

March 2025



OGR Lecture Costumes in Opera

March 5
Brighton Memorial Library

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Misatango

Rochester Oratorio Society
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MISATANGO



Fidelio

March 15
Met live in HD
Meet-up at Tinseltown, 12 pm

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Edition Viva Voce

March 2025

The Opera Guild of Rochester, Inc. is a 501(c)(3) charitable organization with a mission to support opera and opera education in the greater Rochester area. Our addresses are P.O. Box 244, Pittsford, NY 14534;

info@operaguildofrochester.org

The Guild presents Bravo Nights (free informal opera programs at the Little Café), free opera lectures at local libraries, trips to productions of local and regional opera companies, including the Glimmerglass Festival, the Haskell Rosenberg Memorial Series of DVD presentations in January, and recitals and concerts.

This newsletter is sent via email each month, currently to about 2,500 subscribers. For a free subscription go to our website and sign up at

www.operaguildofrochester.org/subscribe-to-viva-voce

The deadline for submission of articles and event announcements for the next issue is the 19th of the previous month.

Our website and Facebook pages serve as a clearinghouse for local and regional opera, concert, and recital information, with links to other music organizations in our area. Please visit us at

Operaguildofrochester.org, at Facebook.com/OperaGuildofRochester, or on Instagram.com/operaguildrochester

Some events are now being recorded. Click the YouTube logo to visit us there.



Opera Guild of Rochester,
P.O. Box 244, Pittsford, NY 14534

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Volunteer



Please keep in mind that we are a volunteer organization!

You can enjoy the opportunity to meet and work with other opera fans and help sustain the programs you like. Currently we are looking for an assistant treasurer, event helpers, technical back-up and publicity committee volunteers. For information about these jobs or to speak with us about any volunteer interest, write to info@operaguildofrochester.org and the appropriate person will contact you.

Donations

As an Amici, your contribution in any amount is greatly appreciated. All donation levels receive an invitation to the Annual Recital. We find ourselves with ample room at the recital; therefore donors may bring guests (with notice).

Chorus: \$65 per person, \$95 per couple.

Comprimario: \$100-\$249.

Primo: \$250-\$399.

Diva: \$400-\$549.

Maestro: \$550-\$999.

Impresario: \$1000 or more.

You may also mail a check to Opera Guild of Rochester,
PO Box 244, Pittsford, NY 14534.

Please include an email or other address for your tax receipt.

A Note on Tax Receipts from the President

The IRS does not require a charity to give, or the donor to have, a formal acknowledgment from the charity for donations under \$250.00. Your canceled check or credit card record is sufficient evidence for your donations below this amount if you itemize them. Donations of \$250.00 and above will receive the required acknowledgment from the Opera Guild before January 31st following the end of the calendar tax year. The invitation to the Annual Recital is our way of showing our appreciation to our donors and we sincerely hope to see you there!

**Donate
Online**

Editor's Corner

If you've ever been curious about Young Artist Programs, one of the essays this month attempts to answer most questions, with the expert assistance of Stephanie Havey, Director of our own Finger Lakes Opera Young Artist Program. (Page 14) It is one of my pleasures to encounter these young singers every season, and learn about their experiences and dreams.

For a change of pace, try *Misatango*. Hosted by the Rochester Oratorio Society, it is a program of Latin music and song derived from the Mass and the tango. *That* should be interesting, and you can find out what a 'bandoneon' is. Also programmed is a beautiful piece by William Grant Still with the Chorus. (Page 21)



News From Your Opera Guild

I promised more meet-ups and they are on the schedule, the first for *Fidelio*, March 15. We are very thankful for the sponsorship of Drs. Arnold and Margaret Matlin, true opera aficionados and patrons.

And it's time for the March Lecture/Listening Series. I miss Art Axelrod, Peter Dundas, Agneta Borgstedt, and Rosalba Pisaturo, who were the backbone of this series for many years, but our new lecturers bring exciting new topics and different perspectives. Check out the (mostly) fresh faces and behind-the-scenes offerings. (Page 6)

Free Lecture/Listening Series

For many years, Opera Guild of Rochester has delivered free lectures on a wide range of opera topics. We do these to provide historical background and musical context for operas and composers, and to present operas that the audience might otherwise not have access to or that might prove difficult to understand or appreciate.

All lectures are at Brighton Memorial Library

2300 Elmwood Ave, Rochester, 6:00 pm.

Wednesday, March 5

**Costumes in Opera:
Bringing Characters to Life Through Design**

Mary Farmer, Nazareth University Costume Shop



Wednesday, March 12

Poisons and Potions in Opera

Cindy Battisti



Wednesday, March 19

**"Thrilled to Announce"—
Opera in the Era of Social Media**

Constance Fee



Wednesday, March 26

Beginnings in the Baroque

Carol Crocca



More Tinseltown Meet-Ups Announced!

All are at Tinseltown, 12:00-1pm (Opera at 1pm)
2291 Buffalo Road, Rochester

March 15

Fidelio

April 26

Le Nozze di Figaro

May 17

Salome

May 31

Il Barbiere di Siviglia



Meet-ups are informal gatherings to give people a chance to chat about screenings of opera productions and all things opera. The Guild has reserved the party room at Tinseltown one hour before showtime so opera goers can meet for coffee and conversation beforehand. We'll have light refreshments on hand for all.

The meet-up is free, but you'll need to purchase a ticket to the actual screening. [Click here](#) to purchase a ticket to the Met Live in HD simulcast at Tinseltown.

**Very special thanks to our generous donors,
Drs. Margaret and Arnold Matlin,
for underwriting our meet-ups!**

Met Live in HD

March 15, 1 pm

Fidelio

Tinseltown, Eastview, and AMC Webster

Soprano Lise Davidsen stars as Leonore, who risks everything to save her husband from the clutches of tyranny. Tenor David Butt Philip is the political prisoner Florestan, sharing the stage with bass-baritone Tomasz Konieczny as the villainous Don Pizarro, veteran bass René Pape as the jailer Rocco, and soprano Ying Fang and tenor Magnus Dietrich, in his company debut, as the young Marzelline and Jaquino. Bass Stephen Milling sings the principled Don Fernando, and Susanna Mälkki conducts, in a new production which finds modern-day parallels in Beethoven's stirring paean to freedom.

English Stream. Text captioning is available for the Met's transmission of *Fidelio* at [metopera.org](https://www.metopera.org). A transcript of the transmission will also be available to view after the live performance.



Beethoven's *Fidelio*

Essay by Carol Crocca

Libretto by Joseph Sonnleithner and George Friedrich Treitschke (final version), originally based on one by N. Bouilly, in turn based on an actual event during the French Terror.

Beethoven's *Fidelio*, which had its first truly successful performance in 1814, appeared at a time when German opera was still defined by the 'singspiel': A musico-dramatic work with a German text in which spoken dialogue alternates with song, and sometimes with ensembles, choruses, or more extended musical pieces (Harvard Dictionary of Music). Mozart's *The Magic Flute* (1791), much admired by Beethoven, is considered the culmination of the genre.

Fidelio is a transitional work, which preceded the advent of true German romanticism and the development of a German national opera in the 19th century. Although the first part of the first act portrays in singspiel style the ordinary domestic life of the family with which Leonore resides, disguised as a man, the opera soon moves far beyond singspiel in its dark and dramatic course.

As to its story, *Fidelio* follows the pattern of the French 'rescue opera,' in which the protagonist, threatened by dire circumstances, is rescued by an act of great personal courage and heroism. Beethoven, who considered writing an opera for many years, was much impressed with these French works, and especially those by Luigi Cherubini (1760-1842), whose influence on Beethoven's musical style is judged significant.

The opera had a tortured compositional history and was originally called *Leonore*. The first version premiered in 1805 and was not well-received. There were at least three versions, for which four overtures were written, some of them called "Leonore"; these overtures are not numbered in order of their composition (the third confusingly labelled No. 1), but the last, written for the final revision in 1814, is now the accepted one and is called, fortunately, the "Fidelio Overture."

Although Beethoven liked opera and was familiar with both the works and their composers, he had limited experience in writing for the stage – two ballets and some incidental music for plays. The initial versions of *Fidelio*, despite much beautiful music, reflected this. For the 1814 revision, the entire libretto was remodeled, with special attention to the final scene; repetitions were removed from the score, the key structure was altered, the orchestration simplified. David Cairns summed it up by saying that these changes reflected “the more flexible and dramatic conception of opera that Beethoven has acquired by the time he revised his score.” (Holden, p.44). It is the inspiring story of a genius in one genre struggling to master another and eventually succeeding brilliantly.



Thus, we have a masterpiece. Aside from Weber’s *Der Freischutz* (1821), considered the beginning of German Romanticism, and sometimes revived partly on historical grounds, it is the only major German opera between Mozart and Wagner still in the international repertory.

Beethoven was a famously irascible man, and Cairns has cited the possible circumstances of his life during the time he was writing the opera which contributed to its effectiveness:

Composition coincided with his abortive love affair with Josephine von Brunswick, and there is little doubt that his longing for a woman who would commit herself unreservedly to him gave added intensity to his portrait of Leonore, just as his self-identification with the lonely, persecuted Florestan – immured in the darkness of his cell, as Beethoven felt himself imprisoned in his growing deafness – contributed to the extraordinary force and vividness of the dungeon scene.

Cairns, in Holden, p 43

Highlights

Act I.

- The "canon" quartet, "Mir ist so wunderbar" ("It is wonderful to me"), Leonore, Rocco, Marzeline and Jacqunto.
- Leonore's aria at the prison, "Abscheulicher!" ("Abominable man!"), in which she reaffirms her faith in the power of love.
- The Prisoners' Chorus, "O welche Luft!" ("O what air!"), a celebration of freedom.

Act II.

- Florestan's aria, "Gott! Welch Dunkel hier!" ("God! How dark it is here!").
- Florestan's aria, "In des Lebens Fruhlingstagen" (In the spring of life"), on seeing an angel (Leonore).
- Leonore and Florestan, duet, "O namenlose Freude!" (O joy beyond expression!), in gratitude for their deliverance.

Beethoven was an idealist. *Fidelio* plumbs the depths of human experience and love and freedom triumph. Again, as David Cairns puts it:

The grief and passion and heroism of the drama, the sense of feelings stretched almost to the breaking point, the central concept of human suffering in the context of divine providence, achieved their desired sound in 1814.

Cairns, in Holden, p. 44

Reference

Cairns, David, in Holden, Amanda, Editor, *The New Penguin Opera Guide*, Penguin Books, London, New York, et al., 2001

The FEO Voice Competition Winners



Christian Van Horn, Baritone, Adjudicator

Timothy Long, Host, Eastman Opera Theatre Artistic and Music Director

First Prize (Lynne Clark Vocal Prize), **Benjamin Krutsch**, tenor

Second Prize (Annabel Muentner Vocal Prize), **Alanna Beilke**, soprano

Third Prize, **Jillian Hope Griffey**, soprano

Honorable Mention, **Carolina Sullivan**, soprano

Minghang Wang, baritone, Jason Garcia-Kakuk, tenor, Finn Bucci, baritone, Luke Honeck, tenor, Hannah Yan, mezzo-soprano.

Pianists for the winners (not pictured) were Chun-Hsin (Cynthia) Liu for Benjamin Krutsch, Alanna Beilke, and Jillian Hope Griffey, and Ariel Wong for Carolina Sullivan.

Opera Guild of Rochester

Bravo Nights



Bravo Nights are performances of opera and musical theater selections by talented local singers in an informal setting. They are appreciated by both seasoned opera fans and newcomers who wish to learn about the art form.

Bravo Nights take place at The Little Café, which is located in the Little Theatre at 240 East Avenue. Refreshments may be purchased.

Monday, April 21, 7 PM

The spring Bravo Nights event will take place on Monday, April 21, with singers from the Eastman School.

Young Artists Programs and the Opera Career

By Carol Crocca, with Stephanie Havey, Director, FLO YAP



2025 Young Artists outreach

A Young Artist Program (YAP) is a vital stepping stone on the career path of an opera professional. Orchestrated by opera companies, there are programs nowadays for many budding talents – not only voice, but stage direction, accompaniment, and conducting, for example. They provide education and coaching, but, perhaps most importantly, they are an entry into the world of professional opera, enabling young artists to make themselves known as colleagues and establish the contacts vital to their advancement. It is not unusual for a singer, say, to attend four or five such programs from their student years to their early thirties. Many will progress from a smaller, more local program to a major opera house, such as the Met in NYC, Houston Grand Opera, Chicago Lyric Theater, Santa Fe, or San Francisco.

All are aimed at developing talent and skills, but they occur at different levels. Some companies, like Finger Lakes Opera and the Seagle Festival, are summer festivals, and the program takes place then; at larger companies it will be for the regular opera season, or perhaps there will be both a regular season and a summer program. There are programs primarily for under-graduates, with an emphasis on basic training, so to speak, and those for more mature artists, be they graduate students or those already beginning to work as young professionals. These will emphasize more advanced material, and usually offer preparation for auditions (a young performing artist will do very many of these in the early years), and navigating the business aspects of getting ahead. Some require tuition from the participants, but those for more advanced students provide a stipend, housing, and sometimes transportation.

Our Own FLO YAP

Our own professional opera company, Finger Lakes Opera, initiated a YAP in 2019, which has grown and improved each year since then. A new program will not attract as many applicants nor as mature talent as an established one, particularly if it must require tuition. However, a large grant in 2021 enabled the program to expand and improve considerably, to the point where it now has a national reputation and about 500 applications per year.

This coming season, the YAP will have two groups: Studio Artists and Apprentice Artists. Studio Artists are the more advanced; Apprentice Artists will be chosen with an emphasis on the many talented students at our local music schools and voice programs. The programs are similar in content, but Studio Artists will have more recital gigs, and the very attractive opportunity to have a major or comprimario role in a mainstage production. This is a significant advantage for singers who would be unlikely to have that opportunity at, say, the Met's Lindemann YAP. And it proved an excellent idea last season, when the Young Artists were cast in *Gianni Schicchi*. Any doubts that they could successfully put across Puccini's ensemble comedy were proved unfounded by the delightful production.

Studio Artists may also be able to have another very valuable experience: “covering” (under-studying) the role of an established professional singer in the main production. This means being able to learn from all aspects of role creation by the artist, with the exciting, and perhaps terrifying, prospect of having to step into his or her shoes.

[Our Own Stephanie Havey](#)

I spoke to Stephanie Havey, newly-appointed Artistic Director of the Finger Lakes Opera, and Director of its YAP since 2022. Her own concentration is stage direction, and she worked with Young Artists as an acting coach and apprentice or guest stage director at several national companies before being appointed Director of Opera Theater at Oberlin College and Conservatory last fall. She was stage director for last season’s *Gianni Schicchi* and during her tenure as YAP Director has guided the program to its current state of accomplishment.¹



The 2024 Young Artists in *Gianni Schicchi*.

¹ See February 2025 Viva Voce for more on Brock and Stephanie, and the June 2024 issue for last season’s Young Artists and *Gianni Schicchi*.)

Getting Started

The first task of a YAP Director is to screen and choose applicants. To make this task possible, there is a computer program called YAPTracker, at which aspiring attendees can learn about different programs and submit their applications and resumes. Voice candidates must also provide performance videos, usually two.

The Herculean task of reading these applications and listening to videos is performed over a period of two or three weeks by Stephanie and Brock Tjosvold. (Brock is the newly-appointed Head of Music at FLO, whose work also includes coaching, accompanying, and coordinating.) In addition to vocal prowess, considerations include achieving a balance of voice types, and the candidate's experience in view of the season's particular productions. When the finalists are chosen, there are two full days of live auditions, one in New York City and one in Rochester.

A Day in the Life

I asked Stephanie what a typical program day was like for a Young Artist at FLO.

In the morning, there is usually a workshop, class or individual coaching. These could be in voice or acting, stage combat training, role preparation, preparation for auditions, career planning, or education in the business of opera. Master classes with excellent, established singers and voice teachers are a valued part of any YAP, and these will be provided at FLO this coming season by Eastman Professors Kiera Duffy and Joshua Conyers.

In the afternoon, there are usually staging rehearsals, and eventually, of course, full-fledged rehearsals with orchestra. But the day is not over –

The evening may include chorus practice, movement and/or choreography with Garth Fagan Dance, or recitals or evening events in the community. Last season Studio Artists participated in the “Juneteenth” event, and were the main attraction at “Out Loud at the Memorial Art Gallery,” at which the public had the opportunity not only to enjoy their beautiful performances, but also to mingle and chat with those interesting and enthusiastic young singers.

And That’s Not All

In addition, in a two- to three-week fall season, FLO’s Young Artists, both past and present, participate in other community events such as concerts at elder care facilities and programs in local schools. This includes the performance of a

children’s opera; recently, Another Rochester community event for Young Artists is the Opera Guild’s Bravo Night in October at the Little Theatre.



2022 Young Artists Children's Opera

The Best Part

Stephanie says the best part is watching Young Artists’ progress after they leave the program. As young artists continue to experience the creation of opera, they come to know themselves, their best talents, their scope and their ambitions, and they acquire the tools to find their places in the opera world. To help enable that journey is a service to all of us who treasure opera. So thanks to Stephanie, Brock, and all Young Artist Program Directors – and the many others who make their work possible.

Third Thursday Concert



Eastman School of Music & Memorial Art Gallery
Performances are 7:30pm to 8:30pm in the Fountain Court
500 University Avenue, Rochester

Thursday, March 20

The Vivaldi Project Baroque Ensemble

Elizabeth Field, violin • Allison Edberg Nyquist, violin
Stephanie Vial, cello • Deborah Fox, lute • Naomi Gregory, organ

Admission to the concert is included with museum admission, which is half-price on Thursday evenings after 5 pm and free to University of Rochester student ID holders.

Seating is limited and is available on a first-come basis.

This concert is made possible by the Rippey Endowed Trust.





ROBERTS
WESLEYAN COLLEGE

The Roberts Opera Theatre

April 25 & 26, 7:30 pm

OPERA SCENES

Cultural Life Center, Hale Auditorium
Roberts Wesleyan University
2301 Westside Drive, Rochester

The Roberts Opera Theatre will perform opera scenes from *Rigoletto*, *Don Giovanni*, *Le Nozze di Figaro*, *Idomeneo*, *Die Lustigen Weiber von Windsor*, *Glory Denied* and *Candide*. There is plenty of parking and performances are free of charge.



THE 2024-2025 SEASON



Rochester Oratorio Society



Misatango

Friday, March 14, 2025 | 7:30 PM

Asbury First United Methodist Church 1040 East Avenue, Rochester, 14607

Friday, March 21 | 7-9 pm

Fort Hill Performing Arts Center, 20 Fort Hill Avenue, Canandaigua 14424

Martin Palmeri's "Misa a Buenos Aires" is an immensely popular, worldwide sensation, blending traditional Latin mass texts with Tango music, bandoneon, and irresistible rhythms. With the beautifully serene and timely "Psalm for the Living," by perhaps the greatest Black American composer, William Grant Still. Alicia Esmeralda Barry joins the ROS as mezzo-soprano soloist.

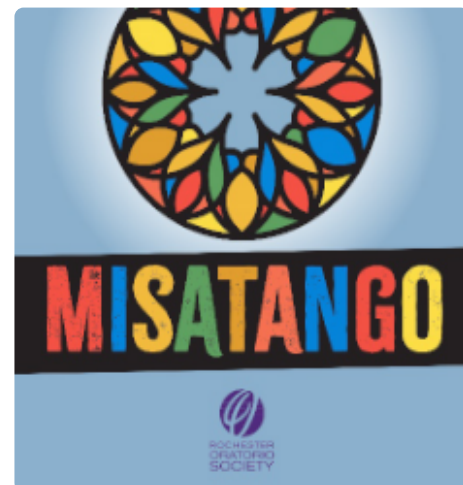
Cash donations, as well as donations of food, clothing, and personal items, will be accepted to benefit Action for A Better Community, in recognition of their 60th Season.

Featuring The Rochester Oratorio Society Chorus, Eric Townell, Artistic Director

Program

- William Grant Still: A Psalm for the Living
- Martin Palmeri: Misa a Buenos Aires (*Misatango*)

[Buy Tickets](#)





Rochester Oratorio Society



2025 Rochester International Vocal Competition Finals

Saturday, May 17, 2025

7:30–9:30 pm

RIT, 8 Lomb Memorial Dr, Rochester

Be there for the Rochester International Vocal Competition Finals, live and in person. Enjoy thrilling performances from rising stars, gain insights from expert judges, and see the winner announced live. Vote for your favorite performance to participate in this one-of-a-kind evening of opera, art song, and oratorio.



Tri-Cities Opera



Monday, March 8, 7:30 pm

A Grand Night for Singing

United Presbyterian Church
42 Church St., Binghamton



Music by Richard Rodgers Lyrics by Oscar Hammerstein II

At once a comic and loving tribute to the legendary song-writing duo, including some of the most beloved songs in Broadway history –from *Oklahoma*, *South Pacific*, and *The Sound of Music* – Rodgers and Hammerstein’s creative partnership both dominated and became synonymous with the Golden Age of Broadway.

April 27, 3 pm

Rigoletto

Broome County Forum Theatre
236 Washington Street, Binghamton

Composed by Giuseppe Verdi

Performed in Italian, with English supertitles, 2 hrs 20 min with one intermission

Verdi’s classic tale of honor and revenge, fathers and daughters, and an instant



success from the night of its premiere. Armed with a gripping story, a shocking twist, a blockbuster, reputation-making score, and a fabulous grand opera production style.



THE 2024-2025 SEASON



Eastman Opera Theatre



April 3–5, 7:30 pm, April 6, 2:30 pm

Ainadamar

Oswaldo Golijov, Libretto by David Henry Hwang

Kodak Hall, Eastman Theatre

EOT's final production of the season, *Ainadamar*, will take place in Kodak Hall at Eastman Theatre from April 3–6, 2025. Directed by Assistant Professor of Opera Octavio Cardenas and conducted by Associate Music Director of EOT Wilson Southerland, it will be sung in Spanish with English supertitles. This dramatic one-act opera centers on three distinct images, each pertaining to the tragic fates of Mariana Pineda, Federico García Lorca and Margarita Xirgu. This mythical story takes place during times of political unrest in the Uruguay of 1969 and Spain of 1936, ultimately stressing the importance of leaning on courage and humanity to maneuver conflict. Rochester audiences will get to witness this moving performance in the same season as its Metropolitan Opera debut in New York City.

Tickets will be sold through Eastman's Box Office website. [Learn More](#)

About Eastman Opera Theatre

Most productions have two complete principal casts (given an equal number of performances), are fully designed, performed in the original language, and depending on the venue, use full orchestral accompaniment. Studio productions, scenes programs, and outreach events are also offered to further enhance the variety of performance opportunities. Eastman Opera Theatre utilizes both undergraduate and graduate students in all roles for all productions.



THE 2024-2025 SEASON



Pegasus Early Music

Pegasus
early music

20th season, 2024-2025!

April 6, 2025 @ 4 pm

Monteverdi Vespers of 1610

The iconic masterpiece, to celebrate our 20th season! Paul O'Dette conducts twenty-five brilliant Pegasus musicians, including singers, trombones, cornettos, strings, and theorbos.

New venue! Asbury First United Methodist Church, 1050 East Avenue, Rochester Pre-concert talk at 3:15pm

May 11, 2025 @ 4 pm

Marches & Minuets

Music at the French court and opera around 1700. Experience the unforgettable sounds of the rustic outdoor oboe band and the softer recorder music of the inner chambers.

All concerts, **EXCEPT the Monteverdi Vespers of 1610**, take place in the Sanctuary, Downtown United Presbyterian Church, 121 N. Fitzhugh Street, Rochester.

Free parking is available across the street. The church is ADA accessible.



Publick Musick

PUBLICK
MUSICK

Thursday April 17, 7:00 pm

Symphoniæ Sacræ

Memorial Art Gallery Fountain Court
500 University Avenue, Rochester, NY

On the series of Third Thursday Concerts
with Eastman's Italian Baroque Organ.

Free with Gallery Admission, which is
half-price after 5 pm on Thursdays.



The Metropolitan Opera

THE MET

Live in HD Series

The Met has announced its season for Live in HD transmissions. The dates for these are as listed in This Month and below. Essays on the opera appear in Viva Voce in appropriate months.

March 15

Fidelio

Soprano Lise Davidsen stars as Leonore, who risks everything to save her husband from the clutches of tyranny. Tenor David Butt Philip is the political prisoner Florestan, sharing the stage with bass-baritone Tomasz Konieczny as the villainous Don Pizarro, veteran bass René Pape as the jailer Rocco. Susanna Mälkki conducts the Met's striking production, which finds modern-day parallels in Beethoven's stirring paean to freedom.

April 26

Le Nozze di Figaro

Conductor Joana Mallwitz makes her Met debut leading an extraordinary cast in Mozart's comic masterpiece. Bass-baritone Michael Sumuel stars as the clever valet Figaro, opposite soprano Olga Kulchynska as his betrothed, the wily maid Susanna. Baritone Joshua Hopkins is the skirt-chasing Count, with soprano Federica Lombardi as his anguished wife and mezzo-soprano Marianne Crebassa as the adolescent page Cherubino.



The Metropolitan Opera

May 17

Salome

Yannick Nézet-Séguin conducts Strauss's white-hot one-act tragedy, which receives its first new production at the company in 20 years. Claus Guth, one of Europe's leading opera directors, gives the biblical story—already filtered through the beautiful and strange imagination of Oscar Wilde's play—a psychologically perceptive, Victorian-era setting rich in symbolism and subtle shades of darkness and light. Soprano Elza van den Heever is the abused and unhinged antiheroine, who demands the head of Jochanaan, sung by celebrated baritone Peter Mattei.

May 31

Il Barbiere di Siviglia

Rossini's effervescent comedy retakes the stage in Bartlett Sher's madcap production. Mezzo-soprano

Aigul Akhmetshina is the feisty heroine, Rosina, alongside high-flying tenor Jack Swanson, in his Met debut, as her secret beloved, Count Almaviva. Baritone Andrey Zhilikhovsky stars as Figaro, the titular barber of Seville, with bass-baritone Peter Kálmán as Dr. Bartolo and bass Alexander Vinogradov as Don Basilio. Giacomo Sagripanti conducts.





Canadian Opera Company



All Productions at the Four Seasons Centre for the Performing Arts



April 25, 27, May 3, 8, 10, 14 & 16

Wozzeck

Tormented by visions and humiliated by his superiors, the soldier Wozzeck (baritone Michael Kupfer-Radecky) discovers that his lover, Marie (soprano Ambur Braid), has entertained the advances of the Drum Major (tenor Matthew Cairns)—a revelation that will culminate in murder, madness, and self-destruction. [Learn More](#)



THE 2024-2025 SEASON



Canadian Opera Company



May 2, 4, 7, 9, 15, 17 & 24

Eugene Onegin

Tchaikovsky's Eugene Onegin is one of opera's most romantic masterpieces, an

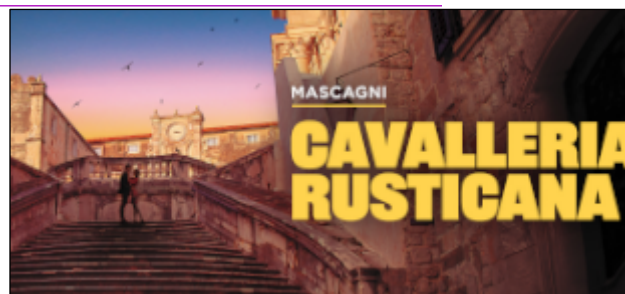
aching meditation on happiness undone. Canadian director Robert Carsen returns to the COC for the first time since 2018.

[Learn More](#)

May 23, 2025

Cavalleria Rusticana

One of the world's most successful one-act operas, Mascagni's gripping thriller about love, jealousy, and betrayal is set in an Italian village where a simmering love triangle reaches boiling point. This special concert presentation features a roster of international artists, as well as the COC Orchestra and Chorus under the baton of COC Music Director Johannes Debus. [Learn More](#)



Free Concert Series

For the latest programming information, sign up to receive email updates at coc.ca/signup

Opportunities & Education

Online Opera Education for Young and Old

The Metropolitan Opera has many resources for both adults and students. If you haven't explored them already, go to the main menu at metopera.org and click on 'discover.' This leads to another menu of all kinds of educational features from podcasts and articles to more formal educational materials for students.

San Francisco Opera has a great education site for youngsters with materials that can be used in the home as well as by educators. <https://www.sfopera.com/learn>

Los Angeles Opera has programs for both adults and children at laopera.org/community

Utah Opera at <https://utahopera.org/education/students/> also has good student materials.

From Arizona Opera, at <https://azopera.org/education-community/opera-home-virtual-learning-tools>, videos for middle school and older students with introductions to four operas. Although produced for Arizona Opera presentations, they are suitable as general references.

Many opera companies have such sites ; you can search "virtual opera education" for more.

Great Operatunities

For those wishing to explore opera
without spending a lot of money

NEW Resource for opera at operaonvideo.com

24,000 operas available to view free. You can donate a modest amount to get screenings ad-free, and if you scroll down on the home page, will find search advice.

FREE – Opera Guild Lectures. See February and March Viva Voce for spring lectures at Brighton Library.

\$10 – Opera Guild "Beat the Blahs," opera DVD presentations. Four Sundays in January/February. Includes pre-performance talk & refreshments at intermission.

\$24; UR students \$10 with ID – The Eastman Opera Season (Eastman voice students). Pre-performance talks; see full listing in Viva Voce.

\$25 per (senior) ticket – Metropolitan Opera simulcasts in HD. These performances usually take place on Saturdays at 1 pm. An encore performance, not live, is given on the Wednesday following for \$23. Theaters are at Tinseltown, Eastview, and Webster. See full listing and essays in Viva Voce.

FREE – Opera Guild Bravo Nights at The Little Café. Live accompanied singers perform opera favorites in an informal atmosphere. See Viva Voce for next date.

FREE – Friends of Eastman Opera Voice Competition in February. 8 pm, Kilbourn Hall, Gibbs Street.

FREE – The Lotte Lenya Competition: young multi-talented singer/actors performing both opera and musical theater selections. See Viva Voce for information about the May 3 event.

2024-2025 EVENTS



Bravo Nights

At The Little Cafe, 7pm, FREE

Intimate, informal performances of opera and musical theater featuring local up-and-coming musicians.

Sunday, 10/20/24: A special presentation by Finger Lakes Opera Young Artists.

Monday, 2/10/25: Romantic arias by Roberts Wesleyan voice students for Valentine's Day.

Monday, 4/21/25: Eastman School of Music students accompanied by Wilson Southerland.

Holiday Bravo Event: Sunday, 12/15, 3pm

First Universalist Church. 150 S. Clinton Ave.

A very special event with Mark Daniels, tenor, accompanied by Rob Goodling. Special guest soprano Rachel Magil. *Admission.*



All information subject to change. Please check our website for updates.

Beat the Blahs

Pittsford Community Center, 1-5pm

1/12/25: Verdi, *La Traviata*

1/19/25: Cavalli, *Il Giasone*

1/26/25: Wagner, *Der Fliegende Holländer*

2/2/25: Kurt Weill's *Street Scene*

\$10 at the door or on Pittsford Rec's website

FREE Lecture/Listening Series



At Brighton Memorial Library, 6-7:45pm

3/5/25: Costumes in Opera: Bringing Characters to Life Through Design (*Mary Farmer, Nazareth Costume Shop*)

3/12/25: Poisons and Potions (*Cindy Battisti*)

3/19/25: "Thrilled to Announce"-- Opera in the Era of Social Media (*Constance Fee*)

3/26/25: Beginnings in Baroque (*Carol Crocca*)

Annual Recital

Asbury First United Methodist Church

June 7, 2025 at 2pm

Guest singer to be announced.



Glimmerglass Trip

The Rake's Progress headlines our popular summer bus trip on Tuesday, July 29, 2025. Visit our website for trip details.

ATTEND - LEARN - DONATE - VOLUNTEER
operaguil dofrochester.org



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