



THE NEW YORKER

an excerpt from

Musical Events

Opera On The Plains

New productions in Tulsa and Kansas City

By Alex Ross

October 31, 2011



Most notable was Cuban-American soprano Elizabeth Caballero, who sang Liu in sensuously glowing tones, her charged legato shaping the music into cogent paragraphs. Liu's death scene tore at the heart. For a long stretch in Act III, the performance achieved the kind of unselfconscious emotional directness that has lately been in short supply at the Met, where almost every production seems designed for people who think they don't like opera, or worse, for the movie cameras.

Caballero also appears this season with Nashville Opera, the Florida Grand Opera, the Austin Lyric Opera & the Central City Opera, which is a great old opera house in Central City, Colorado. She has sung only one small role at the Met stage - Frasquita in "Carmen" - but deserves to ascend farther. Anyone who has given up on a local company in favor of the Met broadcasts might ponder how singers like Caballero hone their craft if America's national ops network flickers out. In opera as in the rest of the economy, outsourcing kills careers.