonie Rysanek and Bryn Terfel with the Orchester der Deutschen Oper Berlin under Giuseppe Sinopoli.

### OPERA LYRA OTTAWA GUILD

#### Opera Insights

"Definitely the Opera"

NABUCCO Jan 14

EUGENE ONEGIN Feb 11

#### LA BOHÈME

March 25

UN BALLO IN MASCHERA  
March 11

All presentations are at the National Library at 7:00 P.M.

# SATURDAY AFTERNOON AT THE OPERA

## TEXACO-METROPOLITAN OPERA RADIO BROADCAST SEASON 2002 SCHEDULE



<u>January 5</u>	Richard Strauss	Die Frau ohne Schatten 12:30
<u>January 12</u>	Giuseppe Verdi	Don Carlo 1:00
<u>January 19</u>	Giacomo Puccini	Tosca 1:30
<u>January 26</u>	Wolfgang Amadeus Mozart	Idomeneo 1:00
<u>February 2</u>	Gioachino Rossini	Il Barbiere di Siviglia 1:30
<u>February 9</u>	Wolfgang Amadeus Mozart	Le Nozze di Figaro 1:30
<u>February 16</u>	Giacomo Puccini	La Bohème 1:30
<u>February 23</u>	Peter Ilyich Tchaikovsky	Eugene Onegin 1:30
<u>March 2</u>	Sergei Prokofiev	War and Peace 12:30
<u>March 9</u>	Giuseppe Verdi	Rigoletto 1:00
<u>March 16</u>	Erik Satie Francis Poulenc Maurice Ravel	Parade Les Mamelles de Tirésias L'Enfant et les Sortilèges 1:30
<u>March 23</u>	Giuseppe Verdi	Luisa Miller 1:30
<u>March 30</u>	Giacomo Puccini	Madama Butterfly 1:30
<u>April 6</u>	Giuseppe Verdi	Falstaff 1:30
<u>April 13</u>	Ermanno Wolf-Ferrari	Sly 1:30
<u>April 20</u>	Alban Berg	Lulu 1:30

## AN OPERA-GOER'S DIARY by Donald Metcalfe

It's unlikely to be able to attend four operas in two days but the programming at the COC last September-October allowed this privilege.

On October 2 I attended the combination of Mascagni's *CAVALLERIA RUSTICANA* and Puccini's *IL TABARRO*, rather than the usual CAV-PAG pairing.

In keeping with conductor and music director Richard Bradshaw's approach to offering us mainly Eastern European singers whom we would rarely hear, the cast of *IL TABARRO* had Vadim Zoplechny as Luigi, Yuri Nechaev as Michele, and Esster Sumegi as Giorgetta.

I prefer to see *IL TABARRO* as part of the complete *IL TRITICO* and I've been lucky enough to attend two at the Met, both with one soprano singing all the major rôles - Teresa Stratas and Renato Scotto.

I had no complaint with any of the singers in this opera, and Vadim Zoplechny returned as Turiddu in *CAVALLERIA RUSTICANA*, with Alina Gurina as Santuzza.

The production (the 18<sup>th</sup> one for me) did not quite match the one by Zeffirelli which I saw at the Met where I have attended performances going back to 1970. The first Turiddu I heard on stage was Placido Domingo. The following night I attended another double bill, Bartok's *BLUEBEARD'S CASTLE* and Schoenberg's *ERWARTUNG*. Richard Bradshaw took over as conductor from Bernhard Kontarsky, the conductor on the previous evening.

The Duke was Peter Fried and Judith was sung by Sara Fulgoni. Both were in good voice.

These two opera productions were so popular that they were taken to the Edinburgh Festival with a different cast two years ago. The woman in *ERWARTUNG* was Nina Warren.

This is the 7<sup>th</sup> time I've heard *ERWARTUNG*. The first was in Montreal with Franz Paul Decker and Margarita Schack on February 12, 1975. I had just returned from Europe via Mirabel, took the bus to Montreal, heard the opera and then continued by bus to Ottawa

# Opera Within Reach

## OTTAWA

### National Arts Centre

**DAWN UPSHAW** Jan 12

**HEIDI GRANT MURPHY** Jan 16 & 17

**EWA PODLES** Feb 6 & 8

Information: 947-7000 [www.nac-cna.ca](http://www.nac-cna.ca)

### Opera Lyra Ottawa

**Black & White Opera Soirée** Feb 17, 2001

**LA BOHÈME** by Puccini April 13, 15, 17 & 20

Information: 233-9200 [www.operalyra.ca](http://www.operalyra.ca)

### Centrepointe Theatre Orpheus Society

**COMPANY** MARCH 1-9

**HOW TO SUCCEED IN BUSINESS**

**WITHOUT REALLY TRYING** MAY 31-JUNE 8

Information: 727-6650 [www.orpheus-theatre.on.ca](http://www.orpheus-theatre.on.ca)

### Savoy Society

**THE GONDOLIERS** April 12-20

Information: 825-5855 [www.savoyociety.org](http://www.savoyociety.org)

## MONTREAL

### L'Opéra de Montréal

**LA TRAVIATA** by Verdi  
Feb 9, 11, 14, 16, 20 & 23

**TOSCA** by Puccini  
March 9, 11, 14, 16, 20 & 23

**THÉRÈSE RAQUIN** by Picker  
April 24, 27, 29 & May 2

**L'ELISIR D'AMORE** by Donizetti  
June 1, 3, 6, 8 & 12

Information: 1-514-985-2258

[www.operademontreal.com](http://www.operademontreal.com)

## TORONTO

### Canadian Opera Company

**SALOME** by Strauss  
Jan 18, 23, 27, 31 Feb 2 & 5

**IL VIAGGIO A REIMS** by Rossini  
Jan 22, 24, 26, 30 Feb 1 & 3

**BORIS GODUNOV** by Mussorgsky  
April 5, 9, 11, 14, 17 & 20

**JULIUS CAESAR IN EGYPT** by Handel  
April 6, 10, 12, 16, 18 & 21

Information: 1-800-250-4653 [www.coc.ca](http://www.coc.ca)