

Viva Voce

October 2024



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Edition *Viva Voce*, October 2024

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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 3,000 subscribers. For a free subscription go to our Website and sign up at <https://www.operaguildofrochester.org/subscribe-to-viva-voce> The deadline for submission of articles and event announcements for the next issue is the 20th 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, and at [Facebook.com/OperaGuildofRochester](https://www.facebook.com/OperaGuildofRochester)

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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Oct. 17	Memorial Art Gallery	Baroque Trumpet
Oct. 19	Met Live in HD	Grounded
Oct. 20	Opera Guild, FLO Artists	Bravo Night
Oct. 27	Pegasus Early Music	Knight Music
Oct. 31-Nov. 7	Eastman Opera Theater	Silent Light

News From Your Opera Guild

New! A meet-up at Tinseltown before the opera, so we can enjoy coffee and conversation about the coming season or (always) opera in general. You will also have the opportunity to meet our new intern from Eastman, and get the preliminary schedule of OGR events for the year.

Our Bravo Night this month will feature the talented singers from the Finger Lakes Opera Young Artists Program, many of which were responsible for the great success of this season's *Gianni Schicchi*. It's always a great musical and social evening.

It is a real pleasure to work with our engaged and creative board. A new event for singers is in the works, together with our usual programs. I have always liked fall, to me the season of new beginnings, and find myself looking forward to lectures, Beat the Blahs, the Holiday Concert, and all the other opera events we attend but don't have to organize!

I'll be away for a while, but still in touch. Enjoy the anticipation of the season!

- Carol Crocca

Editor's Corner

A good month for both opera and other classical music. Finger Lakes Opera will be performing *The Three Billy Goats Gruff* in schools this month – I hope some child you know will be one of the lucky ones. The Met Live in HD season begins with an Offenbach favorite and what looks to be a fascinating new opera, *Grounded*. (See essays in this issue.)

Did you know that If you miss an OGR event, such as the Bravo Night on Oct 20, you can enjoy it on our You Tube channel?

Great Opera-tunities

(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 September Viva Voce for fall lectures at Fairport Library; 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. Look for next year in February 2025 Viva Voce. 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 2025 event.



**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@operaguilddofrocheaster.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.

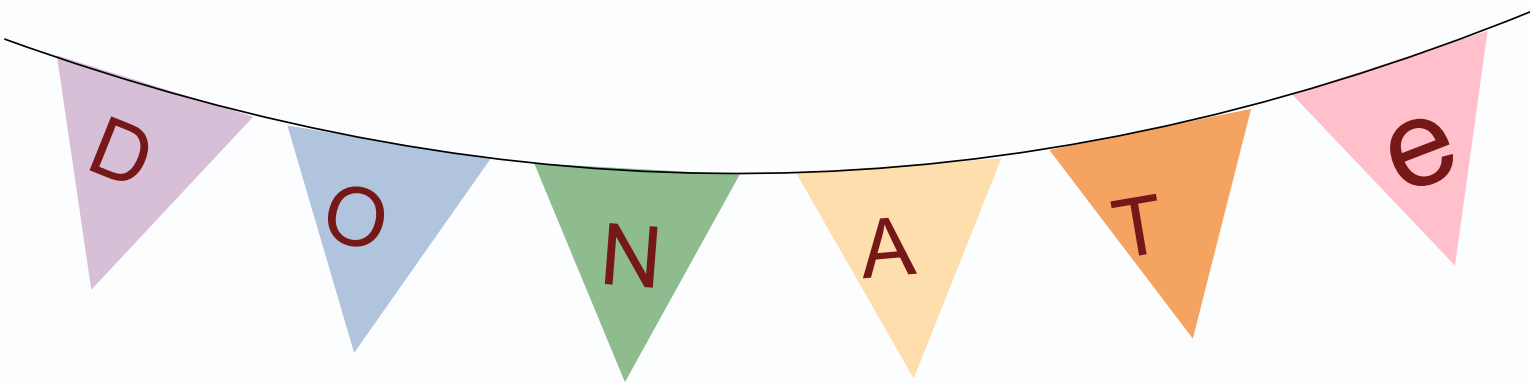
Impresario: \$1000 or more.

**Donate
On Line**

You may also mail a check to Opera Guild of Rochester, P.O. Box 25613, Rochester, NY 14625. 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!



OUR FALL DONATION CAMPAIGN IS UNDER WAY!

Your donations make possible our programs, mostly free, for opera fans of all ages and tastes. Coming up:

Our free October Bravo Night at The Little Café, with the Young Artists of the Finger Lakes Opera (this one in the afternoon).

Our Third Annual Holiday Concert with Mark Daniels.

Beat the Blahs in January. Video presentations of great opera productions, a chance for fans to enjoy opera in a casual setting, with time for refreshments and discussion. And then there are the Viva Voce you are reading, the Annual Recital, and the trip to Glimmerglass.

Most Importantly, by supporting the Opera Guild you are also supporting the opera companies and singers for whom we provide funds and opportunities for performance, one of our primary missions.

All donors receive an invitation to the Annual Recital for Donors in May.

Please donate!



You can do so online, by clicking the donate button, in the mail (OGR, P.O.Box 244, Pittsford, NY, 14534)

TECH SERVICES NEEDED



THE OPERA GUILD OF ROCHESTER IS IN NEED OF A PERSON TO COMPILE ITS MONTHLY NEWSLETTER.

This person should have a computer with Windows 10 or 11, computer skills in formatting pages with pictures, and should know or be able to learn Serif's Affinity Publisher, which will be provided. The work will be on a contract basis, and the remuneration is negotiable. Examples of the newsletter can be found on our website at operaguildofrochester.org.

Celebrate the Kickoff of the Met Live in HD Series



Saturday, October 5, 12-1pm

***Join us for this new event and share the excitement
about the new opera season!***

Meet-ups are informal gatherings to give folks a chance to chat about screenings of opera productions. The Guild has reserved the party room at Tinseltown at 12:00 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 Les Contes d'Hoffmann. [Click here](#) to purchase a ticket to the Met Live in HD simulcast.

Opera Essay : *Les Contes d'Hoffmann*

Peter Dundas

After Jacques Offenbach returned to Europe from his American tour in 1876, he entered the last four years of his life in declining health and growing operatic ambition. Although he was famous for his string of gay and sinful operettas, he yearned to write a real opera that would perpetuate his fame. He regarded *Les Contes d' Hoffmann*, "The Tales of Hoffmann," as his last chance for recognition as a composer of serious and dramatic musical theater.

The opera is based on bizarre stories by the poet, musician, and philosopher E T A Hoffmann. Designated an *Opera Fantastique*, it is a blend of tragedy and farce that combines German Romanticism with French irony. The poet Hoffmann himself is the central figure in each of the story's episodes.

In 1810, at the age of 34, Hoffmann met the woman who inspired the noblest and most intense of his many love-affairs: it was an unfulfilled romantic encounter that weaves through almost all of his stories, becoming the emotional and psychological leitmotif for Offenbach's opera composed in his name.

Hoffmann's mysterious love was Julia Marc. She was 15 years old when Hoffmann, a married man, became her teacher, musical mentor, and intimate friend. Although Hoffmann hesitated and initially negated the possibility that their relationship would evolve into romantic passion, he nevertheless became possessive toward Julia while he formed her musical taste, and dedicated vocal compositions and serenades to her. Julia is reputed to have possessed a beautiful voice: they worked together and sang together, Hoffmann falling hopelessly in love with her, and ultimately, having to subdue that love and return to the service of his art.

Offenbach's opera, taking the sum total of its three acts, mirrors Hoffmann's amorous adventure with Julia Marc. Julia appears as the three women-in the opera: she is the dancing doll, Olympia, the courtesan Giulietta, and the frail and doomed Antonia, Hoffmann's last and purest love.

Hoffmann's affair with Julia came to a sudden and painful end when a marriage was arranged between Julia and a wealthy merchant. The tormented and despairing Hoffmann departed and never saw her again. Nevertheless, her image remained engraved in his psyche and dreams for the rest of his life. All of Hoffmann's personal life experiences appear in variously metamorphosed and magnified forms in his writings, which reflect his richly imaginative, hypersensitive, and ego-centric persona. Many also center around his relationship with Julia: its tension, desire, and ultimately, its failure to be fulfilled.

In 1851, twenty-eight years after Hoffmann's death, two young French dramatists, Jules Barbier and Michel Carré, wrote a play that was based on his writings, "Les Contes Fantastiques d'Hoffmann," ("The Fantastic Tales of Hoffmann.") Hoffmann, the charismatic hero and central figure in their play, was portrayed in successive scenes as he pursued his adventures in quest of ideal woman. Both the play and the opera demonstrate an astonishingly detailed knowledge of Hoffmann the man, as well as Hoffmann the writer and artist.

The opera contains many subtle associations with Mozart's *Don Giovanni*, the real-life Hoffman's quintessential "opera of all operas." Hoffmann has a Leporello-type character at his side (Nicklausse); Hoffmann pursues three loves just as Don Giovanni pursued Donna Anna, Donna Elvira, and Zerlina; and Hoffman has a supernatural "Commendatore" awaiting his soul: Nicklausse transformed into Hoffmann's Muse.

Opera Essay : *Grounded*

Carol Crocca

Washington National Opera opened its 2023–2024 season with the world premiere of *Grounded*. Composed by two-time Tony Award® winner Jeanine Tesori with a libretto adapted by George Brant from his eponymous play, and directed by Tony Award® winner Michael Mayer, *Grounded* is commissioned by the Metropolitan Opera and co-produced with the Washington National Opera

Alan Henry on Oct. 30, 2023, at [broadwayworld.com](https://www.broadwayworld.com) expanded on the production:

“Grounded tackles subjects rarely seen in opera: drone warfare and its impact on service members and their caregivers. When Brant’s play was first staged in 2013, drone warfare was a new technology. Now drones are used commonly on the battlefields and beyond, but their impact is less understood. To present these issues in opera form, Brant expanded his one-woman play into a multi-character libretto, giving full voice to those in the pilot’s orbit. Working with Tesori, Brant created new characters, such as “Also Jess,” who embodies the pilot’s dissociated self, and a male chorus called the “Drone Squadron,” a haunted group reflecting the history of combat. “

As to Emily D’Angelo’s performance in the Washington premiere, Kate Wingfield on November 4, 2023, at [metroweekly.com](https://www.metroweekly.com) wrote:

“Mezzo-soprano Emily D’Angelo, who made a spectacular virtual debut on the Vocal Arts DC series two years ago, rewarded the opera’s central focus on Jess. The many powerful qualities of her radiant voice incarnated the various sides of the character: the ace’s gutsy swagger alongside maternal warmth and conflicted emotions.

Innovating masterfully with LED screen technology, this is an immensely visual experience: there is the boundless flight of a war jet, the eternal agitation of a targeting grid, the expanse of a Nevada highway, the monstrous vision of an instrument of war.”

There was, however, some controversy. Charles T. Downey, Sun Oct 29, 2023 at 12:43 pm, washingtonclassicalreview.com, explains:

“Controversy erupted last spring over the sponsorship of this opera by General Dynamics, a major American military contractor that sponsors the entire WNO season. WNO released a statement that none of its sponsors ever had “any involvement in the creation of *Grounded* or in the contents of its libretto.”

And there was the opinion that, in spite of the dire effect of drone warfare on its protagonist, *Grounded* may not be an anti-war opera after all.

“The opera implies that old-fashioned fighter piloting is nobler, and better for soldiers’ mental health, than the video-game-style drone deployment that has expanded the battlefield to encompass, potentially, all of us. Darkly, given the state of global affairs lately, the piece seems to say that war is OK; there are just better and worse — more and less authentic — ways of waging it.”

The New York Times.com, By Zachary Woolfe

And, aside from the “Is it an anti-war opera or not?” question, not all the reviews were favorable. Mr. Woolfe also commented, as reported in Broadwayworld.com:

But “*Grounded*” is more surreal — and eventually psychotic — material, and Tesori and Brant don’t pursue Jess’s dissolving mental state with the relentlessness, economy or extremity of, say, Berg’s “*Wozzeck*.” While it’s understandable that the Met would want a single-actor play expanded into something more traditionally grand, the bagginess is palpable in the transition from an 80-minute monologue to a two-and-a-half-hour opera.

In washingtonclassicalreview.com, Sun Oct 29, 2023 at 12:43 pm, Charles T. Downey opined:

“Both acts dragged, making for what felt like a long night in the theater, but was only 2-1/2 hours. If you think tracking remote targets for hours as a drone pilot is boring, try watching an opera about it. Even worse was an aria about making a PowerPoint slide presentation.”

He summed up, however, with the following:

“Of course, no one seeing this production can ignore its relevance to the conflict in the Middle East with its devastating news delivered by the hour. Although a war story should hit hard regardless of current events, this context brings *Grounded* into an especially visceral focus. That it may provoke, unsettle or firm one’s beliefs **is testament to its power.**”



Bravo Nights

Bravo Nights are performances at The Little Café 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 there.

Sunday, October 20, 7 PM

(Finger Lakes Opera Young Artists)

Monday, February 10, 7 PM

(Valentine's Day theme with Roberts Wesleyan students)

Monday, April 21, 7 PM

(Eastman students)



UNIVERSITY OF ROCHESTER

Eastman School of Music

100 YEARS | 1921-2021

Paolo Prestini's *Silent Light*

Libretto by Royce Vavrek

Based on the film *Stellet Licht* by Carlos Reygadas,

sung in English with supertitles.

Conducted by Timothy Long, Directed by Pat Diamond

Kilbourn Hall

Thursday to Saturday, October 31-November 2, 7:30 pm

Sunday, Nov, 3, 2:30 pm

Open Master Class w. Professor Nicole Cabell

Wed. Nov. 13, 2024; 5-7 pm ; Miller Atrium, 25 Gibbs St

Prof. Cabell will present an open master class with selected ESM voice students

FEO's Lynn Clark Voice Competition

Fri. Feb. 21, 2025; time TBA (7:30 or 8 pm) ; Kilbourn Hall

See next month's issue for Eastman Opera Theater productions.



Finger Lakes Opera

FLO Fall Outreach Tour

One of Finger Lakes Opera's (FLO) newest initiatives is the Fall Engagement Tour.* Every October, FLO Young Artist alumni deliver programming to local schools, elder care homes, and more throughout Monroe and Ontario counties. With simple staging and witty costumes, both created by Kasi L. Krenzer Marshall, this year's children's opera, *Billy Goats Gruff*, will be performed for up to 4,000 students, grades pre-K-4. In addition to this and recitals at local nursing homes, FLO also will present shows at The Little Theater (*Bravo Nights* on Sunday, October 20 at 7 PM) and Heroes Brewery (Friday, November 1 from 5-7 PM, all fall programs will be free to audiences.

*[FLO has been doing outreach almost since its inception – what's new is the name. Editor.]

The Billy Goats Gruff is one of many children's operas that have been adapted by John Davies . If you have not seen or heard a John Davies children's opera, you are in for a treat. Davies takes well known opera arias and choruses, in this case excerpts from Mozart, Rossini, and Donizetti operas, and writes a story using his own lyrics. All of Davies's adaptations have a moral; *The Billy Goats Gruff* explores bullying and why it's important to stand up for oneself.

Featured in *Billy Goats Gruff* are the following artists:

- **Soprano Jessica Moss** is new to FLO audiences. She is at home on the operatic stage as well as the recital stage. After the FLO Fall Engagement tour, she will be seen as The Mother in *Amahl and the Night Visitors* with the Genesee Symphony and be the featured soloist in Pergolesi's *Stabat Mater* in concert at St. Luke's Episcopal church in Brockport, NY. Moss holds a M.M. In Vocal Performance from Peabody Conservatory and a B.S. in Music Performance from Roberts Wesleyan College.

- **Mezzo-soprano Kaswanna Kanyinda** returns to Rochester a year after she was a 2023 Young Artist. This past season, she finished her second year as a Resident artist at Fort Worth Opera and had success as a finalist and semi-finalist in competitions by Opera Ebony, Young Texas Artists, Shreveport Opera, Lorne Zachary, MIOpera, and Annapolis Opera. Kaswanna has performed at the Kennedy Center and has sung the national anthem for President Barack Obama. A North Carolina native, Kanyinda rejoins Fort Worth Opera as a principal artist in their production of *Little Women* by Mark Adamo.
- **Tenor Conor Brereton** was also a 2023 Young Artist. A native of Las Vegas, Nevada, As a Young Artist during Finger Lakes Opera's 2023 Summer Season, he performed Ken/Hobart/JFK in the first workshop of FLO's commissioned World Premiere opera *Two Corners* by B.E. Boykin. Operatic credits include Gherardo and Rinuccio (cover) in *Gianni Schicchi*, L'Imperatore in *Turandot*, and the Officer in *Ariadne auf Naxos*. opera. He holds degrees from Oberlin Conservatory and The University of Michigan and pursued further vocal studies at Indiana University. He is currently based in New Haven, Connecticut.
- **Bass Jose Olivares** is a 2024 Young Artist and a recent M.M graduate of the University of Oklahoma, he also holds an undergraduate degree from Texas A&M University in Commerce and Music Education. He has been a young artist at the Seagle Festival and Des Moines Metro Opera, and seen as a soloist with The Norman Symphony. A few notable roles include: Simone (*Gianna Schicchi*), Dulcamara (*The Elixir of Love*), Coline (*La Boheme*). In his current tenure as a resident artist at the Lyric Opera of Kansas City, Mr. Olivares will be covering Alfio in *Cavalleria Rusticana* and Frere Laurent in *Romeo et Juliette*, as well as perform the role of Duke in *Romeo et Juliette*.
- **Collaborative pianist Erico Bezerra** is a Brazilian pianist currently pursuing a Doctor of Musical Arts degree in Piano Accompanying and Chamber Music at the Eastman School of Music. . He studied at Rio Grande do Sul Federal University (UFRGS) in Brazil (BM) and Illinois State University (MM) , Érico has participated in the 2022 Toronto Summer Music Festival, and Music on Site, Inc (MOSI) 2022 where he served as Music Director in the opera *Suor Angelica*. In 2023 he attended Aspen Music Festival and School as a fellow in the Vocal Collaboration program. Érico is a recipient of the Fulbright Scholarship and currently holds Graduate Assistantships in Studio Accompanying and Orchestral Keyboard at Eastman.



Jessica Moss as Lucy

FINGER LAKES }PERA

FALL OUTREACH PRESENTS



The Billy Goats Gruff

Words and story adaptation by: John Davies
Directed by Kasi L. Krenzer Marshall



Conor Brereton as Dandini



Kaswanna Kanyinda as Ernesto



Jose Olivares as Osmin

Rochester Intergenerational CHOIR DAY

NOVEMBER 16, 9:30 am - 4:00 pm



[REGISTER HERE](#)

PRESENTED BY THE HOCHSTEIN SCHOOL & FIRST INVERSION

THE HOCHSTEIN SCHOOL 50 N. Plymouth Avenue, Rochester, NY

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.



OPERA CLOAK OF THE NEW MATERIAL.



Rochester Oratorio Society Season

ROS with the RPO:



Handel's Messiah

Thursday, December 12, 2024

07:30 PM – 09:30 PM

Mozart's Requiem

Thursday, May 08,

Saturday, May 10, 2025

07:30 PM – 09:30 PM

Performances at

Kodak Hall at Eastman Theatre 26 Gibbs St Rochester, NY 14604

Single tickets go on sale in July through the RPO, sign up to receive an email notification when they are available.

Third Thursday Concert

By [Eastman School of Music](#), [Memorial Art Gallery](#)

November 21, *A Medieval Tapestry*

Jacqueline Horner-Kwiatek, mezzo-soprano, Keith Reas, organ

December 19, *The Festive Season*

Seasonal Music and Reading: John Sheridan, organ; Walter Zimmerman, Reader ; *While by My Sheep: A Winter Pastorale*; A Shepherd's Life in Music and Readings

October 17, *The Trumpet Shall Be Heard On High*

Barry Bauguess, Baroque trumpet; Stephen Plank, 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.

Performances are 7:30pm to 8:30pm

500 University Avenue, Rochester, NY 14607



Lotte Lenya
THE LENYA COMPETITION
A program of The Kurt Weill Foundation for Music

**Ana Karneža - First Prize In
2024 Lotte Lenya Competition**



From Left to Right : Christian Mark Gibbs, Ana Karneža, Jason Zacher.

With a commanding performance of substance and style, **Ana Karneža** took home the First Prize of \$25,000 in the final round of the twenty-sixth annual Lenya Competition, which took place Saturday 4 May at Kilbourn Hall in Rochester, New York. From her glittering entrance to her touching close, her extraordinary personifications in four selections from Offenbach to ABBA left the entire house in joyful tears. **Christian Mark Gibbs** and **Jason Zacher** each claimed the Second Prize of \$20,000. These remarkable performances, and those of the other seven outstanding finalists as well, will be available **for on-demand streaming starting Friday 10 May [on the Weill Foundation website, kwf.org](https://www.kwf.org).**



THE 2024-2025 SEASON



TRICITIES OPERA

All is Calm

November 15, 16, & 17, 2024

Written by Peter Rothstein
Vocal Arrangements by Erick Lichte
and Timothy C. Takach



The Western Front: Christmas 1914. Out of the violence of World War I, a silence, then a song. A German soldier steps into No Man's Land singing "Stille Nacht."

Thus begins an extraordinary night of camaraderie, music, and peace, a remarkable true story in the words and songs of the men who lived it. With stunning a cappella arrangements of carols and folk songs from France, Germany, and England, the opera will be performed primarily in English with English supertitles.

Tri-Cities Opera Center, 315 Clinton Street, Binghamton, NY 13905



A Grand Night for Singing

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.

March 8, 2025, At United Presbyterian
Church of Binghamton

Rigoletto

Composed by Giuseppe Verdi

April 27, 2025, 3 pm

At the Forum Theatre

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

Broome County Forum Theatre, 236
Washington Street, Binghamton, NY 13901



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



Pegasus
early music

20th season, 2024-2025!



[Knight Music](#)

October 27, 2024 @ 4 pm ET

Presenting the Philadelphia-based chamber ensemble Night Music, in a special program of music of the high baroque, including Telemann's rollicking Don Quixote suite, a Quantz flute concerto, and Bach's beloved Triple Concerto for flute, violin, and harpsichord.

All concerts, **EXCEPT the Monteverdi Vespers of 1610**, take place in the Sanctuary, Downtown United Presbyterian Church, 121 N. Fitzhugh Street, Rochester, NY 14614. Free parking is available across the street. The church is ADA accessible.

Curiouser and Curiouser

February 23, 2025 @ 4 pm ET

Julie Andrijeski presents her Wonder Chamber Project, exploring unusual music and musical instruments. Music for quinton and violin by Lonati, Biber, Barrière, and more.



Monteverdi Vespers of 1610

April 6, 2025 @ 4 pm ET

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

Marches & Minuets

May 11, 2025 @ 4 pm ET

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.





THE 2024-2025 SEASON



**PUBLICK
MUSICK**

Noëls and Christmas Concertos

Sunday December 8, 3:00 pm

Lutheran Church of the Incarnate Word
597 East Avenue, Rochester, NY

Admission Free (suggested donation \$20)

Flute Quartets

Mozart and more! Featuring Steven Zohn, classical flute

Friday January 31, 7:00 pm

Perry First United Methodist Church
35 Covington St., Perry, NY

Saturday February 1, 4:00 pm

St. Paul's Lutheran Church
21 Clara Barton St., Dansville, NY

Sunday February 2, 3:00 pm

Episcopal Church of St. Luke & St. Simon Cyrene (Two Saints Church)
17 S. Fitzhugh St., Rochester

Admission Free (suggested donation \$20)

Symphoniæ Sacrae

Thursday April 17, 7:30 pm

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 2024-2025 SEASON



The Metropolitan Opera

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.

October 5

Les Contes d'Hoffmann

Offenbach's fantastical final work, headlined by tenor Benjamin Bernheim in the title role of the tormented poet. Hoffmann's trio of lovers are sung by soprano Erin Morley as the mechanical doll Olympia, soprano Pretty Yende as the plagued diva Antonia, and mezzo-soprano Clémentine Margaine as the Venetian seductress Giulietta. Marco Armiliato conducts Bartlett Sher's evocative production.

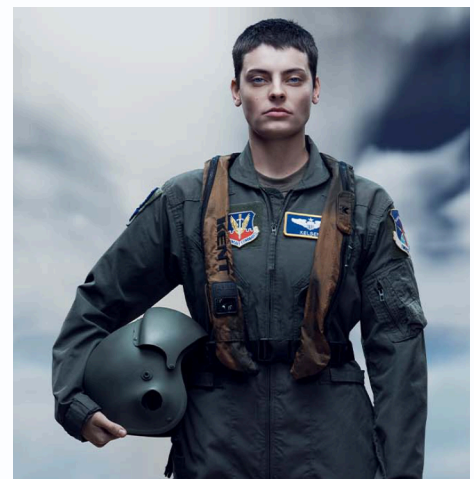


October 19

Grounded

Jeanine Tesori's powerful new opera *Grounded* wrestles with the ethical quandaries and psychological toll of 21st-century warfare. Mezzo-soprano Emily D'Angelo, one of opera's most compelling young stars, portrays Jess, a hot-shot fighter pilot whose unplanned pregnancy takes her out of the cockpit and lands her in Las Vegas, operating a Reaper drone halfway around the world. As she struggles to adjust to this new way of doing battle, she fights to

maintain her sanity, and her soul, as she is called to rain down death by remote control. Michael Mayer's high-tech staging, using a vast array of LED screens, presents a variety of perspectives on the action, including the drone's predatory view from high above.



November 23

Tosca

Extraordinary soprano Lise Davidsen stars as the volatile diva Floria Tosca for her first time at the Met. David McVicar's thrilling production also features tenor Freddie De Tommaso in his eagerly anticipated company debut as Tosca's revolutionary lover, Cavaradossi, and powerhouse baritone Quinn Kelsey as the sadistic chief of police Scarpia. Maestro Xian Zhang conducts the electrifying score, which features some of Puccini's most memorable melodies.

January 25

Aida

Soprano Angel Blue makes her Met role debut as the Ethiopian princess torn between love and country. Yannick Nézet-Séguin takes the podium for Michael Mayer's staging, which brings audiences inside the towering pyramids and gilded tombs of ancient Egypt with intricate projections and dazzling animations. Mezzo-soprano Judit Kutas is Aida's Egyptian rival Amneris, and tenor Piotr Beczala is the soldier Radamès—completing opera's greatest love triangle. The all-star cast also features baritone Quinn Kelsey as Amonasro and bass Dmitry Belosselskiy as Ramfis.

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.

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.





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Oct 4, 6, 12, 17, 19, 23 and 25, 2024

The opera that launched Verdi's career, *Nabucco* is a sweeping saga featuring some of the most passionate music ever written, a rousing epic of the search for hope amid brutal cruelty and oppression, with a cast of over 120 performers.

[Learn More](#)



Oct. 11, 13, 16, 18, 24, 26, and Nov. 2, 2024

Disenchanted by his lifelong quest for knowledge, the aging philosopher Faust makes a pact with the devil and trades his soul for eternal youth and the love of Marguerite —to disastrous consequences. Murder and madness ensue, with demons, witches, and a chorus of celestial voices rounding out this lavish spectacle directed by **Amy Lane**.



THE 2024-2025 SEASON

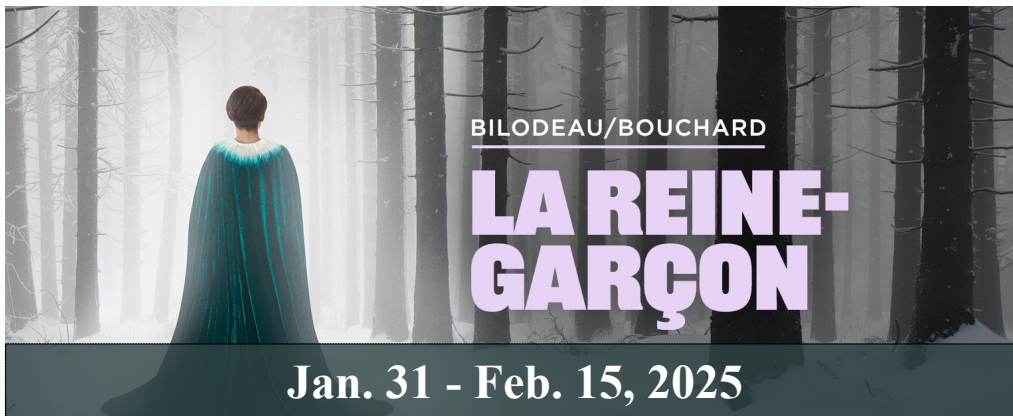


[Learn More](#)



Jan. 24, 26, Feb 1, 6, 8, 12, 14, and 16, 2025

A young Japanese woman faithfully awaits the return of her husband, an American naval officer. When he finally reappears years later, he brings with him the seeds of a heartbreaking tragedy. One of Puccini's greatest scores, which remains unmatched for its beauty and dramatic intensity.



[Learn More](#)

Jan. 31, Feb. 2, 5, 7, 9, 13, and 15, 2025

Queen Christine of Sweden was raised as a boy by her father during a period of extraordinary change. At the height of the Scientific Revolution, she employed the philosopher René Descartes as her tutor, sparking an intellectual and spiritual transformation of massive historical significance.



THE 2024-2025 SEASON



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April 25, 27, May 3, 8, 10, 14, and 16, 2025

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](#)

May 2, 4, 7, 9, 15, 17, and 24, 2025

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

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.

CENTRE STAGE : ENSEMBLE STUDIO COMPETITION

Wednesday, Oct. 30, 2024, Richard Bradshaw Amphitheatre

Experience the thrilling power of the human voice and the potential genesis of stardom, as a new generation of brilliant singers compete in the final round of auditions for the Ensemble Studio, Canada's leading career development program for emerging opera artists. Finalists, selected through rigorous cross-country auditions, will each perform an aria in front of a live audience.

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