Don't miss Odyssey Opera's concluding performance of 2014: Erich Wolfgang Korngold's **Die tote Stadt.** Join us in the shadowy, wonderfully crafted unreality of love, loss, and obsession that made this opera a popular hit at its 1920 premiere. After sinking into obscurity, *Die tote Stadt* has been revived in only a handful of American cities; Odyssey brings it to Boston audiences for the first time. Featuring internationally acclaimed artists **Jay Hunter Morris** and **Meagan Miller.**

September 13 | 7:30pm | Jordan Hall at New England Conservatory

TICKETS **odysseyopera.org** or by phone: **617.585.1260** (Jordan Hall)

2014

ODYSSEY OPERA

JUNE FESTIVAL 2014

JULIUS AHN

Welcome to Odyssey Opera!

With these productions we mark our second event and first staged performances.

I couldn't be more excited to continue our journey through the lesser known reaches of the opera world with the exciting, eclectic offerings of our first June Festival. These three works are full of humor, wit, pathos and passion, and deserve to be experienced by opera lovers eager for new adventures. We have as our companions on this journey some of today's finest singers—artists both beloved to Boston audiences and visiting our local stage for their debuts.

Sit back and enjoy the antics of *Un giorno di regno*, which displays a lesser known side of opera giant Guiseppe Verdi. This comedy of the entanglements of love alternates nights with a double bill of one-act shows: Mascagni's introspective and artful *Zanetto* and Wolf-Ferrari's *Il segreto di Susanna*, a hilarious romp of well-intentioned deception. Two excellent stage directors have come on board to help craft an original, fully immersive experience of these gems.

There are so many new places to explore in the timeless world of opera. I'm thrilled to have you join us for these exciting and moving productions. I want to thank all of you for attending and give special thanks to Randolph Fuller for his continued commitment, counsel and support. I hope we will see you in September for our concert presentation of Korngold's *Die tote Stadt* and for future productions as we continue our journey.

Gil Rose
Artistic and General Director

ODYSSEY OPERA

ODYSSEY OPERA

Artistic and General Director: **Gil Rose**

JUNE FESTIVAL 2014

JUNE 11 & 13

Giuseppe Verdi **Un giorno di regno** page 3

JUNE 12 & 14

Pietro Mascagni **Zanetto** page 23

Ermanno Wolf-Ferrari **Il segreto di Susanna**

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Un giorno di regno

Roberto Focosi, *Giuseppe Verdi*, 1842, lithograph, Archivio Storico Ricordi, Milan

Giuseppe Verdi

Un giorno di regno, ossia il finto Stanislao

(King for a Day, or the False Stanislaus)
Melodramma giocoso in two acts
Libretto by Felice Romani, based on the play
Le Faux Stanislas by Alexandre Vincent Pineu-Duval

Sung in Italian with projected English text

Wednesday, June 11, 7:30pm
Friday, June 13, 7:30pm
Boston University Theatre
264 Huntington Avenue, Boston

Michael Chioldi* baritone
James Maddalena baritone
Amy Shoremount-Obra* soprano
Jessica Medoff* mezzo-soprano
Yeghishe Manucharyan tenor
David Kravitz baritone

*Boston debut

Odyssey Opera Orchestra and Chorus
Gil Rose, conductor

Joshua Major director
Amanda Mujica costume designer
Christopher Ostrom lighting designer
Stephen Dobay scenic designer
Words for Music supertitles

ODYSSEY OPERA CHORUS

SOPRANOS
Emily Burr
Sarah Kornfeld
Chelsea Beatty Lewis
Kynesha Patterson

MEZZO-SOPRANOS
Stephanie Edewaard Weidle
Sadie Gregg
Mauri Tetreault
Hilary Anne Walker

TENORS
Jason Connell
Davron Monroe
Theodore Palés
Jason Wang

BASSES
Samuel Bowen
Seth Grondin
Thomas Middleton
Barratt Park

Justin Williams, rehearsal pianist

ODYSSEY OPERA ORCHESTRA Gil Rose, Conductor

James Blachly, Assistant Conductor

VIOLIN I
Charles Dimmick
Amy Sims
Jae Young Cosmos Lee
Jesse Irons
Sean Larkin
Heather Braun
Yumi Okada

VIOLIN II
Heidi Braun-Hill
Shaw Pong Liu
Colin Davis
Tera Gorsett
Ethan Wood
Gabriel Boyers

VIOLA
Mark Berger
Noriko Herndon
David Feltner
Emily Rideout
Alexander Vavilov

CELLO
David Russell
Rafael Popper-Keizer
Katherine Kayaian

DOUBLE BASS
Anthony D'Amico
Bebo Shiu

FLUTE
Sarah Brady
Rachel Braude

OBOE
Jennifer Slowik
Laura Pardee Schaefer

CLARINET
Jan Halloran
Gary Gorczyca

BASSOON
Ronald Haroutunian
Margaret Phillips

FRENCH HORN
Kevin Owen
Lee Wadenpfuhl
Whitacre Hill
Clark Matthews

TRUMPET
Terry Everson
Tony Gimenez

TROMBONE
Hans Bohn
Martin Wittenberg
Christopher Beaudry

TUBA
Takatsugu Hagiwara

TIMPANI
Robert Schulz

PERCUSSION
Craig McNutt

HARPSICHORD
Justin Williams

Anthony D'Amico, personnel manager

SETTING Castle of Baron Kelbar near Brest, France
Early 18th century

ACT I

Scene i A gallery in Baron Kelbar's castle
Scene ii The castle garden
Scene iii A gallery in the castle

Intermission

ACT II

Scene i A gallery in the castle
Scene ii A veranda overlooking the castle gardens

CAST

CAVALIERE DI BELFIORE	Michael Chioldi
BARONE DI KELBAR	James Maddalena
MARCHESA DEL POGGIO	Amy Shoremount-Obra
GIULIETTA DI KELBAR	Jessica Medoff
EDOARDO DI SANVAL	Yeghishe Manucharyan
LA ROCCA	David Kravitz
COUNT IVREA	Christian Figueroa
DELMONTE	Daniel Kamalić

SYNOPSIS

ACT I

Cavalier Belfiore, an officer in the service of the new King Stanislaus I of Poland, has been in France posing as the King, so that the real Stanislaus can travel undercover to Poland and stake his claim to the throne. Belfiore, now a guest of Baron Kelbar, has been invited to take part in two imminent marriages: the first between Kelbar's daughter Giulietta and the Grand Treasurer, the wealthy and greedy Gasparo Antonio La Rocca; the second between Kelbar's niece, the Marchesa of Poggio, and Count Ivrea. Neither marriage is exactly made in heaven. The Marchesa has agreed to hers out of spite, because she has stopped hearing from her fiancé—none other than Cavalier Belfiore. He cannot reveal his true identity and assuage her fears because of his pledge to the King. The other pairing is equally unfortunate: Edoardo, a young officer and La Rocca's nephew, is in love with Giulietta, but realizes he will not be able to marry her because of his uncle. He begs "the King" to allow him to enlist in the Polish army and follow him to Poland so that he may remove himself from his torment. Belfiore, hoping to turn this to his advantage, agrees.

Belfiore also tries to help Edoardo by persuading the vain and greedy La Rocca not to marry Giulietta, bribing him with a more financially advantageous arrangement together with a post in the Polish government. When La Rocca consequently refuses the marriage contract to Giulietta, Baron Kelbar challenges him to a duel. The Marchesa proposes that Kelbar instead seek real revenge and marry Giulietta off to the younger Edoardo in order to humiliate La Rocca. Kelbar and La Rocca are about to fight when "the King" forbids any altercation and declares it his right to make all decisions.

ACT II

Belfiore (still disguised as King Stanislaus) orders La Rocca to give his nephew Edoardo a castle and allowance in order to end the latter's poverty. La Rocca refuses and prepares to duel with the Baron.

The Marchesa is enraged by Belfiore's refusal to acknowledge his true identity. She and Belfiore tease each other mercilessly, exchanging jibes about the one-time relationship between Cavalier Belfiore and the Marchesa as if he is not really there, each keeping up the pretense. The Marchesa tries to provoke Belfiore into abandoning his disguise by pretending to love Count Ivrea. The fake Stanislaus says that Cavalier Belfiore will come to claim her hand before it is too late. Desperate to be given royal permission to drop the pretense, Belfiore declares he must leave at once for Poland and that Edoardo must come with him. This causes major consternation, especially to Edoardo and Giulietta.

But at the last minute, a letter arrives from the real King Stanislaus, who has been crowned in Warsaw, relieving Belfiore from his duties as Official Imposter. Before sharing the letter's content, Belfiore orders the marriage of Giulietta and Edoardo to be celebrated. He then reveals his true identity and declares himself faithful to the Marchesa, while (almost) everyone rejoices.

Source: Seattle Opera

PROGRAM NOTES

By Dr. Laura Stanfield Prichard

GIUSEPPE VERDI (1813-1901)
UN GIORNO DI REGNO (1840)

Un giorno di regno, ossia il finto Stanislao was first performed at the Teatro alla Scala, Milan on September 5, 1840. It was Verdi's second opera, and the first of three commissions he received from impresario Bartolomeo Merelli following the success of *Oberto* at La Scala. While *Un giorno di regno* closed after the opening night, Verdi's other two early operas for Merelli, *Nabucco* and *I Lombardi*, have become standards of the operatic repertoire. He was paid 4,000 Austrian lire (about $1,500) for each of the three scores, all completed before his thirtieth year.

Verdi's first opera *Oberto* reflected his humanity, his pessimism, his energy, and his heart-lifting melodic gift. It contained thoroughly assured instrumental scoring and the melodic fluency for which Verdi became famous. Already in his twenties, Verdi showed an ability to delineate characters through musical style. In contrast, *Un giorno di regno* possesses a Bellinian delicacy, with enjoyable and tuneful melodies, notable passages of vigorous orchestral writing, and Verdi's only use of *secco* recitative. This vivacious but seldom heard score shows Verdi's familiarity with Rossini's virtuosic comic style, and demands rhythmic verve and excellent comic timing from the leading players.

LA SCALA

Bartolomeo Merelli (1794–1879) managed La Scala from 1829–1850 and had studied composition at Bergamo in the same class as Donizetti. He wrote libretti for thirteen Italian operas by six composers, and was known for his sharp artistic and financial practices, sometimes dealing directly with publishers to sell the rights to new scores (behind the backs of composers). During his first ten years at La Scala, the company presented Bellini's *Norma* and several works by Donizetti. After hearing that the twenty-six-year-old Verdi was having trouble staging his first opera, Merelli offered to produce Verdi's *Oberto* at La Scala in 1839 on very generous terms, even contributing to Verdi's compositional process by suggesting a new scena and quartet for the second act.

La Scala of Verdi's day was very different than the modern facility, renovated in 1907 and rebuilt in 1946. The theater had six tiers of boxes (*palchi*), with two large galleries (*loggione*) above, all lit by oil lamps. The *loggione* of Verdi's time were typically crowded with opera aficionados who yelled comments of disapproval or encouragement to the singers. The theater made money by selling the *palchi*, which were lavishly decorated by their owners. Stendhal visited in 1816 and commented that the "private boxes, where they play cards, or talk, or anything else" were usually arranged like "small parlors with six to eight chairs and a divan arranged around a pedestal table." The main floor (*platea*) had no chairs, so spectators watched the shows standing up, and the orchestra was in full view (there was not yet an orchestra pit). When Verdi was present at La Scala, he sat with the orchestra.

As with many theaters at that time, La Scala was also a casino, with gamblers sitting in the foyer. Conditions in the auditorium could be frustrating for the opera lover. Mary Shelley attended the "other" opera featured in September 1840 and commented: "At the Opera they were giving Otto Nicolai's *Templario*. Unfortunately, as is well-known, the theatre of La Scala serves, not only as the universal drawing-room for all the society of Milan, but every sort of trading transaction, from horse-dealing to stock-jobbing, is carried on in the pit; so that brief and far between are the snatches of melody one can catch."

THE COMMISSION

In his memoirs, Verdi described the choice of subject for *Un giorno di regno*: "Merelli had need of an opera buffa for the autumn season. I consented... and he then gave me several complete librettos by Romani. I selected the one that was least bad. Its title was *Il finto Stanislao*, a title which was afterwards replaced with *Un giorno di regno."* Felice Romani's Italian libretto is in the form of a two-act *melodramma giocoso*. Romani had written it for the 1818 opera of the same name by Bohemian composer Aldabert Gyrowetz, a con-

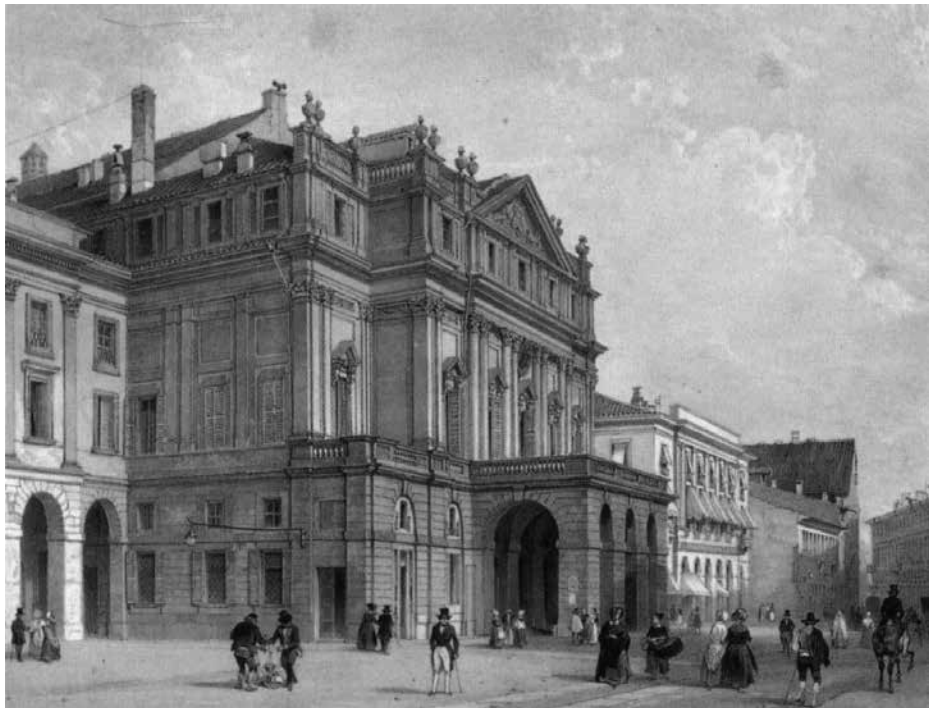
temporary of Haydn and Salieri. Like many Classical and early Romantic operas, this Italian libretto is based on a pre-existing French comic play (*Le faux Stanislas* by Alexandre Duval, 1808).

Verdi only composed two comic operas: *Un giorno di regno* (1840) and *Falstaff* (1893). His first comedy is set in pre-revolutionary France, and weaves a comic tale of intrigue based on European court politics. The Polish monarch, King Stanisław Leszczyński (1677-1766), had spent many years in exile during the early eighteenth century. Leszczyński lost his throne when Peter the Great defeated Swedish and Polish forces at the Battle of Poltava in the Ukraine (1709) and did not regain it until a brief period in the 1730s. Leszczyński's son-in-law Louis XV supported his claim to the Polish throne, and in 1733 King Stanisław returned to Poland. He always traveled in disguise (usually as a coachman or peasant), and employed army officers as "doubles" for fear of assassination by Russian or Saxon interests.

The simple plot of *Un giorno* had been a classic since the days of *commedia dell'arte*: Edoardo and Giulietta want to get married, but the girl's father (bass-baritone Baron Kelbar) prefers that she wed his old friend, the (bass-baritone) court Treasurer. The comedy is compounded by a second couple attempting to unite: the Cavaliere di Belfiore (a third baritone), the King of Poland's stand-in, loves the Marchesa but cannot pursue her until freed from his duties. In the mean time, she teases Belfiore by flirting with Count Ivrea (a fourth baritone!).

THE *PRIMA*

For the first production of *Un giorno di regno*, Raffaele Ferlotti portrayed the title role. Ferlotti (1819-1891) went on to give notable tragic performances in operas by Donizetti, Rossini, and Bellini and was renowned for his ability to make audiences weep; this was his only attempt at a major comic role. Supporting singers included buffo bass Agostino Rovere playing La Rocca, the court Treasurer, and mezzo-soprano Luigia Abbadia as Giulietta, the daughter of Baron Kelbar. Abbadia was only eighteen at the time (this was her third professional role), and she went on to become one of the most successful mezzos (and sopranos) at La Scala in the mid-nineteenth century due to her uncommonly wide range and secure technique.



A nineteenth-century depiction of the Teatro alla Scala in the Piazza della Scala, Milan

Tenor Lorenzo Salvi and soprano Antonietta Marini were working with Verdi for the second time: they had starred in the previous season's *Oberto*. Salvi played La Rocca's nephew Edoardo and became one of Italy's leading tenors, lauded for his performances of Rossini and Donizetti. Marini built her career around tragic roles like that of Giulietta in Bellini's *I Capuleti e i Montecchi*, and created the role of the Marchesa.

All of these singers were on loan from Otto Nicolai's *opera seria* based on *Ivanhoe* (*Il templario*), which was touring through northern Italy in 1840. Merelli told Verdi that he would have to use the same singers for his comedy, as they were already booked to appear at La Scala in September, and they would be willing to learn an additional work. Only buffo basses Raffaele Scalese and Agostino Rovere (who later played Leporello in Mozart's *Don Giovanni* all over Europe) had any background in comedy. The staging seemed to confuse the audience, as many of the half-dozen

male supporting roles were dressed in identical wigs and embroidered coats (Merelli was notorious for skimping on costume budgets). Verdi reported that the boos and calls from the *loggione* included "send Rovere back out," "where is Scalese," "stick to tragedy," and "not funny."

Verdi acknowledged that he had not been able to put his whole heart into the comedic aspects of *Un giorno di regno*, as the spring of 1840 was "the time of my greatest misfortune": both of his children and his young wife had died during its composition. Several arias were begun and rejected as too melancholy (Verdi reused them in his next two operas). After Merelli withdrew *Un giorno* from the rest of the season, Verdi tried to get out of their contract and wrote to his friends that he planned to give up composition. During the following winter, he ran into Merelli on the street and was persuaded to take home another libretto. Verdi later recalled, "I was seized with an indefinable sadness, a veritable anguish... I reentered my house and with an almost violent gesture threw the manuscript on the table... it had opened itself, and my eyes fell open on the page before me, precisely upon this verse: *Va pensiero, sull' ali dorate.*" This became the haunting opening of his most famous chorus from *Nabucco* (1841).

Verdi revived *Un giorno di regno* under the title *Il finto Stanislao* for successful performances in Rome in 1846 and in Naples in 1859. The work was performed in the US and UK from the 1960s, and La Scala revived it in 2001. Sarasota Opera premiered the new critical edition of the work in March 2013, and we present the Boston premiere this week.

©Laura Stanfield Prichard 2014. *Dr. Laura Stanfield Prichard teaches music history at Northeastern University and is the Principal Lecturer for Boston Baroque, the Berkshire Choral Festival, and the Masterworks Chorale. She is on the board of Choral Arts New England and lectures regularly on 19th-century music for the Chicago and San Francisco Symphonies and the SF Opera.*

ARTISTS

MICHAEL CHIOLDI Cavaliere di Belfiore

Michael Chioldi is quickly making a name for himself as one of the world's premiere emerging Verdi Baritones. Known for his "riveting stage presence and beautiful, powerful voice" (The New York Times), he has performed leading roles at major opera houses across the United States and throughout the world. He made his Metropolitan Opera debut in 1996 with Luciano Pavarotti, and has also performed with Placido Domingo, and Renee Fleming, among others.

Of his debut as the title role in *Der fliegende Holländer*, Orpheus International Magazine praised him as "authoritative and tonally burnished. Mr. Chioldi as the Hollander gave a Bayreuth-worthy performance. This amazing young singer has a huge Wagnerian career ahead of him." Michael will debut the role of Wotan (*Das Rheingold*) this August at the Hartford Wagner Festival 2014.

At the late great New York City Opera (over 150 performances) he starred as Sharpless in the 2008 Emmy Award-winning *Madama Butterfly*, broadcast nationwide on PBS in the U.S—a role he reprises often, including this July at Chautauqua Opera in New York.

Mr. Chioldi has received awards from The Metropolitan Opera National Council, Puccini Foundation, Pavarotti Competition, Gerda Lissner Foundation, Miami Competition and the MacAllister Awards, among others. He is recorded on Sony Classical, BMG, Decca, Accord, and Newport Classics labels. His 2014 season Verdi role debuts include Giacomo in *Giovanna d'Arco* with Chicago Opera Theater, Conte di Luna in *Il trovatore* with Utah Opera, Rodrigo in *Don Carlos* with Austin Lyric Opera, *Macbeth* with Palm Beach Opera, and *Nabucco* with Baltimore Lyric Opera.

KEN HOWARD

JAMES MADDALENA Barone di Kelbar

James Maddalena first gained international recognition portraying Richard Nixon in John Adams's *Nixon in China*, premiered by Houston Grand Opera and seen throughout the world, most recently at his Metropolitan Opera debut. He has appeared with many leading international opera companies: San Francisco Opera, Atlanta Opera, Santa Fe Opera, Frankfurt Opera, and Glyndebourne Festival Opera, as well as with the Chicago Symphony, Los Angeles Philharmonic, Boston Symphony, San Francisco Symphony, and the London Symphony Orchestra. He is a frequent collaborator with director Peter Sellars in works like *Le nozze di Figaro* and *Così fan tutte* and productions of operas by Haydn, Handel and John Adams, including Adams's *The Death of Klinghoffer* and *Doctor Atomic*.

He has collaborated with many contemporary composers, including John Harbison, Gunther Schuller, Domenic Argento, Marc Blitzstein, and Michael Tippett. He sang the premieres of Stewart Wallace's *Harvey Milk* with Houston Grand Opera and *The Bonesetter's Daughter*, as well as the St. Louis premiere of David Carlson's *The Midnight Angel*, Mark Adamo's *Little Women*, and Kirke Mechem's *John Brown*. He gave premieres of Elliot Goldenthal's *Fire Water Paper* with the Pacific Symphony Orchestra, later performed with the Boston Symphony at Carnegie Hall and the Kennedy Center; Harbison's *Four Psalms* with the Chicago Symphony Orchestra; Paul Moravec's *The Letter* and Lewis Spratlan's *Life is a Dream* with Santa Fe Opera; Tod Machover's *Death and the Powers* with Monte Carlo Opera; Hugo Weisgall's *Esther* with New York City Opera; and in January 2014, the U.S. premiere of Weinberg's *The Passenger* with Houston Grand Opera.

James Maddalena can be heard on numerous record labels on recordings including the Grammy Award-winning *Nixon in China* (Nonesuch), the Emmy Award-winning PBS telecast, and Mark Adamo's *Little Women*, recently released on Naxos DVD.

AMY SHOREMOUNT-OBRA Marchesa del Poggio

With a "bell-like" voice, a powerful upper extension, and coloratura so clean and accurate that it has been described as "laser-like," Amy Shoremount-Obra originally gained wide attention for her fiery portrayal of the Queen of the Night in *Die Zauberflöte*, which she performed with New York City Opera and Metropolitan Opera (cover). Since that time, the Met has also engaged her to perform the role of the First Lady in the upcoming season's revival of *Die Zauberflöte* and cover Aksinya in *Lady Macbeth of Mtsensk* after a successful return this season for their production of Bellini's *Norma*.

Ms. Shoremount-Obra recently added another challenging Mozart role to her performed repertoire, Donna Anna in *Don Giovanni*, with Opera Las Vegas. Her repertoire also encompasses such roles as the title role in *Lucia di Lammermoor*, Musetta in *La bohème*, Countess in *Le nozze di Figaro*, Fiordiligi in *Così fan tutte*, Cleopatra in *Giulio Cesare*, Anne Trulove in *The Rake's Progress*, and Rosalinda in *Die Fledermaus*.

Additional recent engagements include Phaedrus in *Socrate* with Center for Contemporary Opera in New York City and Ifigenia in Handel's *Oreste* with the Spoleto Festival in Italy. Up next, Amy joins the Metropolitan Opera again as well as the Savannah Philharmonic for excerpts from *La bohème*.

As a concert artist, Amy has appeared most recently in Mozart's *Coronation Mass* and Haydn's *Lord Nelson Mass* with the Scarsdale New Choral Society and has performed in several prominent venues throughout the world including Carnegie Hall, most recently for the Fauré *Requiem*. Ms. Shoremount-Obra is grateful to the Shoshana Foundation for sponsoring her learning of this role for Odyssey Opera.

JESSICA MEDOFF Giulietta di Kelbar

Jessica Medoff is known for her versatility throughout all genres of music. From Bartók to Bacharach and back to Bernstein, Ms. Medoff impresses audiences throughout the United States with her style, charm and commitment to text and music. She is sought after not only for her impressive vocal allure, but also her unparalleled ability to bring characters to life. Heralded as a true singing actor, she is continually engaged to portray an impressive array of roles, both comedic and dramatic, and is sought after nationwide on both the operatic and musical theater stages.

Upcoming engagements include a pops concert with the Ridgefield Symphony, Annie Oakley with the Las Cruces Symphony and Musetta in *La bohème* with El Paso Opera. Recently performed roles in her operatic repertoire include the Sorceress in *Dido and Aeneas*, Berta in *Il barbiere di Siviglia*, Second Lady in *Die Zauberflöte*, Judith in *Bluebeard's Castle*, Donna Elvira in *Don Giovanni*, Musetta in *La bohème*, Pocahontas's Mother in the new work *Pocahontas*, and Hanna Glawari in *The Merry Widow*. In her young career, she has already performed with Opera New Jersey, Opera Saratoga, Fresno Grand Opera, Mill City Summer Opera, Utah Festival Opera and Musical Theater, El Paso Opera, Natchez Music Festival, Ash Lawn Opera and the Aspen Opera Theater Center.

On the concert stage, she has most recently sung female soloist in the Fauré *Requiem* in Carnegie Hall, Verdi's *Requiem* in New Mexico, Ravel's *Chansons madécasses* with the Luzerne Chamber Music Festival and Bernstein's *Mass for the Children* in Carnegie Hall.

YEGHISHE MANUCHARYAN Edoardo di Sanval

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, and 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 Mejico. 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*, Leicester in *Maria Stuarda*, Pylade in Gluck's *Iphigénie 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*, 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*, Potoski in Donizetti's *Elisabetta*, 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*, Dvorák's *Stabat Mater*, Bruckner's *Te Deum*, and Lukas Foss's *Griffelkin*.

DAVID KRAVITZ La Rocca

David Kravitz's 2013-2014 season brought a company debut with Dallas Opera to reprise the role of United Nations in *Death and the Powers*, Paolo Orsini in *Rienzi* for the debut performance of Boston's Odyssey Opera, and the role of Frederik in Sondheim's *A Little Night Music* with Emmanuel Music, as well as performances with Boston Lyric Opera as both the Speaker in *Die Zauberflöte* and Marullo in *Rigoletto*. Mr. Kravitz's concert performances this season included Mohammed Fairouz's *Symphony No. 3 (Poems and Prayers)* with the UCLA Philharmonic, and *A Sea Symphony* with the Pioneer Valley Symphony Orchestra. Future seasons include his debut in a world premiere with Palm Beach Opera and a return to Boston Lyric Opera.

The baritone's 2012-2013 calendar included appearances with the Boston Symphony Orchestra, for *Le rossignol* under the baton of Charles Dutoit; The English Concert, as Farasmane in *Radamisto* at Carnegie Hall; Boston Pops, for holiday concerts conducted by Keith Lockhart; Boston Lyric Opera, as Abraham in the North American premiere of MacMillan's *Clemency*; the Lyric Opera of Kansas City, for his debut, as Poo-Bah in *The Mikado*; Boston Modern Orchestra Project, as King Fisher in a concert performance of *The Midsummer Marriage*; Chautauqua Opera, as Captain Balstrode in *Peter Grimes*, and the Tanglewood Music Festival, as Nick in Emmanuel Music's production of Harbison's *The Great Gatsby*. Additionally, Mr. Kravitz created the role of Davis Miller in the world premiere of D.J. Sparr's *Approaching Ali* at Washington National Opera.

CHRISTIAN FIGUEROA Count Ivrea

Puerto Rican tenor Christian Figueroa graduated from Syracuse University and received his Masters in Opera Performance from the New England Conservatory of Music. Christian recently returned from New York City where he was recording and performing for Carnegie Hall in *The Orchestra Rocks!* concerts. Christian sang the National Anthem at Fenway Park, representing the Peace Corps for its 50th Anniversary Celebration. He also performed and recorded the role of Antigonus in John Harbison's opera *Winter's Tale* with the Boston Modern Orchestra Project. Most recently he performed the role of El Señor Alcalde in Daniel Sonenberg's opera *The Summer King* with Portland Ovations conducted by Steven Osgood.

Upcoming performances include *The Orchestra Sings* at Carnegie Hall and the role of Sem in Britten's opera *Noye's Fludde*.

DANIEL KAMALIĆ Delmonte

Winner of the 2014 American Prize Chicago Oratorio Award, lyric tenor Daniel Kamalić engagements for the 2014 season include Rinuccio in *Gianni Schicchi* (Hubbard Hall Opera Theater), the title role in *Der Kaiser von Atlantis* (Connecticut Lyric Opera), and the covers of Canio and Turiddu in *Pagliacci* and *Cavalleria Rusticana* (Maryland Lyric Opera). He is excited to return to Boston for his fourth role under the baton of Gil Rose, having most recently appeared as Pyotr Fyodorovich in *The Nose* with Opera Boston, and having created the role of Dr. Charles Leale in the world premiere and recording of Eric Sawyer's *Our American Cousin* with the Boston Modern Orchestra Project. A champion of new and rarely-performed works, he created the role of the Shepherd in the world premiere of Charles David Younger's Armenian opera *The Girl From Shunem*, and he premiered works from Sarah Meneely-Kyder's Grammy-nominated *Letter from Italy, 1944*.

Zanetto

Il segreto di Susanna

Pietro Mascagni

Ermanno Wolf-Ferrari

Pietro Mascagni
Zanetto

Sung in Italian with projected English text
Scena lirica in one act
Libretto by Giovanni Targioni-Tozzetti and Guido Menasci,
based on the play *Le passant* by François Coppée

Eleni Calenos soprano
Eve Gigliotti* mezzo-soprano

Ermanno Wolf-Ferrari
Il segreto di Susanna

Sung in Italian with projected English text
Intermezzo in one act
Libretto by Enrico Golisciani

Inna Dukach* soprano
Kristopher Irmiter bass-baritone

*Boston debut

Thursday, June 12, 7:30pm
Saturday, June 14, 7:30pm
Boston University Theatre
264 Huntington Avenue, Boston

Odyssey Opera Orchestra and Chorus
Gil Rose conductor

Daniel Gidron director
Vahdat Yeganeh assistant director
Amanda Mujica costume designer
Christopher Ostrom lighting designer
Stephen Dobay scenic designer
Cori Ellison supertitles

ODYSSEY OPERA CHORUS

SOPRANOS
Emily Burr
Sarah Kornfeld
Chelsea Beatty Lewis
Kynesha Patterson

MEZZO-SOPRANOS
Stephanie Edewaard Weidle
Sadie Gregg
Mauri Tetreault
Hilary Anne Walker

TENORS
Jason Connell
Davron Monroe
Theodore Palés
Jason Wang

BASSES
Samuel Bowen
Seth Grondin
Thomas Middleton
Barratt Park

Linda Osborn, rehearsal pianist

ODYSSEY OPERA ORCHESTRA Gil Rose, Conductor

Matthew Szymanski, Assistant Conductor

VIOLIN I
Charles Dimmick
Omar Guey
Jae Young Cosmos Lee
Amy Sims
Sean Larkin
Heather Braun
Yumi Okada

VIOLIN II
Heidi Braun-Hill
Shaw Pong Liu
Colin Davis
Tera Gorsett
Mina Lavcheva
Tudor Dornescu

VIOLA
Mark Berger
Noriko Herndon
David Feltner
Emily Rideout
Dimitar Petkov

CELLO
Rafael Popper-Keizer
Katherine Kayaian
Holgen Gjoni

DOUBLE BASS
Anthony D'Amico
Bebo Shiu

FLUTE
Sarah Brady
Jessica Lizak*
Rachel Braude

OBOE
Jennifer Slowik
Laura Pardee Schaefer

CLARINET
Jan Halloran
Amy Advocat*
Gary Gorczyca

BASSOON
Ronald Haroutunian
Margaret Phillips*

FRENCH HORN
Kevin Owen
Lee Wadenpfuhl
Whitacre Hill*
Clark Matthews*

TRUMPET
Dana Oakes*
Tony Gimenez*

TROMBONE
Hans Bohn*
Martin Wittenberg*
Christopher Beaudry*

TIMPANI
Robert Schulz

PERCUSSION
Craig McNutt*
Jonathan Hess*

HARP
Amanda Romano†

Anthony D'Amico, Personnel Manager

*Wolf-Ferarri only
†Mascagni only

ZANETTO

SETTING — A villa in the hills east of Florence during the Renaissance Evening

SILVIA — Eleni Calenos

ZANETTO — Eve Gigliotti

Intermission

IL SEGRETO DI SUSANNA

SETTING — House of Count Gil and Countess Susanna Piedmont, Italy; Early 20th century

COUNTESS SUSANNA — Inna Dukach

COUNT GIL — Kristopher Irmiter

SANTÉ — Steven Goldstein

SYNOPSES

ZANETTO

Silvia, a famous courtesan, alone in her abode on the outskirts of Florence, rails against love because she finds herself unable to feel true, deep emotion; at the same time she is bitter and sad when she remembers a young man she met fleetingly some years before. Zanetto, a young poet and wandering minstrel, has just arrived in Florence and, seeing Silvia, believes her to be a noblewoman. She is taken by his fresh, young manner and would like him to stay. Zanetto is attracted to Silvia, and makes a declaration of love and loyalty, offering to stay by her even as her squire. She is moved by his naiveté and sincerity and is tempted to consent to his proposal even though she is aware that her past life could compromise the purity and spontaneity of Zanetto's feelings. At her refusal the young man tells her that he wishes to meet Silvia, the famous Florentine courtesan whose beauty and cold cruelty he has heard extolled. Silvia, afraid of her identity being revealed, sends the boy away, making him promise to keep his innocence and seek a young girl who will be able to offer him true love. She gives him the flower she has in her hair: when the flower withers, Zanetto will already have forgotten her. Once Zanetto has gone, Silvia bursts into tears; she blesses love which has at last been able to unleash the feelings she believed had dried up long since.

IL SEGRETO DI SUSANNA

Count Gil returns home suspecting that he has seen his wife, Susanna, walking alone in the street, something he had forbidden her to do. He is relieved to discover that she is playing the piano in the living room, though she has secretly returned home only shortly before him. The room smells of tobacco, and he is surprised, as neither he, Susanna, nor the servant Santé, smokes. A horrible thought strikes him: is it possible that Susanna is unfaithful to him? He is soon ashamed of having such suspicions, but notices that the tobacco smell comes from Susanna's clothes. She finally admits to having a secret, but does not tell him what it is. When Gil leaves the house, she takes out a cigarette and smokes with Santé. But while she is smoking with Santé, Gil comes back, and starts to search the house for Susanna's 'lover' on the pretext of looking for an umbrella. Gil furiously goes out again and Susanna lights a second cigarette. Once more Gil enters and, this time, he is sure that he will catch her in the act. Trying to seize her hand, he gets burned—thus finally unveiling her secret. They forgive each other and swear eternal love—while smoking together.

Il segreto di Susanna source: Josef Weinberger Ltd.

PROGRAM NOTES

By Dr. Laura Stanfield Prichard

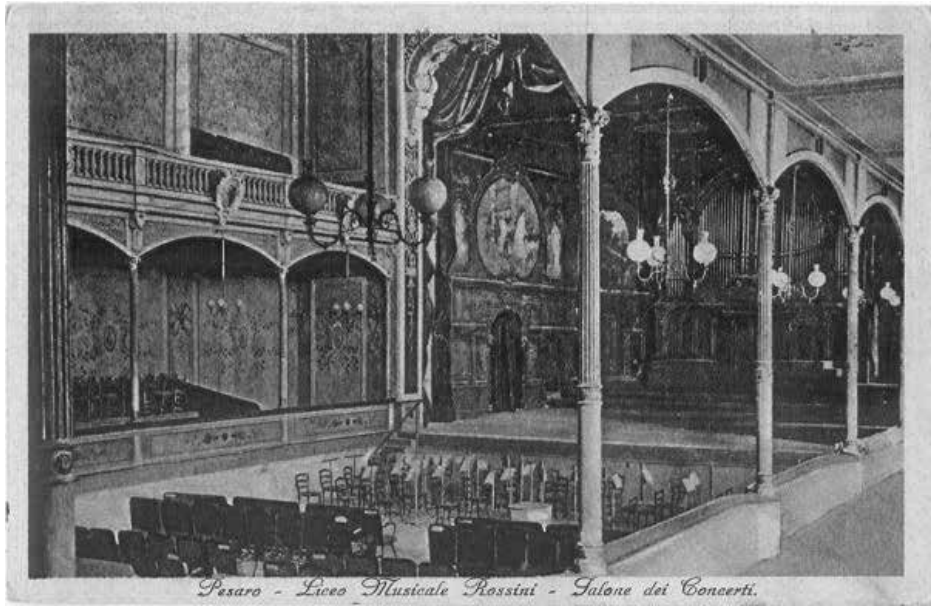
PIETRO MASCAGNI (1863–1945)
ZANETTO (1896)

The early modern Italian composer Pietro Antonio Stefano Mascagni was a complex and emotional man, resenting the adulation and criticism of the media and overwhelmed by fame and fortune. Mascagni's career was unlike his contemporary Puccini: rather than building his reputation over an increasingly successful career, Mascagni's was more like a single *sforzando* accent (*Cavalleria Rusticana*), overshadowing a lifetime of moving and sonorous dramatic works. *Zanetto*, for example, has been virtually lost in the wake of *Cavalleria*, the work that made him rich but eclipsed the rest of his output.

The young composer's publisher Edoardo Sonzogno worried about Mascagni's frequent travels and extravagant ways. He sought out and acquired the rights to libretti for the composer, although some were in the difficult Italian poetic meter *endecasillabi* (similar to iambic pentameter). Mascagni had a wide range of interests, but unlike Puccini and Verdi, never initiated collaborations with librettists. He acquiesced to Sonzogno when asked to create *Zanetto* as a single-act work that might share double bills with *Cavalleria*, but before it was finished, Leoncavallo's *Pagliacci* had filled that role.

By 1893, Mascagni was simultaneously working on three operas: *Vistilia* (set in ancient Rome), *Guglielmo Ratcliff* (based on a "Scottish" ballad by Heinrich Heine), and *Zanetto*, which he completed in October 1895. These contain few set numbers and demand virtuosity for both their wide-ranging tessituras and for the prolonged continuity of the music. *Guglielmo Ratcliff* requires that the title character remain onstage for all but two scenes of the three-act work, and demands nothing less than a Wagnerian *Heldentenor*.

Mascagni was fêted by both English society and London's Italian community during summer 1893 appearances at Covent Garden and Windsor Castle. He stayed in London so long that his wife Lina accused



Interior of Liceo Musicale Rossini, Pesaro, site of *Zanetto* premiere

him of having an affair with the operatic soprano Nellie Melba. He wrote back indignantly, "In choosing the singers to go to the queen at Windsor, I rejected Melba ... for both *Cavalleria* and *Fritz*. You see, then, how much feeling Melba is likely to have for me."

The next year, Mascagni composed two of his most celebrated songs: the beautiful *Serenate*, to a poem by Lorenzo Stecchetti, and *Sera d'Ottobre*, written as a wedding present for the daughter of his early benefactor, the Count de Larderel. He composed almost entirely in Livorno and Milan during this year, and completed an additional opera (*Silvano)* since Sonzogno was in charge of most of the 1895 season at La Scala. Some of the roles he wrote were so challenging that singers cancelled at the last minute. One American replacement, the young American mezzo Della Rodgers, even performed an entire fourth-act soliloquy from *Guglielmo Ratcliff* in mime, while the orchestra played the scene.

Mascagni was not a great advocate for his own works: about his operas debuted at La Scala in January 1895, he remarked, "My favorite part of

[*Silvano*] is the pistol shot that ends it"; "I hope the public will be able to penetrate the poet's mysterious concepts"; and "the artists' lungs will be put to a tough test" [for *Guglielmo Ratcliff*]. Critics for the *Gazzetta Musicale di Milano* praised the music, but called Mascagni's comments, "Severe but fair criticism."

Giuseppe Verdi had observed Mascagni's early career with reservations, remarking to friends that "All of his characters are unpleasant," and hoping that he would replace long descriptions of offstage events with action and pageantry. However, after hearing *Ratcliff*, Verdi sought out Mascagni, calling his works of 1894-95 "deeply felt, rich and vibrant... despite the dreariness of the subject[s]." For the last six years of Verdi's life, the elderly composer became the most avid supporter of Mascagni's music. During the creation of *Zanetto*, Mascagni referred to his "intimate conversations" with Verdi as "the most wonderful of my life."

Zanetto received its premiere on March 2, 1896 at the Liceo Musicale Rossini in Pesaro as part of the annual celebrations in honor of Rossini's birthday. As the new director of the Liceo, Mascagni conducted the orchestra and asked two of the conservatory's students, Maria Pizzagalli and Stefania Collamarini, to create the roles of Silvia and Zanetto. Collamarini went on to become a respected interpreter of Verdi's works, and was called "the world's greatest contralto" by the *Denver Post* when she starred in the 1901 Boston Lyric Opera tours of Verdi's *Il trovatore*.

Both Mascagni's colleagues in Pesaro and critics from out of town praised the new opera. Pizzagalli and Collamarini were immediately invited to make their debuts in *Zanetto* at the Teatro alla Scala in Milan, and the work was even featured during the 1905 Roman season at the Teatro Costanzi and in 1913 Venetian season at La Fenice. While critics felt the opera was dwarfed by such large halls, it found success throughout Italy in smaller theaters like Turin's Teatro Regio (1920), Florence's Teatro Comunale (1940 and 1996) and private performances (including a salon performance in London by Sofia and Giulia Ravogli in 1896). The *New York Times* praised *Zanetto*'s 1902 U.S. debut at the old Met as "sonorous, mellifluous, and melodious," and characterized it as a "curtain-raiser" rather than a new major work.

Originally called a *scena lirica* rather than an opera, *Zanetto* marked a return to the one-act format of the composer's most successful dramatic work, the gritty, contemporary verismo drama *Cavalleria Rusticana* (1890). Notable modern stagings have included a concert performance at Carnegie Hall (2007, with Jennifer Larmore as Zanetto) and a pairing with Puccini's *Gianni Schicchi* in London (2012).

Librettists Giovanni Targioni-Tozzetti and Guido Menasci had worked with Mascgni before (on *Cavalleria*), but his direction to them was vague at best: "Up to you. Any genre is final with me, as long as it has truth, passion, and above all drama." For the new project, they based their libretto on François Coppée's French play *Le passant* (*The passer-by*), made famous by the young Sarah Bernhardt in the *en travesti* role of Zanetto. Emilio Praga translated the play into Italian, and enhanced the Renaissance Tuscan setting. Most productions have stuck to the original story, with the exception of Beppe De Tomasi's notorious 2003 version in Savona (preserved on DVD), in which a section of the final music was repeated to lengthen and alter the ending. In De Tomasi's staging, Silvia renounces her love for young Zanetto and sends him away, but then pulls out a pistol and shoots herself.

At just under an hour in length, *Zanetto* is more concise than *Cavalleria*, but its subtle musical contrasts and stagecraft leave a more lasting impression. In its only act, a young wandering minstrel (Zanetto, sung *en travesti* by a mezzo soprano) happens upon the Florentine villa of a beautiful, jaded courtesan (Silvia). She is touched by his purity but ultimately rejects his advances. Mascagni uses an inventive new type of continuous arioso to sustain an involving momentum and to heighten the drama. This was to be the first of his operas that would live up to his youthful goal to compose operas "worthy of [Wagner,] the Pope of all present and future musicians."

ERMANNO WOLF-FERRARI (1874–1948)
IL SEGRETO DI SUSANNA (1909)

Ermanno Wolf-Ferrari was a Venetian composer who was torn between modern Italy and Germany. A contemporary of Richard Strauss and Giacomo Puccini, his operas are respected for combining dramatic elements from commedia dell'arte, fairy tales, and Baroque comedy with an eclectic musical style informed by both classicism and romanticism from Vienna.

He was born in Venice, the first of five sons of Bavarian copyist August Wolf and his Venetian wife Emilia Ferrari. The family believed that August was of Jewish extraction, but documents from Germany's Third Reich state that when Dr. Achim Gercke prepared a report on Wolf-Ferrari to determine whether his operas could be performed, that he was found to be "frei von jüdischem und farbigem Blutenschlag" [free of Jewish and colored bloodlines].

Wolf-Ferrari studied painting in Venice and Munich before attending Wagner's Bayreuth Festival and suffering what he called "a violent emotional upset." From 1893 to 1895, he studied with Joseph Rheinberger, a noted composer and teacher of the conductor Wilhelm Furtwängler and Yale's Horatio Parker. After, finishing his studies in Munich, he attended the 1895 revival of Verdi's *Falstaff* and immediately composed of set of variations on the Act II Minuet. His friend, the well-connected librettist and composer Arrigo Boito, encouraged him to send the variations to Verdi, and he added his mother's surname in 1895 in an unsuccessful attempt to attract the attention of the powerful Italian publisher Giulio Ricordi.

Wolf-Ferrari's early choral works include the oratorio *La Sulamite* (premiered in Venice in 1899), and the cantata *La vita nuova* (after Dante). His early operas are lyrical Italian comedies that pick up where Mozart left off: they received their premieres in Venice (*Cenerentola*, 1900) and Munich (*Le Donne curiose*, 1903; *I quattro resteghi*, 1906; and *Il segreto di Susanna*, 1909). Although his libretti were often based on eighteenth-century comedies by Goldoni and Molière, they included modern touches, such as a heroine who smokes on stage (*Il segreto di Susanna*). Gustav Mahler was an advocate of Wolf-Ferrari's early operas: he conducted the Viennese premiere of *Le Donne* at the Hofoper in 1905 and encouraged the Met to consider his works.

Wolf-Ferrari served as the director for Venice's Liceo Benedetto Marcello from 1903 to 1909, and then made his living from composition in Munich. His 1909 opera *I Gioielli della Madonna* (*The Jewels of the Madonna*) was a *succès de scandale*, shocking audiences with his only lurid exploration of the depths of verismo. After a triumphant tour of America in 1911–1912, several American articles appeared on his works. *Susanna* and *Gioiellli* were produced by the Chicago Opera, and Geraldine Ferrar starred in *Le donne curiose* and *Susanna* at the Met under Toscanini. Mr. H. T. Parker of the *Boston Transcript* reported in 1912:

> *We have given two of his melodramas better performances than they have hitherto received, and affirmed a warmer liking for them than any other public had yet evinced. Certainly no contemporary composer has so quickly established himself in the opera-houses of America. A year ago last winter Mr. Dippel tried "Suzanne's Secret" in Philadelphia and in New York and it soon proved a "favorite" piece in the repertory of his company.*

Il segreto di Susanna and *Le Donne curiose* were the centerpieces of the 1914 winter season at the Boston Opera House. Choral societies such as Boston Cecilia and the Chicago Apollo Club presented English translations of his cantata *The New Life* during the same period.

The First World War forced Wolf-Ferrari to abandon Munich briefly for Zurich, where he met James Joyce and Vladimir Lenin. In the 1920s, he completed another Goldoni opera for Venice (*Gli Amanti sposi*), *Das Himmelskleid* for Munich in 1925, and *Sly* for La Scala in 1927 (based on the prologue to Shakespeare's *The Taming of the Shrew* and notably revived at the Kennedy Center in 1999 with José Carreras). He completed more Goldoni operas for Rome (*La vedova scaltra*, 1931) and for La Scala (*Il campiello*, 1935) and made a well-respected arrangement of Mozart's *Idomeneo* which played in many German opera houses between 1934-1940. He regularly visited Venice until the outbreak of World War II, and then taught at the Salzburg Mozarteum and composed a wide variety of chamber music and orchestral showpieces.

Il segreto di Susanna, well-known in the early twentieth century for its sparkling overture, was first presented in a German translation (*Susannas Geheimnis*) by Max Kalbeck. As a result of Venetian musical politics that

Munich Hoftheater, site of *Susanna* premiere

delayed several new productions during the 1907-1911 seasons, the premiere took place at the Hoftheater in Munich on December 4, 1909 under the direction of Felix Mottl, a friend and advocate of Wagner. The Italian libretto by Enrico Golisciani uses a one-act structure to glorify smoking much in the same way J.S. Bach's *Coffee Cantata* explored a new and "shocking" fad of his time. The opera contains several ecstatically lyrical arias and is a dialogue between Count Gil, a young husband played originally by baritone Friedrich Brodersen, and his wife, the Countess Susanna, created by soprano Ella Tordek. Most productions also include a third (mute) servant named Santé, originated by Josef Geis.

Writing about the 1912 New York premiere of *Susanna*, the *New York Tribune* reported that the public and press were fascinated by the sight of Geraldine Farrar "smoking a cigarette during her aria in praise of nicotine," and blowing "a puff toward the orchestra" during her first curtain call at the Met. Carl Van Vechten of *The New York Times* called her the "ideal" interpreter for the role, singing with "Mozartean purity." In later essays, Van Vechten went on to call Wolf-Ferrari "one of the most gifted of the German composers."

©Laura Stanfield Prichard 2014. *Dr. Laura Stanfield Prichard teaches music history at Northeastern University and is the Principal Lecturer for Boston Baroque, the Berkshire Choral Festival, and the Masterworks Chorale. She is on the board of Choral Arts New England and lectures regularly on 19th-century music for the Chicago and San Francisco Symphonies and the SF Opera.*

ARTISTS

ELENI CALENOS Silvia

In her young career, Greek soprano Eleni Calenos is capturing critics and audiences' admiration for the clarity, warmth and beauty of her lyric voice and her dignified characterizations. Of her role debut as Cio-Cio-San in *Madama Butterfly*, the *Houston Press* said, "The phenomenon was the Cio-Cio-San of Greek soprano Eleni Calenos, whose nuanced characterization was a true wonder to hear. She sailed through her dramatic arias as if buoyed by the stirring music." Ms. Calenos is most recently being noted for her striking portrayals of Contessa di Almaviva in *Le Nozze di Figaro*, a role which she has most recently taken to Austin Lyric Opera (debut), the Glimmerglass Festival, Symphony Space in New York City, and Tulsa Opera. Also this season Calenos performs the roles of Micaëla in *Carmen* with Opera Idaho, Antonia in *Les Contes d'Hoffmann* with Palm Beach Opera, and Liù in *Turandot* with Shreveport Opera.

Engagements from the past few seasons include her role debut as Gilda in *Rigoletto* (Sarasota Opera), Nedda in *I Pagliacci* (Shreveport Opera), Hanna in *The Merry Widow* (ZomerOpera in Belgium), Mimi in *La bohème* (Opera Idaho), Cio-Cio-San in *Madama Butterfly* (Opera Idaho, Mississippi Opera, and Shreveport Opera), Donna Elvira in *Don Giovanni* and Valencienne in *The Merry Widow* (Utah Festival Opera), Donna Anna in *Don Giovanni* (Shreveport Opera), Fiordiligi in *Così fan tutte* (Barbados Music Festival), Liù in *Turandot* (Boston Concert Opera and Chorus Pro Musica), and Medora in Verdi's *Il Corsaro* (Hellenic Music Foundation, NY).

EVE GIGLIOTTI Zanetto

Eve Gigliotti's engagements during the 2013-2014 season include appearances with Minnesota Opera as Nazimova in *Dream of Valentino*, Florentine Opera as Cornelia in *Giulio Cesare*, the Harvard-Radcliffe Orchestra for Verdi's *Requiem*, and Odyssey Opera in Boston. Future seasons include performances with Houston Grand Opera.

After her promising debut with the Metropolitan Opera as Mercédès in the Richard Eyre production of *Carmen*, Ms. Gigliotti returned in 2010-2011 reprising the role of Mercédès and appearing as Siegrune in Robert Lepage's milestone production of *Die Walküre*, led by James Levine and broadcast worldwide in HD. Ms. Gigliotti appeared as Siegrune in the Metropolitan Opera's production of the Ring Cycle as part of the 2012-2013 season. Additional performances during the 2012-2013 season included the title role in an updated version of *L'italiana in Algeri* with Wendy Taucher Dance Theater Opera Project in Martha's Vineyard, reprising a role she has performed with Opera Southwest and Bilbao ABAO (Opera Berri Performance). She was also recently seen as Ruth in the World Premiere of Nico Muhly's *Dark Sisters*, produced by Gotham Chamber Opera, Music Theater Group, and Opera Philadelphia. On the concert stage, Ms. Gigliotti has been seen with Carolina Chamber Music Festival and Wolf Trap Opera in Recital. In recording, the recently released Opera America Songbook features Ms. Gigliotti performing "Archaeology," a song written exclusively for her by acclaimed composer/librettist team David Little and Royce Vavrek.

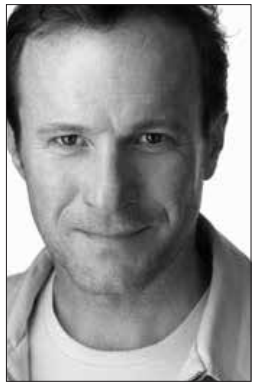
INNA DUKACH Countess Susanna

Soprano Inna Dukach's engagements in 2013-2014 include a role and company debut with Kentucky Opera as Amelia in *Simon Boccanegra*. Her 2012-2013 season saw performances of Violetta in *La traviata* with Opera Omaha and Donna Anna in *Don Giovanni* with Toledo Opera, as well as in concert with the Harrisburg Symphony Orchestra.

Other recent engagements include debuts with the Israeli Opera, as Nedda in *Pagliacci*; Dayton Opera, as Mimì in *La bohème*; Pensacola Opera, for her role debut as Cio-Cio-San in *Madama Butterfly*; and New Orleans Opera, as Nedda and the soprano soloist in *Carmina Burana*. She also returned to Opera Colorado, as Rosalba in Daniel Catán's *Florencia en el Amazonas*. The soprano made her London debut at the Royal Opera House, Covent Garden as Musetta in *La bohème*, and has also appeared internationally as Walter in *La Wally* with the Netherlands Radio Philharmonic Orchestra at the Concertgebouw in Amsterdam, Pamina in *Die Zauberflöte* with Opera Hong Kong, Liù in *Turandot* with the Savonlinna Opera Festival, Tatiana in *Eugene Onegin* with Opéra Lyra Ottawa, and Violetta in *La traviata* with the Croatian National Opera.

KRISTOPHER IRMITER Count Gil

Bass-baritone Kristopher Irmiter has performed over 80 roles with more than 40 opera companies in his critically acclaimed career. Of a recent performance in the title role of *The Flying Dutchman*, *The Salt Lake Tribune* wrote, "Irmiter brought a sense of vulnerability to the cursed Dutchman, whose quest had previously met with disappointment. His focused baritone allowed him to resonate above the orchestra." Recent and upcoming engagements include Daland in *The Flying Dutchman* with Opera Carolina, the title role in *The Flying Dutchman* with Michigan Opera Theatre, Athanaël in *Thaïs* with Florida Grand Opera, Scarpia in *Tosca* with the Boston Youth Symphony Orchestra, Raimondo in *Rienzi* and Count Gil in Wolf-Ferrari's *Susanna* with Odyssey Opera, as well as a return to San Diego Opera in 2015. Kristopher has sung in many of the country's top houses, such as Lyric Opera of Chicago in his debut as Scarpia in *Tosca*; San Francisco Opera in his debut as Escamillo in *Carmen*; San Diego Opera in the roles if Fifth Jew in *Salome*, Ned Keene in *Peter Grimes*, and Second Priest in Pizzetti's *Murder in the Cathedral*; Florida Grand Opera as Monoah in Ede Donath's *Szulamit*, Scarpia in *Tosca*, and Oscar Hubbard in *Regina*; and Glimmerglass Opera as Braxton/Sherrin in Richard Rodney Bennett's *The Mines of Sulphur*, which was recorded on the Chandos label and nominated for a GRAMMY.



STEVEN GOLDSTEIN Santé

Steven Goldstein is a tenor and actor on film, stage and television, as well as a director of both theater and opera. Performance highlights include *Our Town* on Broadway with Spaulding Gray; the premiers of *Boys' Life*, *Oh Hell*, *The Lights* (Lincoln Center Theatre); *Romance* (premier), *The Vosey Inheritance*, *The Water Engine*, *Shaker Heights* (premiere) with Atlantic Theater Company, of which he is a founding member; *Romance* and *Keep Your Pantheon* (premiere, LA Theater Center); *Intimate Apparel* (premiere, Center Stage Baltimore), and *Harmony* (premiere, La Jolla Playhouse). He has appeared in the TV shows *Quarterlife*, *Law & Order* and *The Guiding Light*, and in films including *The Untouchables*, *Signs and Wonders*, *The Spanish Prisoner*, *The Night We Never Met*, *Homicide*, *House of Games* and *Things Change*. As a singer, Goldstein made his Metropolitan Opera Debut in 2011 and has sung in many performances with the New York City Opera, Seattle Opera, LA Opera, Vancouver Opera, Cleveland Opera, Israeli Opera, Chicago Opera Theater and Gotham Chamber Opera. Directing credits credit include *Der Kaiser von Atlantis and L'incoronazione di Poppea* for New England Conservatory; *Spring Awakening*, *A Little Night Music*, and *Hello Again* for CCM Musical Theater; *Die Zauberflöte*, *Street Scene*, *La Tragedié de Carmen*, *Dialogues of the Carmelites*, and *Die Fledermaus* for CCM Opera, and *Così fan tutte* for the Emerald City Opera.

ARTISTIC STAFF

GIL ROSE Artistic 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.

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.

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.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September to critical acclaim with a 5 and a half hour concert production of Wagner's *Rienzi*. Prior to Odyssey Opera, he led Opera Boston as its Music director in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose 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 Ades'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 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.

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.

In 2012 he was appointed Artistic Director of the Monadnock Music Festival in historic Peterborough, NH, and led this longstanding summer festival through its 47th and 48th seasons 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 and 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 in a revival of Aaron Copland's *The Tender Land*.

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.

JOSHUA MAJOR Stage Director (*Giorno*)

Toronto-born Joshua Major began his opera stage directing career at the age of 23 with *La Cenerentola* for Opera Omaha. Soon after, Mr. Major worked as an assistant to Rhoda Levine at Juilliard, Cynthia Auerbach at both Chautauqua Opera and New York City Opera and William Gaskill at the Welsh National Opera. Mr. Major has worked as a stage director for over 27 years throughout the United States and Canada developing an impressive and diverse repertoire of productions. Recent productions include the North American premiere of Rossini's *La Gazzetta*, Strauss's *Die Fledermaus* and *Ariadne auf Naxos*, Offenbach's *La Perichole*, Purcell's *Dido and Aeneus*, JanáÐek's *The Cunning Little Vixen*, Donizetti's *Lucia di Lamermoor*, and Britten's *The Turn of the Screw*. Recent productions for the International Vocal Arts Institute include Poulenc's *Les mamelles de Teresias*, Brook/Debussy's *L'Impressions de Pelleas*, Ravel's *L'enfant et les sortileges*, and Donizetti's *La Fille du Regiment*. In August 2012 Mr. Major began as Chair of Opera Studies at the New England Conservatory of Music in Boston after completing 20 years on the faculty of the University of Michigan, where he oversaw the Opera Program, both teaching and directing. Recent productions at the University of Michigan include *Falstaff, Armide, A Midsummer Night's Dream*, and *Eugene Onegin*. Joshua Major has been the Artistic Director of the Pine Mountain Music Festival, located in the Upper Peninsula of Michigan on the shores of Lake Superior, since 2003. He continues to be a stage director and faculty member with the International Vocal Arts Institute in both Montreal and Tel Aviv, where he has directed annually since 1993.

DANIEL GIDRON Stage Director (*Zanetto/Susanna*)

Daniel Gidron is delighted to work again with Gil Rose after their highly acclaimed production of Menotti's *The Consul* for Opera Boston. A lifetime devotee of Classical music and opera, Daniel has directed musicals (*Peace Peace and There Is No Peace* for Habimah National Theatre, Israel, *The Fantasticks* for Peterborough Players), chamber opera (Polly Pen's *Bed and Sofa* for the Nora Theatre Company) and Brecht-Weill's *The Threepenny Opera* for the Spingold Theater at Brandeis University. Daniel was born in Israel, earned Fulbright and Wien Scholarships, and received his MFA from Brandeis University. He has taught at Tel Aviv University, Hebrew University of Jerusalem, and Brandeis, and currently teaches at UMass Boston. In Israel he has directed for Habimah National Theatre, Haifa Municipal Theatre, Al-Midan Arab Theatre in Israel (*Accidental Death of an Anarchist*), and Beersheva Municipal Theatre (*Beauty Queen of Leenane*). Directing credits in the USA include Peterborough Players, Lyric Stage Company of Boston, Gloucester Stage, Merrimack Repertory, Opera Boston, New Repertory Theatre, and Nora Theatre Company, where he served as Associate Director for over twenty years. Daniel has directed Annette Miller in the World Premiere of *Golda's Balcony* for Shakespeare & Company, where he worked with her again as she played Maria Callas in *Master Class* last summer. Recent productions include *Groundswell* and *The Chosen* with Lyric Stage; and *Hysteria*, *Photograph 51*, *The How and the Why*, *Absurd Person Singular*, and *Insignificance* with Nora. His production of *Arabian Nights* (a co-production of Nora and Underground Railway Theater) won the 2012 IRNE award for Best Direction and has become an annual fixture of the holiday season.

JAMES BLACHLY Assistant Conductor (*Giorno*)

Currently the Zander Fellow with the Boston Philharmonic and the Boston Philharmonic Youth Orchestra, James Blachly is a conductor dedicated to passionate music making and the creation of rich musical experiences for audiences of all ages and backgrounds. He is the artistic director of the Sheep Island Ensemble, the New York City Summer Mahler Project, and the co-founder of Make Music NOLA, an El Sistema-inspired program in New Orleans. He made his Boston debut on May 18th with the Boston Philharmonic Youth Orchestra conducting Ravel's *Rapsodie espagnole*. On June 28th, he will conduct a large-scale benefit concert for six El Sistema-inspired programs in New York City hosted by Jamie Bernstein, joining with concertmaster Krista Bennion Feeney of the Orchestra of St. Luke's to perform Bartok's *Concerto for Orchestra*. www.jamesblachly.com.

MATTHEW SZYMANSKI
Assistant Conductor (*Zanetto/Susanna*)

Born in Washington DC, Matthew Szymanski recently graduated from New England Conservatory with a Masters in Orchestral Conducting following two years of studies with Hugh Wolff. A passionate advocate for music education, Mr. Szymanski currently serves as the Assistant Conductor for the New England Conservatory Youth Symphony and assists regularly with the New England Conservatory Youth Philharmonic Orchestra. From 2011 to 2013 he served as a conducting apprentice to Harry Christophers with the Handel and Haydn Society. This summer Mr. Szymanski is excited to be touring Central America with Maestro Carlos Prieto and the Youth Orchestra of the Americas

In 2013 Mr. Szymanski was honored to be named a finalist for the prestigious New World Orchestra Conducting Fellowship with Michael Tilson Thomas.

ODYSSEY OPERA PRODUCTION STAFF

Gil Rose	Artistic and General Director
Linda O'Brien	General Manager
Linda Osborn	Artistic Administrator
April Thibeault	Publicist
John Kramer	Graphic Designer
Graham Wright	Marketing
Zoe Kemmerling	Print Coordinator
Amanda Otten	Production Stage Manager (Giorno)
Karin Hartmann Ludlow	Production Stage Manager (Zanetto/Susanna)
Hailey Fuqua	Box Office
Elizabeth Rocha	Props Manager
Eric Sauter	Technical Director
Tori Sweetser	Master Electrician
Jill Costello	Wardrobe Supervisor
Dan McGaha	Supertitle Operator

Scenery Built by Mercury Fabrication

SPECIAL THANKS

New England Conservatory
The Boston Conservatory
The Christian Science Center
Emerson College

ODYSSEY OPERA presents adventurous and eclectic works that affirm opera as a powerful expression of the human experience. Its world-class artists perform the operatic repertoire from its historic beginnings through lesser-known masterpieces to contemporary new works and commissions in a variety of formats and venues. Odyssey Opera sets standards of high musical and theatrical excellence and innovative programming to advance the operatic genre beyond the familiar and into undiscovered territory.

Odyssey Opera of Boston | P.O. Box 52147 | Boston, MA 02205

www.odysseyopera.org

BOSTON UNIVERSITY THEATRE

Owned by Boston University
Operated in conjuction with the Huntington Theatre Company

STAFF

BU Theatre House Manager ..... Daniel Morris
Associate Production Manager ..... Bethany Ford
Wardrobe Run ..... Susie Moncousky
Sound Engineer ..... J Jumbelic
Electrician ..... Dan Keenan
Carpenter ..... Jesse Washburn
Audience Services Manager ..... Jon Slater
Assistant Audience Services Manager .... Derrick Martin
Box Office Coordinators .... Katie Catano, Patrick Harris
Subscriptions Coordinator ..... Mike Truppi
Box Office Associates..... Amanda Boscia, Noah Ingle, Amy Klesert
Full-Time Customer Service Reps..... Ron Amorim, Anna Correa, Rob Orzalli
Customer Service Reps..... Barbara Alfonso, Lincoln Bliss, Ashley Close, Eric James Dulick, Nicole Getty, Mikey Giordano, Taylor Jauregui, David Kirkey, Jessica Klein, Amanda LePain, Dale Mason, Meghan Mueller, Will Prapestis, Katelyn Reinert, Zelshadai Solomon, Marie Susen, Michael Vonnoh
Assistant House Managers.... Brian Dudley, Laurel Hill, Kelly Geoghegan, Eileen Moran
Front of House Staff ..... Adelaide Burich, Meaghan Collins, Tim Green, Michael Manahan, Emily Paulsen, Brianna Randolph, Ariel Shvartsman, David Skerry, Ivy Ryan, Jon Vellante, Jeffrey Zurita
Maintenance ..... Ronald Belmonte, Kenneth Carter, Tony Resendes, Gary Santos, Tony Sous

GENERAL INFORMATION

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

Contact Information
Box Office: 617 266 0800
Box Office fax: 617 421 9674
BU Theatre Lost and Found: 617 266 7900, ext. 1666

Box Office Hours
The Box Office 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 the Box Office at 617 266 0800.

Public Transportation
We encourage patrons to use public transportation to the BU 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.

BU Theatre Parking
Parking is available at many nearby locations. For details, please visit huntingtontheatre.org or call the Box Office 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 BU Theatre.

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

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

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 BU Theatre is accessible by ramp and can accommodate both wheelchair and companion seating in the orchestra section. Please notify us when you purchase your tickets if wheelchair accommodations will be required and confirm arrangements with the House Manager at 617 266 7900, ext. 1666.

Hearing Enhancement
The BU 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.

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