

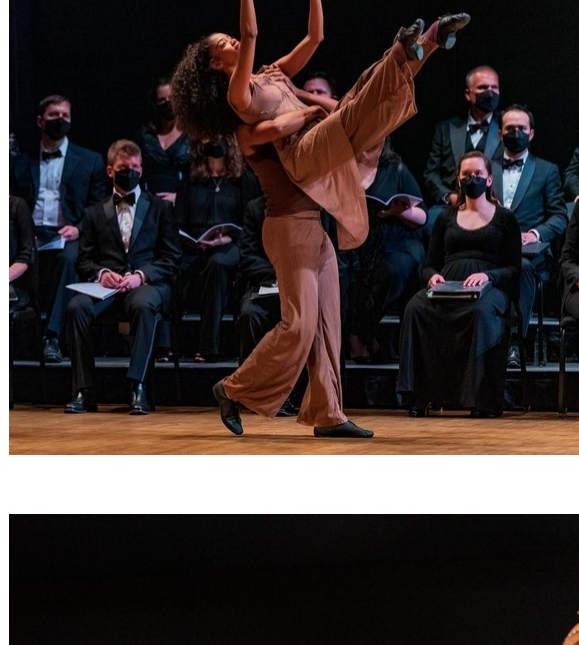
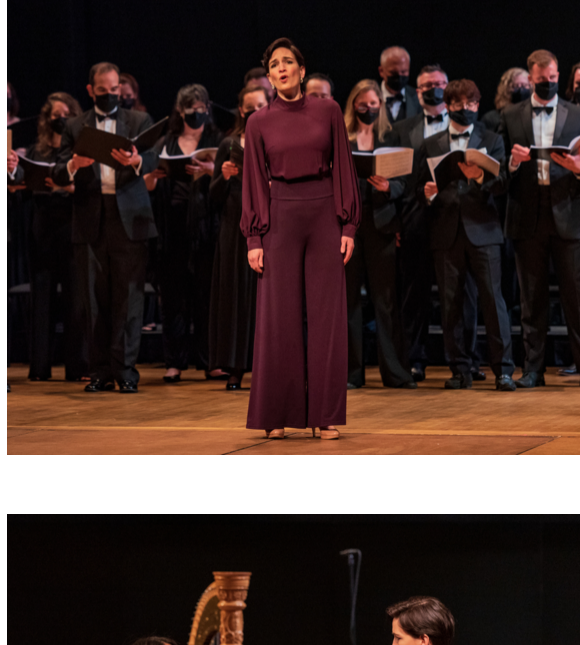


All About ORPHÉE! Reviews and photos from the weekend



To everyone who attended Sunday's performance -- thank you! Maestro Walker, our three singers, two dancers, 26 choristers, and 33 orchestral musicians greatly appreciate your support, and on their behalf, we want to share some **photos** and **excerpts from the reviews** that are still rolling in as we speak.

And to everyone who was unable to **join us**, there's still time to help us end our 35th Anniversary Season on a high note!



From Michael Brodeur at The Washington Post:

"The underworld actually sounded quite lovely on Sunday night..."

"The 'one-night-stand' standard of concert opera performance also lends an extra charge to a given program or a given cast — though in this case, I do sorely regret being unable to direct you to a repeat."

"In a company first, Sunday's presentation also featured a dance component, the duo of Washington Ballet dancers Nardia Boodoo and Andile Ndlovu. This didn't amount to a semi-staging so much as a kind of illustration around the music's margins. Their performance to the side of the orchestra had a simple but calligraphic grace, sometimes evoking the beauty of the natural world, other times embodying the flames that consume the one below."

"Lindsey inhabited the role with a complexity above and beyond the call of concert opera, where it's often enough just to stand and sing beautifully (which she also did, the gleam of her tone the kind that finds your forehead)... Her 'J'ai perdu mon Eurydice' was devastatingly beautiful — I felt a pang of guilt getting such thrills from such convincing heartbreak."

"Soprano Jacquelyn Stucker made a memorable WCO debut in the role of Eurydice. Her 'Fortune ennemie'... was a stirring and often shocking alchemy of despair and fury."

"The role of Amour... was sung by soprano Helen Zhibing Huang... [who] offered a playful, engaging performance..."

"The Washington Concert Opera Chorus, too, was strong and sound throughout the evening..."

"Oboist Fatma Daglar's playing was a particular highlight, as was Nicolette Oppelt's dazzling work on flute..."

And from Evan Tucker at Washington Classical Review:

"Within fifteen minutes, Antony Walker made clear that we were in the hands of a master... Some of the most exciting numbers in the opera were cut, but pacing nevertheless crackled in an opera that often dies well before Orpheus makes it to the underworld."

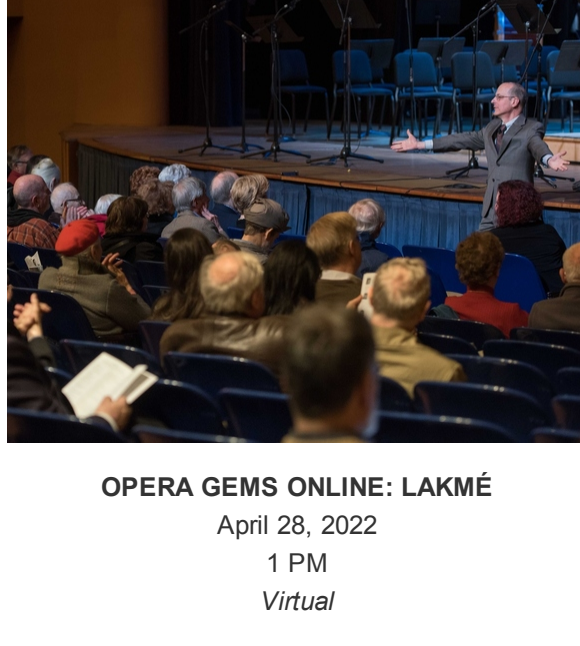
"Mezzo Kate Lindsey was an Orphée of delightfully light and clear timbre with intonation of iron dependability..."

"In Jacquelyn Stucker, our Eurydice was very good indeed — a soprano possessing a voice of uncommon opulence for modern Gluck productions, with an atypically large gift for dramatic characterization that shone through even in concert setting."

"Equally capable in her differing way was Helen Zhibing Huang's Cupid, enacted with welcome comic schtick and a bright coloratura as light as air."

"The WCO chorus was coached by David Hanlon to have a beautifully blended sound... [and] the chorus acquitted themselves wonderfully with both refinement and dramatic involvement."

Help us end our 35th Anniversary Season on a high note!



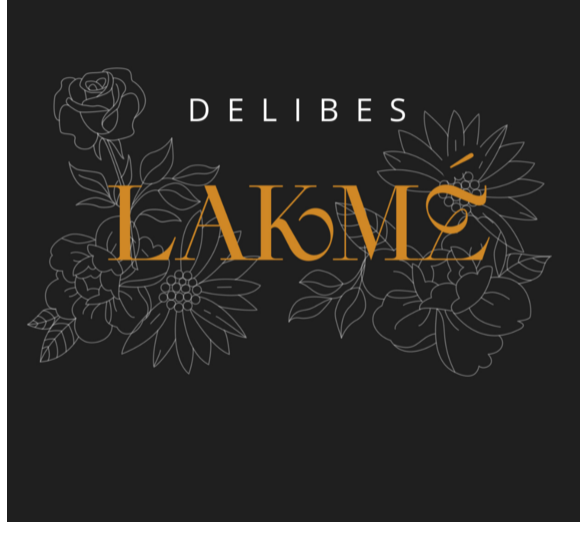
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April 28, 2022
1 PM
Virtual



OPERA OUTSIDE

May 8, 2022
11 AM
Meridian Hill/Malcolm X Park



LAKMÉ

May 22, 2022
6 PM
Lisner Auditorium



LAKMÉ Cast Party

May 22, 2022
Immediately after performance
Arts Club of Washington

Whether you want **performance and party tickets**, **access to online events**, or **more information about our final live, outdoor performance** of the season, we have you covered!

You can read more about all of this and more, including the **precautions we are taking to keep you safe and healthy**, via the button below.

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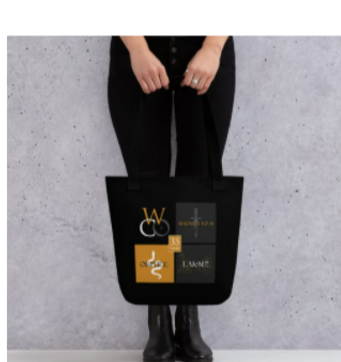
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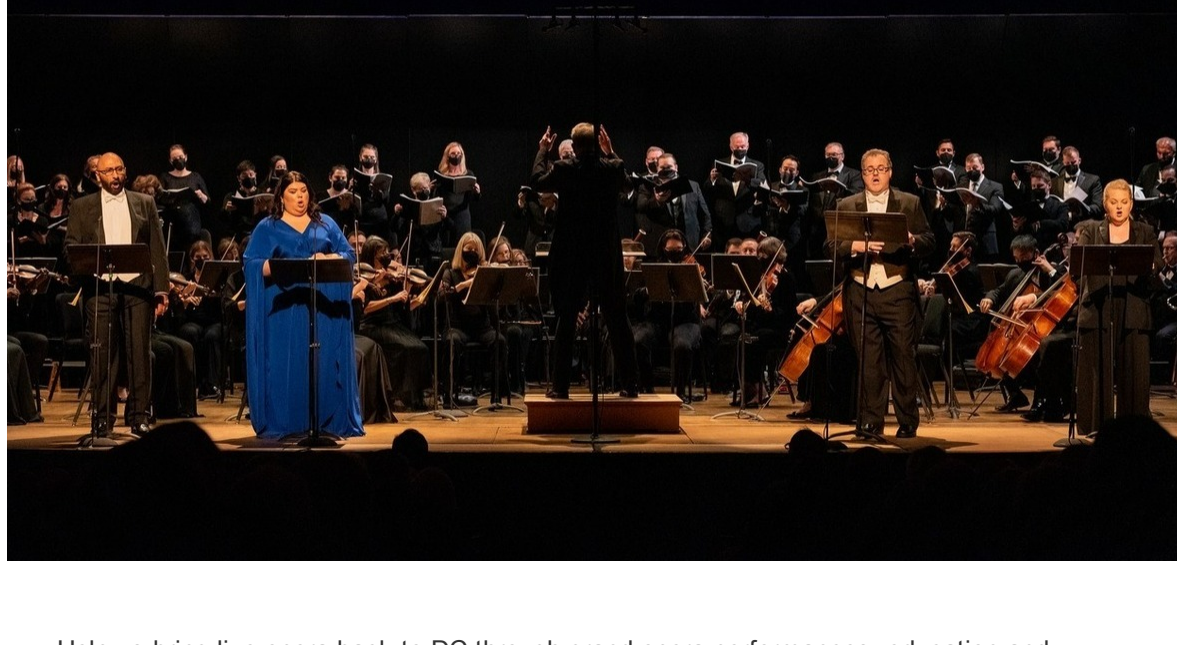


WCO CLASSIC MUG
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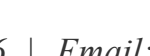
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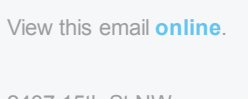


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