

# Newsletter • Bulletin

Spring

2006

Printemps

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

## Gold Medal Gala by Ute Davis



Russell  
Braun



Colm Feore



Richard  
Bradshaw



Lawrence Ewashko



Adrienne  
Pieczonka

The “Black and White” fund-raising concert given by the National Arts Centre Orchestra and Opera Lyra Ottawa in February was simply a huge success. Of the nine such annual events I have attended, this one rated in the best two. The programme opened with the *Lohengrin* prelude to Act III, followed by “Dich, teure Halle”, sung by Adrienne Pieczonka and “O du, mein holder Abendstern” sung by Russell Braun, the two most beautiful arias from *Tannhäuser*. A light-hearted note followed with Pieczonka and Braun combining in a delightful version of the Watch Duet from *Fledermaus*, following which Maestro Richard Bradshaw teased the audience with subtle variations in tempo during the “Pizzicato Polka”, a second piece by Johann Strauss II. We then heard from the 45 strong Opera Lyra Chorus very ably supporting Adrienne Pieczonka in “La vergine degli angeli” from Verdi’s *La Forza del Destino*. This was followed by Russell Braun singing “Rivolgete a lui lo sguardo” from *Così fan tutte* to round off an excellent first half. Russell Braun brought the audience back to life after the interval with an energetic and riveting version of “Largo al Factotum” from *The Barber of Seville* in which he made a dramatic entry from the rear-auditorium. Pace and style

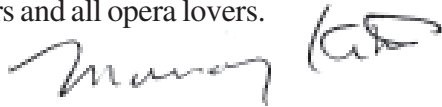
were changed suddenly by a romantic presentation by Pieczonka and Braun of “Lippen schweigen” from Lehar’s *Merry Widow*. Not only were the voices superb but the performance totally convincing. Then the chorus, patiently waiting to this point, came into its own with “Patria oppressa!” from *MacBeth*, “Guerra! Guerra!” from *Norma* and “Va Pensiero” from *Nabucco*. This was some of the best choral work I have heard in Southam Hall. Quality, balance and power were matched by excellent diction. The emotional impact was profound. I salute Lawrence Ewashko for his outstanding preparation of this talented chorus. The Gala closed with the passionate final scene from *Eugene Onegin* with the NAC Orchestra crisp and lyrical from the beginning to the end under Richard Bradshaw and the voices of Pieczonka and Braun again in top form. There was no encore by the soloists. It was a delight to enjoy “our” orchestra so professionally led by a conductor who has opera in his genes and the ability to bring out the best in everybody, no microphones required. The evening was enhanced by host and narrator Colm Feore introducing the pieces with brevity and wit. On and off stage, Feore exhibited great charm and this further added to the pleasure of the event. Let us hope he will come back next year.

## Murray's Message

As some of you may already know Sandra Graham will be in Stuttgart this May singing in the premiere of a new opera by Gerrard Pesson. This means that she will not be available for our fund-raiser this May so we have decided to cancel this event and reschedule our evening with Sandra Graham. Those of you who attended the student performance of *Don Giovanni* under her direction in late January will be additionally pleased to meet such a talented person sometime in the future.

But we have great news. Not only is Gerald Finley coming to Ottawa to sing Mozart arias with the NAC Orchestra but he has generously agreed to come to a fund-raising reception on the second of the two evenings of his performances, i.e., September 21. Not all details for the reception have been established as yet but we are delighted to have Gerald sing in Ottawa once more and to again help to raise money for the Brian Law Scholarship. Don't forget our tribute to Gerald at the AGM on May 7.

It is with great sadness that we note the death of Joan Rondeau. I'm certain many of you would know her from attending events sponsored by the Opera Lyra Guild as Joan was usually there on the desk selling tickets and handing out programmes. She made significant contributions to the promotion of opera in this community and will be sorely missed by her friends, co-workers and all opera lovers.



## Web site News

by Jim Burgess

One part of our web site worth exploring is the page "Opera Links." There is, of course, a link to the Metropolitan Opera. (Links to all the companies any closer than New York can be found on the page Opera Within Reach) Then come four links recommended by CBC arts editor Rachel Giese. "All About Opera" contains the schedules of ten major American opera companies, indexes of operas and composers by name, country or time period composed, and much more. "Opera Base" contains information listed by performances, artists, their managers, companies, festivals, etc. Opus 1 covers not just opera, but all classical music. It will display music calendars for the city or festival of your choice. Finally, "Cantabile subito" is dedicated to great singers and teachers of the past. It contains extensive biographies, picture galleries and even audio clips.

In the next issue other "Opera Links" will be examined.

## N.C.O.S. Board of Directors

Co-President

(Brian Law Scholarship) Bobbi Cain

Co-President

(General Administration) Murray Kitts

Secretary

Jean Saldanha

Membership

Mary Vuylsteke

Treasurer

Gordon Metcalfe

Publicity

Renate Chartrand

Ute Davis

Events

Pat Adamo

Peggy Pflug

Newsletter

David Williams

For information: telephone 830-982

email: kmitts1637@rogers.com

## Opera Quiz

1. Franco Alfano is best known as the composer who completed *Turandot*. Can you name any of his own operas?
2. Most opera composers worked with a librettist. Can you name any composers who wrote their own librettos?
3. Who were the librettists of these famous operas? a) *Così fan tutte*, b) *Ernani*, c) *Aida*, d) *Falstaff*, e) *Norma*, f) *Peter Grimes*.
4. Canadian singers have won many international competitions. Who won these competitions? a) 1959 Metropolitan Opera Auditions, b) 1988 Birgit Nilsson Prize, c) 1995 Cardiff Male Singer of the World, d) 2000 Queen Elizabeth Competition, e) 2000 Plácido Domingo Operalia.
5. Some operas take place in part at specific times of the year. Which season/month is relevant to the following operas? (a) *Werther* and *La Bohème*, b) *Cavalleria Rusticana* and *Parsifal*, c) *Meistersinger* and *Tosca*.

### A Case of Mistaken Identity

As told in her *Memoirs*, soprano Leontyne Price was asked by a passerby, "Aren't you Joan Sutherland?"

"No," beamed Leontyne, "I'm Beverly Sills."  
from *Opera Antics and Anecdotes* by Stephen B. Tanner

# A Special Mozart Treat

by Murray Kitts

Here is Mozart writing to his sister: “Thank God! My opera was performed yesterday, the 13th, for the first time and was such a success that it is impossible for me to describe the applause to Mama. In the first place, the whole theatre was so packed that a great many people were turned away. Then after each aria there was a terrific noise, clapping of hands and cries of ‘Viva Maestro’.”

The composer was commenting on his first attempt to write an opera buffa entitled *La finta giardiniera* or, loosely translated into English, *The Pretend Garden Girl*. He was commissioned to write this opera by the Elector Prince of Bavaria. The libretto by Giuseppe Petrosellini had already been set to music by Pasquale Antossi and had its premiere in Rome in 1773. Hearing about the success of the opera from his ambassador the Prince wanted his own version of the opera and commissioned Mozart to write it. And with its first performance in Munich in 1775 it was very successful both with audiences and critics.

So why is it not better known? After the first few performances and its transformation and adaptation into a German singspiel called *Der verstellte Gärtnerin* (incidentally very popular throughout the German-speaking states) the original version was not performed until the missing First Act in the original Italian was discovered in the 1970s.

There is nothing funny about the plot before the actual opera starts. Prior to the opening we learn that a count has stabbed his lover, a marchioness, leaving her to die. Unbeknownst to him she survives and disguises herself as a gardener’s assistant working for the mayor of a town. The mayor falls in love with the new employee, who still loves the count, who is to marry the mayor’s niece, who is loved by a young knight. To further complicate matters there is the marchioness’ faithful servant (also in disguise) who is courting the mayor’s servant, who is jealous of the attentions the mayor is paying to the pretend gardener’s assistant. In spite of the stabbing incident, this is an opera buffa and all turns out well in the end except for the mayor: marchioness gets count; knight gets mayor’s niece; and servant gets servant. So what did the 18 year old Mozart make of this rather bizarre libretto?

He wrote some wonderful opera buffa arias such as those sung by the mayor, the count and the servant of the marchioness who is pretending to be a gardener. For other characters he wrote straight opera seria arias or parodies of them. All these are extraordinarily good for a very young composer. But it is in the ensemble work that Mozart shows where he is heading in comic opera to create his great masterpieces with Lorenzo da Ponte as librettist. The presence of some amazing passages in this opera make it, in the words of Steven Boerner of *The Mozart Project*, “the most underappreciated of Mozart’s operas”. There are some remarkably sophisticated touches for someone just beginning to compose in an opera genre new to him. The music for the nobles is more elaborate than that of the less noble characters like the knight and the mayor’s niece, and the music of the servants has a much simpler melodic style with a lighter orchestration.

Along with all of Mozart’s operas and his other works for the stage *La finta giardiniera* is being performed in Salzburg this summer. However it isn’t necessary to go to Salzburg to see and hear it. A newly released DVD from ARTHAUS of the opera presents a splendid performance at Drottningholm Court Theatre under the direction of Mozart specialist Arnold Ostman, who has been responsible for a number of outstanding Mozart opera recordings. Anyone who has seen Bergman’s film of *The Magic Flute* will be familiar with this gem of a theatre with sets and stage machinery preserved from an earlier age. This particular performance dates from 1988 and does omit some scenes dealing with an account of the former near-tragic event, which precedes the main story of the opera. Apparently 18<sup>th</sup> century audiences were more tolerant of entertainment in which broad comedy and near tragedy were mixed.

In this Drottningholm performance the international cast has a great time presenting this delightful work complemented by the orchestra of period instruments under the spirited direction of Arnold Ostman. Perhaps this DVD could be shown at an Opera alla Pasta afternoon sometime soon.



Opera Lyra Ottawa Guild  
*Definitely the Opera*

Donizetti's *Roberto Devereaux*

May 2, 7:00 p.m.

Library and Archives Canada

# Ring Cycle Finishes with a Flourish

by Shelagh Willams

The Canadian Opera Company (COC) finished its preparations for the complete Wagner *Ring Cycle* in its new Opera House with *Gotterdammerung*, the fourth and final opera. The Opera Exchange symposium on *Gotterdammerung* was very interesting and useful, in spite of taking place the same day as we went to the opera, making for a very long day! Iain Scott, “Mr. Opera Toronto”, clarified matters by describing Siegfried as a country “hick” and the blood brother initiation with Gibichung King Gunther as “frat house” adolescence. He simplified the story masterfully by classifying it as a “domestic”, with the centre of the opera being the dramatic courtroom scene between erstwhile spouses Brunnhilde and Siegfried. In the panel discussion — always fascinating — the cover for Brunnhilde, Swedish soprano Gunilla Stephen-Kallin, had some interesting comments on the role. She quoted a famous singer of Brunnhilde that the role was “in *Walkure* too low, in *Siegfried* too high, and in *Gotterdammerung* too long”! With considerable experience as both Brunnhilde and Isolde, she emphasized the stamina and experience needed for such roles, and the necessity of breaks for singers and orchestra!! Richard Bradshaw wittily commented on conducting Wagner, stating that the music must have flow and not die, and mentioning that his overall tempi had been remarked upon in Europe, as ‘quicker than others’, as was Wagner’s own tempi when he conducted! He also spoke of the various instruments called for, and mentioned with pride that they had just acquired a magnificent set of four Wagner Tuben, specially made for them in Mainz and tested for them by the Berlin Philharmonic — so good that the Berlin Philharmonic wanted a similar set for themselves!

Thanks to conductor Richard Bradshaw’s appropriate tempi, the attractive and interesting staging, and a great cast and orchestra, the 5 ¼ hour production moved along well — it was hard to believe at first intermission that two hours had passed! Designer Michael Levine brought *Gotterdammerung* into the 21st century, with IT touches throughout and power cables overhead, and these became the ropes of destiny that the Norms wove in the Prologue.

**It will be interesting to see what changes have been made and how all four operas tie together when the COC stages its *Ring Cycle* in September 2006**

The concept of the Gibichung palace as a high-tech corporate office with a huge boardroom table and red-screened computer monitors, and grey business attired Gibichungs to con the gullible Siegfried, was brilliant. Director Tim Albery’s work meshed well with the spare settings although his staging of the abduction of Brunnhilde with Gunther carrying it out while Siegfried sang behind a pillar was unusual and, to some, confusing. David Finn’s lighting enhanced the scenes, with red spotlights to indicate the various fires involved! The excellent cast was large, and included a chorus — also in grey. All was not grey and grim, though, for the Rhinemaidens, Canadians Laura Whalen (our Juliette last fall), Colleen Skull, and Allyson McHardy, humorously showed up in bathing suits with blue wigs to accost Siegfried! Debuting mezzo

Guang Yang doubled strongly as one of the Norns and as Brunnhilde’s sister Waltraute. As Gibichung royalty, Canadians Joni Henson and John Fanning successfully portrayed haughty and empty-headed Guttrune and Gunther. Frances Ginzer and Christian Franz, returning from last

year’s *Siegfried* as Brunnhilde and Siegfried, were in strong voice, but again displayed no sexual attraction between them. Richard Bradshaw in the Opera Exchange commented on the “lack of eroticism” and said he’s looking at possible changes. The standout however, for this reviewer, was Swedish bass Mats Almgren debuting as Hagen, the clever but evil son of Alberich (and half-brother to the Gibichungs), who initiates Siegfried’s downfall by persuading Guttrune to administer the love potion to Siegfried to make him fall in love with her and forget Brunnhilde. As Hagen, he stalked about insidiously as he orchestrated the events, then at the end, after killing Siegfried, sat cross-legged at the back, watching the ensuing action like a spider in its web, with his bald head spot lit for effect. However, the COC will have to improve the staging of the finale since the various red and white lights with the chorus milling about was insipid and confusing. It will be interesting to see what changes have been made and how all four operas tie together when the COC stages its *Ring Cycle* in September 2006.

# Exuberant, Fun-filled Giovanni

by David Williams

An exuberant, fun-filled version of Mozart's *Don Giovanni* was featured in this year's opera workshop at the University of Ottawa. The intimate setting of the somewhat abridged, fully costumed and semi-staged performance made the audience feel part of the action. The opera was staged in eight scenes which contained most of the well known arias. Recorded music was used for the overture and then the majority of the arias, which were sung in Italian, were accompanied by the piano, ably played by Hanna Parks. The recitatives were sung in English, which facilitated audience understanding, with Barbara Jeffrey playing harpsichord accompaniment for these and some arias. A small number of sound and light effects also added to the atmosphere. Two or three singers covered each role so that the cast for each of the six performances varied. On opening night Don Giovanni was sung well and acted convincingly by former student Denis Lawlor with Jean-Sebastien Kennedy as a roguish Leporello and David Lankenau as a stylish Don Ottavio. Doreen Taylor-Claxton and Katarzyna Sadej added charm and beauty as Donna Anna and Donna Elvira. Zerlina (Katie Murphy) and Musetto (Philippe Sly, an amazingly gifted Grade 11 Ashbury College student) gave to their performances an air of innocence not usually found in mainstage op-

era performances. Ron Clarke, a Savoy Society veteran, provided the maturity and statuesque physique needed for the Commendatore. All performers gave pleasing performances even though these were students whose voices were still developing and maturing. Any vocal inaccuracies were easily forgiven as the audience was swept along by the youthful vigour and enthusiasm of the performers. Sandra Graham ably directed and conducted. Through these annual opera workshops the Music Department gives performance training and experience to its voice students. The students learn the basics of stage deportment, character development and diction and are also involved in production aspects such as publicity, costumes and make-up. Operas performed in recent years have included Poulenc's *Dialogue of the Carmelites* and Mozart's *Magic Flute*. These workshops are an excellent opportunity to hear young singers who may some day be major artists. At previous opera workshops you could have heard Isobelle Lacroix, Miriam Khalil, Denis Lawlor and David Lankenau; all of whom have gone on to sing roles with mainstream opera companies. Each of the undergraduate and graduate voice majors is required to give a recital as one of the graduation requirements and most of these recitals include a number of operatic arias. Recitals can occur at any time during the academic year but, unfortunately, are not well advertised outside the University. Check with the Music Department for information on performance dates and location and come out and support our young developing talent.

## Events You Should Have Enjoyed!

by Shelagh Williams

In January Russell Braun and Ottawa's own creamy-voiced Donna Brown, accompanied by Carolyn Maule, gave a charming recital at the NAC of mainly art songs and opera arias. In the Mozart section, their duet "La ci darim la mano" from *Don Giovanni* was especially delightful.

Bravo TV's opera reality show *Bathroom Divas* kept us on the edge of our seats for six weeks as six promising singers went through an intensive "Opera Boot Camp" with priceless coaching by singers Mary Lou Fallis and Gary Relyea, director Tom Diamond, and pianist Michael McMahon. The most improved singer, Elton Lammie, a country and western singer, won the prize of performing his chosen aria from *Tosca*

with the Toronto Symphony under Bramwell Tovey.

Opera Lyra's annual Joy of Opera Luncheon on a Valentine theme was another enjoyable function, with good food, opera-loving table-mates, and a lovely concert of arias and duets by three of OLO's Young Artists Training Programme — two of whom we had recently seen in Ottawa U's excellent *Don Giovanni* — accompanied by Judith Ginsburg.

At the National Gallery a small exhibition of lithographs *Music and Myth* by Henri Fantin-Latour, the painter of flower still-lives and a lover of music and especially of Wagner's, illustrated several famous opera scenes. Janet Cardiff's magical installation *Forty-Part Motet* of Thomas Tallis' 1575 motet *Spem in Allium* will be at the Gallery until April 9, 2006.

# My Encounter With Peter Sellars

by Tom McCool



The subject of this profile is not the movie actor of “Pink Panther” fame, but the Peter Sellars with an “a”, the theatre and opera director. Any number of adjectives could be applied to Sellars and everything from “revered” to “reviled” has been used in the past. However, “controversial” might be most apt as Sellars is an individual who puts his unconventional stamp on whatever production he is involved with and his work never elicits a neutral response.

There was a time when singers were dominant in opera. Rossini, for example, received less money for composing *The Barber of Seville* than the first Rosina did for singing her role. With the coming of Verdi and Wagner it was the turn of the composer to be preeminent. Then, with conductors such as Toscanini and Mahler, the position of the conductor became paramount. Recently, the role of the director has become all-important and it is not uncommon to refer to a specific opera as the “Zeffereilli production”. Now there is Peter Sellars!

Sellars is an American who was born in Pittsburgh and educated at Harvard. From the beginning he has had an original approach to directing. He first came into prominence (or notoriety) in the opera world when he shaped the three Da Ponte operas in such a way that Mozart could not have imagined. *The Marriage of Figaro* was set in a penthouse in the Trump Tower in Manhattan, in *Don Giovanni* the Don was a drug dealer in Spanish Harlem and *Così fan tutte* took place in a diner on Cape Cod. A Sellars production will always be unique! Most recently he directed Ben Heppner at the Opera Bastille in a production of *Tristan and Isolde* that featured a giant video screen on stage. Just prior to that he directed the world premiere of the new opera by John Adams, *Dr. Atomic*, at the San Francisco Opera. This was an opera about the making of the atomic bomb starring Gerald Finley. (This was the third world premiere of an Adams opera directed by Sellars; the other two being *Nixon in China* and *The Death of Klinghoffer*.) Last summer, for the Santa Fe Opera, he directed another world premiere. This was the first fully staged version of *Ainadamar* (*The Fountain of Tears*) which is about the assassination of the Spanish poet, Federico Garcia Lorca, during the Spanish Civil War. Santa Fe gave the opera a lavish production with Dawn Upshaw as

the principal singer. It was at Santa Fe where I came into contact with Sellars.

The pre-opera lectures at the Santa Fe Opera are held in a large auditorium adjacent to the opera theatre and are considered by many Santa Fe Opera patrons to be an integral part of the opera experience. They are always worth attending and are always well attended. In fact, in order to accommodate opera aficionados at Santa Fe these lectures are given twice before every opera. When it became known that Sellars would be making the presentations before that evening’s performance of *Ainadamar* the auditorium was filled to capacity for both sessions.

When Sellars made his entrance into the auditorium he was welcomed like a rock star. (Appropriately, he has also directed rock videos.) Adding to his allure was his diminutive stature, ultracausal attire and unkempt spiky brush-cut. He seemed to be on a first name basis with the opera staff in attendance, including all the ushers, and his usual form of greeting to acquaintances was by means of “high fives”. He is a dynamic speaker and that, plus his rapid fire delivery, may account for the fact that the lecture seemed to fly by. Sellars was enthusiastic, energetic, opinionated, passionate, and emotional in his presentation. He came across as somebody you would enjoy working with notwithstanding the fact that some of his requirements might be bizarre. At the conclusion of the lecture Sellars announced that if anyone in the audience wished to discuss any issues arising from his talk he would be available outside the auditorium. And he was!

Sellars was most impressive but, unfortunately for me, *Ainadamar* was a disappointment. It did have a dramatic story, excellent singing, spirited dancing and an elaborate set featuring a large Picasso-like mural on the walls and the floor of the stage but somehow it didn’t seem like an opera. Probably the main reason for this is the fact that the score was less than inspiring. I am certain that *Ainadamar* will never become part of the regular repertoire and suspect that it might never be staged again. Nevertheless, it was an stimulating evening at the opera. Should you ever have the opportunity to attend a Sellars production or a Sellars presentation my advice is to take it. Love him or hate him you are not likely to ever forget him.

# Mozart Melts in Maniaci's Mouth

by Shelagh Willams

To celebrate the 250th anniversary of Mozart's birth, Toronto's Tafelmusik Baroque Orchestra devised three special concerts. We were fortunate enough to attend the opening night of the first of these, *Amadeo: Mozart in Italy*, devoted to the music of the young Mozart. In December, 1769, Leopold and Wolfgang Mozart embarked on the first of three long journeys to Italy. Tafelmusik's principal violist Elly Winer conceived the concert within the delightful framework of extracts, effectively read by two appropriately garbed actors, from Wolfgang and Leopold's voluminous and detailed letters home, to wife and sister, during these trips. On the first trip Wolfgang received a commission for an opera in Milan — *Mitridate re di Ponto* — which he wrote and conducted in 1770, to such acclaim that he received several Milan commissions, including one for another opera two years hence — *Lucio Silla*. Male soprano Michael Maniaci sang both a lovely, sad aria from *Mitridate*, and a fierce rage aria from *Lucio Silla*, operas very rarely performed. We have heard him at Glimmerglass Opera and in Opera Atelier's *L'Incoronazione di Poppea* and always enjoyed his voice's flexibility and beautiful sound. These arias were interspersed among two symphonies and a divertimento, all written in Salzburg between the second and third Italian trips, played excellently by the orchestra under Jeanne Lamont. The finale was the well known *Exsultate, jubilate* motet, which was written not for a soprano as we normally hear it, but for the castrato Venanzio Rauzzini, who had so impressed Mozart as the lead in *Lucio Silla*, and who premiered it in Milan in January 1773. And what a performance Michael gave — exquisite trills and lovely passages — even sweeter and more controlled than Isabel Bayrakdarian's performance in Ottawa! For an encore he repeated the alleluias with the higher ending! All in all, a concert to gladden the heart of any Mozart lover!

## Saturday Afternoon at the Opera

*Manon* April 8, 1:30 p.m. *Don Pasquale* April 15, 1:30 p.m.

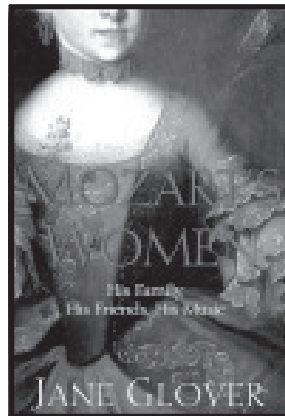
*Le Nozze di Figaro* April 22, 1:30 p.m.

*Lohengrin* April 29, 1:30 p.m. *Rodelinda* May 6, 12:30 p.m.

2006 Opera Schedule Brochure will be available in April 2006

<http://www.cbc.ca/sato/schedule/index.html>

# Book Review



*Mozart's Women*

Jane Glover

Macmillan, 2005.

Reviewed by David Williams

As Jane Glover states, she has not delved into dusty archives for undiscovered documents but has assessed previously published material to develop her own view of Mozart and some of the women involved in his life. The chapters on Mozart's families before and after marriage provide essentially standard information but it is the chapter on Mozart's women which will be of special interest to our readers. This chapter focusses mainly on the singers who performed the leading female roles in Mozart's operas and on Mozart's interactions with them and provides interesting interpretations of many of his operas. Glover particularly emphasizes that Mozart seldom wrote the operatic arias until he knew who had been hired to sing the major roles and then he tailored the music to suit the singer's voice. When he did not know the singer this would often mean that he had to rewrite the music at the last moment if the singer's abilities were inferior. Glover's treatment of Mozart's sister Nannerl and of his wife Constanze and her three sisters is sympathetic and portrays them in a more positive light than most biographies. The relevance of child bearing, usually minimalised, is also discussed, occasionally with some humour. For instance, it is noted that Antonia Maklasiewicz had a good career, often singing in Mozart's operas, despite giving birth to seventeen children! Glover also corrects many of the misinterpretations of Mozart's later life perpetrated in Peter Schaffer's play *Amadeus*. Mozart was not poisoned and he did not die a pauper.

If you have read other Mozart biographies you can still learn something new from this book. If this is your first biography of Mozart you will find this an easy and entertaining read. *Mozart's Women* is available at the Ottawa Public Library.

## Opera Quiz Answers

1. *Cyano de Bergerac, Risurrezione, Sakuntala and several others.*
2. *Berg, Berlioz, Menotti, Wagner.*
3. a) *Lorenzo da Ponte, b) Francesco Piave, c) Antonio Ghislanzoni, d) Arrigo Boito, e) Felice Romani, f) Montagu Slater.*
4. a) *Teresa Stratas, b) Ben Heppner, c) Brett Polegato, d) Marie-Nicole Lemieux, e) Isabel Bayrakdarian.*
5. a) *Christmas Eve, b) Easter, c) June.*

# Opera Within Reach

## OTTAWA

### Opera Lyra Ottawa

*Falstaff* April 8, 10, 12 & 15

All performances are in Southam Hall at the NAC.  
Information: 233-9200 x221 [www.operalyra.ca](http://www.operalyra.ca)

### National Arts Centre

**Isabel Bayrakdarian** May 11 & 12  
in Southam Hall at the NAC

**Joshua Hopkins** NAC Debut Series  
May 12 at Noon  
Information: 947-7000 [www.nac-cna.ca](http://www.nac-cna.ca)

### Cathedral Arts

**Jennifer Larmore** May 13, 8:00 P.M.  
Christ Church Cathedral  
Information: 567-1787 [www.cathedralarts.com](http://www.cathedralarts.com)

### Savoy Society

*HMS Pinafore* by Gilbert & Sullivan

March 31, April 1, 2(m), 5, 6, 7 & 8

All performances are at Centrepointe Theatre.  
Information: 825-5855 [www.savoyociety.org](http://www.savoyociety.org)

### Orpheus Society

*Victor/Victoria* by Henry Mancini

June 2, 3, 4(m), 5, 6, 7, 8, 9 & 10

All performances are at Centrepointe Theatre.  
Information: 580-2700 [www.orphheus-theatre.on.ca](http://www.orphheus-theatre.on.ca)

## TORONTO

### Canadian Opera Company

*Norma* by Bellini March 30, April 4, 7, 9(m), 12 & 15

*Wozzeck* by Berg March 31, April 2(m), 5, 8, 11 & 13

All performances are at the Hummingbird Centre.  
Information: 1-800-250-4653 [www.coc.ca](http://www.coc.ca)

### Opera Atelier

*Orfeo* by Monteverde  
April 15, 18, 20, 22 & 23

All performances are at the Elgin Theatre.  
Information: 1-416-872-5555 [www.operaatelier.com](http://www.operaatelier.com)

## MONTREAL

### L'Opéra de Montréal

*The Turn of the Screw* by Britten April 1, 3, 5, 7, 9  
at Salle Ludger-Duvernay, Monument National

*Aida* by Verdi May 20, 24, 27, 29  
June 1 & 3 (m)

in Salle Wilfrid-Pelletier at Place des Arts  
Information 1-514-985-2258 [www.operademontreal.com](http://www.operademontreal.com)

## SYRACUSE

### Syracuse Opera

*The Marriage of Figaro* by Mozart

April 28 & April 30 (m)

Information: 1-315-476-7372 [www.operasyracuse.com](http://www.operasyracuse.com)