

Newsletter • Bulletin

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Unlucky Valentines by Shelagh Williams

The February offerings of Toronto's Canadian Opera Company (COC) featured stories of thwarted love composed a century apart: Puccini's *Tosca* (1900) and Kaija Saariaho's *Love From Afar* (2000)!

It is a pleasure to report that the *Tosca* was an opulent production, setting forth the story in a clear, straight forward manner, and featuring an excellent cast - a rare set of claims for many operas these days! It was a re-mount of the COC's own lovely 2008 production (which I did not see) by the creative team of Scottish director Paul Curran, set and costume designer Kevin Knight and lighting designer David Martin Jacques. The settings brought back fond memories of when I walked that precise part of *Tosca*'s Rome just over a year ago! The church of Sant' Andrea della Valle was cleverly depicted, first as just a transept for the act one scene of *Tosca* and her lover Cavaradossi, and then it opened up for the huge *Te Deum* procession at the end of the act. Scarpia's apartment in the Farnese Palace was huge and impressively magnificent, while the ramparts of the Castel Sant' Angelo were cold and bare for the tragic finale. The elegant Empire style costumes of principals and chorus complemented beautifully the striking sets - a visual treat! Making his COC debut, Italian conductor Paolo Carignani - incidentally COC Music Director Johannes Debus's mentor! - displayed his familiarity with the piece by eliciting a superior performance from orchestra, chorus and singers. However, at times he let the orchestra play too loudly, even for this strong cast, and the use of young female choristers in the church was certainly an anachronism! The director's

concept allowed events to unfold naturally, although the second act could have been more tense and scary: this Scarpia did not seem as evil and lecherous as some I've seen, nor were Cavaradossi's screams under torture as loud and spine-chilling as they could have been. Veteran Canadian bass-baritone Peter Strummer knew just how to evoke the humour of the Sacristan, although at times he seemed a bit too broad and irreligious in his actions. We have seen American baritone Mark Delavan, here debuting at the COC as Scarpia, in his early days at

Glimmerglass Opera, and it is pleasing to find that he has developed so nicely, mentioning 40 roles in his resume! Also debuting was good looking Uruguayan tenor Carlo Ventre as Cavaradossi, his experience in the role standing him in good stead, although he started off almost shouting his aria *Recondita armonia* over the orchestra. Fortunately, he made up for it in his final heartbreaking aria *E lucevan le stelle*, showing he had a lovely side to his voice. But of course the star was *Tosca* herself, sung by Canadian soprano Adrienne Pieczonka in a role she has sung since 2008. As we settled ourselves in, a voice intoned

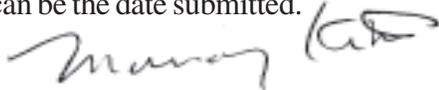
that Miss Pieczonka had hurt her knee but would still sing, though with reduced mobility - apparently the final leap in the previous performance of the opera was her undoing. And sing she did, looking lovely and moving quite well most of the time, but her most famous aria *Vissi d'arte* was delivered, magnificently, while she sat tamely on the couch, rather than lying on the floor; the final stairs to the top of the Castel were taken a trifle slowly, necessitating her pursuers be unusually disordered in their pursuit of her; and then finally she didn't actually jump! However,



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President's Message

Perhaps we should start a regular feature in our newsletter trying to keep track of our Brian Law winners. For example, starting on February 25th the week commenced with Shannon Mercer's "This is My Music" on CBC Radio 2. On the same day (repeated on the 26th) Philippe Sly was singing with the Malaysian Philharmonic Orchestra in Kuala Lumpur. The very same day Peter Gelb announced the new season for the Met's opera simulcasts, but it took me a few days to realize that Joshua Hopkins would be in the Met's first-ever production of Donizetti's *Maria Stuarda* and that we would be able to see his performance on January 19th, 2013. During the week I received an email from Spain from Yannick-Muriel Noah advising me that I could hear a performance of *Aida* on March 2 through the internet. This was one of almost a dozen performances in the title role that Muriel has been making on tour and in spite of my inadequate speakers I can assure that she gave a great performance. All of these singers have publicly acknowledged the help that the money from the Brian Law Competition gave to their careers. We of course depend on your financial support to continue the competitions and to build on them. I have sent a letter of thanks to St. Mark's Anglican Church Choir for their generous gift to honour Bobbi Cain. In other news, the week was particularly unkind to Brian Law, who learned with the other citizens of Christchurch, that their beloved cathedral could not be restored and would be demolished. According to the NY Times music critic our patron, Gerald Finley, gave an outstanding song recital in New York last week. In reply to my inquiry into the possibility that regular subscribers to the Met opera simulcasts be given an advanced opportunity to retain their seats for the coming season (as at the NAC) it was suggested by the manager of Silver City Gloucester that suggestions coming from patrons would carry more weight with management in getting this policy in place. If you would like to support this as it applies to any theatre go to your computer. Enter Cineplex.com. When you arrive at the website scroll down right to the bottom and click on Contact us on the second last line. The rest is fairly simple except for the date which can be the date submitted.



A Tribute to Bobbi Cain

Dear Sir/Madame:

Enclosed you will find a cheque for \$360, the proceeds from a choral recital by three young women from Yoriko-Tanno-Kimmons Studio. This concert was sponsored by the choir of St. Mark's Anglican Church. The choir wants to donate this money to the memory of Bobbi Cain, a long-time member of the choir. The choir felt it would be best spent to assist young singers as it was a passion of Bobbi's.

Sincerely,

Coralee Sheehan, Choir Treasurer

In Memoriam

Ray Brining, a former NCOS treasurer and BLOC supporter, died February 29, 2012, aged 93.

Annual General Meeting

The NCOS AGM will be held on May 20 after the showing of *La Bohème*. The meal will immediately follow the AGM.

Opera Lyra Ottawa Guild

The *Joy of Opera Luncheon and Concert*, this year featuring young artists from the University of Ottawa, will take place on Sunday, March 25, 2012 at the RA Centre at noon. Rob Clipperton, former CBC announcer, will be Master of Ceremonies. This is the Guild's major annual fundraiser.

Murray Kitts has again agreed to host *High C and High Tea* on May 6, 2012 in the Auditorium and Foyer of Library and Archives Canada. Tea, scones, sandwiches and cakes will be served.

New Members

Frances MacKenzie
Renee Goodman
Robert and Marion Cummings

Late breaking news and additional information is included on p7 in this digital newsletter available by e-mail and on our web site.

Unlucky Valentines (continued)

any of these quibbles are petty and did not detract from what was a marvellous production of a great *Tosca*.

The production of Kaija Saariho's *Love from Afar* (*L'Amour de loin*) achieved a number of firsts: the Canadian premiere of this 21st century opera (premiered in 2000 in Salzburg) and the first time the COC has staged an opera by a Finnish composer, or by a female composer! As such, it is quite extraordinary, and received

an equally remarkable treatment, a co-production of the COC with the English National Opera (ENO) and Vlaamse Opera. The story itself is quite minimal: a 12th century French troubadour, Jaufré Rudel, and Clemence, a beautiful woman living in Tripoli, Lebanon, are made aware of each other by the mysterious, ever-travelling Pilgrim. They fall in love and Jaufré crosses the Mediterranean to find his faraway love, only to die in her arms after they finally meet! The opera moves at a snail's pace, accompanied by modern atonal music, and early on I was afraid of drifting off to sleep, but fortunately the production team devised an ingenious antidote to any ennui. Swiss director and choreographer Daniele Finzi Pasca has directed for

Cirque du Soleil as well as opera houses, and it showed: each of the principals had two acrobat alter egos who illustrated the thoughts of the very static singers. Set designer Jean Rabasse's striking and ever-changing decor and Kevin Pollard's colourful oriental style costumes were stunningly lit by Finzi Pasca and Alexis Bowls. However, in the first half, it all became a bit distracting, especially the woman doing tricks dangling upside down from a swinging rope, unfortunately often behind a fancy grid which

also flew in and out! Nevertheless, the beautiful evocation of the sea in the second half by Video designer Roberto Vitalini was beyond price - although it was so real I felt a bit queasy! COC Music Director Johannes Debus conducted the COC Orchestra and cast and they all seemed to be enjoying performing this opera of contemporary music. Did I mention that

the first time COC has staged an opera by a Finnish composer, or by a female composer

the three principals were all Canadians and all excellent? Unfortunately their French enunciation left something to be desired - perhaps they

could have sung it in English as the ENO did! Mezzo Krisztina Szabo sang the Pilgrim, she and her two doubles dressed in the only really ugly costumes on stage! Surprisingly, soprano Erin Wall had not sung at the COC and was making her COC debut - we will

see her again in *Tales of Hoffmann* in the spring. She is married to Roberto Mauro, COC's Artistic Administrator! Of course baritone Russell Braun was his usual superb self as Jaufré, even doing some flying himself in some of the scenes, which really worried me! Anytime one can see and hear a contemporary work by a living composer, presented as well as this one was, it behoves one to give it a sympathetic hearing, and I am certainly glad that I have seen and heard it. However, not everyone there agreed - I have never seen



Photo by Michael Cooper

Jaufré

such a mass exodus at an opera intermission!

We were also able to attend the delightful noon hour concert of the COC and Montreal Opera Ensembles in a joint concert of arias, duets and trios, in which BLOC winner Philippe Sly acquitted himself commendably in selections from *Rake's Progress* and *Così fan tutte*. Afterwards he told us that he was understudying three bass-baritone roles in *Tosca* and would have several small named roles in the spring COC productions, including the Notary in *Gianni Schicchi*.

Another Success for UOttawa Opera Company! by Shelagh Williams

Continuing with its ever improving quality of production, the latest University of Ottawa Opera Company (UOOC) performances of Mozart's *Don Giovanni* played to sold-out houses of savvy opera lovers, even turning people away! Sandra Graham once again showed how clever a director she is, making the most of limited resources to create an endlessly entertaining and lively piece. By using clear and witty English recitatives to move the story along, she kept the audience with her and the story, without sacrificing Mozart's beautiful arias. She updated the story to North America near the end of the last century, with Don Giovanni a typical successful American politician. He was a smooth, wealthy and notorious ladies' man who filled the overture busily with his victory press conference! Before black curtains, and using little more than a podium and her signature chaise longue and sofa table, she employed a mainly black and white palette for the modern day costumes of the upper crust. In contrast, Leporello and Don Giovanni's mute Director of Security were in matching tan Burberrys, Masetto was dressed nattily in red shirt and white tie, and the masked ball goers were in various brightly coloured costumes from the Ottawa Orpheus Society. In true American fashion, every ball goer also had a pistol to threaten Don Giovanni, but of course he still escaped! Rennie Regehr conducted the UOttawa Chamber Orchestra expertly, and also entered into some of the fun of the staging.

The opera was double cast and at the final performance, which we went to hear, the title role was sung by the multitalented Christian Paquette, who is also an excellent flutist and a budding conductor. Christian embodied Don Giovanni: tall, good looking, an excellent actor, and with a pleasant, light baritone voice with which we were not disappointed. In

this quality production guitarist Marlene Demers-Lemay accompanied Don Giovanni's lovely serenade, and harpsichordist Edward Enman nicely handled the recits. The Don's three loves in this case were winningly and winsomely interpreted by excellent sopranos Rachel Jewell as the Commander's daughter Donna Anna, Claire Hafner looking every inch the famous movie star Donna Elvira, and Janelle Lapalme in white as the young starlet bride-to-be Zerlina. As the fiancés, tenor Anthony Boxell sang his aria nicely in the thankless role of Don Ottavio, and baritone Nathaniel Ball was lively as Zerlina's agent and boyfriend Masetto. The graveyard scene was especially well done, with the Commander, bass Hyung Song, a statue on his gravestone, accompanied by

two female statues who changed poses humourously to relieve any gloom, and then accompanied him to Don Giovanni's for the final scene: curtains (literally!) for Don Giovanni, supplied by them!

Leporello, the Don's sidekick, is very important in this opera, and in bass Joel Allison we had an excellent exponent, his voice and acting skills portraying his many emotions, and giving us a lovely catalogue aria. It is always interesting to see fresh young singers in UOOC's operas - the last *Don Giovanni* they did included a precocious young 17-year old high schooler named Phillippe Sly as a dashing Masetto, long before winning our BLOC

and the MET! Now that the operas are accompanied by an orchestra and are staged in the Alumni Theatre, their quality make them well worth watching - just be sure to get your tickets in good time!



Don Giovanni



Leporello



Masetto

Don Ottavio

Zerlina

Donna Elvira

Donna Anna

Photos by Veronica Adamic and Nathaniel Ball

Verdi's Hun Invades Seattle by Tom McCool

The Seattle Opera was founded in 1963 and as it approaches its 50th anniversary it has earned an enviable reputation for excellence and innovation. Of special significance is its commitment to the music of Richard Wagner. In 1975 Seattle Opera staged *Der Ring des Nibelungen*, the first North American company, other than the Metropolitan Opera, to perform the complete cycle of four operas in its entirety within a one week time period. The Ring has continued in Seattle, for a time in both German and English presented back-to-back. (Now only German is used.) The Ring has been a resounding success in Seattle! The 2001 operas attracted audiences from 49 states and 19 foreign countries. The performances have usually been sold out well in advance of the production dates and critical acclaim has been the norm. During summer 2013 three complete cycles will be performed once again. The following year Wagner aficionados will have an opportunity to hear *Die Meistersinger von Nürnberg*. But Seattle Opera is important not just for Wagner! Some of the most outstanding singers of the day (Sills, Sutherland, Fleming, Eaglen and Heppner are examples) have sung at Seattle Opera. Also, the company is noted for mounting new, as well as rarely performed works. Last year they staged Massenet's *Don Quichotte* and this past January the opera was Verdi's *Attila*.

Attila, Verdi's ninth opera, is special in a number of ways. For too many years it was ignored but recently has experienced a well-deserved revival with stagings at La Scala in Milan, the Met in New York and, later this year, in San Francisco. It has been called the last bel canto opera and, after *Nabucco*, the most patriotic

work of the most patriotic of composers. In addition, it is one of only a few operas in which the title character is a bass. These factors aside, the main reason for its revived popularity is its great music with wonderful arias for all the principals and, especially, glorious ensembles with the principals and the chorus.

In the production in Seattle this January the title role was sung by Canada's John Relyea, a Met regular and Live in HD veteran, ably supported by an exceptional cast and a superb chorus. Notwithstanding the fact that the production was in modern dress with Attila's troops in military fatigues carrying machine guns and the fact that Verdi took other liberties with historical reality, it was an excellent production of an excellent opera. Confirmation of its success were glowing reviews and near capacity audiences in Seattle's big and beautiful opera house.



Photo by Alan Alabastro

For additional information on Seattle Opera and its future presentations (*Madama Butterfly* with Patricia Racette is scheduled for this spring) check out its very impressive website: seattleopera.org

The Met: 2012-13 Live in HD Season

Donizetti's *L'Elisir d'Amore*, Verdi's *Otello*, Adès's *The Tempest*, Mozart's *La Clemenza di Tito*, Verdi's *Un Ballo in Maschera*, Verdi's *Aida*, Berlioz's *Les Troyens*, Donizetti's *Maria Stuarda*, Verdi's *Rigoletto*, Wagner's *Parsifal*, Zandonai's *Francesca da Rimini* and Handel's *Giulio Cesare*.

Events you may have enjoyed

by Shelagh Williams

Shannon Mercer and Thirteen Strings: The all-Baroque Christmas Concert starred Shannon Mercer, always a treat to hear. Looking and sounding superb, she sang a Scarlatti Christmas Cantata plus three Handel pieces, two accompanied by trumpets, and led us in carol singing - altogether a great start for the Holidays!

Ottawa U. School of Music: Recitals for third and fourth year and masters voice majors are already underway. Soprano Ania Hejnar, last year's super Queen of the Night in the Ottawa U. Opera Company's *Magic Flute*, gave her Masters recital in February, with Jean Desmarais as pianist. She treated us to such delights as Purcell's *Sound the Trumpet*, the Doll Song from *Tales of Hoffmann*, and both the Flower Duet and Bell Song from *Lakme*, finishing strongly with Masetta's *Quando m'en vo* from *La Bohème*. All of these great recitals are free, and a wonderful chance to hear favourite pieces beautifully presented by talented young singers. Check www.music.uOttawa.ca for singers and dates.

Wallis Giunta and Ottawa Choral Society: The Ottawa Choral Society (OCS) *Romance of Araby* programme in February combined beautiful and exotic Mozart opera music and a new commission, *The Rubaiyat of Omar Khayyam*, by Andrew Ager, in attendance and playing Celesta. It starred two of their New Discoveries, baritone Jesse Clark and mezzo Wallis Giunta, the 2009 BLOC second prize winner. The Mozart included the overture and a chorus written for the play *Thamos, King of Egypt*, a rare chance to hear this music. This was a class presentation under conductor Kevin Reeves, with full orchestra (Ottawa Music Co.), several choirs, and the two excellent soloists. Wallis of course sounded and looked marvellous, showing off two stunning gowns to perfection.

Philippe Sly and Chamber Players of Canada:

Philippe was the highlight of this concert, his rich bass-baritone being showcased in two Handel arias, including *Ombra mai fu*, four Schubert lieder, and a chamber music setting of Vaughan Williams' *Songs of Travel*, which, despite a slight indisposition, he finished beautifully, like a true trouper!

Events you should enjoy!

by David Williams

Les Concerts Ponticello will present *Maria de Buenos Aries* - a tango opera by Astor Piazzolla - March 17 (8 p.m.) at the Museum of Civilization. Arminè Kassabian will star as Maria.

Yoriko Tanno's Shooting Stars will present *Journey*, March 22 - 25, 2012 at the Shenkman Centre.

Edith Wiens will present a Voice Masterclass. 24 March, 1:00 p.m., University of Ottawa. www.music.uottawa.ca/

Carleton University Baroque Opera Ensemble will present a concert version of Handel's *Alcina*, Sunday, March 25, 2012, 7:30 p.m., Kailash Mital Theatre. www2.carleton.ca/music/events/

Les Jeunesses Musicales will present *Carmen*, March 27, 7:30 p.m., De LaSalle High School.

Pellegrini Opera will present *La traviata*, April 20&21, at Dominion-Chalmers Church. www.pellegriniopera.org

Thirteen Strings will present a semi-staged performance of Handel's *Giulio Cesare*. Friday, April 27, 8:00 p.m., Dominion-Chalmers Church, 355 Cooper St. Ottawa. <http://thirteenstrings.ca/>

The Savoy Society of Ottawa will present Gilbert and Sullivan's *The Mikado*. April 26 - 29, 2012, Adult High School, 300 Rochester Street, Ottawa. www.ottawasavoyociety.org

Music for a Sunday Afternoon will feature Joyce El-Khoury - April 29, 2012, 2:00 p.m., National Gallery of Canada. www2.nac-cna.ca/en/orchestra

Capital City Opera will present *La Bohème*, May 29&30, 7 p.m., at the Mayfair Theatre. Information 613-421-1325 <http://capitalcityopera.ca>

Titanic: The Musical (Book by Peter Stone, Music & Lyrics by Maury Yeston) will be presented by Orpheus Musical Theatre, June 1-10, 2012 at Centrepointe Theatre, Ottawa.

Interesting Odds and Ends

Arminè Kassabian: At the Ottawa Welsh Society St. David's Day Banquet, the featured entertainer was 2011 BLOC winner mezzo Arminè Kassabian, with pianist Alan Thomas. She wowed us with Rosina's *Una voce poco fa* from *Barber of Seville*, the *Piu Jesu* from Welsh composer Karl Jenkins' *Requiem*, and, from *Carmen*, two seductive arias, the *Habanera* and the *Sequidilla*, her dark eyes flashing dangerously! Afterward, she told us of upcoming concerts and her second place finish in the February 24th New Jersey Verismo Opera Competition! She is also to sing in Jeunesses Musicales' tour of *Cosi* in March 2013.

Heidelberg Opera and its Ottawa Sopranos: Yoriko Tanno was very excited to be able to tell us that two of her soprano studio alumnae will be singing in *Ariadne auf Naxos* from May 25th to early June in Heidelberg! Sharleen Joynt, a former finalists in the BLOC, has a three-year contract there and will sing Zerbinetta, to be joined by BLOC winner Yannick-Muriel Noah as a guest artist as Ariadne herself!

Bryan Wagorn and the MET's Lindemann Programme: Ottawa pianist Bryan Wagorn, an Ottawa U. Music grad, and currently a doctoral candidate at the Manhattan School of Music, was in town in late February, when he gave a great Alumni Concert in the *UOttawa on the NAC Fourth Stage* series. He told us afterwards that he had joined the MET's Lindemann Young Artist Development Programme in the Fall of 2011, as pianist and coach to work with conductors and singers, including of course our BLOC finalist Wallis Giunta! In addition, in January he joined Ottawa soprano Mireille Asselin, of the COC Ensemble Studio, in a concert at the Weill Recital Hall at Carnegie Hall.

Joyce El-Khoury: BLOC winner Joyce El-Khoury was featured in an article in the February 2012 *Opera News*. She graduated from the MET's Lindemann Programme last year, and also last year won the \$12,000 first prize in the Loren L. Zachary Society Competition.

Liliana Piazza: Twice a BLOC finalist, mezzo Liliana Piazza will be singing Sappho in Mark Adamo's *Lysistrata* at Fort Worth Opera from May 26th to June 3rd. She has been a teaching artist at Pittsburgh Opera and was one of Amneris's handmaids in the recent COC production of *Aida*. We hear from her parents that Liliana may be moving back to Ottawa in the near future.

Cara Gilbertson and the Strings of St. John's: Alongside the Strings of St. John's (SSJ) soprano Cara Gilbertson put her lovely high voice to good use in a secular Bach cantata, *Non sa che sia dolore*, BWV 209, his only setting of Italian, and the stratospheric aria *Marietta's Lute Song* from Korngold's opera *Die tote Stadt*. She finished with the *Habanera* from *Carmen*, an interesting contrast to Arminè's mezzo delivery! Not to be outdone, concert master Janet Roy, previously principal second violin of the NACO, gave us an ethereal rendition of Vaughan-Williams' *The Lark Ascending*. Gordon Johnson, conductor of SSJ, unfailingly delivers a programme of interesting and often rare pieces, this March concert also including works by Michael Haydn and American Eric Whitacre. Their next concert is June 2nd with harp soloists, a preview of their New York City concert!

Dillon Parmer: Dillon has spent the last year studying with a new voice teacher, Bill Schuman, which has resulted in a change of Fach. He is now learning totally new repertoire before relaunching his operatic career. Having heard an audio clip of his new voice, we can attest to the fact that his voice now sounds completely different.

Carmina Burana: This was a magnificent production of *Carmina Burana* by an enlarged NAC orchestra together with several excellent local choirs, plus baritone Russell Braun, soprano Erin Wall, and, too briefly, countertenor Daniel Taylor.

Music and Beyond: Ben Heppner will be the star of the closing concert for the 2012 Music and Beyond Festival, July 4-15.

Saturday Afternoon at the Opera

March 3	Verdi's <i>Aida</i>
March 10	Mozart's <i>Don Giovanni</i>
March 17	Mussorgsky's <i>Khovanshchina</i>
March 24	Verdi's <i>Macbeth</i>
March 31	Donizetti's <i>L'Elisir d'Amore</i>
April 7	Massenet's <i>Manon</i>
April 14	Verdi's <i>La traviata</i>
April 21	Wagner's <i>Siegfried</i>
April 28	Wagner's <i>Die Walküre</i>
May 5	Janáček's <i>The Makropulos Case</i>

Detailed descriptions of each broadcast indicating specific times and casts are available at The Met's website: <http://www.metoperafamily.org>



www.cbc.ca/sato

The Met: *Live in HD*

The Enchanted Island – March 26 (6:30 p.m. encore)

Ernani – March 31 (encore)

Manon – April 7, April 28 (encore), May 14 (6:00 p.m. encore)

La traviata – April 14, May 26 (encore), June 4 (6:30 p.m. encore)

For complete details of the Metropolitan Opera's Live in HD Series please consult The Met's website: www.metoperafamily.org

Two great operas!!

In the near future Ottawa opera enthusiasts will have the opportunity to experience two of the greatest, and most popular, of all operas. The first will be Giuseppe's Verdi's masterpiece, *La traviata*: a "Met: Live in HD" presentation to be shown in various theatres in the city on April 14. The second is *La Bohème*, Puccini's depiction of life and love set on the Left Bank of Paris. This will be an "Opera alla Pasta" presentation on May 20. Don't miss it!

The Met: Live in HD April 14, 2012

La traviata



No matter how many *La traviata*'s you have seen this one will be very different. Evidence of this is the photo to the left from the controversial Salzburg Festival production. It will be different but it will still have the same glorious music and it will feature three of the greatest singers of the day: Natalie Dessay, Dmitri Hvorostovsky and Mathew Polenzani. And, it will be live from the Met!

La Bohème



Opera alla Pasta

May 20, 2012

Sunday Afternoon at the Opera

Puccini's *La Bohème*, based on a novel portraying young Bohemians living in the Latin Quarter of Paris in the 1840s, has always been one of the most popular operas in the repertoire and remains so today. This New York City Opera production was telecast live in 2001 and has been acclaimed as one of the best *Bohèmes* ever. A very strong cast is anchored by the superb tenor, Rolando Villazón. DVD presentations begin at 2 p.m. at St. Anthony's Soccer Club and are followed by a delicious meal. Cost: \$20. Reserve by May 15, 2012 by calling Elizabeth Meller at 613-721-7121