

A MAINSTAGE PREMIERE DOUBLE BILL!

THE Telephone & LA Voix Humaine

NOVEMBER 5, 6 | 2021

THE TELEPHONE (L'Amour à trois)

A CHARMING ROMANTIC COMEDY

Words and music by Gian Carlo Menotti

THE STORY

Ben comes to visit Lucy at her place; he wants to propose to her before leaving on a trip. Despite his best efforts to get her attention, Lucy is occupied with endless phone conversations. Between her calls, when she leaves the room, Ben even tries unsuccessfully to cut the telephone cord. Not wanting to miss his train, Ben leaves without asking Lucy for her hand in marriage. He makes one last attempt, calling Lucy from a phone booth to propose. She consents, and the two join in a romantic duet over the phone, at the end of which Lucy makes sure that Ben remembers her phone number.

THE MUSIC

This opera buffa in one act is a very accessible piece about everyday life. It is light-hearted and entertaining and has been translated into several languages since its premiere in 1947.

Very melodic, the opera is a great vehicle for the soprano to showcase her coloratura and comic skills.

Sung in English with English projections | Semi-staged

THE ARTISTS



LUCY Lida Szkwarek

"...she breathed life into this complicated role, the characterization, whether vocal or dramatic, believable and compelling."

- *Calgary Herald*



BEN Johnathon Kirby

"...A breath of fresh air...with virility in his sound and exhaustive energy in his movements.

He has the ability...to steal whatever scene he's in, and his comic timing is top-notch."

- *Schmopera.com*

DIRECTOR Jacqueline Loewen

CONDUCTOR Naomi Woo

LA VOIX HUMAINE (The Human Voice)

THE PAINFUL LAST GOODBYE

A Theatrical Tour-de-Force of Drama, Tension, and Anguish

Composed by Francis Poulenc

Based on the play of the same name by Jean Cocteau

THE STORY

A young actress in 1950's Paris is on the phone with her lover of the last five years who is marrying someone else the next day. In despair, Elle calls on every theatrical trick in the book, including hinting at suicide, as she struggles to keep him talking on the telephone in order to postpone the inevitable last goodbye.

She falls into a state of depression and irreparable sadness, teetering on the edge.

THE MUSIC

This 50-minute, one-act opera is, in effect, a chamber concerto for solo voice and orchestra.

It is an intense, emotional ride, and a feat for the singer, who must pour everything she's got into her portrayal of the tortured young woman.

Sung in French with projected English translations | Semi-staged

THE ARTISTS



ELLE Lara Ciekiewicz

"...able to do everything required in gorgeous fashion. She could spin her legato lines with elegance, force out her dramatic low notes to great effect and toss off high ones of crystal beauty. Her coloratura is formidable, and she is an expressive singer of note."

- *Opera Canada*

DIRECTOR Jacqueline Loewen

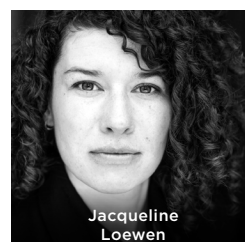
CONDUCTOR Naomi Woo



Lara Ciekiewicz (Susannah), *Susannah*, Manitoba Opera, 2019. Photo: R. Tinker



Lida Szkwarek, *The Sopranos* of Winnipeg Concert, 2020. Photo: B. Bunko



Jacqueline Loewen



Naomi Woo



Johnathon Kirby (right) as Masetto, along with Daniel Okulitch (Don Giovanni) in the 2018 production of *Don Giovanni*. Photo: C. Corneau



AN OPERA FOR THE ENTIRE FAMILY!

LA

Cenerentola

CINDERELLA

APRIL 2, 5, 8 | 2022



LA CENERENTOLA

(Cinderella or Goodness Triumphant)

DISGUISES, ENCHANTING MUSIC, & SHEER FUN

Music by Gioachino Rossini | Libretto by Jacopo Ferretti

Based on *Cendrillon* by Charles Perrault | Last performed by Manitoba Opera in 1996

A CINDERELLA STORY

In this variation of the beloved fairy tale *Cendrillon*, *La Cenerentola* (pronounced “Chen – erentola”) tells the story of a young woman who is forced to act as a servant to her pompous and mean social-climbing stepfather and ungrateful sisters. The fairy godmother is replaced by Alidoro, a mysterious philosopher and the prince’s tutor who comes to her aid.

When she and the prince (disguised as a servant) meet, it is love at first sight. However, despite her stepsisters’ best efforts, it is Cenerentola who wins the hand of the prince – her goodness alone suffices. Along the way from servant to princess, she overcomes many obstacles with pluck and courage, defying everyone who stands in her way. And even though her family has been cruel, the resilient Cinderella forgives them and finds happiness with her new husband.

THE MUSIC

Rossini’s take on the classic fairy tale, *Cinderella*, is considered to be one of his greatest operatic achievements. It features some of his finest writing for solo voice and ensembles. The music is delightfully tuneful, lighthearted, and spirited.

Highlights:

- Cinderella’s two popular arias: “Una volta c’era un re” and “Ah prence, io cado ai vostri pie” are more challenging than any music Rossini had composed previously.
- The great buffo aria, “Miei rampoli” in which Don Magnifico complains of being awakened by noisy people.
- The Cenerentola and Ramiro duet proclaiming their attraction to each other, “Un soave non-so che”

Sung in Italian with projected English translations



Stephen Hegedus (Alidoro), *La Cenerentola*, Edmonton Opera, 2017. Photo: Nanc Price



Sylvia Szadovszki (Tisbe), Caitlin Wood (Clorinda), and Michael Nyby (Dandini), *La Cenerentola*, Edmonton Opera, 2017. Photo: Nanc Price

THE ARTISTS



ANGELINA/CENERENTOLA

Lizzy Hoyt

“...keen comedic gifts and buttery-smooth phrasing”

– *Opera Canada*



DON RAMIRO (The Prince)

Andrew Owens

“So brilliantly did he shine in excerpts from *Guillaume Tell* and *L’Italiana in Algeri* as a secure, high Rossini tenor – wow! – such tenors are in demand.”

– *Der Neue Merker*



DON MAGNIFICO (The stepfather)

Peter McGillivray

“If there is a baritone anywhere who can deliver the comic role of Don Magnifico better than Peter McGillivray, I’d like to hear him.”

– *Vancouver Sun*



ALIDORO (The tutor)

Stephen Hegedus

“...easily holds his own...creating oceanic undertows of subtext as he rails against, reveres, and finally, wrests power during the final brilliant image as his master perishes.”

– *Winnipeg Free Press*

CLORINDA
TISBE
DANDINI

Andrea Lett
Pascale Spinney
Nicholas Borg

DIRECTOR
CONDUCTOR

Rob Herriot
Tyrone Paterson

SET
COSTUMES
LIGHTING

Sheldon Johnson
Deanna Finnman (for Edmonton Opera)
Scott Henderson



La Cenerentola, Edmonton Opera, 2017. Photo: Nanc Price