

Newsletter • Bulletin

Fall

2003

Automne

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

ALL WE NEED IS YOU!! by Murray Kitts

November 14th is the day chosen to celebrate the 20th anniversary of the founding of the National Capital Opera Society.

Since its founding the NAC has been tireless in the promotion of opera in this region, has lobbied for the return of the marvellous opera summer festival and has helped aspiring young singers through grants to organizations like Opera Lyra and with our own Brian Law Scholarship.

President Bobbi Cain and her committee has already been hard at work arranging for a fine meal at St. Anthony's Hall. Renate Chartrand has been working on the publicity. Gerda Ruckerbauer is preparing attractive centerpieces for the tables.

Jean Saldanha and Dan Leeman are assisting Bobbi, joined on this occasion by Nora Patsouris.

M a r i a Knapik, our wonderful guest singer, is preparing a special programme for us, including operatic arias that won her acclaim in New York. See pages 4 & 5 for a special article about her. Judith Ginsburg is all set to be her accompanist for the programme.



Dave Stephens has agreed to be our Master of Ceremonies again.

Invitations have gone out to all former Board Members to attend on this special night and already quite a number have promised to be there.

Of course we are sure as many as possible of you, our regular members, will attend. Reservations can be made at 729-9518 or 741-3290.

But what we need right now are donations for the silent auction. The price we charge (\$45 per person) for an event such as this covers costs of food, rent, publicity, artists, etc. The silent auction is the real fundraising part of the evening.

So we really need your help.

Your donations do not have to be connected to opera or music. We have received in the past many choice items in the past which had just been collecting dust somewhere. Renate Chartrand at 741-3290 and Jean Saldanha at 731-2734 would like you to call them immediately to discuss your donations. They've set October 20th as the deadline for donations but there's no time like the present to call them.

From the President Opera alla Pasta

Opera alla Pasta presents three Great Operas

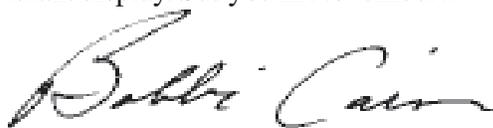
Isn't it amazing how fast the summer went? I hope that you all had a pleasant and relaxing time.

And now the fall is quickly creeping upon us. With it comes a very special time – a time when we shall gather together to celebrate our twentieth anniversary. Twenty years since the National Arts Centre suspended the Summer Opera Festival, since our love and enjoyment of opera was dealt a severe blow as we faced a future with no summer opera festival, a situation that remains to this very day.

As you will find out in other parts of this Newsletter, the evening of November 14th is D-Day, and we hope that you and your friends and colleagues will join us in a joyful celebration of the many positive things that have happened over that period of time. I hope that most of you were able to relish Opera Lyra Ottawa's sparkling presentation of Donizetti's "Don Pasquale". It proved to be a very enjoyable evening with excellent singing and staging - I and my opera companion, my 16 year-old grandson, thought it was just great – a real achievement! This company has made great progress since its early days of the mid-1980s.

With such happenings the future appears bright as we forge a path towards a quarter of a century. We have so much to look forward to as we continue our support of young opera artists both in terms of our Brian Law Opera Scholarship and our fledgling support of other opera activities such as the Opera Lyra Young Artists Program.

To you all – have a pleasant autumn season and enjoy nature's vibrant display. See you in November!!



N.C.O.S. Board of Directors

President	Bobbi Cain
Vice-President	Murray Kitts
Secretary	Jean Saldana
Treasurer	Gordon Metcalfe
Events	Peggy Pflug
Membership	Jean Saldanha
Newsletter	Murray Kitts
Publicity	Renate Chartrand

Members-at-Large

Pat Adamo Ute Davis Dan Leeman

Last season we were able to offer you opera films and performances using DVD technology which enhanced the visual and sound reproduction. We will continue using DVDs this year.

The first offering on October 19th is a performance of Bellini's great opera *Norma* given in 1974 in the Ancient Roman Theatre in Orange, France. This recording preserves the greatest performance in a visual medium of Montserrat Caballé, ably assisted by Jon Vickers and Josephine Veasey . The Orchestra and chorus of the Teatro Regio of Turin are under the direction of Giuseppe Patanè. All critics appear to agree that this is the "performance of a lifetime" and should not be missed.

In the New Year on February 8th we will show Tchaikovsky's *The Queen of Spades* in a lavish production by the Kirov Opera and Orchestra under the direction of the renowned conductor Valery Gergiev. The leads are all stars of the Kirov and include Maria Gulegina, Gegam Grigorian, Olga Borodina and Sergei Leiferkus.

Our final offering will come on April 18th and will be Verdi's ever popular *La Traviata*. The production is noteworthy for being the last major operatic work conducted by Sir Georg Solti before his death and for the outstanding portrayal of Violetta by Angela Gheorghiu. This Covent Garden production also stars Frank Lopardo and Leo Nucci.

As a meal follows each opera it is necessary to phone in advance for reservations. The number is 225-0124.

Join us for audio visual and culinary treats at our Sunday afternoons at the opera.

Welcome New Members

Jane Yaraskavitch
Helga Taylor
Melissa Pilon

Glimmerglass Gleanings, 2003

by Shelagh Williams

This year the offerings at Cooperstown, N.Y.'s Glimmerglass Opera were a mixed bag, rather like the weather. Fortunately for us it only rained when we were inside, or had a broolly!

We started on a high note with *Good Soldier Schweik*. Robert Kurka, an American composer of Czech ancestry, based his only opera on Jaroslav Hasek's comic antiwar Czech novel of the same name. Kurka died of leukaemia at 35 just before *Schweik* premiered at N.Y. City Opera in 1958, and the work has since been more performed in Europe than in North America. However, Glimmerglass Opera pulled out all the stops for this production. The backstage triumvirate were all top drawer: director Rhoda Levine first directed *Schweik* at Netherlands Opera in 1974 and didn't miss a trick, while Glimmerglass Music Director Stewart Robertson conducted, and Glimmerglass Associate Artistic Director John Conklin designed and personally helped decorate the set and costumes. Robert Wierzel designed the lighting. Although Kurka was a violin player, the score's orchestration includes only wind and percussion and was well and enjoyable played, bringing out the music's jazzy overtones, but with slow marches for piquant moments and lots of minor chords. Kurka's libretto, in English, idiomatic and clever, carried the action along wittily. The set and furniture were simple and easily demountable, with a casual air, like Schweik himself, while the costumes enhanced the satire of the words and music. For example, a bucket with a plunger on top became a private's spike-topped helmet, while a colander or a bucket with a hand-trowel as plume became various officers' helmets. The grey asylum and hospital pyjamas gained a jacket with a black X target on the back as the "malingerers" were impressed as soldiers! The opera's action takes place at the beginning of World War I, with Schweik, seemingly naive, but actually shrewd, managing to come out ahead of his superiors by interpreting orders to his own satisfaction rather than theirs. Tenor Anthony Dean Griffey, an excellent Lennie in the 1997 *Of Mice and Men* production, portrayed Schweik perfectly: plump, slow-moving, with a mischievous grin, and a clear voice. Other singers had multiple roles, including Canadian Aaron St. Clair Nicholson who played Lt. Lukash, Schweik's unlucky officer, and one of the three dancing psychiatrists in strait-jackets who humourously link all their patients' problems

to sex! Caroline Worra who, last year, played Amy in *Little Women* and transferred with it to the N.Y. City Opera, returned for the two important roles of Mrs. Mueller (Schweik's landlady) and Lt. Lukash's married girlfriend, to whose husband Schweik "mistakenly" delivered Lt. Lukash's love letter! It all came together marvellously, and fortunately, at the end, Schweik managed to wander off in the wrong direction, away from the battle front, providing a fitting commentary on the stupidity of war!

Handel's *Orlando* was first performed in London in 1733, one of 40 or so operas based on Arioso's *Orlando Furioso*, and Glimmerglass Opera gave the world premiere of a new edition it had commissioned from Clifford Bartlett. The set was basically a room, with walls and doorways, on a side-raked stage covered with greenery and filled with various groups of trees to simulate a forest. The lovely set and the contemporary (to Handel!) 18th century costumes were designed by David Zinn, and he approached Handel's *Orlando* in a more serious manner than last year's campy version of Haydn's *Orlando Paladino*. To our delight, the pre-show chat was given by the conductor, Canadian Bernard Labadie, founder of Les Violons du Roy, past music director of Quebec Opera, and newly appointed director of Montreal Opera. He explained that in this opera Handel modified the baroque da capo arias to show Orlando's madness and used unusual musical forces, with no brass or percussion or flute in the orchestra, and no tenor among the singers! The story concerns the knight Orlando (countertenor Bejun Mehta) torn between love and military glory and the magician Zorastro (bass David Pittsinger) who appears and disappears through hidden doors to manipulate Orlando and the action. Orlando is in love with Angelica, Queen of Cathay (soprano Joyce Guyer) who is in turn in love with Prince Medoro. This was originally a mezzo pant role, but was sung here marvellously by male soprano Michael Maniaci, whom we heard last year in Toronto as the Emperor Nero in Opera Atelier's *Coronation of Poppea*. Tying it all together is the shepherdess Dorinda (soprano Christine Brandes) who also loves Medoro, tho' he not her, and helps keep the story and the comedy flowing. In the end, of course, after many complications, Zorastro cures Orlando of his love-induced madness and Medoro and Angelica are united. All five principals acted and sang wonderfully, and were ably assisted by Amor, a young grade 7 actor (Julian Gialanella) in red wig with plenty of red arrows in his quiver! The director, Chas Rader-Shieber, and the designer, along with the lighting designer, Lenore

(continued on p.6)

The Long and Winding Road by Tom McCool

Maria Knapik, despite her youthful appearance and radiant good looks, is a veteran of the campaign to achieve opera fame and fortune. To say that the road to stardom for an opera singer is full of obstacles is the ultimate understatement. The likelihood of "making it" is indeed a "long shot". Still, thousands upon thousands of young singers are eager to take their chances and battle the odds. The ingredients for success are many and varied: talent, luck, dedication, determination and perseverance are just the obvious. It also helps if you have an unlimited supply of funds, but perhaps most important is the opportunity to showcase your talent. Providing this opportunity (and some cash too) is one of the main reasons the NCOS established the Brian Law Opera scholarship competition in 1993. Scheduled to sing in that initial competition recital was Maria Knapik. Unfortunately, illness prevented her from performing on that occasion, but two years later she did sing in the recital competition. Again, disappointment, as she did not win. However, this setback did not discourage her from continuing the quest to realize her ultimate goal.



Toronto, 1998

Before coming to Ottawa Maria had extensive experience performing in Poland. She made her debut at three and a half at a Polish Harvest Festival. She then went on to perform with the family singing ensemble which was made up of Maria and her seven older sisters. Her musical education during these years involved learning to sing, dance, and play the piano, violin and trumpet. After 2800 concerts in all parts of Europe, as well as frequent appearances on Polish Radio and TV, Maria spent three year at the Karol Szymanowski Academy of Vocal and Dramatic Arts in Poland where she concentrated on opera. She continued her studies at the Britten-Pears School for Advanced Studies in Aldeburgh, England and at Sir Wilfrid Laurier University.

"Ms. Knapik has a commanding presence on stage. Her approach is dramatic and demonstrative."
-Lynne Sedlak, "The Buffalo News"

"...It is very difficult to pay much attention to anything else when Ms. Knapik takes the stage...she is a joy to hear."
-Jan Narveson, "UW Gazette"

While in Waterloo Maria was active in opera and concert engagements throughout Ontario and New York state. With Opera Lyra Ottawa she performed in Mozart's *Le Nozze di Figaro* and Verdi's *La Traviata* and *Rigoletto*. She also sang with Buffalo Opera, the Ottawa Symphony under David Currie and for Jill LaForty and other CBC Ottawa programs. She won the National Debut Competition for Young Artists in Montreal which enabled her to make her debut on SRSC, the CBC's French language Radio Network. In 1998 she was named the first prize winner at the Academia Musicale di Chigiana in Siena, a competition that was televised nationally by Italian television. In 2000 she made her Czech debut as Musetta in Puccini's *La Bohème*, and as Euridice in Gluck's *Orfeo ed Euridice*.

"Knapik was the dominating force of the evening. With a lyric soprano of exceptional beauty and control, she captivated the audience every moment she was on stage."
-Henry Currie, "The Kitchener-Waterloo Record"

"...simply breathtaking. she has superb control of a major voice and fine stage presence and poise."
-Hugh Fraser, "The Hamilton Spectator"



It was at this time that Maria came to the attention of Vincent La Selva, the Artistic Director and conductor of the New York Grand Opera Company. (This organization gained fame in the 90s by staging the complete canon of 28 Verdi operas. This colossal undertaking took seven years to complete but they got it done.) At Carnegie Hall in March of 2002 this company, with Maria singing the soprano roles, performed an all-Beethoven concert featuring **Symphony No. 9** and the **Missa Solemnis**. In July of 2002 Maria sang the title role in Puccini's **Manon Lescaut**. This was a New York Grand Opera production that was staged outdoors at Central Park before an audience of 10,000. The reviews were most positive. One example: "Maria Knapik, a young Polish soprano, was making her American debut. As Manon she issued ... great sounds... wonderful top notes..." (Anne Midgette, *New York Times*). She returned to Carnegie Hall in January of this year to sing the title role in Verdi's rarely heard opera, **Alzira**. One reviewer had this to say about that concert performance: "As the title character

Alzira, Maria Knapik delivered the goods and met all expectations in this demanding role." (David La Marche, *New York Concert Review*) This past summer the New York Grand Opera staged **La Bohème** in Central Park. First, Puccini's familiar version and then Leoncavallo's obscure musical account of the same story. Regarding the former, the *New York Times* described her performance as "rich...". For the Leoncavallo: "Maria Knapik, who sang Mimi in both versions, was the clear star of the show." (Anne Midgette, *New York Times*) What makes this noteworthy is that in Leoncavallo's **La Bohème** the lead soprano is Musetta, not Mimi

In the next few months she will be singing at Alice Tully Hall in Lincoln Center, with the Kingston Symphony and in "Opera in Concert" in Toronto. And, of course, on November 14, she will be the

special guest at the NCOS's 20th Anniversary Gala.

"...simply held her audience spellbound...this stunning musician blazed with brilliant sound"

-Coleen Johnston, "*The Kitchener-Waterloo Record*"

"...Possessing a lovely voice with range, flexibility and power...Knapik certainly spatkled..."

-Barbara Scott, "*The Examiner*"

So, although her accomplishments are impressive, Maria has not yet reached the level of success to which she aspires. At the present time the voluptuous Polish beauty with the flaming red hair is poised to take the next step to opera stardom. The odds now appear to be in her favour.



Glimmerglass (continued from p.3)

Doxsee, worked cleverly together to give us a delightful, almost whimsical production. The opera opened with soldiers in hospital beds with Amor's arrows still sticking out of their chests, accentuating the wounds of love! When magic was required, such as to hide Medoro or Angelica from Orlando, they were masked by a panel of painted forest, rendering them "invisible"! This was a delightful production, with the orchestra, including a harpsichord and two theorbos, playing beautifully; the cast boasting superb countertenors/male sopranos; the action captivating; and the visual aspects just gorgeous. Former Ottawan, Larry Edelson was Assistant Director for *Orlando* and he assured us he was busy and enjoying both his work and Handel's music. Last summer Larry was Assistant Director for *Little Women* and was asked to direct it when it transferred to N.Y. City Opera.

It was with mixed feelings that we learned that *Don Giovanni* would be the rare Vienna version, rather than the normally performed Prague or Prague/Vienna versions. Director Francisco Negrin considers the work to be a psychological study with Don Giovanni as the catalyst and feels Mozart knew what he was doing when he revised the Prague version to make the opera and the characters stronger and clearer. In the Vienna version the characters are transformed by the desire for (or against) revenge. The redistribution of arias results in several changes, the major being the removal of Don Ottavio's "Il mio tesoro", and its replacement with "Della sua pace" which emphasizes how important it is to Ottavio that his beloved be happy. Donna Elvira gets an additional aria "In qual eccessi...Mi tradi" where she decides to forgo revenge and love Giovanni, whatever his faults. Leporello also loses a second act aria but gains the unpleasant "Razor Duet" with Zerlina, where she ties him up and threatens him with revenge — quite a change in character for her! Finally, most of the finale is cut, but Glimmerglass Opera kept the moralizing chorus at the end. Donna Anna's off-stage scream kick-started the orchestra, under Stewart Robinson, and it acquitted itself admirably. The lighting by Allen Hahn and the easily transformable set by Carol Bailey were fine, but her costuming was not always as sure-footed. For a start, Don Giovanni was bald, often with a black skull cap; Donna Elvira made her entrance wearing a weird space-age get-up; and finally most of the costume was modern dress except for the ball, where Don Giovanni alone appeared in court dress, with a long wig! Some things worked very well: Leporello's catalogue aria was well sung by bass-baritone Kyle Ketelson, accompanied by a nine-foot long filing cabinet which pulled out from the side of the set, its drawers filled with pieces of lingerie to corroborate the list! In fact, the singers were all good: Maria Kanyova was a very intense Donna Anna, Amy Burton as Donna Elvira acted well, and

the young couple, Jeremy Galyon (Massetto) and Heather Johnson (Zerlina) were quite believable. Palle Knudson was a rather cruel Don Giovanni with some light touches such as deftly removing and adding Zerlina's choker to his collection and John McVeigh was a strong take-charge Don Ottavio. However, the production concept gave rise to some inexplicable situations, especially in the confusing final scenes. Firstly, the Commendatore did not return at the end as a moving statue, but a beam of light on the tomb and a disembodied voice were deemed to represent a presence! More importantly at the end of the opera, while Leporello sang of flames, the Don was drenched in water, and taken up to heaven, not down to hell in flames! Nevertheless, when one is listening to Mozart's music beautifully played and sung, any slight logical or visual discrepancies, or changes in favourite arias, fade away, and one still comes away happy.

Such was not the case with Offenbach's 1866 opera-bouffe *Barbe-Bleue/Bluebeard*! This reviewer does not mind when a musical farce is slightly over the top, but this production was going rapidly downhill the other side! The director, Christopher Alden, has staged other Glimmerglass operas which we have seen and thoroughly enjoyed, but in this one he succumbed to the current temptation to be overly clever, and vulgar, especially in the first act, where he supplied too much action and distraction, which overshadowed the music. Designer John Conklin's set was a hotel decorated in 1960's kitsch with avocado-green flowered wallpaper, a stuffed swordfish on the wall, and multiple neon signs. Kay Voyce's gaudy costumes of the period went along with the concept and included a chorus done up as tatty brides and grooms and, the last straw, an Elvis impersonator to marry Bluebeard and wife #6! The predictable comic stereotypes paraded through, performing incomprehensible actions of probable pop origin, and of dubious humour, all but burying Offenbach's delightful music. The one saving grace was the music, under the direction of young American conductor Gerald Steichen, who, in spite of the on-stage shenanigans, led the orchestra well and got good singing performances from his large cast. These included tenor Tracey Welborn as the casually dressed Southern gentleman Bluebeard; energetic mezzo Phyllis Pancella as Boulette, wife #6, who arrived as the hotel maid, chewing gum and wielding a vacuum (both of which she mercifully disposed of while singing!); and excellent bass Kevin Burdette as Bluebeard's hyperactive alchemist and supposed wife-dispatcher, Popolani. Playing the young love interest were soprano Monica Yunus as Fleurette (later Princess Hermia), initially running the hotel florist shop and sporting a Brooklyn accent, and tenor

(concluded on p.7)

Saturday Afternoon at the Opera

THÉÂTRE DU JEU DE PAUME, AIX-EN-PROVENCE

September 27 *The Cunning Little Vixen* (Janáček)

VIENNA STATE OPERA

October 4 *La Favorite* (Donizetti)

VIENNA STATE OPERA

October 11 *Andrea Chenier* (Giordano)

BAYREUTH FESTIVAL 2003

October 18 *Der Fliegende Holländer* (Wagner)

SALZBURG FESTIVAL 2003

October 25 *Die Ägyptische Helena* (Strauss)

GRAND THÉÂTRE OF GENEVA

November 1 *Don Carlos* (Verdi)

GRAND THÉÂTRE OF GENEVA

November 8 *A Florentine Tragedy* (Zemlinsky)

The Dwarf (Zemlinsky)

THÉÂTRE ROYAL DE LA MONNAIE, BRUSSELS

November 15 *La Damnation de Faust* (Berlioz)

OLIVIER MESSIAEN HALL, PARIS

November 22 *Edgar* (Puccini)

ROYAL ALBERT HALL, LONDON

November 29 *Euryanthe* (Weber)

ROYAL OPERA COVENT GARDEN, LONDON

December 6 *Hamlet* (Thomas)

SATURDAY AFTERNOON AT THE MET

December 13 *La Juive* (Halévy)

December 20 *Moses und Aron* (Schoenberg)

December 27 *Benvenuto Cellini* (Berlioz)

January 3 *Il Barbiere di Siviglia* Rossini)

January 10 *Werther* (Massenet)

January 17 *The Merry Widow* (Lehár)

January 24 *Madama Butterfly* (Puccini)

January 31 *Boris Godunov* (Mussorgsky)

Glimmerglass (continued from p.6)

Peter Nathan Foltz as Prince Saphir, the hotel elevator operator, first seen hilariously caught in the elevator door, before his royalty was recognized. The story ends with Popolani revealing that Bluebeard's wives, plus the lovers of Clementine, Queen of King Bobeche (tenor Anthony Laciura as a Mafia boss), all presumed dead, are embarrassingly alive and well, kept so in his refrigerator! By marrying off the wives to the lovers, the young couple plus Boulette and Bluebeard can be legally wed, scandal is averted, and everyone lives happily ever after! Too bad the same cannot be said for this production!

Bravo, Bravo DON PASQUALE

by Murray Kitts

Well, we knew we were in for a treat. Three of the principals had appeared here before and we had high expectations of them. Peter Strummer has proved again that he is a great actor-singer; I doubt that you could find a better Don Pasquale anywhere. Theodore Berg, too, could hardly be bettered by anyone; he had the advantage of always being able to show how much he was enjoying himself as the manipulating Dr. Malatesta. Tracy Dahl again demonstrated her fine coloratura voice and portrayed beautifully the three characters: Norina, the pert widow in love with Ernesto; Sofronia, the simple-minded bride-to-be; and Sofronia, the unleashed tigress, bane of Don Pasquale's existence. The newcomer to Opera Lyra was tenor John Tessier. He should be signed up right away for any similar roles in the future - fine looking young man, excellent voice, good actor within the scope of his part, and able to carry on in spite of repeated upstaging during his big solo. From the Young Artist programme (which the National Capital Opera Society supports) Denis Lawlor made an excellent impression in the small part of the Notary.

The small, but fine chorus only get to sing in the last Act but were used extensively as furniture and people movers. Personally I do not enjoy stage distractions during overtures as I like to listen to the music but I realize that stage directors like Brian Deedrick constantly try to have something going on at all times. I really objected to the continued flower on the head joke in Act 2; it was funny to begin with, but after constant repetitions it became pointless. If the tenor had been a poor singer some distraction might have proved useful - but his singing was excellent. Apart from these comments the general stage direction was very good.

The Ottawa Symphony Orchestra played very well under the direction of James Meena who kept Donizetti's delightful music flowing at just the right pace.

The sets from the San Francisco Opera were most admirable- beautifully designed and easy to adjust for new scenes. Lighting by Harry Frehner was quite well done, natural most of the time, but using effects when called for. The costumes by Malabar were great, except for Norina's - for example, she appears first in pure white but changes into a coloured dress to portray the virginal woman emerging from the convent. Anyway the clothes were unflattering to a woman of her height and figure.

This production was a triumph for Opera Lyra Ottawa, worthy to compete with the best anywhere.
BRAVO, BRAVO A TUTTI

OPERA WITHIN REACH

Opera Lyra Ottawa

Canadian Opera Company

Black and White Opera Soirée

February 21, 2004

Rigoletto

March 27, 29, 31 and April 3, 2004

Information: 233-9200 www.operalyra.ca

CentrepoinTE Theatre

The Barber of Seville

- Presented by
the Russian Canadian Broadcasting -
Russian Language Program Concord
-Friday, October 10 at 7:30 p.m.

-Tickets: \$25 - \$50

L'Opéra de Montréal

Le Nozze di Figaro

Sept 20, 25, 27 Oct 1 & 4, 2003

Thaïs

Nov 1, 6, 8, 12 & 15, 2003

La Bohème

Jan 31, Feb 5, 7, 9, 11, 14, 2004

Bluebeard's Castle and *Erwartung*

March 13, 18, 20, 24, 27, 2004

The Merry Widow

May 29, June 3, 5, 7, 9, 12, 2004

Information 1-514-985-2258 www.operademontreal.com

Peter Grimes

Sept 25, 28 Oct 1, 4, 7, 10

Tosca

Sept 26, 30 Oct 2, 5, 8, 11

Turandot

Jan 21, 24, 29 Feb 1, 3, 6

Falstaff

Jan 22, 25, 27, 30 Feb 4, 7, 2004

Rigoletto

April 7, 10, 13, 16, 18, 22, 24

Die Walküre

April 4, 8, 14, 17, 20, 23

Information 1-800-250-4653 www.coc.ca

Syracuse Opera

La Traviata

Oct 24 & 26

The Pirates of Penzance

Feb 6 & 8, 2004

Information: 1-305-476-7372

www.syracuseopera.com

Opera Mississauga

Carmen Oct 4, 5, 7, 9, 11

Nabucco Nov 15, 16, 18, 20, 22, 2004

The Magic Flute Feb 21, 22, 24, 26, 28, 2004

Aida April 24, 25, 27, 29, May 1, 2004

Information 1-905-306-0060 www.operamississauga.com

Opera Lyra Ottawa Guild

Opera Insights

March 16, 2004 *Rigoletto*

with Tyrone & Joanne Paterson

Definitely the Opera

Nov 12, 2003 *Don Carlo*

Jan 20, 2004 *Le Nozze di Figaro*

Feb 10, 2004 *Turandot*

March 9, 2004 *Der Rosenkavalier*

7:00 p.m. at the National Library

For additional details: www.operalyra.ca