

Newsletter • Bulletin

Winter 2013

www.ncos.ca

Hiver 2013

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

Brian Law Winners Prominent in *Christmas Oratorio* by Alison Clegg and Tom McCool



Shannon Mercer



Philippe Sly



Arminè Kassabian

On December 1, 2012, the Ottawa Choral Society performed J.S. Bach's *Christmas Oratorio*. Although not as well known as Handel's *Messiah*, Bach's Christmas work drew an overflow audience to St. Joseph's Church in Sandy Hill. Judging by the review that appeared in the newspaper the next day, and accounts from a number of attendees, concert-goers that night were not disappointed. This concert was important for a number of reasons. It marked the debut of the Society's new conductor, Jordan de Souza. It was an auspicious debut – in addition to the conductor, the choir, soloists, and orchestra (Ottawa Music Company) were all lauded for their performances.

Of most significance to members of the NCOS is that two of the soloists, soprano Shannon Mercer and bass-baritone Philippe Sly, are former Brian Law competition winners. Another Brian Law winner, mezzo-soprano Arminè Kassabian, was performing as a professional chorister in the Alto section, and will be a soloist in the Ottawa Choral Society's February concert, *Sunday Afternoon at the Opera*. The Choral Society's *Christmas Oratorio* was a resounding success, and NCOS members can be proud to see some of the young performers we've supported through the Brian Law Opera Competition performing locally to high acclaim, even as they build their international careers.

Membership Renewal

Now is the time to come to the aid of the NCOS by applying for or renewing your membership for 2013. Unlike just about everything else membership dues have not been increased. Please use the enclosed membership application form and forward your payment to Mark Robinson, The Treasurer - NCOS, 20 Leonard Avenue, Ottawa, ON K1S 4T7.

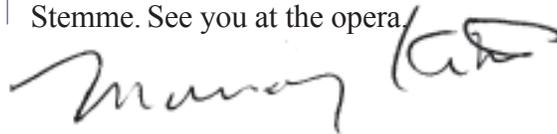
For 2013 and for future years we are strongly encouraging members to receive their newsletter online via email. The advantages for the NCOS is that we eliminate our two major costs: printing and mailing. HOWEVER, some members,

for a variety of legitimate reasons, will prefer to receive the printed paper copy of the newsletter via Canada Post. If this is your preference please indicate that you want to receive the paper copy of the newsletter by regular mail on the membership application form included in this newsletter. Otherwise, we will be sending you the newsletter via email. Please remember to include your email address on the application form. If you are already receiving your newsletter via email you can get a copy of the membership renewal form from our website (ncos.ca) by clicking on Membership on the Home Page.

President's Message

By this time next year the next Brian Law Competition will be over. But a great deal of preparatory work has been accomplished. The venue which has served us well for many years - the Unitarian Congregation - has been secured for Saturday, November 9th. Our new Board members have already shown their willingness to help and advise for our big undertaking. By the end of March our usual announcements will go out to all the opera music schools in Canada so that no one from the National Capital Region will be unaware of the competition and their eligibility. I do need to remind our members that we rely on your generous financial support to help foster young talents and that the renewal of your membership provides a suitable opportunity of contributing to the fund for the Brian Law Competition. Never forget the truly amazing

achievements of some of our winners. While we are committed to sending out our really excellent newsletter by mail I would urge those who might be interested to consider receiving it on the internet. You would receive your newsletter much sooner than usual. If you compare the newsletter sent by post with the internet version found on our website NCOs.ca you will find that the photos and visual materials are much clearer and usually in colour. Of course we will save money on postage if more of our members receive the newsletter on their computers. But it is entirely up to you and you have the opportunity to express your choice of delivery on your membership renewal form. Our next Opera alla pasta presentation early in February is Verdi's *La forza del destino* in a new and unusual production starring the latest singing sensation Nina Stemme. See you at the opera



Thank you

Thank you to all who have contributed to the newsletter during the past year.
 Special mention to those unsung members responsible for distribution of the newsletter:
 Norma Torontow, Vera-Lee Nelson and Jim Burgess.
 Your grateful editors: **David Williams & Tom McCool**

NCOS Board of Directors 2012-2013

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Nurturing Young Opera Singers and Audiences by Shelagh Williams

The OLO Opera Studio's Fall family and school production was *Cinderella*. An appeal to members of the OLO Guild allowed the OLO Opera Studio to mount an extra "free" performance. An appreciative principal wrote to the OLO Guild: "Not sure if I was able to thank you for the *Cinderella* performance. Allowing our children to attend free of charge was a wonderful opportunity that we would have never been able to afford. Students and parents were very grateful for the chance to experience such a performance. All the best."

The NCOS also financially supports the OLO Opera Studio, as well as such local opera companies as Pellegrini Opera, as part of our mandate to promote opera in our region.

Interesting Odds and Ends

by Shelagh Williams

Jean-Jacques Rousseau, 1712-1778:

This year is the 300th anniversary of the Swiss-French philosopher Jean-Jacques Rousseau. So what, you say? Well, he was also a musician, making his living in Paris as a music copyist, and writing on music, including his *Dictionnaire de musique* (1768). Among his music compositions, he wrote a successful pastoral opera, *Le devin du village* (The Village Fortune-teller, 1752), which was in the Opera repertoire from 1753 to 1829. According to Batta's *Opera*, this songspiel was attended by Mozart in 1767 and was the inspiration for his *Bastien and Bastienne*! In London, England, a special tercentenary performance of Rousseau's opera, to accompany an international conference, took place at University College, London, April 19-21, 2012!

Sopranos and Gibbons: Kyoto University's Primate Research Institute reports that a soprano's vocal technique, laboriously achieved through years of training, is the same as that used naturally by gibbons in their "loud vocalizations [that] can be heard up to one mile away"! (Globe & Mail, Aug. 24, 2012)

Obscenity and Opera by Murray Kitts

I have been giving some thought to the problem of obscenity in opera. Nowadays the usual meaning of the word obscene is connected with sexual behaviour either described or enacted. What I am referring to is obscenity as defined by the inventors of theatre - the ancient Greeks. In *Oedipus Rex* when Oedipus is confronted with the suicidal body of his mother/wife he takes a brooch from the clothing of the corpse and tears out his eyes. But this action is not presented to the audience. It is done off scene - and from the original Greek words our word obscene is derived. Similarly when Medea kills her children this is done off scene and only described by the chorus. Of course the reason for classifying some action as obscene is that it is not fit to be presented to an audience; such an obscenity violates the whole purpose of drama which is to elevate the moral behaviour of the observants. Why then should such an obscenity as the water board torture and lethal injection of Radames with its consequent convulsions appear in the Glimmerglass production of *Aida*? Another example is a recent DVD from Norway which presented Monteverdi's *L'Incoronazione di Poppea* with a special set featuring a pool in centre stage to catch all the blood running from the victims of Nero and his new bride as they slit the throats of their supporters all the while singing one of the most beautiful duets in opera. Apart from the fact that neither of these elements of the productions had anything to do with the original stories they should be condemned as obscenities and treated with the disgust they deserve. Cheap sensationalism or even some political motivation are not justifications for the introduction of such horrors into opera. It is hoped that audiences will strongly express their opposition to obscenities of this sort.

FREE!!! FREE!!!

A (nearly) complete collection of back issues of *Opera News* magazine beginning in 1997 and ending in 2008. These magazines contain excellent articles and superb photographs from a period that is considered by many to be unequalled in opera history. It was an exciting time in the opera world with familiar names such as Pavarotti, Domingo, Sutherland and Zeffirelli to mention just a few. The best source of information for that period was probably the *Opera News*.

If you would like this collection all you need to do is call Tom McCool at 613-594-2988 and it is yours for the taking.

Toronto Treats for Hallowe'en by Shelagh Williams

By carefully choosing our dates, we managed to enjoy two marvellous operas in one late October trip to Toronto: Opera Atelier's *Der Freischutz* and the Canadian Opera Company (COC)'s *Il Trovatore*.

Opera Atelier (OA) made quite a leap from its baroque and classical Mozart repertoire to the first German Romantic opera, the 1821 *Der Freischutz* (The Marksman) by Carl Maria von Weber, Mozart's cousin by marriage! It is often performed in Germany, but rarely in North America, and so it was a double treat to be able to see it, and then to have it done so beautifully by OA! The story is based on a German folk legend and tells of a huntsman, Max, who must pass a marksmanship test to gain both his sweetheart, Agathe, and her father's job of head forester. However, his recent lack of success allows him to be convinced by Kaspar, a huntsman in league with the devil, to visit the Wolf's Glen to cast seven magic bullets. OA's take on the opera was quite different from the more traditional production we saw at Opera alla Pasta a couple of years back, but what a glorious take! OA's Co-Artistic Directors, Marshall Pynkoski and Jeanette Lajeunesse Zingg, as director and choreographer respectively, have applied their and their company's strengths in historically informed productions to Weber's music and the Gothic horror story, with marvellous results. Since it is in *singspiel* form, they wisely opted to use English dialogue, while retaining the sung German. Resident set designer Gerard Gauci based his scary

Wolf's Glen scene on the Magic Lantern Phantasmagoria shows of the opera's period, since the original production opened in a new Schauspielhaus with up-to-date (for then!) technology. Gauci used projections of Weber's contemporary Henry Fuseli's painting of visions and apparitions to set the scene. Similarly, he trans-

formed Agathe's house into a sky of stars to provide atmosphere for her big aria. He also worked hard to create his painted backdrops - the OA's web site shows his first two painted Act I designs before the third successful rendition of the inn for the background to the beer garden. The costumes by Martha Mann were likewise set at the time of the

opera's composition, with mostly happy results. However, the head forester's daughter Agathe was exceptionally well dressed for her station, definitely not in a dirndl, and the Wise Hermit who made all right in the end also seemed to be inap-

propriately dressed! By contrast, in the famous Wolf's Glen scene, the very fit devil Samiel, sung by barihunk Curtis Sullivan, plus his dancing demons, were underdressed, seemingly in the nude in Middle Europe! However, they were effective! Director and choreographer ensured that the dances of the always excellent Atelier Ballet were integrated beautifully into the action, and even had some pointe work plus peasant dances and a quadrille, contemporary

to the period of the opera. On the musical side, David Fallis conducted the nonpareil Tafelmusik Baroque Orchestra, which here used a sunken pit, which I hadn't seen in previous OA productions! The orchestra was large, 40-strong but no harpsichord, and the trombones were placed in the right hand boxes. Interestingly,

the overture is one of the first to contain themes from the opera itself rather than being a separate piece of music. The OA Chorus was mostly in black in the left hand boxes but a few in costume were on stage, the usual chorus's place mainly taken by the dancers! The four major singers sang well

photo by Bruce Zinger



photo by Bruce Zinger

Toronto Treats for Hallowe'en (continued)

and were also very good actors, with soprano Meghan Lindsay a lovely Agathe, and baritone Vasil Garvanliev the deliciously evil huntsman Kaspar. As Agathe's cousin Aanchen, soprano Carla Huhtanen was funny and delightful, brightening up the stage whenever she appeared. Croatian tenor Kresimir Spicer, who had suggested that OAdo this opera, gave us a marvellous Max. Even a smaller role such as that of the Wise Hermit who appeared only at the very end was sung by the impressive bass Gustav Andreassen. It was another in OA's long line of great performances, entertaining and interesting, and a marvellous chance to see and hear it here in Canada!

The next evening was something completely different, but no less great: Verdi's *Il Trovatore* (The Troubadour). It is from his middle period, just after *Rigoletto*, and again has the dual themes of revenge and parent/child love, but with an older style libretto by Cammarano - who died before opening night - which suits the convoluted story. The troubadour, Manrico, raised by the gypsy Azucena, and the young Count di Luna

are political rivals and both in love with Leonora. Azucena seeks revenge for her mother's wrongful murder by the old Count, and this overcomes her maternal instincts, so that in the end both Leonora and Manrico, revealed too late as the young Count's long-lost brother, end up dead, with the Count left alive to grieve - great stuff! This staging by French director Charles Roubaud and his team from the 2003 Opera de Marseilles production was quite impressive. However, Roubaud favoured stand and deliver direction, perhaps because most of the action happens offstage. Moreover, in the opening scene his directorial conceit of the Count's soldiers lolling on their beds in their Stanfields combinations was off-putting and risible - and meant another expensive change of costume! Speaking of costumes, for some reason designer Katie Dufлот updated them from the 15th century of the libretto to the 19th cen-

tury, but they were serviceable if not exciting. The monumental sets of Jean-Noel Lavesvre, set off by the lighting of Marc Delameziere, were very atmospheric. For one scene mountains in frames caught our attention, in others grills depicted first convent and then cell walls, and a lovely painted curtain indicated a church for the wedding, but unfortunately all these tall set pieces took ages to change! We were fortunate to be in the front row, right behind the conductor, and Maestro Marco Guidarini was a fantastic show in himself, coaxing lovely music from the responsive orchestra and mouthing the words of the singers, and never allowing the orchestra to cover the voices. The chorus was also in fine shape, giving us a great *Anvil Chorus*. Carouso famously said that all *Trovatore* needed for success was the four great-

est singers in the world, and the COC certainly did its best, scouring the world to acquire singers who, except for Russell Braun, were making their first appearances at the COC; the men were also in role debuts! There was a fifth great voice in Russian bass Dmitry Belosselskiy from the Bolshoi Theatre, also making his COC debut as Ferrando, captain of the guard. Russian mezzo

Elena Manistina, also of the Bolshoi, knows the role of the gypsy Azucena well, and brought much skill to this fiery and pivotal role. South American soprano Elza van den Heever is a tall girl with a great voice whom the COC snagged for Leonora before she debuts at the MET as Queen Elizabeth in *Maria Stuarda* (Live in HD, Jan. 19, 2013)! The Count di Luna was Canadian baritone Russell Braun's first Verdi role, and he managed to make the Count believable and human, if a bit obsessive, while of course singing beautifully. In the title role, we were fortunate, on the final night, to have the tall, good looking Italian tenor Riccardo Massi, who, while not as well known as Ramon Vargas, who sang earlier in the run, certainly could act and fully embodied the dashing role! So, in spite of the rather weak libretto, Verdi's great music and the COC's great scenery and music makers combined for another marvellous and entertaining production of a master work!



photo by Michael Cooper

Nine Days in Italy by Veronica Vaillancourt

Milan, Pavia, Bergamo, Venice... four cities historically devoted to opera were featured on the nine-day Canadian Opera Company tour to Italy last November. The weather was temperate, the sun shone and the flood waters in Venice had receded completely which made the visits to historic sites during the day and to the opera in the evenings especially enjoyable.

The first of the four operas on the program took place in the Teatro Fraschini in Pavia. This multi-use, classically designed theatre dates from 1773 with alterations made in later centuries. A compact parterre and four tiers of boxes decorated with sculptures, painted and gilt work are crowned by a splendid ceiling painting of the Triumph of Apollo. It was a perfect setting for a performance of Gioachino Rossini's buffa masterpiece *L'Italiana in Algeri*. The orchestra played brightly and spiritedly under the direction of Francesco Pasqualetti. The Sicilian tenor, Enea Scala, sang the role of Lindoro with style, grace and ease. Mezzo, Carmen Topciu,



Harem scene from *L'Italiana*

turned in a respectful rendition of Isabella, the Italian lady pursued by Mustafà, Bey of Algiers, ably sung by bass, Abramo Rosalen. Bruno Taddia, Pavia's hometown bass, sang Taddeo and lyric soprano Sonia Ciani, Elvira. The set by Pierluigi Pizzi consisted of a large hall in the harem surrounded by an elevated balustrade and corridor. The chorus - women of the harem, eunuchs, Algerian corsairs, Italian slaves - moved easily in and around the brightly lit set in their colourful costumes. The production, lively and fun, sometimes looked like a Broadway musical with campy send ups. Rossini's rhythmic score continued to charm the audience as it has over the years.

Richard Wagner's *Siegfried*, performed the following evening at Milan's La Scala, provided a completely different change of pace and drama. Daniel

Barenboim, appointed last year as music director and continuing as principal guest conductor at the famous opera house, is celebrating Wagner's bicentenary with a number of performances by the great composer. For *Siegfried*, the orchestra under Barenboim's direction produced music that was both forceful and moving - one had to catch one's breath at times under the spell of the playing.

Lance Ryan, who sang Siegfried, hails from White Rock, British Columbia. He began his musical career playing classical guitar but a stint in a college choir led him to take voice lessons with fortuitous results. He was the first Canadian to sing the role of Siegfried at Bayreuth in 2010 and will reprise the role there next year. His ringing tone and energetic performance in the La Scala production makes it easy to understand why he is one of the most sought after Wagnerian heldentenors today. At forty-one-years-old, he portrayed the youthful Siegfried convincingly and with vigor. The versatile actor-singer Peter Bonder gave an expressive performance as Mime. At times simpering or alternatively scheming, Bonder, bounding about the stage, captivated the audience in his command of the role. Sixty-eight-year-old Terje Stensvold, *The Wanderer*, surprised many by sounding half his age. He has a big, bright voice and clear diction and acts carefully and thoughtfully. Bass baritone Johannes Martin Kranzle sang Alberich beautifully and infused the role with character. The Brunnhilde of the evening, Irène Theorin, did not disappoint. The Swedish dramatic soprano brought great emotion and power to the role. She portrayed moments of impetuous desire alternating with darker passages exposing her vulnerability at the loss of her godhead. The interaction between the lovers was both exciting and gentle.

The imposing set for Act I by Enrico Bagnoli echoed Robert Lepage's set for the Met's *Ring* in terms of mechanics. Here, however, a grilled metal platform supported opaque and grilled boxes which in turn served as tables, seats and work stations. As the scene progressed, the platform tilted up vertically where the boxes then served as steps for the players. Two conical towers on either side of the platform were comprised of hundreds of metal swords relating to the theme of *Northung*. Abstract projections on the wall behind the grilled platform simulated flowing water, molten metal, nature scenes - all to wonderful effect. In Act II, a forest composed of trees made of long strands of metal beads suspended from above, created a magical atmosphere as light bounced off their surfaces. The director, Guy Cassiers, chose to employ a dancer as the forest bird

Nine Days in Italy (continued)



with its voice projected by a singer off stage. He also used male dancers garbed in black to portray various symbols during the exposition of the scenes which at times proved to be very distracting. A rocky mountain dominated centre stage in Act III. Brunnhilde and Siegfried clambered up and down the dark grey rock, perilously at times, it seemed. Brunnhilde's grey/white gown had an immense train which made maneuvers extremely difficult. But the capabilities of the singers nobly overcame the tests of the set.

Before leaving Lombardy, the group spent a day visiting the beautiful hill town of Bergamo, the birthplace of Gaetano Donizetti. Churches, a baptistery, a bell tower, and other buildings dating from the 12th to the 14th centuries dominate the crest of the walled city. There is also a one-room museum dedicated to Donizetti with vitrines filled with letters, photographs, and small objets d'art, and in a corner of the room, the composer's piano. In the newer lower town an opera house, built in the 19th century and renovated in 1903, was re-named Teatro Gaetano Donizetti in honour of the composer. Three tiers of boxes and two galleries embellished with decorative painting rise above the horseshoe shaped auditorium. A modern addition at the rear of the house is less interesting architecturally.

The final stop on the tour was Venice where two operas were performed at the historic La Fenice. Since its inauguration in 1792, La Fenice has suffered numerous fires, most recently in 1996 when arsonists set it ablaze and completely destroyed the theatre. It reopened in 2003 after a masterful reconstruction in 19th century style. South Korean conductor Myung-Whun Chung, a favorite with Venetian audiences, directed Verdi's *Otello* on the first night. While the orchestra at times overpowered the singers, the playing was rich and textured. Myung-Whun Chung received wild cheers and applause at the end of the opera, perhaps even overshadowing the singers. American Gregory Kunde,

considered one of the most accomplished bel canto singers on the stage today, sang *Otello*. He had a few rough moments to start, but then settled and sang with an elegant and dark voice. His acting, however, was somewhat stiff and starchy and his dark make-up poorly applied and patchy.

Lucia Gallo, who sang Jack Rance in last year's HD Met production of *La Fanciulla del West*, portrayed the venomous Iago. His powerful voice and commanding stage presence contributed to an effective performance. Desdemona, portrayed by Leah Croce, sang with a gorgeous round voice. She expressed a range of mental states - tenderness, anguish, despair and fear - thoughtfully and with control.

The production, set in the 19th century, em-



ployed a large rectangular rotating box, open on one side, which effectively served as bedroom in Moorish style, reception room and military barracks, depending on the scene. The director, Francesco Michell, added three black garbed male figures to the production who portrayed the demons of hatred and jealousy acting upon *Otello* and Iago. At times they became annoying as they darted about the stage but they were very effective as *Otello*'s agents of jealousy. At the climax of the opera Michell had the spirit of Desdemona guide a knife towards *Otello*'s chest and once dead, their two spirits united and walked off together - an unusual ending.

Many in the COC group found Wagner's *Tristan and Isolde* the better of the two operas staged at la Fenice. Myung-Whun Chung presided on the podium, again to great acclaim. British tenor, Ian Storey, who appears to be making Wagner roles his specialty around the world, sang the demanding role of Tristan. He has gravity and power and sings with stamina and intelligence. He was especially remarkable in the long

Nine Days in Italy (continued)

final scene, where he sinks into delirium and then rallies before expiring in Isolde's arms. The interaction between Storey's Tristan and Brigitte Pinter as Isolde appeared



close and convincing, their interpretation of the roles be-

ing particularly poignant. Pinter at times had to struggle to rise above the orchestra but she held her own generally. Tuija Knithila, Richard Paul Fink and Attila Jun in the secondary roles of Bragane, Kurwenal, and King Marke respectively, threatened to overshadow the principals. They were all strong actors and they sang with deep emotion. Overall, this was a dream cast. Paul Curran directed and Robert Innes Hopkins designed the sets and costumes. The sets, representing a boat interior, a royal castle and Tristan's castle were spare and stark with an overriding colour scheme of silvery grey. The cold lighting intensified the lovers' bleak destiny. The minimal set focused attention on the music which was certainly the case in this production. Wagner would have approved.

Events You Could Have Enjoyed by Shelagh Williams

Julian Armour: *Life as a Professional Musician*: In October, in Ottawa University's Visiting Artist Series, Julian Armour, Artistic and Executive Director of the *Music and Beyond Festival* and founder of the *Ottawa International Chamber Music Festival* gave a fascinating talk. It was based on his experiences as a musical performer and entrepreneur, mostly in Ottawa, and included very good advice, and interesting insights into the ever-changing musical world. In spite of the recent demise of several local musical festivals, and of classical music on the CBC, he remains optimistic and upbeat, and answered many questions from the audience.

National Arts Centre Orchestra: As part of the season opening four concert *Beethoven Festival*, the NACO presented a tremendous sold out performance of Beethoven's *9th Symphony*. It featured the major Ottawa choirs and four opera singers, Canadians soprano Joni Henson and mezzo Julie Boulianne, plus Americans tenor Nicholas Phan and bass Kevin Deas, all joining together for a resounding *Ode to Joy*!

Pascale Beaudin and Pierre-Etienne Bergeron at the NAC: In early October, as part of the *Ottawa on the NAC Fourth Stage* series, two very successful Ottawa U. voice grads took time from their active operatic and concert careers to perform a delightful potpourri of

French Art Songs. The voices and stage presence of Pascale and Pierre-Etienne have certainly developed well since their undergrad and OLO days in Ottawa! If you remember, the pair provided the musical entertainment for one of our early BLOC fund-raising Dinner Galas.

Donna Brown's Ottawa U Art Song Class gave a wonderful *Art Song Interpretation Recital*. Meticulously prepared and beautifully turned out singers and pianists entertained us royally. Each singer carefully explained the text of their set of songs, and then their pianists previewed and demonstrated the accompanying music and its aptness to the text. Sopranos were the majority of singers and many of the songs were German lieder, but there was a sprinkling of English and French art songs, and even a Polish love song!

Yoriko Tanno's Studio: *Opera in Concert* presented *Cavalleria Rusticana* and *Suor Angelica* which were coached by and beautifully accompanied on the piano by maestro Jose Hernandez. The operas were imaginatively blocked and well sung and each of the two operas utilized a strong lead soprano. *Cav* cleverly used the Church choir stalls at the side for the Easter service, while the miracle of forgiveness at the end of *Suor* was beautifully and movingly staged. Well worth the drive to Bells Corners United Church.

Events you might wish to enjoy by David Williams

The University of Ottawa Opera Company presents Mozart's *Così Fan Tutte* - January 12, & 18 at 7:00 p.m. and January 13 & 19, 2013 at 2:00 p.m. Alumni Auditorium, University Centre (85 University). www.music.uottawa.ca/

Capital City Opera will present *The Barber of Seville*, January 24, 7 p.m., at the Mayfair Theatre, Ottawa & January 26, 4 p.m. in Renfrew. Our BLOC winner Arminè Kassabian will be singing the role of Rosina. Information 613-421-1325 <http://capitalcityopera.ca>

The Ottawa Choral Society will present the 2012 prize-winners of the New Discoveries Auditions all under one roof in an evening of thrilling operatic favourites. Featuring **Jacqueline Woodley**, soprano; **Rihab Chaieb**, mezzo-soprano; **Isaiah Bell**, tenor; **Geoffrey Sirett**, bass-baritone and **Jordan de Souza**, piano. **Eric Friesen** will be the host. Friday, February 8, 2013, 7:30 p.m.

Two days later they will present *Sunday Afternoon at the Opera*, featuring **Jacqueline Woodley**, soprano; **Arminè Kassabian**, mezzo-soprano; **Isaiah Bell**, tenor; **Geoffrey Sirett**, bass-baritone and **Jonathan Oldengarm**, organ. Sunday February 10, 2013 - 3:00 p.m. Both performances at Dominion-Chalmers United Church. www.ottawachoralsociety.com

St. Luke's Recital Series will present Franz Schubert's masterpiece *Die schöne Müllerin* with Denis Boudreault (tenor) and Frédéric Lacroix (piano). February 10 at 7:30 p.m. 760 Somerset W, Ottawa. <http://stlukesottawa.ca/>

The **NAC Orchestra** performs Mozart's *Requiem* with **Arianna Zukerman**, soprano; **Wallis Giunta**, mezzo-soprano; **Lawrence Wilford**, tenor; **Robert Pomakov**, bass and the **Ottawa Choral Society**. February 27 & 28, 2013. www2.nac-cna.ca/en/orchestra

Opera Lyra Ottawa will present a concert version of Verdi's *La Traviata* on March 21 & 23, 2013 at the NAC Ottawa. www.operalyra.ca

Yoriko Tanno's **Shooting Stars** will present *The Two Witches*, March 21-23, 2013 at the Sherkman Centre

Thirteen Strings: Four young and rising stars-**Farah Hack**, soprano; **Maude Brunet**, mezzo-soprano; **Zach Finkelstein**, tenor; and **Andrew Love**, baritone, join the orchestra to present four Easter Cantatas by Bach. Dominion Chalmers Church, 355 Cooper St. Ottawa - 8:00 p.m. March 22, 2013. <http://thirteenstrings.ca/>

Carleton University Baroque Opera Ensemble will present *Armide* by Lully in the winter term. Dates, times and location to be announced. The opera will be performed in concert version only without staging. <http://www2.carleton.ca/music/>

The Savoy Society of Ottawa has announced that their next show will be Gilbert and Sullivan's *Pinafore*. This will be performed in April 2013 at the new Algonquin College Theatre in the Student Commons building. Check the web site for dates and times which are not yet available. www.ottawasavoyociety.org/

Orpheus Musical Theatre will feature *The Drowsy Chaperone* (Music and Lyrics by Lisa Lambert and Greg Morrison, Book by Bob Martin and Don McKellar) March 8 - 17, 2013 at the Centrepointe Theatre. www.centrepointetheatre.com

Les Jeunesses Musicales will present *Così Fan Tutte*, April 18, Sherkman Arts Centre.

Pellegrini Opera will present *The Barber of Seville*, April 19&20, at Dominion-Chalmers Church. www.pellegriniopera.org

The Met: *Live in HD*

Berlioz's *Les Troyens*

January 5, 2013, 12 p.m.

Encore: March 9, 12 p.m.

Donizetti's *Maria Stuarda* — Met Premiere

January 19, 2013, 12:55 p.m.

Encores: March 18 at 6:30 pm & March 23, 12 p.m.

Verdi's *Rigoletto*

February 16, 2013, 12:55 p.m.

Encores: April 6, 12 p.m., April 8, 6:30 p.m.

& April 24, 6:30 p.m.

Wagner's *Parsifal* – New Production

March 2, 2013, 12 p.m.

Encore: April 20, 12 p.m.

Zandonai's *Francesca da Rimini*

March 16, 2013, 12 p.m.

Encore: May 4, 12:55 p.m.

Handel's *Giulio Cesare*

April 27, 2013, 12 p.m.

Encores: June 1, 12 p.m. & June 3, 6:30 p.m.

Opera Within Reach

Please check the Society's Website (www.ncos.ca) for information about opera productions in Ottawa, Montreal, Toronto and many other cities.

Saturday Afternoon at the Opera

The Metropolitan Opera Radio Broadcasts

January 5, 2013	<i>Les Troyens</i>
January 12	<i>Il Trovatore</i>
January 19	<i>Maria Stuarda</i>
January 26	<i>La Rondine</i>
February 2	<i>Le Comte Ory</i>
February 9	<i>L'Elisir d'Amore</i>
February 16	<i>Rigoletto</i>
February 23	<i>Carmen</i>
March 2	<i>Parsifal</i>
March 9	<i>Don Carlo</i>
March 16	<i>Francesca da Rimini</i>
March 23	<i>La Forza Del Destino</i> (Archival Broadcast from 1977)
March 30	<i>La Traviata</i>
April 6	<i>Das Rheingold</i>
April 13	<i>Die Walküre</i>
April 20	<i>Siegfried</i>
April 27	<i>Giulio Cesare</i>
May 4	<i>Dialogues des Carmélites</i>
May 11	<i>Gotterdammerung</i>

Detailed descriptions of each broadcast indicating specific times, casts and additional information are available at The Met's website:

<http://www.metoperafamily.org/metopera/broadcast/operainfo.aspx>

Opera alla Pasta

Sunday Afternoon at the Opera

Celebrating the 200th anniversary of the births of operas greatest composers...

Verdi

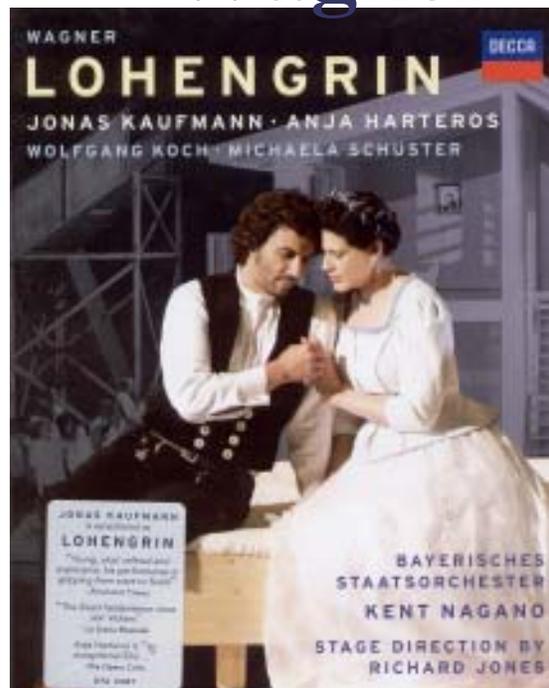


February 3, 2013

This production resulted in one of the Wiener Staatsoper's most celebrated achievements of recent years. Powerful performances are given by a dream cast, headed by Nina Stemme as Leonora, Salvatore Licitra as Alvaro and Carlos Alvarez as Don Carlo. Zubin Mehta leads the Staatsoper Orchestra with agility, subtlety and mastery.

DVD presentations begin at 2 p.m. at St. Anthony's Soccer Club and are followed by a delicious meal. Cost: \$20. Reserve at least 4 days prior to the showings by calling Elizabeth Meller at 613-721-7121

Wagner



April 14, 2013

The visual part of this DVD may not be pleasing to all, it being a "radical" new production from the 2009 Munich Festival. However, the soloists are vocally spectacular. Jonas Kaufmann is the best Lohengrin of this generation and possibly of the past half century. Anja Harteros and Michaela Schuster are authoritative interpreters of Elsa and Ortrud in this most beautiful score. The remainder of the cast, the chorus and the orchestra under Kent Nagano are simply wonderful