

Opera Now

www.operanow.co.uk
June 2014 | £4.95

AT THE HEART OF THE OPERA WORLD

WIN!
A TRIP FOR
TWO TO
WEXFORD
FESTIVAL
OPERA

20+

**INTERNATIONAL
REVIEWS INCLUDING**
WORLD PREMIERES IN
RIGA & FORT WORTH

VERDI RARITIES
AT SARASOTA OPERA

SWEENEY TODD
IN NEW YORK

**SIMON
KEENLYSIDE**
Gives his regards
to Broadway

**GOLDEN
STATE**
California's
culture rush

PLUS
Michael Spyres as
Benvenuto Cellini
Focus on Dresden's
Semperoper

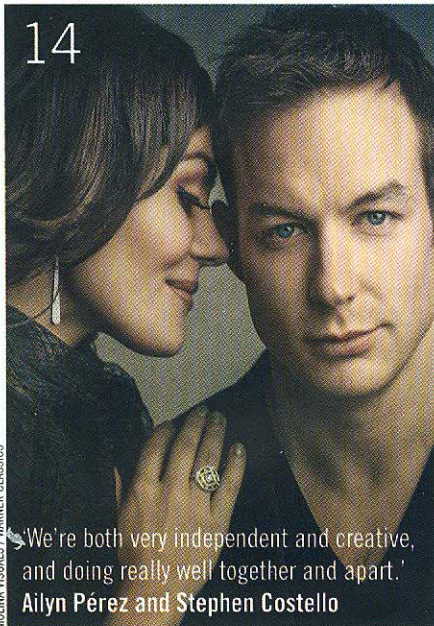
**AILYN PÉREZ &
STEPHEN COSTELLO**

Love duet



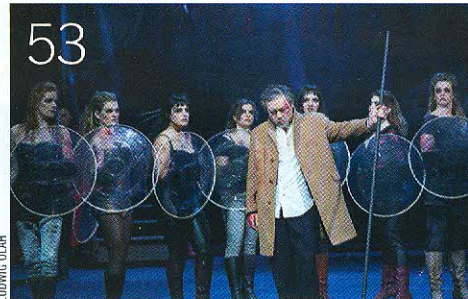
R

Contents

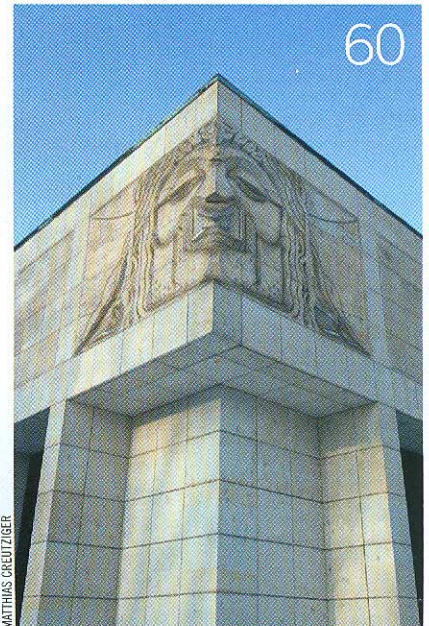


MOLINA VISUALS / WARNER CLASSICS

'We're both very independent and creative, and doing really well together and apart.'
Ailyn Pérez and Stephen Costello



LUDWIG GLAR



MATTHIAS CREUTZBERGER

FRONT OF HOUSE

5 EDITORIAL

The American scene

6 FEEDBACK

Readers' letters, emails and online posts

8-10 NEWS & NOTES

Glyndebourne's presiding spirit George Christie dies aged 79 | Incoming director causes a stir at La Scala | Opera triumphs at RPS Awards 2014 | Q&A with International Opera Awards founder Harry Hyman | and more...

IN THE WINGS

12 PREMIERE OF THE MONTH

Julian Anderson's *Theban* at English National Opera

MAIN STAGE

14 COVER FEATURE

The glamorous husband-and-wife team of **Ailyn Pérez and Stephen Costello**, both with major international careers in opera, share the headaches and joys of their life together as performers aiming for the top of their game

20 CALIFORNIA DREAMS

The West Coast of the US offers some of the most

stunning destinations in the world for opera-goers, from San Francisco's beautiful bay to the sun-drenched vineyards of Napa Valley

27 WINE CLUB

Take advantage of this month's special offer on a mixed case of wine from California, exclusive to readers of *Opera Now*

28 FESTIVALS UPDATE

The festival season is in full flood, but there's more to come as we look ahead to some of the operatic glories of the summer

30 LIFE WITH MY VOICE

American tenor Michael Spyres discusses his wide grasp of musical styles as he prepares to sing Berlioz's *Benvenuto Cellini* in London

32 ALL-AMERICAN

The British baritone Simon Keenlyside discovered that the American musical has much more in common with opera than he imagined. He's now championing the golden age of Broadway...

36 OPERA BLUFF

Become an instant expert on Bizet's *Carmen*

THE CRITICAL VIEW

40-55 LIVE REVIEWS

Verdi rarities at Sarasota Opera | World premieres in Fort Worth and Riga | Bryn Terfel scores a hit as Sondheim's *Sweeney Todd* | New productions in New York, Chicago, Miami and Long Beach | Focus on Germany and Venice

MULTIMEDIA

56 NEW RELEASES

Opera on CD, DVD and Blu-ray

BACK STAGE

60 COMPANY PROFILE

Dresden Semperoper – one of the most beautiful opera houses in the world, with a prestigious musical history and an impressive survival record in the face of adversity

69 SQUILLO

Michael White visits the shrine of the Black Virgin in Rocamadour, France – the inspiration for Poulenc's *Dialogues des carmélites*...

70 EPILOGUE

Opera Now's cryptic crossword and monthly prize draw for opera lovers

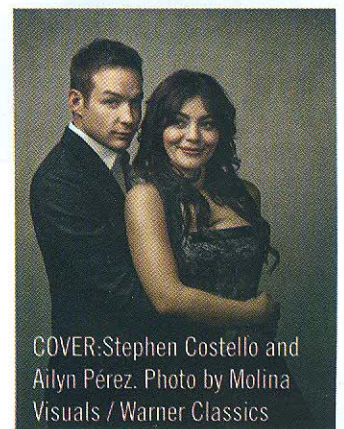
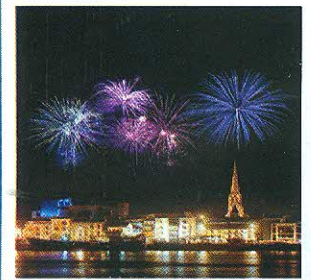
63-68 SPOTLIGHT

Opera Now's INTERNATIONAL GUIDE to the best live performances this June and July

PLUS: Opera on TV, online and in cinemas

COMPETITIONS

70 Win a VIP trip for two to this year's Wexford Festival Opera in Ireland!



COVER: Stephen Costello and Ailyn Pérez. Photo by Molina Visuals / Warner Classics

EMAIL

opera.now@rhinegold.co.uk

ONLINE

www.twitter.com/operanow
www.facebook.com/operanow

POST

The Editor, Opera Now, 20 Rugby Street,
London, WC1N 3QZ

Opera Now

EDITORIAL & DESIGN

Editor-in-Chief Ashutosh Khandekar**Deputy Editor** Owen Mortimer**Editors-at-Large** Francis Carlin, Ingrid Gäfvert,
Juliet Giraldi, Karyl Chara Lynn, Tom Sutcliffe,
Robert Thicknesse**CD Reviews Editor** Francis Muzzu**Proofreader** Della Couling

RHINEGOLD PUBLISHING LTD

Publisher Derek Smith**Managing Director** Ciaran Morton**Advertising Sales**

Sam Yekta, Christopher Moon-Little

Design/Head of Design & Production
Beck Ward Murphy**Production Controller** James Taggart**Marketing Manager** Frances Innes-Hopkins**Subscription Enquiries**

tel +44 (0)844 826 7336

+44 (0)1795 592 831 (overseas)

e-mail operanow@servicehelpline.co.uk

800 Guillat Avenue, Kent Science Park,
Sittingbourne, ME9 8GU, UK**Advertising & Sales**

tel +44 (0)20 7333 1733

fax +44 (0)20 7333 1736

Advertising Production

tel +44 (0)20 7333 1735

fax +44 (0)20 7333 1768

Editorial

fax +44 (0)20 7333 1766

e-mail opera.now@rhinegold.co.uk

The presence of advertisements in *Opera Now* implies no endorsement of the products or services offered. We do our best to avoid inaccuracies but if you believe that an error has been made please contact the editor straight away without taking any other action and he will put the matter right to the best of his abilities.

Printed in the UK by Wyndeham Grange Ltd, Butts Road, Southwick, West Sussex, BN42 4EJ.
Distributed by Comag Specialist Division.

Tel +44 (0)1895 433800

Opera Now is published by Rhinegold Publishing Limited. "Opera Now" is a trademark of Opera Now Enterprises Limited

Editorial and image research services for Opera Now are provided by C Sharp LLP

Opera Now, 977096126908217, is published monthly except for August by Rhinegold Publishing, 20 Rugby Street, London, WC1N 3QZ, United Kingdom.

R. RHINEGOLD PUBLISHING

© Rhinegold Publishing 2014

Welcome



BENJAMIN FALONERA

Shockwaves were sent through the opera world this spring when it was announced that San Diego Opera would be closing unless urgent and very large sums of money were forthcoming.

Several US companies have fallen victim to recession in recent years, most of them small-scale concerns operating, comparatively speaking, on a shoestring. New York City Opera, perhaps the highest-profile closure to date, had systemic problems dating back years that reached critical point when the recession struck.

San Diego is different: this is a major American opera company, classed among the nation's top 10, with a distinguished history, an experienced management, and access to one of the wealthiest and most cultured enclaves on the West Coast. What went wrong?

A picture has emerged in San Diego of a company living far beyond its means. San Diego Opera's board has displayed a need for control and a sense of entitlement that has verged on the unhealthy, preferring to shut up shop than admit the need for root-and-branch change.

Change is what many in the opera world most fear; but change brings opportunity. In America, the old paradigm where opera companies stage lavish productions in big theatres, supported by box-office revenue and rich patrons, is coming to an end. The wisest opera companies are taking a long, hard look at their role in the community and their relationship with their audience.

For example, in many US cities where schools are struggling with education cuts, the local opera company has taken on the role of educator, helping students to come to grips with subjects ranging from history, geography and philosophy (see Feedback on page 6 for a personal account of how this works). Elsewhere, companies are adapting their work to fit with modern lifestyles. Cinema relays, DVDs, online streaming, performances in 'non-traditional' venues are all part of the bigger offering that opera companies need to provide in order to keep their audience engaged. None of this should be a threat to an opera company's core purpose: at the heart of all this change there still needs to be a strong, creative ensemble of musicians and artists who tell powerful stories through great music and drama.

It is sad that some members of San Diego Opera's board would rather see 49 years of creative endeavour destroyed in an instant, than seek the means to adapt and survive. San Diego's plight isn't due to lack of interest from its audience. As *Opera Now* went to press, news was emerging of emotional scenes at the opera house as the curtain closed on the final performance. A petition to rescue the opera company had garnered 20,000 signatures overnight. Meanwhile, crowdsourcing was nearing its initial target, perhaps ensuring some sort of interim survival plan for San Diego Opera while a long-term strategy is being devised.

Opera companies are one of the great engines of creativity in our society, and they should be cherished as such. Ironically, San Diego's community is rallying to the cause at the very moment when it stands to lose an essential part of its cultural identity, built up over half a century.

Ashutosh Khandekar

Opera Now is available as an interactive digital magazine from pocketmags.com, iTunes and GooglePlay – read on your iPad, iPhone, Android device, Kindle Fire or computer. App FREE, single issues £2.49

