

La Sonnambula

Opera Orchestra will present
Bellini's *La Sonnambula*
at Carnegie Hall
on February 27 at 7:30 pm

In the summer of 1830, Vincenzo Bellini, at the height of his powers, confidently accepted a commission to compose a new opera to be produced the following season at the Teatro Carcano in Milan. He called upon his frequent collaborator Felice Romani to provide the libretto. As was customary at the time, the two men looked to the Paris stage for a successful work which could be adapted to their purpose.

Their initial choice was audacious: nothing less than Victor Hugo's defiant drama *Hernani*, which had sparked one of the stormiest theatrical controversies of the century when it opened in Paris on February 25, 1830 at the venerable Comédie Française. It is known that Bellini began compos-

ing music for his *Ernani*, but desisted when it became clear that the subject was sensitive and likely to provoke difficulties with the censor. It would be the young Verdi who in 1844 would give *Hernani* its operatic incarnation.

Undaunted, Bellini and Romani quickly chose a second subject, again from the Parisian stage, but in a completely different genre. *La Sonnambula, ou l'Arrivée d'un nouveau seigneur*, a ballet-pantomime with a scenario by Eugene Scribe, music composed and adapted by Ferdinand Hérold, and choreography by Jean-Pierre Aumer, had opened at the Paris Opera on September 19, 1827 to great acclaim. This charming ballet about a sleepwalker took place in a provincial village in the Camargue

near Arles. Aumer was a pupil of Jean Dauberval, whose ballet *La Fille Mal-gardée* of 1789 had created the mode for ballets set in rustic villages. Felice Romani would change the setting to Switzerland: although the Romantic theory of local color held that human behavior could only be understood in the context of a specific time and place, in practice plots were blithely transposable from one exotic locale or period to another. The Italian opera would, however, faithfully follow the outline of Scribe's story.

The ancient pastoral idyll had concerned itself with the loves and sorrows of shepherds inhabiting a sylvan Arcadia. This was the Virgilian *locus amoenus*, the happy place of ease and sweet repose.

Opera Orchestra of New York
239 W. 72nd Street
New York, N.Y. 10023
Address Services Requested

Non-Profit Org.
U.S. Postage
PAID
New York, NY
Permit No. 4679

Eglise Gutierrez



Eglise Gutierrez, to sing *Amina*.

A rising star of the international opera world only four years after making her professional debut as Lucia in *Lucia di Lammermoor* in Bogota, Colombia, soprano Eglise Gutierrez returns for her third engagement with Opera Orchestra of New York. She debuted as Philene in *Mignon* during the 2004/05 season. Returning in the title role in *Lakmé* the following year, she attracted extraordinary critical acclaim. Now we are to hear her *Amina*, a role she has sung most recently at the Teatro Verdi di Trieste and with the Michigan Opera Theatre, and a role she essayed during her years of study at the Academy of Vocal Arts in Philadelphia.

Gutierrez opened the 2006-2007 season in recital for the *Tuesday Musical Club Artist Series* in San Antonio, before returning to the Teatro Verdi di Trieste as Gilda, followed by her debut in Mendelssohn's *Elijah* with the Utah Symphony Orchestra. In the spring of 2007, she sang Liu with the Michigan Opera Theater, the title role in a new production of *Lucia di Lammermoor* at the Savonlinna Opera Festival in Finland, and closed the season in *Carmina Burana* at the Aspen Music Festival. Future engagements include her role debut as Violetta in *La Traviata* in Miami and at the Teatro Petruzzelli in Bari. She will sing Elvira in *I Puritani*, and the title role in *Lucia di Lammermoor* for the Seattle Opera and *L'Opera de Montreal*, and Gilda in *Rigoletto* at the Hamburg Staatsoper and Vancouver Opera.

In the 2004-2005 season Gutierrez scored a triumph in the title role in a new production of *Lucia di Lammermoor* at the Teatro Colon in Buenos Aires, made her debut with the Israel Philharmonic Orchestra as Gilda under the baton of Daniel Oren, after debuting this same role with the Connecticut Grand Opera, and performed in operatic galas with the Sacramento Symphony and the Johnstown

Symphony, followed by the title role in *Lakmé* at Sarasota Opera. Also in this season she made her solo recital debut on the main stage of the Finnish National Opera in Helsinki. She ended the season as soprano soloist in Beethoven's *Missa Solemnis* at Carnegie Hall.

A three-time recipient of a Gerda Lissner Foundation Grant and the Singers' Development Foundation Award, the young Cuban-American soprano has been busy collecting top prizes, including First Prize in the August 2004 International Mirjam Helin Competition in Helsinki, the West Palm Beach Opera Competition, the New Jersey State Opera Competition, and the Connecticut Opera Competition.

Eglise Gutierrez's long list of awards and honors also includes Winner of the Montserrat Caballé International Opera Competition, First Place in the Marian Anderson Opera Competition and Second in the Licia Albanese-Puccini Foundation Opera Competition in 2002. She also won First Place in the Giargirai Bel Canto Contest at the Savonlinna Opera Festival in Finland.

Adrienne Fischier

Romanticism, with its interest in folklore and ethnic diversity, paid new attention to the realities of rural life. (Yet we still recognize the mark of the pastoral in *La Sonnambula* when Rodolfo nostalgically exclaims: "Vi ravviso, o luoghi ameni.") The characters now are simple villagers, peasants who, in the classical division of genres, could only have been embroiled in a comic plot. No trace of farce emerges in Bellini's sweetly sentimental treatment of the confusion caused in a village by the presence of a sleepwalker.

When the curtain rises, we see a small village with a mill, an inn, and a view of mountain peaks

beyond. A joyous rustic wedding celebration is in progress. This deviation from tradition—such scenes customarily came at the end—was already appreciated as a novelty by the critics of Aumer's ballet. We learn that *Amina*, an orphan girl who has been raised by the miller's wife, Teresa, is to be betrothed to Elvino, a local youth. Not everyone is pleased. Lisa, the innkeeper is not rejoicing. In this typical "*Andromaque* plot" (A loves B who loves C), Lisa is in love with Elvino, who at last appears, having come from his mother's grave, where he has said a prayer. Now he solemnly presents her ring to *Amina* ("Prendi l'anel ti dono"). A

notary is present, and the contract is signed. This scene resembles the resolution of a traditional comic scenario. However, it will be interrupted by the arrival of a stranger. It is not by chance that this nearly fatal intrusion should be that of a man of a higher class. (His true identity is as yet unrevealed.) One of the earliest medieval French poetic genres, the *pastourelle*, always depicted the encounter of a knight and a shepherdess; the social distance between them was a source of tension. In this case, the nobleman looks about him with benevolent nostalgia—he has clearly been here before. As night falls, the villagers speak supersti-

Continued on Page 4

Dmitry Korchak



Dmitry Korchak, who will sing *Elvino*.

The tenor who made his Opera Orchestra and Carnegie Hall debuts last season triumphing as Dom Sebastien (Donizetti), returns in another bel canto star tenor role, this time from Bellini. Prize winner of the 2004 Francisco Viñas International Competition in Barcelona and Placido Domingo's Operalia Competition in Los Angeles, Dmitry Korchak has continued to delight audiences worldwide in some of the most celebrated venues, playing some of

the greatest leading operatic tenor roles, and collaborating with renowned conductors and orchestras.

Dmitry Korchak was born in 1979 in Russia. After graduating from the Alexander Sveshnikov Moscow Choral College in 1997, he entered the Moscow Chorus Academy, where he studied both as a chorus master under Professor V. Popov, and in the vocal department. In 2004 he completed his post-graduate studies at the Academy under Assistant Professor D. Vdovin.

Korchak has toured as a soloist in numerous countries in some of the most prestigious venues, including the Netherlands, Germany (Kölner Philharmonie, Alte Oper), France (Théâtre du Châtelet), the UK (Royal Festival Hall, London) and the USA (Avery Fisher Hall, New York).

He is regularly invited to Russian and international festivals such as the Colmar Music Festival, Rheingau Musikfestival, MDR

Musik Sommer, Oldenburger Promenade, the annual "Vladimir Spivakov invites..." Festival, the "Mozartiana" Festival and the Moscow International Musical Festival. Since 2001 Dmitry Korchak has been a soloist of the Novaya Opera Theatre of Moscow.

Among his recent European engagements have been in *La Sonnambula* by Bellini at the Rome Opera and Teatro Maestranza in Seville, *Persee et Andromeda* by Ibert at Teatro Massimo di Palermo, *Così Fan Tutte* by Mozart at the Marseille Opera, *L'Elisir d'Amore* at the Opéra National de Paris, *Il Dissoluto Punito* by Carnicer at the Mozart Festival in La Coruna (Spain), *Die Zauberflöte* at the Arena Sferisterio di Macerata, the *Stabat Mater* of Rossini in Pesaro, *Falstaff* at the Teatro San Carlo di Napoli, *Werther* in Savona (Italy), *Die Zauberflöte* at the Théâtre de la Monnaie, *Il Turco in Italia* in Toulouse, and *Il Barbiere di Siviglia* in Marseille.

A. F.

Ferruccio Furlanetto



Ferruccio Furlanetto, to sing *Rodolfo*.

Ferruccio Furlanetto was born on May 16, 1949, in Sacile, Italy. Originally he studied classical philology and natural science at university, but at the age of 22 he decided to pursue singing and musical studies instead. He made

his professional debut, as a basso, in 1974. Some sources list the role as Colline in Puccini's *La Bohème* in Trieste; others as Sparafucile in Verdi's *Rigoletto* in Lonigo. In 1977 he won a singing competition (and the title role of Don Giovanni) in Treviso. His United States debut took place the following year in New Orleans, where he sang Zaccaria in Verdi's *Nabucco*.

In 1979 he made his La Scala debut, singing the role of Banquo in Verdi's *Macbeth* under Claudio Abbado. In 1980 he debuted at Glyndebourne as Melibeo in Haydn's *La Fedeltà Premiata*, and at the Met in New York as the Grand Inquisitor in Verdi's *Don Carlo*. Met audiences have recently enjoyed Furlanetto as Fiesco in *Simon Boccanegra*, and in past seasons as Mustafa in *L'Italiana in Algeri*, both Leporello and Don Giovanni in *Don Giovanni*, Figaro in *Nozze*,

Colline in *La Bohème*, Don Basilio in *Barbiere*, Procida in *I Vespri Siciliani*, Alvise in *La Gioconda*, Count des Grieux in *Manon*, and Sparafucile in *Rigoletto*.

Furlanetto made his Vienna State Opera debut in 1985 with the title role in Mozart's *Le Nozze di Figaro*. He has performed extensively at the Staatsoper.

Furlanetto has performed in major opera houses in cities all over the world, including Vienna, London, Paris, New York, Rome, Milan, Turin, Palermo, St. Petersburg, Geneva, Buenos Aires, Tokyo, and San Diego. In 2001 he was awarded the title Kammersänger by the Vienna State Opera, and named an honorary member, Ehrenmitglied, of the Opera. He has an extensive list of recordings. Furlanetto is an Honorary Ambassador to the United Nations, and participates in humanitarian activities.

A. F.

tiously of a spectre, a woman in white, who appears after dark. A seed of dissension has been sown, as Elvino sulkily resents the stranger's attentions to his fiancée.

The second scene takes place in the stranger's room at the inn. We learn that he is Count Rodolfo, the lord of the nearby castle, who has been absent for many years. Lisa flirts with Rodolfo. After she leaves, Amina, sleepwalking in her nightdress, enters the Count's room through an open window.

Taking Rodolfo for her fiancé, the somnambulist offers him her love. Lisa returns, unseen by the Count, and after taking in the scene runs off to summon the villagers.

Rodolfo, realizing that Amina is sleepwalking, rises above temptation and hastily departs, leaving her asleep in a chair. Soon the villagers, who now know his identity, come to the inn to hail their new master. To the surprise and scandal of all, Amina is discovered in her nightdress, sleeping in the Count's

room. Awakened there, Amina is unable to explain her presence. The hot-tempered Elvino angrily accuses her of infidelity.

The first scene of the second act is set in a forest glade between the village and the castle. A group of peasants has decided to ask Rodolfo to prove the innocence of Amina. Elvino, in a rage, tears the ring from his fiancée's finger, yet his anger is mixed with grief ("Ah! perché non posso odiarti").

The final scene takes us back to

Laura Vlasak Nolen



Laura Vlasak Nolen, who will sing *Teresa*.

American mezzo-soprano Laura Vlasak Nolen, a Texas native, was recently honored by New York City Opera with the Richard F. Gold Career Grant, which is awarded annually to a young American singer who appears destined for a major career. As she continues to garner critical acclaim for each new appearance, it is no wonder *Opera News* claims "talent like hers can't possibly stay a well kept secret for long."

In the 2007-08 season, Laura Vlasak Nolen returns to both the Metropolitan Opera, as Waltraute in *Die Walküre*, and the Opera

Orchestra of New York. She performs Beethoven's *Mass in C* with the Honolulu Symphony, Dvorak's *Stabat Mater* with the Bel Canto Chorus and Orchestra, and appears in a concert titled "Melody for Peace" sponsored by UNESCO in Paris and New York City.

During the 2006-07 season she sang the role of Malcolm in New York City Opera's production of *La Donna del Lago*, and in a re-engagement with the Caramoor Festival in summer 2007, Rossini's *Petite Messe Solennelle* and Pierotto in *Linda di Chamounix*. In concert she appeared as soloist at Avery Fisher Hall, with the Richard Tucker Foundation, in Mendelssohn's *Elijah*, with the Danbury Symphony, and in Mahler's *Das Lied von der Erde* with the Westfield Symphony.

Nolen made her professional debut singing the Third Lady in *Die Zauberflöte* at Cleveland Opera—a role which she later reprised in her debut with Dallas Opera. Other past operatic highlights include engagements with the Metropolitan Opera for its productions of the world premiere opera *An American Tragedy*, and *Die Walküre* which toured in Japan. She made her debut at New York City Opera in 2005-06 singing Sélvsette in *Ariane et Barbe-Bleue*, which she later recorded with the BBC Symphony under the baton of Leon Botstein. She has also sung the title role in Opera Theater of

Connecticut's production of *Giulio Cesare*, Fanny in Strauss's *Intermezzo* with the Santa Fe Opera, Eustazio in Handel's *Rinaldo* with Berkshire Opera, and Enrichetta in *I Puritani* and Isaura in *Tancredi*, both with the Caramoor Festival.

Nolen has appeared as soloist in Mozart's *Requiem* with the Westchester Philharmonic, Handel's *Messiah* with the Danbury Chamber Orchestra, Mozart's *Vespers* with the Lubbock Chorale, Vivaldi's *Gloria* with both the Texas Tech University and the First Congregational Church of Ridgefield (CT), Honegger's *King David* with the Lubbock Symphony, and scenes from *Die Zauberflöte* with the Cleveland Orchestra.

Nolen was the New England Regional Winner and a National Semi-Finalist in the 2005 Metropolitan Opera National Council Auditions and has won Encouragement Awards in the 2005 George London Foundation Competition and the 2006 Sullivan Foundation Competition. She is also a recent finalist in the Bel Canto Vocal Scholarship Academy and has participated in the Renata Scotto Opera Academy at both the Music Conservatory of Westchester and in Rome at the Accademia di Santa Cecilia.

The mezzo previously worked with Opera Orchestra as a cover in *Otello*.

A. F.

Remaining tickets for
La Sonnambula
 are available from
Carnegie Charge at
212 247-7800 or at
Carnegiehall.org

the village as we first saw it, but things are now all awry. Elvino is now determined to marry Lisa. The wedding so joyously announced at the outset will be celebrated, but with a different bride! Rodolfo tries to convince the villagers that Amina is a sleep-walker, but they remain skeptical. Teresa begs them to be silent—her grief-stricken daughter has just now fallen asleep. She also displays Lisa’s kerchief and declares that it was found in the Count’s bedroom. Suddenly Amina appears, walking precariously along the edge of the roof above the mill wheel. The danger is evident to the terrified crowd below. This final scene is one of the most beautiful in all opera. In her trance-like state, Amina passion-

ately pours out her intense love for Elvino and mourns his loss. Like the heroines of innumerable “mad scenes,” Amina directly expresses her passion as she stands poised above the abyss. As she holds the now withered flower that Elvino had given her on the day of their betrothal, Amina sings an exquisite aria (“Ah! non credea mirarti”). Domenico de Paoli described the ravishing unfolding of the melody “which develops without ever returning upon itself; each note appears to arise from the preceding one like a fruit from a flower, always new, always unforeseen, always logical, and concludes without a single recall of any of its phrases,” (quoted by Herbert Weinstock, *Vincenzo Bellini*). Elvino, who hears this voice of truth, weeps for joy and when at last Amina descends safely from the roof, he places the ring again on her finger. Amina awakens to find her love restored, and the opera ends with her ecstatic rejoicing.

Bellini wrote *La Sonnambula* (and *Norma*, which followed it) for Giuditta Pasta, a singer whose leg-

endary voice was extolled by her contemporaries; Stendhal worshipped her. The role of Elvino was taken by the no less celebrated Giovanni-Battista Rubini. The enthusiastic reception in Milan was followed by similar success when the same cast appeared that year in London and Paris. The opera has had a continuous performance history and Amina has been sung by many great vocal artists since Pasta, including Luisa Tetrizzini, Amelita Galli-Curci, Lily Pons, Maria Callas, Joan Sutherland, and Renata Scottò.

Note: *La Sonnambula*, an opera from a ballet, would later be the inspiration for another ballet. In 1946 George Balanchine created *Night Shadow*, also called *La Sonnambula*, using music adapted by Vittorio Rieti from Bellini’s score. The poetic story, which involves a mysterious sleepwalker who appears in the midst of an elegant fête and who carries the dead hero up into her tower, is unrelated to the opera. The ballet is in the active repertory of New York City Ballet.

Joan Rosasco

Our New Director of Development



Sandra Davis comes to us from a background in arts administration and teaching. A graduate of Florida State University with a double major in instrumental and choral music education, she began her teaching career at Stranahan High School in Fort Lauderdale,

Florida. She began a string program and co-directed a choral program with over 715 students enrolled. During her tenure, she served as Department Head of the High School Fine Arts Department, State Music Chairman of the Florida Vocal Association, State Adjudicator and Clinician, and Country Music Chairman for Broward County. She returned to Florida State where she completed a Master’s Program in choral conducting.

For the past twenty-five years, Sandra has honed her skills in fundraising, administration, marketing, and educational program development. She has an eclectic background in arts administration, first serving as a Project Coordinator for the “Arts for the Handicapped Project” for the New

Jersey State Department of Education before moving to Virginia to serve as the Director of Marketing and Education for the Richmond Symphony. She subsequently has held managerial positions with the Plainfield Symphony, the Chamber Symphony of Princeton, and the Clarion Music Society, and was Administrative Director with Singers Forum, a vocal academy.

A French horn player and singer, Sandra was also fortunate not only to sing with, but to serve the late Robert Shaw for 17 years, first as an assistant to the choral manager of the Robert Shaw Workshops of Westminster Choir College, Princeton, NJ and subsequently as part of the administrative staff for The Institut Robert Shaw, Quercy, France.

Opera Orchestra Guild News

Dear Opera Orchestra of New York Enthusiast,

On September 10, 2007 we had the first meeting of the 2007-08 season of the Opera Orchestra of New York Guild. I am happy to report that a number of motivated and enthusiastic members attended that meeting. I am also happy to report that the meeting, or more appropriately "forum," served as a great opportunity for all of us to exchange our thoughts, comments and ideas about Opera Orchestra of New York. In an important season for this company, these sincere and genuine contributions from the members serve an invaluable purpose.

The best way to contribute, in any sense of the word, is to get involved in a very meaningful and personal way. Won't you join us? Membership in the Guild allows you to become involved with Opera Orchestra in a very important way. It also entitles you to the benefits and privileges listed below.

Please take a moment and complete the attached form and return it to us along with your membership fee.

Your participation is essential for Opera Orchestra of New York to succeed in its very worthy mission. I will work tirelessly to ensure we attain it.

Thank you for your support.

Sincerely,
Keith J. Viagas
 Acting Director
 Opera Orchestra Guild



Opera Orchestra of New York Guild Join Now for the 2007-2008 Season

Please return this coupon with your payment

- \$50 **Participating Member:** Invitation to the Norma Litton Operalogues and invitation to the Annual Guild Dinner.
- \$150 **Friend:** Same benefits as above, plus listing in Carnegie Hall programs, and 2 passes to open dress rehearsals.
- \$250 **Patron:** Same benefits as above, plus an OONY CD and 4 passes to open dress rehearsals.
- \$500 **Sponsor:** Same as above, plus an invitation to post-concert dinner parties with artists and 6 passes to open dress rehearsals.

Name

Address

City

State Zip

Phone Number

Daytime: ()

Evening: ()

Please make your check payable to Opera Orchestra of N.Y. and mail, with this coupon, to Opera Orchestra, P.O. Box 231226, New York, NY 10023-1226

OPERA ORCHESTRA OF NEW YORK

OPERA ORCHESTRA NEWSLETTER

Published by Opera Orchestra of New York
 Volume 26, Number 2 Winter 2008

Editor

Herbert J. Frank

Associate Editors

Adrienne Fischier

Peter H. Judd

Joan T. Rosasco

Photographer

David Shustak

Opera Orchestra of New York

239 West 72nd Street

New York, New York 10023

Eve Queler, Music Director

Deborah Surdi, General Manager

Sandra Davis, Director of Development

Elizabeth Cole, Artistic Administrator

Keith Viagas, Assistant to the Music
 Director and Acting Guild Director

Evan Croen, Administrative Assistant

Norman Raben, President

Sandra Wagenfeld, Vice President

Stewart Greenfield, Treasurer

Francine Goldstein, Seretary

DIRECTORS

Gideon I. Gartner

Francine Goldstein

F. Malcolm Graff, Jr.

Stewart Greenfield

Sanford J. Grossman

G. Morris Gurley

Earle W. Kazis

David L. Kest

W. Loeber Landau

Terrence McNally

Andrew J. Malik

Carol Minnerop

Paul Plishka

Eve Queler

Stanley N. Queler

Leigh Allen Raben

Norman Raben

Gerald E. Rupp

Jeremy Shamos

Sandra Wagenfeld

Elizabeth Caballero



Elizabeth Caballero, who will sing Lisa.

Cuban-born soprano Elizabeth Caballero's 2006-07 season began with her return to New York City Opera as Musetta in *La Bohème*, and her debut with Florentine Opera as Donna Elvira in *Don Giovanni*. Later in the season she also covered the title role in *Manon Lescaut* with Florida Grand Opera, and covered Suor Genovieffa in *Suor Angelica* for the new production of *Il Trittico* at the Metropolitan Opera. She concluded the season with her Metropolitan Opera debut as Musetta in *La Bohème* with the Met in the Parks.

For the 2007-08 season, Caballero returns to New York City Opera as Musetta in *La Bohème* and Nedda in a new production of *Pagliacci*. Other season highlights include debuts with San Antonio Opera as Adina in *L'Elisir d'Amore* under the Hollywood director, Garry Marshall; a return to Florida Grand Opera as Mimi in *La Bohème* and her international

debut as Magda in *La Rondine* with Teatro Giuseppe Verdi in Trieste, Italy. Future engagements include her debuts with New Jersey Opera Theater as Violetta in *La Traviata* and Seattle Opera as Susanna in Mozart's *Le Nozze di Figaro*.

Last season Caballero was awarded the Richard Gold Debut Artist Award from New York City Opera for her house debut as Donna Elvira in *Don Giovanni*. Other significant roles include Fiordiligi in *Così Fan Tutte* and Micaela in *Carmen*. She also performed in several zarzuelas such as the title roles in *Cecilia Valdes* and *Maria la O*. Other stage appearances include the role of Sharon Graham in Terrance McNally's Tony Award-winning play *Master Class*, which was premiered in Spanish in the United States in Miami and in San Juan, Puerto Rico.

In addition to being a National Grand Finalist in the 2001 Metropolitan Opera National Council Auditions, Caballero has captured first place in such competitions as the Florida Grand Opera-YPO Competition, the Florida Suncoast Opera Guild Competition, the Rose Palm-Tenser Competition, the Schloss Leopoldskron Competition in Salzburg, Austria, and second place in the Licia Albanese-Puccini Foundation Competition. She has also been a multiple prize winner of the Gerda Lissner Foundation, Opera Index, Inc., a Sara Tucker Award nominee in association with the Richard Tucker Music Foundation, the recipient of an Encouragement Award from the George London Foundation, and a finalist in the Luciano Pavarotti International Voice Competition. Most recently, Caballero was the recipient of the Diva Award from New York City Opera.

Elizabeth Caballero will make her Carnegie Hall and Opera Orchestra of New York debut as Lisa in *La Sonnambula*.

A. F.

**Remaining tickets for
Puccini's Edgar on
April 13
are available from
Opera Orchestra at
212 799-1982**



Photo: Steve J. Sherman

EVE QUELER
Conductor

THE OPERA ORCHESTRA OF NEW YORK

Gala Concert & Benefit

Celebrating Eve Queler's 100th performance at Carnegie Hall.

A Gala Concert of arias and operatic ensembles, featuring a line-up of superb stars, including Renée Fleming, Aprile Millo, Marcello Giordani, Krassimira Stoyanova, Dolora Zajick, Giuseppe Filianoti, Eglise Gutierrez, Latonia Moore, Stephen Costello and others. Renata Scotto, host. Eve Queler, conductor.



RENÉE FLEMING



MARCELLO GIORDANI



APRILE MILLO



DOLORA ZAJICK



RENATA SCOTTO

CARNEGIE HALL March 6, 2008 THURSDAY 8 PM

For information regarding the Gala Reception & Dinner and The Opera Orchestra Season, visit our website at www.oony.org

Good Seats Available: ORDER NOW!

ORDER YOUR GALA TICKETS

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

() _____

DAY PHONE _____

E-MAIL

- My check payable to The Opera Orchestra of New York is enclosed
 Charge my credit card: Visa MasterCard Amex

CREDIT CARD NUMBER _____ 3 or 4-digit SECURITY CODE _____ EXPIRATION DATE _____

SIGNATURE AS SHOWN ON CARD _____

BILLING ADDRESS _____

Location	Ticket Price	x	Number of Tickets	TOTAL
Center Parquet / All Boxes	\$250	x		\$
Side Parquet	\$150	x		\$
Dress Circle	\$54	x		\$
Balcony	\$32	x		\$
Rear Balcony	\$25	x		\$
GALA TICKETS TOTAL				\$
Service Charge				\$ 5.00
ADDITIONAL CONTRIBUTION				\$
TOTAL ENCLOSED				\$

Contributions to The Opera Orchestra of New York are tax-deductible as provided by law. A copy of our last annual financial report filed with the NYS Dept. of State may be obtained by writing to the NYS Dept. of State, Albany, NY, 12231.

Mail to: THE OPERA ORCHESTRA OF NEW YORK PO Box 231226, New York, NY 10023

With your order, please enclose a business size, stamped, self-addressed envelope. Cast is subject to change. Tickets will be mailed approximately 3 weeks before the first performance. Unfortunately, we cannot be responsible for tickets lost or misdirected by the Postal Service. You must notify Opera Orchestra prior to the performance if you have not received or have mislaid your tickets. We regret that no refunds or exchanges can be made once the tickets have been mailed. Neither the acceptance of charges nor the deposit of checks constitutes acceptance of your order, but if your order is not accepted, a refund will be made.

Order by Mail, Phone: 212.799.1982, Fax: 212.721.9170 or E-mail: subs@oony.org

For additional information, visit our website at www.oony.org