



ODYSSEY
OPERA



LE MÉDECIN MALGRÉ LUI

(THE DOCTOR IN SPITE OF HIMSELF)

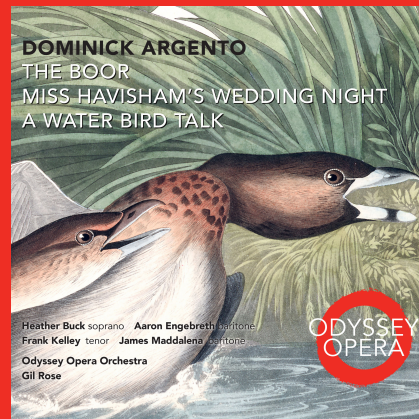
MARIO CASTELNUOVO-TEDESCO
THE IMPORTANCE OF BEING EARNEST

Neal Ferreira tenor
 Stefan Barner tenor
 Jeni Houser soprano
 Rachele Schmiege soprano
 Claudia Waite soprano
 James Demler baritone
 Christina English mezzo soprano
 Colin Levin baritone
 Odysse Opera Orchestra
 Gil Rose

ODYSSEY OPERA

**COMING IN THE NEW YEAR,
 ODYSSEY OPERA'S THIRD CD RELEASE!**

AVAILABLE NOW:



DIRECTOR'S WELCOME

Welcome aboard for our second stop on the 2018-19 Odyssey Opera itinerary, another hidden gem by Charles Gounod! In opera as in life, tragedy and comedy are two sides of the same coin. In September, we witnessed an epic tale of love and death, royalty and divinity, in *La reine de Saba* (The Queen of Sheba). Tonight Gounod invites us to revel in the absurd as we enjoy the storied French genre of opéra comique.

But tonight's performance is no mere farce; it's a meeting of some of France's most incisive comedic minds throughout the ages. Gounod based *Le médecin malgré lui* on the play by Molière, the 17th-century master of satire. This production also features recitatives by Erik Satie, commissioned by Serge Diaghilev in 1923. We've taken a voyage not only across the ocean but back in time, bringing together the work of these great artists and great wits in a rarely heard version of the opera.

So sit back, recognize that human life is full of foibles and misadventures, and laugh. We're defined not only by our heroic stands but by our everyday quirks. Let Gounod's sparkling score be your guide through the tangled web we weave when we scheme, argue, flirt, and fall in love. I think you'll be beguiled by the beauty and delight inherent in this charming story.

Santé!

Gil Rose

Gil Rose
 General and Artistic Director



PHOTO CREDIT: IRENE HARUT

LE MÉDECIN MALGRÉ LUI

(THE DOCTOR IN SPIE OF HIMSELF)

Music by **Charles Gounod**
with recitatives by **Erik Satie**
Libretto by **Jules Barbier and Michel Carré**
after the play by **Molière**

Gil Rose, Conductor
Daniel Pelzig, Stage Director
Brooke Stanton, Costume Designer
Dan Daly, Scenic Designer
Christopher Ostrom, Lighting Designer

November 9, 2018 at 7:30pm
November 11, 2018 at 2:00pm
Huntington Avenue Theatre

Boston Premiere

*Fully staged,
Performed in French with English supertitles*

Supertitles provided by Mariah Wilson

Time: the 17th century
Place: Rural France

Act I

In a forest

Act II

A room in G ronte's house

Act III

The courtyard of G ronte's
house

This performance will run
approximately 90 minutes
with no intermission.

Casting:

Stephen Salters	Sganarelle
Piotr Buszewski	L�andre
Tascha Anderson	Jacqueline
James Demler	G�ronte
Stefan Barner	Lucas
Ryne Cherry	Val�re
Whitney Robinson	Martine
Kristen Watson	Lucinde

Odyssey Opera Orchestra and Chorus

**These performances are dedicated
to the memory of
Mario Luther Tingle (1966-2018) —
In a way, a doctor in spite
of himself.**

ORCHESTRA

Gil Rose, *Conductor*

Anthony D'Amico, *Personnel Manager*

Chuck Furlong, *Orchestra Manager*

VIOLIN 1

Heidi Braun-Hill

Sonia Deng Serbarinova

Yumi Okada

Amy Sims

Zoya Tsvetkova

VIOLIN 2

Colleen Brannen

Megumi Stohs

Piotr Buczek

Annegret Klaua

Gabriel Boyers

VIOLA

Peter Sulski

Noriko Futagami

Nathaniel Farny

CELLO

David Russell

Rafael Popper-Keizer

DOUBLE BASS

Anthony D'Amico

FLUTE

Ashley Addington

Rachel Braude

OBOE

Jennifer Slowik

Nancy Dimock

CLARINET

Gary Gorczyca

Amy Advocat

BASSOON

Ronald Haroutunian

Jensen Ling

FRENCH HORN

Kevin Owen

Alyssa Daly

Neil Godwin

Alex Stening

TRUMPET

Tony Gimenez

Mark Emery

PERCUSSION

Craig McNutt

TIMPANI

Robert Schulz

CHORUS

Mariah Wilson, *Assistant Conductor and Chorus Master*

Yukiko Oba, Justin Blackwell, Thomas Dawkins, *Rehearsal Pianists*

TENOR

Colin Campbell

Garry McLinn

Eiji Miura

Ted Pales

Eduardo Ramos

BARITONE

Stuart Cabral

Mitch FitzDaniel

Todd McNeel

Wesley Ray Thomas

WHY GOUNOD? ISN'T IT OBVIOUS?

It is altogether astonishing - and not a little disheartening - to see the year 2018 pass by without encountering any significant recognition from American opera companies of the 200th anniversary of the birth of Charles Gounod - except, of course, at Odyssey Opera, where challenging programming is always at the forefront. Recently, the *Boston Globe's* music critic, Jeremy Eichler, wrote, "the classical music world tends to lean a bit too readily on composer anniversaries as an engine to drive both programming and marketing" - but apparently this does not apply to a figure as important as the 19th century's most distinguished French operatic master. Where were the festival performances this summer in places like Santa Fe or Glimmerglass? Back in 2013, audiences were endlessly reminded of Verdi's and Wagner's 200th year, with an avalanche of performances that, by and large, were thoroughly mediocre. But the opportunity to reassess Gounod's considerable achievements in the creation of a real French style in this anniversary year has been largely ignored. Why?

Some of the reason may simply be put down to the existence of *Faust*, a work so irresistible that it invites anger, envy, and contempt. *Faust* is always with us - so General Directors insist - so why bother with Gounod? But *Faust* needs no defense. Critics who ho-hum it fail to listen carefully to the music - the initial sounds of Debussy can be clearly heard in Faust's remarkable self introduction to Margeurite in Act Two. Gounod is often labelled "sanctimonious," perhaps the chief example being Faust's oily cavatina "Salut! Demeure chaste et pure." But they fail to notice that the theme of the aria is stolen right out of Beethoven's 3rd piano concerto - and how well it works! Gounod's genius was to tame the influence of Meyerbeer in French opera and provide it with a distinct Gallic flavor - vinaigrette into the cosmopolitan pudding it had become.

But Gounod is far more than opera. Despite writing twelve works for the stage, he explored many other musical avenues. There are two sparkling symphonies, the first of which had an overwhelming influence on the young Bizet. The huge body of liturgical music is always apt and appropriate, much still in use in the French Catholic church. And then there are the songs. Gounod wrote over two hundred of them, showing an appreciation of the *Lieder* of Schumann and Mendelssohn filtered through a particularly refined Gallic sensibility.

But what has become abundantly clear in Odyssey Opera's tribute to Gounod is that the composer never wrote the same opera twice. Our performance of *La Reine de Saba* revealed a work quite unlike either *Faust* or *Romeo et Juliette*. There has been a long standing tendency to undervalue Gounod's genius. In a perceptive essay, Debussy wisely wrote that "Gounod, for all his faults, is needed." Our celebration of the composer's 200th birthday should prove that once and for all.

RANDOLPH J. FULLER

LE MÉDECIN MALGRÉ LUI

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PRODUCTION STAFF

Daniel Pelzig	Stage Director
Amanda Michelle Fisher	Production Stage Manager
Brooke Stanton	Costume Designer
Dan Daly	Scenic Designer
Christopher Ostrom	Lighting Designer
Rachel Padula-Shufelt	Hair Designer
Jennifer DeMarco Gregory	Make-Up Designer
Jeremy Ayres Fisher	Stage Manager
Sarah Herdrich	Assistant Stage Manager
Hannah Huling	Associate Production Manager
Mariah Wilson	Supertitles Operator
Maude Warshaw	Choreographic Assistant
Jill Costello	Wardrobe Supervisor
Michael S Jarvis	Stage Supervisor
Lisa Berg	Props Master
Andrew Andrews	Master Electrician
Antonio Oliart	Audio Recording
Debra Egan	Music Librarian
Sean Baird	House Electrician
Troy Siegfried	House Wigmaster
Joe Fanning	House Stage Carpenter
Bradley Costa	House Props Run
Jennifer Timms	House Sound Engineer
Becca Jewett	House Wardrobe Supervisor
Autumn Anderson, Gina Angell, Alison Balis, Barbara Crowther, Dianne Stanton	Costume Shop

Administrative Staff

Gil Rose	Artistic and General Director
Linda Osborn	Director of Artistic Operations
Linda O'Brien	Director of Production
Amanda Michelle Fisher	Operations Manager
Chuck Furlong	Box Office
Kathy Wittman/Ball Square Film	Videography and Photography
April Thibeault	Publicity
eeWee Productions, LLC	Social Media Management and CRM Services
Opus Affair	Graphic Design

PROGRAM NOTES

BY LAURA STANFIELD PRICHARD

Charles-François Gounod's *Le médecin malgré-lui* (*The Doctor in spite of himself*) is an elegant French opéra-comique in three acts, originally peppered with dialogues preserving text from Molière's eponymous play. The work was developed in 1857-58 and premiered on January 15, 1858 at the Théâtre-Lyrique. For the Boston premiere of this witty comedy, Odyssey Opera will present Gounod's music framed by the recitatives commissioned from modernist Erik Satie for Sergei Diaghilev's 1924 Monte Carlo Ballets Russes performances. This hybrid Gounod/Satie version has only been revived a few times since Satie's orchestration was rediscovered at a Sotheby's sale in 1992.

Jules Barbier and Michel Carré (authors of Offenbach's *Tales of Hoffman*) were frequent partners of Gounod, and Carré had also developed libretti for Ernest Boulanger (father of composers Nadia and Lili) and collaborated with Eugène Cormon, the director of Gounod's *La Reine de Saba*, on the libretto for Bizet's *The Pearl Fishers*. *Le médecin* was composed right after the same team finished *Faust*: it is Gounod's last major work before *Faust* premiered in 1859 and *Roméo et Juliette* (1867) brought his team to the height of the operatic profession.

THE STORY

ACT I & II. A lumberjack (Sganarelle, baritone) and his wife (Martine, mezzo), quarrel over his drinking (*Non, je te dis*). Left alone, Martine plots her revenge. (*Toute femme tient*). Two servants appear looking for a doctor to treat Lucinde (soprano), the mute daughter of their master Géronte (bass). After Martine suggests that they take Sganarelle, he returns, singing a drinking song (*Qu'ils sont doux*); the servants beat him until he "confesses" to being a doctor (*Monsieur, n'est-ce pas vous?*). In Géronte's house, Lucinde's lover Léandre (tenor) sings a short serenade on the power of love (*Est-on sage dans le bel âge?*). Géronte discusses Lucinde's fate with Jacqueline (mezzo), who warns that the rich tend to ignore love (*D'un bout du monde*). "Doctor" Sganarelle arrives to diagnose Lucinde's disease, and a sextet ensues (*Eh bien, charmante demoiselle*). The false doctor impresses everyone, suggesting bread dipped in wine for Lucinde and an entertainment to raise Léandre's morale (*Sans nous, tous les hommes deviendraient*).

ACT III. Sganarelle agrees to hire Léandre as his apothecary in order to get back into Géronte's house. Although he admits that he is not a doctor, Sganarelle decides

to continue in the profession (*Vive la médecine*), and a choir of farmers seek him out for medical advice (*Serviteur, Monsieur le Docteur*). Later, inside Géronte's house, Sganarelle flirts with Jacqueline (*Les maris en cette affaire*), but is interrupted by news of Lucinde's worsening condition. A medical consultation begins, but Lucinde begins to speak, confessing her love for Léandre (*Rien n'est capable, mon père*). Géronte asks Sganarelle to make her dumb again, but Lucinde and Léandre escape. Géronte summons a police officer and threatens to have Sganarelle hanged, but Léandre and Lucinde return. Léandre has just inherited a fortune, and Géronte agrees that he may marry Lucinde. Sganarelle is saved from the noose and the ensemble celebrates a happy ending (*Cet héritage, mon père*).

MOLIÈRE (1622-1673)

Jean-Baptiste Poquelin (1622-1673), known by his stage name Molière, was a prolific French Baroque playwright, actor, and poet. His works dominate the repertoire of Paris' *Comédie-Française* and range from farcical one-acts to three-act *comédie-ballets* with music by Lully, Rameau, and Charpentier. *Le médecin malgré-lui* was his big break.

After finishing secondary school at the prestigious Jesuit-run Collège de Clermont and thirteen years as an itinerant actor, Molière began to publish comedies that combined *Commedia dell'arte* tropes with refined French comic forms. Through the patronage of aristocrats including Philippe I, Duke of Orléans (the brother of Louis XIV), Molière procured a royal command performance at the Louvre. After presenting a classic play by Pierre Corneille and starring in *Le médecin malgré-lui*, Molière was granted the use of Salle du Petit-Bourbon near the Louvre and eventually, the Théâtre de Palais-Royal. He began to receive a royal pension for authoring official court entertainments, and his performers became known as *Le Troupe du Roi* (The King's Troupe).

Molière's 1666 farce *Le médecin malgré-lui* is one of seven that he built around the character of Sganarelle, a loquacious, wife-beating trickster. In this play, his main character begins by preferring the company of a bottle of wine to that of his family, but undergoes a drastic transformation from servant to entrepreneur. The basic story is based on medieval French and Spanish tales, with a "mute wife" character who recovers and almost deafens her husband drawn from Rabelais. Molière himself often played Sganarelle, so *Le médecin malgré-lui* is peppered with long, boastful monologues for that character.

The play mocks eighteenth-century medicine, and the title comes from Sganarelle's funniest soliloquy:

"They made a doctor of me in spite of myself! [...] I find it the best of trades; for, whether we are right or wrong, we are paid equally well. We are never responsible for the bad work, and we cut away as we please in the stuff we work on. A shoemaker can't spoil a scrap of leather without having to pay for it, but we can spoil a man without paying one farthing for the damage. The best part of this profession is, that there exists among the dead an honesty, a discretion that nothing can surpass; and never as yet has one been known to complain of the doctor who had killed him."

Doctors were desired by many and employed by few during Molière's lifetime, and his doctors are typical Aristotelian pedants. The discrepancy between theory and practice in medicine, between confidently prescribed cures and sudden deaths, offered satirists a rich source of humor. For almost every illness, the same three remedies are suggested (enemas, bleeding, and purging, but always in Latin). *L'Amour médecin* (1665), a three-act *comédie-ballet* with music by Lully was commissioned for Versailles: it featured pointed jabs at court doctors, whose patients were both their property and their income. The character Bathys had a speech impediment based on the stammer of Jean Esprit, the doctor to the King's brother; the Queen's doctor Guénaut is mocked for his very slow manner of speech and for riding an elegant horse on house calls instead of the more typical "doctor's mule"; and Molière had masks designed that were recognizable parodies of several Parisian doctors. When asked how opium worked, a medical student responded: it "brings sleep because it contains sleep-making properties whose nature is to induce drowsiness in the senses."

Another of Molière's early medical plays, a one-act farce called *Le médecin volant* (1658), shares many elements with *Le médecin malgré-lui* (1666): a patient suffering from love-sickness, a doctor who is really a wily servant in disguise, some lowbrow humor (Sganarelle drinks his patient's urine), and mockery of doctor's reliance on ancient knowledge (Hippocrates) and medical jargon. The father-son doctors in his *La malade imaginaire* (1673) are verbose figures who never modify their opinions due to evidence: they complement each other for their "lack of imagination" and "never showing signs of quick intelligence." When asked for second opinions, Molière's doctors respond that their differences are only on the surface, as "medically speaking, the spleen and liver are virtually the same thing."

Molière's *Le médecin malgré-lui* was developed into three unusual light operas in addition to Gounod's masterwork. The nineteen-year-old Marc-Antoine Désaugiers set an abbreviated version of *Le médecin* as an *opéra buffon* in 1791 before fleeing the Revolution to the Dominican Republic and New Orleans. Jakob Haibel, who married Mozart's sister-in-law Sophie, turned Molière's play into a Viennese *Singspiel* titled *Hanswurst, Doctor nolens volens* for Emanuel Schikaneder. After Gounod's success, his contemporary and fellow Prix de Rome winner Ferdinand Poise made his own competing version of Molière's spoken play-turned-opera for the *Opéra-Comique* in the 1880s.

Le médecin malgré-lui has also been adapted for film and stage. A notable early version was seen on the London stage in 1732 (Henry Fielding's *The Mock Doctor; or, the Dumb Lady Cur'd*). Ernest Kinoy made a 50-minute radio play of Molière's work for NBC Radio in 1950, and the story has been filmed in a silent version (Émile Chautard, 1910), an early Italian sound film with music by Pietro Sassoli (1931), and in Cantonese by the Hong Kong film director Kwok Fai Lau (*The Doctor in Spite of Himself*, 1999).

CHARLES GOUNOD (1818-1893)

The world-renowned composer of *Faust* and the founding conductor of the Royal Albert Hall Choir (London) was raised in an artistic Parisian family. Gounod's father was an engraver and court painter who won the second Prix de Rome for painting in 1783, and Gounod won the 1839 Prix de Rome in music for his collegiate choral cantata *Fernand*. The grand prize for this prestigious competition included study at the French Academy in Rome. Before leaving for the Villa Médici, Gounod composed a beautiful *Agnus Dei* for three solo voices and choir: Parisian composer and critic Hector Berlioz praised the young Gounod's approach: "Everything there is new and distinguished: song, modulations, harmony. M. Gounod proves here that one can expect everything from him."

Gounod's musical models included Mozart and Beethoven (vocal music), Bach and Palestrina (counterpoint), and all of his operas are framed by stylish choruses. His third Prix de Rome year was spent in Austria and Germany, exploring Viennese Classicism and the German Romantics: his opera orchestrations and two symphonies show a careful study of Mendelssohn and Beethoven.

In 1843, Gounod began a position as *maître de chapelle* and composer for the Séminaire des Missions Étrangères in Paris. A profoundly religious young man, he embarked on a series of sacred choral and solo works and sang under the direction of Charles-

MUSICAL AMERICA

COMIC OPERA BY GOUNOD RECEIVES PREMIÈRE

(Continued from page 2)

play and makes the spoken stretches sweeter and irritating, though the artists took pains to avoid monotony of declamation. Verse is one thing in French and quite another in English and in farcical pieces of this kind it nearly always tempts fate.

"Le Médecin Malgré Lui" calls for a fair sized cast and, though only three or four roles offer more than mere opportunities, practically every part was so effectively carried out last week as to appear signally important. First mention belongs to Thomas Chalmers, whose *Opuscul* was a masterly piece of comic delineation in its every aspect and whose superb baritone voice never sounded warmer or more beautiful. His "Glorious" song in the first act captured the house, which would have relished a repetition of it. In the scenes which follow his spirited show of humor almost made one forgettable to the childish dagger he had to speak. Percy Hennes in the comparatively small part of *Gaston* sang what little he had to sing with all that richness of tone that is his and presented a characterization sufficiently well drawn to seem the work of an actor long experienced and abundant resource. As much can be said of George Hamlin, who furnished quite an inimitable sketch as the servant *Louise*. He was ably seconded by Carl Forness as *Valère*. Rafael Diaz sang the brief part of the lover, *Leander*, though not with complete steadiness of tone. Edith Patterson made a winsome *Lucinde*, but being a dumb girl who recovers her speech only at the last curtain, had scant opportunity to exert any protracted charms of song. Lilla Robinson did the shrewish wife of *Chalmers*, *Martine*, effectively and Kathleen Howard's portrayal of the dominating *Jacqueline* abounded in effervescent humor, while in vocal accomplishment it was highly contesting. There were characters, who afforded every satisfaction. Paul Elster conducted and with a degree of skill, refinement and comic perception that only accentuated the excellent impression he created at the Metropolitan this past season in the few instances he had a chance to distinguish himself.

libretto that Mr. Krebbs has so skillfully devised would serve to win all hearers. Few of the satirical shafts

marks of this organization's accomplishments. Except that Carl Forness assumed the role of the lover, Philip, in



Florence Easton-Maclennan and David Bispham in Pergolesi's "The Maid Mistress" ("La Serva Padrona") as Song by the Society of American Singers

—Photo by White Studio



"Impresario" Miss Garrison and Kay Gates, as the rival prima donnas, exhibited admirably composed impetuous, most subtly and effectively contrasted. Miss Garrison's coloratura execution once more made one wonder by its limpidity, evensness and impassive be heard to-day. Miss Gates's voice seems to be taking on a richer, more lustre and velvety quality—more, a effect, to be undergoing a lovely development. She did not sing the part so well last autumn. Her interpretation of "Warning," archly sung to her own harpsichord accompaniment, was tribute of an encore. It may be observed in passing that fully half the notes had to be repeated.

Mr. Hennes's splendidly etched and thoroughly convincing portrait of *Hamlet* and Mr. Bispham, the untiring, literary *Schikander* were again dignified and really deserve tributes of admiration more detailed than can be accorded here. Sam Franke conducted both weeks with much finer results than at the Empire Theater. H. F. F.

"MUSICAL AMERICA" MAN JOINS MILITARY CAMP

Richard M. Larned, Jr., selected by Madison Barracks-Association for Luncheon in His Honor

Richard M. Larned, Jr., who for eight years has been at the head of the *Music* in the editorial office of *MUSICAL AMERICA*, was selected among those who participated in the examination to enter the Officers' Reserve Training Corps to join the forces at Madison Barracks on Lake Ontario. Mr. Larned left on Sunday night to enter upon three months of intensive military training, after which he will be eligible to an officer's commission in the United States army.

Mr. Larned is a graduate of Dartmouth College and has had a wide experience in newspaper work in Boston, Newark, N. J., and New York.

On Saturday members of the editorial staff of *MUSICAL AMERICA*, together with a number of Mr. Larned's friends, gave a farewell luncheon in his honor at the Madison Barracks.

Marie Widor direction in both the Saint-Sulpice seminary choir (fifty baritones) and in huge multi-part works. Gounod's early ambitions to revitalize French sacred music were diverted by the revolutions of 1848 and, more seriously, a close friendship with the charismatic opera singer Pauline Viardot, the daughter of Rossini tenor Manuel Garcia. Pauline and her husband Louis Viardot, a critic and impresario, tempted Gounod to England to compose an opera for her at Covent Garden (the sensuous *Sapho*). After five years, Gounod returned to Paris, briefly residing at a Carmelite monastery and then marrying Anna Zimmerman, the daughter of one of his teachers. Gounod would eventually write a dozen operas, "repenting" for each by composing a mass or oratorio. The young Georges Bizet prepared choruses for him, so Gounod gave Bizet second choice on several libretti he was considering, recommended him for professional work, and sending him signed copies of scores like *Le médecin malgré-lui*. Gounod completed *Faust* in 1856, *Le médecin* in 1857, and then reworked *Sapho* (1851) for the Opéra.

By the early twentieth century, Gounod's operas were the most popular opera in the world: at the Paris Opéra alone, *Faust* achieved over 2,000 performances by the mid-1970s. Gounod's dramatic music was typical of France's Second Empire, with grandiosity, sinewy lyricism, and brilliant orchestral color eschewing the motivic development of Richard Wagner's contemporaneous German music dramas. *The Pontifical March and Anthem* he wrote in 1859 was declared the official papal anthem

and national anthem of Vatican City in 1949, and he contributed incidental and choral music for notable French plays such as Jules Barbier's five-act *Jeanne d'Arc* (1873). Saint-Saëns played the organ at his funeral, with choirs led by Gabriel Fauré.

THE OPERA

Le médecin malgré-lui premiered at the Théâtre Lyrique, Paris on January 15, 1858, beginning a spectacular series of successes for Gounod under the management of Léon Carvalho. Gounod worked with librettists Jules Barbier and Michel Carré to adapt Molière's 1666 farce of the same title. They retained and compacted most of story, but replaced Molière's *deus ex machina* ending: a magic wish is transformed into a sudden inheritance. Gounod shared with Barbier and Carré a distinctive feel for French prosody, and their successful artistic partnership led to some of the most moving and dramatic ensemble writing in French Romantic opera. He set Barbier and Carré's text with discreetly comic music, full of hidden orchestral details and references to earlier French works.

The opera opens with a two-part overture in the style of Lully and includes sonorous choruses, occasionally violent duets and trios, and charming arias for the men. The Act II sextet (in which Sganarelle tries to diagnose Lucinde's muteness) has been widely praised for its blend of song and melodrama. Gounod worked hard to create pastiches of earlier styles in the overture, the closing march for Act II, and Léandre's serenade. The end of the opera is structurally flawed by its long, spoken conclusion (remedied in these performances): for the premiere, Gounod chose not to set the lover's elopement/return/marriage or Sganarelle's capture/release: these "unsung" events were followed by a final chorus of lumberjacks.

French theaters controlled the kinds of plays and operas presented through a complex series of governmental regulations and contracts. As Gounod's opera depended upon spoken dialogue and verse taken directly from Molière's play, the Comédie-Française tried unsuccessfully to block performance of the opera. The work's light, unsentimental musical style has attracted many musicians and critics, including Berlioz. He wrote, "Gounod is at his best [...] an elegant musician, with a charming lyrical gift, a genuine instinct for what may be called 'chamber' drama, and a discreet and well-balanced sense of the orchestra." *Le médecin* was a box office success for two months, but then faltered. The young Bizet, enjoying his own Prix de Rome in 1858, was shocked ("This is discouraging, crazy, and revolting."), but the show rallied and continued to draw large audiences for the rest of the year. During the hundred consecutive performances it received, Sganarelle's comic drinking song ("*Qu'ils sont doux*") was inevitably encored. Both Debussy and Stravinsky admired the work, and Richard Strauss considered it a masterpiece.

Usually, a leading soprano expected to be featured in several arias, but the original Lucinde, Ester Caye, was a young conservatory graduate with training in mime, and happily played dumb for the first two acts. In productions after Gounod's death, an additional aria was often inserted for Lucinde from Gounod's own *Mireille* (1864). Auguste Meillet (1828-1871) sang the first Sganarelle. He enjoyed long careers as a lyric baritone and comedian at the Théâtre Lyrique and Opéra-Comique, creating leading roles for Adam, Boieldieu, von Flotow, Rossini, and Weber.



Stock Doctor ("Médecin Malgré Lui") as Produced by the Society of American Singers on May 10 for the First Time Publicly in America. Left right: Carl Formas, Kathleen Howard, Idelle Patterson, Percy Hemus, Rafael Diaz, George Hamlin, Lila Robeson, Thomas Chalmers

Gounod's opera played in Hamburg, Stockholm and Warsaw in 1862, was presented in English in London twice (1865 and 1891), and was revived regularly at the Opéra-Comique (over 100 performances, including the 1872, 1886, 1902, 1938, 1978 seasons). One of *Le médecin*'s ballet movements was reused by Sergei Diaghilev as a Shepherd's Dance for *L'Assemblée*, a pastiche suite of dances produced at the Monte Carlo Casino in March 1925. Gounod's full opera, with the spoken text, has been broadcast by the BBC and on French radio.

SATIE'S RECITATIVES

By the twentieth century, Gounod was the best known French opera composer in the world, and impresario Sergei Diaghilev proposed his own modern adaptation of *Le médecin malgré-lui* for the January 1924 season of the Ballets Russes. Shortly after the war, the Ballets had made the Riviera (esp. the Monte Carlo Casino) its winter home in order to follow fashionable Parisians to the Cote d'Azur. The cultural centers of Europe were in upheaval by the mid-twenties, as Tristan Tzara's Dada events in Paris

and the spread of influence from Zürich's Cabaret Voltaire to Berlin and Eastern Europe caused major shifts in modern music and art. By the summer of 1923, Tzara had organized the last major Dada event in Paris, a staging of his play *Soirée du Cœur à Barbe*, which began with four-hand piano works by Stravinsky and ended with fisticuffs and a police raid.

Although French modernist Erik Satie generally eschewed this wild, unbridled approach to modernism, he had planned to perform his *Trois morceaux en forme de poire* (*Three [actually seven] pieces in the shape of a pear*, 1903) for the event. Satie's gorgeous, quirky melodies refuse to conform to simple accompaniment: they display asymmetrical elements of rhythm and harmony that prefigure both his recitatives for *Le médecin sans malgré* and the surreally room-filling apple of René Magritte's painting *La chambre d'écoute*. Satie's seven pieces "in the form of..." had been composed in response to a gentle complaint by Debussy ("As a true friend, I may warn you that from time to time there is in your art a certain lack of form..."); they premiered at the first Dada event in Paris in 1916, and by 1923, Satie said he was "sick of them anyway." The debacle at Tzara's *Soirée du Cœur à Barbe* caused Jean Cocteau to label the Dadaists "le Suicide-Club," and he encouraged Satie to work with Diaghilev instead.

Erik Satie had dropped out of the Paris Conservatory as a young man and played piano at the Chat Noir cabaret in the Montmartre district of Paris from the 1880s. His beautiful cabaret song *Je te veux* (1903) has become one of the best known melodies of the Belle Époque. He preferred anti-virtuosic, anti-Wagnerian compositions, excelling at languid, almost ambient music for piano such as his *Gymnopédies* (1888) and *Gnossiennes* (1893). Ragtime and the American cakewalk pervade his lighter works, and his most serious compositions could incorporate Gregorian chant (Ogives, 1888) and quote Chopin (*Embryons desséchés*, 1913).

A fan of literary satire and "imaginative literature," Satie became an icon of the Parisian avant-garde in 1917 with a circus-themed ballet named *Parade*. *Parade* avoided the standard form of contrasting short "numbers," and focused on only one tonality throughout. Picasso created the décor and costumes, while Guillaume Apollinaire coined the term "surrealism" in its program notes. *Parade* was a scandalous hit, but Satie reacted too strongly to criticism of the event, spending eight days in jail for writing an insulting response to a music critic. Sergei Diaghilev had made himself famous in Paris for organizing similar scandals in the teens: he planned a Festival Français (January 1-30, 1924) to contrast tales of the *ancien régime* with erotically charged dances in modern dress. The festival featured two new ballets (Poulenc's *Les biches* and Auric's *Les Fâcheux*), a new version of Chabrier's *Une éducation*

manquée with recitatives by Milhaud, and three "resurrected" Gounod *opéras comiques* with modernist recitatives and choreography by Bronislava Nijinska. Gounod's music was intended to be framed by newly commissioned recitatives by Poulenc (*La colombe*), Auric (*Philémon et Baucis*), and Satie (*Le médecin malgré-lui*), but the Gounod family rejected Auric's work, so only two operas were produced. Auric's ballet and the Gounod/Satie hybrid opera shared a literary father: Molière.

Satie knew and played many classics of French dramatic music. He had already parodied Gounod's music in his song *Le Chapelier* (*The Mad Hatter*, 1916), featured in 1920s music hall events organized by Jean Cocteau. He set to work composing recitatives to replace the opera's original spoken dialogue, completed most of the orchestration by early December. Satie was delighted with the premiere featuring sets and costumes by Alexander Benois. After returning to Paris, he was angry to learn that Poulenc, Auric, and Cocteau had struck up a friendship in Monte Carlo with his nemesis, the critic Louis Laloy. Since Satie had been excluded from almost nightly networking events (opium-smoking parties), and Laloy's program notes praised everyone except him, Satie spent the following spring writing denunciations of Cocteau's whole circle.

In the aftermath of the Monte Carlo fiasco, Satie turned away from the French classicists and back to the Dadaists. For *Le médecin*, Satie had divided his "scenes nouvelles" into nine numbers plus a new finale (a reprise of an earlier ensemble) and sketched harmonic and rhythmic plans before diving into the full composition. The following year, he employed the same process for his 1924 ballets *Relâche* and *Mercure*, achieving a dramatic suppleness and counterpoint to Picabia's and Picasso's poses that brought the elegance of French opera onto the avant-garde stage.

GIL ROSE

ARTISTIC AND GENERAL DIRECTOR, CONDUCTOR

Acknowledged for his “sense of style and sophistication” by Opera News, noted as “an amazingly versatile conductor” by The Boston Globe, and praised for conducting with “admiral command” by The New York Times, Gil Rose is a musician helping to shape the future of classical music. Over the past two decades, Mr. Rose has built a reputation as one of the country’s most inventive and versatile conductors before the public. His dynamic performances and many recordings have garnered international critical praise.

In September 2013 he introduced a new company to the Boston opera scene, Odyssey Opera, dedicated to eclectic and underperformed operatic repertoire. Since the company’s inaugural performance of Wagner’s *Rienzi*, which took the Boston scene by storm, Odyssey Opera has continued to receive universal acclaim for its annual festivals with compelling themes and unique programs, presenting fully staged operatic works and concert performances of overlooked grand opera masterpieces. In its first five years, Mr. Rose has brought 22 operas to Boston, and introduced the city to some important new artists. In 2016 Mr. Rose founded Odyssey Opera’s in-house recording label with its first release, Pietro Mascagni’s *Zanetto*. Future projects include a double disc of one act operas by notable American composer Dominick Argento, and the world premier recording of Mario Castelnuovo-Tedesco’s *The Importance of Being Earnest*.

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* and 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*.

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 has won fourteen ASCAP awards for adventurous programming and was selected as Musical America’s 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. An active recording artist, Mr. 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, New Hampshire. Since his appointment as Artistic Director in 2012, Mr. Rose has conducted several premieres. He made his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing and producing the world premiere recording of Ned Rorem’s opera *Our Town*.

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. He has since returned to City Opera in 2017 (as Conductor and Director) and 2018 conducting a Double Bill of Rameau & Donizetti’s *Pigmalione*.

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 four-time Grammy Award nominee.



PHOTO CREDIT: LIZ LINDER

THE CAST

STEPHEN SALTERS (SGANARELLE)

Odyssey Opera debut: Steffano Colonna in *Rienzi*, 2013

Known as a consummate artist, baritone Stephen Salters has performed throughout Europe, Africa, the United Kingdom, Asia & the USA. Most recent successes include Mahler's *Das Lied Von der Erde & Kindertotenlieder* and the *Brahms Requiem* in NYC. In Boston, he created the title role in Elena Ruehr's tour de force dance opera *Toussaint Before the Spirits* for Opera Boston. For Odyssey Opera, he performed Wagner's *Rienzi* and Walton's *The Bear* to critical acclaim. Phillip Glass' *Symphony #5* at the Kennedy Center & Trinity Wall Street, and an historic sesquicentennial vocal recital honoring Harry T. Burleigh's @ Skidmore College and his debut with the New York Philharmonic. Other highlights include with the Orchestre Philharmonique de Monte-Carlo; The Cleveland Orchestra, Orchestra of St. Luke's, Minnesota Orchestra, the symphonies of Houston, Minnesota, San Francisco & Vancouver Symphony, appearances at Tanglewood, Ravinia, Pietrasanta, Vail, and other American & European festivals; *Fortune's Bones: The Manumission Requiem*, written for Mr. Salters by Ysaye Barnwell; the World Premiere of Dan Sonenberg's *The Summer King*; the World Premiere of Philippe Fenelon's *Les Rois* for Opera National in Bordeaux; Monteverdi's *Orfeo* in Orvieto, Italy; Shostakovich's *The Nose*; Weill's *The Rise and Fall of the City of Mahagonny*; Gluck's *Alceste*; Mozart's *Don Giovanni*, *The Marriage of Figaro*, and *Così fan tutte*; Donizetti's *Don Pasquale* and *L'elisir d'amore*; Handel's *Alcina* and *Giulio Cesare*; Leoncavallo's *I Pagliacci*; and Britten's *Peter Grimes* at Tanglewood on the 50th anniversary of that work's U.S. Premiere. Stephen Salters has worked with leading conductors including Christoph Eschenbach, Seiji Ozawa, Robert Spano, Bobby McFerrin, Nicholas McGegan, Keith Lockhart, Ivor Bolton, Will Crutchfield, Leonard Slatkin, Hugh Wolff, Jane Glover, and Julian Wachner. His most recent recordings include *Spirit: Are You There? You Are There*; several world premiere performances and recordings, including William Bolcom's *Billy in the Darbies* written for Mr. Salters & the Lark String Quartet; Elena Ruehr's *Toussaint Before the Spirits*; and Ms. Ruehr's *Averno & Gospel Cha Cha* and soon to be released Phillip Glass's *Symphony #5*.



PIOTR BUSZEWSKI (LÉANDRE)

Odyssey Opera debut.

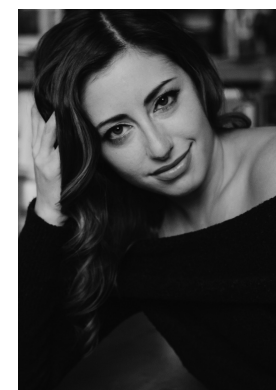
Young Polish tenor Piotr Buszewski is currently completing his residency at the Academy of Vocal Arts in Philadelphia where he recently sang outstanding performances of Edgardo in *Lucia di Lammermoor*. This past summer he made his debut as the Duke in *Rigoletto* at the Wolftrap Festival. In the summer of 2017 Piotr performed the role of Ernesto in *Don Pasquale* at Brevard Music Center. Prior to that, he debuted the role of Nemorino in *L'elisir D'amore* with Oberlin in Italy. This season he also made his US professional debut as Donizetti's *Il Pigmalione* with New York City Opera, followed by his debut with the Memphis Symphony in Berlioz's *Te deum*. Future engagements include his debut with San Diego Opera as Lenski, and his debut with the Cincinnati Opera. Prior to AVA, Piotr studied at the Juilliard School of Music with Doctor Robert C. White, and the Accademia Nazionale di Santa Cecilia Opera Studio in Rome under the tutelage of Renata Scotto. Prior to that Piotr studied at the Fryderyk Chopin Music University in Warsaw. Other recent engagements include Rinuccio in *Gianni Schicchi* at the Trentino Music Festival, Tinca in *Il Tabarro* and Flaminio in *L'amore dei tre re* at the Academy of Vocal Arts.



TASCHA ANDERSON (JACQUELINE)

Odyssey Opera debut.

Mezzo-soprano Tascha Anderson hails from Helena, Montana and has been praised as "emotionally rich" and "a brassy mezzo with flair." Last summer, Ms. Anderson made her company debut with Utah Festival Opera, singing the role of Florinda in Sondheim's *Into the Woods*. For the 2017/2018 season, she was with Tri-Cities Opera, where she made her role debuts as the title role in *Carmen*, and Older Alyce in Cipullo's *Glory Denied*. She also premiered Fishman's interactive opera *Marie Begins*, as part of the New Works Forum at Opera America, while with TCO. Ms. Anderson spent her 2017 summer with Chautauqua Opera, performing the role of Pastore 4 in Monteverdi's *L'Orfeo* (realized by Respighi), under the baton of celebrated

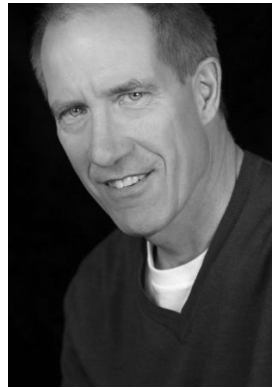


maestro, Steven Osgood. An advocate of contemporary music and new opera enthusiast, Ms. Anderson reprised her role of Pamela in Evan Mack's *Roscoe* with Albany Symphony Orchestra in 2016, just after she created the role at Seagle Music Colony. As Pamela, she was admired as "a standout," and "the seductress in red," by the Albany Times Union. In 2015, Ms. Anderson was awarded both the 3rd Place in Opera and the Encouragement Award in Art Song from The American Prize, and in 2016 was a finalist in the professional divisions of both the National Opera Association Dominick Argento Competition and the Classical Singer Competition. Some favorite past roles include Rosina (*Il barbiere di Siviglia*), Isabella (*L'Italiana in Algeri*), Mother Goose (*The Rake's Progress*) and Bianca (*The Rape of Lucretia*). Ms. Anderson earned her B.A. from Pepperdine University, and her M.M. from The Boston Conservatory, both in voice. She has extensive classical dance training and enjoys using it in the Musical Theatre repertoire. Ms. Anderson can be found anywhere outdoors enjoying nature and the sun, when she's not performing. To read a full length bio, please visit www.solarpoweredmezzo.com.

JAMES DEMLER (GÉRONTE)

Odyssey Opera debut: Pistol in *Sir John in Love*, 2015

Baritone James Demler is known for his versatile range of repertoire, spanning the operatic, oratorio, concert, and film genres. Previous engagements with Odyssey Opera include the role of Pistol in Ralph-Vaughn Williams *Sir John in Love*, Reverend Chasuble in Mario Castelnuovo-Tedesco's *The Importance of being Earnest*, Jov in Dvorak's *Dimitrij* and most recently Pietro de Wisants in Donizetti's *L'assedio di Calais*. In the summer of 2017 Mr. Demler created the role of Sgt. John Regan in the premiere of Eric Sawyer's *The Scarlet Professor* with Five College Opera at Smith College in Northhampton, MA. Since 2009 he has made five guest appearances as soloist with the Boston Pops, including the premiere of *The Boston Red Sox Baseball Cantata*. In addition, he made his film debut as Noah in Wes Anderson's *Moonrise Kingdom*, which opened the 2012 Cannes Film Festival. Mr. Demler has made debuts with Houston Grand Opera, where he appeared as Guglielmo in *Così fan tutte* and Peter in *Hansel and Gretel*. Other roles include Sharpless in *Madama Butterfly* with Edmonton Opera, Dikoy in *Katya Kabanova* with Boston Lyric Opera, and Count Almaviva in *Le Nozze di Figaro* with Arizona Opera. He made his Carnegie Hall debut with the Opera Orchestra of New York as Dikson in Boieldieu's *La Dame Blanche*. James Demler has been a full-time member of the voice faculty of Boston University College of Fine Arts since 2005.



STEFAN BARNER (LUCAS)

Odyssey Opera debut: Algernon Moncrieff in *The Importance of Being Earnest*, 2017

Stefan Barner has been praised for his "masterful command of both style and technique" and recognized as a "vocal standout, with a vibrancy of tone and an exciting delivery that serve notice that he is a gifted lyric tenor with a big future ahead." Mr. Barner recently made a role and company debut as the Prince with Resonance Works Pittsburgh in their production of Dvorak's *Rusalka*. With Odyssey Opera, Mr. Barner has most recently performed the role of Algernon Moncrieff in Mario Castelnuovo-Tedesco's adaptation of *The Importance of Being Earnest* in their 2017 production. Other highlights from 2017 include: Rinuccio in *Gianni Schicchi* with Salt Marsh Opera, Camille in *The Merry Widow* with the Worcester Schubertiade, and the Padre in *The Man of La Mancha* with New Repertory Theatre. Mr. Barner performed with numerous opera companies across the United States and abroad including Virginia Opera, Nashville Opera, Tulsa Opera, Knoxville Opera, Opera Columbus, Glimmerglass Opera, Salt Marsh Opera, Connecticut Lyric Opera, Greater Worcester Opera, Boston Midsummer Opera, Monadnock Music Festival and Des Moines Metro Opera. Notable international performances include a return to the Glimmerglass Festival in 2012 as Jacey Squires in the company's touring production of Meredith Wilson's *The Music Man* performing at the Royal Opera House in Muscat, Oman. Mr. Barner made his international debut in 2009 singing B. F. Pinkerton in Puccini's *Madama Butterfly* with La Musica Lirica in Novafeltria, Italy. A native of Oskaloosa, Iowa, Mr. Barner currently resides in Boston, Massachusetts with his wife, soprano, Rachele Schmiege.

RYNE CHERRY (VALÈRE)

Odyssey Opera debut.

Baritone Ryne Cherry is an opera, oratorio, and ensemble singer based in Boston, MA, whose opera roles include the Forester in Janáček's *The Cunning Little Vixen*, Mustafa in Rossini's *L'italiana in Algeri*, the Pirate King in *The Pirates of Penzance*, Tomsy in *The Queen of Spades*, Belcore in *L'elisir d'amore*, Olin Blitch in Susanna, and Mr. Ford in *The Merry Wives of*



Windsor. Recent concert performances include the Requiems of Mozart, Faure, and Duruflé, Rossini's *Petite Messe solennelle*, Bach's *St. Matthew's Passion*, and Vaughan Williams' *Five Mystical Songs*. Premieres include Dominick DiOrio's opera *The Little Blue One*, Keith Kusterer's chamber piece *Echelon*, Nazaykinskaya's opera *The Magic Mirror*, and Kallembach's oratorio *The Trial of Father Christmas*. Mr. Cherry was a Tanglewood Music Center Vocal Fellow in 2016 and 2017 and returned this past summer to appear in the TMC production of Leonard Bernstein's *A Quiet Place* as Sam. His 2017-18 season included performances of Handel's Messiah and Beethoven's 9th with the Handel & Haydn Society, Beethoven's *Fidelio* with Boston Baroque, as well as multiple supporting characters in Weill's *Threepenny Opera* with Boston Lyric Opera. Mr. Cherry's 2018-2019 season has him joining the roster at Emmanuel Music for Britten's *The Beggar's Opera* in June of 2019. Visit www.rynecherry.com for more info.

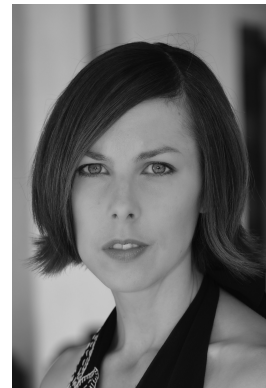


WHITNEY ROBINSON (MARTINE)

Odyssey Opera debut.

Whitney Robinson, a Mezzo-Soprano from Houston, Texas, received her Bachelor of Music in vocal performance from the University of Houston and received her Master of Music from the New England Conservatory. She spent this past summer in Colorado performing with Central City Opera. Ms. Robinson is currently studying under Bradley Williams at the New England Conservatory of Music as the Artist Diploma Candidate. Her most recent performances at the New

England Conservatory include Thelma in *Later the Same Evening*, Witch/Mother in *Hänsel und Gretel* and Third Lady in *Die Zauberflöte*. Ms. Robinson's will also be performing the role of the Old Lady in the New England Conservatory's upcoming performance of *Candide*. Other opera credits include Madame de la Haltière in *Cendrillon* and China Cup/Dragonfly in *L'enfant et les sortilèges*, Isabella in *L'italiana in Algeri*, Dame Carruthers in *Yeoman of the Guard*, Lady Sangazure in *The Sorcerer*, Praskowia in *The Merry Widow*, Clarina in *La Cambiale di Matrimonio*, Zita in *Gianni Schicchi*, Berta in *Il barbiere di Siviglia*, Mother in *Tales of Hoffmann Zaida* in *Il Turco in Italia* and Giovanna in *Rigoletto*. Ms. Robinson looks forward to taking her next step towards a professional performance career and would like to thank her family and friends for their continued support.



KRISTEN WATSON (LUCINDE)

Odyssey Opera debut.

Soprano Kristen Watson, hailed by critics for her "blithe and silvery" tone (*Boston Globe*) and "striking poise" (*Opera News*) has made solo appearances with the Orpheus Chamber Orchestra, American Classical Orchestra, Mark Morris Dance Group, Handel & Haydn Society and Boston Baroque at such venues as Walt Disney Concert Hall, Alice Tully Hall, Carnegie Hall and Boston's Symphony Hall. Opera audiences have heard Ms. Watson in productions with Boston Lyric Opera, Opera New England, Opera Boston, Opera Providence, Opera Theater of Pittsburgh, Intermezzo Opera, Five College Opera and Boston University Opera Institute in such roles as Anne Trulove in *The Rake's Progress*, Tytania in *A Midsummer Night's Dream* and the Voice of the Fountain in Osvaldo Golijov's *Ainadamar* directed by Peter Sellars. A versatile crossover artist, Ms. Watson has made several solo appearances with the Boston Pops under Keith Lockhart, performed as a featured soprano alongside Greek tenor Mario Frangoulis, and shared the stage with veteran actress Shirley Jones in Rodgers and Hammerstein's *Carousel*. Praised for her "keen musicianship, agility and seamless control" (*San Antonio Express*), Ms. Watson has been recognized by the Concert Artists Guild, Oratorio Society of New York, Joy in Singing, American Bach Society and Louisville Bach Society competitions and was awarded both the Virginia Best Adams Fellowship at the Carmel Bach Festival and the Lorraine Hunt Lieberon Fellowship with Emmanuel Music. Additional solo performances include the North Carolina Symphony, Trinity Wall Street, San Francisco Early Music Society, Masterwork Chorus of New Jersey, Duke Chapel Choir, Gulf Coast Symphony, Topeka Symphony, Handel Society of Dartmouth, Boston Early Music Festival, Aston Magna Festival, Cape Cod Symphony, Rhode Island Philharmonic, Boston Modern Orchestra Project and A Far Cry. Originally from Kansas, Ms. Watson holds degrees from Carnegie Mellon University and Boston University.



DANIEL PELZIG (STAGE DIRECTOR)

Odyssey Opera debut.

Danny Pelzig is a director and choreographer for opera, theatre and ballet. Directing credits include *The Bartered Bride* for Opera Boston, *Countess Maritza* at Santa Fe Opera, *The Mikado* at Kentucky Opera, *Die Fledermaus* at Houston Grand Opera, *La Clemenza di Tito* and *Don Giovanni* at Boston University Opera Institute, *Mary Poppins* and *My Fair Lady* at Musical Theatre West, and Associate Director for *Le Comte Ory* and *The Barber of Seville* at Seattle Opera. He has

choreographed *Lucia di Lammermoor*, *La Sonnambula* and *Iphigenie en Tauride* at the Metropolitan Opera, *Lucia di Lammermoor* at Teatro alla Scala, *The Merry Widow*, *The Cunning Little Vixen* and *Regina* at the Lyric Opera of Chicago, *Ariadne auf Naxos* and *Salome* at Santa Fe Opera. He served five highly acclaimed years as Resident Choreographer for Boston Ballet. Broadway: *33 Variations*, starring Jane Fonda and *A Year with Frog and Toad*, both nominated for multiple Tony awards. Off-Broadway: *Privates on Parade* at the Roundabout Theatre, *New Yorkers* at Manhattan Theatre Club, and *The New Moon* at City Center Encores! and *Valhalla* at New York Theatre Workshop. Theatre credits include *Tartuffe*, *Sunday in the Park with George*, *A Little Night Music*, *Company*, *Candide*, *HMS Pinafore* and *A Christmas Carol* at the Huntington Theatre, *South Pacific* and *The Winter's Tale* at the Guthrie Theatre, *The Marriage of Figaro* and *Don Juan at the McCarter*, *Pericles*, *As You Like It*, *Romeo and Juliet*, and *Measure for Measure* at the Shakespeare Theatre, and *Guys and Dolls* at Oregon Shakespeare Festival. Academic credits include serving on the faculty of Boston Conservatory, Juilliard School, Barnard College, University at Buffalo and the Ryan Opera Center, as well as choreographing *West Side Story* for the University of Southern California. Mr. Pelzig earned his degree in cellular biology from Columbia University.



MARIAH WILSON (ASSISTANT CONDUCTOR AND CHORUS MASTER)

Odyssey Opera debut: Assistant Conductor and Chorus Master, *L'assedio di Calais*, 2017

Described as “a most versatile musician” with “exceptionally rare talent,” Mariah has established herself as an emerging performer, teacher, and conductor—as a vocalist and on the violin, piano, and harp. Currently finishing her Doctorate in Choral Conducting at Boston University, Mariah performs as a freelancer in the area. She

continues to inspire audiences with her extraordinary musicality, creativity, and grace. Her musical training began on the violin at age 4 at the Paris Conservatory, later adding piano and harp, but her real love is collaborative music making which eventually led her to conducting. As a conductor, she has led Cantorum Chamber Choir, Boston University Singers, Treble Chorus, Choral Society, and assisted Boston’s Back Bay Chorale and Harvard’s Radcliffe Choral Society. She has been chorus master for Utah Lyric Opera, Brigham Young University Opera, BU’s Opera Institute, and coaches at BU’s Tanglewood Institute summer vocal program. In Boston, she regularly appears with the Handel + Haydn Society, Voices 21C, and accompanies and coaches regularly. She is delighted to work with Odyssey Opera again while writing her dissertation on new vocal music connected with cancer.

BROOKE STANTON (COSTUME DESIGNER)

Odyssey Opera debut: *The Picture of Dorian Gray*, 2016.

Brooke Stanton is a costumer who has worked in theatre, film, and television. Her clients include George Lucas, Disney, American Repertory Theatre, American Conservatory Theatre, Peter Sellars, Commonwealth Shakespeare Company, New England Conservatory, Odyssey Opera and Babson College, among others. She studied Costume Design at NYU and Textiles at California College of the Arts.

HUNTINGTON AVENUE THEATRE

Owned and operated by the
Huntington Theatre Company

STAFF

Director of Theatre Operations Timothy H. OConnell
Theatre Operations Apprentice Alicia Weber
Stage Carpenter Joseph Fanning
Props Run Andrew DeShazo
Wardrobe Supervisor Christine Marr
Wigmaster Troy Siegfried
House Electrician Sean Baird
Sound Engineer J Jumbelic
Security Coordinator Greg Haugh
Custodian Jose Andrade

Patron Experience Coordinator JB Douglas
Huntington Avenue Theatre
Front of House Staff Terrence Dowdy,
Kristina Dugas, Robin Goldberg,
Ariana Goldsworthy, Andrew Harrington,
Kat Klein, Tiwat Laoboonchai, Patrick Mahoney,
Will Morrison, Samantha Myers

Ticketing Services Manager Ellen Holt
Assistant Ticketing
Services Manager Brenton Thurston
Ticketing Coordinators Noah Ingle, Robin Russell
Ticketing Associates Carolyn Andrews,
Michaela Buccini
Full-Time Customer Service Reps Fanni Horvath,
Andrew McKay
Customer Service Reps Sue Dietlin, Kaylah Dixon,
Kristina Dugas, Amanda Haag, Shana Jackson,
Patrick Mahoney, Zoe Nadal, Katelyn Reinert,
Brittany Schmitke, Rita Youssef

GENERAL INFORMATION

Location

The Huntington Avenue Theatre is on the Avenue of the Arts (264 Huntington Avenue), diagonally across from Symphony Hall.

Contact Information

Ticketing Services: 617 266 0800
Ticketing Services email:
tickets@huntingtontheatre.org
Administrative office: 617 266 7900
Administrative office email:
thehuntington@huntingtontheatre.org
Lost and Found: 617 273 1666

Ticketing Services Hours

Ticketing Services is generally open Tuesday - Saturday, noon - curtain (or 6pm); Sunday, noon - curtain (or 4pm). Hours change weekly. For the most up-to-date hours, please visit huntingtontheatre.org or call Ticketing Services at 617 266 0800.

Public Transportation

We encourage patrons to use public transportation to the Huntington Avenue Theatre whenever possible. The theatre is conveniently located near the MBTA Green Line Hynes or Symphony Stations; Orange Line/Commuter Rail Mass Ave. Station; the No. 1 Harvard-Dudley bus via Mass Ave. to Huntington Ave.; and the No. 39 Arborway-Copley bus to Gainsborough Street.

LE MÉDECIN MALGRÉ LUI

Huntington Avenue Theatre Parking

Parking is available at many nearby locations. For details, please visit huntingtontheatre.org or call Ticketing Services at 617 266 0800.

Please note that these parking garages are independently owned and operated and are not affiliated with the Huntington Theatre Company or the Huntington Avenue Theatre.

Refreshments

Snacks, wine, beer, soft drinks, and coffee are available before opening curtain and during intermission in the main lobby. Drinks purchased at concessions are permitted inside the theatre, but food is not.

Babes in Arms

Children must have their own seats. Babes in arms are not permitted in the theatre. Children under 6 are not permitted.


Cameras

The use of all cameras and recording devices, including cell phone cameras in the theatre is strictly prohibited.


Pagers and Cellular Phones

Please silence all watches, pagers, and cell phones during the performance.

Wheelchair Accessibility

 The Huntington Avenue Theatre is accessible by ramp and can accommodate both wheelchair and companion seating in the orchestra section. A power assisted door is located at the far left Ticketing Services entrance. Please notify us when you purchase your tickets if wheelchair accommodations will be required and confirm arrangements with the House Manager at 617 273 1666.

Hearing Enhancement

 The Huntington Avenue Theatre is equipped with an FM hearing enhancement system. Wireless headphones are available free of charge at the concessions stand in the main lobby for your use during a performance.

Restrooms

Located in the lower-level and balcony lobbies. A wheelchair-accessible restroom is located in the main lobby on the first floor.

Coat Check

Located in the lower lobby.

If You Arrive Late

In consideration of our actors and other audience members, latecomers will be seated at the discretion of the management.

Huntington Avenue Theatre Rental Information

All Huntington Avenue Theatre spaces are available for private parties, meetings, and receptions. For more info contact rentals@bostontheatrescene.com or 617 933 8671.

DAN DALY (SCENIC DESIGNER)

Odyssey Opera debut: *Patience*; or *Bunthorn's Bride*, 2017.

Dan Daly is a Brooklyn based scenic designer. Previous designs with Odyssey Opera include *Patience*; or *Bunthorn's Bride*, *L'assedio di Calais*, and *Giovanna d'Arco*. Other credits include *Armide* with Opera NEO, *Dark Sisters*, the "emerging artists" production for Pittsburgh Opera's 75th anniversary season, *Spring Awakening*, *Side Show*, *Mass*, and *Carousel* at the Boston Conservatory, *The Good Girl* at 59E59 Theaters, *Trojan Women*, *Mud*, *The Infernal Machine*, and *The Crazy Locomotive* with the Hangar Theatre's Wedge Series, the world premieres of *Utopia*, *Minnesota* and *Where Have You Gone* as part of the Williamstown Theatre Festival's Director Series, *Choir Boy* with JAG Productions, and *The Glowing Boot* as part of the United Solo Festival at Theater Row. Dan has held positions at the Williamstown Theatre Festival, the Hangar Theatre, and the Winnepesaukee Playhouse. MFA: Carnegie Mellon University. www.dandalydesign.com

CHRISTOPHER OSTROM (LIGHTING DESIGNER)

Odyssey Opera debut: *Un giorno di regno*, 2014

Christopher Ostrom (Lighting Designer) for Odyssey Opera: *Patience*, *The Importance of Being Earnest*, *Un Giorno di Regno*, *Zanetto* and *Il Segreto di Susanna*. Other: Boston Early Music Festival, Opera Boston, Opera San Jose, Macao International Music Festival, The Curtis Institute, Kentucky Opera, Syracuse Opera, Hawaii Opera Theatre, Mobile Opera, Chautauqua Opera, Opera Providence, New England Conservatory, Asolo Repertory Theater, New Repertory Theatre, Stoneham Theatre, Bard College, Brandeis University, and Boston Playwrights Theatre. Christopher is the Executive Director of Cape Cod's Wellfleet Harbor Actors Theater.

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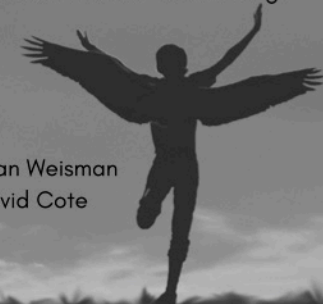
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