

# Newsletter • Bulletin

Summer

1997

L'Été

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

## N. A. C. Announces Festival Events

Opera and oratorio aficionados in the national capital must be pleased, if not downright thrilled, by the recent announcement by the National Arts Centre of this summer's FESTIVAL CANADA schedule. Probably most exciting are the concerts by two of opera's greatest tenors, Ben Heppner and Richard Margison. Heppner, with the N.A.C. Orchestra, will be giving two concerts at the N.A.C. Opera. The dates are June 30 and July 2. Margison will be singing at the same location on July 11 with the N.A.C. Orchestra under its original conductor, Mario Bernardi. Bernardi will also be leading the orchestra when L'ENFANCE DU CHRIST (in French) by Hector Berlioz is presented on June 18, 20 & 21. Mozart enthusiasts will be looking forward to Opera Atelier's period production of DON GIOVANNI (in English) which will be presented in the N.A.C. Opera on June 25, 27 & 28. On July 5 Trevor Pinnock will lead the N.A.C. Orchestra in a performance of Haydn's famous oratorio THE CREATION. Other performances of note: GIANNI (a new Canadian opera in development) by Steven Gellman at the N.A.C. Theatre on July 7; Benjamin Britten's THE PRODIGAL SON at St Andrew's Church on July 12, 14, 15 & 16 and the Ottawa premiere of REVELATION by Victor Davies with the N.A.C. Orchestra in the N.A.C. Opera on July 19.

In addition to the above there will be theatre, cabaret, variety concerts, recitals and choral presentations—all part of this summer's FESTIVAL CANADA in Ottawa. For more detailed information call: 996-5051. General public tickets are on sale now.

## Two Premieres for Next Met Season

Two operas, Richard Strauss' CAPRICCIO and Rossini's LA CENERENTOLA with Cecilia Bartoli in the title role, will be seen for the first time at New York's Metropolitan Opera next season. In addition three new productions will also be staged. The new productions will be Wagner's LOHENGRIN, Stravinsky's THE RAKE'S PROGRESS and Saint-Saëns' SAMSON ET DALILA. Canadian tenor Ben Heppner will make his Met debut in the title role of LOHENGRIN.

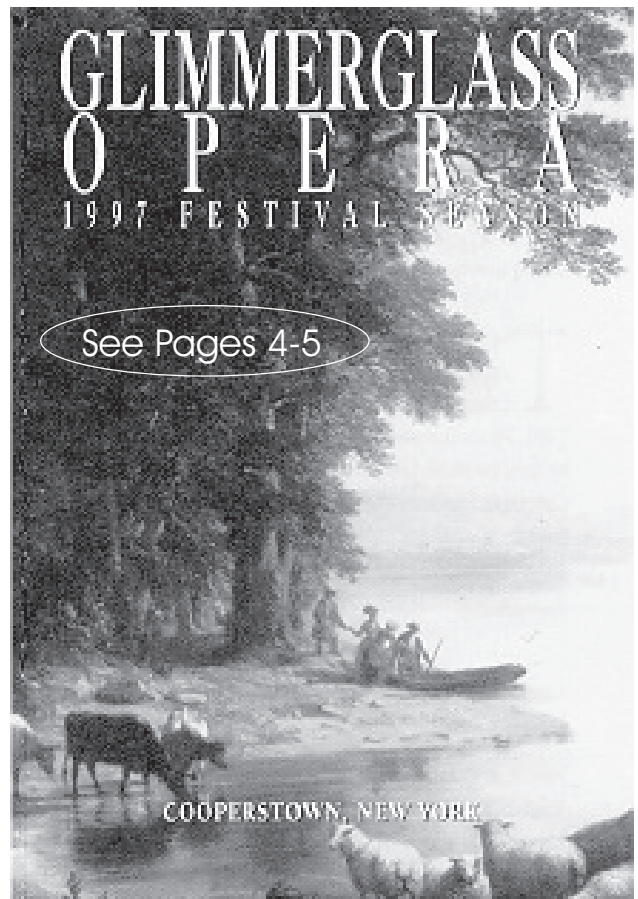


Photo by John Biegelow Taylor

©Asher B. Durand, *Hudson River Looking Toward the Catskills*, 1847 (detail)  
New York State Historical Association, Cooperstown

## ***From the President...***

Spring is finally here and somehow our hearts are lifted! Ottawa has more to be proud about than the great play of the "Senators." Next January 24 our own Gerald Finlay will debut at the Metropolitan Opera as "Papageno" in THE MAGIC FLUTE. The N.C.O.S. believe that this is something to celebrate, and celebrate we will. We are working on a plan to take one (or two) busloads to New York for a three night/four day stint in "The Big Apple". We will attend the premiere and will celebrate with Gerald and his family. In addition we will be sponsoring a raffle to raise funds for the society, with tickets at \$10 each, or three for \$25. These will be available in the late summer and we will all be responsible for selling them. Top prize will be two tickets to New York, including accommodation, bus fare, opera tickets, etc.

Our annual meeting will be held on June 8 (see enclosed notice), and we have a very special set of guest speakers. Opera singer and coach Joan Maxwell, and her husband, Harvey Rempel, were very close friends of Glenn Gould—he was godfather to their son! They are going to tell us tales about Glenn, things that record notes never relay. The meeting will culminate with a Genie-Winning recording of Brian Law Opera Scholarship judge, Roxolana Roslak, accompanied by Glenn Gould. This is a very different program from our usual ones, so tell all your friends about this opportunity to hear about one of Canada's greatest pianists.

The meeting will open with the usual required formalities and that includes election of a new board of directors. We presently have a small board that needs help. With more help we can do more for you and you can do more for the opera community. Many hands make work light. Won't you help us?

—*Bobbi Cain*



## AIDA

by Verdi

October 18, 20, 22 & 25

## IL BARBIERE DI SIVIGLIA

by Rossini

March 14, 16, 18 & 21, 1998

All performances in the Opera of the  
National Arts Centre

Information and Tickets: 233-9200

Italian Week Presents

## OPERA IN PIAZZA

June 13, 8:00 p.m.

Preston Street at The Queensway  
Bring a Lawn Chair

Information: Pat Adamo 729-9518

!!! Free !!!

## **N.C.O.S. Board Members**

President	Bobbi Cain
Vice-President	Peggy Pflug
Treasurer	Murray Kitts
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Membership	Gerda Ruckerbauer
Photographer	Pat Adamo

# Opera on the World Wide Web

Opera, like just about everything else, is on the Web of the Internet. And, like just about everything else on the Web, most of what is there is interesting but frequently not that useful. A good example of this is the Opera Schedule Server ([www.fsz.bme.hu/opera/main/html](http://www.fsz.bme.hu/opera/main/html)) which makes available the performance schedules of about 100 opera companies in North America and the rest of the world. Usually, what Carolina Opera or Arizona Opera will be staging next year is not something you need to know. However, if you are planning to be in Arizona next winter, then you might be very interested to know that Ponchielli's *LA GIONCONDI* will be performed at Tucson's Music Hall on January 16 and 17 with a matinee on January 18, 1998. Arizona Opera even makes it possible to order your tickets, via e-mail, on the Internet. Opera Carolina and all the other opera companies with home pages have this same facility. Schedules are usually not that exciting but they can be very helpful. For example, the Saturday Afternoon at the Opera schedule on page 6 of this newsletter came from the C.B.C. site (<http://radioworks.src.ca/stereo/programs.html>) on the Web.

More and more opera companies have developed sites on the Internet that go a lot farther than simply posting a schedule and making it possible to order tickets. LaScala's Web site (<http://lascala.milano.it>) has the yearly calendar, news on upcoming ballets and operas, and architectural information on the historic landmark. Also soon available will be a search function to find reference material, including musical scores to operas and the various interpretations of each piece by previous singers. In addition, LaScala plans to include the availability of video and audio clips of recent performances, as well as photos and profiles of the theatre's talent. Unfortunately, right now, much of the material at LaScala's site is available only in Italian. The Metropolitan Opera's site (<http://www.metopera.org/home.html>) is similar to LaScala's but with the

addition of information on opera tours and the opportunity to compete in an opera quiz. It seems certain that all opera companies will soon have their own sites because it is good for business as well as being a convenience to opera lovers.

Perhaps what is most interesting on the Web are the omnibus sites which collect dozens of other pages and make them all available from one source. An excellent example of an omnibus site is Opera Web ([www.opera.it](http://www.opera.it)) which has reviews galore, information about opera history, composers and singers, opera guinness (highest and lowest notes, oldest singer, longest encore, etc.) and even a sing-along (Opera Karaoke). Other omnibus sites are Opera Glass ([rick.stanford.edu/opera/main.html](http://rick.stanford.edu/opera/main.html)), Opera House ([www.geocities.com/vienna/1835](http://www.geocities.com/vienna/1835)) and Opera on the Web ([musicinfo.gold.ac.uk/index/opera2/html](http://musicinfo.gold.ac.uk/index/opera2/html)).

You can find information on operas, theatres, composers (there are over 3000 references to Bellini) singers (Kathleen Battle, Richard Margison and Placido Domingo among many others have their own home page) and practically any other aspect of opera imaginable. It is even possible to interact with the music itself and, if you so desire, to change the score. This site is Brain Opera ([brainmop.media.mit.edu/](http://brainmop.media.mit.edu/)) And there is an electronic opera magazine, BelCanto ([www.belcanto.com](http://www.belcanto.com)) which frequently has provocative articles worth reading. And much more!

It is inevitable that in the future opera on the Web will grow and it is similarly inevitable that there will be excellent material added as well as much inferior material. The Internet does not seem to have any control over quality. And no control over quantity either; it just grows. At present what is on the Web is interesting and, sometimes, useful.

# GLIMMERGLASS



© Glimmerglass Opera

Cooperstown N.Y. is best known as the home of the Baseball Hall of Fame and that certainly is sufficient reason to stop by this little upstate town, approximately two hours south of Syracuse. Even if you are not a baseball fan the Hall of Fame is worth a visit. An additional reason for going to Cooperstown is the Glimmerglass Opera which in just over twenty years has grown into a stellar attraction in its own right.

In the summer of 1975 three performances of *La Bohème* were staged in the auditorium of Cooperstown High School. Attendance that year: 1200. This was the beginning of the Glimmerglass Opera. This year over 30,000 people will attend 41 performances in the Alice Busch Opera Theatre, the 920-seat opera house which opened in June 1987 and was designed for the specific needs of opera. Located along the shores of Ostego Lake, the "Glimmerglass" of James Fenimore Cooper's *Leatherstocking Tales*, the theatre is set on forty-three acres of what used to be farmland. Unusual sliding walls allow the audience to enjoy fresh air and breathtaking views of the surrounding countryside prior to the performances.

Glimmerglass Opera has attracted superior directors, designers and conductors as well as accomplished performers from around the world. The schedule is usually a mix of all-time favourites, neglected masterpieces and unconventional pieces. This year's line-up is typical: Puccini's *MADAMA BUTTERFLY*, Rossini's *L'ITALIANA IN ALGERI*, Gluck's *IPHIGENIE EN TAURIDE* and *OF MICE AND MEN* by Carlisle Floyd. Initial productions are not unusual. In 1991 Mozart's *IL RE PASTORE* was given its American premiere here and two world premiere productions (*A QUESTION OF TASTE* in 1989 and *THE MIDNIGHT ANGEL* in 1993) have been staged at Cooperstown. In January 1996, Glimmerglass Opera's acclaimed production of Monteverdi's *L'INCORONAZIONE DI POPEA*, under the direction of Jonathan Miller and conducted by Jane Glover, was presented in New York to sold-out audiences at



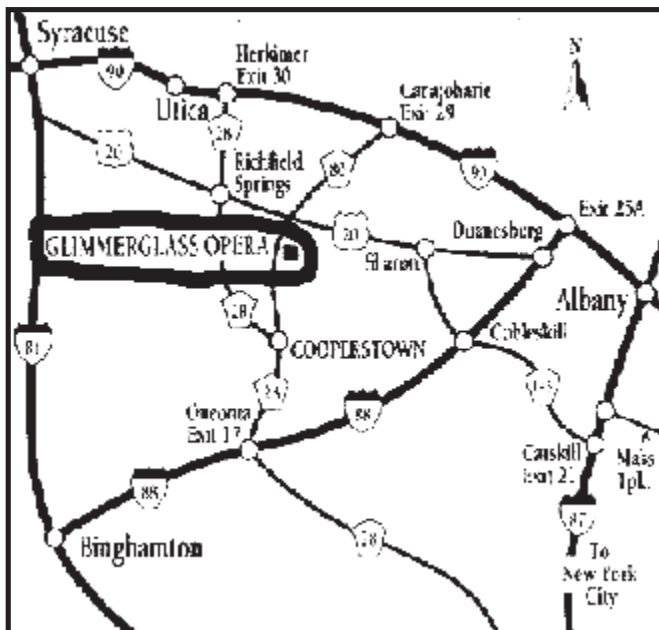
## 1997 Performance Schedule ➔

the Brooklyn Academy of Music. Plans are under way to bring other Glimmerglass productions to New York in coming seasons.

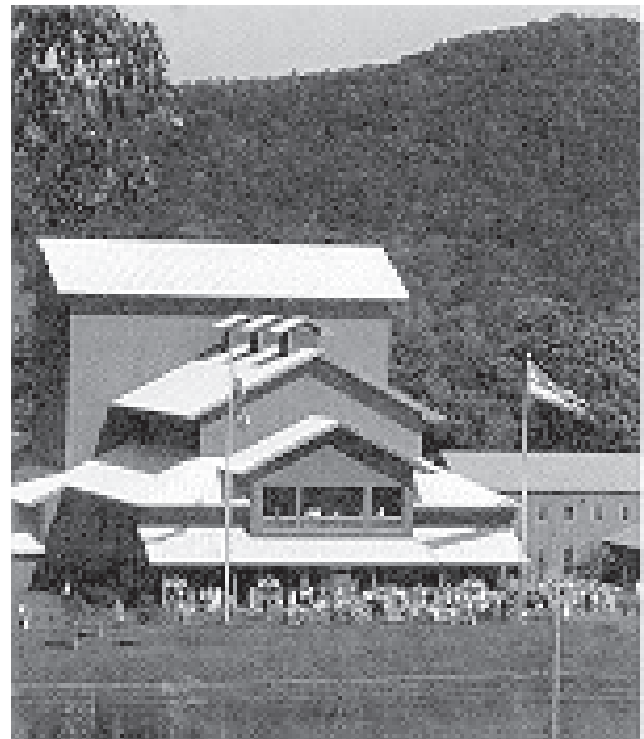
However, the best place to experience a Glimmerglass production is at its home base near Cooperstown. For information about tickets and accomodations phone (607) 547-2255 or by mail: P.O.Box 191, Cooperstown, New York 13326. The fax number is (607) 547-1257. One bit of advice—be certain to have tickets and accomodations prearranged if you are planning to go on the week-end of August 1—Inauguration Weekend for the Baseball Hall of Fame. In fact you should have tickets and accomodations regardless of when you go because most opera perormances are sold-out and the Cooperstown area is a very active tourist area in the summer.

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>JULY</b>		1	2	3 BUTT 8:00	4	5 IPH 8:00
6 BUTT 2:00	7 IPH 2:00	8	9	10	11	12 BUTT 8:00
13 IPH 2:00	14	15	16	17	18	19 ITAL 8:00
20 BUTT 2:00	21 ITAL 2:00	22	23	24 BUTT 8:00	25 IPH 8:00	26 MICE 6:00
27 ITAL 2:00	28 BUTT 2:00	29 MICE 2:00	30	31 IPH 8:00		
<b>AUGUST</b>					1 ITAL 8:00	2 BUTT   MICE 1:30   8:00
3 IPHI 2:00	4 BUTT 2:00	5 ITAL 2:00	6	7 ITAL 8:00	8 BUTT 8:00	9 ITAL   IPHI 1:30   8:00
10 MICE 2:00	11 ITAL 2:00	12 BUTT 2:00	13	14 MICE 8:00	15 IPHI 8:00	16 MICE   BUTT 1:30   8:00
17 ITAL 2:00	18 MICE 2:00	19 IPHI 2:00	20	21 BUTT 8:00	22 MICE 8:00	23 IPHI   BUTT 1:30   8:00
24 MICE 2:00	25 ITAL 2:00	26	27	28	29	30

## Directions to Glimmerglass Opera



From Ottawa: 5-6 hours



© Glimmerglass Opera. Photo by Richard Walker

# Montréal's *JENUFA*

An unmarried pregnancy, a fickle and deceptive lover, an unstable and protective stepmother, and a drowned baby—these are the ingredients of Leos Janacek's dramatic opera, premiered in 1904. Critics said it was too bleak, that ordinary peasants in the Czech countryside didn't act that way. Opéra de Montréal afforded us the privilege of experiencing this heart-rending opera, originally presented by the Canadian Opera Company. This is a work enriched by an explicit score, music that merged wonderfully with the drama and with the depths of delight and agony of the characters.

Jenufa is a peasant girl—pregnant, in love with a philandering playboy, loved by his earnest stepbrother, yet facially scarred by him in a jealous fit. As Jenufa's pregnancy advances, her stepmother, Kostelnicka, hides her in her home, lying to the villagers as to her whereabouts. After the baby's birth, the lover rejects Jenufa and states his intention of marrying the mayor's daughter. Jenufa is disgraced, her life in ruins, too embarrassed to consider the love of repentant Laca, her lover's stepbrother. Kostelnicka induces a deep sleep for Jenufa and decides that she must take action to save the girl's reputation and life. She seizes the wee babe, wraps it, and departs into the snowy night to drown the baby in the river.

Several months later, the villagers are assembled to celebrate Jenufa and Laca's wedding. They seek both the Grandmother's blessing and that of a delirious Kostelnicka. A commotion outside heralds the revelation of the body of a dead baby in the receding spring waters. The hostile villagers blame Jenufa, but when her stepmother confesses, she realizes that Kostelnicka did the deed out of deep love. Jenufa forgives her, pledging her love to Laca.

This is the sad story of *JENUFA*, beautifully sung by Joanne Kolomyjec. But it is Judith Forst as the raving stepmother that steals the show—her portrayal is riveting, dramatic yet tender, delirious yet so sympathetic. The two tenors, Allan Glassman and Gary Rideout, are a study in contrasts with Glassman as the steadfast Laca winning our hearts.

While the tale is tragic, the music and drama blend so completely, conveying the raw energy of the peasant villagers. As the opera closes, one is uplifted to an almost spiritual plane, a phenomenon that can be credited not only to the music, but also the simple staging depicting the sparse habitude of the difficult peasant life. This is an opera to see and hear!

—B.C.

## Saturday Afternoon at the Opera on C.B.C. Stereo

May 17 — NORMA

May 24 — RUSLAN AND LUDMILA

May 31 — HIPPOLYTE ET ARICIE

June 7 — LULU

June 14 — ARIADNE AUF NAXOS

June 21 — THE TWO WIDOWS

June 28 — MANON LESCAUT

July 5 — MANON

July 12 — DES TEUFELS LUSTSCHLOSS

July 19 — L'INCONTRO IMPROVISO

July 26 — GENOVEVA

August 2 — PARISINA

August 9 — LINDA DI CHAMOUNIX

August 16 — MARIA DI ROHAN

August 23 — MITRIDATE, RE DI PONTO

August 30 — PELLEAS ET MELISANDE

September 6 — TRISTAN UND ISOLDE

September 13 — VENUS

Sept. 20 — THE QUEEN OF SHEBA

Sept. 27 — DIE FRAU OHNE SCHATTEN

October — RINALDO

For more details (composers, opera houses, conductors, casts) phone C.B.C: (416) 205-3700

# 1997-98 Montreal Opera Season

Seven works, including three new productions, will make up Opéra de Montréal's new season. The first production, Gounod's *FAUST*\* will open on September 20 followed by a special Poulenc evening featuring the composer's tragédie lyrique in one act, *LA VOIX HUMAINE*\* which will have its premiere on October 23. The rest of the line-up:

Puccini's *MADAMA BUTTERFLY* (November)

Verdi's *TROVATORE* (February)

Rossini's *LA CENERETOLA* (March)

Mozart's *LE NOZZE DI FIGARO* (April)

Puccini's *MANON LESCAUT* \* (May)

\* new production

For more information and tickets, phone (514) 985-2258

## Viva Verdi!!

### *Nine Course Italian Gourmet Dinner & Dance*

with the "New" Sorrento Orchestra and the  
Opera Lyra Boys Choir

*Fundraiser for Opera Lyra*

\$50 per person (\$20 tax receipt)

Italian Soccer Club

523 St. Anthony Street  
(off Preston at The Queensway)

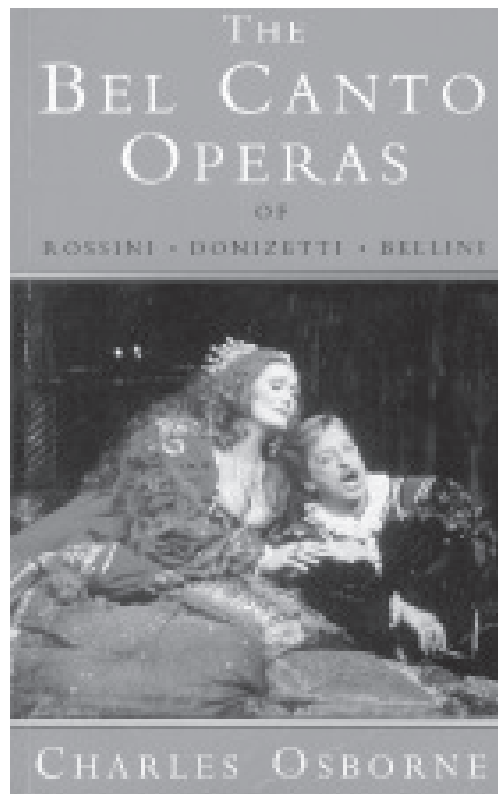
**Saturday May 24**

6:00 p.m. with dinner at 7:00 p.m.

Tickets/information: Pat Adamo 729-9518

# Book Review

Osborne, Charles, *The Bel Canto Operas*. Portland, Oregon: Amadeus Press, 1994



Many opera lovers will be familiar with the books of Charles Osborne on the operas of Mozart, Verdi, Wagner, Puccini and Richard Strauss. His latest volume was published first two years ago and is now available in paperback for about \$20. The title is slightly misleading since Osborne includes *all* the operas by Rossini, Donizetti and Bellini in his account; this is well over one hundred operas. The result is that there are severe limitations on how much the author can say about any one opera, including the ones that he considers to be outstanding. He does include a "Selective Bibliography" and, even more valuable, a "Selective Discography" which although out-of-date still provides the opera lover with much valuable information. I would have preferred to have a more extensive volume on Rossini, with another devoted to the other two; however this is an important reference work that any opera lover would find useful and enjoyable. This is not available at the Ottawa Public Library; however I have told them it should be ordered.  
—M.K.

# Opera Within Reach

## OTTAWA

Festival Canada

— see Page 1

Opera Lyra

— see Page 2

## CHAUTAUGUA, N.Y.

Chautaugua Opera

THE PIRATES OF PENZANCE by Gilbert & Sullivan  
July 3 & 7

REGINA by Blitzstein July 18 & 21

RIGOLETTO by Verdi Aug 1 & 4

SISTER ANGELICA & GIANNI SCHICCHI by Puccini

Information: 1-800-836-ARTS

## COOPERSTOWN

Glimmerglass Opera

— see pages 4 & 5

## TORONTO

Canadian Opera Company

SYMPHONY OF PSALMS/OEDIPUS REX by Stravinsky.

Sept 27, Oct 3, 7, 9, 15 & 19

TURANDOT by Puccini. Oct 2, 5, 8, 11, 14 & 17

All performances are at the Hummingbird Centre. Information: 1-800-250-4653

THE EMPEROR OF ATLANTIS by Ullmann.

Nov 23, 25, 27, 29 & 30

All performances are at the Tanenbaum Centre. Information: 1-800-250-4653

## MONTREAL

L'Opéra de Montréal

FAUST by Gounod. Sept 20, 22, 25, 27 Oct 1 & 4.

LA VOIX HUMAINE and a *Selection of Melodies* by Poulenc. Oct 23, 25, 27 & 29

All performances are in the Salle Wilfred Pelletier in the Place des Arts

Information (514) 985-2258