

Newsletter • Bulletin

Summer 2006

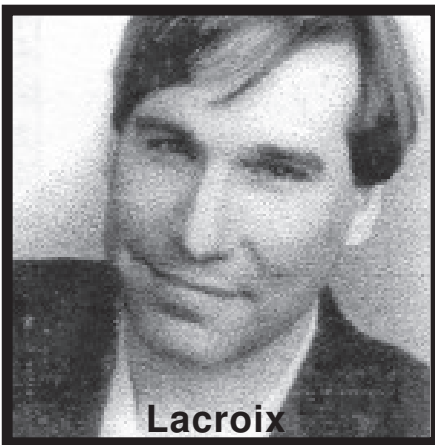
Été 2006

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Spectacular Shooting Stars in World Premiere

by Shelagh Williams

How often does one get the chance to attend a world premiere opera with the composer not only in attendance but actually accompanying his work? Well, if you had attended this year's 11th Annual Shooting Stars Operatic Showcase, with Yoriko Tanno and her Studio, at Carleton University's Alumni Theatre,



Lacroix

as appropriate props! The studio star of the evening, in only her third year of voice training, was surely Valentina Cuden. Besides being assistant rehearsal accompanist she stepped in at almost the last moment as the wicked stepmother Queen in *Snow White*, which role she portrayed with chillingly delicious evil, as well as singing her assigned role of Mme. Goldentrill, one of the two battling would-be prima donnas in *The Impresario*! We saw her win two classes the next week in the Kiwanis Festival and she went on to represent Ottawa in the Ontario Provincial Competition. Each year this Operatic Showcase produces an interesting staged opera - *Suor Angelica* and *Gianni Schicchi* recently - usu-

ally with Stuart Hamilton as M.C. and often one or two professional singers to round out the cast. We find these productions well worth attending, both for themselves and to hear up and coming singers. Yoriko has taught many young singers in Ottawa, many of whom have won competitions and scholarships and gone on to further training. One of her protégés, soprano Yannick-Muriel Noah, a former



Tanno

you would have enjoyed Ottawan Frederic Lacroix's brand new opera, *Snow White*, as well as Mozart's *The Impresario*! The staged and costumed production was professionally directed by Guilermo Silva-Marin, General Director of the Toronto Operetta Theatre (and a dashing tenor in his younger days!!), with Stuart Hamilton as raconteur and Evelyn Greenberg and Frederic Lacroix as accompanists. Frederic Lacroix is presently a doctoral student at Cornell, and his *Snow White* was charming and well constructed in a modern musical idiom, and gave several younger members of the studio a chance to shine as the Seven Dwarfs. Guilermo Silva-Marin cleverly adapted *The Impresario* so that various vocal ensembles - duets, trios, even seven Valkyries! - could "audition" with the *Impresario* during the proceedings! Yoriko Tanno herself did a star turn (Offenbach and Puccini) as a visiting diva with two adorable tiny dogs

member of the Opera Lyra Chorus, is now a member of the Canadian Opera Company Ensemble Studio and sang Clotilde in their recent production of *Norma*.



Silva-Marin

National Capital Opera Society Annual General Meeting May 7, 2006

Murray's Report:

What makes a successful organization? I believe it depends on the willingness of the members to lend their talents and use their time and energy to make it work. Referring to NCOS, let's look at our newsletter. A newsletter requires good contributors and we have been fortunate to have many talented writers. Our mainstay here is Shelagh Williams who generously shares her opera experiences with us whether in Toronto, the USA, London, or wherever she goes. Her reviews are always interesting and witty and everyone loves the titles she comes up with. Most members of the present Board of Directors have contributed at one time or another reviews or articles to our newsletter including Pat Adamo, Bobbi Cain, Renate Chartrand, Ute Davis, Jean Saldanha and myself. Tom McCool not only writes book and opera reviews but also is the technical master of putting the whole body of work together in such an attractive and readable manner and gets everything to the printer. Supervising the whole operation is Dave Williams whose first year as editor has proven to be an outstanding one and who has already published his first article. Without the work of Mary Vulsteke, our Membership Chairperson, and our Secretary, Jean Saldanha, the newsletters would not get into the right hands at the right addresses. And finally we should pay tribute to the continued work of Norma Torontow who has for so many years folded, placed in envelopes, stamped and affixed addresses to the final product. Perhaps I am forgetting someone, for without the excellent financial management of our Treasurer, Gordon Metcalfe, there would be no money to pay for printing, stamps, envelopes, etc. The information is then transmitted "urbi et orbis", as the pope says, on our really splendid website due to the continuing great work of Jim Burgess, who collaborated with Tom McCool in setting up the site in the first place. And this information is very important because it provides our members with a list of opera performances and opera related activities in our community and "within reach".

We are able to show our support for Opera Lyra Ottawa productions by publicizing coming operas as well as events sponsored by the Opera Lyra Guild. We have always been eager to publicize other local productions and recitals as well. Some readers find our listings of the Met and CBC opera radio performances very useful. Unfortunately over the years our access to opera on television be it on PBS, CBC, TVO or BRAVO has been eliminated or seriously curtailed. This is why our showings of opera DVDs continues to attract a small, but very interested audience. In the past year Donizetti's *Linda di Chamounix* and Offenbach's *La belle Hélène* proved most popular, while the drop in attendance for the showing of Mozart's *La Clemenza di Tito* probably happened from its being scheduled during the March break. In order to give us some idea of what the regular Opera alla Pasta attendees would like to see in the future a list of possible opera DVDs is being made available to them. If all had gone to schedule we would have had our fund-raiser with Sandra Graham already. But, as previously announced, Sandra was engaged to sing in Europe in this time period. We decided to reschedule this most promising event for another time. In the meantime the NAC announced that Gerald Finley would be appearing with the NAC Orchestra on September 20 and 21. I immediately contacted Gerald and he graciously agreed to participate in a special reception in his honour and to raise funds for the Brian Law Opera Scholarship on September 21 to be held in Le Salon immediately following the concert. Get your tickets for that concert now. For such an affair we rely on the good taste and good judgment of directors like Peggy Pflug, Ute Davis and Pat Adamo to settle details. Pat, with her radio programme and local TV appearances, is always a help to Renate Chartrand who has been outstanding in her conscientious publicity work. Gordon Metcalfe is active to oversee finances for such an undertaking. So this, then, is how it works. We invite

NCOS A.G.M. contd.

all our members to participate by recruiting new members, by joining our Board of Directors, by contributing to our newsletter or by just offering to help whenever possible. But above all we invite them to continue enjoying the unique and fascinating world of opera.

Bobbi's Report:

During the past several years it has come to the attention of the Board of Directors that, perhaps, January was not the most opportune time to hold the Brian Law Scholarship Competition. It had been originally chosen to allow possible entrants, mostly college students, time before exams and other activities. This was a conflict, all right, but weather conditions and other matters played a heavy weight in our deliberations. We have now decided to change the timing to mid- to late November. The next competition will be held November 24th, 2007. The Unitarian Church has been booked and new brochures will be printed to accommodate the change in date and the fact that we have increased the cash prize to \$3,000 with other awards in line. We hope that you all will agree with our decision. The fact still remains that we need help from all of you with this competition. It is our major program and certainly one that we all should be proud of.

NCOS Board of Directors

President: Murray Kitts; telephone 830-982
email: kmitts1637@ rogers.com

Past President: Bobbi Cain

Newsletter: David Williams

The following members were elected to the board at the annual general meeting. Appointments to specific positions will be decided at the first meeting of the new board.

Pat Adamo, Renate Chartrand, Ute Davis, Gordon Metcalfe, Peggy Pflug, Jean Saldanha, Mary Vuylsteke.

New Members

Marian Miller, Garth Hampson

Margaret Simpson, Shirley Tindall

Web Site News

by Jim Burgess

In the last newsletter some of the “links” from the NCOS Web site (ncos.ca) were described. Other links are “Opera Companies on the web” (links to opera companies around the world), “Opera people” (includes not only singers, but conductors and composers) and “Opera Singers” (a set of links to the web sites about singers—not only their official web sites, but also unofficial “fan” websites). And last, there’s “Wagner Operas,” a web site about all things Wagner, developed and maintained by a devoted “Wagnerian.” We’re always open to adding new links to make our site more interesting and useful. If you find a site you think we could add, please go to the web site, click on “E-Mail Contact” and send me your suggestion!

Opera Quiz Questions

1. We know Rossini wrote *The Barber of Seville* but who wrote the *The Barber of Baghdad*?
2. Can you name three operas written by Samuel Barber?
3. How many people die in *Tosca*?
4. In *Il Trovatore* in what way does Azucena say that her mother died?
5. In *Il Tabarro* how does Michele hide Luigi’s body?
6. In Act I of *La Bohème* Rodolfo has to stay behind to finish an article for which newspaper?
7. Debussy set *Pelleas and Melisande* in which imaginary land?
8. Robert Eugene Ward’s opera *The Crucible* is based on a play by which author?
9. Which Biblical characters are the basis of an opera by Saint-Saens?
10. Which of Verdi’s operas is based on a drama by the German writer Friedrich Schiller?
11. Which of the Seven Wonders of the Ancient World is associated with a Rossini opera?

Appearances Are Important by Murray Kitts

In attending Opera Lyra's *Falstaff*, I was presented with a problem even as I purchased tickets for the group with whom I attend opera. A new person wanted to come with us but had never attended an opera before. Was this a good opera to start with? Thinking of how much more approachable *The Barber of Seville* would be in September I advised against it. However, circumstances led to the attendance of this opera neophyte on opening night. And she really enjoyed the performance, no doubt due in a small way to the introduction I gave to the group while we were dining earlier in Le Café. Of course there was much to enjoy. The orchestra was on top form dealing with a score much more complex than the usual Verdi. George Bernard Shaw once described Verdi's early orchestral score as a giant guitar accompanying the voices. The singers were all first-rate, well chosen for their parts. Of course any NCOS member had to be very proud of our former Brian Law Scholarship winners Julie Nesrallah and Shannon Mercer, who both contributed to the many ensembles in this opera. Shannon had more of an opportunity to shine individually in her mini-duets with tenor Stuart Howe and especially in her lovely solo in the final scene. Sets, costumes and lighting all added to the evening's enjoyment. And yet A friend of mine asks: "What's so funny about throwing an old man into a river and later tormenting him?" A good question! A better one is: "Why make Falstaff look so old?" The last time I saw Gaétan Laperrière after a performance of *Roméo et Juliette* he looked like the vigorous man that he is. My experience with productions of this opera has seen the main character portrayed as a much younger man, even with flaming red hair. After all, the character portrayed is Falstaff, not Don Quixote. No doubt as a bow to political correctness the children playing elves and sprites were not allowed to physically abuse Falstaff, something that occurs in the original play and in any production I've seen, probably because Falstaff looked so old. Then there is Bardolph's nose. There are so many references to the redness of his nose in the first scene as well as in the last act that I can't understand why his nose appeared to be no more red than any one else's. In that last act Nannetta is to appear as the Fairy Queen "attired in white, hidden in a pure white veil and crowned with roses." This is a very important disguise since it

allows Ford to tell Cajus how to recognize Nannetta but also is the means by which Mistress Quickly and the other Merry Wives play a trick on the two men by dressing Bardolph in exactly the same way. Where were the crowns of roses? Were artificial flowers out of season? I'm told that there were white rose garlands but if they are virtually invisible to the audience then they are useless as cues to recognition. Red roses, pink roses, or yellow roses all would be better. This lack of attention to detail is surely the fault of the Stage Director, Glynis Leyshon. *Falstaff* is not the easiest opera to stage but the audience is entitled to see an opera production meeting the same standards as any other type of theatrical production. There was a time when what was actually being sung was largely unintelligible to most in the audience. Then all sorts of liberties could be taken with details. But with surtitles this is no longer possible or desirable. I was delighted with the reaction of the newcomer to opera given the complexity of the music and the difficulty in following the surtitles. Despite all my criticisms, I enjoyed the production myself, particularly relishing some of the more outrageous moments in Gaétan Laperrière's portrayal of the principle character. I can't wait to see and hear Peter Strummer as Doctor Bartolo in *The Barber* in September.

Opera Quiz Answers

1. Peter Cornelius. The opera premiered in 1858.
2. *Vanessa, Antony and Cleopatra* and *A Hand of Bridge*.
3. Four. Angelotti, Scarpia, Cavaradossi and Tosca.
4. By burning at the stake.
5. Michele hides the body in his cloak.
6. *Il Castoro (The Beaver)*.
7. Allemonde.
8. Arthur Miller.
9. Samson and Delilah.
10. *I Masnadieri*.
11. *Semiramide*; The Hanging Gardens of Babylon.

Events You Should Have Enjoyed! by Shelagh Williams

In May, the NAC provided concerts, opera-lovers' dreams really, by two of our excellent Canadian opera singers. Celebrating Mozart's 250th birthday Isabel Bayrakdarian, accompanied by the NACO, returned for four diverse Mozart arias ranging from two lesser known arias from Mozart's own operas to one composed for insertion into an opera by Cimarosa. Having just read Jane Glover's biography *Mozart's Women*, I was particularly interested in hearing the fourth aria which Mozart wrote especially for Nancy Storage, one of his favourite sopranos. Mozart, accompanied Nancy on the piano with the orchestra accompanying them both! It would have been nice, with such a superb soloist as Isabel, to have had some better known arias — perhaps as an encore — to round off her programme. Wouldn't it be wonderful if Ottawa Lyra could have her sing in a full opera in Ottawa!

The next day our own Brian Law Scholarship winner, Joshua Hopkins, accompanied by Michael McMahon on the piano, gave a delightful, balanced programme of art songs by four different composers. Texts and translations were generously provided, but two sets were thankfully in English, and the one in French was accompanied by acting so clear as to ensure complete communication. In addition, host Eric Friesen of the CBC interviewed Joshua about his career and his take on each set of songs, assisting in our understanding and appreciation of Joshua's gifts and programme.

On June 1st there was a delightful concert of "Great Italian Arias and Choruses". The New World Philharmonic Orchestra and Choir from Quebec province with the Ottawa Classical Choir, all under Michel Brousseau, accompanied Ottawa's own sopranos Maria Pellegrini and Maria Knapik plus Italians tenor Stefano Memma and baritone Donato di Gioia in a programme of favourites and each had a show-stopping party piece to wow us!

On June 3rd NACOA organized a day trip to the Montreal Opera (MO) for a matinee performance of *Aida*. Musically, Canadian tenor Richard Margison as Radames and American soprano Susan Patterson as Aida headed an excellent cast, and the Orchestre Metropolitain and MO Chorus were ably directed by Richard Buckley. Director Brian Deedrick kept the action flowing and held our interest during the long triumphal victory celebrations with the judicious use of dancers and acrobats, instead of marching armies which would have had to be expensively costumed! The stunning scenery and costumes, a coproduction with Utah and Pittsburgh Operas, were beautifully lit by Matthieu Gourd, to round out a superb production of this perennially favourite opera.

For at home entertainment, Bravo TV has had a series *Portraits of Mozart* with readings of Mozart's letters interspersed with chamber music ensembles and singers such as recent Ottawa University graduate, soprano Pascale Beaudoin, performing related works.

Events You Should Enjoy! by David Williams

The Ottawa International Chamber Music Festival opens with *An Evening with Richard Margison*. This is a Pass-Plus Concert to be held Saturday July 22nd, 8 p.m., at Dominion-Chalmers United Church.

Opera Lyra Ottawa will present its Insight/Overture for *The Barber of Seville* on August 29th, 7 p.m., at the Library and Archives Canada. Background and music themes of the opera will be introduced and a reception with selected arias and duets will follow.

Don't forget the special reception in honour of star baritone Gerald Finley which will also raise funds for the Brian Law Opera Scholarship. This will be held September 21st in Le Salon at the National Arts Centre immediately following that evening's concert.

Cathedral Arts is planning a Gala Season Opener and Fundraiser with I Musici de Montreal. This is scheduled for October 7th at Christ Church Cathedral and it will be a rare opportunity to hear this chamber orchestra.

Last But Not Least by Shelagh Williams

Before moving to its new Opera House, the Canadian Opera Company (COC) presented its last but certainly not least two operas at the Hummingbird Centre: Alban Berg's *Wozzeck* and Bellini's *Norma*. These were revivals but were, nevertheless, top notch productions on which much loving care was lavished.

For *Wozzeck* the COC invited back former General Director Lotfi Mansouri to direct this revival 16 years after his original 1990 production. The set and costume designer was Michael Levine, a neophyte in 1990, and presently the designer of the COC complete Ring Cycle. These two wizards have, in Mansouri's words "freshened" up the production. Basically, Levine's set was brilliant: surrounded by an off-kilter arch with angled rows of endless tenement windows which formed a backdrop to much of the action. The set also opened up to reveal stairs, barracks and other venues as needed. Levine's costumes, post World War I grunge, and Michael Whitfield's stark lighting added powerfully to the overall atmosphere of grinding poverty, hopelessness, and irrationality. Berg based his libretto on the tragedy *Woyzeck* by Georg Buchner, reordering and combining the play's disjointed episodes into 15 scenes in 3 equal acts. The opera was performed without intermissions, but with orchestral interludes between acts, resulting in 90 concentrated minutes of atonal music! The story follows the unfortunate soldier Wozzeck, oppressed by everyone from his Captain to the Doctor who experiments on him, and betrayed by his common-law wife Marie. He becomes increasingly unstable, finally stabs Marie, then drowns himself, for which tale of unremitting misery Berg's music was perfect! The strong cast was headed by English-Ukrainian bass-baritone Pavlo Hunka who sang well, as usual, and was costumed perfectly as a short, dumpy Wozzeck. The rest of the cast was uniformly good, with Northern Irish soprano Giselle Allen debuting movingly as Marie; Germans tenor Robert Kunzli and bass Artur Korn returning as the wacky Captain and sadistic Doctor, respectively; British tenor Richard Berkeley-Steele debuting as the handsome, bullying, Drum Major seducer of Marie; and Canadian Benoit Boutet in his patented Fool portrayal. They and the COC chorus were ably directed by Lotfi Mansouri to create the desired atmosphere in both the small vignettes and the wild tavern scenes. Conductor Richard Bradshaw oversaw the singers and excellent COC orchestra and kept the music moving throughout. The

piece built until the final heartbreaking scene with *Wozzeck* and Marie's tiny now orphaned child hopping on his hobbyhorse, alone and uncomprehending like his father before him. It was all strangely reminiscent of the opera *The Good Soldier Schweik* in its middle European military setting, atonal music, and melancholy circumstances, but unfortunately without the humour. This was a first-rate production of a challenging opera of unusual style and unfamiliar music which I am very glad I have seen — but which I do not imagine I will rush to see again soon!

And now for something completely different: the sold out production of Vincenzo Bellini's bel canto masterpiece *Norma*! For this revival of the 1998 production, director Francois Racine made some changes with the original set and costumes and then worked with lighting designer Thomas Hase for the effects he wanted. Set designer Allen Moyer's abstract assemblages of sticks were certainly used to better effect than in 1998, giving, for instance, a suitably small cosy niche in the forest for the hiding place of Norma's children. Costume designer Anna Oliver's new gowns for the two principal females, Norma and Adalgisa, were more elegant than formerly, while the Romans remained well turned out in their uniforms, and the Druids got no respite from their ugly, drab, mud-bespattered costumes. The story is the age-old one of tragic forbidden love, here of the Druid High Priestess, Norma, for Pollione, the Roman Proconsul in Gaul, by whom she has had two children. He of course then falls for the younger novice priestess, Adalgisa, to complicate matters even further. However, in the end Norma confesses her guilt to the Druids, rekindling Pollione's admiration for her, and the two go together to their deaths on the funeral pyre — a great operatic ending! Francois Racine's stage direction was straightforward and suitable for the piece. Experienced international conductor David Heusel kept the COC orchestra, chorus and cast on their toes for a fine musical performance. And what a cast; all making their debuts with the COC, save for COC Ensemble Studio baritone Peter Barrett as the centurion Flavio. Ottawa's own Yannick-Muriel Noah, now a COC Ensemble Studio soprano, was making her main stage debut in the role of Clotilde, Norma's confidante — and her teacher Yoriko Tanno was there to hear her!

Last But Not Least contd.

Both of these young singers were excellent. Czech bass Zdenek Plech had the lovely deep voice necessary for the Archdruid Oroveso, Norma's father, and Ukrainian-American mezzo Marianna Kulikova sang Adalgisa very well. As Pollione, Hungarian tenor Attila Fekete looked and sounded suitably patrician. However, the star of the show, a last-minute replacement for an ailing soprano, and an unbelievably fine catch for the COC, was the renowned American coloratura soprano June Anderson, known for her bel canto performances of Bellini and Donizetti. You may remember that she sang *Lucia* in Festival Ottawa at the NAC in July 1982. She sang her first Norma at Lyric Opera of Chicago in 1997, and also sang the Queen of the Night aria in the film *Amadeus*. She has the voice, the experience, the looks — the complete package for the role — no wonder it sold out! The opera as a whole sounded marvellous, as it should, with a superb Norma to anchor it — why hasn't she sung at the COC before? — and was a fitting production to close out the COC's tenure at the Hummingbird Centre.

It will be interesting to see what changes the COC makes to its season once it is running its own show in its new Opera House. Because the new house has 1000 fewer seats than the Hummingbird Centre there will be more performances of each opera, and one of the new performances in 2006/7 will be a 4.30 p.m. Saturday matinee. There will also be more productions per year — I was told when renewing that the 2007/8 season would have 7 productions — and I have read that the number will gradually increase to 9 per year, with more Mozart! This should please General Director Richard Bradshaw who has always maintained that it is impossible to produce a balanced season with only 6 operas!

Opera Libretti

Phyllis Holmes has generously given to Bobbi Cain a collection of Metropolitan Opera Libretti.

These are: *Un Ballo in Maschera*, *Il Barbiere di Siviglia*, *La Bohème*, *Madame Butterfly*, *Don Giovanni*, *La Fille du Regiment*, *Lucia di Lammermoor*, *Manon*, *Les Pêcheurs de Perles* and *Rigoletto*. The libretti can be borrowed from Bobbi Cain (596-4579).

Early Opera in Ottawa

Dr. Elaine Keillor, Professor Emeritus at Carleton University, recently gave a talk to the Friends of the Anglican Diocese of Ottawa Archives on early music life in Ottawa. Her remarks on opera included the following: "Visiting troupes have performed at least portions of operas and operettas since 1869..... Gowan's Opera House, later known as the Grand Opera House, was built in 1875 and The Holman English Opera Company of Canada presented the opening week of performances which included Bellini's *La Sonnambula* and Rossini's *Cinderella*. ... Susie Francis Harrison lived in Ottawa between 1879 and 1889, the period in which she wrote her opera *Pipandor*. Unfortunately, the music and libretto for this opera have been lost". Further details on the history of opera in Ottawa would doubtless be of interest to our readers. Would anyone care to write an article on this topic for our newsletter?

Toronto Ring Radio Broadcasts

If you are unable to attend the Canadian Opera Company's Ring Cycle in Toronto the CBC will be broadcasting live the opening week performances. The operas will start at the Four Seasons Centre at 7 p.m. (September 12 *Das Rheingold*; September 13 *Die Walküre*) or at 2 p.m. (September 15 *Siegfried*; September 17 *Götterdämmerung*). Check your local CBC listings for actual broadcast times.

Too Much Wagner?

Jack, a less than enthusiastic non-Wagnerite, sat stoically through the first two operas in the Ring Cycle. However, half way through *Siegfried* he had had enough and noisily left his seat during a pause in the action. The conductor looked around and angrily asked "Where are you going?" "To get a haircut", said Jack. "Couldn't you have done that before the opera?" queried the conductor. "I didn't need one then" said Jack sarcastically as he stomped out.

Saturday Afternoon At The Opera

- June 17 *Dead Man Walking* (Heggie); CALGARY OPERA (CBC)
- June 24 *Armide* (Lully); OPERA ATELIER (CBC)
- July 1 *Filumena* (John Estacio); CALGARY OPERA (CBC)
- July 8 *La Wally* (Catalani); VIENNA STATE OPERA (ATORF)
- July 15 TBA
- July 22 *Hamlet* (Thomas); GRAND THÉÂTRE, GENEVA (CHSSR)
- July 29 *Le Roi Malgré Lui* (Chabrier); OPERA LYON (FRSRF)
- August 5 *Simon Boccanegra* (Verdi); PARIS NATIONAL OPERA (FRSRF)
- August 12 *Le Comte Ory* (Rossini); OPERA ROYAL DE WALLONIE (BERTBF)
- August 19 *Mignon* (Thomas); CAPITOLE THEATRE, TOULOUSE (FRSRF)
- August 26 *The Queen of Spades* (Tchaikovsky); OPERA BASTILLE, PARIS (FRSRF)
- September 2 *Alcina* (Handel); BAVARIAN STATE OPERA (DEBR)
- September 9 *Parsifal* (Wagner); BAYREUTH FESTIVAL
- September 16 *Tannhäuser* (Wagner), GRAND THEATRE (CHSSR)
- September 23 *Idomeneo* (Mozart); SALZBURG FESTIVAL (ATORF)
- September 30 *Die Entführung aus dem Serail* (Mozart); SALZBURG FESTIVAL (ATORF)
- October 7 *Le Nozze di Figaro* (Mozart); SALZBURG FESTIVAL (ATORF)
- October 14 *Don Giovanni* (Mozart); SALZBURG FESTIVAL (ATORF)
- October 21 *La Clemenza di Tito* (Mozart); SALZBURG FESTIVAL (ATORF)
- October 28 *Norma* (Bellini); BAVARIAN STATE OPERA (DEBR)
- November 4 *The Cunning Little Vixen* (Janáček); GRANDE THEATRE GENEVA (CHSRR)
- November 11 *War and Peace* (Prokofiev); BOLSHOI THEATRE (RUMK)
- November 18 *Die Tote Stadt* (Korngold); GRANDE THEATRE GENEVA (CHSRR)
- November 25 *Il Cappello di Paglia di Firenze* (Rota); GRANDE THEATRE GENEVA (CHSRR)

Opera Within Reach

Glimmerglass Opera

- The Pirates of Penzance*; July 7, 9m, 15, 21, 27.
August 1m, 5m, 6m, 12, 18m, 18, 21m, 27m.
- The Barber of Seville*; July 8, 10m, 16m, 23m, 28.
August 4, 7m, 10, 13m, 19m, 22m, 24, 26.
- The Greater Good*; July 22, 24m, 30m.
August 3, 12m, 15m, 19, 25, 28m.
- Jenufa*; July 29, 31m.
August 5, 8m, 11, 14m, 17, 20m, 26m, 29m.
- Tickets: 607-547-2255, www.glimmerglass.org

Lake George Opera

- The Barber of Seville*; June 29. July 1m, 6, 8m.
- I Pagliacci*; June 30. July 2m. 7, 10m.
- Our Town*; July 1, 5m, 9m.
- Tickets: 518-587-3330, www.lakegeorgeopera.org

Opera Lyra Ottawa

- Barber of Seville*; September 9, 11, 13, 16.

All performances are in Southam Hall at the NAC. Information: 233-9200 x221, www.operalyra.ca

Canadian Opera Company

- Das Rheingold*; September 12, 19, 26.
- Die Walküre*; September 13, 20, 27.
- Siegfried*; September 15, 22, 29.
- Götterdämmerung*; September 17, 24, Oct. 1.
- All performances are at the Four Seasons Centre.
Information: 1-800-250-4653, www.coc.ca

L'Opéra de Montréal

- Il Tabarro & Suor Angelica*; Sept. 23, 27, 30. Oct. 5.
- All performances in Salle Wilfrid-Pelletier at Place des Arts.
Information: 1-877-385-2222 www.operademontreal.com