

Newsletter • Bulletin

Winter

2006

Hiver

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

Cathedral Arts Strikes Gold by David Williams

Although only in its third year the Cathedral Arts program at Christ Church Cathedral is already making a significant contribution to the Ottawa music scene. The first half of the 2005-2006 season consisted of four recital/concerts with Ben Heppner, Ensemble Galilei, the National Capital Concert Band, and Isabel Bayrakdarian.

The season opened with a classic Ben Heppner recital although the program was somewhat unusual, featuring mainly songs from northern European composers; not always in the expected language. The first half of the evening opened with six songs in German by Grieg, a Norwegian, and closed with seven songs in Swedish by Sibelius, a Finn. These were well sung in a cool, lieder style befitting their origin. A student voice major commented at the intermission that he had learnt more observing Heppner's technique and interpretation of these songs than he would have learnt in ten university lectures. The second half of the recital began with six Russian songs by Tchaikovsky, sung with more energy and passion even though he needed to have the lyrics in front of him. As he said "I can't get the Russian words into my head". The audience to that point



Isabel Bayrakdarian



Ben Heppner

had waited until the end of each set before applauding enthusiastically but, following an anecdote of a recital where every single song was applauded, we were told that we could relax. Naturally, every song after that was vigorously acknowledged as befitted the nature of the five Italian songs by Tosti which were sung very much in the Italian fashion. Following a standing ovation from the essentially full house, there were two encores with the second encore being "Come un bel di di maggio" from *Andrea Chenier*. Ably accompanying Ben Heppner was pianist Craig Rutenburg, a well-known collaborator and opera coach. Although the original words and the English translation were provided in the program, the low lighting level made it almost impossible to consult them during the songs. Purists would probably turn in their graves but couldn't modern technology give us the equivalent of opera surtitles so that we language challenged listeners could enjoy these recitals even more?

Ensemble Galilei was formed in 1990 and took its name from the composer and father of the astronomer Galileo Galilei. The group is currently made up of six women, all classically trained, most of whom participate in the folk music world as well, either playing in

(Continued on page 7)

Murray's Message

As a former teacher I know the great joy of having pupils become very successful. As supporters of the National Capital Opera Society we should all be proud that our fund-raising efforts directed mainly at the Brian Law Opera Scholarship have helped so many young singers to work towards their goals. 2006 is not one of the years in which a competition is held. But we have many reminders of the success of our winners and participants in the past. Joshua Hopkins has already made his mark this year with the COC in *Carmen* and will appear with the Opéra de Montréal in Mozart's *La clemenza di Tito* in the new year. As for Opera Lyra Ottawa it will be featuring Julie Nesrallah and Shannon Mercer in Verdi's *Falstaff*. What a delight to see and hear these two again. Other winners are making their mark far from us. Should we take pleasure and pride from these outstanding people? Of course. Should this encourage us to continue to raise funds to support promising young singers? I'll leave the answer to you.

Welcome to the Board of Directors to Mary Vuylsteke, who is taking over from Jean Saldanha as Membership Chairperson. A special welcome to former Board Member and enthusiastic supporter of NCOS, David Williams, who is the new editor of our newsletter.



Web site News by Jim Burgess

For some months now, the NCOS has had a new web site. To reach it, you should go to www.ncos.ca. (There are some other combinations that sometimes work in some browsers, but formally the correct address is www.ncos.ca.) And once you get there, be sure to add it immediately to your bookmarks or favourites! That way, you don't have to remember the address.

The web site contains useful information on NCOS, such as the names of board members and a list of upcoming events. Perhaps most important is the information on the Brian Law Competition. Prospective competitors will find full details on how to apply, together with biographies and pictures of past winners. Then there's the link "From the Newsletter Archives": we've published every article that has appeared in the *Newsletter* from the Winter 1996 edition onward. We're working on going even further back. But we're also trying to stay ahead of the Newsletter: the article "A Special Tribute to Gerald Finlay" (in this issue) has been on the web site for several months already, and this issue of the Newsletter has been on the web site for some days now.

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The Opera Quiz

1. What are the famous stage names of these singers? a) Maria Kalogeropoulos; b) Jacob Perelmuth; c) Helen Mitchell; d) George Bernstein; e) Ernst Seiffert; f) Morris Miller.
2. Can you name the composer of each of these operas? a) *Don Sanche*; b) *Fierrabras*; c) *The Tender Land*; d) *Genoveva*; e) *The Nose*.
3. How old are these characters in their operas? a) Antonia in *Les Contes d'Hoffman*; b) Cio-Cio San; c) Gianni Schicchi; d) Papagena; e) the Grand Inquisitor in *Don Carlos*.
4. In which operas do these religious characters appear? a) Suor Osmina; b) Rev. Horace Adams; c) Padre Guardiano; d) Mme. de Croissy; e) Father Chapelle; f) Rev. Harrington.
5. (a) Which countertenor made his name in 1995 for his performance in Glimmerglass Opera's *Tamerlano*?
(b) Which countertenor shared the bill with him in Glimmerglass Opera's *L'Incoronazione di Poppea*?
(c) In 1988 countertenors first sang at the MET. What was the opera and who were the two countertenors?
(d) In the movie *Farinelli*, which two singers voices were used to create the castrato sound?
(e) Who was the first countertenor to win the MET National auditions? *(Answers on Page 7)*

Playful, Polished Cosi

by Ute Davis

In a nutshell, this was a thoroughly entertaining production of *Cosi fan tutte* which very much deserved a bigger audience.

Artistic director Maria Pellegrini and conductor Yves Lacoursière brought us into the work effectively by a combination of preliminary plot summary by Stuart Hamilton, recitative in English and speedy tempi with efficient changes of props and costumes. Mr. Hamilton was his invariably engaging and entertaining self, providing a timely reminder of forthcoming action plus a few salty asides!

In her production, Maria Pellegrini delighted the audience with the humour of the plot without lapsing into farce. The high quality of the voices and the excellence of Jiyong Ryu's piano accompaniment tempered the fun and games with sincere pathos.

The major tribute has to go to the two ladies, Rachel Cleland-Ainsworth (Fiordiligi) and Carla Dirlikov (Dorabella). While individually excellent in voice and action, their duets were utterly charming. Nicole Bower made an appropriately cheeky and amusing Despina, while Christopher Wilson made a crafty but likable Don Alfonso. Vincenzo Pellegrini found the Guglielmo role well suited to his baritone and clearly enjoyed the range of acting from young soldier-fiancé to mysterious Albanian-lover. Meanwhile Jason Hales (Ferrando) displayed a delightful comedy style to support his very able tenor.

This smoothly organized production was staged by Maria Pellegrini with the capable assistance of David McAdam, Jean-E Hudson and Michael Hudson. It used the good acoustics of the McLeod-Stewarton United Church to full advantage.

After the performance we were all invited to join the cast at a reception providing photo opportunity and the chance to chat with this very talented group of young artists. By the way, this was included in the very reasonable price of admission.

Opera enthusiasts of Ottawa who were put off by the opening snowfall of the winter missed an evening of great fun and excellent entertainment. I hope they attend the next production of Pellegrini Opera. I certainly shall!

A Special Tribute To Gerald Finley

by Murray Kitts

On May 7, 2006 we are holding our Annual General Meeting to be preceded by an opera showing and to be followed by dinner at our usual locale – St. Anthony's Soccer Club.

At that time we will present a newly available DVD of Britten's *Owen Wingrave* with Gerald Finley in the



title role. Based on a story by Henry James, Britten wrote this opera to be presented on television. Subsequently it was produced at Covent Garden. This new version is a film by Margaret Williams and the critics seem to agree that it is much superior to the earlier productions.

A good deal of the film's success is due to the performance of Gerald Finley. Richard Fairman in *The Gramophone* states as follows: "*Gerald Finley is a tower of strength as Owen Wingrave, completely believable as the sturdy but sensitive scion of an upper-crust family.*" William R. Braun in *Opera News* is even more enthusiastic as follows: "*Gerald Finley's Owen offers, simply, singing of the English language as fine as any on record. His acting is perfectly adjusted to film rather than to the stage.*"

We feel sure that many of Gerald Finley's admirers will want to see this film. Make a reservation by the Wednesday preceding the performance at 830-9827

Fundraiser

Our major fundraiser of the year is tentatively scheduled for May 5, 2006. Reserve that date! Featured performers will be Sandra Graham and Ingemar Korjus. Full details will follow in the Spring Newsletter

Triumphant Toronto Triple Play by Shelagh Williams

This year's Canadian Opera Company (COC) performance schedule has been altered to accommodate the staging of *Die Götterdämmerung* in February, resulting in three operas being presented this Fall — unfortunately necessitating an extra trip to Toronto to see them! Fortunately they were all musically first rate — though perhaps not so, visually!

Macbeth, produced in 1847, was Verdi's first opera based on Shakespeare and was an especial favourite of his, so important that he revised it completely for Paris in 1865. It was this improved version (minus the ballet which the French considered *de rigueur*) which the COC presented this fall. We last saw *Macbeth* at the COC in 1986 with Alan Monk in the title role. Then it was set, Kabuki-style, in Japan, and this reviewer thinks that that depiction was more interesting and certainly showed more consistency and conviction than the present production's mishmash of set and costume design by Dany Lyne! This season's set consisted mainly of two banks of 12 love seats, sometimes with swords conveniently attached to their backs, and these seats slid partially out of view to the sides during the proceedings. This reviewer can only surmise that the designer felt that a lethal game of musical chairs was being played! Centre stage front was a large multipurpose bowl-shaped cauldron with the rows of seats behind it divided by a central ramp, to which was attached a matching throne. This ramp rather cleverly lifted, tilted and swivelled to change scenes, or reveal lower levels of action. The women were all dressed in dull grey long gowns, and the opera opened with them, as witches, sitting and knitting (like Madame Lafarge)! The men were clad in even duller-coloured kilts, or in *Macbeth's* case, a ridiculous long skirt with a too short "peasant formal" coat over. The younger, more active men also had trousers under their kilts — for the sake of modesty during swordplay? As the murders added up, the accents of red in costume and setting increased, with Lady *Macbeth* suddenly appearing in a red plaid taffeta gown and blonde wig for her coronation, then reverting to grey, with chestnut hair, for the ending! David Finn's lighting was rather stark, but he had some nice touches, especially the long red streak running down the stage like blood from King Duncan's throne after his murder. Perhaps to underline the grimness of story and setting, director Nicholas Muni seemed content to have his cast very static, either sitting on the omnipresent love seats or standing about. Fortunately, the production was musically superb, so that one could almost ignore the unfortunate staging and setting. Richard Bradshaw conducted proceedings, and the COC orchestra and chorus, with excellent effect. Bass-baritone Pavlo Hunka sang beautifully in the title role, but his acting was stodgy, not up to his previous effort in *Falstaff*. Canadian tenor

Roger Honeywell as *Macduff* was marvellous, especially in his aria mourning his family, and clearly showed his Stratford acting background. Also, Turkish bass Burak Bilgili stalked around picturesquely as *Banquo*, while Canadian soprano Joni Henson was a good lady-in-waiting. However, the standout was Hungarian soprano Georgina Lukacs debuting as Lady *Macbeth*. The role demands leather lungs, high Cs, and strong acting ability, especially in her mad scene, and she had it all, in spades! (She is to debut at Covent Garden in *Turandot* this season, and that should be very exciting.) This was a performance of *Macbeth* in which to often close one's eyes, ignore the sometimes incomprehensible on-stage effects, and glory in the outstanding singing and playing of Verdi's music.

Written at the high point of Handel's opera career, *Rodelinda* was the third successful masterwork he produced in less than a year during 1724-25 — after *Giulio Cesare* and *Tamerlano*! This Fall's COC production was their and, probably, the Canadian premiere of the work. The serpentine plot is a typical Handelian maze best described by two intersecting triangles. At the centre is the weak usurper Grimoaldo, who in one triangle has deposed Bertarido, Duke of Milan, whose faithful wife, *Rodelinda*, Grimoaldo now wants to marry, despite advisor Unulfo who remains loyal to Bertarido. In the other triangle Grimoaldo has jilted Bertarido's sister Eduige, and she in turn has rebounded to Garibaldo, Grimoaldo's evil advisor, who promises her revenge and the throne! If you remember that, in baroque opera, countertenors play the heroes and good guys, then you can quickly and easily identify Bertarido and his loyal confidante Unulfo. Grimoaldo is one of the first good tenor roles but he is definitely not the hero and the villain, Garibaldo, is a baritone! This time designer Dany Lyne, in moving the setting and costumes from 7th century Milan to the 20th century, came closer to getting it right. In the rather whimsical set the interesting lower level was obviously a "corridor of power", with an advisor's desk and a sofa at each end, and a large and dominating white house-shaped cabinet in the centre. This last, with its many doors and drawers, contained playthings for the young non-singing prince, swords for the menfolk, and a mirrored vanity for *Rodelinda*. It also provided footholds for climbing up to the second level! This higher slanted ramp was used for thoughtful arias, to indicate another plane or reality, or for outdoor scenes, when it included at one point a moon, which underwent an eclipse! The men's suits and tuxedos were serviceable,

in contrast to Rodelinda's costumes, which were lovely, if sometimes brief — though on this Rodelinda anything would look good! Director Tim Albery was also inventive, with a lot of action going on, but at times he had another singer upstage an important aria being sung elsewhere on stage, which could be distracting. Perhaps he felt 26 da capo arias needed enlivening! He also had the stage hazardously littered with wooden building blocks and swords for much of the evening! Fortunately, Handel's opera, and the musicians performing it, outshone any deficits elsewhere. We have enjoyed hearing the excellent baroque specialist, British conductor Harry Bicket, at Glimmerglass Opera, and here, conducting from the harpsichord, he had the COC orchestra and the six soloists performing beautifully. Three Canadians were among these, including Ottawa countertenor Daniel Taylor, steady as Unulfo, especially in his last beautiful aria, and tenor Michael Colvin, strong-voiced as Grimoaldo. Contralto Marie-Nicole Lemieux as Eduige overcame audience titters at the beginning, when the director had her making out with Garibaldo on a desk while singing, and delivered a feisty, wholly believable performance for the rest of the opera. British baritone Peter Savidge, debuting as Garibaldo, was deliciously malicious -- you immediately knew he was evil when he sat there at his desk during the overture, feet up, smoking! Two up-and-coming young Americans made their impressive debuts as the Ducal couple. Countertenor Gerald Thompson was superb as the deposed Bertarido, both in his own tricky arias and in the lovely duet with his wife Rodelinda, where the two similar voices blended smoothly. But the star of the night was the beautiful soprano Danielle de Niese whose singing and acting as Rodelinda was marvellous. She made her debut at the Met at 19, and we saw her there in 2002 in *L'Enfant et les Sortilèges* and in a private concert, and she has only got better and more confident! The role veered from several laments on her lost, supposedly dead husband — Handel was accommodating the original Rodelinda, Francesca Cuzzoni, who excelled at laments! — to the fast and difficult denunciation of Grimoaldo, and she sang it all as if it had been written for her! Musically, where it counts, what more could one ask: Handel's gorgeous music, two excellent countertenors, a happy ending — I was in seventh heaven!

The third opera was the ever-popular *Carmen* — one of the ABCs of opera: *Aida*, *Bohème*, and *Carmen*! One assumes that one knows all about such a well-known opera, but the Opera Exchange Symposium in Toronto had an interesting array of speakers who illuminated many aspects of the opera, including its many adaptations in other media such as film, ballet, and on

ice! We were also reminded of the context of *Carmen* — that this is a very French opera which depicts Spain as perceived through 19th century French eyes and that, in French culture at that time, smoking was an icon for all things Spanish, for sex, and for transgressive behaviour. Finally, we were made aware that not only was Carmen, as a Gypsy, an outsider from Spanish society, but Don Jose and Michaela, as Basques, were also outsiders. What we experienced on stage was a co-production between the COC, San Diego Opera, and Montreal Opera, where it was performed in early 2005. Americans director Mark Lamos and set designer Michael Yeargan and debuting Canadian costume designer Francois St.-Aubin set *Carmen* in Latin America in the 1940's, and started off interestingly with the audience viewing the opening scene in the plaza from inside the soldiers' guardhouse through a tall iron fence. Lillas Pastia's tavern mutated colourfully from the plaza for the second act. The final act was also effectively set and staged, beginning with the excited and exciting crowd at the toreador's parade in front of the curtain, and then opening into a setting under and beside the bullring stands, so that the crowd could be seen as well as heard in the background. This production used the original spoken dialogue, rather than the recitatives later added by Ernest Guiraud, and this resulted in a very clear, understandable delivery. Performing Bizet's marvellous music was an equally marvellous crew consisting of the COC Orchestra and Chorus, the Canadian Children's Opera Chorus, and the soloists; all under the excellent direction of conductor Derek Bate, who replaced Richard Bradshaw for the last three performances. Among the several excellent Canadian singers in the cast was our own Brian Law Scholarship winner, Joshua Hopkins in his COC debut, opening the opera impressively as the officer Morales. The four principals were also new to the COC, but all had brought experience and solid credentials. Debuting in the role of Micaela was Spanish soprano Ana Ibarra, contributing a strong, spirited interpretation to the role. Dishy Brazilian baritone Paulo Szot was a hit as the dashing toreador Escamillo, and Romanian tenor Atilla Kiss lived up to his name as the love-sick Don Jose. In the title role, with a lovely voice and a statuesque figure, was Russian mezzo-soprano Larissa Kostiuik. She sang the role beautifully, but her interpretation of Carmen was often too ladylike, rather than the freewheeling, sexy gypsy character we expect. However, in the final death scene, where we could both see and hear the crowd cheering the toreador, Carmen and Don Jose acted it out powerfully. The instant we realized from the crowd that Escamillo had killed the bull, Jose stabbed Carmen, to end the tragedy with finality and clarity. This was not a great *Carmen*, but it was a good one.

As I said, three musical treats to brighten our Fall days!

Bellisimo Canto in Montreal by Murray Kitts

An opportunity to attend an opera by Bellini is all too rare. *Norma* presents many challenges but L'Opéra de Montréal's production was quite able to overcome these. The Armenian-born soprano Hasmik Papian has been singing the lead role for 10 years and does so superbly. Audiences at the Met are in for a treat when she sings *Aida* there next season. Mezzo-soprano Kate Aldrich as Adalgisa matched the high quality of singing and acting achieved by the *Norma*. Tenor Antonio Nagore was also very good, especially in his duets with the two principal females. Daniel Borowski in the bass role of Oroveso perhaps needs some more years of growth and experience in order to be a true basso cantante. Bernard Labadie, as always, was able to draw

out excellent performances from the Opéra de Montréal Chorus and the Orchestre Métropolitain. The sets were from the Met; necessarily not too elaborate since there are a number of scenes in each of the two acts. An enormous bronze gong dominated the entire stage during the next to last scene. Lighting effects especially involving the moon added to the atmosphere. Stage direction by Stephen Pickover, who regularly directs at the Met, was necessarily limited as this is an opera dominated by passion and the expression of inner feelings.

Beautiful music, beautiful singing, beautiful setting – bel canto at its best!

Opera alla Pasta

March 19, 2006 *La Clemenza di Tito* by Mozart

This production, staged at Glyndebourne, features the London Philharmonic and the Glyndebourne Chorus under the direction of Andrew Davis. The performance starts at 2.00 P.M. at St. Anthony's Soccer Club. Dinner follows.

Reservations required: 830-9827

Opera Lyra Ottawa Guild *Definitely the Opera*

Falstaff (Verdi) February 7, 7:00 P.M.

Roberta Devereux (Donizetti) May 2, 7:00 P.M.

Opera Insights

Falstaff with Joanne & Tyrone Patterson

March 28, 7:00 P.M.

The Ring Cycle

hosted by Wilkie Kushner

Das Rheingold February 27, 7:00 P.M.

Die Walküre February 28, 7:00 P.M.

Siegfried March 4 3:00 P.M.

Die Götterdämmerung March 5 3:00 P.M.

All of the Opera Lyra Ottawa Guild presentations take place at Library and Archives Canada, 395 Wellington Street

ATTENTION!!

ALL OPERA LOVERS

It is time to RENEW your membership or join NCOS for 2006!

The membership year runs from January to December. Please fill in the enclosed form and join us for another year of musical activities!

Saturday Afternoon at the Opera

A Mozart Celebration January 14, 2006, 1:30 p.m.

Zauberflöte January 21, 2006 / 1:30 p.m.

Così fan tutte January 28, 2006 / 1:30 p.m.

Cyrano de Bergerac February 4, 2006 / 1:30 p.m.

La Traviata February 11, 2006 / 1:30 p.m.

Aida February 18, 2006 / 1:30 p.m.

Samson et Dalila February 25, 2006 / 1:30 p.m.

Roméo et Juliette March 4, 2006 / 1:30 p.m.

La Forza del Destino March 11, 2006 / 1:30 p.m.

Mazeppa March 18, 2006 / 1:30 p.m.

Luisa Miller March 25, 2006 / 1:30 p.m.

Fidelio April 1, 2006 / 1:30 p.m.

Manon April 8, 2006 / 1:30 p.m.

Don Pasquale April 15, 2006 / 1:30 p.m.

Le Nozze di Figaro April 22, 2006 / 1:30 p.m.

Lohengrin April 29, 2006 / 1:30 p.m.

Rodelinda May 6, 2006 / 12:30 p.m.

("Cathedral Arts..." Continued from page 1)

sessions or judging competitions. Ensemble Galilei has blended medieval, classical and folk pieces to create a peaceful and stately sound as it performs Irish, Scottish and Early music together with original music by group members Nuse and Surrick. The group is technically precise but does not let that overwhelm the emotional qualities of the various pieces. One of their members, Carolyn Anderson Surrick, has said "We have to thrill each other every time we sit down to play or we will have failed in our unspoken agreement, that it is the music that matters. Not the concert hall, not the review in the paper." Although opera fans would have liked to hear a vocalist perform with the ensemble, the vast majority of the audience was more than content with the purely instrumental concert. It was hard to tell whether members of the audience or the ensemble were enjoying themselves the most.

Perennial Ottawa favourite, Garth Hampson, joined forces with the National Capital Concert Band to give us a fun-filled evening. Most of us will remember that Garth has been a member of the jury that selects finalists for the Brian Law Competition. A version of the Concert Band began in 1986 at Carleton University and six years ago the current sixty-five member group was created under the direction of Stanley H. Clark. In a tribute to the Year of the Veteran, the woodwind and brass band filled the Cathedral with rousing symphonic excerpts and military marches and the audience joined with Garth in singing many of the old wartime songs. Totally different from the Ben Heppner and Ensemble Galilei performances but still very enjoyable.

A more than full house heard world-famous soprano Isabel Bayrakdarian, with her pia-

nist husband Serouj Kradjian, perform a program of mostly Christmas-related music. The evening opened with a scintillating performance of Mozart's "Exsultate, jubilate" followed by three solo Bach pieces played by Kradjian. The first half of the recital finished with a seldom performed group of ten Irish *Hermit Songs*, pious and humorous, set to music by Samuel Barber. It was a pleasure to hear such perfect diction from Isabel that one did not need to consult the words but could sit back and enjoy the beauty of the music. The second half began with four arias from Handel's *Messiah*, followed by two versions of "Ave Maria", an Armenian children's prayer and three well known Christmas carols. The encore was "Have yourself a merry little Christmas". Overall an unusual selection of pieces for a recital, but a perfect choice for the season and location. One could sense that Ms. Bayrakdarian, a deeply religious person, was drawing inspiration from the Cathedral setting and was obviously enjoying herself. At the end of the recital Isabel was presented with the annual \$25,000 Virginia Parker Prize which was established in 1982 to assist outstanding young professional musicians under the age of 32. If you missed this recital, Isabel Bayrakdarian will perform May 11 and 12 with the NAC Orchestra.

The second half of the Cathedral Arts season will consist of three concerts: Jubilant Sykes (February 16th), an African American baritone with a gospel, jazz and classical repertoire; The Swingle Singers (March 12th), the legendary British a capella group; Charpentier's *Tenebrae* and other Baroque Masterpieces (April 12th), with Seventeen Voyces and soloists. There are also plans for a gala concert in May - get your tickets early. Check www.cathedralarts.com or telephone 613-567-1787 for further information.

Opera Quiz Answers

1. a) Maria Callas; b) Jan Peerce; c) Nellie Melba; d) George London; e) Richard Tauber; f) Robert Merrill.
2. a) Liszt; b) Schubert; c) Copland; d) Schumann; e) Shostakovich.
3. a) 20; b) 15; c) 50; d) 18 years and 2 months; e) 90.
4. a) Suor Angelica; b) Peter Grimes; c) La Forza del Destino; d) Dialogues des Carmelites; e) The Ballad of Baby Doe; f) Lizzie Borden.
5. (a) David Daniels, (b) Drew Minter; (c) Giulio Cesare; Jeffrey Gall and Derek Lee Ragin; (d) Derek Lee Ragin and soprano Ewa Mallas-Godlewski; (e) Brian Asawa.

Opera Within Reach

Ottawa

Opera Lyra Ottawa

Black and White Opera Soirée
February 18

Falstaff by Verdi April 8, 10, 12 & 15

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

Savoy Society

HMS Pinafore by Gilbert & Sullivan
March 31, April 1, 2, 5, 6, 7 & 8

All performances are at Centrepointe Theatre.
Information: 825-5855 www.savoyociety.org

Orpheus Society

West Side Story by Bernstein March 3-11

All performances are at Centrepointe Theatre.
Information: 580-2700 www.orphesus-theatre.on.ca

University of Ottawa

Don Giovanni by Mozart Jan 27, 28, 29 Feb 3, 4 & 5

All performances are at Tabaret Hall.
Information: 562-5733 www.music.uottawa.ca

Montréal

L'Opéra de Montréal

La Clemenza di Tito by Mozart
March 11, 15, 18, 20 & 23

All performances are in Salle Wilfrid-Pelletier at Place des Arts.
Information: 1-877-385-2222 www.operademontreal.com

Toronto

Canadian Opera Company

Die Götterdämmerung by Wagner
Jan 30 Feb 2, 4, 7, 10 & 12

Norma by Bellini March 30, April 4, 7, 9, 12 & 15

Wozzeck by Berg March 31, April 2, 5, 8, 11 & 13
All performances are at the Hummingbird Centre.
Information: 1-800-250-4653 www.coc.ca

Royal Opera

Turandot by Puccini Feb 18, 23 & 25

Rigoletto by Verdi April 22, 27 & 29

Royal Opera performances are held in Hammerson Hall at the Living Arts Centre in Mississauga.
Information: 1-866-322-0456
www.royaloperacanada.com

Opera in Concert

La Griselda by Vivaldi January 29

Mazeppa by Tchaikovsky March 26

All performances are at the Jane Mallett Theatre
Information: 1-800-708-6754
www.operainconcert.com

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