



ODYSSEY
OPERA

TRIAL BY FIRE: JOAN OF ARC
AND THE HUNDRED YEARS' WAR

TCHAIKOVSKY



The
maid
of
orléans



DIRECTOR'S WELCOME

Welcome to Odyssey Opera's fifth season. It's hard to imagine that it was only four short years ago, that we embarked on our journey with an ambitious, and triumphant, performance of Wagner's *Rienzi*. Twenty-two operas later, Odyssey has become known as one of the nation's most innovative opera companies, programming rarely heard contemporary gems of the operatic canon and finding audiences for under appreciated works pulled from over 250 years of operatic history. This season, we will keep that fire going.

Our "Trial by Fire" Season will feature five different takes on the implications of the Hundred Years' War and the life, death and salvation of one of France's most beloved historical figures, Jeanne d'Arc. After tonight's performance of Tchaikovsky's sweeping score we move on to the bel canto arias of Donizetti's *L'assedio di Calais (The Siege of Calais)* then to the intrigue of Norman Dello Joio's *The Trial at Rouen* through to Honegger's deep psychological 20th century masterpiece *Jeanne d'Arc au Bûcher (Joan of Arc at the Stake)*, finally to arrive at Verdi's moving *Giovanna d'Arco*. We are excited to have you join on this journey of exploration through mind and deeds of one of history's central figures.

Tchaikovsky's *The Maid of Orléans (Joan of Arc)* presents an unapologetically strong female protagonist who didn't need to rely on a sweeping romance to provide a dramatic narrative. She is a hero in the true sense of the word—a feminist, a spiritual icon, and devoted to her country. Born in the humblest of circumstances, she would rise, purely on the force of her conviction and visions, to convince the most powerful king in Europe to give her his army. What better person to lead us onward in our voyage!

I hope you enjoy this concert and the entire season.

Gil Rose, General and Artistic Director



PHOTO CREDIT: IRENE HARUT

TCHAIKOVSKY'S
THE MAID OF ORLÉANS



By Pyotr Ilyich Tchaikovsky

Gil Rose, Conductor

September 16, 2017 at 7:30pm

NEC's Jordan Hall

30 Gainsborough Street, Boston

Act 1

15 minute Intermission

Act 2

15 minute intermission

Act 3

Act 4

A concert performance

Sung in Russian with projected English titles

English translation by Philip Kuttner

Supertitles are provided by the

San Francisco Opera Association.

Odyssey Opera Orchestra and Chorus

Kate Aldrich

Kevin Thompson

Kevin Ray

Aleksey Bogdanov

Yeghishe Manucharyan

David Kravitz

Mikhail Svetlov

Erica Petrocelli

David Salsbery Fry

Sarah Yanovitch

Joan of Arc

Thibaut d'Arc, Joan's father

King Charles VII

Lionel, a Burgundian knight

Raymond, Joan's betrothed

Dunois, a French knight

The Archbishop

Agnès Sorel

Bertrand, a peasant

Angel

SYNOPSIS

Time:

Beginning of the 15th century, in the midst of the Hundred Years' War with England

Place:

France

ACT I

In the square in front of the church village girls decorate an oak and sing songs. Peasant Thibault of Arc is annoyed by their levity at such a terrible time for the fatherland. He is concerned about the fate of his daughter, Joan who is seventeen, and wants her to marry Raymond, to protect her from danger. But Joan feels another calling. An alarm sounds announcing the fall of Paris and the siege of Orléans. In a panic, the citizens pray for salvation; inspired, Joan predicts imminent victory. The girl says goodbye to her birthplace, hearing voices of angels blessing her heroic endeavor.

ACT II

In Château de Chinon the king is being entertained forgetting his duty with his beloved Agnès Sorel. Minstrels, pages, gypsies, clowns follow each other. The king is paralyzed by inaction. Neither the appearance of Knight Lauret, mortally wounded in the battle, nor the resignation of courageous Knight Dunois, who leaves to fight with honor (“I’m sorry! Monarch we do not have, I am not your servant any more...”) can shake the king’s decision to flee. The archbishop suddenly appears; courtiers and people tell the king about the rout of the British, the French victory, and the “glorious Maiden” who inspired the soldiers. Joan tells the astonished audience about the vision she had telling her to lead the fight. A vow of virginity was a condition of that victory. On the orders of king, Joan is put in command of the army.

ACT III

Scene 1

Deep in the woods Joan fights Knight Lionel of Burgundy. He is struck, the helmet with a visor falls. Conquered by his beautiful young face, she cannot kill him. Lionel is moved by the generosity of Joan: “Rumor has it that you do not spare enemies, why mercy for me, alone?” She is shocked by her awakened feelings, remembering the vow. Lionel decides to side with the French and offers his sword to Dunois. In the heart of the recent enemy, a love for Joan grows.

Scene 2

The nation celebrates the king and Joan - the victor. Her father, however, believes that all the acts of his daughter are the devil’s work and decides to save her soul, even at the cost of her life. When the king declares her savior of the fatherland, ordering an altar to be erected, the father accuses the daughter of dealing with Satan and challenges her to publicly prove her innocence: “Do you believe yourself holy and pure?” Joan does not answer, tormented by her love for Lionel. Dunois attempts to protect the heroine; frightened by a clap of thunder, the citizens, considering it a judgment from heaven, renounce her. Lionel tries to protect her, but Joan drives him away.

ACT IV

Scene 1

Joan is alone, abandoned in the remote woods. “To a mortal how dare I give the soul promised to the creator?” But when Lionel finds her, she eagerly responds to him. The happy moment is cut short as English soldiers arrive, killing Lionel and capturing Joan.

Scene 2

In the square of Rouen, a pyre is built. Joan is to be executed. The citizens filling the square sympathize with the heroine, and doubts grow about the justice of the impending execution. But Joan is tied to a pole, a fire ignited. Holding a cross, Joan cries out to God, humbly ready to die. She hears voices of angels bearing forgiveness.

GIL ROSE

ARTISTIC AND GENERAL DIRECTOR, CONDUCTOR

Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise. Over the past decade, Mr. Rose has built a reputation as one of the country's most inventive and versatile opera conductors. In September 2013 he introduced Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire, with a concert production of Wagner's *Rienzi*. Odyssey Opera has continued to unanimous acclaim with annual festivals of fully staged Italian and British operatic works and concert productions of overlooked grand masterpieces such as Korngold's *Die tote Stadt* and Massenet's *Le Cid*. Formerly, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. He led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fourteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest

Commitment to New American Music. At the start of its 20th anniversary season, BMOP was selected as Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater. A release on BMOP/sound is impending.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing and producing the world premier recording of Ned Rorem's opera *Our Town*.

As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University. In 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater, Carnegie Mellon University, to lead the Opera Studio as well as being a frequent guest conductor with the New England Conservatory Opera Department.

In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.



PHOTO CREDIT: LIZ LINDER

ODYSSEY OPERA ORCHESTRA

Gil Rose, *Conductor*

Anthony D'Amico, *Personnel Manager*

VIOLIN I

Omar Guey, *concertmaster*
Gabriel Boyers
Amy Sims
Yumi Okada
Zoya Tsvetkova
Christine Vitale
MaeLynn Arnold
Melanie Auclair-Fortier
Sasha Callahan
Julia Cash
Rose Drucker
Nicole Parks

VIOLIN II

Colleen Brannen*
Piotr Buczek
Tera Gorsett
Sean Larkin
Mina Lavcheva
Lilit Hartunian
Natalie Calma Gomez
Annagret Klaua
Jessica Amidon
Paula Oakes
Deborah Boyken
Edward Wu

VIOLA

Alex Vavilov*
Noriko Futagami
Nathaniel Farny
Emily Rome
Dimitar Petkov
Emily Rideout
David Feltner
Sharon Bielik
Ashleigh Gordon
Lauren Nelson

CELLO

David Russell*
Nicole Cariglia
Miriam Bolkosky
Katherine Kayaian
Velleda Miragias
Stephen Marotto
Rebecca Thornblade
Amy Wensink

DOUBLE BASS

Bebo Shiu*
Katherine Foss
Robert Lynam
Peter Walsh

FLUTE

Sarah Brady*
Jessica Lizak
Rachel Braude

OBOE

Jennifer Slowik*
Nancy Dimock
Laura Pardee

CLARINET

Jan Halloran*
Gary Gorczyca

BASSOON

Margaret Phillips*
Jensen Ling

FRENCH HORN

Kevin Owen*
Alyssa Daly
Clark Mathews
Neil Godwin

TRUMPET

Terry Everson*
Dana Oakes
Tony Gimenez
Richard Watson

TROMBONE

Hans Bohn*
Alexei Doohovskoy
Christopher Beaudry

TUBA

Takatsugu Hagiwara

PERCUSSION

Nichloas Tolle*
William Manley
Hans Morrison

TIMPANI

Jonathan Hess

HARP

Ina Zdorovetchi

ORGAN

Linda Osborn

* *Principal*

ODYSSEY OPERA CHORUS

Dr. William Cutter, *Chorus Master*

Jeremy Ayres Fisher, *Chorus Manager*

Olga Lisovskaya, *Russian diction and translation*

SOPRANO

Alecia Batson
Laura Ethington
Lauren Cook
Linda Lowy
Ashley Gryta
Alyssa Hensel
Keiko Nakagawa
Laura McHugh
Katherine Fuller
Tricia Kopko
Melanie Bacaling
Sarah Eastman
Hagar Adam
Samantha Schmid
Elizabeth Gause

MEZZO-SOPRANO

Janice Hegeman
Beverly St. Clair
Mauri Tretreault
Julia Jaffe-Reaboi
Rebecca Krouner
Mary Brody
Brianna Meese
Ann Folger
Maddie Studt
Anne Fanelli
Julia Labuski
Marissa Plati
Hilary Law
Lyndie Laramore
Mariflor Salas

TENOR

Wes Hunter
Ted Palés
Eiji Miura
Reginald Didham
Larry St. Clair
David Siktberg
Sam Pilato
Michael Merullo
Joel Edwards
Morgan Chalue
Sam deSoto
Alexis Pinero-Benson
Alexey Balitskiy

BARITONE

Peter Barkley
Jacob Cooper
David Pogue
Ryan Stoll
Aaron Styles
Seth Grondin
Peter Cooper
George King
Brendan Higgins
Stuart Cabral
Adrian Ortega
Devon Russo
Marcus Schenck

CHORUS OF ANGELS

Britt Brown
Lindsay Conrad
Elise Groves
Kelley Hollis
Stephanie Kacoyanis
Irina Kareva
Clare McNamara
Maya Pardo
Kynesha Dawn Patterson
Jennifer Soloway

PROGRAM NOTES

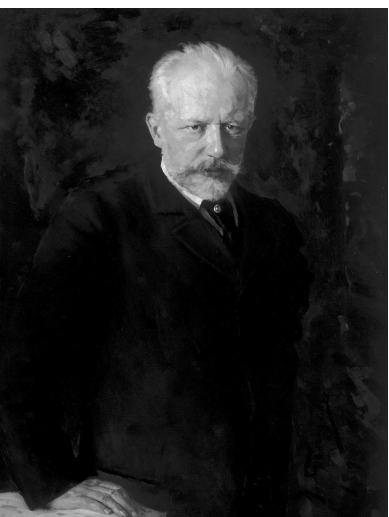
BY LAURA STANFIELD PRICHARD

PYOTR ILYICH TCHAIKOVSKY / ПЁТР ИЛЬИЧ ЧАЙКОВСКИЙ

May 7, 1840 [O. S. April 25*] (Kamsko-Votkinsk, Vyatka Oblast, Russia) – November 6, 1893 [O.S. October 25*] (St. Petersburg, Russia)

* Russia employed a Julian calendar (indicated by O.S., or Old Style) until 1918, when the Soviet Union switched to the Gregorian calendar.

“If this opera won’t be a masterpiece in general, it will be my masterpiece! Its simplicity of style is absolute. The forms are uncluttered,” Tchaikovsky wrote to his brother Modeste in January 1879. Hard at work on his sixth opera, *The Maid of Orléans* (Russian: *Орлеанская дева, Orléanskaja deva*), the composer was simultaneously composing and adapting several literary sources for the libretto. His work as a music critic (1867-1878) had allowed him to travel widely, including to Wagner’s inaugural *Ring* cycle in Bayreuth. He appreciated the staging, but not the music, calling it “unlikely nonsense... through which sparkle unusually beautiful and astonishing details.”



PORTRAIT OF PYOTR ILYICH TCHAIKOVSKY BY NIKOLAI KUZNETSOV

This lesser-known dramatic work by one of our most beloved Romantic symphonists, composed just after his Eugene Onegin (1879), is scored for soloists, mixed chorus, organ, harp, an optional military band, and a typical Romantic orchestra. It was composed between December 1878 and March

1879 and orchestrated between April and August 1879 (with revisions in December 1880). After its premiere on 13/25 February 1881 at the Mariinsky Theatre, further adjustments were made in 1882. It was the first of his operas to be heard outside of Russia.

Based on the historical legend of Joan of Arc, the four-act *Maid of Orléans* represents Tchaikovsky’s closest attempt at the most lucrative and crowd-pleasing genre of his day, Parisian grand opera. After its premiere, the opera was attacked by Tchaikovsky’s enemies (above all, the composer César Cui) as a craven sellout to internationalism. They criticized the brassy ceremony, historical figures,

gargantuan choruses, garish spectacle, German source for the libretto, French setting, and especially the Act II ballet (often excised for the sake of concision and dramatic unity in modern productions). But Tchaikovsky’s music sounds more Wagnerian than Meyerbeerian. It shares with Wagner’s opera *Lohengrin* huge choral scenes, heroic tests, a medieval religious story, and male figures who try to undermine the hero’s mission (Friedrich and Ortrud in *Lohengrin*; Thibaud in *The Maid of Orléans*).

Tchaikovsky hoped *The Maid of Orléans* would be considered his greatest contribution to the operatic canon, combining French and German styles with contemporary Russian concert music: “I have come to the conclusion that opera must be the sort of music that is the most accessible of all. Operatic style should relate to symphonic and chamber music, like decorative paintings to academic ones. Of course it does not follow from this that operatic music should be the most banal or most vulgar. No! It is not about the quality of thoughts but the style, the means of expression.” Tchaikovsky’s vivid and splendidly paced scenes, thrilling choral writing, and onstage brass bands show him to be a master of the same techniques that thrilled the audiences of Meyerbeer, Verdi, Wagner, and (later) Puccini.

The Russian libretto was inspired by Friedrich Schiller’s *Die Jungfrau von Orléans* (1801, translated by Zhukovsky). Tchaikovsky developed the text himself, consulting Jules Barbier’s five-act historical play *Jeanne d’Arc* (1873, with choral and incidental music by Gounod), Auguste Mermet’s libretto for his own four-act opera (1876), and Henri Wallon’s biography of Joan of Arc. Tchaikovsky modeled his dramatic technique on the French writer Eugène Scribe, and he dedicated the opera to its first conductor, Eduard Nápravník (1839–1916), chief conductor of the Imperial Theatres in Saint Petersburg.

A showpiece for soprano (or mezzo-soprano, depending on the version), the cast is led by seven characters with additional soloists emerging from French crowds, military groups, and angelic choruses. The most important characters are Joan of Arc (Иоанна д’Арк, soprano or mezzo-soprano); her father Thibaut d’Arc (Тибо д’Арк, bass); the uncrowned Dauphin of France, Charles VII (Король Карл VII, tenor); the Dauphin’s mistress Agnès Sorel (Агнесса Сорель, soprano); the French knight Dunois (Дюнуа, baritone); the Burgundian knight Lionel (Лионель, baritone); and a Cardinal (Кардинал, bass). Other vocalists include French peasants Raymond (tenor) and Bertrand (bass), soldiers, angels, and a variety of French courtiers.

THEME & DEVELOPMENT

The Maid of Orléans tells the story of Joan of Arc, the fifteenth-century French heroine who freed the citizens of Orléans, led French troops to victory over the English, and helped Charles VII to be crowned king. This season, Odyssey Opera will present six musical treatments of her life, from Donizetti's rarely heard *Seige of Calais* (Oct. 26 and 28) and Verdi's virginal *Giovanna d'Arco* (April 5 and 7) to modernist masterpieces such as Honegger's oratorio *Jeanne d'Arc au Bûcher* (February 17), the concert premiere of Norman Dello Joio's NBC commission *The Trial at Rouen*, and his *Triumph of Saint Joan Symphony* (December 1).

Tchaikovsky decided to interpret the courageous woman's story in a new way, imbuing her heroic persona with complex psychological contradictions. She had fascinated him from early childhood: at the early age of six, Tchaikovsky composed a poem about her in French. In the last decade of his life, his personal stationery featured her image. Tchaikovsky (like Verdi) struggled to focus Schiller's drama about Joan, but working thirty years after Verdi, Tchaikovsky chose to add authentic biographical facts and feature a love story at the heart of the plot. Mark Twain, similarly intrigued by Joan, would follow his lead, later scouring almost a dozen sources for his own last novel (*Personal Recollection of Joan of Arc*, 1897).

Tchaikovsky did not compose this opera in a through-going, systematic way. In his daily letters to his brother Modeste over the first months of 1879, he gave constant updates: "I worked very successfully on the first act, when the chorus of peasants appears, running from the pursuing Englishmen" [3/15 Jan]; "I finished the big ensemble from the first act before the closing scene (Joan's solo, the chorus of angels)" [5/17 Jan]; "I'm up to my neck in the opera. It has progressed so much that in a matter of three days I'm going to have finished the large first act" [7/19 Jan].

Then he began to slow down and focus on more complicated dramatic moments, writing, "Before supper I sat and sweated over the scene between the King and Dunois, and fretted over rhymes" [9/21 Jan]; "I dawdled over the second part of the text of King and Dunois duet for three hours, but emerged victorious" [9/21 Jan]; "Now I have the smaller first half of the second act left to write (the second half I did in Florence)" [11/23 Jan]; "Today I wrote the love duet in the second act, and it is very complicated... I jumped from the first scene of the third act to the fourth, because I wanted to get the most difficult scene - between Lionel and Joan - off my mind. [24 Jan/5 Feb]; and "I have written the grand coronation march which starts the second scene of the third act" [3/15 Feb].



JOAN OF ARC'S DEATH AT THE STAKE,
BY HERMANN STILKE (1843)

On 6/18 February, Tchaikovsky went to Paris and dove into the septet from Act III, which, in his words, presented “big technical obstacles.” Two days before the completion of the opera, he found himself in “an extraordinarily favorable mood” and wrote to his patroness Nadezhda von Meck, “I have written it remarkably quickly. The whole secret is to work every day and carefully. In this matter I impose an iron will on myself, and when there is no particular desire to work I always force myself to overcome my disinclination and become carried away.”

On 26 April/8 May 1879 Tchaikovsky reported from Kamenka: “I began the instrumentation of the opera today. It is a very large, but very pleasant task.” One week later, Tchaikovsky left for Brailov and was distressed that he “did a foolish thing in not taking the score along.” His orchestration work resumed on 15/27 May in Kamenka: by 29 May/10 June Tchaikovsky had orchestrated the “bulky” first act, writing to his patroness, “To me every orchestral score is not merely a foretaste of aural delight, but also a joy to look upon. For this reason I am painfully particular about my scores, and cannot bear any corrections, erasures, or blots.” After beginning work on Act II, he took a break to visit his sick friend Nikolay Kondratyev at Nizy, and then returned to Kamenka. Over the course of a week he orchestrated “the whole of the very complicated first scene of the third act,” and mentioned suffering from “physical and mental exhaustion.” He finished “the whole fourth and last act” and signed the score “Simaki, 15 Aug. 1879” [O.S.] and “Started in Florence on 23 November 1879. Finished in Simaki on 23 August 1879” [O.S.].

In the process of preparing the opera for the stage it was slightly amended, as Tchaikovsky explained to Eduard Nápravník in a letter of 11/23 December 1880 accompanying the original full score and a proof copy of the vocal score: “1) In the duet of the King and Dunois, in accordance with your suggestion, I deleted the *allegro* and instead slightly extended the previous phrase; 2) In Act III I discarded the finale and the music around the time of the third thunderclap, and remodeled it.”

Then he added a more personal note concerning the leading soprano: “Here are important changes. In the case of the E-major episode in the duet from the last act, after a long and tormented hesitation I preferred (considering Kamenskaya’s voice) to disfigure the melody rather than to change its key. My sensibilities are vehemently opposed to the transposition of this passage. After all, Kamenskaya isn’t the only singer, is she? We cannot, in my opinion, impose on Makarova to sing lower than it is written. If she is to sing the part, let her at least sing this passage as it

is. I have made every possible change in Joan’s part for Kamenskaya, but I must tell you frankly that this was terribly difficult for me. It may very well be that I spent insufficient time reducing the number of high notes in her part. All in all, I’ve done everything I can.”

In 1880, when the opera was presented for performance, the censor would only permit its staging if several more alterations were made. Tchaikovsky begged his publisher Pyotr Jurgenson to intercede: “I’m sending you a document from the Censorship department that director Kondratyev sent me along with the libretto they’ve censored. Could you be so kind as to petition the chief printing office to allow me to change the Archbishop not to a Pilgrim but to a Cardinal; the Pilgrim makes no sense, and if there’s a Cardinal in [Meyerbeer’s] opera *La Juive*, then they must allow me to have one too.”

According to his contemporaries, in the 1890s Tchaikovsky was going to revise the third and the fourth acts of the opera so that Joan could die in battle. Just before the composer’s death, his brother Modeste remembered: “On the day his deadly illness began, Pyotr Ilyich talked much to me of his wish to change the last scene, to make it correspond to Schiller; for this purpose he bought Zhukovsky’s complete works, but did not even have the opportunity to re-read the tragedy.”

NOTABLE EARLY PERFORMANCES

The premiere of the opera was a resounding success, in spite of the fact that the Imperial Theatres did not build any new costumes or sets for the production. The opening night took place in Saint Petersburg under Eduard Nápravník on 13/25 February 1881, with soloists including Mariya Kamenskaya (Joan), Mikhail Vasilyev (Charles), Wilhelmina Raab (Agnès), Ippolit Pryanishnikov (Lionel), Mikhail Koryakin (Thibaut), and Igor Stravinsky’s father Fyodor (Dunois). Two months earlier, Nápravník had already presented Joan’s farewell aria from Act I at a Russian Opera Concert in the Mariinsky Theatre.

By January 1882, the opera was withdrawn. In September, the directorate asked Tchaikovsky to transpose Joan’s part for mezzo-soprano. Tchaikovsky blamed his leading soloist: “Kamenskaya strained her voice with an unsuitable part, and the opera was taken off for a year. I had to make new cuts and new disfigurements to the original score, so that it was presented not at all in the form in which it was written and intended. In the meantime, looking through *The Maid of Orléans*, I found it had the necessary ingredients for success, if the first edition could someday

be restored...” He made the alterations for 1882-1883 performances (“I’ve spent ten days confined to my desk over this exhausting task”), including changing keys and the orchestrations, abridging Joan’s narrative in Act II, and shortening Joan’s capture.

The Maid of Orléans was the first of Tchaikovsky’s operas to be staged outside Russia, in a Czech translation by Novotný in Prague (1882). The complete opera was revived under the direction of Mikhail Ippolitov-Ivanov in Tiflis (1886) and Moscow (1899). The *Hymn* (Act I, No. 6) had already been performed by students of the Moscow Conservatory at the 4th Arts and Industry Exhibition in Moscow on 6/18 June 1882. Mariya Korovina sang Joan’s Aria (Act I, No. 7) at the tenth Russian Musical Society concert on 8/20 February 1886.

Tchaikovsky conducted the same aria with the Saint Petersburg Philharmonic Society in 1888 (soloist: Mariya Kamenskaya), and in Warsaw in 1892 (soloist: Nina Fride). Two further performances of extracts took place in Kiev during the composer’s lifetime: the *Chorus of Maidens* (Act I, No. 1) was heard at a choral concert of the Russian Musical Society on 14/26 December 1882, and *Joan’s Aria* was heard at the second RMS symphony concert on 2/14 March 1885. The Soviet premieres of the opera were in 1942 (in Saratov, with Joan as a soprano), and in 1945 (at the Mariinsky in Leningrad, with Joan as a mezzo-soprano).

Although Tchaikovsky traveled to the United States to conduct his Festival Coronation March at the inaugural concert of Carnegie Hall in 1891, the first complete production of the opera in the US was not given until 1976 (Nevada Opera, Reno). Carnegie had featured excerpts from the opera in 1910 including Joan’s Act I aria (sung by Sara Anderson), the Act II ballet music, and the *Chorus of Angels* (conducted by Walter Damrosch). A complete concert performance in Russian, was given at Carnegie Hall in February 1990 by the Opera Orchestra of New York, the Yale Russian Chorus, and New York Choral Society, conducted by Eve Queler.

THE STORY

Tchaikovsky’s score contains an introduction and 23 individual numbers, with the last two acts divided into two scenes each. Joan of Arc (called a “killer role” by critic Joshua Kosman), has been sung by legendary sopranos from the young Sofia Preobrazhenskaya to the 70-year-old Mirella Freni. Joan is acclaimed as a visionary and a hero, but is ultimately executed for heresy.

The story begins in Domremy, France in the early fifteenth century, during the Hundred Years’ War with England. Act I introduces us to Joan’s wary father Thibaut. A villager (Bertrand) warns of English attack, and Thibaut suggests that Joan settle down. Joan says she has a higher calling, predicting the demise of the attacking English commander. She is acclaimed as a prophet, but her father suspects the devil is at work. Joan leads a hymn of thanks, then sings “Farewell, you native hills and fields.” Act II takes place at the royal castle at Chinon, where the Dauphin, Charles, distracts himself from war with courtly delights. Agnès (his mistress) and Dunois (one of his knights) vie for attention. A chorus announces Joan’s victory. She demonstrates her powers of prophecy to Charles and is blessed.

The second half of the opera shows the hand of Tchaikovsky in shaping the narrative: Joan is leading troops on the battlefield when she encounters Lionel, a Burgundian knight who has chosen to fight for the English. He and Joan face off and Lionel surrenders, asking to switch sides and fight for the French (“Rumor has it that you do not spare enemies, why mercy for me, alone?”). The victorious Joan leads King Charles to his coronation at Rheims. Her father Thibaut confronts her (“Do you believe yourself holy and pure?”), and the crowd turns against her. Lionel urges her to flee but as the act ends, Joan is banished.

Act IV finds Joan distraught and alone (“How dare I give the soul promised to the creator?”). Lionel joins her in the forest, but heavenly voices condemn Joan for her passion: she can redeem herself only through martyrdom. They are surprised by a patrol of English soldiers, and Joan is taken captive. In the final scene, Joan has been sentenced and is led to the stake. The mob denounces her as a sorceress, but is won over by her calm bearing and ethereal expression [this scene is borrowed largely from Barbier]. As the flames grow around her, angels are heard, inviting Joan to join them in heaven.

SEQUELS & SOURCES

The *Minstrels' Chorus* (Act II, No. 10) includes the French song “Mes belles amourettes”, which Tchaikovsky also used as the *Old French Song* (No. 16) for his *Children's Album* (1878). Ironically, César Cui's *The Saracen*, composed in 1896-1898, may be considered a historical sequel to this opera, at least in regard to the period and setting. It revives the characters Charles VII and Agnès Sorel, but unlike its predecessor does not include a ballet.

The vocal-piano score was passed by the censor and published in August 1880, but its distribution for sale was delayed at the insistence of Tchaikovsky himself. In 1881 a piano arrangement by Eduard Langer and the vocal-piano score appeared. The full score of the opera was published by Pyotr Jurgenson in 1899 with a supplement containing all the changes made by Tchaikovsky. The original full score and vocal-piano arrangement were published in volumes 5 (1964) and 37 (1946) respectively of the composer's *Complete Collected Works*, edited by V. D. Vasilyev. Tchaikovsky's manuscript full score and several revisions are preserved in the Glinka National Museum Consortium of Musical Culture in Moscow.



THE CAST

KATE ALDRICH (JOAN OF ARC)

Odyssey Opera debut.

Hailed by the *San Francisco Sentinel* as “the *Carmen* of this Generation” after her debut with the San Francisco Opera, Kate Aldrich has performed the title role in Bizet's opera to much critical acclaim in such theaters as the Bayerische Staatsoper in Munich, Deutsche Oper Berlin, Metropolitan Opera, Opernhaus Zürich and Arena di Verona. Commanding a wide repertoire which also includes the title role in *La Cenerentola*, Adalgisa in *Norma*, Charlotte in *Werther* and Octavian in *Der Rosenkavalier*, Aldrich has performed in other leading theaters throughout the world, including the Gran Teatre de Liceu in Barcelona, Teatro Colon de Buenos Aires, Staatsoper Hamburg, Teatro Comunale di Bologna, Teatro Regio di Torino, Washington National Opera, Los Angeles Opera, Theatre du Capitole de Toulouse, L'Opera de Marseille, l'Opera de Montpellier, L'Opera de Montreal, and Teatro Sao Carlos in Lisbon, as well as at the Salzburg Festival and Rossini Festival in Pesaro.

Ms. Aldrich's engagement's for the 2016/17 season included Giulietta in *Les contes d'Hoffmann* at the Opera National de Paris and Los Angeles Opera, the title role in *Carmen* at the Bayerische Staatsoper in Munich, Semperoper Dresden, and in Tokyo under Charles Dutoit, Charlotte in *Werther* in San Juan, and her debut as Sister Helen Prejean in *Dead Man Walking* at the Lyric Opera of Kansas City. In the 2017/18 season, she will sing Joan of Arc in *The Maid of Orléans* with Odyssey Opera, *Carmen* at the Hawaii Opera Theatre, Verdi's Requiem with the Pittsburgh Symphony, a concert with the Zürich Chamber Orchestra, and opera galas with the Orchestre National de France and at the Avenches Opera Festival in Switzerland.



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THE CAST

KEVIN THOMPSON (THIBAUT D'ARC, JOAN'S FATHER)



Odyssey Opera debut.

Recent engagements Opera Carolina as Zemfira's father in *Aleko*, joined Opera Santa Barbara as Commendatore in *Don Giovanni*, performed Verdi's Requiem with the National Chorale at Avery Fisher Hall, Wagner's *Rienzi* at the Kennedy Center, Handel's *Messiah* at the Strathmore, Osmin in *Abduction from the Seraglio* with Walnut Creek Festival, and the role of Captain in Daniel Catan's *Florenzia en el Amazonas* with the New York City Opera. Kevin began the 2014- 2015 season singing the role of Ahmed Sumani in the world premiere of *Qadar* at the Kennedy

Center; a return engagement with Opera Santa Barbara as Sparafucile in *Rigoletto*; Beethoven's *Missa Solemnis*, his debut as Osmin in *Die Entführung as dem Serail* and the role of Mephistopheles in *Faust* with West Bay Opera and debuted the Santa Fe Opera as fifth Jew in Strauss' *Salome*. Engagements in 2016-17 included Basilio in *The Barber of Seville* with Opera Hong Kong, the Mozart Requiem with Maestro David Robertson and the St. Louis Symphony, Verdi's Requiem with Tallahassee Symphony, the Old Gypsy in *Aleko* with the New York City Opera, and Angelotti in *Tosca* with Opera Tamp. In 2017-18 he will perform Thibault in *The Maid of Orléans* with Odyssey Opera and perform the role of Ramphis in *Aida* with Knoxville Opera.

In recent seasons, Mr. Thompson has appeared as Ramfis and Il Re (*Aida*); Sarastro (*Die Zauberflöte*); Mephistopheles (*Faust*); Oroveso (*Norma*); Sparafucile (*Rigoletto*); Grand Inquisitor (*Don Carlos*); Lodovico (*Otello*); Il Commendatore (*Don Giovanni*); Colline (*La Bohème*); Crespel, Schlemil and Luther (*Les Contes de Hoffman*); Ned (*Treemonisha*); Judge Turpin (*Sweeney Todd*); Hans Schwartz (*Die Meistersinger*); the Verdi Requiem; Mozart Requiem; Haydn's *The Creation* and the *Lord Nelson Mass*; Handel's *Messiah*; and, Stravinsky's *Les Noces*. Performing under the baton of a distinguished roster of conductors, including Edoardo Muller, Andreas Delfs, Julian Wachner, Christopher Allen, Grant Gershon, Leon Botstien, Joel Revzen, Alexander Kalajdzic, Mark Flint, Dean Williams, David Zinmin, and the late Julius Rudel, Mr. Thompson is at home on both the opera and concert stage having performed since 2008 with the Hannover Staatsoper, Fundacion Teatro

Nacional Sucre in Ecuador, Teatro Verdi Trieste, Teatro Regio Parma, Opera Kiel, the Gasteig in Munich, Wexford Opera House in Ireland, La Folle Journee, New York City Opera, Ash Lawn Music Festival, Sarasota Opera, Opera Santa Barbara, Knoxville Opera; and, in Augusta, Shreveport, the American Cathedral in Paris, Carnegie Hall, The Kennedy Center, The Pentagon and Library of Congress.

KEVIN RAY (KING CHARLES VII)

Odyssey Opera debut.

Kevin Ray makes his role and company debut as King Charles VII in Tchaikovsky's *The Maid of Orléans* with Odyssey Opera in the 2017-18 season. Recent performances include the Prince in *Rusalka* with Arizona Opera, Erik in *Der fliegende Holländer* with Estonian National Opera, and Bacchus in *Ariadne auf Naxos* with the Berkshire Opera Festival. He made his Los Angeles Philharmonic debut singing Beethoven's *Choral Fantasy* under the baton of Mirga Gražinytė-Tyla, sang Beethoven's Symphony No. 9 with the Phoenix Symphony, Rachmaninov's *The Bells* with the Florida Orchestra, and Verdi's Requiem with the Midcoast Symphony Orchestra.



The tenor returned to Houston Grand Opera to sing Iain Bell's one-man opera, *A Christmas Carol*, Roderigo in *Otello*, Beadle Bamford in *Sweeney Todd*, and the First Armed Man and Second Priest in *Die Zauberflöte*. He is an alumnus of the Houston Grand Opera Studio and his previous roles with the company include Eisenstein in *Die Fledermaus*, the Third SS Officer in Weinberg's *The Passenger*, Melot in *Tristan und Isolde*, and the Messenger in *Aida*.

Mr. Ray's other recent engagements include his *Peter Grimes* with Chautauqua Opera; Bacchus in *Ariadne auf Naxos* presented by his alma mater, the Curtis Institute of Music, in association with Opera Philadelphia and the Kimmel Center for the Performing Arts; as well as Don José in *Carmen* with Wolf Trap Opera and the Lyrique-en-Mer/Festival de Belle-Île. While a Santa Fe Apprentice Artist, he sang the Second Clubman in the world premiere of Moravec's *The Letter* and the Poet in Menotti's *The Last Savage*.

THE CAST

ALEKSEY BOGDANOV (LIONEL, A BURGUNDIAN KNIGHT)



Odyssey Opera debut.

Baritone Aleksey Bogdanov makes his Odyssey Opera debut as Lionel in *The Maid of Orléans*. Recently Mr. Bogdanov sang his first performances of Jack Rance in *La fanciulla del West* at Opera Carolina, as well as the title role in Rubinstein's *The Demon* in Boston. He also sang Escamillo in *La tragédie de Carmen* with Colorado Music Festival, Nourabad in *Les pêcheurs de perles* with Tulsa Opera, and Vitellius in *Hérodiade* with Washington Concert Opera. He has been seen at Washington National Opera as Escamillo in *Carmen*, Peter in *Hansel and Gretel*, as well as General John A.

Rawlins and Governor George Wallace in the premiere of the revised version of *Appomattox* by Phillip Glass. Additionally at WNO, he covered Donner and Gunther in Francesca Zambello's production of *Der Ring des Nibelungen*. Other recent credits include Doctor and Boilermaker in the American premiere of Tarik O'Regan's *Heart of Darkness* with Opera Parallèle, and a return to The Glimmerglass Festival for *Madama Butterfly*, where he *New York Times* praised his "firm-voiced Sharpless, dignified even in despair." A graduate of Washington National Opera's Domingo-Cafritz Young Artist Program, his many roles with the company include Mozart's Figaro, Guglielmo, Don Giovanni, and Masetto, Sharpless and Yamadori in *Madama Butterfly*, Sergeant Belcore in *L'elisir d'amore*, Cristiano in *Un ballo in maschera*, the Jailer in *Dialogues of the Carmelites*, a Gravedigger in *Hamlet*, a Cappadocian in *Salome*, and a Wigmaker in *Ariadne auf Naxos*. Upcoming engagements include Baron Scarpia in *Tosca* with Arizona Opera and Sebastiano in *Tiefeland* with Sarasota Opera.

YEGHISHE MANUCHARYAN (RAYMOND, JOAN'S BETROTHED)

Odyssey Opera debut: Eduardo in *Un giorno di Regno*, 2014; also Lucio Silla in *Lucio Silla*, 2016.

Yeghishe Manucharyan has performed at the Metropolitan Opera, New York City Opera, Carnegie Hall, Avery Fisher Hall at Lincoln Center, Opera Boston,

Boston Concert Opera, Minnesota Opera, San Diego Opera, Tulsa Opera, Toledo Opera, Baltimore Opera, Knoxville Opera, Tanglewood Festival, Teatro San Carlo of Naples, Italy, Wexford Festival in Ireland, Armenian National Opera as well as the New York Choral Society, Opera Orchestra of New York, Masterworks Chorale, Caramoor International Music Festival, the Dallas Symphony, Baltimore Symphony, Boston Modern Orchestra Project and Orquesta Sinfonica del Estado de Mejjico. In opera he has appeared in such roles as Alfredo in *La Traviata*, Rodolfo in *La Bohème*, Cavaradossi in *Tosca* Lykov in Rimsky-Korsakov's *Tsar's Bride*, Shostakovich's *The Nose*, Argirio in *Tancredi*, Armida, Gerald in *Lakme*, Leidcester in *Mara Stuarda*, Pylade in Gluck's *Iphigenie en Tauride*, Don Ruiz in *Maria Padilla*, Don Ottavio in *Don Giovanni*, Rodrigo in *La Donna del Lago*, Ricardo in *Maria di Rohan*, Nadir in *The Pearl Fishers*, Lensky in *Eugene Onegin*, the Duke in *Rigoletto*, Tamino in *Die Zauberflöte*, Leicester in *Maria Sturada*, Arturo in *I Puritani*, Belmonte in *Die Entführung aus dem Serail*, Cassio in *Otello*, Count Almaviva in *Il barbiere di Siviglia*, Don Ramiro in *La Cenerentola*, Tito in *La clemenza di Tito*, Potosi in Donizetti's *Elizabeth*, Rinuccio in *Gianni Schicchi* and Saro in Tigranian's *Anoush*. On the concert Stage he has performed the Berlioz Requiem, Verdi Requiem, Beethoven's *Missa Solemnis* and 9th Symphony, Dvorak *Stabat Mater*, Bruckner's *Te Deum* and and Lukas Foss' *Griffelkin*.



DAVID KRAVITZ (DUNOIS, A FRENCH KNIGHT)

Odyssey Opera debut: Paolo Orsini in *Rienzi*, 2013; also The Magic Fish, *The Fisherman and His Wife*, 2015; James Vane, *The Picture of Dorian Gray*, 2016.

This season David Kravitz returns to Odyssey Opera as Dunois in *The Maid of Orléans*, as well as the Boston Symphony as both Brander in *The Damnation of Faust* and Kurwenal in *Tristan und Isolde*, the latter of which will be performed both in Boston and at Carnegie Hall in New York. He also returns to Emmanuel



THE CAST

Church in Boston for their Late Night at Emmanuel series, singing two settings of *A Supermarket in California* with text by Allen Ginsberg.

Last season he joined the Center for Contemporary Opera in a collaboration with Laboratorio Opera for the premiere of *Love Hurts*, music by Nicola Moro and libretto by Lisa Hilton, singing the role of Marquis de Sade / Gilles de Rais. He also debuted with Opera Santa Barbara as Forester in *Cunning Little Vixen*, and joined the Boston Symphony as the Notary in *Der Rosenkavalier*.

Mr. Kravitz has also recently appeared with: Washington National Opera, Boston Symphony Orchestra, The English Concert, Lyric Opera of Kansas City, Chautauqua Opera, Florentine Opera, Atlanta Opera, Opera Memphis and New York City Opera, and Palm Beach Opera as the Rabbit in the world premiere of *Enemies, A Love Story*.

The baritone appears on several commercial recordings, including Mohammed Fairouz's *For Victims* (Naxos) and *Poems and Prayers* (Sono Luminus), and Peter Ash's *The Golden Ticket* (Albany Records.)



MIKHAIL SVETLOV (THE ARCHBISHOP)

Odyssey Opera debut.

Mikhail Svetlov has performed at the Metropolitan Opera, Teatro Carlo Felice, Arena di Verona, New York City Opera, San Diego Opera, Houston Grand Opera, Florida Grand Opera, Baltimore Opera, Atlanta Opera, San Diego Opera, Santa Fe Opera, Deutsche Oper Berlin, Bayerische State Opera, Hamburg Staatsoper, L'Opera de Montreal, Opera de Bellas Arte, New Zealand Opera, Teatro Colon

Buenos Aires, Teatro Alla Scala with Bolshoi Theatre; Royal Albert Hall, Wexford Festival, Salzburg Festival, Bregenz Festspiele, Gstaad Festival, Holland Park Opera Festival, Edinburgh Festival, The Britten Festival (UK); The Chaliapin Festival (Russia), London Symphony Orchestra, Berliner Filarmoniker, Royal

Scottish Orchestra, State Symphony orchestra of Russia, American Symphony Orchestra, RAI Orchestra, Royal Philharmonic Orchestra, Detroit Symphony, Houston Symphony under eminent conductors such as Sir Yehudi Menuhin, Mstislav Rostropovich, Valery Gergiev, Claudio Abbado, Nello Santi, Roberto Abbado, Hans Graf, Aleksander Lazarev, Vladimir Ashkenasi, Richard Bonyng, Aleksander Vedernikov, Frubek de Burgos in all the main bass roles in operas including *Boris Godunov*, *Luisa Miller*, *Macbeth*, *I Puritani*, *Faust*, *Tosca*, *La Forza del Destino*, *Nabucco*, *L'Amore dei tre Re*, *Bluebeard's Castle*, Verdi Requiem amongst dozens of others and his discography includes the world première of Rachmaninov's *The Miserly Knight* and Serov's *Judith Le Chant du Monde*, for which he received a Telerama Award; Shostakovich's *The Gamblers Delta Music* and Prokofiev's *Betrothal in a Monastery* BMG Classics, Shostakovich's 14th Symphony Virgin Classics, and was Grammy nominated for Stravinsky's *Histoire du Soldat* Koch International Classics, *Boris Godunov* Deutsche Grammophon, Tchaikovsky's *Maid of Orleans* BBC Video, *Boris Godunov* MET live in HD

ERICA PETROCELLI (AGNÈS SOREL)

Odyssey Opera debut: Onoria in *Ezio*, 2016; also First Maid in *Der Zwerger*, 2017.

Soprano Erica Petrocelli is a second year Artist Diploma student at New England Conservatory, studying under tenor Bradley Williams. In the 2016-2017 season, she made her company debut with Opera Theatre St. Louis as a member of the Gerdine Young Artist Program, singing a soprano solo in Ricky Ian Gordon's *The Grapes of Wrath*, as well as performing excerpts from *Le nozze di Figaro* and *A Little Night Music* in their Center Stage Concert series. This October, Erica starts her final year as an AD student singing the role of Lia in Debussy's *L'enfant prodigue*, at NEC's famed Jordan Hall.



THE CAST

DAVID SALSBERY FRY (BERTRAND, A PEASANT)



Odyssey Opera debut: Don Alonzo & L'Envoyé Maure in *Le Cid*, 2015.

Widely praised for his skills both as a singer and as a nuanced and subtle actor, David Salsbery Fry seized the spotlight in 2013 when he stepped in as Mosè in *Mosè in Egitto* for a four-performance run with New York City Opera on very short notice.

Other notable engagements include the world premieres of Chaya Czernowin's *Infinite Now* and Scott Wheeler's *Naga*, Osmin in *Die Entführung aus dem Serail* for St. Petersburg Opera, Don Basilio in *Il barbiere di*

Siviglia for Vero Beach Opera, Truffaldin in *Ariadne auf Naxos* and Wuorinen's Never Again the Same at Tanglewood, Arkel in *Pelléas et Mélisande* and Sarastro in *Die Zauberflöte* in Tel Aviv, his Mostly Mozart debut in Stravinsky's *Renard*, and Olin Blitch in *Susannah* with Opera at Rutgers.

Mr. Fry is a tireless advocate for new music; he has performed in four workshops for The Metropolitan Opera and given the world premiere performances of several solo and chamber works, including the song cycle *ten songs of yesno* by Osnat Netzer.

Mr. Fry studied at Juilliard, the University of Maryland, and Johns Hopkins and apprenticed with The Santa Fe Opera. He is the grand prize winner and reigning laureate of the Bidu Sayão International Vocal Competition. His recordings are

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