

Newsletter • Bulletin

Fall 2013

www.ncos.ca

Automne 2013

SIX MOST PROMISING FINALISTS ARE CHOSEN FOR THE 11th BRIAN LAW COMPETITION

by Ute Davis

Twenty-five applications from regional singers were assessed by preliminary jurors on October 3rd and six competitors were selected for the final competition. These six finalists are, in alphabetical order:

Frédérique Drolet, soprano
Nathan Haller, tenor
Ania Hejnar, soprano
Erinne-Colleen Laurin, soprano
Alexandra LeBlanc, soprano
Meghan Lindsay, soprano

Abbreviated biographies of these finalists are listed on pages 2 & 3 of this newsletter. For more detailed info, please refer to their personal web pages. At the competition each singer will perform 3 opera arias, of which one must be preceded by a recitative. Accompaniment is provided by a pianist chosen by each competitor. At a later date, the panel of final judges will be announced on our website (www.ncos.ca) which is kept up to date by our most capable webmaster Jim Burgess.

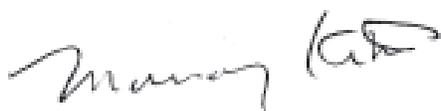
A singer from a previous competition will entertain the audience while suspense will build up to the return of the jury with their verdict. The winner will be awarded a 1st prize of \$ 5,000. The runner-up will receive a 2nd prize of \$3,000. As in the past, the 3rd prize of \$1,000 will be donated and presented by our board of directors member Cavaliere Pasqualina Adamo. The audience will be offered the pleasure of meeting the competitors and judges at the reception which follows the event. We very much appreciate the services of former CBC host Rob Clipperton as M.C.

There is no reserved seating. Admission charges will be \$ 10.00 for Students and \$ 25.00 for the General Audience. Tickets will be available at the door (open at 6:00 pm) or in advance by telephone 613.830.9827. Please consider a donation to our worthy cause. Every dollar donated supports a young singer. Please join us and bring a friend or two. There will be door prizes!

Saturday, 9th November, 7pm
First Unitarian Congregation of Ottawa
30 Cleary Avenue, Ottawa

President's Report October 2013

A funny thing happened to me on the way to the opera at Glimmerglass. I was sitting at a picnic bench near the entrance to the grounds when a lady in a golf cart arrived and introduced herself as Francesca Zambello, Artistic and General Director of the Glimmerglass Festival. We had a most pleasant chat during which she extolled the opera lovers from Ottawa, Toronto and Montreal who came regularly to the Festival. "This is your summer opera" she said. What a great promoter for the Festival and for opera in general is this person. I understood that Francesca did mingle with opera-goers and had heard her welcoming introductions before presentations. She even agreed to pose for a photo with me. Unfortunately my photographer forgot to tell me to smile so I am doing a fair imitation of "The Knight of the Sorrowful Countenance" aka Don Quixote. Also I was asked to send her a copy of our newsletter regularly. Francesca sets the standard for members of the cast mingling with the crowd as I was able to speak briefly with Jay Hunter Morris who confessed that the role of Erik in "The Dutchman" was a lot shorter than that of Siegfried in Wagner's opera from the Met. Next summer, the highlight will probably be Strauss's *Ariadne auf Naxos*, which M. Owen Lee calls "the most significant and in many ways the best opera of the century" in his book *A Season of Opera*. In the meantime we must rejoice in the reconstituted Opera Lyra Ottawa. Take note that we have had twenty-five applicants for the Brian Law Competition and the best six of these will sing for you on November 9th. If you need to reserve tickets, just telephone me at 613-830-9827 and pick up your tickets and pay for them the evening of the competition. Don't miss it!



Newsletter Editors: David T. Williams and
Tom McCool

Webmaster: Jim Burgess

The Finalists

Frédérique Drolet, Soprano, 28, a native of



Buckingham, earned both her Bachelor's and Master's degrees in Vocal Performance at Laval University 2009-2011 and since then she has won the 2012 Jacques Lareau Foundation Award of Atelier Lyrique. She

sang Zerbinetta in *Ariadne auf Naxos* for Opera Nuova, 2012. This was followed in 2013 by Adèle in *La chauve-souris* and Poussette in *Manon* for Opéra de Montréal as well as the lead roles in *Acis and Galatea* and *Amahl and the Night Visitors* for Atelier Lyrique. She was the soloist in *Concert sous le masque* for Quattr' Opéra.

Nathan Haller, Tenor, 22, a native of Ottawa,



earned his Undergraduate Music Degree at Juilliard where he is presently in the Master's program of Music. His teachers include Edith Wiens, Steven Blier and David Clatworthy. Opera performances include

L'Incoronazione di Poppea, *Down in the Valley*, *Armide*, *La Finta Giardiniera*, *Le Donne Curiose* and *The Cunning Little Vixen*. During the last two years his concert performances have included composers from Bach to Wolf and have taken him to Dresden, Neumarkt/Reitstadt, Bayreuth, Carnegie Hall, Ottawa and Paul Hall at Juilliard.

The Finalists

Ania Hejnar, Soprano, 25, resident of Ottawa,



obtained her Bachelor's and Master's degrees at the University of Ottawa, 2010-2012. She is now a member of the Opera Lyra Ottawa

Young Artists program. Ania won a vocal scholarship of Inter-Cities Performing Arts Inc. for 2013 and was soprano soloist for that group's Verdi Bicentennial Commemoration in N.Y.City. Her guest artist performances include the 2013 Ottawa Music and Beyond Series, the Stella Borealis and the Opera Lyra Gala at the Embassy of Argentina. She also sang in the 4th Annual ABC Gala at Carnegie Hall.

Erinne-Colleen Laurin, Soprano, 31, native of



Gatineau, received a B. Music, Hons. in Vocal Performance, Carleton University, 2011, after having completed three years of the B.Music program at Ottawa U., 2005. With the Carleton University Baroque

Ensemble, she sang Romilda in *Serse* in 2011 and the lead roles in *Alcina*, 2012 and *Armide*, 2013. At St. Blasius Church in Salzburg she sang Mme. Herz and Goldnertriller in *Der Schauspieldirektor*, also master classes for Bruce Fowler and Manfred Mayrhofer. She has sung concert performances of Mozart, Vivaldi and Brahms in Ottawa in 2013.

Alexandra LeBlanc, Soprano, 28, was born in the



Ottawa area, and qualified as a Bachelor of Music in Performance, 2008. She then completed the Advanced Diploma Program of the Glenn Gould School for the Performing Arts. Her staged concert performances include Donna Anna in *Don Giovanni* and Jenny in

Ned Roram's *Three Sisters who are not Sisters* and the Queen of Night in *Die Zauberflöte*, all for the Glenn Gould School. As well as Konstanze in *Die Entführung aus dem Serail* for Opera By Request, Alexandra performed in the 2013 Saarburg Festival in Germany directed by Semyon Rozin.

Meghan Lindsay, Soprano, 27, a native of Ottawa,



earned a Bachelor of Music from Glenn Gould School, followed by Studies at Opera Studio Nederland and Young Artists Program Glimmerglass. Meghan's performances in 2012-2013 include Mimì in *La Bohème* with Northern Lights Opera, Luisa Miller for Opera

Nova Scotia, Agathe in *Der Freischütz* for Opera Atelier, and Sidonie in *Armide* for Glimmerglass, Royal Opera Versailles and Opera Atelier. She has presented concert performances in Guelph, Cooperstown and Amsterdam and has performed in master classes for Joan Dornemann, Stuart Hamilton, Diana Soviero and Wendy Nielson.

Glimmerglass by Murray Kitts

I have to confess that I had never seen *Camelot* in the theatre or on the movie screen. I told myself that surely my appearance as Merlin in a 1950 high school production of Mark Twain's *A Connecticut Yankee in King Arthur's Court* and my summer in Britain studying Arthurian literature and visiting sites like Arthur's and Guinevere's purported grave in the ruins of Glastonbury Abbey would help me to write a critique. But then I found that the musical was based on T.H. White's *The Once and Future King*. Off to the public library and a quick read of the 800 pages. All in vain. This story of *Camelot* is composed of simplified bits and pieces of a very complex body of writings. The funniest bits are taken from White's wonderful book and were delivered excellently by Wynn Harmon, first as Merlyn and later as King Pellinore after the former's incarceration by the nymph, Nimue. What holds the attention of the audience is not the story but the music, always presented for musicals at Glimmerglass by a full symphony orchestra, and on this occasion under the able direction of James Lowe. The score is on the whole melodious and pretty and the lyrics match the music presenting the joys of a utopian setting leading to romance. The cast members have to be skilful actors as well as singers since there is a good deal of dialogue. David Pittsinger as Arthur was an excellent choice for this role. As Guenevere (as named in this production) Adriana Chuchman (from Winnipeg) gave a spirited interpretation of the character and sang beautifully. Nathan Gunn, a regular at Glimmerglass, had the best song in the piece, but had to struggle a bit with the rather bizarre characterization of the peerless knight, Lancelot. Jack Noseworthy, as Mordred, Arthur's child by enchantment, was evil and nasty enough to receive boos for the villain from an appreciative audience. The knights were in shining armour and the ladies in suitable picture book clothes of the mediaeval period. Costumes being expensive, the chorus, usually on the stage, was augmented by having the extra chorus members in black outfits join the musicians in the pit when the full chorus was called for. The one big drawback of this particular musical is that there is no real dancing. To me, dance is the glorious highlight of the American musical genre. And, on a bittersweet note, President

Kennedy's enjoyment of *Camelot* is always evoked when it is produced. But we cannot, and should not, forget the horror of Dallas.

The Flying Dutchman has always been one of my favourite operas as it was the first Wagner opera that I saw on stage. The superb cast that I experienced in the Met's touring company in Minneapolis included George London, Leonie Rysanek and Jon Vickers. Written to be presented in one act, but usually presented in three acts, this production opted for two acts which made for a questionable break although at a point where there is a pause in both the music and the action. Wagner's music for choruses is always outstanding. The sailors' choruses, which cry out for deck-thumping and boisterous behaviour, no doubt inspired by extra rum rations, were most enjoyable. The women's *Spinning Chorus* is a delightful melodious contrast to the rough-and-tumble. However, the director chose to present the women in a kind of factory setting with ropes substituting for spinning wheels and providing (can you believe it?) a source of erotic stimulation to the participants. I really prefer actual spinning because the music describes this activity so well - not to mention the text which had to be deliberately mistranslated for surtitles. The sudden storm and the "vocal duel" between the regular sailors and the ghost sailors which occurs just before the final dénouement were unfortunately omitted. Ryan McKinny was outstanding as the Dutchman especially in his great monologue where he



Dutchman

photo by Karli Cadel

describes his terrible punishment and his overwhelming desire to be redeemed by a faithful

Glimmerglass (continued)

woman. Despite her unprepossessing name for the role of Senta, Melody Moore gave an intense and convincing performance of a woman obsessed with the legend of the Dutchman and fully committed, body and soul, to him. As Erik, Jay Hunter Morris, fresh from the Met's *Ring* as Siegfried, sang with great power although not with such physical force and violence as Jon Vickers brought to the role when I thought that he might have done actual harm to Leonie Rysanek trying to wake her from her "dream". Peter Volpe was fine, not at all clownish, as Daland, Senta's father, who was too preoccupied by the Dutchman's riches to notice some peculiarities about his son-in-law-to-be. Minor roles were well done. The Glimmerglass Festival Orchestra and Chorus was led by the superb conductor, John Keenan, who is a Wagner specialist. At the end of the great overture we get a brief glimpse of Senta, thrashing about on her bed before we are at once transported to Daland's ship. On ship deck dangling ropes were used to assist the sailors in their frolicking but when they came to actually raise the sails the action was unconvincing. Lighting effects were used to suggest the arrival of the ghostly ship. The Dutchman was a black silhouette against a blood-red background. To my mind it was a mistake to have figures clinging to rope webs in the background also silhouetted behind the Dutchman. The director explained that these were to represent some of the women who had been unfaithful to their vows and who were punished accordingly. Interesting idea, but these women moved somewhat during the monologue of the Dutchman and could distract the audience from something which called for intense concentration. The bed appears again after Senta declares her love for the Dutchman and they fly into each others arms. It disappears perhaps just in time as disrobing begins, only to reappear again as Senta uses ropes on the bed to strangle herself, proving her undying love. Fortunately we have Wagner's music to tell us that her sacrifice was effective and the curse has been lifted. The two lovers are joined in death. Given the limitations of the Glimmerglass House this was quite a

decent production, all in all, very ambitious for the company but fitting on the 200th anniversary of Wagner's birth.

But if producing *The Flying Dutchman* to honour Wagner is considered ambitious, presenting Verdi's *King for a Day* to commemorate the great composer's 200th anniversary would seem at first sight foolhardy given so many great and well-known operas from the Italian maestro's pen. *Un giorno di regno* was an initial failure, withdrawn after its premiere at La Scala, prompting Verdi to say that he would never write another opera and excused by Verdi commentators on the grounds that Verdi was depressed from the deaths of both children and his wife over a fairly short period. Others blame the libretto which Verdi expert Charles Osborne describes thus: "This is as silly a story as anyone ever concocted." But anyone familiar with the 1973 recording with singers like Fiorenza Cossotto, Jessie Norman and Jose Carreras in the cast would know that this is a fine example of an "opera buffa" of the bel canto period and really deserves to be presented to contemporary audiences as an example of Verdi's early work and only comedy until *Falstaff*. The audience is expected to believe that the Marchesa is unsure if her erstwhile fiancé is posing as the King of Poland. No wonder she sings to her lap dog, a hilarious scene stealer. As the Marchesa, international opera star Ginger Costa-Jackson was outstanding in singing and acting. Portraying the pretend king, Young Artist Alex Lawrence gave promise of a great career on the opera stage. Two veteran singers, bass Jason Hardy and baritone Andrew Wilkowske, had comic duets, one involving a mock duel. The rest of the cast and chorus sang and acted with great gusto and the orchestra did justice to Verdi's score under the spirited leadership of Joseph Colaneri who is to be the new Music Director of the Festival. In the end everything works out well. The young lovers, he peniless, she to be betrothed to an older rich man, find the King to be an ally who arranges their union and an increase in their income. The *King for a Day* reveals his true identity and claims the Marchesa for his wife. Some of the comedy presented was of "over the top" kind or even in questionable taste. But this English adaptation of Verdi's early work proved to be a truly en-

Glimmerglass (continued)

joyable romp and much appreciated by the audience.

As for the “double bill” a lady from Boston remarked to me that she wished the order of presentation had been reversed. That was not the case but I will review it in that manner. The minimalist works by John King were conducted in an empty pit by David Moody from the faculty of the Julliard School. The first short work, a world premiere *When We Were Children* the text taken from the King James Version was sung a cappella by an excellently trained children’s choir. The second piece, *The Little Match Girl Passion*, for which the composer received a Pulitzer Prize was a much longer a capella work involving more children as singers and actors and four adult singers who also used percussion instruments on the stage to highlight certain parts of the music. The Match Girl was movingly portrayed by one of the choristers. This is a type of music which I find difficult to assess on one hearing. However, I did appreciate the discipline achieved in the choral singing and in the stage movements as the grim drama unfolded. What a great experience for these youngsters, boding well for the future of the festival.

First on the program was a true musical masterpiece, Pergolesi’s *Stabat Mater*. Written in the final days of his short life of twenty-six years Pergolesi composed in 1736 a work for the ages using only two singers and a string orchestra. The first group of stanzas from the 13th century Latin poem focus in on the figure of Mary, standing at the foot of the cross, watching the sufferings and death agony of her son. Then the music changes as prayers are offered to Mary to help the supplicants share in her sufferings. Anthony Roth Costanzo is a counter-tenor of unusual power whom you may have seen and heard in productions of *Live from the Met*. The brilliant soprano, Nadine Sierra, is just beginning her opera career with performances all over the USA. Each singer sang with intense, true emotion. They more than capably tackled their solos easily dealing with the many trills and surmounting any vocal difficulties with ease. But in the duets which alternated with the solos the singing was even more remarkable - even sublime. The orchestra under Speranza Scappucci was superb. The large central tree trunk on stage represented the cross while other crosspieces were added. Eight danc-

photo by Karli Cadel



ers were used to create a number of effects: help express the overwhelming emotions, form a Pietà figure, emphasize the change to ardent prayer. No wonder the audience rose as one at the conclusion paying tribute to such an incredibly inspiring performance.

The Glimmerglass Festival has announced its 2014 season. The Festival focuses on 100 years of music and includes new productions of Puccini’s *Madame Butterfly*, Rodgers and Hammerstein’s *Carousel*, Strauss’s *Ariadne in Naxos* and Tobias Picker’s *An American Tragedy*. The productions run in repertory July 11 through August 24. Soprano Christine Goerke will serve as the company’s 2014 Artist in Residence. Festival Artists include June Anderson, Joseph Colaneri, Doug Peck, Charles Newell, Yunah Lee, Kathleen Kelly, Bibhu Mohapatra and Tobias Picker.

The picture below shows Francesca Zambello and me.



Great Damnation!

By Ute Davis

The OSM concert version of *Damnation de Faust* given as a matinée performance on Sunday, 15 September, was well worth the drive to Montréal.

Maestro Kent Nagano now appears comfortable with this large and powerful orchestra and he used the excellent acoustics of La Maison Symphonique de Montréal to display superb musicianship. He rendered the Berlioz score with delicacy and precision, showing his customary empathy for the solo vocalists and skilful use of the OSM choir. Apart from a very occasional excess of exuberance from the brass, I found the performance entirely pleasing. But I came primarily to hear the voices and we

were treated to the best performance I have heard t e n o r Michael Schade give in recent times. From his opening line he delivered a fabulous range from the ringing stridency of the *Ride to the Abyss* to the subtle

pianissimo in wooing Marguerite. In a gorgeous range of vocal colour and tones, Schade gave us the emotional roller-coaster experienced by Faust.

Philippe Sly sang Méphistophélès. His clean cut, slim and youthful looks matched his, to quote Arthur Kaptainis of Montréal Gazette, “loveliest bass-baritone imaginable”. Crisp clean

diction made the distributed copies of the libretto unnecessary when Sly sang. His measured tones and vocal ability effectively painted the threatening blackness of Méphistophélès in dramatic counterpoint to the lyric emotional tenor of Schade’s Faust. You will have an opportunity to enjoy hearing Sly when he returns to Ottawa for the NAC’s production of *Messiah* to be performed on 17 and 18 December.

Anna Caterina Antonacci sang Marguerite. The lady has a formidable c.v. of European operatic experience and proved vocally very talented. Unfortunately her French pronunciation fell short of her other talents. Bass Alexandre Sylvestre was well prepared and served well in

the lesser role of Brander.

The OSM choir was very well schooled by Andrew Megill and proved highly effective. Among the choir members I recognized singers formerly of Ottawa, Marc-Antoine D’Aragon (Opera Lyra Ottawa, Young Artist), Emanuel Lebel (OLO Young Artist, Brian Law

Finalist), Jean-Philippe Fortier-Lazure (U de O, Pellegrini Opera).

Let us avoid the long debate about the advantages of staged opera versus in-concert production. As a confirmed protagonist of full-staging, I have to admit that this production was a very effective argument for “dramatic oratorio”.



photo by Ute Davis

Nagano

Sly

Antonacci Schade

NATIONAL CAPITAL OPERA SOCIETY Board of Directors

President: Murray Kitts telephone 830-9827 email: kmitts1637@rogers.com
Pat Adamo, Renate Chartrand, Jim Burgess, Ute Davis, Elizabeth Meller, Peggy Pflug,
Mark Robinson, Lesley Robinson and Jean Saldanha.

Unfinished Business - *The Magic Flute* at Opera Atelier

by Lesley Robinson

In a season during which Opera Atelier (Toronto) made an unprecedented foray into the nineteenth century with its charming production of Weber's *Der Freischütz*, the company returned to Mozart's fantastical masterpiece, *The Magic Flute*, for the fourth time in its short history. Since Opera Atelier's first fully staged productions began in 1985, audiences have been delighted by *The Magic Flute* in 1991, 2001, 2006 and now, once again in 2013. Opera Atelier specialises in baroque opera and when there is such a vast array of baroque repertoire to choose from, why go back to works that have already been produced by the company? OA's answer is to be found in the programme notes from Co-Artistic Directors, Marshall Pynkoski and Jeannette Lajeunesse Zingg. The company returns to great works repeatedly, not because the company is not "finished" with these masterpieces, but rather because the works themselves have not finished with their interpreters. OA asserts that remounting past productions has nothing to do with cost saving, although cost saving would in itself be an admirable endeavour in these troubled times.

Opera Atelier's productions are visually sumptuous and musically outstanding, so it is sad for OA's productions to have such a short life. This year's *The Magic Flute* had a run of just six performances at the Elgin Theatre. Thankfully there have been touring opportunities for Opera Atelier's productions, notably last year's mounting of Lully's *Armide* at the Glimmerglass Festival in Cooperstown, New York and at the Royal Opera House in Versailles. Such opportunities bring productions to a wider audience and allow for some of that unfinished business to be conducted, but revisiting these great works allows for a renewal of the artistic experience. Marshall Pynkoski shares the following quote from Italian writer, Roberto Calasso in his Director's Notes: "...every notion of progress is refuted by the existence of *The Magic Flute*. The perfection of this op-

era makes any idea of progressive ascension ridiculous." Pynkoski sees the perfection of the masterpiece as a never-ending opportunity for artistic growth, both for young artists and for more seasoned interpreters. Thanks to the accessibility of the piece, it continues to provide enrichment both for newcomers to opera, young and old and for experienced aficionados. The opera contains elements ranging from the everyday, to fairy-tale, to the mythic, heroic and sublime and every element invites a range of artistic interpretation. Any production might be said to barely scratch the surface.

The Magic Flute began its life as a populist *Singspiel*, a form which included both singing and spoken dialogue. Opera Atelier chose to perform the piece entirely in English to take full advantage of the connection with the audience. Mozart collaborated on the work with his friend and librettist, Emanuel Schikaneder and *The Magic Flute* premiered in 1791 at Schikaneder's theatre in Vienna, with Mozart conducting and Schikaneder playing the comic role of Papageno. In OA's production Olivier LaQuerre brings a capable sense of comic timing to Papageno, emphasising both his reticence for heroism and his blithe amiability. We cannot know exactly how the orchestra sounded at the

premiere, but the Tafelmusik Baroque Orchestra, under the baton of David Fallis provides an intimate connection to the music through its period instruments and historical performance practice.

Pynkoski sees the perfection of the masterpiece as a never-ending opportunity for artistic growth

Colin Ainsworth (tenor), Olivier LaQuerre (bass-baritone) and Carla Huhtanen (soprano) reprise their OA 2006 roles as Tamino, Papageno and Papagena respectively, so for them the 2013 production is definitely a continuation of unfinished business. Colin Ainsworth mentioned in a blog posting that he is playing the role for the seventh time. He said, "Beyond the pleasure of revisiting a beloved opera is my increasing realization that, no matter how many times you return to the role, each brings new discoveries." Ainsworth, LaQuerre and Huhtanen have been joined by other OA returning artists and by Laura Albino (so-

Unfinished Business -The Magic Flute (continued)



prano) in her OA debut as Pamina.

Gerard Gauci's magnificent sets pay homage to the period, paying detailed attention to the predilection at the time for anything exotic and fanciful. As well as being a musical fantasy *The Magic Flute* appears also to be a Masonic allegory (Mozart and Schikaneder were both freemasons) and the opera takes the protagonists on a journey through trials and rituals towards a symbolic enlightenment and Gauci's sets sweep us up and take us along on this magical journey.

Dance features in all of Opera Atelier's productions, although this *Magic Flute* made less use of the Atelier Ballet than I expected. We see them perform the dance of the priests with grace and nobility, in the style of the period. The style reflects the balance and dignity of the Age of Enlightenment. Another small disappointment for me was that the three child spirits were sung by young women and I missed the haunting clarity of children's voices in these parts.

Opera Atelier invites audiences to join them once again for some unfinished business in the upcoming 2013-2014 season when productions of Mozart's *Abduction From The Seraglio* (2008) and Lully's *Persée* (2000 and 2004) will be on the calendar.

Book Review: **Stuart Hamilton. *Opening windows: Confessions of a Canadian vocal coach*. Toronto, Dundurn, 2012.**

reviewed by **Shelagh Williams**

As Lotfi Mansouri states in his foreword, "Stuart Hamilton is one of the greatest raconteurs I've ever had the pleasure of knowing". For any opera lover, Stuart's fascinating insight into the development of opera and opera singers in Canada, from his ringside seat as a vocal coach for 65 years, is compulsive reading. Amazingly, he struggled early on with his piano technique, but his musicality, sensitivity to a singer's needs, and knowledge of languages and operas made him a much sought after vocal coach and accompanist. In 1974 he founded Opera in Concert (OIC) which combined rarely heard operas and Canadian singers, mostly emerging, young and from the Toronto area, all of whom he chose, rehearsed and accompanied on the piano! You may recall that in the early years of Opera Lyra, OIC presented some excellent works as money and interest raisers here in Ottawa. I can also recall an entertaining master class of his in Ottawa which included a young Julie Nesrallah and a very young Allison Smyth! On top of all that, Stuart was the first music director of



the COC Ensemble, and of course for 27 years was quiz master for the Saturday Afternoon at the Opera quizzes for the COC from Toronto. Fortunately for the Canadian opera scene, Stuart, in his eighties, is still coaching and giving master classes to singers, passing on his knowledge and thus "opening windows" into the world of music and opera. (Available for loan at the Ottawa Public Library)

Pants Roles Galore at Toronto SOLT!

by Shelagh Williams

An interesting source of unusual opera repertoire is Toronto's Summer Opera Lyric Theatre (SOLT), founded by General Director Guillermo Silva-Marin in 1986 to help train young opera singers. Silva-Marin, whom you may remember as a young tenor Nemorino in an OLO production of *Elixir of Love* many years ago, explained to us after one of the operas that his aim is to concentrate on teaching the young singers acting and interpretation skills. They prepare and perform a mini opera festival of three different operas, double cast so that all of this year's 29 singers performed on stage! A "Rogue's Gallery" in the theatre lobby highlighting some past SOLT participants included photos of two BLOC finalists: baritone winner Joshua Hopkins singing in 1998 and third place tenor Graham Thompson singing in 2009!

Puccini's *La Bohème* was not a novelty, being our third production of it in less than a year, but was nicely done in English, in a traditional production for which, as for all, Silva-Marin directed and designed both lighting and the set! In our cast, the female singers were especially strong, with Tessa Laingert moving as Mimi and Nadine Anyan sparkling as Musetta. Tenor Ryan Allen, who sang Rodolfo, you may have seen acting in recent NAC Theatre productions. The remaining male roles, including Alastair Smyth as Marcello, Domenico Sanfilippo as Colline, Philip Hahn as Schaunard and Austin Larusson as both Benoit and Alcindoro, were well filled, for a pleasing whole, all under the musical direction of pianist Nicole Bellamy.

We had seen Bellini's *I Capuleti e I Montecchi* only once before, at Glimmerglass, and so were excited to see it again - and were not disappointed! This is not your usual Shakespeare-based Romeo and Juliet plot, but is composed for five main roles, with Tybalt and Paris conflated into Tebaldo, betrothed to Giulietta, and no Nurse or Mercutio or Page to be seen! As designer, Silva-Marin somehow managed, with only three massive armchairs, one bed, a Bible on a stand, and a few candles, to successfully evoke various sites in Verona. As director, he skilfully brought out the dangerous, sword fight-filled atmosphere of the libretto and drew out a fantastic death scene from our Romeo and



Romeo

Giulietta

photo by Emily Ding

Giulietta. Excellent English surtitles made all elements of the libretto sung in Italian clear. Music director and pianist Narmina Afandiyeva and her excellent singers were equal to the challenge of Bellini's beautiful bel canto music. George Ossipov was a sympathetic Friar Lawrence, while Domenico Sanfilippo was again excellent as Giulietta's father Capellio, and Cian Horrobin had a virile tho' sometimes harsh tenor as Tebaldo. Bellini wrote Romeo as a pants role for a mezzo, and Sarah Hicks managed very well, warming up to the role and acquiring more swagger throughout the performance, and entirely believable as Romeo by the end. Jennifer Sullivan brought a winsome face and another great soprano voice to her Giulietta. This was a total package, excellent in performance and both satisfying and enjoyable to experience.

For something even more completely different, we finished off with Handel's *Alcina*, which we had never seen before. The story takes place on an island ruled by the sorceress Alcina, who has enchanted Ruggiero so that he has abandoned his former love Bradamante. She bravely comes

Pants Roles Galore at Toronto SOLT! (cont.)

in search for him disguised as her brother Ricciardo and accompanied by their tutor Melisso. Silva-Marin provided a classy and classic ambience, with a black background for all-white costumes, furniture and props. Everyone



was in a long white toga-like skirt, designed and made by TIZZ, with all females playing male roles cleverly signalled by being clad in a white sports jacket! Why, you say? Well, as often happens in modern productions of early operas (here 1735), Ruggiero is played by a mezzo, and young Oberto, searching for his father, is played by a soprano, while of course Bradamante is initially disguised as her brother - all trouser roles! Singing in English and good stage direction by Silva-Marin helped keep all the bodies straight, while handling everything with a light touch. Music director

and pianist Nicole Bellamy had another good cast to work with, with excellent results. Baritone George Ossipov was again a trusted family retainer, here Melisso, while soprano Mary Christidis was the sprightly young boy Oberto. Soprano Elizabeth Hetherington was delightful as Alcina's sister Morgana, flirting outrageously and humourously with Bradamante/Ricciardo with two fans, while tenor Daevyd Pepper was suitably petulant as her neglected lover, Oronte. Jessica Wright handled her sword and difficult role as Bradamante very well, as she saved her Ruggiero, here sung with suitable bravado by Caroline Reynolds. Alcina is a passionate sorceress, with attendant difficult music to express her feelings, and soprano Justine Owen delivered a powerful performance. A stage blackout and thunder signalled the breaking of Alcina's magical spells, for a happy ending to this interesting and arresting performance of a rarely performed opera.

Ottawa University showcases new Faculty by David Williams

Ottawa U's School of Music opened its new season with a concert featuring new faculty members, soprano Christiane Riel and violinist Yehonatan Berick, together with pianist Frédéric Lacroix.

Riel and Lacroix collaborated on three pieces and I felt that the last of these - Gershwin's *Summertime* - was superior to Renée Fleming's interpretation three days earlier. They then combined with Berick to give a delightful rendition of Strauss's

Morgen - again more pleasing than the orchestral version heard at the NAC. Finally Berick and Lacroix completed the programme with a superb performance of Ravel's *Tzigane*.

We are fortunate that Ottawa University has hired these outstanding artists to join their already excellent music faculty. Congratulations also to Frédéric Lacroix who has just defended his Ph.D. thesis from Cornell.

OLO'S Carmen

by Murray Kitts

I was fortunate enough to be introduced by recordings and radio to Bizet's great score as a boy and to see and hear it much later as my first opera on stage at the Royal Alex in Toronto with Regina Resnick and Jon Vickers as the stars. In spite of this familiarity, I found many reasons to enjoy OLO's recent production. The stage direction by Bernard Uzan was one of the best I've seen on the opera stage in Ottawa - excellent positioning of large numbers of people on stage even allowing for some expression of individuality by chorus members. That said, there were a number of questionable touches. All directors today feel obliged to have something going on during a prelude or overture in case the audience might (heaven forbid) just listen to the great music. At the end of the prelude having the corpse of the dead heroine dragged off by bullfighters might seem to suggest that she was killed in the bullring. The entracte before Act III was added to the end of Act II creating an anti-climax to the exciting scene at Lilas Pastia's tavern. An intimate scene between the two lovers is presented with the addition of a fleeting appearance of the matador, not justified at all by the music. In the tavern a mock bullfight was fought with a female playing the part of the bull. Was this incongruity supposed to be amusing? In the final moments of the opera the distraught hero confesses his crime - but to whom? There is no one else there. Why couldn't the stage lighting be extinguished with a spot directed only to the two on stage? The lighting under Harry Frehner's direction was very skillful throughout heightening dramatic effects and concentrating intimate ones.

But it is the performance of the music which is all important. Our fine orchestra, especially in beautiful solos, played well, although the musical accompaniment sounded a bit thin in spots, for example, for the duet for Michaela and Jose in Act I. The adult and children's choirs, under Laurence Ewashko and Jamie Loback respectively, performed with great skill and acted with exuber-

ance. All minor roles were well done but I must mention Arminè Kassabian, our Brian Law winner from 2012. As Mercedes, Arminè demonstrated a fine vocal technique and accomplished acting ability. Lara Ciekiewicz was an excellent choice for Michaela, acting in a natural manner and singing beautifully. David Pomeroy, as Don Jose, employing his powerful voice in dramatic situations, was also able to convey the great tenderness and passion of the *Flower Song*. As our toreador (more accurately, matador) Cory Crider made much of his spectacular entry with his rousing description of the bullfight. He might not have had the right physique for the "suit of lights" he wore in the last act - but then how many bullfighters can sing opera? Our Carmen, Alessandra Volpe, is a very attractive, vocally accomplished young woman but never really portrayed the seductive man-killer that we have come to expect from a Carmen. Perhaps this is a case of having to grow into the role through more experience. Someone suggested that no singer could overcome the impression made by wearing the white dress which was her costume for Act I. The red dress featured in publicity and on the program cover would have been much more appropriate.

It may be excusable to run out of a sufficient number of programs for the audience on the final night because of sold out houses. It is not excusable however to have a program which on page 3 inaccurately attributes the libretto of Carmen to Francesco Maria Piave, Verdi's librettist for ten of his operas, even though the names of the correct librettists, Henri Meilhac and Ludovic Halevy (Offenbach's librettists) are given later on. In the Artists

profiles section, Kelly Luft's name and function are tacked on to the profile of Harry Frehner on the previous page. I'm sure more care will be taken in the future. I attended the final dress rehearsal and was disappointed that the small, limited audience was not given a cast list and synopsis of the plot as was done at every other dress rehearsal I have attended. Congratulations to General Director John Peter Jeffries

and all those involved in putting on such a good show.



Don Jose

Carmen

Events You Could Have Enjoyed

by Shelagh Williams

Thousand Islands Playhouse: The Monday night Studio "S" Music Series, hosted by Eric Friesen, has been going on for five years, with marvellous guest musicians. We could hardly miss the Ben Heppner concert, which was more than sold out. Twenty people were seated on the minuscule stage, surrounding Ben and his pianist, John Hess! Ben was not in the finest voice we have heard him, but presented a very good and enjoyable programme, with interesting and ample background material provided by himself or Eric. The first half of the programme consisted of German lieder by Schubert, Schumann and Hugo Wolf, Ben's voice improving with each composer. The second half was entirely in English, the first part art songs by Britten and Barber, and finishing up with wartime and '50's songs his mother - and the audience - loved! His encore was the most classical *Foggy, foggy dew* I've ever heard!

Suds was a musical humourously stringing together over 50 hit songs from the '60s, with appropriate dancing, and a happy ending! *The 25th Annual Putnam County Spelling Bee* was another lively and funny musical, with some audience participation!

A Canadian one-woman musical, starring Martha Irving, with book, lyrics and music by Tomson Highway, was a humorous, endearing, and heart-warming portrait of *The (Post)mistress* herself and of her small home town - quite an unusual production remounted from Ship's Company Theatre, Nova Scotia.

La Voix Humaine: The Ottawa Fringe Festival had a staged production of Poulenc's *La Voix Humaine* by Toronto's new Opera Five! McGill Music grad soprano Rachel Krehm sang the solo virtuoso role of the rejected lover, with Patrick Hansen on piano, and good production values, including surtitles!

Music and Beyond: A *Salon francais* with mezzo Julie Nesrallah and harp Caroline Leonardelli led us through lovely mainly French art songs, for which Julie filled us in with background on the music. And

of course Julie finished off with the *Habanera* from *Carmen*!

A marvellous Baroque concert headlined Karina Gauvin with Daniel Taylor and his Theatre of Early Music. The highlight was an absolutely sublime performance of Pergolesi's *Stabat Mater*. This was recorded by EWTN, and so we may be able to see and hear it again.

BLOC winner, mezzo Arminè Kassabian, is well again and in fine voice, as evidenced by her performance in the *Encounter with Nature* concert at the Museum of Nature. She and coloratura soprano and Ottawa U grad Ania Hejnar finished off a series of individual songs and arias accompanied by Judith Ginsburg with an exquisite rendition of the *Flower Duet* from *Lakme*. The two will both be singing in OLO's Studio production of *Pirates of Penzance* in the fall.

Stratford Festival: If you've ever seen Donizetti's *Maria Stuarda*, the Schiller play *Mary Stuart* on which the opera is based would pique your interest. It is deservedly a sold out runaway hit, and extra performances have been added. It is definitely worth seeing!

And of course *Fiddler on the Roof* is a musical and dancing treat which will pull at your heartstrings while still entertaining and eliciting a chuckle.

Director Peter Sellars was at the same performances as we were of *Measure for Measure* and *Taking Shakespeare*. He sat quietly among us all, but his Hawaiian shirt and Mohawk haircut shouted his presence to those of us who recognized him! One wondered why at the time, but we now know that he is to direct one of the two Stratford's *Midsummer Night's Dream* productions next year!

Shaw Festival: Adam Guettel's *Light in the Piazza* was a well done, moving chamber version of the 2003 musical. This is a love story concerning an American girl and Italian boy set in Florence, Italy. Juan Chioran, a stylish Orlofsky in OLO's *Die Fledermaus* several years ago, played the young Italian's father.

Frank Loesser's *Guys and Dolls* was successfully set in the 1950's, and received the full treatment with large orchestra, good singers, and great dance and dancers.

Events You Could Have Enjoyed (continued)

Orgelfest, 2013: Among the concert series was a lovely one featuring countertenor Daniel Cabena, accompanied by organist James Calkin, in a programme mainly of the music of Daniel's father, composer Barrie Cabena. Daniel sang a memorable Ptolomy in the 2012 Thirteen Strings/COSI production of *Julius Caesar*.

Becoming Traviata: Besides the MET Opera, Cineplex is showing many other Front Row Centre events, including this film documenting the preparation of a 2011 production of *La Traviata* at the Aix-en-Provence Festival in France. It was fascinating watching director Jean-Francois Sivadier, along with conductor Luis Langree, working on a modern minimalist approach with Natalie Dessay, as Violetta. The rest of the cast, including Charles Castronovo, a darkly hunky tenor with a lovely voice, as Alfredo and baritone Ludovic Tezier as his father, were also there, so that the opera was dealt with illuminatingly, from opening overture to Dessay practising Violetta's collapse at the final curtain! It made us itch to see the completed production, which we did via U-Tube, albeit with German subtitles!

Renée Fleming: As part of the NACO's September Romantic Festival, Renée Fleming joined an all-Strauss programme. Ms. Fleming, magnificently gowned and coifed, favoured us first with one aria: *Mein Elemer!* from the end of Act I of the opera *Arabella*. This was followed by three leieder, *Befreit*, *Zueignung*, and *Morgen*. The lovely singing elicited the requisite standing ovation to earn us two encores! However, when she had come all this way, it would have been nice to have heard even more - this was definitely not *An Evening with Renée Fleming* as advertised by the NAC.

Capital City Opera, in the new Algonquin Theatre, presented an entertaining concert performance of *Don Giovanni*. Highlights included an excellent 4-handed overture, English surtitles and a talented cast. Michael Robert Broder was a suitably haughty Don, Kyle Merrithew's Leporello was full of mischief, and Sarah Christina Steinert as Elvira and Erica Warder as Zerlina were especially appealing - all in all, a most enjoyable evening!

Events You Should Enjoy by David Williams

St. Luke's Church presents Hayley Swanton soprano & Jean-E. Hudson mezzo, Frédéric Lacroix piano and Grace Armstrong harp. Oct. 20, at 7:30 p.m. Information: www.stlukesottawa.ca

Ars Nova presents **Schumann's *Dichterliebe*** with tenor Christoph Genz & Cornelia Herrmann. St. Bartholomew's, Friday, Nov. 8, at 7:30 p.m. Information: www.arsnova.ca

Ottawa U. Opera Company presents Menotti's ***The Old Maid and the Thief***. Freiman Hall, Nov. 23 at 7:00 p.m. and Nov. 24 at 3:00 p.m. Information: www.music.uOttawa.ca

The Ottawa Symphony Orchestra presents Elgar's ***Sea Pictures*** with mezzo soprano Julie Nesrallah. NAC Southam Hall, Nov. 25, at 8:00 p.m. Information: www.ottawasymphony.com

The Ewashko Singers presents ***Christmas with a Twist***, guest soprano Wallis Giunta and the Pollcats, Dec. 1, at 8:00 p.m., Southminster United Church, 15 Aylmer. www.ewashkosingers.com

The Ottawa Choral Society presents ***Christmas with the Choral Society***, guests Miriam Khalil soprano, Girls and Boys Choirs of Christ Church Cathedral, Brass and Percussion Ensemble, Matthew Larkin organ. Dec. 13, at 7:30 p.m., St. Joseph's Catholic Church, 174 Wilbrod St. Information: www.ottawachoralsociety.com

The NAC presents (i) Handel's ***Messiah*** with soprano Sherezade Panthaki, mezzo-soprano Meg Bragle, tenor Nicholas Phan, baritone Philippe Sly and the Cantata Singers of Ottawa. Dec. 17 & 18, at 7:00 p.m. (ii) ***Measha's Magical Christmas***, Alain Trudel conductor, Measha Brueggergosman soprano, Ottawa Choral Society, Boys Choir of Christ Church Cathedral, Laurence Ewashko assistant chorus master. Dec. 20, at 7:00 p.m. Information: 613-947-7000, nac-cna.ca

Pellegrini Opera's *The Barber of Seville*

by Ute Davis

Ottawa's Pellegrini Opera matched the long-awaited spring season with a delightfully light-hearted and colourful version of *Il Barbiere di Siviglia*. Performances were staged on Friday 19th and Saturday 20th April at Dominion Chalmers Church, which has become the traditional venue for this company. With no surtitle facility, the recitative was in English, so that all could follow the plot, while the arias were (thank goodness) sung in the original Italian. The backbone of the production was Rossini's superb music which was extremely well presented. I have become accustomed to this quality of performance from conductor and pianist D. Kai Ma but mention must also be made of the talented concertmaster Sophia Pan and of the wind section of Ma's orchestral group.

Following that wonderful overture, the cast took up the challenge and sang uniformly well. Chris Oliveira, as Count Almaviva, was able to show his delicately limpid upper register to woo Rosina, reminding one veteran in the audience of Irish tenor John McCormack in his heyday. Having the advantage of attending both performances, I was able to compare and admire both Rosinas. On Friday Heidi Jost was delicately charming, ingenuous and demure. Saturday's girl was the more flirtatious Nicole Bower using her greater experience to excellent effect. Colin Loiselle sang a powerful Figaro. His baritone voice is maturing nicely and he is acquiring excellent stage presence. Marcus Zubler, as Don Basilio, was in grand bass voice on both nights and this was matched by wonderfully hilarious acting, which thrilled the audience to no end. Our local bass-baritone, Christopher Mallory as Dr. Bartolo, was not to be outdone. He was his usual highly entertaining self with excellent timing and movement reinforcing the comedy. Thomas Franzky as Fiorello and Geoff McGuire, an of-

ficer, were in good voice and well supported by the male chorus. Jean E. Hudson, the maid Berta, grumbled in very convincing fashion and made a fine job of the one aria Rossini permitted her.

The lightning and thunder of the storm which accompanies Rosina's planned elopement were so realistic that I was checking to be sure I had brought my umbrella! Credit for this is due to veteran technical director Carlo Verdicchio. The stage direction, in the hands of the experienced Vincent Thomas, was well-paced and gave full rein to the comedy without becoming slapstick, making it a thoroughly enjoyable evening's entertainment which was pleasantly rounded off with a meet-the-artists reception after each performance.

As board chairman James Ogilvy noted in introducing the production, this is the tenth consecutive year of fully staged and costumed opera performances by Pellegrini Opera. Maria Pellegrini has nursed the young company, coached the singers, patiently corrected their diction and supervised the productions for 10 years. During this time the company burgeoned to two performances, larger casts, major increase in musical accompaniment and overall improved quality of all aspects of the production. In the process, live opera has been brought to Ottawans at a very affordable price and many young artists have had the opportunity to perform in public.

Please do support this worthwhile local company and plan to attend their next presentation



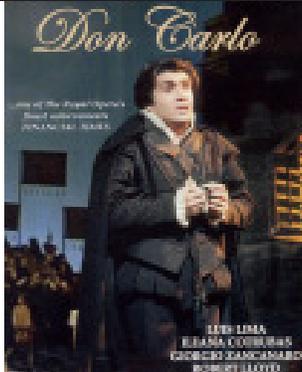
of the upbeat *L'Elisir d'Amore* (Donizetti's *The Elixir of Love*) to be performed 11 and 12 April 2014, again at Dominion Chalmers Church.

Opera alla Pasta-2014

DVD presentations of outstanding operas from the great opera houses of the world followed by a delicious meal.

February 16, 2014

Don Carlo



Many opera aficionados consider *Don Carlo* to be Verdi's greatest achievement. Without doubt, it is a magnificent opera! Set in France and Spain in the late 16th century, the opera tells of the political and amorous rivalry between Philip II of Spain and his son, Don Carlo. Performed in Italian, this live recording has been described as "...an exhilarating experience." and "...one of The Royal Opera's finest achievements." The superb cast is led by Ileana Cotrubas as a tender and touching Elisabetta and the fine lyric tenor Luis Lima in the title role. Excellent support is provided by The Royal Opera Orchestra and Chorus. **(Because of its length *Don Carlo* will start at 1:00 pm rather than 2:00 pm)**

March 30, 2014



The Abduction from the Seraglio

This work has been aptly described as "Mozart in the prime of his youth". From its initial performance in Vienna in 1782 and throughout Mozart's lifetime *The Abduction from the Seraglio* was always a crowd pleasing success. Its popularity has been maintained to the present as it is frequently performed in the opera houses of the world. Like *The Magic Flute*, *The Abduction* is a "singspiel" which means that it is (usually) performed in German with spoken dialogue as well as arias, duets and ensembles. This DVD was filmed in Florence and features a stellar cast and conductor Zubin Mehta.

May 25, 2014



Tosca

This Covent Garden production stars three of today's finest singers. Angela Georgiu's sensitively portrayed Tosca, a character with which she closely identifies, is paired with Jonas Kaufmann's intense and compelling Cavaradossi, while Bryn Terfel is thrillingly malevolent as Scarpia. Antonio Pappano's masterfully paced conducting captures all the drama and beauty of Puccini's exhilarating opera. Gramophone magazine acclaimed this recording as one of the three best opera DVDs of 2013.

Opera alla Pasta presentations are held at St. Anthony's Soccer Club at 2:00 p.m. (except for *Don Carlo*) on Sunday afternoon. The cost is a modest \$20. Call 613-721-7121 at least 3 days before the date of the DVD presentation in order to reserve a place. For additional information on Opera alla Pasta contact Elizabeth Meller at 613-721-7121.

The Met: Live in HD 2013-14

Tchaikovsky's *EUGENE ONEGIN* Saturday, October 5, 2013 at 12:55 pm

Shostakovich's *THE NOSE* Saturday, October 26, 2013 at 12:55 pm

Puccini's *TOSCA* Saturday, November 9, 2013 at 12:55 pm

Verdi's *FALSTAFF* Wednesday, December 14, 2013 at 12:55 pm

Dvorák's *RUSALKA* Saturday, February 8, 2014 at 12:55 pm

Borodin's *PRINCE IGOR* Saturday, March 1, 2014 at 12 pm

Massenet's *WERTHER* Saturday, March 15, 2014 at 12:55 pm

Puccini's *LA BOHÈME* Saturday, April 5, 2014 at 12:55 pm

Mozart's *COSÌ FAN TUTTE* Saturday, April 26, 2014 at 12:55 pm

Rossini's *CENERENTOLA* Saturday, May 10, 2014 at 12:55 pm

Complete details of all the productions are available on the Met's website.

Saturday Afternoon at the Opera

Oct 12, *Fidelio* - Beethoven (Bavarian State Opera)

Oct 19, *The Pearl Fishers* - Bizet (Netherlands Radio, Amsterdam)

Oct 26, *Così Fan Tutte* - Mozart (New Deutsche Gramophon recording)

Nov 2, *Luisa Miller* - Verdi (Malmö Opera)

Nov 9, *The Tsar's Bride* - Rimsky-Korsakov (Mariinsky Theatre, St. Petersburg)

Nov 16, *La Vera* - Haydn (Brühl Haydn Festival)

Nov 23, *Manon Lescaut* - Puccini (La Monnaie, Brussels)

Nov 30, *La Fille du Régiment* - Donizetti (Opera National de Paris)

Dec 7, *Rigoletto* - Verdi (Met. Opera)

Dec 14, *Falstaff* - Verdi (Met. Opera)

Dec 21, *A Midsummer Night's Dream* - Britten (Met. Opera) (Taped from Fall)

Dec 28, *Tosca* - Puccini (Met. Opera)

Additional listings and details of productions are available on the CBC website.

www.cbc.ca/sato

Opera Within Reach

Ottawa

Opera Lyra Ottawa

The Pirates of Penzance (Gilbert and Sullivan)
October 19 & 20, 2013 at Arts Court Theatre

Madama Butterfly (Puccini)
April 19, 21, 23 & 26, 2014 at the NAC

Information <http://www.operalyra.ca>

Orpheus Society

Legally Blonde: the Musical
November 22 - December 1, 2013
at Centrepointe Theatre

Information: <http://www.orpheus-theatre.ca>

Montréal

Opera de Montréal

Falstaff (Verdi) November 9, 12, 14 & 16, 2013

Le Gala, December 1, 2013

Porgy and Bess (Gershwin) January 25, 28, 30 &
February 1, 2014

Performances are at Place des Arts

Information: <http://www.operademontreal.com>

Toronto

Canadian Opera Company

La bohème (Puccini)
October 3, 6, 9, 12, 16, 18, 19, 22, 25, 27,
29 & 30 2013

Peter Grimes (Britten)
October 5, 8, 11, 17, 20, 23 & 26 2013

Performances are at The Four Seasons Centre

Information: www.coc.ca

Opera Atelier

The Abduction from the Seraglio (Mozart)
October 26, 27, 29, 30 and November 1 & 2, 2013
at the Elgin Theatre

Information: <http://www.operaatelier.com>

Syracuse

Syracuse Opera

The Tragedy of Carmen (Brooks)
October 11, 13, 15, 18 & 20, 2013
at the Carrier Theater

Information: www.syracuseopera.com

Check for times and other details on the Websites.