



ODYSSEY
OPERA

THE TUDORS

Henry VIII — Anne Boleyn



GIOACHINO ROSSINI

ELISABETTA,
REGINA
D'INGHILTERRA

JOHN BRANCY
Mr. Fox

KRISTA RIVER
Mrs. Fox

ANDREW CRAIG BROWN
Farmer Boggis

EDWIN VEGA
Farmer Bunce

GABRIEL PREISSER
Farmer Bean

ELIZABETH FUTRAL
Miss Hedgehog

TYNAN DAVIS
Rita the Rat

THEO LEBOW
Mr. Porcupine

ANDREY NEMZER
Agnes the Digger

GAIL NOVAK MOSITES
Mavis the Tractor

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ODYSSEY
OPERA

DIRECTOR'S WELCOME

Welcome back to the intimate environs of the Huntington Avenue Theatre, home of Odyssey Opera's staged presentations, as we continue our journey exploring the Tudor Dynasty. In the first half of our season, we brought you the stories of three English monarchs, Henry VIII, Mary Tudor, and Lady Jane Grey. For the second half of our season, we will concentrate on the life of Queen Elizabeth I, told through the scores of three very different composers, Gioachino Rossini, Benjamin Britten, and Edward German.

First, to Rossini. After seven seasons and producing over 35 operas, I am delighted that we finally have the chance to present a Rossini opera—one of his Neapolitan tragedies, no less, and a real rarity on the stage. In his career, Rossini wrote almost 40 operas, helping shape the style of Italian bel canto opera. By the late 1820s, Rossini was the most famous composer in the world, rivaled only by Beethoven.

Even though you may never have seen this opera, you will certainly recognize some of its music, especially the overture. Rossini repurposed it in one of his most famous operas, *Il barbiere di Siviglia*, leading to the old opera joke that Beethoven wrote four overtures for his one opera, while Rossini wrote four operas for every one overture. This neglected masterpiece, filled with luminous and virtuosic vocal writing will make you wonder why this piece has been absent from the stage for so many years. This is exactly what motivates us at Odyssey Opera—to take you to parts unknown. We are fortunate to have brought together a team of likeminded artists to help rediscover this lost gem.

Thank you for joining us for this production and sharing our passion for this beautiful artform.

Goditi lo spettacolo!
(Enjoy the show!)

Gil Rose

ELISABETTA, REGINA D'INGHILTERRA



PHOTO CREDIT: IRENE HAPUT

ELISABETTA, REGINA D'INGHILTERRA



March 13, 2020 at 7:30pm
March 15, 2020 at 2:00pm
Huntington Avenue Theatre

Music by
Gioachino Rossini

Libretto by
Giovanni Schmidt

Gil Rose, Conductor
Sharon Daniels, Stage Director
Brooke Stanton, Costume & Props Designer
Daniel Daly, Scenic Designer
Christopher Ostrom, Lighting Designer

Fully staged

Sung in Italian with English supertitles

Supertitles provided by Danielle Sinclair

Time:
Reign of Elizabeth I

Place:
London, England

Act I

INTERMISSION

Act II

This performance will run
approximately three hours
with one intermission.

Casting:

Elisabetta
Leicester
Norfolk
Matilde
Enrico
Guglielmo

Serena Farnocchia
Eric Fennell
Spencer Hamlin
Lucia Cesaroni
Erica Brookhyser
Mark Tempesta

Odyssey Opera Orchestra and Chorus

ORCHESTRA

Gil Rose, *Conductor*

Anthony D'Amico, *Personnel Manager*

Chuck Furlong, *Orchestra Manager*

VIOLIN 1

Heidi Braun-Hill
Susan Jensen
Paola Caballero
Yumi Okada
Benjamin Carson

VIOLIN 2

Colleen Brannen
Piotr Buczek
Sean Larkin
Mina Lavcheva
Audrey Wozniak

VIOLA

Peter Sulski
Mark Berger
Alexander Vavilov

CELLO

David Russell
Velleda Miragias

DOUBLE BASS

Anthony D'Amico

FLUTE

Sarah Brady
Jessica Lizak

OBOE

Jennifer Slowik
Elias Medina

CLARINET

Gary Gorczyca
Kevin Price

BASSOON

Margaret Phillips
Samuel Childers

FRENCH HORN

Neil Godwin
Alyssa Daly
Nicholas Auer
Alex Stening

TRUMPET

Dana Oakes
Mark Emery

TROMBONE

Hans Bohn
Alexei Doohovskoy
Christopher Beaudry

PERCUSSION

Aaron Trant

TIMPANI

Michael Weinfield-Zell

CHORUS

Mariah Wilson, *Assistant Conductor and Chorus Master*

Celeste Johnson, Maja Tremiszewska, Noriko Yasuda, *Production Pianists*

SOPRANO

Kristin Fahning
Aurora Martin
Kay Patterson

MEZZO-SOPRANO

Elena Snow
Mauri Tetreault
Rachel Weishoff

MATILDE (COVER)

Theodora Cottarel

TENOR

Nicholas Alessi
Jason Connell
Garry McLinn
Eiji Miura
Ted Pales

BASSES

Stuart Cabral
Jacob Cooper
Gray Leiper
Andrew Miller
Matthew O'Donnell

SUPERNUMERARIES

Jeremy Ayres Fisher
Kurt Hakansson
Joseph Kilen
Michael Klein
Domenico Mastrototaro
Jesse Martin
Bryan Williams

STAGE DIRECTOR'S NOTE

The job (and to me the joy) of serving as opera stage director is to honor the composer, tell the story, assist in defining clear character relationships, while giving singers the freedom and comfort to do their remarkable singing/acting work.

The operatic acting that excites me and that I most admire is that which seems to impel the music, as if the singers are actually improvising from their own thought, expressed as guttural utterance and physical energy.

Rossini uses recitative to march the story along, florid or legato writing to prolong an acting beat, then “raises the stakes” of a particular subtext by embellishing it. In this score he gives us some masterful duet scenes in Act I between Leicester and his wife Matilde, Elisabetta and Norfolk, then between Elisabetta and Matilde in Act II. We see (and hear) characters develop and change before us. The Act II trio is a perfect theatrical scene—three strongly defined wills express intention, creating an obstacle, conflict, negotiation, and a resolution.

The ensemble scene at the end of Act I is an outpouring of the essential conflict of our story: The stunned jealousy of the lover Elisa becomes the merciless vindication of a Queen, Elisabetta, who rages while ordering the heartbreaking separation and death of the newlyweds. In such a large ensemble scene, the action is cajoled by assisting the focus for the audience—by physical acting and lighting.

It was fascinating to research and attempt to reconcile the historical Elizabeth I with Schmitt's libretto. Essential details are in fact quite false (Mary Queen of Scots had only one child, James. Robert Dudley, Earl of Leicester, did not lead royal troops against Scotland). However, I find the essence of the historic love conflict and drama between our Elisabetta and Leicester real and compelling: they were in fact life-long lovers whose friendship survived not only Leicester's infidelity and marriage, but also various political betrayals and machinations similar to Norfolk's in our story.

Elisabetta's aside in the Act II finale is perhaps that resolution of Elisabeth I of England which gained her the fond name The Virgin Queen, rejecting forever the complications of love in favor of the glory of the crown. “Fuggi amor da questo seno, non turbar più il viver mio. Altro affetti non vogl'io che la gloria e la pietà.”

Sharon Daniels



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PROGRAM NOTES

BY LAURA STANFIELD PRICHARD

Elisabetta, regina d'Inghilterra [Elizabeth, Queen of England] is a two-act *dramma per musica* or opera by Gioachino Rossini (1792-1868) to a libretto by Giovanni Schmidt (c1775-1839). Schmidt was the official poet to the Teatro San Carlo in Naples, where the work premiered under Rossini's direction on October 4, 1815 in a lavishly appointed opera house which was home to some of Europe's finest singers and orchestral players.

Schmidt closely based his story on the four-act play *Il paggio di Leicester* [Leicester's Page] by Carlo Federici, in the repertory of Naples' Teatro Fondo from 1813-1815: in particular, the play's third act provides an exact blueprint for the opera's first act finale. Contemporaries such as Stendahl noted similarities between *Il paggio* and earlier sources, including a popular French play, the stories of Sir Walter Scott, and especially *The Recess*, Sophia Lee's 1785 English novel about fictional daughters of Mary Stuart, Queen of Scots. Five years later, playwright Federici further developed Schmidt's libretto into a Venetian play, also titled *Elisabetta, regina d'Inghilterra*.

THE STORY

The well-crafted Italian libretto shows the private life behind the monarch, focusing on Elizabeth's rivalry with her cousin Mary, Queen of Scots (1542-1587), and also Queen consort of France from 1559-1560). The opera sparkles with vocal fireworks that culminate in a virtuosic showdown between Elizabeth (soprano), her Councilor (the Duke of Norfolk, tenor), her lover (the Earl of Leicester, tenor), and his secret wife (Matilda, soprano).

Before the action begins, Leicester and Norfolk have been busy. Sent as a general to Scotland, Leicester has both defeated the Scots and secretly married Matilda, the (fictional) daughter of Mary, Queen of Scots. His chief rival is the Duke of Norfolk, advisor to Queen Elizabeth. Norfolk is also secretly married (also fiction), to the imprisoned Mary, and they managed to have two children: Henry (Enrico, mezzo soprano) and... Matilda!



Queen Elizabeth and Leicester 1865 by William Frederick Yeames

the captain of the guard, questions him. As all enter, Elisabetta shares her joyful anticipation of honoring her long time lover as victor. (*Quant'è grato all'anima mia*). Leicester enters and produces a group of Scottish hostages bearing gifts. Stunned, he recognizes his (secret) wife, Matilde (in male attire), and her brother, Enrico among the prisoners.

When they are alone, Leicester reproaches his wife (*Incauta! che festi?*) for following him. Because she is the daughter of Mary Stuart, Queen of the Scots, she is in grave danger. Leicester decides that, to avoid suspicion, he will speak to neither Matilde nor Enrico (*Separarci convien*). Matilde tells Leicester that she followed because the Queen loves him, and mourns her ill fortune: (*Sento un'interna voce*).

Unwisely, Leicester confesses his secret marriage to Norfolk (*Un di, dopo ostinato pugnà*), and Norfolk, always seeking an advantage with Elisabetta, rushes to tell the Queen who is both crushed and furious (*Perché mai, destin crudele*). The Scottish captives and Leicester are summoned. In a cunning move to test his loyalty, the Queen offers to make Leicester her consort (*Eccoti, eroe magnanimo*), but he prefers death to separation from Matilde. Elisabetta accuses him of treason, and Leicester, Matilde, and Enrico are separated and sent to the dungeons.

ACT II

Norfolk is denied a royal audience (*Perchè tremi, o mio cor?*). The Queen has sentenced Matilde to death, demanding that she renounce her marriage in return for the full pardons (*Vuole ragion del stato*). She initially refuses but ultimately agrees, but Leicester

ACT I

Outside the Throne Room of Whitehall Palace, London, courtiers anticipate the return to court of Leicester and celebrate his victory over the Scots (*Più lieta, più bella*). Norfolk remains unmoved and furious, jealous of his rival, so Guglielmo,

enters and tears the document up, and they are both re-arrested. The Queen banishes Norfolk for informing on Leicester (*Oh indengo!*).

The people lament Leicester's upcoming execution. Norfolk foment rebellion (*Amici, io vengo*). As Leicester languishes in prison (*Della cieca fortuna*), Norfolk arrives and convinces Leicester that he has begged the Queen to pardon him (*Deh! scusa i trasporti*). The Queen enters, offering Leicester an escape. He refuses, saying that he prefers death to being seen by history as lacking loyalty to the throne. As they discuss Norfolk's plan to rebellion, he emerges with a sword drawn to stab the Queen, but he is disarmed by Matilde and Enrico, who have been hiding. The Queen condemns Norfolk to death (*Indegno! Fello!*), and pardons Leicester and the Scottish prisoners (*Bell'alme generose*).

THE COMPOSER AND HIS TIME

Rossini was born in Pesaro, Italy, the son of a government meat inspector who was also the town trumpeter. Both parents performed in a wide variety of theaters: his mother sang throughout the Marche and Emilia-Romana regions from 1798-1808, and his father played horn ("primo corno da caccia") and trumpet in Pesaro, Bologna, Lugo, and Faenza. As a student at the Liceo Musicale in Bologna, Rossini made an intensive study of the work of Haydn (conducting *The Seasons* in 1811) and Mozart (especially the operas), and developed an enthusiasm for the vocal works of Cimarosa. Without effective copyright law, operatic composers made most of their money from new works and revivals they themselves directed. From 1810-1823, Rossini composed and directed thirty-four operas, and he was the Director of Paris' Théâtre Italien from 1824-26. By the age of thirty-seven, he had given up writing for the theater, but continued to compose more than forty choral works combining Neapolitan sacred and opera styles, of which the *Stabat mater* (1831-42) and the *Petite Messe solennelle* (1863) are the most famous.

Rossini began the Neapolitan phase of his career in 1815 and was House Composer and Artistic Director of Naples' royal opera houses until 1822 (composing nine operas). He introduced



Gioachino Rossini circa 1851 by Vincenzo Camuccini

himself to the Bourbon court with both a new opera (*Elisabetta*) and revivals of older ones. The *Giornale delle due Sicilie* of October 31, 1815 asserted that Rossini's "*Elisabetta regina d'Inghilterra* is greeted with ever more applause on the stage of San Carlo, where, to the glory of Italy and to the admiration of all Europe, the great composers of music's most wonderful epoch were formed and nurtured. And at the Teatro dei Fiorentini, which still resounds with the melodious accents of the imaginative Cimarosa and of the tender and passionate Paisiello, his *Italiana in Algeri* [is greeted similarly]." Since none of Rossini's operas had been produced in Naples before, it is likely that he supervised both the new work and the revival the same season.

The opera's subject matter, Elizabeth's unreciprocated love for the Earl of Leicester and conflict with French/Scottish line of Mary, Queen of Scots, hardly seems a natural choice for a royal gala in Naples, but recent politics had made the English relevant again. From 1808-1815, Napoleon had been fighting a Coalition of a dozen European powers including Austria, Prussia, Russia, Naples, and Sicily, financed and often led by Britain. As Coalition forces gradually adopted British military tactics over a series of seven long campaigns, they were eventually able to defeat and imprison Napoleon. Napoleon's brother-in-law, Joachim Murat, had ruled as King of Naples from 1806, but the Congress of Vienna (June 9, 1815), had just restored the Bourbon Ferdinand IV as King of Naples.

The première of *Elisabetta* on October 4, 1815 was momentous not only for Rossini, who would spend the next decade in Naples, but also for his employer. Rossini had grown up in northern Italian cities under Napoleonic control, so *Elisabetta* helped to celebrate both Joachim Murat's defeat at the Battle of Tolentino (March 3) and Wellington's victory over Napoleon at Waterloo (June 18). Operatic life in Naples had been mostly dormant during the final phases of Napoleonic rule, and *Elisabetta* was the very first new opera heard at the Teatro San Carlo after Ferdinand IV's restoration.

In the early nineteenth century, Italian opera was evolving toward a market system, and each major city had its own local theater. Stendhal traveled throughout the peninsula in the 1810s and lived in Milan for seven years, attending the theater and describing the very different Milanese, Florentine, or Neapolitan publics. In *Rome, Naples, et Florence* (1817), he described the theater where *Elisabetta* was premiered as "dazzling the eyes and enrapturing the soul." Naples' Teatro Real di San Carlo was built in 1737 to be the largest opera house in the world: its blue upholstery and gold decorations reflected the official colors of the Bourbons, and it originally had 184 boxes for the aristocracy, 1,379 seats, and sometimes held as many as 3,000, with half standing. The oldest continuously active opera venue in the world, it was connected

to the royal palace by a private entrance. Unlike almost all other Italian theaters, it proscribed curtains in the house so that the sovereign could fully scrutinize his subjects.

Domenico Barbaja (1777-1841) managed Naples' royal opera houses from 1809-1841, engaging innovative, sumptuous productions that attracted some of the best voices in Europe. Barbaja made his first fortune by running a successful coffee shop next to La Scala in Milan and inventing (or claiming to invent) the "Barbajada," a new chocolate-flavored coffee topped with frothing milk (the mocha?).

As with all of Rossini's early works, *Elisabetta, regina d'Inghilterra* was written for a specific house in a specific season, but he expected his operas to evolve over time, so he spent little time orchestrating or notating detailed elements of expression. His original score is held by the Liceo Rossini (formerly the Palazzo Micharelli) in Pesaro, Italy, and it has more in common with Monteverdi's simple Baroque layout than it does with Wagner's complex, minutely detailed Romantic orchestration. In his early career, Rossini never composed with permanence or immortality in mind. Composers were contractually required to participate in a certain number of rehearsals and to attend their premieres and several performances, prepared to receive the public's reactions. Audiences responded throughout the performance (even calling composers to the stage to be booed and cheered for a single new cabaletta). Rossini was less attentive to his audience than Donizetti, who warned the public in advance about production problems and exaggerated his successes ("denari a bizzaffe"/gobs of money) and failures (fiaschissimo/the worst fiascos). Bellini called his audience "the supreme judge," and Verdi wrote of his success in Venice, "The box office is the real thermometer of pleasure." Angelo Petracchi, manager of the royal theaters in Milan, wrote to Rossini in 1817 that the public was growing "more difficult every day." Rossini was even petitioned in 1824 by the Parisian "public" through newspapers; they "strongly asked that the music played by the stage band [an onstage military march in *La donna del lago*] be suppressed."

Thanks to the Romantic aesthetic, Rossini became an international star as opera surpassed the prose theater in the Italian states and became the quintessential "social art" predicted by Schlegel in his influential *Course of Dramatic Literature* (translated into Italian in 1817).

THE STYLE

A common theme in the 1810s was the desire for brevity, with Rossini asking librettists for "two short acts" and Donizetti writing, "These days with eight numbers you can amuse a public, with ten you bore it." Italian opera was also more ephemeral

than other national traditions, since audiences enjoyed hearing the same words set by a new composer. Venetian and Neapolitan houses had insatiable appetites for "novelty," with Luigi Zamboni (Rossini's first Figaro), noting that the Roman audience "shows a particular enthusiasm for modern music," caring little for "old-fashioned style." Fixed casts and renowned prima donnas would not have met the expectations of the turbulent Italian public, which constantly demanded new arias and new singers.

Rossini wrote quickly and was notoriously economical when composing: he completed whole operas in less than three weeks by combining new ideas with repurposed earlier music. Self-borrowing (and re-texting music from earlier works) was a common technique in early *bel canto* opera: both Rossini and Donizetti worked so fast, and re-used so much music, that modern critics have accused their operas of being devoid of dramatic "truth."

Both the famous overture that begins *Elisabetta* and half of Elizabeth's unforgettable entrance aria were first composed for the 1813 Milan premiere of Rossini's youthful *Aureliano in Palmira*, and they later became attached to Rossini's hit *Il Barbiere di Siviglia* (1816). The overture we hear today shares themes with the first finale of *Elisabetta* and by late 1817 had replaced Rossini's original Barber overture, adapted from Spanish tunes and heard only at *Barber's* Rome premiere.

Elizabeth's double nature is already at center-stage in her entrance aria, the cabaletta of which would be reworked for Rosina in *The Barber* as "Una voce poco fa". The pleasurable shock of hearing this music coming from the lips of Queen Elizabeth I presents us with a priceless opportunity to bridge the old scholarly divide between form and history. In this introductory scene, Elizabeth is heralded by admiring courtiers, and she responds in a well-behaved slow movement that expresses gratitude for Leicester's military victory. Her aria is a carefully paced accumulation of musical energy that was one of Rossini's specialties. Elizabeth ratchets up tension with each iteration, and then falls silent in a classic "Rossini crescendo": the strings repeat a tiny melodic fragment, stoking the fires until a big cadential release.

Rossini's music was so widely known in the early eighteenth century, that it had an oversized effect on the vocal evolution of the Italian lyric form (esp. melodic forms such as AA'BA and their typical harmonies). His melodies were highly ornamented and audiences expected vocal fireworks to be added in repeated passages. As *bel canto* opera evolved, contemporaries such as Bellini began to prefer more speech-like, syllabic settings of text (and when Bellini re-used his own music, he usually simplified it).

Some arias from *Elisabetta* had a second life as added interpolations in other nineteenth-century operas. Giuditta Pasta (1797-1865), one of the leading Italian sopranos of the 1820s inserted “Bell’alme avventurose” into her performances of Rossini’s *Eduardo e Cristina*, beginning at the Carnival of 1822 in Turin.

PERFORMANCES

Rossini wrote the title roles of *Elisabetta* (1815), *Armida* (1817), *Ricciardo e Zoriade* (1818), *Ermione* (1819), *Zelmira* (1822), and *Semiramide* (1822) for Isabella Colbran (1785-1845), reigning soprano in Naples, song composer, and (briefly) the mistress of Barbaja. Stendhal wrote of Colbran’s Elizabeth: “When Signorina Colbran spoke with Matilda, it was impossible to escape the conviction that this proud woman had, for twenty years, been a queen whose authority was absolute. It was the ingrained acceptance [*ancienneté*] of the mannerisms bred by despotic power which characterized the acting of this great artist.”



Isabella Colbran circa 1835 by Johann Baptist Reiter

Colbran and Rossini worked closely together until her retirement in 1824 at age forty-two, and he considered her as the greatest interpreter of his music: she also created the roles of his Desdemona in *Otello* (1816) and Elena in *La donna del lago* (1818). Born in Madrid, she studied in Paris and had known Rossini since they were student singers in the Accademia Filarmonica di Bologna (1806). With a three-octave vocal range, a mastery of trills and leaps, and a “sweet, mellow” voice with a rich middle register, she quickly became one of the leading sopranos of her generation. After eight years in Naples, she and Rossini married and accompanied the San Carlo opera company to Vienna and Venice. They lived together (mostly) in Paris until 1837, when Rossini began to pursue Olympe Pélissier, a Parisian model and courtesan who he married in 1846 (after Colbran died).

Norfolk was written for the influential author and “Rossini tenor” Manuel García (1775-1832). Also from Spain, García began to appear in Parisian operas from 1808, and he developed a following both as a voice teacher to the stars and an impresario in his own right. His children included the celebrated Maria Malibran (mezzo soprano), the dramatic star and pianist/composer Pauline Viardot, and his son Manuel, who

became a leading writer on Rossini. Ten years after García premiered in *Elisabetta*, he was invited by Mozart’s librettist to introduce Italian opera to New Yorkers. The troupe traveled as far as Mexico, giving the first unabridged performances of operas by Mozart and Rossini in the Americas.

From the 1820s, opera expanded into more theaters and seasons, both in and out of Italy. The old type of comic opera had allowed groups of modest Italian singers to play to a extensive network of small towns at home and larger towns abroad (including Lima, Buenos Aires, San Francisco, and Macao) was fading due to changes of taste and politics. Serious opera, given new precedence by Rossini, was vocally more demanding but very popular worldwide. V. Jacquemont, a young French scientist who stopped in Rio in 1828, reported “a detestable Italian company, with a still more execrable orchestra, murder Rossini three times per week.” Singers transposed and interpolated roles in all of *bel canto* opera until Verdi, armed with a new copyright law, stopped this practice in the 1860s.

The holograph (autograph score in Rossini’s hand) of *Elisabetta* has been published as two volumes of *Early Romantic Opera* (New York: Garland, 1979) with a detailed introduction by Philip Gossett, who wrote his 1970 PhD dissertation on Rossini’s operas at Princeton. While the French had a long tradition of publishing full scores of operas produced in Paris (and used in the provinces), the Italians preferred manuscript copies. Rossini conceived his works to be a nexus of potentially interchangeable parts, adapted from earlier compositions depending on the requirements of singers and local censors. Given such fluidity, any printed score would be constantly taken apart and remade for each new production.

After the premiere of *Elisabetta* in Naples (October 4, 1815), the work traveled throughout Europe, with a notable first London performance at the King’s Theater, Haymarket (April 30, 1818) and a revival in Madrid in 1882. Several excellent recent performances are available in full on YouTube: RAI Milano (1953, with Maria Vitale di Venosa as Elizabeth), Palermo (1970, with Leyla Gancer), Naples (1991, with Anna Caterina Antonacci), and Sassari (2015, with Silvia della Benetta). The complete opera was first recorded in 1975 as part of Philips’ pioneering Rossini edition (with Montserrat Caballé), and OPERA RARA released a well-annotated 3-CD set featuring Jennifer Larmore in 2002.

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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 premiere 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.

From 2012 to 2019, Rose was the as Artistic Director of the longstanding Monadnock Music Festival in historic Peterborough, New Hampshire. 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 2019, he made his debut with the Juilliard Orchestra.

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 GRAMMY® award winner and a four-time GRAMMY® award nominee.



PHOTO CREDIT: LIZ LINDER

THE CAST

SERENA FARNOCCHIA (ELISABETTA)

Odyssey Opera debut.

Born in Lucca, Italy, she studied with the singer Gianpiero Mastromei and Giovanna Canetti. She is a winner of several singing competitions in Europe and of the “Luciano Pavarotti Competition” in 1995 in Philadelphia. In 1997 Riccardo Muti accepted her for the Opera Studio of La Scala in Milan and also appointed her for the role of Donna Anna in Mozart’s *Don Giovanni*, a role that brought her great success. Her wide repertoire includes roles from Mozart up to Puccini. She had great success with Mozart roles like Donna Anna & Donna Elvira/*Don Giovanni*, Elettra/*Idomeneo*, Fiordiligi/*Così fan tutte* or as Contessa/*Le Nozze di Figaro*, but also in the belcanto repertoire as *Maria Stuarda*, Adalgisa/*Norma*, *Anna Bolena* or *Madama Cortese*/*Il viaggio a Reims*. She already performed most of the great Verdi and Puccini heroines from Verdi’s *Luisa Miller*, *Amelia*/*Simon Boccanegra*, *Alice*/*Falstaff*, *Desdemona*/*Otello*, *Leonora*/*Il Trovatore*, *Elisabetta*/*Don Carlo* up to Puccini’s *Manon Lescaut*, *Madama Butterfly*, *Mimi*/*La Bohème* and *Liu*/*Turandot*. In addition to the great Italian repertoire she also sang French roles like *Micaela*/*Carmen* or *Antonia* in *Les Contes d’Hoffmann*. Her international career already brought her to the great opera houses of the world and she regularly performs at some of the most prestigious houses. She is a regular guest at the Opera di Roma, the Bayerische Staatsoper Munich, the Teatro alla Scala Milano, the opera house in Zurich, the Teatro La Fenice, the New National Theatre Tokyo, the Semperoper Dresden, the Teatro Regio Torino, the Theatre Geneve, the Maggio Musicale Fiorentino, the Suntory Hall Tokyo and the Staatsoper Stuttgart. She has also sung at the Opera de Lille, the Teatro San Carlo di Napoli, the Santa Fe Opera Festival, the Lyric Opera Chicago, the Canadian Opera Company in Toronto, the Glyndebourne Festival, the San Francisco Opera, the Opera Frankfurt, in Essen, in Israel and many other places all around the globe. She has collaborated with a number of great conductors including Roberto Abbado, Bruno Bartoletti, Bertrand de Billy, Daniele Callegari, Paolo Carignani, Sir Andrew Davis, Asher Fisch, Antonino Fogliani, Vladimir Jurowski, Fabio Luisi, Nicola Luisotti, Zubin Metha, Riccardo Muti, Gianandrea Noseda, Daniel Oren, Daniele Rustioni, Giuseppe Sinopoli, Pinchas Steinberg, Yury Temirkanov and Alberto Zedda. In the last years she worked together with directors such as Paul Curran,



Willy Decker, Pippo Del Bono, Werner Herzog, Gabriele Lavia, Cesare Lievi, Jonathan Miller, Christoph Marthaler, Chiara Muti, Michele Placido, Pier Luigi Pizzi, Pier’Alli and Luca Ronconi.

ERIC FENNELL (LEICESTER)

Odyssey Opera debut.



Born in Allentown, PA, tenor Eric Fennell makes his Odyssey Opera debut singing the role of Leicester in Rossini’s *Elisabetta, Regina d’Inghilterra*. Mr. Fennell was a member of the Boston University Opera Institute and made his Boston Lyric Opera debut singing the High Priest of Amon in Phillip Glass’ *Akhanaten* in 2000. The Boston Globe called his voice “touchingly vulnerable while able to trumpet out thrilling high notes.” Mr. Fennell began his career with the New

York City Opera where he sang 14 roles over 6 seasons. Since 2010, he has lived in Berlin, Germany and has pursued his career in Europe, Asia, and North and South America.

His career highlights include *Duca Rigoletto*: Deutsche Oper Berlin, State Opera Prague, National Theater Slovakia, Theater Bremen; *Rodolfo La Bohème*: New York City Opera, National Theater Mannheim, Glimmerglass Opera, Opera Saratoga, Edmonton Opera, Manitoba Opera; *Hoffmann Les Contes d’Hoffmann*: Teatro San Carlo (Napoli), Deutsches National Theater Weimar, Staatstheater Mainz, Theater Augsburg, Hawaii Opera Theater, Theater Pforzheim, Theater Krefeld; *Alfredo La Traviata*: New York City Opera, National Theater Slovakia; *Don José Carmen*: St. Margarethen Festspiele (Austria), Pacific Opera Victoria, Theater Lübeck, Arizona Opera, Opera Na Zamku (Poland), Opera en plein air (Paris); *Roméo Roméo et Juliette*: Greek National Opera, Slovenian National Theater, Staatstheater Schwerin, Opera North (USA), Toledo Opera; *Pinkerton Madama Butterfly*: Austin Lyric Opera, Opera Saratoga, Utah Opera, Chattanooga Opera; *Riccardo Un ballo in maschera*: Theater Pforzheim; *Roberto Le Villi*: Latvian National Opera; *Don Carlos Don Carlos*: National Opera Lithuania; *Roberto Devereux*: Dallas Opera; *Werther Werther*: Staatstheater Braunschweig, Opera Zuid (Netherlands); *Faust Faust*: Wrocław Opera; *Rinuccio Gianni Schicchi*: Macau Music Festival (China); *Fenton Falstaff*: Opera Festival Tenerife, Narraboth *Salomé*: Glimmerglass Opera, Teatro Petruzzelli di Bari; *Tamino Die Zauberflöte*: Sarasota Opera; *The Prince A Flowering Tree*: Göteborgs Operan (Sweden); and *Mitch A Streetcar Named Desire*: Teatro Colon (Argentina).

SPENCER HAMLIN (NORFOLC)

Odyssey Opera debut

Spencer Hamlin has been praised by Opera News for his “dazzling Italianate voice” and “scintillatingly smooth leggiero tenor.” Most recently, Hamlin participated in The Glimmerglass Festival where he performed the role of Chekalinsky in *The Queen of Spades* and covered Bégearss in *The Ghosts of Versailles*. Before that, Hamlin was an Apprentice Artist with Sarasota Opera during their 2019 Winter Season where he sang the role of Il principe di Persia in *Turandot*. Hamlin appeared as Almaviva in New York City Opera’s Bryant Park series production of *Il barbiere di Siviglia*, after making his NYCO debut as Detective Thibodeau in the New York premiere of Tobias Picker’s *Dolores Claiborne*. Recent concert appearances include being the tenor soloist for Mozart’s *Requiem* and Bruckner’s *Te Deum* with the Waterbury Chorale as well as the tenor soloist for Theofanidis’ *The Urgency of Love* with the New Haven Chorale. Hamlin received his masters degree from the University of Connecticut where he studied under Dr. Constance Rock. After hearing Hamlin as Nemorino in UConn Opera Theater’s production of *L’elisird’amore*, the Pulitzer Prize winning former Washington Post music critic Tim Page wrote: “Spencer Hamlin has a sweetly lyrical high tenor voice, which he deploys with immaculate taste, and his acting is communicative and persuasive.” Other roles have included Rinuccio in *Gianni Schicchi*, Alfred in *Die Fledermaus*, Tonio in *La fille du régiment*, Tamino in *Die Zauberflöte*, Judge Danforth in *The Crucible*, Ernesto in *Don Pasquale*, The Witch in *Hansel and Gretel*, the title role in *Albert Herring*, Henrik in *A Little Night Music*, and Laurie in *Little Women*. Hamlin has performed with The Glimmerglass Festival, Sarasota Opera, New York City Opera, Martina Arroyo’s Prelude to Performance series, Connecticut Lyric Opera, Opera Theater of Connecticut, Hartford Opera Theater, Wendy Taucher Dance Opera Theater, Hartford Symphony Orchestra, Norwalk Symphony Orchestra, Waterbury Chorale, Pioneer Valley Symphony, Rhode Island College Symphony Orchestra, and various ensembles at the University of Connecticut. Hamlin is also an Artist in Residence at the Cathedral of Saint Joseph in Hartford, CT.



LUCIA CESARONI (MATILDE)

Odyssey Opera credits: Eleanora, *L’assedio di Calais*, 2017.

Italian-Canadian soprano Lucia Cesaroni has been attracting the attention of discerning audiences worldwide on opera, concert and recital platforms. In *La bohème* for Pacific Opera Victoria, she was “was sinuous and seductive, projecting movement beyond the footlights and revealed a voice that is smooth, lush and velvety” (*Times Colonist*). Future projects include Mahler’s *Symphony No. 2* for Italy’s Orchestra Sinfonica



Nazionale/RAI, Fiordiligi in *Così fan tutte* for Vancouver Opera and a New Year’s Eve Gala for the Guelph Symphony. Recent engagements include Violetta in *La traviata* for Pacific Opera Victoria, the title role in *The Merry Widow* for Vancouver Opera and Toronto Operetta Theatre, and Donna Anna in *Don Giovanni* in both Ravenna and Novara under the auspices of the Spoleto Festival. As well, she has appeared as Eleonora in Donizetti’s *L’assedio di Calais* with Odyssey Opera in Boston, as Musetta in *La bohème* with l’Opéra de Montréal, as Susanna in *Le nozze di Figaro* for the Spoleto Festival under James Conlon and Maria in *West Side Story* for Vancouver Opera. Further credits include Micaëla in *La tragédie de Carmen* with the Bay Chamber Concert Series in Maine as well as her Italian debut in *Le nozze di Figaro* at the renowned Spoleto Festival dei Due Mondi as Mozart’s heroine Susanna, under the baton of James Conlon. Ms. Cesaroni has been featured with the Royal Philharmonic, the Montreal Symphony, the Aldeburgh Festival, the Victoria Symphony, Opera di Ravenna, Teatro Coccia di Novara, Saskatoon Opera, and VOICEBOX: Opera in Concert, where she created the role of Isis in the world premiere of *Isis and Osiris* by Togni/Singer. Hailed by the *Globe and Mail*’s Robert Harris for her “beautiful, powerful voice [ably] capturing a large emotional range with great success”, her roles include Woglinde in *Das Rheingold*, Liù in *Turandot*, Pamina in *Die Zauberflöte*, Gilda in *Rigoletto*, Juliette in *Roméo et Juliette*, Norina in *Don Pasquale*, Anne Trulove in *The Rake’s Progress*, Cleopatra in *Giulio Cesare* and Yum-Yum in *The Mikado*. As a concert artist, she has been heard in *Carmina Burana*, and *Messiah* as well as in recital with Rachel Andrist and Allyson McHardy in their programme celebrating 19th Century *bel canto* stars, *You’re Welcome, Rossini*. Born in Toronto and holding a Master’s Degree in Opera from the University of Toronto, she is an Alumna of the Steans Institute at the Ravinia Festival, the Britten-Pears Festival and Young Artists programme.

ERICA BROOKHYSER (ENRICO)

Odyssey Opera credits: Brigitta in *Die tote Stadt*, 2014; Britten's Phaedra in *Kings, Queens, Saints, and Sinners: Five Monodramas*, 2015; and Dienerin in *Die ägyptische Helena*, 2019.

American mezzo Erica Brookhyser has performed extensively in the United States and Germany. Recent appearances include *La Traviata* with Los Angeles Philharmonic, a fully-staged performance of John Adams' *El Niño* at Spoleto Festival USA, as well as her return to Los Angeles Opera as Meg Page/*Falstaff*. Past performances with Odyssey Opera include Brigitta/*Die tote Stadt*, Britten's Phaedra, and Dienerin/*Die ägyptische Helena*. Brookhyser was the winner of ARTE-TV "Open Opera: Who will become Carmen?"—a reality talent-search television show that aired in Germany and France in 2012. The acclaimed *Carmen* production was broadcast live from the Berlin Seefestspiele. During her four-year tenure as principal mezzo at Staatstheater Darmstadt Ms. Brookhyser's repertoire included *Carmen/Carmen*, *Didon/Les Troyens*, *Suzuki/Madama Butterfly*, *Muse-Nicklausse/Les Contes d'Hoffmann*, *Cherubino/Le Nozze di Figaro*, *Orfeo/Orfeo ed Euridice*, *Fenena/Nabucco*, *Preziosilla/La Forza del Destino*, *Lola/Cavalleria Rusticana*, *Wellgunde-Waltraute-Second Norn/Der Ring des Nibelungen*, and *Brangäne/Tristan und Isolde*. She also sang *Wellgunde/Das Rheingold* at Nationaltheater Mannheim for their season premiere Ring Cycle, and *Carmen* in the holiday performances of *Carmen* at Theater Erfurt. Her concert appearances include *Moses und Aron* with Boston Symphony Orchestra under the baton of James Levine, *Bach St. Matthew Passion* and *Mozart Mass in C-minor* with the Cincinnati May Festival conducted by James Conlon, *Das Lied von der Erde* and *Wesendonck Lieder* with Orchester Staatstheater Darmstadt under the baton of Elias Grandy, and *Mahler Rückert Lieder* with the Newport Symphony Orchestra conducted by Adam Flatt. Ms. Brookhyser made her professional debut as Myrtale/*Thaïs* with Boston Lyric Opera while still a student at New England Conservatory. She received further training in the Plácido Domingo Young Artist Program at Los Angeles Opera where she performed on the mainstage as *Waltraute/Die Walküre*, *Mercedes/Carmen*, *Mother/Die Gezeichneten*, *Annina/La Traviata*, and *Kate Pinkerton/Madama Butterfly*.



MARK TEMPESTA (GUGLIELMO)

Odyssey Opera debut.

Tenor Mark Tempesta makes his debut with Odyssey Opera as Guglielmo in *Elisabetta, Regina D'Inghilterra*. Earlier this season Mark returned to St. Petersburg Opera to cover Count Danilo Danilovich in *The Merry Widow*, after debuting there this past summer as Prince Yamadori in *Madama Butterfly*. In the 2018-2019 season, Mark was a Resident Artist at Shreveport Opera where he appeared as Tony in *West Side Story*, Larry/Matt in *Face on the Barroom Floor*, Marcus in *Masquerade*, and the Bonze in *Madama Butterfly*. He also performed for over 30,000 kids throughout the Arklatex area over the year through Shreveport Opera's outreach program. The previous season he was a Resident Artist in the inaugural season of Jane Eaglen's Mastersinger Program for Young Dramatic Voices. There he sang Matteo in Strauss's *Arabella* and covered Loge in Wagner's *Das Rheingold*. He also received the "Outstanding Performer Award" at the Metropolitan International Music Competition. Other recent roles have included Gherman in *Pique Dame*, Paolino in *Matrimonio Segreto*, Young Jim Thompson in *Glory Denied*, Father Grenville in *Dead Man Walking* and Malcolm in Verdi's *Macbeth*, Il Conte Almaviva in *Le Nozze di Figaro*, and Sharpless in *Madama Butterfly*. Mark was an Apprentice Artist at Sarasota Opera and a Young Artist at Opera Company of Middlebury. He has also recorded as a tenor soloist with Navona Records. He holds a Masters of Music from Boston University and degrees in both Music and Physics from Oberlin College.



SHARON DANIELS (DIRECTOR)

Odyssey Opera debut

Sharon Daniels enjoyed a 25-year singing career, debuting at San Francisco Opera and singing many principal soprano roles at the Sills-Rudel New York City Opera and other American companies. While performing most standard lyric coloratura soprano roles, she was known as singing actress and for performing American works, including a PBS Great Performances and Broadway run of *The Most Happy*



Fella opposite Georgio Tozzi. She performed at Kennedy Center in a run of Carlisle Floyd's *Of Mice and Men* as Curley's Wife, and in several productions of his *Susannah*, once with Sam Ramey as Blitch, and twice with the composer as stage director. Other favorite roles were Birdie in *Regina*, Baby Doe in *The Ballad of Baby Doe*, and Pat Nixon in *Nixon in China*.

She served as stage director for *The Ballad of Baby Doe* at Boston Lyric Opera and Lyric Opera of Kansas City, *The Medium* at PortOpera, *Le Nozze di Figaro* at Granite State Opera, Heggie's *Three Decembers* for IVAI, Virginia, and *Susannah* for IVAI Tel Aviv. She recently produced and directed *Three Decembers* at Boston Playwrights Theater.

Daniels teaches Voice and Performance Techniques at Boston University, where she previously served as Director of the Opera Institute. She developed its performance-based curriculum and produced and/or stage directed 25 mainstage and Fringe Festival productions. *La Bohème*, *Street Scene*, *A Midsummer Night's Dream*, *La clemenza di Tito*, *Idomeneo*, *Le nozze di Figaro*, *Lucia di Lammermoor*, *Il barbiere di Siviglia*, *Dialogues of the Carmelites* and *Susannah* are among her favorites.

She served National Endowment for the Arts as on-site evaluator, and as funding and composer review panelists for Opera-Music Theater/New American Works. A sought-after master teacher and adjudicator, her voice students sing regularly in professional venues and have won major competitions. She enjoys following the careers of previous voice students and alumni of the Opera Institute as they perform in international venues.

BROOKE STANTON (COSTUME DESIGNER)

Odyssey Opera credits: Costume Designer for *The Picture of Dorian Gray*, 2016, *The Importance of Being Earnest*, 2017; *L'assedio di Calais*, 2017; *The Trial at Rouen*, 2017; *Giovanna d'Arco*, 2018; *Le médecin malgré lui*, 2018; *Paride ed Elena*, 2019; *La belle Hélène*, 2019; *Maria, Regina d'Inghilterra*, 2019; *The Chronicle of Nine: The Tragedy of Queen Jane*, 2020.

Brooke Stanton is a costumer who has worked in theatre, film, and television. During her five years with George Lucas' ILM, she built creatures for the Star Wars Special Edition Trilogy and The Phantom Menace. She has toured internationally and nationally designing for Peter Sellars. Other clients include Disney, Columbia Pictures, American Repertory Theatre, American Conservatory

Theatre, New England Conservatory, Odyssey Opera, Aspen Music Festival and Festival, Boston Symphony Youth Orchestra, Commonwealth Shakespeare, and MIT. She studied Costume Design at NYU and Textiles at California College of the Arts.
www.brookestanton.com

DANIEL DALY (SCENIC DESIGNER)

Odyssey Opera credits: *Patience; or Bunthorn's Bride*, 2017; *L'assedio di Calais*, 2017; *Giovanna d'Arco*, 2018; *Le médecin malgré lui*, 2018.

Dan Daly is a Brooklyn based scenic designer who has held positions at the Williamstown Theatre Festival, the Hangar Theatre, the Corkscrew Festival, and the Winnepesaukee Playhouse. Additional opera credits include the second ever production of Nico Muhly's opera *Dark Sisters* at Pittsburgh Opera, the premier of Grace Oberhofer's opera adaptation of *A Dolls House* at the Corkscrew Festival, and *Don Pasquale*, *Glory Denied*, and *The Consul* at The Boston Conservatory at Berklee. MFA: Carnegie Mellon University.
www.dandalydesign.com

CHRISTOPHER OSTROM (LIGHTING DESIGNER)

Odyssey Opera credits: *Un Giorno di Regno*, 2014; *Žanetto and Il Segreto di Susanna*, 2014; *The Importance of Being Earnest*, 2017; *Patience; or Bunthorn's Bride*, 2017; *Le médecin malgré lui*, 2018.

Credits include productions for Arizona Opera, Opera San Jose, Tulsa Opera, Chautauqua Opera, Mobile Opera, Hawaii Opera Theater, Asolo Repertory Theatre, Kentucky Opera, Opera Boston, Syracuse Opera, New England Conservatory, Opera Providence, Boston Conservatory, The Toronto Symphony, Macau International Music Festival, Curtis Institute of Music, Boston Early Music Festival, New Repertory Theatre, Stoneham Theatre, Boston Ballet, Snappy Dance Theatre, Boston's Christmas Revels, Brandeis University, and Bard College. Previously with Odyssey Opera; *Un Giorno di Regno*, *Žanetto & Il Segreto di Susanna*, *The Importance of Being Earnest*, *Patience*, and *Le Médecin malgré lui*. Upcoming; *Die Zauberflöte* for Opera San Jose, and *Merrie England* with Odyssey Opera. Christopher is the Executive and Artistic Director of Cape Cod's Wellfleet Harbor Actors Theater.



LINDA OSBORN (ASSISTANT DIRECTOR)

Linda Osborn is a Boston based artistic administrator, pianist and coach. She serves as Director of Artistic Operations for Odyssey Opera and as Principal Pianist for the Boston Modern Orchestra Project, named Musical America's Ensemble of the Year for 2016. As a pianist, she has performed on multiple recordings, including "Fantastic Mr. Fox", winner of the 2020 Grammy award for Best Opera Recording on BMOP/sound and the critically acclaimed release of the complete songs of Virgil Thomson with the Florestan Recital Project on New World Records. Her

work has taken her across America and Europe in performance as an accompanist and orchestral musician. This is Linda's seventh season with Odyssey Opera, and her first appearance as Assistant Director.



MARIAH WILSON (ASSISTANT CONDUCTOR AND CHORUS MASTER)

Odyssey Opera credits: Assistant Conductor and Chorus Master: *L'assedio di Calais*, 2017, *The Trial at Rouen*, 2018; *Giovanna d'Arco*, 2018; *La Reine de Saba*, 2018; *Le médecin malgré lui*, 2018; *Paride ed Elena*, 2019; *Die ägyptische Helena*, 2019; *La belle Hélène*, 2019; *Henry VIII*, 2019; *Maria, Regina d'Inghilterra*, 2019; *The Chronicle of Nine: The Tragedy of Queen Jane* 2020

Described as "a most versatile musician" with "exceptionally rare talent," Mariah has established

herself as an emerging conductor and performer in the area. She continues to inspire audiences with her extraordinary musicality, red hair, creativity, and grace. Her musical training began at age 4 at the Paris Conservatory on the violin. A few years later, she picked up the piano and harp, and was performing professionally on all three by age 13. Struggling to choose only one instrument, she realized her real passion was in collaborative music making, which led her to study conducting. She has conducted Cantorum Chamber Choir, Boston's Back Bay Chorale, Harvard's Radcliffe Choral Society, Brigham Young University Singers, and Boston University: Singers, Treble Chorus, and Choral Society. She has been chorus

master and music director/assistant conductor for: Utah Lyric Opera, Brigham Young University Opera, BU's Opera Institute, and is delighted to collaborate with Odyssey Opera again this season. Mariah has sung with the Oregon Bach Festival, Handel + Haydn Society, Voices 21C, and the Brookline Consort, has coached at BU's Tanglewood Institute summer vocal program, has performed piano concertos with the Waukeshaw Symphony, and composed a full length musical that premiered this year in California. She has studied orchestral conducting in Berlin, Vicenza, and Paris, where she was recognized for highest honors in every subject. Her degrees are in Piano Performance and Choral Conducting from Brigham Young University, and her doctorate is in Choral Conducting from Boston University, where her dissertation project was on how choral music illuminates the cancer experience. This year, she also begins to juggle a faculty position directing the choirs at Boston University.

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Rachel Padula-Shufelt	Wig & Hair Designer
Jennifer DeMarco Gregory	Make-Up Designer
Amanda Michelle Fisher	Production Stage Manager
Anna Baronas	Stage Manager
Hannah F Joep	Assistant Stage Manager
Mariah Wilson	Supertitle Operator
Hannah Huling	Associate Production Manager
Alison Balis	Wardrobe Supervisor
Russell Feinstein	Master Electrician
Rebecca Sundberg	Stage Supervisor
Andrew Child	Props Assistant
Antonio Oliart	Audio Recording
Luisa Earle	Dresser
Kiara Escalera	Dresser
Morgan Ehresman	Asst. Master Electrician & Programmer
Michael Huxford	House Stage Supervisor
Christine Marr	House Wardrobe Supervisor
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ODYSSEY OPERA

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 takes its audience on a journey to places they've never been before.

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Huntington Avenue
Theatre Manager.....Katherine Herzig
Operations Associate.....Alicia Weber
Stage Supervisor.....Michael Huxford
Props Run.....Andrew DeShazo
Wardrobe Supervisor.....Christine Marr
Wigmaster.....Troy Siegfried
House Electrician.....Sean Baird
Sound Engineer.....Valentin Frank
Custodian.....Jose Andrade

Huntington Avenue Theatre
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Kendrick Evans, Robin Goldberg,
Ariana Goldsworthy, Tiwat Laoboonchai,
Shawn Lindaberry, Patrick Mahoney,
Will Morrison, Samantha Myers, Emma Weisberg

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Assistant Ticketing
Services Manager.....Brenton Thurston
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Subscriptions Coordinator.....Carolyn Andrews
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Full-Time Customer Service Rep.....Josh Fried
Customer Service Reps.....Caroline Clancy,
Sue Dietlin, Kaylah Dixon, Olin Hayes,
Shana Jackson, Marissa Kennedy,
Zoe Nadal, Katelyn Reinert

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.

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.

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