

# Newsletter • Bulletin

Summer 2011

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## Julie Wows Vermont!

by Shelagh Williams

We had been hearing good things about the Green Mountain Opera Festival (GMOF), now in its sixth year under founding Artistic Director, Canadian bass Taras Kulish. Therefore, when we found out that one of their two productions was to be *Carmen*, starring our own BLOC winner Julie Nesrallah, we just had to go!

GMOF does quality productions and their traditional staging of Bizet's *Carmen* under director Ellen Douglas Schlaefter was a welcome treat after the disappointing and weird Eurotrash La Scala production we endured in Milan last fall. In Vermont, for a matinee, we enjoyed good English surtitles by Bruce Stasyna and a full 28-piece orchestra. This *Carmen* also benefited from a few judicious cuts, such as the often tiresome children's chorus in Act I. Resident set designer Gary Eckhart provided an attractive atmospheric and adaptable unit set which with slight adjustments and additions suited all four acts and was well lit by Julie Duro. The carefully co-ordinated early twentieth century costumes from Opera de Montreal, designed by Francois St. Aubin, added to the attractive and coherent presentation in the charmingly renovated and acoustically sound Barre Opera House. Conductor Daniel Beckwith seemed to start out a bit slowly which resulted in the chorus mumbling its words indistinctly and not keeping together. However, he soon had his excellent orchestra and singers moving at a suitably sizzling Spanish speed! As the toreador Escamillo, baritone Troy Cook was lively and looked very stylish in his suit of lights, but his voice seemed



a bit smallish, although it may have been early in the day for him. Soprano Mariateresa Magisano has sung several times with Opera Lyra (OLO) and, although her voice was not too good at the start, she soon warmed up and proved a strong advocate for the rejected Micaela. Tenor Richard Troxell, who sang Lenski in OLO's recent *Eugene Onegin*, provided a sincere and serious Don Jose whose ardent and beautifully sung *Flower Song* in the second act melted Carmen's anger. But of course mezzo Julie Nesrallah in the title role made the show - she embodied Carmen with her looks, her hair, her voice, her acting - and she played her own castanets! Needless to say, Julie did not disappoint, but the whole production was first class, providing a most satisfying experience - both dramatically traditional and understandable, and musically beautiful.

The second GMOF production, taking place in the Skinner Barn in Waitsfield, was Mozart's *Così fan tutti*, performed by very talented members of their Emerging Artists Program (EAP), many of whom were products of McGill University. During the overture, an interesting by-play of Don Alfonso flirting with Despina and getting slapped



for his pains provided the motivation for the action, since in a fit of pique Don Alfonso instigated the

bet with Guglielmo and Ferrando that their girlfriends Fiordiligi and Dorabella would not be faithful in their ab-

(continued on page 11)

# NATIONAL CAPITAL OPERA SOCIETY

## Board of Directors

President: Murray Kitts      telephone 830-9827    email: kmitts1637@rogers.com

The following members were elected to the board at the annual general meeting: Pat Adamo, Renate Chartrand, Jim Burgess, Ute Davis, Gordon Metcalfe, Elizabeth Meller, Peggy Pflug and Jean Saldanha. Specific positions will be decided at the first meeting of the new board.

**Newsletter Editors:** David T. Williams and Tom McCool

## Brian Law Opera Competition Recital

Mark November 19, 2011 on your calendar.

The tenth biannual competition will be held at the Unitarian Congregation at 7:00 p.m. Look for more details in the next newsletter or on our website.

## Website Alert

Most of the back issues of this newsletter, dating from 1986 to the present, are available on our newly renovated website (<http://ncos.ca>). Just click on “Newsletter” in the box on the Home Page and then select the year and specific issue that you would like to see. You will find some interesting reading and photos to bring back wonderful memories of opera and the society’s events over the years. Our inventory is not complete so if you happen to have a newsletter that is not in our collection please contact us and we would be pleased to add it online.

## Praise for Philippe Sly

“Philippe, the son of a radiologist and a nurse, told me that he had no concerns about the coming concert and judging. 'Fear does not enter into the equation' he said, between striking random tai chi poses and bursting into other flourishes of showmanship. Below the dirty-blond curls that sat in a stylish pile above his forehead, no gleams of sweat ever threatened to appear.

Philippe’s boyish good looks might have made him a pop idol, but when he rehearsed his Wagnerian aria, the precision and beauty of his voice made it clear he was where he belonged. And when he spoke, at high speed, about the intricacies of producing operatic sound, it was impossible to begrudge him his youthful confidence — he was so winningly immersed in his craft.”

— Daniel Bergner, *NY Times*, May 22, 2011

## *Membership Renewal*

A gentle reminder. The annual membership dues for the NCOS are for the calendar year. If you have not yet renewed for 2011 please forward your payment for renewal and any changes of information to the Treasurer, Gordon Metcalfe, 1782 Devlin Crescent, Ottawa, ON K1H 5T6

# PRESIDENT'S ANNUAL REPORT, MAY 15, 2011

Since last May there have been some important developments affecting the NCOS. The death of one of Canada's most beloved singers, Maureen Forrester, widely regretted by the international music community, left us bereft of our distinguished patron for the Brian Law Opera Competition. As a replacement it seem logical to me to invite someone who since his youth was connected with Brian Law as teacher and mentor and who had actually devoted his own talents to raise funds for the young singers who take part in our competitions. Gerald Finley, bringing with him extraordinary and ever-growing accomplishments on the opera stage, in the concert hall, on prize-winning CD's and DVD's, accepted my invitation and is our new patron.

The second development was the death of Bobbi Cain, one of the founders of the NCOS, its long-time president, the dynamo behind the Brian Law Opera Scholarship. Tragically, over the last four years Bobbi was unable to oversee the competitions as serious health problems engulfed her. I attempted to summarize the debt of our society to this hard-working, dedicated woman in the 2010 Winter Edition of our newsletter. Her substantial bequest to the NCOS will be used to further the careers of promising singers. Even more important is the way in which she established the competition, giving us a plan which we wisely continue to follow.

This year the tenth anniversary Brian Law Opera Competition will be held on November 19<sup>th</sup> at the Unitarian Congregation. For a while it looked as though Brian Law himself might be able to be present this year, but the plan to coincide our competition date with Brian's appearance as a conductor in Ottawa fell through. Our excellent publicity chairperson, Renate Chartrand, who is always on the lookout for new ways to publicize the competition, is getting lots of help advertising our event from the activities of former winners; their appearances in major opera roles in New York, San José, Dallas, and Edmonton, along with the release of CD collections and DVDs from Met simulcasts all contribute to the perceived additional value of our awards. Two years ago Yannick-Muriel Noah gave a mini-recital which was enthusiastically received by the competition audience. I have just learned that in the latter part of April she sang the role of Margherita to the Faust of Ramon Vargas in performances of a concert version of Boito's *Mefistofele* in Valencia. Much publicity locally has been engendered by Philippe Sly with his \$15,000 win of the Metropolitan Opera's National Council Auditions. All of this plus the value of our prizes should encourage entrants and attract a large audience. We are very fortunate this year to have once again the same sets of preliminary and final jurors who served us so well in 2009.

I, myself, have been fortunate to be able to rely on all the Board Members for their help and advice. Vice-president Ute Davis has been invaluable in managing in my absences and especially in recruiting the final jurors for our completion. I can always rely on our Secretary Jean Saldanha to assist me. Treasurer Gordon Metcalfe has continued to keep our

organization in good financial shape. Our Membership Chairperson, Vera-Lee Nelson, in spite of some health difficulties, continues to show her dedication to the task of maintaining the records and issuing receipts. Due to the extraordinary ability and ingenuity of Jim Burgess, our Webmaster, along with the assistance of Renate Chartrand, we have a new and attractive website with the same address (ncos.ca) which will ensure that our members will get the information they need now and for many years to come. Elizabeth Meller does a great job in contacting members for our Opera alla Pasta afternoons, copes with forbearance all the technical problems involved and provides excellent introductions to the operas presented. Peggy Pflug, who has been a board member for even longer than my 22 years, is our food expert for the competitions and is our hostess at our summer meetings. Finally Board member Pat Adamo is a fund of good advice and also continues to contribute generously to our competition fund.

The newsletter flourishes under the editorship of David Williams with Tom McCool assisting. We are fortunate to have Norma Torontow diligently sending out mailed copies to our membership. Our newsletter provides excellent information about musical events at home and in accessible areas. But special mention must be made of our article writers who, no doubt, visit such places as Montreal, Toronto, New York, London, etc. for the sole purpose of sending back reviews to our newsletter. Seriously, the articles are a delight to read and I would encourage even more of our members to make contributions.

This year we have been able once again to make substantial contributions to the Young Artist program of Opera Lyra Ottawa and to the Pellegrini Opera Company and to enjoy the results of our sponsorships.

So you might conclude that everything is going extremely well. You would be wrong. What's the matter? The truth is that are all getting on in years. We need new members, younger ones who will be able to continue our work in the future and we need them right away so that they can get the experience necessary to follow in our footsteps. Can you help to find new members who are willing to carry on what has become our main function - the Brian Law Opera Competition? Most of our communication work is now done on the internet. We try to limit our meetings to one or two a year. The summer meeting is greatly enjoyed by everyone mainly due to the boundless hospitality of the Pflugs. Our activities are having a significant effect on the musical life of our own community, the rest of Canada and even now internationally. Do what you can to continue this great work.



## Atelier's Mozart Stars Return by Shelagh Williams

It is always a treat to experience Opera Atelier's (OA's) sumptuous productions, and so whenever we can we try to work one in with a trip to Toronto. Following OA's scintillating 2008 Mozart opera seria *Idomeneo*, members of that cast lobbied to return for his *Clemenza di Tito*. The result was an exciting period production, which reunited Measha Brueggergosman, Michael Maniaci, Kresimir Spicer, and Curtis Sullivan. OA's Marshall Pynkoski, as director, and Jeannette Lajeunesse Zingg, as choreographer, took these good looking singers with great voices and the always graceful artists of Atelier Ballet, and married them with designer Gerard Gauci's gorgeous painted neo-classical architectural backdrops and elegant court costumes of Mozart's era. This "toga-free zone", to quote the designer, was all charmingly, and stunningly in the case of Rome burning, lit by Bonnie Beecher to totally bewitch our eyes. In fact, the male dancers provided the sexiest soldiers I've ever seen, posed fetchingly, hands on one hip, ready to draw their swords! The OA's long rehearsal process resulted in very fine acting, and then, of course, you had Mozart's music, played by the marvellous baroque Tafelmusik Orchestra, with all under baroque and classical specialist David Fallis's baton - what more could you ask? Two Canadian singers made propitious debuts as the young couple, soprano Mireille Asselin as Servilia and mezzo Mireille Lebel as her tall, confident beloved, Annio. Tenor Kresimir Spicer, strong in voice and char-

acterization in the title role, and baritone Curtis Sullivan, as the courtier Publio, ensured some male vocal contrast to the higher voices. Male soprano Michael Maniaci, as Sesto, combined sweetness of tone with strength, intensity, and flexibility, and gave us a beautiful rendition of *Parto*. Continuing to show her strong dramatic flair, soprano Measha Brueggergosman embodied the vicious Vitellia, dressed suitably in black to mourn her father, but with a brilliant red underskirt to underscore her fiery personality, and used her soaring voice to good effect, especially in her rage arias. The production, with a typically tortuous baroque libretto that ended fairly happily, was clearly directed and well acted, with even some touches of humour! It also, in true baroque style, used all of the dance music provided by Mozart to showcase the graceful ballet troupe. Since the two co-artistic directors were both originally dancers, they bring a dancer's eye and sensibility to their work, abetted by a central core of artists who know and embrace the "house style" - which ensured an entertaining, satisfying and most enjoyable night at the opera!

The present season is Opera Atelier's 25th anniversary season - a remarkable achievement. For their 2011-12 season, they will present in October a new production of Mozart's *Don Giovanni*, followed in April by Lully's *Armide*. The latter will be a co-production with Glimmerglass Opera - another new initiative by Glimmerglass's Francesca Zambello. Opera Atelier plans to expand their season to three operas a year - we certainly hope that this happens.



photo by Bruce Zinger

## Operas Pleasant and Unpleasant by Shelagh Williams

The evening before the Royal Wedding of Kate and Wills we got a preview of sorts in the COC's production of Rossini's *La Cenerentola* (here called *Cinderella*) - unfortunately not up to the standards of the British royal family! The COC last staged this work in 1996, and the 2011 production, co-produced by Houston Grand Opera, Welsh National Opera, Gran Teatre del Liceu of Barcelona, and Grand Theatre de Geneve was conceived by Els Comediants group of Barcelona, Spain and staged and directed by its founder Joan Font. This debuting group is supposed to be "inventive" - perhaps too much so! In his notes, director Font explained that he had envisioned the whole story as a dream, rather than an uplifting rags to riches story, and he also added to the cast six omnipresent huge acrobatic mice as Cinderella's companions. Unfortunately Font lacked the imagination or choreographic skill to deal well and interestingly with his singers and I actually dozed off at the end of the first act, to wake with a start to find a green-covered table unexpectedly stretched across the whole stage! - where did that come from? His mice were sometimes charming and sometimes useful as stagehands, but most times were distracting - I found myself continuously looking at and counting them to see if all six were there! - and too often they upstaged the singers, as in the Act I finale where they performed gymnastics in front of the long green table behind which the cast sat to sing! Designer Joan Guillen gave us an almost non-existent set and, in line with his other calling as a satirical cartoonist, produced brightly coloured, clownish, and unattractive costumes! Italian conductor Leonardo Vordoni, also bowing at the COC, seemed to be conducting excruciatingly slowly, and without sparkle, which was unex-

pected, as in Wexford he had given us a cracker-jack reading of Pedrotti's hilarious farce *Tutti in Maschera*. Fortunately, a superb cast had been hired to sing the piece. Soprano Ileana Montalbetti and mezzo Rihab Chaieb, both from the COC Ensemble Studio, gave suitably exaggerated performances as the ugly sisters, Clorinda and Tisbe, and American bass-baritone Kyle Ketelson was a sober philosopher in the pivotal role of Alidoro, the prince's tutor. Bass Donato DiStefano knew how to play the buffo stepfather, Don Magnifico, for all it was worth. It was a real treat to see Canadian baritone Brett Polegato stealing scenes as the prince's valet Dandini, amusingly pretending to be the prince himself to test Cinderella and her family. As the prince, Don Ramiro, Lawrence Brownlee,



Don Ramiro                      Cinderella

debuting at the COC, but well known for his Rinaldo opposite Renee Fleming in *Armida* at the MET, obviously had the requisite voice for Rossini's intricacies, and so brought it all off famously. Despite having to play the title role as slightly dim and in a dowdy grey and putrid green ill-fitting dress, American mezzo Elizabeth DeShong had a beautiful voice and handled the fiendish coloratura with amazing ease, especially in her final aria. Unfortunately the disappointing "dream" concept was illustrated at the end with Cinderella not becoming a princess, with a lovely new gown to wear, but keeping her nondescript, tatty dress - a real downer! What a shame the excellent singers did not have a better setting in which to show their wares.

Fortunately the two later COC offerings fared much better, with Gluck's *Orfeo ed Euridice*, here in the original Vienna version in Italian, sur-



Tisbe                      Don Magnifico                      Clorinda

## Operas Pleasant and Unpleasant (continued)

prisingly receiving its first ever production at the COC! Gluck's "reform opera", eschewing the showy and overly ornamented composition then popular, instead emphasized the emotions involved. Canadian director Robert Carsen, back at the COC for the first time since 1992(!), tailored his production, first seen at the Chicago Lyric Opera in 2006, accordingly. Taking the clue of the simplicity of Gluck's work, Carsen and debuting German set and costume designer Tobias Hoheisel tried to present it all very simply, even eliminating any dance. The opera opened stunningly on a raked stage seemingly covered with gravel or ashes, as the chorus of black-clad mourners, each one carrying a dish of fire, moved slowly in silhouette, while Orfeo repeated Euridice's name over the minor-key funerary chorus - a convenient slit in the floor then allowed her burial. In the second act, when Orfeo searched for Euridice in Hades, the chorus, in white shrouds, arranged strikingly in a circle lit by their fire dishes, became the Furies, then removed their shrouds to become the Blessed Spirits of the Elysian Fields. It all flowed along seamlessly, with Carsen and bowing lighting designer Peter Van Praet, with whom he often works, brightening and shading the background cyclorama as needed for atmosphere. Early music specialist British conductor Harry Bicket certainly knew how to get the COC Orchestra to dance through the music, in the absence of dancers! The COC Chorus was in fine voice and played a major role, setting the stage for some scenes and substituting for some dance in others. There are only three solo roles, and the COC chose its singers well for both their musical and dramatic skills. Canadian soprano Ambur Braid of the COC Ensemble Studio was a delightful Amore, clad in a modern black suit in the first act, with short hair, like all of the men, to give the strict conditions for Euridice's return, and then shifting sex to long hair and black dress mirroring Euridice in the last act to generously bring Euridice back to life again. Euridice really only appears in the final act, and Isabel Bayrakdarian, who also sang the role in Chicago, made the most of her half hour to awaken and then become upset that Orfeo would not turn around and look at her. Her complaining

almost became a bit tiresome - and of course resulted in Orfeo turning around, to cause her second demise! American countertenor Laurence Zazzo was marvelous, on stage continuously, yet at the end delivering a beautiful rendition of the famous aria after Euridice dies the second time - obviously good enough to change the gods' minds and ensure a happy ending! My only quibbles were with the lack of ballet, as in the familiar Dance of the Blessed Spirits, and the fact that having everything including all costumes in black made it all a



bit dark - I was glad we were near the front! Nevertheless, in just 90 minutes, the COC delivered an extraordinary show, with musical performances, direction and setting all blending into a memorable whole.

Our third opera, Richard Strauss's *Ariadne auf Naxos*, was an enjoyable production, especially notable because it was the COC conducting debut of Sir Andrew Davis, for 13 years conductor of the Toronto Symphony Orchestra, and since 2000 music director and principal conductor of the Chicago Lyric Opera. Strauss and his librettist Hugo von Hofmannsthal concocted a very unusual work, of which this successful production from Welsh National Opera was directed by Australian Neil Armfield with his team. It begins with a very funny, and here very clearly delineated, prologue explaining the situation: the richest man in Vienna, having hired both an opera seria company and a commedia dell'arte troupe as after-dinner entertainment, decides that the only way to complete everything in time for the 9 p.m.

## Operas Pleasant and Unpleasant (continued)

fireworks is to have them perform simultaneously! Each of the cast did his or her part well, working together to present the various reactions of the two theatrical groups and especially of the youthful Composer, whose brand new opera is to be savaged. British mezzo Alice Coote was absolutely brilliant in this pants role, passionate in her aria and strutting about and fussing in the self-centred way of the young! This high energy ensemble section was then followed by the Opera itself. Australian set and costume designer Dale Ferguson's sets were rather ratty for a wealthy patron's premises -



Bacchus Composer

the backstage Prologue was set in a bare basement, and the sets for the Opera proper were ripped and torn and a dirty grey colour! - perhaps a reflection of his true regard for the arts! This little Opera seria concerns the sad Ariadne abandoned by Theseus on Naxos, with an interlude where Ariadne is encouraged and entertained by Zerbinetta and her troupe of comedians. Soon after Ariadne is cheered by the arrival of



Zerbinetta and Troupe

All COC photos by Michael Cooper

Bacchus in time for a final love duet - thus affording both companies time on the stage! We enjoyed a remarkable *Ariadne* at the MET a few years ago, with the young voices of Deborah Voigt as Ariadne, Zerbinetta specialist Natalie Dessay and Richard Margison as Bacchus. In Toronto we again heard Margison in the role, absolutely hilarious in the Prologue as The Tenor. In the Opera his great voice still exhibited its volume, if perhaps not its nuance, possibly due to his arrival as Bacchus from on high in a rickety contraption to which he clung for dear life! Zerbinetta's long aria is now Canadian coloratura soprano Jane Archibald's calling card all over Europe and brought her to the COC for her debut here, to let us enjoy her high notes and high spirits in the role. We were indeed fortunate to hear Canadian soprano Adrienne Pieczonka in the title role - during the dress rehearsal she only sang the Prologue and had to retire, leaving cover Amber Wagner to sing the Opera seria and then do opening night! Ours was the second performance and by then Pieczonka was again in good voice. Maestro Sir Andrew Davis, a Strauss specialist, drew a lush and detailed reading from the orchestra and both the major and the many minor role singers, ensuring that musically, as well as dramatically, this was a satisfying production. The ever useful Opera Exchange programme, this time on *Ariadne auf Naxos*, included informative presentations by Classics and Music professors and a lively and entertaining panel discussion with cover soprano Amber Wagner and conductor Sir Andrew Davis, and clarified several points for us.

The Ensemble Studio presented three entertaining short comedies at noon hour. A quartet of soprano Ileana Montalbetti, mezzo Rihab Chaieb, tenor Christopher Enns and baritone Neil Craighead performed the first two: *Dring, Dring*, by Canadian composer, Ana Sokolovic, and Samuel Barber's *A Hand of Bridge*. The highlight was Menotti's *The Telephone or L'amour a trois*, with soprano Jacqueline Woodley as Lucy, a telephone addict, and baritone Adrian Kramer as Ben, who is trying to propose to her - their diction was impeccable, their singing and acting excellent!

# Verdi in the Holy Land

by Marian Cumming

It all started with an e-mail from the Metropolitan Opera Guild advertising an 8-day “customized itinerary to experience three extraordinary Verdi works in the unique setting of the Holy Land”. My husband and I are both Verdi fans and given the opportunity to not only to hear his works but to experience them in such a unique setting was tempting. How could one resist? Our journey started on May 31 in Jordan with a tour of Amman’s major sites before heading along the desert highway to Petra with stops in Madaba and Mt. Nebo, the purported burial site of Moses. We spent a day exploring the rose-coloured city of Petra, entering through the narrow “shaft” which leads to the magnificent treasury, monastery, theatre, tombs, colonnades and shrines.

Leaving Petra we headed towards the Israeli border and the Dead Sea. Our hotel had its own private beach and floating in the hot buoyant salt water was both relaxing and soothing and a perfect way to prepare ourselves for our first performance that evening. Building on the inaugural 2010 sold-out success of *Nabucco*, staged against the dramatic backdrop of Masada, this year the festival was extended to include concerts and opera in Jerusalem. Masada is located on a solitary plateau in the Judean Desert, whose rugged slopes rise to a height of more than 400 metres above the Dead Sea. The combination of steep cliffs and desert surroundings provided the perfect natural defenses that attracted King Herod who built the palace, the mountain’s most impressive structure on Masada’s northern cliff, with its three stone terraces that seem to hang over the abyss.

But I digress! Our first Verdi treat was the *Messa da Requiem* with the Arena di Verona Orchestra and Soloists conducted by Giuliano Carella and soprano Svetla Vassileva, mezzo soprano Mariana Pentcheva, tenor Stefano Secco and bass Luiz-Ottavio Fariia, supported by the Israeli Opera Chorus and the Tel Aviv Philharmonic Choir. It was a breezy evening and the mezzo and tenor who flanked the conductor performed double duty (when not singing) by holding down his music. The *Dies irae* was particularly forceful. The tenor had

warmed up sufficiently to produce a moving *Ingemisco*. The bass with his deep sonorous sound was spellbinding. Both choruses handled the difficult *Sanctus* beautifully. The female soloists sounded angelic in the singing of the *Agnus Dei* and the soprano’s *Libera me* was ethereal. Soloists, chorus and orchestra blended well throughout the evening, much to the delight of the 6000-strong audience!

The performances started at 10 p.m. (buses got us there by 9) and we were given two reasons for the late start. One was that it took time to seat the huge audience, the other was that the locals enjoyed socializing and, unless sufficient time was given to provide for this ritual, they would be late for the performance! Whatever the reason, it made for late nights, but the hotel compensated by providing food and drink, lots of it, on our return in the wee hours of the morning.

The next evening we were back for *Aida*, one of five performances. Transportation is provided by hundreds of shuttle buses ferrying people to and from the hotels at the Dead Sea (about a 30-minute drive) and parking lots in the vicinity for those using their own cars. The performances are held in the open air with a huge stage and steeply-raked seating. Two huge screens on either side of the stage provide, I suppose one could call, “sidetitles” in both Yiddish and English, the lettering large enough for people in the top back row to see. Those holding VIP seating, as we were fortunate to be, were treated to pre-performance drinks and canapes in a private lounge. The massive “foyer” and lounge were equipped with sofas, armchairs and occasional tables with decorations which mirrored the performance, on this occasion, sphinxes and pyramids. At the back of the stage was a huge Pharaoh (which also served as the entrance to the temple) flanked by two tall obelisks. On either side of the stage

**At the back of the stage was a huge Pharaoh flanked by two tall obelisks and two sphinxes**

were two sphinxes between which were ramps providing access on and off the stage. The Israel Symphony Orchestra Rishon LeZion was conducted by Daniel Oren. The principal singers were Kristin Lewis as

## Verdi in the Holy Land (continued)



Aida, Marco Berti as Radames, Marianne Cornetti as Amneris, Roberto Frontali as Amonasro, Paata Burchuladze as Ramfis, Carlo Striuli as the King and the angelic voice of Efrat Ashkenazi as the High Priestess. Because of the venue, the singers were miked, which might have affected some of the nuances, but overall there was little interference. I've always thought that Verdi could have been kinder by giving his singers, tenors in particular, a few warm-up phrases before having them launch into major arias at the beginning of his operas. However, Mr. Berti acquitted himself quite well with his rendition of *Celeste Aida*. Both the soprano and mezzo soprano were Americans. Amneris's voice did not project well at the beginning but improved as the evening wore on. Aida had great technical ability, was a wonderful actress and looked as regal as her rival. (Although she did not look too confident having to cross the entire width of the stage to the "banks of the Nile" on the back of a camel!). Unlike *Aidas* at Caracalla, where half the Rome zoo seemed to be on stage, there was no livestock in this production, other than the camels mentioned above! In his triumphal return, Radames was brought in on a boat moved forward by huge oars and men alongside flapping their blue cloaks

representing waves. Maybe not entirely traditional, but fairly effective! Another unusual twist, the Ethiopian prisoners were all women! Roberto Frontali as Amonasro has a rich sound, and although not much of an actor, produced some dramatic singing, particularly during the Nile scene trio. In this scene, very effective lighting was projected on the right front of the stage, simulating gentle waves, but no palm trees! The inevitable ballet was uneven. The first part had young children running around the stage, waving banners in a rather disorderly manner, but their appearance was mercifully short. However, once the adults took over, about sixteen men in sumptuous costumes entertained us to a beautiful acrobatic performance. In addition to the choruses there was a large group of extras on stage, probably because it needed filling due to its size. Paata Burchuladze and Carlo Striuli as the High Priest and King respectively had powerful voices and acquitted themselves admirably. In the last act, rather than leading Radames down to his tomb, he was brought up to a darkened centre stage where he eventually spots Aida at stage right, who was hidden from view up to this point. The beautifully sung duet more than made up for the bare staging, complemented by Amneris bemoaning her fate standing on a raised platform to one side of the stage. All in all this was a wonderful production and no matter how

## Verdi in the Holy Land (continued)

many *Aidas* one may have seen there is always something new to be taken away from each one. Verdi's music alone is enough to send one into a trance.

Leaving Masada and the Dead Sea behind, we headed to Jerusalem via Qumran in the West Bank territory where the Dead Sea scrolls were discovered (we also visited the Museum where most of them are currently housed). Our accommodation was at the legendary King David Hotel with its captivating view of the Old Walled City. Our final Verdi treat was *Jerusalem*. In March of 1847, the Paris Opera commissioned a new opera (in French) from Giuseppe Verdi. Given time constraints Verdi reworked the score of *I Lombardi alla Prima Crociata* which he had composed four years earlier. The French libretto moved the opening from Milan to Toulouse, changed names and added a happy ending. The performance, its premiere in Israel and sung in French, was held at the Sultan's Pool (about 200 steps down from our hotel!) just below the Old City walls. The Sultan's Pool had been a large water reservoir which was used to deliver water to the city during the Roman period. Although very hot during the day, the temperature drops about 10C degrees at night. However, we had all been warned and were well prepared with wraps and jackets.

The production was semi staged, in full costume, accompanied by projected lighting on the backdrop. (The projection was particularly effective during the battle scenes, with horses and crusaders racing across the screen.) Although the orchestra was on the stage, there was enough room at the back and the front, as well as a passageway between the musicians for the singers to move around. The chorus, in their purple tunics, were seated on the left of the stage. The story of the opera takes place during the crusades to the Holy Land with love, jealousy and intrigue thrown in for good measure. It opens in France, then the action moves to the city of Ramla, and finally reaches Jerusalem where the crusaders wait before their battle to capture the city. Nothing was more symbolic than to watch this performance in Jerusalem itself. The floodlit walls of the Old City and Tower of David at night made for

a magical natural backdrop.

The Jerusalem Symphony Orchestra and the Israeli Opera Chorus were conducted by David Stern (son of Isaac Stern), music director of the Israeli Opera. The main character is Roger, sung by bass Kurt Rydl. Rydl, who is Austrian, is well known to European audiences and is highly regarded. Unfortunately during the first half of the performance, there was a tremolo to his voice which was slightly off-putting. Thankfully as the evening wore on he recovered sufficiently for us to appreciate his deep bass and wide range which were impressive. Helene, the leading lady, was sung by Ira Bertman, an Israeli soprano who came through the Young Singer's Program in Tel Aviv. Bertman was the star of the show with her crisp soprano which blended beautifully with the tenor, her lover Gaston, sung by Scott Piper. Piper is a young tenore lirico with a rich resonant voice who has sung in many houses in the US, including the New York City Opera and Glimmerglass. Lesser roles were sung expertly by soprano Lilia Gretsova (Helene's companion), baritone Davide Damiani as the Count of Toulouse (Helene's father and Roger's brother), bass Nicolai Karnolsky as Adhemar de Monteil, the Papal Legate, and baritone Noah Briger as the Emir of Ramla. Although none of the arias were recognizable in their entirety (not to me anyway), they were definitely Verdian with hints of *Va Pensiero* in the main chorus and tantalizing passages that were developed into memorable arias in later Verdi operas. This was a truly impressive production. With the singers moving so seamlessly around the stage and the projection focusing audience attention on the action, one was completely unaware of the orchestra on the stage. We were all so energized after the performance that walking back up the 200 steps to our hotel seemed effortless.

Given this year's success, one can hope that next year's festival, which will include *Carmen*, will be met with as much energy and enthusiasm as this year's productions.

## Julie Wows Vermont!

(continued)

sence. The accompaniment was expertly supplied by a string quintet from the main orchestra with keyboard continuo played by EAP Jennifer Szeto. The music was under the direction of EAP Director and conductor Bruce Stasyna, who also supplied the bright and locally apt English surtitles. Stage director, bass-baritone Sanford Sylvan, himself a notable Don Alfonso, kept the comedy moving swiftly. The setting consisted of two folding tables, four chairs and a garden bench, the costumes were contemporary, and the playing time was carefully cut to 2 ½ hours, so nothing slowed down the action! The two couples were well

**Armine Kassabian will join the OLO's Opera Studio for the 2011/12 season**

played and acted by bass-baritone Rodolfo Nieto (Guglielmo) and soprano Leila Bowie (Fiordiligi), and tenor Sergio Ricardo Gonzalez (Ferrando) and mezzo Armine Kassabian (Dorabella). Interestingly, Armine was born in Ottawa, and the next week lent her warm rich voice to the OLO's Italian Garden Party and will join the OLO's Opera Studio for the 2011/12 season! Soprano Margot Rood was an especially adept Despina, both musically and dramatically, as Don Alfonso's helpmate in the shenanigans. Baritone Cairan Ryan played and sang well the young but believably manipulative Don Alfonso and later resumed his flirting with Despina, only to receive another humorous slap at the end! This was a well-staged, well-played performance of Mozart's lovely music and da Ponte's witty comedy - and ended with the couples switching original partners!

The GMOF actually lasted three weeks, from May 20 - June 19, and consisted of earlier concerts, open rehearsals and master classes, and culminated in performances of these two excellent opera productions - well worth making the trek to hear and enjoy!

## Events You Could Enjoy

by David Williams

### Opera Piccola

This newly created opera company will present a Grand Inaugural Concert at 8 pm, 25 & 27 August, 2011 at Theatre Outremont, Montreal.

Mariateresa Magisano, Soprano; Julie Boulianne, Mezzo-soprano; Luc Robert, Tenor; Alexander Dobson, Baritone, & Esther Gonthier, Pianist, will present operetta and opera excerpts. Future plans are to produce summer operas. Information: [www.operapiccola.ca](http://www.operapiccola.ca)

### Music and Beyond 2011

The Music and Beyond Festival has a number of concerts which could be of interest.

Saturday, July 9, 2:00 pm - An Afternoon of Lieder with Ann Grimm and Benjamin Butterfield.

Saturday, July 9, 8:00 pm - Bach, Handel, Vivaldi, etc. with Emma Kirkby and Theatre of Early Music.

Sunday, July 10, 2:00 pm - Daniel Taylor and Les Voix Humaines.

Tuesday, July 12, 12:00 noon - Menotti's *The Telephone* with Lisa DiMaria and Denis Lawlor.

Thursday, July 14, 12:00 noon - Rising Stars: Arminé Kassabian.

Friday, July 15, 12:00 noon - Puccini's *Women* with Mariateresa Magisano.

Friday, July 15, 8:00 pm - *Die Schone Mullerin* with Peter McGillivray.

### Ottawa Chamberfest 2011

The Ottawa International Chamber Music Festival has a number of concerts which could be of interest.

Saturday, July 23, 7:00 pm - Mozart: Song and Dance.... and Serenade! Dominion-Chalmers United Church. Canada's superstar soprano, Karina Gauvin and the National Arts Centre Orchestra present vocal and orchestral music that explores Mozart's enduring genius.

Friday, August 5, 7:00 pm - Closing Night Extravaganza! Dominion-Chalmers United Church Celebrated pianist Anton Kuerti joins Juno award-winning soprano Isabel Bayrakdarian, Serouj Kradjian, and Grammy award-winning Pacifica Quartet for the final concert of the Festival.

## Events You Could Have Enjoyed!

### **Mulroneys: The Opera**

In the April 16th MET Live in HD time slot at Cineplex - something completely different! In the midst of a federal election, we were presented with the world premiere of *Mulroneys: The Opera*, a made-for-the-screen opera satire on our 18th Prime Minister! This is the third filmopera in the movie series by composer Alexina Louie, librettist Dan Redican, and director Larry Weinstein of Rhombus Media. The opera was great fun, with the score, played by the Esprit Orchestra, encompassing different music styles to accompany various scenes and even quoting some operatic themes! The lyrics sung at the Shamrock Summit by the Mulroneys and Reagans to *When Irish eyes are smiling* were hilarious! Unseen opera singers sang the roles with superb diction and on-screen actors lip-synched to the lyrics: baritone Daniel Okulitch with actor Rick Miller as Mulroneys, tenor Lawrence Wiliford with Wayne Best as Pierre Trudeau, soprano Zorana Sadiq with Stephanie Anne Mills as Mila Mulroneys, and baritone Peter Barrett with Colin Mochrie as Jean Chretien. Even BLOC winner soprano Shannon Mercer sang the role of a cabinet minister! The work was satirical, but not totally unsympathetic, and featured a huge chin on Brian Mulroneys, to go with his election slogan, "I have the chin, I'm going to win!"

**Shelagh Williams**

### **NACO: Beautiful Baroque**

This April NACO concert provided an all too rare chance to hear vocal excerpts from Handel's operas, in the capable hands of Canadian soprano Dominique Labelle and Ottawa's own Daniel Taylor, two early music specialists. The four pieces, from *Rinaldo*, *Tolomeo*, *Giulio Cesare*, and *Rodelinda*, were ingeniously arranged to start with a love duet, then a rage aria wherein each railed at a member of the opposite sex, and finally another love duet. This provided a dramatic and entertaining arc for the emotions of these operatic delights. In the second half of the programme these two soloists performed Pergolesi's *Stabat Mater*, lovely and fitting music for Holy Week.

**Shelagh Williams**

### **Philippe Sly and Ottawa Choral Society (OCS)**

Our last BLOC winner, Philippe Sly, was also one of this year's OCS New Discoveries and, as such,

was engaged for the OCS May concert, *Sure on this shining night*. Philippe, accompanied by a string quartet from the Ottawa Music Company, gave a lovely rendition of Samuel Barber's *Dover Beach*, which piece perfectly suited his rich baritone voice, providing a delightful highlight of the concert. **Shelagh Williams**

### **OperaLyra - Garden Party**

Opera Lyra Ottawa's annual Garden Party offered an evening of opera arias, food and wine, and a stunning fashion show, all in the elegant gardens of the Italian Ambassador's private residence. Jonathan Estabrooks, baritone; Inga Filippova-Williams, soprano; Armine Kassabian, mezzo-soprano & Graham Thomson, tenor, displayed both good humour and their vocal talents in solos and duets, despite the intermittent rain. Rob Clipperton acted as MC and Judy Ginsberg provided the piano accompaniment. **David Williams**

### **Westben Opera**

This year's opera at Westben was Benjamin Britten's rarely performed *Albert Herring*. The singers were from the UBC Opera Ensemble, directed by Nancy Hermiston, and the Westben Festival Orchestra was conducted by Philip Hedlam. This was a fully staged and costumed production which made ingenious use of the limited resources of the barn where the performances take place. The opera was double cast and in the final performance, which we saw, the singers were all in fine voice. Their diction was in general very good and surtitles assisted the audience on the few occasions when the English lyrics were unclear. Much of the success of this comedy depends on the ability of the singers to delineate the characters of the various members of the village society. Each singer managed this very well and the performances of Joey Bulman (Albert Herring), Aaron Durand (Sid) and Evanna Chiew (Nancy) were particularly strong. An added bonus, before the performance, was an entertaining and informative 40 minute talk on the opera by Iain Scott. **David Williams**

# Pellegrini Opera Goes French With *Carmen*

by Ute Davis

Pellegrini Opera broke new ground on May 27 and 28, 2011 in moving away from the Italian repertory with a colourful and polished production of *Carmen*. The good acoustics of Dominion Chalmers Church aided a generally strong cast, while the company also gave two performances.

Mezzo soprano Beste Kalender was outstanding in her interpretation of the seductive Carmen. Helped by her exotic brunette beauty, she projected a natural Carmen, supported by her fluid mezzo and excellent intonation. This is a fine singing actress, especially considering that this was her first Carmen. Her background and much of her vocal training is Turkish, a fact noted by Ottawa's Turkish community and recognised by the attendance of the Turkish Ambassador. The Don José was Keith Klassen who impressed with his dashing good looks and excellent physique, moving well on stage. I have heard Keith sing the role over a period of some ten years and his voice remains powerful with a good plaintive sound in the role of the cast-off lover. However, he is starting to show a little weakness in the upper register. Nadia Petrella was very pleasing as Micaëla. Her clear crisp soprano and excellent French diction lent to a simple but effective performance which was very well received. As Escamillo, Mark E. Gough gave us the reliable and sound performance that we have come to expect from this young baritone. His stately stage presence was most pleasing and he gained confidence,

being in excellent voice on the second night. Frasquita (Gabrielle Lazarovitz) and Mercedes (Sarah Christina Steinert) both sang well and their harmonization was outstanding, very pleasing to the audience. I especially appreciated the melody and lyricism of Ms. Steinert, as well as her demonstrable enthusiasm. I have seen her perform many times in recent years and I feel that her abilities are undervalued. Christopher Mallory was perfectly in character as Zuniga, commanding the Spanish soldiers, and he gave a sound vocal performance, but it is his acting talent which

stands out from the crowd. Thomas Franzky sang a steady and reliable Morales. Colin Loiselle as Remendado and Jean-Philippe Fortier-Lazure as Dancaire also gave excellent performances with particularly good vocal blending, Jean-Philippe succeeding despite the difficult physical demands placed on him by the production.

The direction was generally very good and the production proceeded smoothly within the confines dictated by the venue. The chorus was mobile, cohesive and effectively utilised. I had personal reservations about the use of Escamillo on an upstage pedestal and illuminated by a flashing strobe light during

Carmen's death scene. This distracted from the natural climax of the work. However, the overall production was effective and well rehearsed, the choreography solid throughout and the fight scene (a Vincent Thomas speciality) being especially convincing.

Producer and Artistic Director Maria Pellegrini should be well pleased with her first foray into the French repertoire. It was well attended and, on the opening night, very well received by a large audience who clearly knew their *Carmen*.



# Wow! Live and Alive

by Vera-Lee Nelson

This December marks five years of the Live in HD series of Operas from the Metropolitan Opera in New York City. From that first thrilling production of *The Magic Flute*, we have been part of a world wide audience for 46 presentations of the standard repertoire of popular opera and beyond. Imagine the gift to the beginning opera fan, or someone living in a location remote from live opera. In the beginning it was all new, to the cinemas, to the production team, and to us in the audience. We opera lovers went to the theatre at least an hour before the start time, in order to get the seats we wanted. It was over the lunch period, so of course we had to eat! Plastic bags and Tupperware containers appeared as the audience settled in to eat a picnic lunch. And if one isn't a lunch packer there is always movie food, popcorn, nachos, onion rings. Ah, the aroma, probably never to be found at Lincoln Centre. After all, it is at the movies so the clothing style is casual chic, at best. Looking around, lo and behold, we discovered lots of friends or people we knew. Many of them had never been known to us as aficionados of opera. Those pre performance social hours were really lots of fun. Some theatres even now offer chances to win theatre tickets or floral arrangements. As the years have passed it has all become somewhat more sophisticated. Tickets are sold in advance for numbered seats, so it is no longer necessary to come early with lunch in hand. The cameras no longer catch glimpses of booms or mikes; it has become as professional as a movie itself. For myself, I do wish we had more overall stage views and a few less close ups.

One enormous bonus is the behind the scenes interviews with the stars, charming, excited and dedicated. Who can forget Juan Diego Flores singing onstage in *Le Comte Ory* and then being interviewed backstage within 1 hour of the birth of his first son? The incredible crew behind the scenes performs 30 minute miracles with every set change. The immense area to create and store sets, to load trucks taking sets to Long Island for storage, is hiding there behind the curtain, revealed to the HD viewer. At my first visit to the Met in New York City I quite missed seeing the backstage hustle and bustle, and stared longingly at the curtain blocking out all the action.

"Well" a friend recently asked, "Why go to local opera when you can have the Met?" Easily answered. Local opera needs our support; young singers need to

be identified, nurtured and supported. Here in Ottawa we are so fortunate to have Opera Lyra and other opera opportunities as well. There are chances to identify singers as they begin their careers and training and ultimately to see them perform on stage.

Nothing beats a personal connection, no matter how remote. At the 2009 Brian Law Competition I sat next to a gentleman who informed me "She is my granddaughter!" when the young lady in question took her place to sing. And how beautifully she sang, and how lovely she looked. "I am going to follow this one's career," I vowed to myself. It didn't hurt that she was a mezzo soprano, a favourite voice for me. Wallis Giunta, for that is the young singer, is now of course well on her way. Only 25 years old, the mezzo soprano went from vocal studies at the University of Ottawa and Toronto's Glenn Gould School into the Canadian Opera Company's young artists program. She will be studying under the legendary Dame Kiri Te Kanawa in Tuscany this summer, followed by a six-week stint in Germany to record a series of concerts for Bavarian Radio. Then she will join the prestigious Lindemann Young Artist Development Program at the Metropolitan Opera in New York, and is slated to make debuts with Opera Lyra Ottawa and the Fort Worth Opera. In all, Giunta is booked through 2014, although many of her roles have not yet been announced. (Ottawa Citizen June 9, 2011) I am so excited to see and hear her sing Lola in the upcoming Opera Lyra production of *Cavalleria Rusticana*. And more! She is modeling for David McCaffrey. For a beautiful young woman who has to date found her performance gowns where she could, at a bargain, this is such an opportunity. When I saw her, on the cover page of the Citizen article, in a green gown that set off her red hair, it immediately jogged my memory bank. Long ago I was a little girl with strawberry blond hair. Anyone with red hair was teased unmercifully in those days. (To digress, I often wonder how many of these teasers have coloured their hair red now that it is a trendy colour.) Then one day, pictured on the back cover of Life magazine, I saw an absolutely beautiful woman. She had glowing red hair and was wearing

## Wow! Live and Alive (continued)

an emerald green gown. Posed gracefully against an elegant background, there she was, my model of a gorgeous red head. Now the fact that she was stylishly holding a cigarette, a Camel in fact, speaks to how long ago this was. Sure enough she was a singer, an opera singer in fact. She was a vision to that little girl. I found out she was Rise Stevens, a famous mezzo soprano and I was hooked. Classical music recordings were non-existent in our house so I haunted the houses of my friends with record collections. I twirled around their living or rec rooms to the music of Mme. Stevens singing the *Habanera* from *Carmen*. No wonder the photograph of Wallis seemed like déjà vu! It will be a treat to someday (soon) say "I remember her when!"

A perfect comparison of live vs Live in HD came last season when Opera Lyra presented *Lucia di Lammermoor* at the same time as the Met

presentation. At first this could have seemed like a disaster for Opera Lyra but in fact it pointed out the value of our local opera. The OLO presentation was superb, the singers wonderful and the acting all one could want. To sit in the National Arts Centre and feel the dynamics between the singers, the orchestra and the audience was remarkable. Of course the MET production was as brilliant as one could expect, singing, sets and all; it was thrilling to watch. There were naturally differences in the sets and interpretation from Opera Lyra, and just being able to make such a comparison was especially appreciated. I could decide on my own that I preferred one over the other. But what a difference it made to be there, to feel the response of the cast to the level of enthusiasm and support in the audience. One type of experience nurtures the other and we are so fortunate to live in a community and a time when we can experience both. Let's take full advantage of this!

## Ottawa Pocket Opera by Renate Chartrand

In the final performance of the season OPO presented a mixed program. Handel's lovely *Ombra mai fu* opened the first half, featuring various *Arias and Scenes*. It was beautifully sung by mezzo-soprano April Babey (student of Donna Brown at Ottawa U.) who later offered Dalila's great aria and the *Habanera* from *Carmen*. OPO director, tenor David MacAdam, contributed Lenski's aria sung in Russian. Carlyle Floyd's *Susannah* and Gilda in the Garden Scene of *Rigoletto* were well portrayed by soprano Nadia Petrella, now in the Master's program, Manhattan School of Music (MSM). A real pleasure was the duet from *Lakmé* with the voices of Nadia and April blending marvellously, followed by an encore of the highly entertaining *Miaow Miaow* duet. The use of costumes, allowing more acting, and an appropriate backdrop of trees were quite effective and pianist Nicholas Rodgerson provided reliable accompaniment.

After intermission we returned to the courageous staging of Leoncavallo's one-act opera *Pagliacci*, sung in Italian, a first for OPO. Tenor Steve Gokool (a recent graduate of the MSM) in the title role was convincing, with impressive power. Other parts were ably sung by Kim Little (former member of OLO's Opera Studio) and Philippe Courchesne-Leboeuf (recent Ottawa U. graduate). I found this production less satisfying than the previous great performances of OPO, partly because I missed the crowd scenes of this opera and partly because I found the choice of English or French repertoire always particularly appealing. Tea Mamaladze saved the evening by jumping in to replace the original pianist. Director MacAdam and the volunteers are to be congratulated for providing these great opportunities for young singers to develop their craft. The City of Ottawa has given financial support. Why are not more of us giving support by our presence?

# ***The Met: Live in HD*** **2011–12 Season**

October 15, 2011 Donizetti's *Anna Bolena*

October 29, 2011 Mozart's *Don Giovanni*

November 5, 2011 Wagner's *Siegfried*

November 19, 2011 Glass's *Satyagraha*

December 3, 2011 Handel's *Rodelinda*

December 10, 2011 Gounod's *Faust*

January 21, 2012 *The Enchanted Island*

February 11, 2012 Wagner's *Götterdämmerung*

February 25, 2012 Verdi's *Ernani*

April 7, 2012 Massenet's *Manon*

April 14, 2012 Verdi's *La Traviata*

For details of these HD presentations check the Met's website: <http://www.metoperafamily.org>

# Saturday Afternoon at the Opera

July 2, 2011

*NIXON IN CHINA* - John Adams  
Canadian Opera Company  
Pablo Heras-Casado, conductor

August 13, 2011

*MARIA STUARDA* - Gaetano Donizetti  
Canadian Opera Company  
Anthony Walker, conductor

**A special four-part series celebrating  
the Canadian tenor Jon Vickers in  
four great recordings**

July 9, 2011

*OTELLO* - Giuseppe Verdi  
Chor der Deutschen Oper Berlin  
Berlin Philharmonic Orchestra  
Herbert von Karajan, conductor

August 20, 2011

*FLIEGENDE HOLLANDER* - Richard Wagner  
Canadian Opera Company, Toronto  
Johannes Debus, conductor

July 16, 2011

*TRISTAN UND ISOLDE* - Richard  
Wagner  
Chor der Deutschen Oper Berlin  
Berlin Philharmonic Orchestra  
Herbert von Karajan, conductor

August 27, 2011

*DIE ZAUBERFLÖTE* - Wolfgang Amadeus Mozart  
Canadian Opera Company  
Johannes Debus, conductor

July 23, 2011

*LES TROYENS* - Hector Berlioz  
Royal Opera House Covent Garden  
Sir Colin Davis, conductor

September 3, 2011

*LA BOHEME* - Giacomo Puccini  
l'Opéra de Montréal  
Orchestre Métropolitain  
Giuseppe Petrarola, conductor

July 30, 2011

*PETER GRIMES* - Benjamin Britten  
Royal Opera House, Covent Garden  
Sir Colin Davis, conductor

September 10, 2011

*WERTHER* - Jules Massenet  
l'Opéra de Montréal  
Orchestre Métropolitain  
Jean-Marie Zeitouni, conductor

September 17, 2011

*LA CENERENTOLA* - Gioacchino Rossini  
Canadian Opera Company  
Leonardo Vordoni, conductor

August 6, 2011

*IDOMENEO* - Wolfgang Amadeus Mozart  
Canadian Opera Company  
Harry Bicket, conductor

September 24, 2011

*ARIADNE AUF NAXOS* - Richard Strauss  
Canadian Opera Company  
Sir Andrew Davis, conductor

October 1, 2011

*ORPHEO ED EURIDICE* - Christoph Willibald  
Gluck Canadian Opera Company  
Harry Bicket, conductor



Additional Details: [www.cbc.ca.ca/sato](http://www.cbc.ca.ca/sato)

# Opera Within Reach

## Opera Lyra Ottawa

*Cavalleria rusticana* (Mascagni) &  
*Pagliacci* (Leoncavallo)  
September 10, 12, 14 & 17  
Information: [www.operalyra.ca](http://www.operalyra.ca)

## Opera de Montréal

*Les Noces de Figaro* (Mozart)  
September 17, 20, 22 & 24  
*Rusalka* (Dvorák) November 12, 15, 17 & 19  
Information: [www.operademontreal.com](http://www.operademontreal.com)

## Canadian Opera Company

*Iphigenia in Tauris* (Gluck)  
September 22, 25 & 28  
October 1, 4, 7, 12 & 15

*Rigoletto* (Verdi)  
September 29 & 30  
October 2, 5, 8, 13, 14, 16, 17, 18, 20 & 22

Information: [www.coc.ca](http://www.coc.ca)

# Summer Opera Festivals

## Glimmerglass Opera

Cooperstown N.Y.

*Carmen* (Bizet) July 2, 9, 11, 15, 19, 23, 25 & 31  
August 5 (1:30 & 7:30), 8, 11, 13, 20 & 23  
*Medea* (Cherubini) July 8, 10, 23, 28 & 30  
August 1, 6, 14 & 16  
*Annie Get Your Gun* (Berlin) July 16, 18, 22, 24 & 30  
August 2, 4, 6, 9, 12, 15, 18, 20 & 21  
Double Bill: *A Blizzard in Marblehead Neck &*  
*Later the Same Evening*  
July 21, 26 & 29 August 7, 13 & 22

Information: [www.glimmerglass.org](http://www.glimmerglass.org)

## Opera North

Lebanon, New Hampshire

*Cinderella* (Rossini) Aug 12, 14, 18 & 20  
*The Marriage of Figaro* (Mozart) August 6, 11,  
13, 17 & 19

Information: [www.operanorth.org](http://www.operanorth.org)

## Chautauqua Opera

Chautauqua N.Y.

*Luisa Miller* (Verdi) July 9

*The Magic Flute* (Mozart) July 29 & August 1

Information: [opera.ciweb.org](http://opera.ciweb.org)

## Opera Saratoga

Saratoga Springs NY

*Die Fledermaus* (Strauss) June 29, July 2, 5 & 10

*Così fan tutte* (Mozart) June 30, July 3, 6 & 9

*50th Anniversary Concert* July 8

Information: [operasaratogo.org](http://operasaratogo.org)