



Opera For All!

APRIL 2018

ISSUE NO. 82

OPERA
NOVA SCOTIA

Spring Production 2018

Mozart

La finta giardiniera

"The Lady Disguised as a Gardener"

Director David Overton
Designer John Pennoyer
Music Director Walter H. Kemp

Fully Staged with Orchestra
Sung in Italian with English Dialogue



"Would you believe it? I wrote this when I was 18! I'm so happy that you will see it in Halifax!"

Friday, May 25, Saturday May 26, 7:00 pm
The Sir James Dunn Theatre, Dalhousie Arts Centre

**TICKETS NOW ON SALE FOR
ONS MAY MOZART**

Dalhousie Arts Centre Box Office
(902) 4394 3820 toll free 1-800 874-1669
General \$35, Seniors \$30, Students \$10

**Don't Miss this Atlantic Canadian Premier
Production**

Opera Nova Scotia recognizes that the first local performances of a work by a Master Composer such as Mozart requires the assembling of a top notch roster of singers. We are confident that you will agree when you attend our Spring Production 2018 that not only have we chosen fine "Mozartians" but also vocal artists who represent the great talent pool of Eastern Canada. Let us introduce you to our Cast.

The Cast

Meghan Lindsay, soprano. One of the brightest stars to have risen on today's Canadian opera scene, Meghan has been praised by music critics for possessing a voice that "shines with greater vocal strength and control than ever before and dazzles with her coloratura passages", "graced with a bright, limpid instrument, luscious timbre and superb technique". An alumna of the Glenn Gould School, Toronto, Opera Studio Nederland, and the Glimmerglass Festival young artists program, she has sung in productions and concerts in North America, the Dominican Republic, China, and the Netherlands, including programs at the Amsterdam Concertgebouw and Carnegie Hall. Halifax audiences became acquainted with her vocal and acting prowess when she appeared as Luisa Miller in the ONS Spring Production 2013 celebrating the Verdi Anniversary Year. Since then she has become a good friend of ONS, offering her talents in a Distinguished Artist Recital, an Opera Valentine Gala, and courtesy master classes for pre-university voice students. Although adept in the Romantic repertoire (Luisa Miller, Mimi in *La Bohème*, Agathe in *Der Freischütz*), Meghan is best known as an interpreter of historic roles from the Baroque and Classical eras, particularly as a principal artist with Toronto's Opera Atelier: Handel's *Alcina*, Amour in Gluck's *Orphée et Eurydice*, Belinda in Purcell's *Dido and Aeneas*, Nérine in Charpentier's *Medée*, and Lully's *Armide* and *Persée*, the latter pair staged at The Royal Palace, Versailles. This season she adds Minerva in Monteverdi's *Il Ritorno d'Ulisse in patria* and in a double bill of Charpentier's *Actéon* and Rameau's *Pygmalion*, also for Versailles. Meghan is extending her already stylishly idiomatic portrayals of women in Mozart's operas (the Countess, Donna Anna, Fiordiligi): Giunia in the Canadian premiere of *Lucia Silla*, and now Ilia in *Idomeneo* for Opera Atelier and Sandrina in *La finta giardiniera* for Opera Nova Scotia. As Meghan explores new roles and works, we are grateful that ONS is able to share in her journey.



(continued on page 2)

The Cast of *La finta Giardiniera* (continued)



Suzanne Rigden, soprano. Suzanne is a native of Dartmouth, Nova Scotia, and studied voice at Memorial University (BMus) and McGill (MMus). She is a graduate of l'Atelier lyrique de l'opéra de Montréal, making her debut in the role of Sophie in *Werther*. She toured Western Canada singing Frasquita in the *Les Jeunes musicales du Québec* production of *Carmen*. She was invited to perform with the Merola Opera Center in San Francisco as Rosina in *The Barber of Seville* and Lady with a Hand Mirror in Argenta's *Postcard from Morocco*. In Tel Aviv she sang Marie in *La fille du régiment*; in China she gave a 14-concert recital tour. She sang baroque opera with the Pocket Opera of New York and Montreal's Ensemble Caprice. In February 2014 she received accolades from critics and audiences alike for her "gleaming, cleanly articulated coloratura sound" in the virtuoso role of Zerbinetta in the Pacific Opera Victoria production of *Ariadne of Naxos*. She was engaged for the 2014-2015 Season of Vancouver Opera as Adele in *Die Fledermans*. She appeared in the title role of Rossini's *L'Italiana in Algeri* with Middlebury Vermont Opera Company, and returned to British Columbia as soloist with the Victoria Symphony Viennese New Year's Eve, and in Britten's *A Midsummer Night's Dream* as Tytania. She has also brought her "remarkable gift for stratospheric coloratura" and "sassy", "comic genius" to a recent Ontario production of *The Pirates of Penzance* as the lead role Mabel. The CBC honoured her as one of the year's top musicians under 30. For ONS Spring Productions she has sung Blonde in *The Abduction from the Seraglio* and Zerlina in *Don Giovanni*, plus Winter Informoperal concert versions of *Mignon* and *Lakmé*, starring in a Gala Opera Valentine and in a Fall Distinguished Artist Recital.

Jennifer Farrell, soprano. Jennifer completed her undergraduate vocal studies at Wilfrid Laurier University, and then went on to earn an MMus and Doctor of Musical Arts at UBC, with specialization in opera. She has been engaged as soloist with orchestras and choirs both in British Columbia (notably the Vancouver Bach Choir, Vancouver Symphony, Pacific Opera Victoria, and Vancouver Opera) and back home in Nova Scotia (NYOC, SNS, Cecilia Concerts, Dalhousie Coro Collegium). She has been a member of the voice faculties at Mount Allison and Acadia Universities and served as Dean of Music, The Maritime Conservatory of Performing Arts. Jennifer is active as a vocal pedagogue, adjudicator, clinician, examiner and lecturer. Dedicated to the culture and well-being of the community, she has developed classes in the

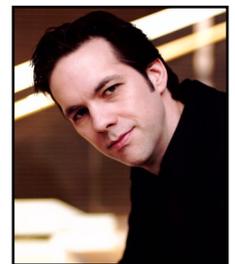


inter-relationship of music, health and citizens' wholeness. For ONS she sang the role of Ilia in the Spring Production 2008 of Mozart's *Idomeneo*, starred in an Opera Valentine Gala, and participated in Winter Informoperal concert versions of *The Cunning Little Vixen* (Sharp Ears, in Czech), *Pelléas et Mélisande* (Yniold), and *Fidelio* (Marzelline).



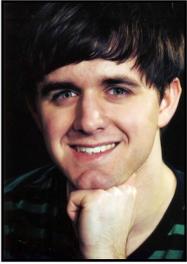
Lindsay Connolly, mezzo soprano. Originally from PEI, Lindsay earned a Bachelor of Music in vocal performance from Dalhousie University, for whose Opera Workshop she was cast as Maurya in Vaughan Williams' *Riders to the Sea*. In Halifax she also was soloist with Symphony NS and the Réjouissance Ensemble, as well as choric soloist in the ONS 2016 Production of Purcell's *King Arthur*. In 2017 she made a concert tour for the Barachois Festival d'Été, and created the role of Charlotte in Beth Wiemann's solo chamber opera *Young Charlotte* for its premiere at Vocalypse's 'Opera from Scratch'. Now based out of Montreal, this Spring Lindsay completes her Master of Music at McGill, singing the Old Lady in *Candide*. Her interest in musicology was rewarded with a Bombardier Canada Masters Scholarship for her work in interpreting female identity in art song. Her role in *La finta giardiniera* will be her first principal professional stage appearance, after which she will attend the summer 21st Century Program at the Banff Opera.

Michael Barrett, tenor. Born in Newfoundland, Michael studied at the University of Toronto Opera School. While a member of the Canadian Opera Company Ensemble Studio he had 14 roles to his credit. In Toronto he also appeared as Spalanzani (*Les Contes d'Hoffman*) for the COC, Quint (*The Turn of the Screw*) for Against the Grain Theatre, was in the world premieres of John Beckwith's *Taptoo!* (Toronto Operetta Theatre) and Halifax composer Peter Togni's *Isis and Osiris* (Voicebox: Opera in Concert) as well as regularly appearing with the Aldeburgh Connection. In Western Canada he has sung with Pacific Opera Victoria (*The Marriage of Figaro*), Vancouver Opera (*The Magic Flute*, *Sweeney Todd*), Edmonton Opera (*Les Contes d'Hoffman*, *Salome*, *The Magic Flute*), and Saskatoon Opera (*Les Contes d'Hoffman*). In the ONS Spring Production 2014 of *Don Giovanni* he made his Halifax debut as Don Ottavio. Recent and current projects include the roles of Gabriel Dumont in *Lonis Riel* (NAC Orchestra), the Witch in *Hansel and Gretel* (Sudbury



The Cast of *La finta Giardiniera* (continued)

Symphony), and Howard Boucher in *Dead Man Walking* (Vancouver Opera). In May Halifax will experience a Michael 'double exposure' as he has been chosen to sing with Symphony Nova Scotia in Maestro Gueller's farewell performance of Beethoven's Ninth Symphony three weeks before *La finta giardiniera*.



Marcel d'Entremont, tenor.

Merigomish's Marcel is rapidly becoming recognized as one of the Province's leading young male vocalists. He holds a BMus (Acadia University), and an MMus (U of T), recently graduating with an Artist Diploma from McGill University, where he was a Schulich Scholar. He was a recipient of the NS Talent Trust Portia

White Scholarship, won four Kiwanis Rose Bowls, and, among other competition prizes, represented Nova Scotia at the Canadian Music Festival placing first in the vocal division and winning the grand award for overall best performer. He has toured the Province in concert, and sung as soloist with civic orchestras and choirs both in Nova Scotia and in Ontario. He has been a regularly featured soloist at the Royal Nova Scotia International Tattoo. When a member of *Les jeunesses musicales* touring opera, he was heard as Romeo and Alfredo. He performed in the Vancouver Opera production of *Rigoletto*, and in 2016 made his international opera debut as Don Ottavio with Opera de Rouen both in Rouen and at the Palace of Versailles as a

laureate of the *Jeunes Ambassadeurs Lyriques*. Upcoming is Rodolfo in Saskatoon Opera's *La Bohème*. For ONS Marcel has starred at several Opera Valentine galas, and sang in last Season's Spring Production of *Savitri* as Satyavan.

Johnathon Kirby, baritone.

Johnathon hails from Newmarket, Ontario, and came to Halifax to earn the Bachelor of Music in vocal performance at Dalhousie University. *Inter alia* he sang the title role in *Gianni Schicchi* for the Dal Opera Workshop. His professional stage debut was with Opera Nova Scotia in its Canadian premiere of Mozart's *Zaide*. He continued his vocal studies at the Glenn Gould School, Toronto, in addition to which singing with The American Opera Project and the Metro Youth Opera. He created the role of J.A.D McCurdy in the world premiere of Dean Burry and Lorna MacDonald's *The Bells of Baddeck*. For the past two Seasons Johnathon has been a member of the Calgary Opera Emerging Artists Program, where he made his mainstage debut as Constable Lawson in the Eustacio/Murrell *Filumena*, and played Fiorello, Zaretsky, Angelotti and Don Alfonso. He will return to Toronto to take the role of Figaro in the *Barber of Seville* with Opera 5. For ONS, in addition to *Zaide* Johnathon performed in *The Beggar's Opera* (MacHeath), *Luisa Miller* (Miller), and *Don Giovanni* (Masetto), the latter role to be his debut with Manitoba Opera next Season.



Cecilia Concerts Brings Jane Archibald



Nova Scotia's own International opera diva, soprano Jane Archibald, is to appear in Halifax, Sunday April 29th as a special feature of the 2017-2018 Season of Cecilia Concerts. The event will be at 7:00 p.m. Lilian Piercey Concert Hall, Maritime Conservatory of Performing Arts.

Established as a much desired opera performer in Europe, after launching her career at the Vienna Staatsoper and La Scala, and acclaimed for her stepping into the role of Ophelia for the Metropolitan Opera production of Thomas's *Hamlet*, Jane has now become recognized in her homeland through her roles with Canadian Opera Company. Local audiences who heard her Richard Strauss interpretations with Symphony Nova Scotia will know what a treat they are to expect at

her Cecilia recital, when she will sing music by Purcell, Debussy, Strauss - both Richard and Johann - and Robbie Burns. A special feature of the program will be when she is partnered by clarinetist Dominic Desautels (Cecilia Artist-in-Residence this Season) for a performance of Schubert's "The Shepherd on the Rock". An added incentive to attend this concert: one will be able to savor the sensitive interpretational skills of collaborative pianist Liz Upchurch, Director of the COC Ensemble Studio. As an aside, lovers of the 18th century repertoire should not miss Jane's CD recording on ATMA Classique of arias from operas by Haydn. At the time of writing, there are some tickets still available, at \$65 (general) and \$100 (Patron, with \$35 tax receipt).

ONS Hires New Office Administrative Assistant

We are pleased to introduce our new Administrative Assistant for the ONS Office, Katy Jensen. Katy has moved to Halifax from her home province of Alberta, where from her business office experience in Edmonton she has acquired particular clerical, financial and social media skills appropriate to our needs.



She has been an active support person in the Edmonton civic school system, as well as in volunteer community social organizations.

She is a keen vocalist, and looks forward to engaging in facilitating the live presentation of performing arts events in Nova Scotia.

Opera Quiz

By Dappertutto

Our Spring Production of *La finta giardiniera* includes a male character sung by a soprano, a so-called 'pants role'.



1. What is the name of the amorous page boy sung by a woman in *The Marriage of Figaro*?
2. In Mozart's *Idomeneo*, the prince falls in love with a captive Trojan princess, Ilia. The prince, originally sung by a castrato, today can be sung by a mezzo soprano, tenor or counter tenor. What is his name: Iliade, Iolanthe, or Idamante?
3. Mozart's last opera, an *opera seria* set in Rome, has two 'pants roles'. What is its title?
4. In *opera buffa*, the names of young women, especially servants, are playful diminutives, as the false gardener Sandrina and the maid Serpetta in *La finta giardiniera*. Name the Mozart operas in which the following appear: i) Despina; ii) Zerlina; iii) Pamina; iv) Barbarina.
5. The above tradition was popularized by the lead role of Serpina in what opera by Pergolesi?

Answers

1. Cherubino 2. Idamante 3. *La Clemenza di Tito*
 4. i. *Cost fan tutte*; ii. *Don Giovanni*; iii. *The Magic Flute*;
 iv. *The Marriage of Figaro*. 5. *La Serva Padrona*

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