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It's the role's vocals that are exciting, not the womanizing part. Honest

Canadian tenor Michael Schade makes his debut as Eisenstein in the Canadian Opera Company's new production of Die Fledermaus at the Four Seasons Centre in Toronto, Oct. 4 to Nov. 3. Eisenstein, the charming roué who puts off prison for a masquerade ball, is an exciting change of pace for me. It's usually the baritone in opera, not the tenor, who gets to indulge in drinking, gambling and woman-

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izing. That's not the thrilling part, though — well, maybe just a bit. No, I'm trading in my reputation as a Mozartian tenor for this role by Johann Strauss II and exploring a new vocal repertoire of deceptive simplicity given its lyrical and comic style. When you get the chance to do some-

thing different, you have to seize it, especially when it comes with all the expectations of performing in one of the most well-known and greatest operettas of all time. It's a mixed bag of joy and terror.

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