

# Newsletter • Bulletin

Summer

2003

Été

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## Everybody's Doing It!

by Shelagh Williams

Operas seem to run in cycles. Two or three years ago we saw three different productions of *Tosca*, all within driving distance, and all within a year. Now this spring both the Canadian Opera Company (January-February) and Opera Lyra Ottawa (April) chose to present Verdi's *Un ballo in maschera*/ *A Masked Ball* in their 2002-2003 seasons.

Verdi's problems with censorship are well known and *Masked Ball* was no exception. He based it on the opera *Gustave III, ou le Bal masque*, by the French composer Daniel-Francois Auber and librettist Eugene Scribe, in which the Swedish king was assassinated at a masked ball in the Stockholm opera house. The opera was originally to be performed in Naples, but the censors did not want to give the Italians any bright ideas and proposed massive changes. The premier was therefore moved to Rome where the Papal censors were satisfied by transporting the opera's setting to far away and (then) non-Catholic Boston and downgrading the victim's rank to that of the governor, the Count of Warwick! Recently Verdi's original "Swedish" version has become the one usually staged, and the COC used this version whereas the OLO chose the "Boston" version.

The COC's production was a complete package, each part fitting into place beautifully. It was a co-production with Dallas Opera and Cologne Opera, resulting in sumptuous costumes and sets, with the court scenes based on the actual designs for Stockholm Castle. The opera was in the capable hands of German director Michael Hampe and debuting Italian conductor Nicola Luisotti. The maestro drew fine performances from the orchestra and chorus and was so intense and energetic and caring that he alone was worth the price of admission. He received the most applause and a standing ovation during the curtain calls! The sudden transformation of the stage into the magnificent masked ball, brightly lit and filled with dancers rivalled that in a memorable performance we saw several years ago in the arena in Verona. Some might quibble with the large amount of light supplied by Marie Barrett, also new to the COC, in the gallows field night scene, but this reviewer prefers to be able see what she has paid for, and besides, this takes place in Sweden, Land of the Midnight Sun! Russian tenor Mikhail Agafonov, as Gustavus III, was also debuting and sang beautifully, although it was a bit of a stretch to consider his rotund shape, in bright pink, as an object of desire! Baritone Timothy Noble, a Verdi specialist, played the King's secretary. With his superb acting and vocal skills he was able in his solo to show his anguish over his wife's supposed infidelity with the King, his best friend, and then to switch immediately to terrify his wife as he, physically and vocally, threatened her with death. As his lovely young trophy wife Amelia, Bulgarian soprano Svetelina

Vassileva, an earlier COC Violetta in *La Traviata*, both looked and sang the part beautifully, and broke your heart as she pleaded with her husband to let her see her child once more before she was killed. The fortune-teller was sung strongly by mezzo-soprano Fiona Kimm, also in her COC debut. However, it was Ottawa's own Shannon Mercer, a Brian Law scholarship winner, who stole the show! She played Oscar, the King's page, and although her mannerisms and flourishes were perhaps slightly over the top, she sang marvellously, acted the part very pertly, and looked great in tights. The production was wonderful, grand opera the way it should be done!

The OLO production was also well designed and sung, but the setting in colonial America precluded the lavishness and elegant manners and ambience of the European site. That being said, the sets from Atlanta Opera by Peter Dean Beck were tremendous, with lovely thick floor planks for atmosphere and metamorphosing well between scenes. Beck's lighting design was also effective, supplying adequate light, even in the night scene, which was suitably dark, but with the singers well lit. The costumes were, in the main, very good, but occasionally too fancy or too crude for the character portrayed. In complete charge were Tyrone Paterson conducting the always superb National Arts Centre Orchestra and Michael Cavanagh directing. Appropriately, the acting overall was straightforward, eschewing the complexities and subtleties of a courtly milieu. Also the sharply raked stage and rough floor ends discouraged any fancy footwork during the ball scene. In his OLO debut, tenor Warren Monk sang well as the governor, looked good in his costumes, and acted convincingly. Baritone Gaetan Laperriere was a menacing Renato, singing strongly and showing his experience in the role. Returning from her triumphant OLO debut as Leonora in *Il Trovatore*, soprano Barbara Livingston was again in fine voice as Renato's wife, Amelia. Mezzo-soprano Elizabeth Turnbull made a believable and well-sung fortune-teller. Soprano Jackalyn Short, fresh from the Black and White Opera Soiree, was a very good Oscar, tall and slender, and acting and singing with fine voice and flair, although the Boston setting limited her scope somewhat. It was also a treat to see OLO Young Artists baritone Denis Lawlor (Judge) and tenor David Lankenau (Servant) in named roles, as well as singing in the excellent OLO Chorus. This was another in OLO's lengthening list of excellent productions.

There you have it — two super productions of *Masked Ball* within two months, with different settings, but each equally enjoyable, and each a fitting showcase for the opera company producing it.

## From the President...

It is now officially summer and we start the round of air conditioners and fans.

In another part of this Newsletter you will find an important message about our 20<sup>th</sup> Anniversary Celebration to be held on November 14<sup>th</sup>. We hope that you all will join in the fun and reserve that date for a very special evening of good food, good music, and good merchandise!

We want to thank those who turned out for our Annual Meeting and accompanying showing of a great film, and a good buffet dinner. It was very encouraging to see you all. In August we will have the organizational meeting of our new Board of Directors, and then you will hear the news in our September Newsletter.

Best wishes to you all until then.



### LETTER FROM JOSHUA HOPKINS

Dear Mrs. Cain and Members:

I was recently honoured to win the Brian Law Opera Scholarship of \$2000.00 in Ottawa. I wish to thank you for your generosity and support in funding this award.

This award will allow me to continue pursuing my dreams and fulfilling my goals. I intend to use your generous donation to expand my opportunities within the realm of the classical music world. Within the next year I plan to sing for several professional opera companies and orchestras in North America.

Your support of opera and the arts is outstanding, and I thank you for your kindhearted contribution to my future. If it were not for organizations such as yours, young singing artists would have less of a chance to pursue their careers.

Sincerely,

Joshua Hopkins

### NCOS Board of Directors

**President** (elected at AGM)

Bobbi Cain 225-0124

### Board Members

(positions to be filled at August meeting)

Pat Adamo  
Renate Chartrand  
Ute Davis  
Murray Kitts

Dan Leeman  
Gordon Metcalfe  
Peggy Pflug  
Jean Saldanha

### Coming in the Fall Issue

- a profile of Maria Knapik, the star attraction at our 20th anniversary celebration
- complete details of our Opera Alla Pasta DVD screenings
- reviews of opera performances what's new and available in opera DVDs

### LAST CALL FOR Chautauqua Opera

*La Boheme* (Puccini)  
July 3 & 7

*Romeo and Juliet* (Gounod)  
July 18 & 21

*Don Giovanni* (Mozart)  
August 1 & 4

*HMS Pinafore* (Sullivan) August 15 & 18

## PRESIDENT'S REPORT

### NATIONAL CAPITAL OPERA SOCIETY ANNUAL MEETING, MAY 25, 2003

Last year I spoke about "sharing the music", about the fact that we who love opera should be happy to share that passion with others who have the same interest. One of the ways that this passion is expressed is through your association with an organization that honours your membership in a number of ways. In this report I speak of the ways, be they the sponsorship of the Brian Law Opera Scholarship; the ability to view selected opera films followed by a delectable pasta-based dinner; our prize-winning Newsletter; to name a few.

The year was one of reflection. Are we reaching enough people in our quest for members? Can our members take a more active part in our activities? Can we improve the amount of funds devoted to the scholarship prizes? Can we reach our goal for the Endowment Fund? All of these are heavy questions with no easy answers, but are of concern.

In order to shed a little light on some of these issues, we developed a working relationship with a firm of fundraisers and public relations experts, Betsy Clarke and Associates. Through meetings with the Board and ensuing discussions we developed fresh insights into several areas. Concerns were expressed as to the practicality of some of our financial goals, given our relatively small membership coupled with the paucity of active members. The firm worked with us through the year end and the ensuing Brian Law competition, and we later parted company due to differing visions and relationships.

The year started off with our "Tribute to Canadian Singers", a dinner and silent auction serenaded by some very talented young singers, with the evening hosted by CBC Radio's Dave Stephens. We netted over \$1750 on that fun time. The month was January, the non-Brian Law Scholarship month, and the weather was bright and cold outside St. Anthony's Hall.

Since the next competition was held in January 2003, the latter part of the year was devoted to preparing for the event. Do you know what goes into that? Negotiations have to take place in the late spring for the Worship Space of the Unitarian Church, if that is decided as the location.—juries have to be assembled early in the year, both for the final competition and for the preliminary one – bundles of scholarship entry forms were prepared along with a brilliant poster and information letter, and sent to musical educational institutions across the country in late August – publicity started in September with announcement of the event in the Citizen Arts Calendar, and an associated press announcement of further details – rooms were begged from city hotels to accommodate out-of-town jurors, and arrangements made for the post-competition reception – the application deadline is November 15<sup>th</sup> and the preliminary jury met late in November to hear all the applicants' tapes or discs and to choose up to six finalists— all applicants were contacted by letter, yea or nay, with instructions for the yeas as to recital details, etc.— the final jurors were informed of the line-up in case there is a conflict of interest— press releases were issued as to details, and final publicity starts— final details like accompanists are lined up, and final arrangements for the competition are made – and

on with the show! Boring, isn't it? But, necessary.

Given that January 2003 was the tenth anniversary of the scholarship competition, the first being in 1993, we decided to launch a special Ten Year Anniversary Donation campaign for the endowment fund. Many of our members responded to that appeal, accumulating over \$2000 for the fund. The names of the donors were published in both the newsletter and in the Brian Law Opera Scholarship program. We thank all those who agreed to celebrate the occasion.

You notice how important the newsletter is in the life of our organization. Distributed from coast to coast and abroad, the many interesting articles, reviews and photographs make this newsletter a jewel among many in our milieu. Another special area of activity for our members and their friends is the several Opera alla Pasta events, showing opera films on DVD, followed by that scrumptious Italian dinner, all held at St. Anthony's Banquet Hall on a Sunday afternoon.

Last year was one of sorrow for your Board of Directors. Board member, roving reporter and scribe, and musical devotee, Donald Metcalfe died suddenly on September 12th. A fixture at NAC concerts and other musical events, Don leaves the world a much poorer place.

I want to express my thanks to those within the Board, as well as persons outside the group who join in devoting much of themselves to the Society:

- Pat Adamo, whose arrangements were key to the Opera alla pasta events, and who, along with Ute Davis, takes great pictures;
- Renata Chartrand, whose specialty is publicity generation and distribution;
- Murray Kitts, who was the Vice-President, and as well, did the Newsletter;
- Dan Leeman, who was a terrific helper at the movie showings and with Brian Law coordination;
- Gordon Metcalfe, who has tailored the Treasurer's job to fit his busy agenda;
- Peggy Pflug, who is expert on the food end of planning events and throws great barbeques;
- Gerda Ruckerbauer, who paints beautiful pictures and makes innovative decorations;
- Jean Saldanha, who has worked so hard as board secretary, and is also membership secretary;
- Norma Torontow, who distributes the Newsletter and has worked hard on events;
- and Tom McCool, who works with Murray producing our newsletters full of great information.

To all others who have helped, our thanks. The years are busy for everyone, and with such support, makes our work more successful and enticing for you. I thank all these people.

As we move forward with pride to our fall 20<sup>th</sup> anniversary celebration on November 14<sup>th</sup>, let us look to the future – all sharing our love of opera with our enthusiasm for all the arts in their many forms. Your assistance is needed!!

Thank you.

Bobbi Cain

# Viva the Diva in Toronto

by Shelagh Williams

On a longish April weekend in Toronto, we enjoyed three musical treats, all highlighting the fair sex. The COC presented Gioacchino Rossini's *The Italian Girl in Algiers* / *L'Italiana in Algeri* for the very first time and Giacomo Puccini's *Madama Butterfly* for the umpteenth!

*The Italian Girl in Algiers* is a merry Rossini romp which he wrote at age 21. It is a rescue opera in more ways than one. In real life the Venetian impresario Cesare Gallo had to be rescued from a potential disaster when a promised new opera by another composer was not ready! Fortunately for him and for us, Rossini, by modifying an earlier libretto by Angelo Anelli and by getting help with the recitatives, completed this opera in less than a month and saved the day. As in Mozart's *Abduction from the Seraglio*, one of a pair of Italian lovers must be rescued from captivity in a Moslem Mediterranean country. Unlike Mozart's tale, however, the rescuer here is the heroine, Isabella, and the captive is her betrothed Lindoro. His captor, Mustafa, Bey of Algiers, already has a wife but wants an exciting Italian wife instead, and so instantly falls in love with Isabella when she arrives. The shenanigans then begin in earnest, with delightful music and hilarious situations. In the end Isabella charms Mustafa, flattering him by inducting him into the Italian Order of Pappataci — men who only eat, drink, sleep and remain silent — and while he is distracted eating spaghetti, she assembles all the Italian prisoners and escapes! In rallying her countrymen, Isabella sings the aria "Pensa alla patria" ("Think of your country"), which in early productions was often altered or cut by censors — Verdi was not the first to appeal to Italian patriotism in his operas.

This innovative production was originally presented last summer in Santa Fe, under the direction of Edward Hastings who accompanied it to Toronto for his debut with the COC. To bring the action closer to our own times, the director set the plot in the 1930's and made Isabella an aviatrix, flying her own plane. Thus during the overture, the audience was buzzed by a model plane, carried on a pole through the aisles by a rollerblader! The set, by British designer Robert Innes Hopkins, was a giant fairy tale book, surrounded by sand dunes and palms, which opened upwards to reveal the Bey's palace! Suitably oriental costumes by David Woolard accompanied this set and all was well lit by Duane Schuler. British conductor Julian Reynolds, in his COC debut, managed to keep the excellent orchestra and singers in control, in spite of the headlong rush of both the music and words, with gratifying results. The first act finale, with everyone singing at once, each making the sound of a percussion instrument to portray their state of mind, was exuberant and hilarious. In the title role, debuting Romanian mezzo-soprano Carmen Oprisano looked very stylish and sang beautifully. Canadian Michael Colvin's sweet tenor voice was just right for Lindoro while American bass-baritone Patrick Carfizzi sang and acted Isabella's older "uncle", Taddeo, very well. As Mustafa, Slovak bass Gustav Belacek negotiated the tricky singing and was funny and threatening and impossible, but the final spaghetti-eating scene was done more exuberantly when Glimmerglass Opera presented it in 1997. Finally, Shannon Mercer, our Brian Law scholarship winner, fresh from playing Oscar in *A Masked Ball*, was excellent as Elvira, Mustafa's wife. This was a delightful production, well worth the 190 year wait for the COC to do it!

*Madama Butterfly* was an exquisite COC production first staged in 1990 and revived in 1994, 1998 and again this year — many of us have seen it before. The collaboration of director Brian Macdonald and designer Susan Benson, of Stratford Festival G&S fame, produced a simple, unobtrusive yet entirely Japanese ambience. The set consisted of just a floor with moving screens to suggest the house, and the flowing pastel kimonos plus the atmospheric lighting by Susan's husband, lighting designer Michael Whitfield, filled in the rest. Susan Benson designed kimonos that were less restrictive than a true Japanese kimono and hand-painted them to get the desired results. Conductor Elio Boncompagni, in his COC debut, sensitively directed the orchestra, chorus, and singers to further enhance the effect. And what singers! As Cio-Cio-San (*Madama Butterfly*), Chinese soprano Xiu Wei Sun, in her Canadian debut, was nothing short of perfect. She is a specialist in the role, and looked, acted, and sounded exactly right: delicate, yet with steely determination. Also in his Canadian debut as Lt. Pinkerton was sturdy American tenor Jorge Antonio Pita, an ex-policeman who sang well, but received mixed applause at the end, whether for the caddish character he portrayed, or for being an American during the Iraq conflict. Baritone Cornelius Ophhof showed his many years of experience (44 years with the COC) in his thoughtful portrayal of the American consul Sharpless, which he also sang in the original 1990 production. Canadian mezzo-soprano Allyson McHardy was a convincing and well-sung Suzuki, *Butterfly's* maid, and Canadian tenor John Krier a humorous Goro, the marriage broker. The only quibble might be with the age and size of the child playing *Butterfly's* son, Trouble, which made him too large for his diminutive mother to carry easily. Brian Macdonald's direction was detailed, but not fussy, and his bridging of the second and third acts with the humming chorus during *Butterfly's* overnight vigil, rather than breaking the action with an intermission, intensified the effect. Also, ending the opera with *Butterfly's* child running out to meet Pinkerton offstage and leaving her to die alone on stage was realistic and very effective. This was a marvellous production, beautifully set, well directed, and strongly cast, with a Cio-Cio-San to remember.

And the third musical treat? — Tafelmusik with early music/baroque specialist Emma Kirkby! We had been wanting to hear this English soprano live, and what better occasion than with the Tafelmusik Baroque Orchestra and their chamber choir performing the Canadian debut of the newly-discovered Handel "Gloria"! This was of course not the only work on the programme, but all were given the same care and musicianship we expect of Tafelmusik, and neither they nor Emma Kirkby disappointed us.

Just to whet your appetites, next year the COC blockbuster season is opening with Britten's *Peter Grimes*; continuing with four Italian favourites: Puccini's *Tosca* and *Turandot*, and Verdi's *Falstaff* and *Rigoletto*; and finishing with Wagner's *Die Walkure*, its first opera in the run up to its planned staging of the complete *Ring Cycle* — a Canadian first! — in its new theatre in 2006.

# L'ITALIANA FINALLY ARRIVES IN MONTREAL

by Murray Kitts

It's taken almost two hundred years but at last Montrealers were able to see one of Rossini's comic masterpieces for the first time and in a new production. Certainly the sets and costumes looked very fresh and attractive. All of the principals and the chorus as well managed to convey that spirit of "organized and complete madness" that Stendhal found in this opera. The performances of Danièle LeBlanc and Peter Strummer (to be seen in Ottawa in *Don Pasquale*) could hardly be bettered. Also notable were all the members of l'Atelier Lyrique de l'Opéra de Montréal especially Phillip Addis in the major rôle of Taddeo. It's true that tenor Benjamin Brecher had some problems with the devilishly high notes that Lindoro is required to sing - but

here is a young tenor, slim and handsome - a rarity these days. The Orchestre Métropolitain was splendid under the vigorous baton of Yannick Nézet-Séguin.

My main criticism of this performance lies with the stage direction of Allison Grant. Too often the action on stage was played at the back of the stage whereas to allow for the full enjoyment of the audience action should take place as near to them as possible. For example, to accommodate the audience in such a large hall the Pappataci eating scene should have been brought forward on stage as much as possible.

The audience enjoyed this opera very much and I'm sure the next production in Montreal won't take so long as the first.

## Wagner ON DVD by Murray Kitts

I was very pleased to find two of Wagner's greatest operas in the Ottawa Public Library's AV section. As for *Tristan und Isolde* the cast looked very good. However I should have been wary of the announcement that it was a startling new production by Peter Konvitschny at the Munich Opera. For some reason the German opera scene has been dominated of late by people who are paid to destroy any enjoyment of a particular opera by regular opera lovers. In this production Act I takes place on an ocean liner, with bright white and yellow deck chairs. Brangane, in a low-cut sun dress is reading a magazine while Isolde receives insults face to face with the Steersman who has become a waiter bringing drinks. When the action shifts to Tristan he is discovered shaving. The crew, strictly out of Gilbert and Sullivan, pop up their heads behind a low wall. About 20 minutes later when Tristan does appear to persuade Isolde to disembark with him he has not proceeded any farther with his shaving. Instead of drinking from a cup, the two doomed lovers quaff the supposed poison from (as God is my witness) two plastic glasses although they do removed the straws decorated with fruit before they do so.

Act II started out all right. Brangane had on more clothes although Isolde wore the same tatty dress she wore in Act I. Tristan arrives dragging in a couch coloured bright yellow with large red roses. There are some cushions to match and these are thrown around the stage by the two lovers. (At this point I started to laugh.) Both Tristan and Brangane have their pockets filled with candles (like vigil lights) used by the former to illustrate the difference between light and dark and by the latter to surround the lovers when she should have been on the lookout for the bad guys. Tristan is bettered in his fight with Melot as Tristan is unarmed!

Act III is livened by a slide show up on the wall. I was as puzzled by the subjects shown as much as Kurvenal but finally figured out they referred to Tristan's youth. The English horn players get in the act on the stage- obviously to the producer the music is not enough to hold our attention. Tristan also gets to shave in this act. I really wasn't surprised that after dying Tristan gets up and joins Isolde when she sings the Liebestod. Just in case you might think that they didn't die, there is a final tableau as with the king and Brangane mourning over two tombs. What a

mess! The story of these two lovers is famous in so many literatures that to try to present it in a different fashion is madness. The story is tragic but very beautiful especially enhanced by Wagner's music. And what a waste of great singing. Waltraud Meier is probably one of the best Isoldes today. Jon Fredric West was good Tristan but his performance especially in Act I was marred by his constant looking at the conductor, emphasized by the many close-ups of his face. Mariana Liposek made an excellent Brangane. The roles of King Mark and Kurvenal were admirably sung by the veterans Kurt Moll and Bernd Weikl. The conductor was Zubin Mehta and I particularly liked the curtain call on stage for the conductor and full orchestra - after four hours of playing they deserved it.

As for *Parsifal* and what Hans-Jürgen Syberberg does to this great work it would take many pages to record all of my objections to this movie version, first released in 1982. Unlike *Tristan* this is not the filming of a stage production. The singers are again first-rate - Robert Lloyd as Gurnemanz, Aage Haugland as Klingsor and Yvonne Minton as Kundry. The first two actually appear in the film but most of the singers are represented by actors who try to lip-sync as best they can - to my mind this is never completely successful. The most startling innovation in the film is the introduction of a second Parsifal in Act 2 who takes over from the young man who has been playing the role up to that time. If you are bothered by counter-tenors you will not be comfortable with a male tenor's voice coming from the mouth of a young woman. At the end of the opera the two Parsifals appear together (Reiner Goldberg supplies the voice). The colour used in the film is often quite vivid, or is it livid. Heavy, heavy symbolism hangs over everything. The heads of Karl Marx and Friedrich Nietzsche are part of Kundry's trophies. I was particularly disturbed by the Nazi flag which was displayed among the banners of the Knights of the Grail. The director must have used tons of dry ice for this film because mist plays an important rôle in practically every scene.

Perhaps I'm completely wrong. If you have a DVD player and four hours to spare check out *Tristan - Parsifal* is even longer. Better still you can borrow from the OPL excellent DVD performances of Verdi's *Otello* with Jon Vickers or the LaScala production of Puccini's *La fanciulla del West* with Plácido Domingo - both of these operas were seen at earlier Opera alla Pasta sessions.

# COMING SOON

## THE 20TH ANNIVERSARY CELEBRATION OF THE SOCIETY'S FOUNDING

Reserve the evening of November 14<sup>th</sup>! Join us as we celebrate the Founding of the National Capital Opera Society with a gala Italian buffet dinner, a sparkling concert by Soprano Maria Knapik and an enticing silent auction with donations from folks like you and from your favorite merchants. We are keeping our fingers crossed that CBC's Dave Stephens will join us as Master of Ceremonies. Where does all this take place? You guessed it – in the Banquet Hall of St. Anthony's Soccer Club at 6:30 pm on Friday evening, November 14<sup>th</sup>.

In August twenty years ago, the National Arts Centre announced that it was *SUSPENDING* production of the Summer Opera Festival. Great concern mirrored by Letters to the Editor followed and from that nexus arose the meeting of our organization. Many things have happened since then – Fete Opera in 1985 to celebrate the achievements of the Festival, the Mozart Exhibition in the NAC Salon, and especially the launching of the Brian Law Opera Scholarship.

We have a lot to celebrate and the gala committee is working very hard to make this a very special evening. The \$45 tickets are already printed through the hard work of Norah Patsouris, and we intend to have them available at cooperating music merchants in several areas of the city, or after October 26<sup>th</sup>, by calling Bobbi Cain at 225-0124. Reservations for table seating arrangements will be necessary, to be made also through Bobbi Cain.

And most importantly, we need your assistance for the auction. We realize that past auction events may have depleted your cupboards (as well as filled them!), so we are relying more on supportive merchants and organizations from all over our vast Region to fill the auction tables with great "stuff". In charge of this activity is Renate Chartrand at 741-3290 and Jean Saldanha at 731-2734. Jean has copies of a letter to merchants explaining our mission and these can be obtained by contacting her. We need items no later than October 20<sup>th</sup>. They may be dropped off by calling either Renate or Jean. Won't you chip in and help us?

Remember the write-up and photo of Maria Knapik in our last Newsletter. She will grace us with a recital of opera and other favorites, accompanied by piano. It will be a pleasure to have her with us again. She first was known to us at the time of the 1993 Brian Law Scholarship competition. Illness forced her withdrawal from that event, but she competed again in 1995. Since that time she has been singing in our area, but also returning back to Europe and to the great city of New York. A more complete profile will be featured in the next newsletter.

Please put November 14<sup>th</sup> on your calendar, and join us.

It is now officially summer and we start the round of air conditioners

## And If It's Not Too Late....

### GLIMMERGLASS OPERA

*Don Giovanni* (Mozart) July 3,6,12,20,25,29  
August 2,4,10,14,16,22,26

*Orlando* (Handel) July 19, 21, 24  
August 3,9,12,15,18,21,23

*Bluebeard* (Offenbach) July 5,7,13,27,31  
August 2,8,11,16,19,24

*The Good Soldier Schweik* (Kurka) July 26, 28  
August 1, 5, 7, 9, 17, 23, 25

Opera Lyra Ottawa Guild  
presents  
Opera Insights  
**Don Pasquale**  
with Ingemar Korjus  
Tuesday, August 19, 2003, 7 p.m.  
National Library Auditorium

## Isabel Bayrakdarian Featured in Met Premiere

Soprano Isabel Bayrakdarian will sing one of the leading roles in next season's Metropolitan Opera premiere of Berlioz's *Benvenuto Cellini*. It will be the second Met premiere for Isabel in as many seasons.

Ms. Bayrakdarian sang the role of Catherine in the first-ever Met performance of William Bolcom's *A View from the Bridge* last December, marking the

Canadian soprano's company debut. A winner of both Placido Domingo's "Operalia" competition and of the George London Foundation competition, Ms. Bayrakdarian made an impression as both actress and singer in *A View from the Bridge* with The New York Times noting her "bright-voiced" and "blooming" performance.

# Next Season

### Opera Lyra Ottawa

September - Don Pasquale (Donizetti)  
March - Rigoletto (Verdi)

### Opera de Montreal

Sept. / Oct. - Le Nozze di Figaro (Mozart)  
November - Thais (Massenet)  
February - La Boheme (Puccini)  
March - Bluebeard's Castle (Bartok) and Erwartung (Schonberg)  
June - The Merry Widow (Lehar)

### Canadian Opera Company

Sept. / Oct. - Peter Grimes (Britten)  
Sept. / Oct. - Tosca (Puccini)  
Jan. / Feb. - Falstaff (Verdi)  
Jan. / Feb. - Turandot (Puccini)  
April - Rigoletto (Verdi)  
April - Die Walkure (Wagner)  
December - The Coffee Cantata (Bach) and Dido and Aeneas (Purcell)

### Metropolitan Opera

December - *Premiere* - Benvenuto Cellini (Berlioz)  
*New Productions*  
Nov. / Dec. - La Juive (Halevy)  
March / April / May - Don Giovanni (Mozart)  
March / April - Salome (Strauss)

# SATURDAY AFTERNOON AT THE OPERA

GLYNDEBOURNE FESTIVAL OPERA

July 12 **Idomeneo**

(Mozart)

Conductor: Sir Simon Rattle

TEATRO LIRICO, CAGLIARI

July 19 **Oprichnik**

(Tchaikovsky)

Conductor: Gennadi Rozhdestvensky

TEATRO MALIBRAN, VENICE

July 26 **Thaïs**

(Massenet)

Conductor: Marcello Viotti

NATIONAL THEATRE OPERA, PRAGUE

August 2 **The Devil's Wall**

(Smetana)

Conductor: Jirí Belohlávek

NATIONAL THEATER, MUNICH

August 9 **Saul**

(Handel)

Conductor: Ivor Bolton

TEATRO REAL, MADRID

August 16 **Merlin**

(Albéniz)

Conductor: José de Eusebio

KULTURPALAST, DRESDEN

August 23 **Der Corregidor**

(Wolf)

Conductor: Hartmut Haenche

CONCERTGEBOUW, AMSTERDAM

August 30 **Vanda**

(Dvorák)

Conductor: Gerd Albrecht

ROSSINI THEATRE, PESARO

September 6 **Il Turco in Italia**

(Rossini)

Conductor: Riccardo Frizza

TEATRO DUCALE, MARTINA FRANCA

September 13

**Les Huguenots** (Meyerbeer)

Conductor: Renato Palumbo

THÉÂTRE DES CHAMPS-ÉLYSÉES, PARIS

September 20

**Ivan IV** (Bizet)

Conductor: Michael Schönwandt

THÉÂTRE DU JEU DE PAUME, AIX-EN-  
PROVINCE

September 27

**The Cunning Little Vixen**

(Janacek)

Conductor: Alexander Briger

VIENNA STATE OPERA

October 4

**La Favorite**

(Donizetti)

Conductor: Fabio Luisi

VIENNA STATE OPERA

October 11

**Andrea Chenier**

(Giordano)

Conductor: Adam Fischer