

Newsletter • Bulletin

Spring

2007

Printemps

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

Bravissima Maria by David Williams

Ottawa's own Diva, Maria Knapik, made a sensational Sarasota Opera debut in the Polish opera *Halka* produced in this winter's season. Written by Stanislaw Moniuszko the original version of *Halka* was premiered in 1854 and a second revised version was premiered in Warsaw in 1858. Although very popular in Poland *Halka* is seldom performed outside of that country. Therefore, we were extremely fortunate that Sarasota Opera had the courage to put on this opera and the resources to achieve such an excellent result. The stage director, Pat Diamond, and scenic designer, Michael Schweikardt, combined to



Photos by Ute Davis

produce an appealing setting which enhanced the performance and also provided a background for the Lira Dancers of Chicago in their thrilling polonaise, mazurka and country dances. Costume designer, Howard Kaplan, and lighting designer, Ken Yunker, further enhanced the spectacle. The singers all sang well but Maria was outstanding, as if Moniuszko had written the role for her. She was able to portray all aspects of *Halka's* character, from happiness to despair, both vocally and visually. The audience was captivated by her performance. Able support was given by fellow Canadian Jonathan Carle, as her cad-dish nobleman seducer Janusz, by Benjamin Warschawski as the loyal lovesick villager Jontek, and by Jeffrey Tucker as the noble father Stolnik. Other roles were ably sung by Studio or Apprentice Artists. The Lira Dancers provided many of the opera's most entertaining moments with their energetic dancing in a very limited space. Maria will be singing *Halka* in Warsaw later this year.

In the fall Maria will be singing the demanding role of Donna Anna in Opera Lyra Ottawa's production of Mozart's *Don Giovanni*.

President's Message

I hope that most of you have been able to attend one or more of the Met's simulcasts. Highlights for me were the incredibly fine singing and acting of Anna Netrebko in *I Puritani*, the spectacular miming and acrobatics in *The First Emperor* and experiencing one of the finest casts for *Eugene Onegin* that you'd ever be likely to see. I missed *The Magic Flute* and will likely miss *The Barber*, but am looking forward to *Il Trittico*, especially *Gianni Schicchi*. The popularity of the showings has prompted enthusiasts to come early in order to get the best seats and use the time much as they are accustomed to do before the Chamber Music Festival concerts. This makes for a long afternoon but is well worth the effort. Another result of the popularity of the series is that the Met will again have telecasts next year and increase them from five to eight. More about that later. Don't forget to get your tickets for Verdi's *Otello* and to set aside Sunday, April 29th for our AGM, the showing of Verdi's *ILombardi* and enjoying the usual Italian feast.



New Members

Diane Deshamps
Phyllis and Alan Rackow

N.C.O.S. Information

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For information: telephone 830-982
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Web Page www.ncos.ca

Mark your calendar!

Brian Law Scholarship Competition Recital

November 24, 2007

Otello Insight

Ty and Joanne Paterson started with a brief summary of the background of *Otello* with some musical illustrations. A panel discussion with the directors and three of the minor role singers was enlightening but didn't permit questions from the audience because of time constraints. The mini-concert by John Fanning, Sally Dibblee, Elizabeth Turnball and Kurt Lehmann - two pieces each - ranged from Wagner to Flanders and Swann and was delightful. A most enjoyable evening which left us wishing for more for all of the segments.

Opera Alla Pasta — Sunday Afternoon at the Opera

April 29, 2007

Verdi's ***I LOMBARDI***

This will be the final opera alla pasta for this season and will be combined with the AGM.

The performance starts at 2 P.M. at St. Anthony's Soccer Club. Dinner follows at 5 P.M.

Reservations required: 613-830-9827 or kmitts1637@rogers.com

Death in Sarasota

by Shelagh Willams

Sarasota Opera (SO) always does good and new opera productions, and the combination of a February Elderhostel Opera Programme at Siesta Key (only a half hour walk over the Intercoastal Waterway to the beach) and the chance to hear Ottawa's own Maria Knapik starring in *Halka*, the Polish "national opera", was overwhelmingly compelling. As well as this production in their Masterworks Revival series, the other operas were *Attila*, the 23rd in their Verdi opera cycle, and Puccini's *Madama Butterfly* — all operas in which the title character dies!

Verdi's rarely heard early opera *Attila* directly preceded his *Macbeth* and the stirring music more than makes up for the convoluted plot. Interestingly, *Attila* the Hun, though a barbaric invader, appears as the only chivalrous character in the opera, as opposed to the three scheming Romans! After *Attila*'s initial victory over the Romans, the bravery of the Roman warrior maiden Odabella impresses him and he grants her a favour. She asks for a sword and he gives her his own. The traitorous Roman general Ezio then proposes to *Attila* that they join forces - offering *Attila* the world if he can have Italy - but *Attila* rejects his treachery. After several twists and turns of the plot, Odabella averts *Attila*'s poisoning by her beloved knight Foresto and, in return, *Attila* vows to wed her. In the finale, the three Romans, Ezio, Odabella and Foresto, gather in the wood and, when *Attila* comes to claim his bride, the vindictive Odabella kills him with his own sword! This was all served up with relish by Artistic Director and conductor Victor DeRenzi, with the SO orchestra, a large chorus, and the soloists all in good form! Visually, the 290 sumptuous costumes by resident costume designer Harold Tsvi Kaplan and many settings by Jeffrey W. Dean were imaginatively lit by debuting resident lighting designer Ken Yunker, and provided a suitable atmosphere for the smooth staging of former Ottawan Martha Collins. Besides the need for so many costumes and the fact it is Verdi's only opera with all the scenes set outdoors, another reason that *Attila* is done so infrequently may be the difficulty in finding a singer good enough for the only title role Verdi gave to a bass! SO's first choice received an offer from the Met and so they were lucky indeed to obtain Korean bass Young-Bok Kim for the role. He delivered both visually and vocally, whether in

his great solo where he woke from a nightmare and went through all the emotions, ending up commanding his army to war, or at the end when he pathetically realized he had been betrayed by the woman he loved. Had he been a little taller, he would have been well-nigh perfect! Another problem is the fiendishly difficult soprano role, Odabella, requiring both a brilliant top and low notes, plus volume and coloratura flexibility. Canadian Othalie Graham delivered the vocal goods, and appeared suitably martial, although at times she might have been forcing her voice. Of the other major roles, baritone Todd Thomas as Ezio sang his music beautifully as he strode around in his Roman armour, while Rafael Davila as the tiresome knight Foresto sang his smallish role well. With all the visual effects and the right voices for the marvellous music, it all added up to a most enjoyable evening!

The production of Puccini's *Madama Butterfly* was one of the prettiest this reviewer has ever seen, with delightful scenery by David P. Gordon, lovely costumes by Evan Ayotte, supplemented with *Butterfly*'s beautiful wedding kimono from Harold Tsvi Kaplan's personal collection, and appropriate wigs and makeup by resident wig and makeup designer Georgianna Eberhard, all nicely lit again by Ken Yunker. With maestro Victor DeRenzi at the helm and his wife Stephanie Sundine directing, we were assured a fine production. Sundine delivered a clear and straightforward reading with the always tricky ending powerfully staged. The dying *Butterfly* crawled to touch her child once more and, as Pinkerton entered, she rolled onto her back to expose her bleeding self to Pinkerton's horrified eyes — a fitting punishment this reviewer felt! The SO orchestra and chorus and the principals were all in fine fettle. Especially good were debuting mezzo Vanessa Cariddi, with her rich voice and sympathetic air, as Suzuki, and baritone Mark Womack as the long-suffering Sharpless. However, it was unusual to have him actually in the house with Pinkerton as *Butterfly* died (almost holding his hand, as it were, as he collapsed). Mexican tenor Mauricio O'Reilly debuting as Lt. Pinkerton had a good, though not sweet, voice, but acted rather stiffly. Julie Makerov has sung with the Canadian Opera Company and is a favourite soprano of the SO and its audience, and she did sing strongly and well. However, a degree of subtlety and delicacy of movement is needed for this role to be "believable" — it was the first *Madama Butterfly* which did not bring this reviewer to tears or even near it! Nevertheless, it was a good production of one of opera's perennial favourites.

(continued on page 4)

Death in Sarasota

(cont'd)

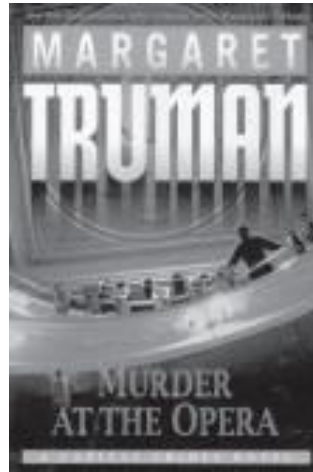
The third opera, Stanislaw Moniuszko's *Halka*, with Maria Knapik in the title role, was the best of the three! (review on page 1). The SO has been in operation 48 seasons and normally produces four operas over two months, but this year did only three over five weeks, in order to begin major renovations on the opera house. Victor DeRenzi has been SO's Artistic Director now for 25 years and with a new, larger orchestra pit he will be able to do larger operas such as *Aida* and *Turandot* which will allow him to finish his Verdi cycle. He is a traditionalist and does productions that the original composer and librettist would recognize, not "Eurotrash" productions! DeRenzi really loves opera and he communicates this, often meeting and greeting the audience on the rare evenings when he is not conducting!

The SO has an extensive training programme, with 24 Apprentice Artists, who become the excellent SO Chorus, and a dozen or so more advanced Studio Artists who understudy leading roles and sing supporting roles. We always enjoy the *Apprentice Artists in Opera Scenes* performances, and this year, unbeknownst to us, they were being directed by ex-Ottawan Larry Edelson! Imagine our pleased surprise to meet Larry before the performance and have him insist on our sitting with him in the front row! It certainly raised our status from lowly Canadians among our fellow Elderhostelers! Our Elderhostel programme also included a marvellous mini-concert with a pair of talented Studio Artists who are on the brink of fine careers.

Sarasota is also home to the Asolo Repertory Theatre, an excellent professional theatre also in its 48th season, which performs in a transplanted Opera House from Dunfermline, Scotland, and partners with the Florida State University School of Theatre's MFA in Acting programme to train actors. Among the plays which we saw was a riveting performance of Peter Shaffer's *Amadeus*, an appropriate title for opera lovers!

The SO expects to begin rehearsals in February, 2008, and open its three opera season on March 1st, 2008. Next Year's operas have been announced as *Rigoletto* and *I Due Foscari* by Verdi and *Così fan Tutte* by Mozart. A fourth opera may be scheduled but no decision has yet been made.

Book Review



Murder at the Opera.

Margaret Truman,

Ballantine Books, New York, 2006.

Reviewed by Tom McCool

Murder at the Opera opens with the discovery of a dead body backstage at the Kennedy Center. The victim, Charise Lee, a young Canadian soprano, was a member of the Young Artists Program at the Washington National Opera. Before her untimely demise Ms. Lee had a minor role in the production of *Tosca* which the

WNO was preparing to stage. Given the opera, it was appropriate that Ms. Lee was stabbed to death. There is a large cast of suspects with both the motivation and the means to commit the deed, many of whom were involved with the production of the opera. In addition to the suspects, other characters in the novel are a motley crew including informers, terrorists, corrupt agents and crooked cops. One noteworthy aspect of the novel is a significant Canadian content. The investigation of the murder is intertwined with the rehearsals for *Tosca* and comes to a climax on opening night of the opera at the Kennedy Center attended by none other than the President himself. In the end the fat lady does sing and the murderer is unmasked. Not surprisingly it is someone you probably didn't suspect.

As a former presidential daughter, there can be no doubt that Margaret Truman knows the Washington scene and she is very adept at seamlessly weaving Washington insider information into the story. As the author of over 30 books, including 23 in the Capital Murder Series, Ms. Truman is also an exceptionally capable writer with an easy-reading page-turner style. There is just enough complexity in the story to maintain interest but not so much as to bewilder the reader. This is obviously the work of an experienced murder mystery writer. As well, as an individual with a long association with the Washington National Opera it should not be surprising that Margaret Truman is very knowledgeable about opera. There are frequent references to *Tosca* and to the world of opera in general. An opera enthusiast will feel very comfortable with this book. This is the first Margaret Truman book that I have read but it won't be the last! In fact, after reading *Murder at the Opera* I went out and bought two others. I don't expect to be disappointed with these purchases. This title is also available from the Ottawa Public Library but if you decide to borrow it from the library you will have to be patient as 36 Truman fans have already requested it.

Events You Could Have Enjoyed! by David Williams

Ottawa University: Once again the music department produced an entertaining production of Poulenc's *Dialogues des Carmelites*, directed by Sandra Graham. The cast differed each evening to provide more students with the opportunity to perform. The quality of performance on the night we attended was very good and this is one event you should keep in your calendar.

Black and White Gala: This evening raised a record amount in support of Opera Lyra and the NACO. Excellent performances were given by Measha Brueggergosman, Gaeten Laperriere, the OLO Chorus and the NAC orchestra. These were expertly conducted by Patrick Summers and introduced by Harry Belafonte. The only quibbles might be that the only duet was an encore and there could have been less talking and more singing.

Bathroom Divas: In the second of these competitions, local singer Phillip Holmes reached the final three; however, soprano Elaine Brown was selected as this year's Diva.

Christ Church Cathedral: The Lenten Recitals held at lunchtime each Tuesday during Lent have featured, so far, Gary Dahl, Michael Carty and Phillip Holmes. All three recitals have been excellent. Other singers will be featured until April 3rd.

Ottawa Choral Society: The Society presented its *New Discoveries Showcase Recital* at St. Andrew's. Sixty-four young opera singers, already well established in their careers, were auditioned in Montreal and Toronto and four were selected for the Showcase Recital. These were Peter Barrett (baritone), Alexandre Sylvestre (bass-baritone), Michele Bogdanowicz (soprano) and Pascale Beaudin (soprano). Unfortunately Pascale Beaudin was in Spain and could not participate. However, the remaining three singers gave outstanding performances with Mathew Larkin collaborating on the piano. Let us hope that the Society will continue this on a yearly basis. Do not miss the next Showcase Recital.

The 2007 Vivian Asfar Memorial Award: Six singers from OLO's Young Artists Programme competed in this year's competition presented by Opera Lyra Ottawa. These were Elizabeth Gault (soprano), Francois Doucet (baritone), Kimberley Bentham (soprano), Lauren Phillips (mezzo), Michael Carty (tenor) and Jillian Emery (mezzo). Each singer performed two operatic arias and, as usual, Judith Ginsberg was at the piano. All singers were of a very high calibre and, in terms of operatic potential, the judges awarded the Vivian Asfar Award to Lauren Phillips and second prize went to Kimberley Bentham.

Events You Should Enjoy! by David Williams

Shooting Stars Operatic Showcase: The 12th annual *Operatic Showcase* from the Yoriko Tanno-Kimmons Studio takes place at Carleton University Alumni Theatre on March 31, 2007, 7:30 P.M. This will include a revisiting of Act 2 of Johann Strauss II's *Die Fledermaus*. They claim that Prince Orlovsky's palace has never been this wild! The Showcases are usually great fun and one hears good singing.

Pellegrini Opera will present Mozart's *Così fan tutte* at Dominion-Chalmers United Church, 355 Cooper Street, on May 17th at 7:30 P.M. Maria Pelligrini is artistic director and Yves Lacoursiere will conduct. The performers will include Rachel Cleland-Ainsworth, Nicole Bower, Carla Dirlikov, Vincenzo Pellegrini, Emilio Fina and Jay Stevenson with Hannah Rose Parks providing piano accompaniment.

Cathedral Arts: Soprano Nicole Cabell, who won the 2005 BBC Cardiff Singer of the World Competition will be giving a recital May 19th, 2007 (8 P.M.) at Christ Church Cathedral. She has recently completed her apprenticeship at the Chicago Lyric Opera Center for American Artists and has already established a repertoire of operatic roles. You can also attend a fundraising dinner, including priority seating, before the concert (dinner at 6 P.M.).

Michael Schade will be singing Rossini arias in a Montreal Symphony Concert at the NAC, April 24 at 8 P.M.

Ottawa University: Student graduation recitals are now taking place and many of these involve voice majors performing opera arias or similar music.

Shouldn't Love Stories End Happily in February?

by Shelagh Willams

Apparently not, if they are the Canadian Opera Company (COC)'s 2007 February offerings, Shostakovich's *Lady Macbeth of Mtsensk* and Gounod's *Faust* — neither of them a barrel of laughs!

For Shostakovich's 100th birthday in 2006, the COC belatedly presented the original 1934 version of *Lady Macbeth of Mtsensk*, the one Joseph Stalin denounced, nipping Shostakovich's proposed trilogy on Russian women in the bud, and in fact shutting down his operatic output for nearly 30 years. In the quite frightful story, anti-heroine Katerina Ismailova, the bored and frustrated wife of rich merchant Zinovy Ismailov, cuckolds him with the handsome, virile young new worker Sergey and then the two lovers kill first her meddling father-in-law Boris, and then her husband. Unfortunately for them, they are found out and exiled to Siberia and, on the march there, Sergey flirts with another female convict, Sonyetka, causing the furious Katerina to pull Sonyetka with her as she jumps into the river, killing them both. This excellent new COC production was the vision of the debuting team of Scottish director Paul Curran, British set and costume designer Kevin Knight, and American lighting designer David Martin Jacques. They set the opera in the 1930s/40s, contemporary with Shostakovich, rather than in the Russia of 1865, when Nikolay Leskov wrote the original short story on which Shostakovich and Alexander Preis based the libretto. The setting was very clever, consisting of a huge factory floor over which hung Katerina's bedroom, on large tracks so that it could move forward for her scenes and then back so that she could watch larger events in the factory, and yet still be both physically and figuratively trapped and spied upon herself. The concept was reminiscent of that in a production we saw many years ago in Munich, with the bedroom situated above the main stage, overshadowing everything both symbolically and actually. The music was under the assured control of maestro Richard Bradshaw, and the excellent orchestra, chorus and cast made the most of its broad range and energy. Debating in the title role, in which she specializes, Spanish-German soprano Nicola Beller Carbone brought a good voice and an attractively sexy appearance along with a sure sense of the increasingly wretched, lonely state of Katerina, with whom one could sympathize. In the other main roles, Russian tenors Oleg Balashov, debuting as the accomplished

Casanova Sergey, and Vadim Zapletchny as an effeminate husband Zinovy, were at home with the language; veteran baritone Timothy Noble returned as the overbearing, dreadful father-in-law Boris; and American mezzo Buffy Baggott was an alluring young Sonyetka. It was nice to see Ottawa soprano Yannick-Muriel Noah in a named role as a female convict. Canadian bass Robert Pomakov was brilliantly hilarious as the corrupt police chief in a short satirical change of pace to the pervading doom and gloom. Shostakovich described his opera as "tragic-satiric" and, fortunately, there were leavening touches of humour to relieve the downward spiral of Katerina's story. In fact the downward sliding scale passages of the trombones at the end of the sex scene in Act I elicited snickers from the appreciative audience! Unfortunately Stalin did not appreciate the graphic sex scenes or the very descriptive musical accompaniment to them! This production of *Lady Macbeth of Mtsensk* was surpassingly well done, but its brutal, depressing, sordid story prevented this reviewer from really enjoying it.

Fortunately, *Faust* was a bit more upbeat, with lots of hummable well-known tunes and some quite brilliant staging. Director and production designer Nicholas Muni brought his ingenious and interesting abstract sets covered with symbols with him from Cincinnati Opera, as well as lighting designer Thomas C. Hase, and between them they gave us a well thought out and integrated production. *Faust* seems to be actually two "operas", starting entertainingly with the elderly Faust bargaining with Satan's demon Mephistopheles, trading his soul for youth plus "an orgy of emotion"; then as a handsome youth visiting, along with Mephistopheles, the lively village carnival, expertly directed and complete with acrobats and an oversized puppet, in search of the beautiful pious young Marguerite; and finally following her home. The second "opera", taking place about a year later, is much darker, as evidenced by Faust now sporting devil's horns, like Mephistopheles, while the latter is going grey, indicating how long and how hard he has been working for Faust's soul! This metamorphosis reminded me forcibly of a clever Montreal Opera production seen many years ago, where Faust and

Shouldn't Love Stories End Happily in February? (cont'd)

Mephistopheles were dressed and made up identically throughout, so that only their voices distinguished them! The focus of the story changes to Marguerite, who has by now had Faust's child and been abandoned by him, and her life disintegrates as her brother Valentin denounces her while he lies dying by Faust's hand. She goes mad, kills her child, and finally ends up in prison, awaiting execution. The finale was staged brilliantly with a huge choral hymn forgiving Marguerite as she was borne up to heaven on a cloud while Faust and Mephistopheles descended to hell! Young Montreal conductor Yannick Nezet-Seguin made an auspicious COC debut, and being in the second row we could see him alternately commanding and cajoling the superb COC orchestra, turning in a fine performance with them, the COC Chorus, and the principals. Latvian bass-baritone Egils Silins made his debut as Mephistopheles and certainly looked and acted the part, with a rough, devilish voice delivery, obviously affected by smoke from hellfire! Our Micaela of last season, Spanish soprano Ana Ibarra, was a lovely, demure Marguerite, but her voice was strong enough to soar over the orchestra and two male leads at the end! Two Canadians really shone. Newfoundlander David Pomeroy, for-

merly of the COC Ensemble Studio, made a splendid Faust with his good looks and lovely tenor. Baritone Brett Polegato stole the show as Valentin, acting the uncompromising soldier marvellously and treating us to a heartbreakingly beautiful "Avant de quitter ces lieux" before going off to war. This was another excellent production by the COC, as benefits its lovely new home, the Four Seasons Centre for the Performing Arts.

While we were in Toronto, a very pleasant surprise was the University of Toronto (UofT) Faculty of Music's New Music Festival which presented their New Opera Showcase. This consisted of four new mini-operas written by graduate students in the composition course, all comedic scenes of contemporary Toronto! They were witty, musical, and well performed by UofT voice students and their Contemporary Music Ensemble under Sandra Horst, the COC's Chorus Master. Starring in one of the mini-operas was our own Katarzyna Sadej, a recent Ottawa University music grad and one of last year's Opera Lyra Young Artists. She told us she was now in the UofT Opera School, and obviously doing well.

These are the sort of performances that make it worth the trek to Toronto in the freezing winter cold!

Lakmé - A Perfect Opera for Valentine's Day by Murray Kitts

Outside the Place des Arts the wind howled and the snow piled up. But, inside, the Salle Wilfred Pelletier was filled with the warmth of India and, amid the profusion of bamboo, lianas and exotic flowers, especially the poisonous datura flower, there unfolded the tragic, but beautiful, love story of an British soldier for a Hindu demi-goddess. If this sounds a bit overblown - well, such is the world of opera. It all makes wonderful sense if the sets are as effective as the ones used by the Opéra de Montréal in conjunction with Opera Australia and the music by Léo Delibes is powerful enough to sweep one away into this enchanted land. The statues of the Hindu gods were excellent, none better than the representation of the ten armed goddess Durga in Act II. As expected from the composer of the ballets *Coppélia* and *Sylvia* there was an abundance of beautiful melodies.

As for the singers, Aline Kutan as Lakmé was outstanding in a demanding coloratura rôle, ably supported by the other principal singers, especially bass Randall Jacobsh as the Brahmin priest Nilakantha. Tenor Frédéric Antoun as Gèrald, the young British officer, possesses a fine voice but seemed to tire and have technical problems especially in Act III. The chorus was excellent, although the costumes for the men made most of them look like maharajahs when they were selling their wares in the bazaar in Act II. The Orchestre Métropolitain handled the lush score well under the direction of Jean-François Rivest. If this story of forbidden love in India in the days of the Raj seems artificial today, blame the novel by Pierre Loti on which it is based. Beautiful music makes love at first sight credible and suicide by eating a poisonous flower more natural than death by chocolate.

Opera Within Reach

OTTAWA

Opera Lyra Ottawa

Otello by Verdi March 31, April 2, 4 & 7, 2007

All performances are in Southam Hall at the NAC.
Information: 613-233-9200 x221 www.operalyra.ca

Opera Lyra Guild

A Weigl Festival - 3 opera films.

Eugene Onegin May 5, 2007 2:30 pm

The Turn of the Screw May 6, 2007 2:30 pm

Lady MacBeth of Mtsensk May 6, 2007 6 pm

Definitely The Opera

La Traviata by Verdi May 5, 2007 7 pm

All of the Opera Lyra Ottawa Guild presentations take place at Library and Archives Canada, 395 Wellington Street
Information: 613-233-9200 x221 www.operalyra.ca

Cathedral Arts

Nicole Cabell May 19, 2007

Christ Church Cathedral: Tel: 613-567-1787
www.cathedralarts.com

Savoy Society

Iolanthe by Gilbert & Sullivan March 23-25; 28-31, 2007

All performances are at Centrepointe Theatre.
Information: 613-825-5855 www.savoyociety.org

Orpheus Society

The Spirit of Orpheus by McGovern
June 1, 2, 3(m), 4, 5, 6, 7, 8, & 9, 2007

Performances are at Centrepointe Theatre.
Tel: 613-580-2700 www.orphheus-theatre.on.ca

TORONTO

Canadian Opera Company

Luisa Miller by Verdi April 10, 13, 15, 18, 22, 28,
May 3, 5, 9 & 11, 2007

Electra by R. Strauss April 21, 27, May 1, 6, 10, 13,
16, 19, 2007

La Traviata by Verdi May 4, 8, 12, 15, 17, 18, 20,
22, 23, 25, 26, 2007

All performances are at the Four Seasons Centre.
Information: 1-800-250-4653 www.coc.ca

Opera Atelier

Orpheus & Euridyce by Gluck April 28, 29,
May 2, 4, 5, 2007

All performances are at the Elgin Theatre.
Information: 1-416-872-5555 www.operaatelier.com

MONTRÉAL

L'Opéra de Montréal

Il mondo della luna by Haydn March 27, 30, 31,
April 1, 2, 4, 2007

Performances at Monument-National.

Don Giovanni by Mozart May 19, 23, 26, 28, 31,
June 2(m), 2007

Performances in Salle Wilfrid-Pelletier at Place des Arts
Information: 1-866-842-2112 www.operademontreal.com

SYRACUSE

Syracuse Opera

The Merry Widow by Lehar April 20, 22, 2007

Information: 1-315-476-7372 www.operasyracuse.com

Summer Festivals

To commemorate the 150th anniversary of Ottawa as the nation's capital the Canadian Opera Company will open the LeBreton Flats festival park in Ottawa with two evenings of *Opera Under the Stars*. The free performances, conducted by the COC's Richard Bradshaw, will be held June 29 and 30, 2007, expanding Canada Day celebrations.

Lake George Opera Saratoga Springs, NY 12866

La Boheme June 27 and July 2 at 2 P.M.; June 30 and July 7 at 7:30 P.M.

Tartuffe June 28 at 7:30 pm, July 1 and 3 at 2 P.M.

La Vie Parisienne July 6 at 7:30 P.M. and July 8 at 2 P.M.

Information: www.lakegeorgeopera.org/

Opera North Lebanon, New Hampshire

Falstaff August 16, 18, 21, 24 at 7:30 P.M.

August 23 (Family Matinee)

Turandot August 11, 14, 17, 22, 25 at 7:30 P.M.

August 19 at 2 P.M.

Information: www.operanorth.org

Berkshire Opera Pittsfield, MA

Psyché June 22, 23, 2007 at 7 P.M.

June 24, 2007 at 2:30 P.M.

La Bohème August 17, 22, 24, at 8 P.M.

August 20, 26 at 2 P.M.

Information: www.berkshireopera.org/

Glimmerglass Opera Cooperstown NY

L'Orfeo (Monteverdi) July 28, 30m, August 5m, 11, 14m, 17, 20m, 23, 25m.

Orphee et Eurydice (Gluck) July 8m, 14, 22m, August 3, 6m, 9, 11m, 19m, 25, 28m.

Orpheus in the Underworld (Offenbach) July 7, 9m, 15m, 24m, 29m, August 2, 4m, 7m, 10, 13m, 18, 26m.

Orphee (Glass) July 21, 23m, 31m, August 4, 12m, 16, 8m, 21m, 24, 27m.

L'Anima del Filosofo (Haydn) Concert Version

August 5, 19, 2007. 11 A.M.

Evening Performances 8 P.M., Matinee times vary.

Information: www.glimmerglass.org

Saturday Afternoon at the Opera

"From the Met"

The Toll Brothers Metropolitan Opera Saturday Afternoon Live Broadcasts from Lincoln Center in New York.

March 24, 2007 *Il Barbiere di Siviglia* (Rossini)

March 31, 2007 *Die Aegyptische Helena* (Strauss)

April 7, 2007 *Andrea Chenier* (Giordano)

April 14, 2007 *Turandot* (Puccini)

April 21, 2007 *Giulio Cesare* (Handel)

April 28, 2007 *Il Trittico* (Puccini)

May 5, 2007 *Orfeo ed Euridice* (Gluck)

May 12, 2007 TBA

May 19, 2007 TBA

May 26, 2007 TBA

"From the CBC"

June 3, 2007 *Dialogues of the Carmelites* (Poulenc) Vancouver Opera

June 10, 2007 *L'Etoile* (Chabrier) Opera de Montreal (CASRC)

June 17, 2007 *Dead Man Walking* (Heggie) Calgary Opera (CBC)

June 24, 2007 *Armide* (Lully) Opera Atelier

July 1, 2007 *Filumena* (John Estacio) Calgary Opera (CBC)

July 8, 2007 *La Wally* (Catalani) Vienna State Opera (ATORF)

July 15, 2007 *Adriana Mater* (Kaija Saariaho) National Opera Paris (FRSRF)

July 22, 2007 *Hamlet* (Thomas) Geneva (CHSSR)

July 29, 2007 *Le Roi Malgré Lui* (Chabrier) Opera Lyon (FRSRF)

"On the Big Screen"

April 28, 2007. *Il Trittico* (Puccini).

Check with SilverCity or South Keys Cinemas for performances of previously shown operas.