

ODYSSEY
OPERA



**PARIDE
ED ELENA**

(PARIS AND HELEN)



MARIO CASTELNUOVO-TEDESCO
THE IMPORTANCE OF BEING EARNEST

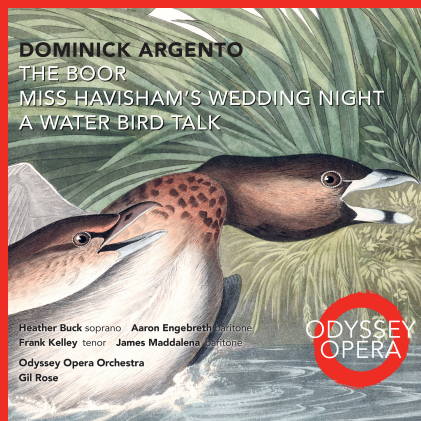


Neal Ferreira tenor
 Stefan Barner tenor
 Jeni Houser soprano
 Rachele Schmiege soprano
 Claudia Waite soprano
 James Demler baritone
 Christina English mezzo soprano
 Colin Levin baritone
 Odyssey Opera Orchestra
 Gil Rose



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DIRECTOR'S WELCOME

Welcome back to the Odyssey Opera voyage as we bid farewell to Charles Gounod and chart a course for the ancient world! Our next three stops will be in the company of a woman whose legendary beauty has made her name synonymous with the triumph of love and passion—and tragedy. This is Helen of Troy, whose face, Christopher Marlowe tells us, “launched a thousand ships” and started the Trojan War.

Christoph Willibald Gluck illustrates the story of Paris and Helen’s meeting and wooing with elegance and élan. Gluck’s melodic grace, masterful scoring, and heartfelt arias will be familiar to Odyssey fans from 2016’s *Ezio. Paride ed Elena* marked his third collaboration with librettist Ranieri de’ Calzabigi, and by the end I’m sure you’ll agree that it deserves a place of honor alongside the first two, the more well-known *Alceste* and *Orfeo ed Euridice*. The all-soprano lead cast features three accomplished singers in their Odyssey Opera debuts: Mireille Asselin as Elena, Meghan Lindsay as Paride, and Erica Schuller as Amore, or Cupid.

Who was Helen, this mysterious woman whose beauty proved so treacherous? And what was the role of the gods, forever tampering with the lives of mortals for their own petty ends? Gluck invites us to yield to the seduction of this luxurious world that revolves around love and beauty. Like Helen, we invite you to put duty to the side for an evening or an afternoon, and listen only to your heart.

Viva l'amore!

Gil Rose



PHOTO CREDIT: IRENE HARUT

PARIDE ED ELENA

ODYSSEY  OPERA

PARIDE ED ELENA

(PARIS AND HELEN)

Music by **Christoph Willibald Gluck**
Libretto by **Ranieri de' Calzabigi**

Gil Rose, Conductor
Crystal Manich, Stage Director
Melinda Sullivan, Choreographer
Brooke Stanton, Costume Designer
Lindsay Fuori, Scenic Designer
Russell Champa, Lighting Designer

February 15, 2019 at 7:30pm
February 17, 2019 at 2:00pm
Huntington Avenue Theatre

Boston Premiere

*Fully staged,
Performed in Italian with English supertitles*

Supertitles courtesy of Teatro Nuovo

Time & Place:
Ancient Sparta

Act I
The shore
Act II
Elena's palace
Act III
An arena
INTERMISSION
Act IV
Elena's bedroom
Act V
The shore

This performance will run
approximately 2 hours.

Casting:

Mireille Asselin	Elena
Meghan Lindsay	Paride
Erica Schuller	Amore (Erasto)
Dana Lynne Varga	Pallade Athene

Odyssey Opera Orchestra and Chorus

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ORCHESTRA

Gil Rose, *Conductor*
Anthony D'Amico, *Personnel Manager*
Chuck Furlong, *Orchestra Manager*

VIOLIN 1

Heidi Braun-Hill
Lilit Hartunian
Julia Cash
Sean Larkin
Nicole Parks

CELLO

David Russell
Katherine Kayaian

FRENCH HORN

Neil Godwin
Alex Stening

DOUBLE BASS

Nancy Kidd

TRUMPET

Mark Emery
Andrew Sorg

VIOLIN 2

Colleen Brannen
Klaudia Szlachta
Piotr Buczek
Annegret Klaua
Sonia Deng Serbarinova

FLUTE

Sarah Brady
Jessica Lizak

TIMPANI

Robert Schulz

OBOE

Jennifer Slowik
Nancy Dimock

HARP

Krysten Keches Smilkov

VIOLA

Peter Sulski
Alexander Vavilov
Emily Rideout

BASSOON

Jensen Ling
Margaret Phillips

CHORUS

Mariah Wilson, *Assistant Conductor and Chorus Master*
Noriko Yasuda, *Repetiteur*

SOPRANOS

Alecia Batson
Celeste Godin*
Natalie Logan*
Kay Patterson

MEZZOS

Tascha Anderson
Alexandra Dietrich
Christine Duncan
Hilary Walker* +

DANCERS

Madeleine Beimford
Rachel Bobek
Julianne DeRouin
Junichi Fukuda
Jackson Jirard
Michayla Kelly
Andrew Trego
J Michael Winward

TENORS

Wes Hunter
Sean Malkus*
Eiji Miura
Eduardo Ramos

BARITONES

Scott Ballantine
Jacob Cooper
Craig Juricka
Aaron Styles

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*Soloists

+A Messenger

PRODUCTION STAFF

Crystal Manich Stage Director
Melinda Sullivan Choreographer
Brooke Stanton Costume Designer
Lindsay Fuori Scenic Designer
Russell Champa Lighting Designer
Christopher Gilmore Assistant Lighting Designer
Rachel Padula-Shufelt Hair Designer
Jennifer DeMarco Gregory Make-Up Designer
Amanda Michelle Fisher Production Stage Manager
Jeremy Ayres Fisher Stage Manager
Anna Baronas Assistant Stage Manager
Hannah Huling Associate Production Manager
Kat Shanahan Wardrobe Supervisor
Michael S Jarvis Stage Supervisor
Andrew Andrews Master Electrician
Lisa Berg Props Master
Mariah Wilson Supertitles Operator
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April Thibeault Publicity
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Opus Affair Graphic Design
PARIDE ED ELENA

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DIRECTOR'S NOTE

BY CRYSTAL MANICH

Opera was the cinema and television of the 18th century. The stories that were most commonly known were those about history, Shakespeare, and ancient myths. Like any number of reboots we see today (Jane Austen, Batman, *A Star is Born*), opera composers wrote new versions of subjects that were familiar, even if they had been made into operas before. Christoph Willibald Gluck's *Paride ed Elena* is the story before Homer's *The Iliad*, the latter of which shows the aftermath of the frivolous decision of "the most beautiful woman in the world" leaving her husband for another man...and the disastrous 10-year war that followed.

Gluck's rendition of this myth is at once surprising and satisfying. The most challenging aspect of any opera is the portrayal of women. To our 21st-century sensibilities, it is hard to justify a woman's decision to leave her fiancé (she's not married in this version) after having essentially been pursued/stalked by her admirer. As a director these concerns lead me to delve deeper into the context, rather than shy away from the dramatic situation Gluck presents. Elena is a powerful woman. There are several references to her family lineage and the significance of the throne to her father's memory. Her text indicates that she has been courted by many men before. After all, she is engaged. She puts Paride in his place, accusing him of having left some other damsel back in Greece. Her turning point comes in Act III when Paride expresses his love for her through music. This genius move by Gluck exemplifies what we know about the importance of music in Ancient Greek culture. One thinks of Orpheus calming the spirits of Hades with his music-making. Elena, through Paride's singing, realizes his passion for her as if his previous flirtations were merely for spectacle. This sets her on a roller coaster of emotion that propels us to the fifth act when she makes her decision.

The conventions of 18th-century opera are reimagined in this production by utilizing a 21st century sense of drama. The elements of water and fire are the driving forces of our interpretation story: Paride arrives on the water and soon after offerings are made into the fire as thanks for Venus (Aphrodite). Paride's passion is fire, Elena's indecision is water. The opera's denouement, after Athena's windy appearance, brings back the water image from Act I; this time water is not indecision, but rather an act of feminine rebellion. This production explores the astounding psychology that is infused in Gluck's music. In an era without Freud, music so aptly communicates Paride's longing and Elena's indecision, and how they feel about it internally. There are few moments when each is completely alone and, by utilizing dancers, we delve deeper into their psyches. As malleable figures, the dancers are able to communicate thoughts happening in the mind whether disjointed or flowing. These operas stand the test of time when we allow ourselves to drink in their brilliance and, at the same time, constantly reevaluate their context.





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PROGRAM NOTES

BY LAURA STANFIELD PRICHARD

This Spring, Odyssey Opera presents two Boston premieres and a scandalous French opéra bouffe focused around an iconic classical figure, Helen of Troy. In February, we meet Gluck's Elena, wooed by Paride amidst a cast of late Baroque sopranos, singing in Italian. In April, Richard Strauss' Helena and her husband Menelas attempt to reconcile amidst lavish German Romantic spectacle. In June, Offenbach's very French Hélène is won by Paris during three acts full of festive contests, parties, and dances.

THE LEGEND

Helen is an archetypal mythic figure, daughter of the beautiful Leda, Queen of Sparta. After sleeping with her husband Tyndareus and being ravished by Zeus in the form of a swan (in the same night), Leda produced two large eggs, the first containing the mortal Castor and Clytemnestra (later the bride of King Agamemnon of Mycenae), and the second containing the part-divine Pollux and Helen (later the bride of King Menelaus). This family and their children, members of the doomed House of Atreus, inspired countless dramas that thread together nearly all the myths of the heroic age.

After Helen reached puberty, she was kidnapped by Theseus, the aging King of Athens. Helen's brothers Castor and Pollux raised an army to rescue her, and Zeus eventually placed them in the heavens as the constellation Gemini; they are reputed to appear to sailors as St. Elmo's Fire. Upon Helen's return, Tyndareus hosted dozens of her potential suitors in Sparta, including Odysseus, Menelaus, and Ajax. Odysseus arrived with no gifts, not expecting to win her hand. He proposed a solution in exchange for the hand of Tyndareus' niece Penelope: each suitor must swear an oath to defend Helen's victorious bridegroom if future marital issues arose. When Paris, a son of King Priam, later eloped with Helen, this bond "launch'd a thousand ships" (Christopher Marlowe, 1604), beginning the legendary ten-year Trojan War.

Paris had been abandoned by King Priam as a child after an oracle prophesied the fall of Troy: he was raised in secret by Priam's chief herdsman. Paris grew up in Phrygia (now Western Turkey), routing cattle thieves and seducing nymphs before being asked by Zeus to supervise a beauty contest on Mount Ida. In this "Judgment of Paris," Venus (Aphrodite) was declared more beautiful than Hera or Athena. Classical writers differ on Venus's role in the seduction of Helen: some credit her

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with enhancing Paris' beauty, whereas others tell of her cursing the House of Atreus (Helen's in-laws). Zeus has also been credited with the whole plan, as he hoped to end the age of heroes in one massive conflict.

Menelaus had not been gone long before Helen and Paris departed for Troy, attended (in some tellings) by a large company of attendants and even part of the royal treasury. Their travels included Egypt, Phoenicia, Sidon, and Troy, culminating in a royal celebration. Helen's legend survives as the most curious part of the myth, since most writers regarded her as a pawn of the gods. While the larger story focuses on the rise and fall of the kingdom of Troy and the end of the age of heroes, she is usually described as indifferent to the calamity that touched virtually every family in Greece, and a few writers made her pay a debt to society at the end of her life.

THE OPERA

Paride ed Elena, Gluck's op. 6, premiered before the royal court in Vienna's Burgtheater on November 3, 1770. It starred thirty-three-year old castrato soprano Giuseppe Millico as the dashing Paride, son of King Priam of Troy and soprano Katherina Schindler as Elena, Queen of Sparta. Amore, assuming a prominent role as Elena's confidant Erasto, was sung by soprano Teresa Kurtz, and Pallade Athene was sung by soprano Gabriella Tagliaferri. Giuseppe Millico was one of Gluck's closest friends, teaching music to his children and restaging Gluck's operas across Europe. Katrina Schindler founded her own Italian opera troupe in Vienna and competed with the National Singspiel, founded in 1778 to feature "German" composers like Mozart.

Paride ed Elena is divided into five acts, with ballets, chaconnes, and Grecian "games" interspersed throughout the action. Gluck's overture anticipates events in the drama (a martial *Allegro*), quotes music from Act V for Pallade Athene and Paride, and concludes with Paride and Elena's duet from the penultimate scene.

Act I is set on the beach: Paride and his royal Trojan retinue sing praises to Venus, and Paride's arias contrast restless minor key ardor ("O del mio dolce ardor") with



Giuseppe Millico

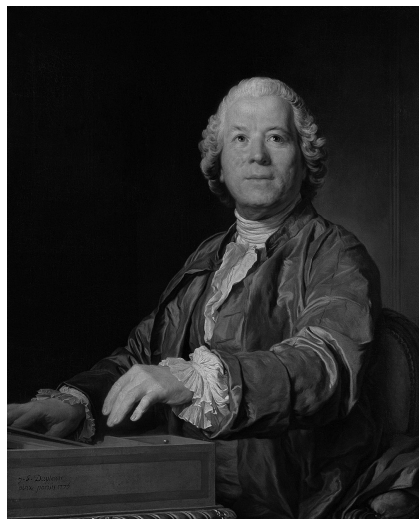
an interrupted declaration of love ("Spieagge amate"). Amore, disguised as Erasto, enters to spiky melodic motives that Gluck would reuse for the barbarian music in his later *Iphigenia* operas. Paride relates his role in the famous "Judgment" and claims that Elena's beauty rivals that of Venus. He begs for Erasto's assistance ("Ma, che sei?"), and Erasto vows to help ("Nell'idea ch'ei volge"). Gluck's first act ends with a five-movement ballet, contrasting angular Greek octaves with the Trojans' indolent lyricism.

Act II begins with an elaborate, finely crafted recitative and trio in which Elena's aria-like lament for the women who may be missing Paride ("Forse più d'una bella") is framed by interjections from her puzzled suitor and Erasto. After Paride is left alone in the royal palace, he expresses his fears of losing Elena over a heart-pounding, syncopated accompaniment ("Le belle immagini"). Act III features Spartan games and choruses presided over by Elena and Paride. As he accompanies himself on the lyre (an orchestral harp), Paride praises Elena's beauty ("Quegli occhi belli"), but she grows indignant and embarrassed, breathlessly interrupting his fourth verse with distraught recitative. Gluck's dramatic duet "Ah ferma! ... Ah senti!" conveys their conflict through agitated rhythms and contrasting keys, and Elena departs. A bright, ironic march in C major brings back the athletes, and the act ends with an extended chaconne.

Act IV is an elaborate letter scene that evolves from Elena's demands that a devastated Paride leave into a dramatic trio in which Erasto reasserts the power of the gods ("Ah, lo veggio"). In an *adagio* aria full of sighs, chromaticism, and a heroic melody, Paride protests that he would rather die ("Di te scordarmi, e vivere!") and Elena is torn between love and duty ("Lo potrò! ... Ma frattando, oh infelice"). Erasto reveals his plan to trick Elena in Act V: he says Paride has deceived her and plans to depart. Elena's great martial soliloquy warns all women of men's insincerity ("Donzelle semplici"), and she swears vengeance. When Paride appears, Erasto confesses the ruse and reveals his true identity. Paride thanks Venus, Amore's mother, for her help in winning Elena, but Pallade Athene appears to predict doom ("Va coll'amata in seno"). Paride and Elena lament their fate, but cannot escape love: the bright C major from the overture's final section underscores their vows ("L'amo! L'adoro!"). Amore reassures them in an elaborate series of recitatives and ensembles praising the eternal flame of love ("Sempre a te sarò fedele!"). A cheerful *sinfonia* alludes to their departure for Troy, and the opera ends as it began, with an optimistic chorus ("Vieni al mar").

THE COLLABORATION

Christoph Willibald Ritter von Gluck (1714-1787) enjoyed a long composing career, finding fame in both Vienna and Paris. Raised by a father who was a master forester to a Bohemian prince, he left home as a teenager and played in the churches of Prague until 1735. He worked for the Melzi family in Milan, where he studied with Sammartini and began to compose Italian operas. His first opera was a setting of Metastasio's libretto *Artaserse* (1741), and his seven successes for Milan, Turin, and Venice ensured him an invitation to London in 1745. Handel had just premiered his *Messiah* in Dublin and London, and was turning away from (money-losing) opera toward the new English oratorio. Gluck spent one year in the British capital, composing two Italian operas for the royal patent theater at Haymarket and performing jointly with Handel, who he called "the divine master of our art." Handel, in turn, considered Gluck a talented competitor, but remarked, "He knows no more counterpoint than my cook."



1775 portrait of Gluck by Joseph Duplessis

In the 1750s, Gluck worked with traveling opera companies and settled in Vienna, where he received commissions from field marshals, diplomats, and the Imperial court. In Rome, Pope Benedict XIV made Gluck a Knight of the Golden Spur, adding "Ritter" (knight) to his professional name. He became a master of French vaudeville imported from Paris and Viennese *opéra-comique*. When he met the author and librettist Ranieri de' Calzabigi (1714-1795) in 1761, many considered Italian opera to be in a rut.

Gluck began to work toward "simplicity, truth, and naturalness" in opera, casting off the elaborate conventions of Italian *opera seria* that could slow (and even stop) stage action. He began to exclude narrative *recitative secco* in favor of accompanied recitative and scenes with many types of song, ensemble, and dance woven together. After the success of their *Orfeo ed Euridice*, Gluck worked closely with Calzabigi to focus the story of *Paride ed Elena* on the seduction of Helen by Paris. Their goal was to create the purest embodiment of opera by returning to the principles of ancient tragedy.

Calzabigi worked in Vienna from 1761-1773, competing with Imperial court poet Metastasio in the creation of new Italian opera libretti. He wrote program essays for

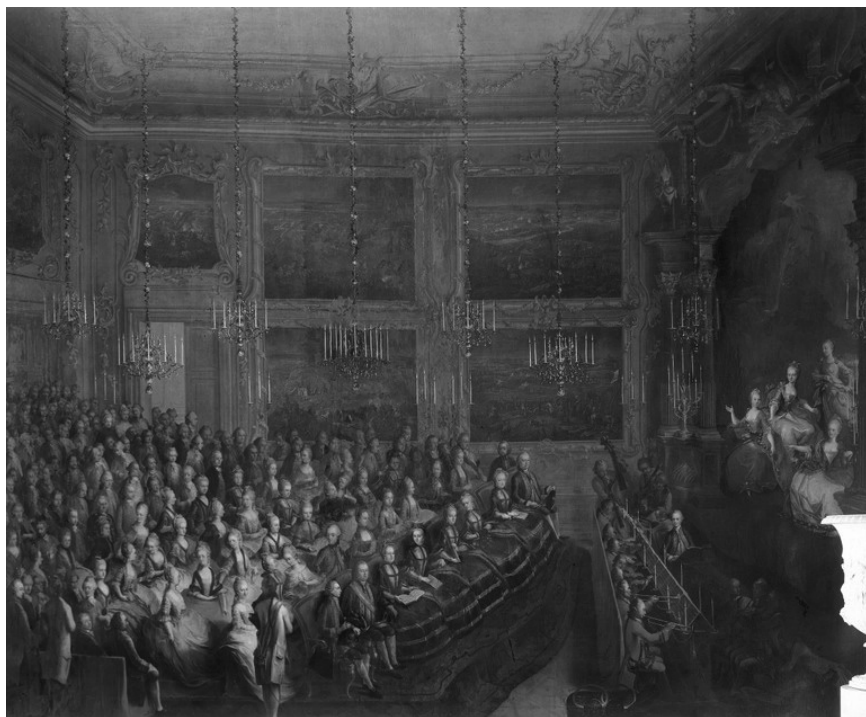


Gluck's home in Vienna

Gluck's ballets, manifestos on new trends in Viennese opera, and collaborated on so-called reform operas. These works (beginning with Gluck's *Orfeo ed Euridice*, 1762) avoided *da capo* arias, decorous Metastasian similes and maxims, and the spare sets of eighteenth-century Italian productions. They included French-style ballets, large *tableaux*, and passionate *opéra-comique-style* plots based on romances: *Paride ed Elena* (1770) was Calzabigi's last collaboration with Gluck. Calzabigi's published preface to the work states:

"The drama of Paris and Helen did not require from the composer's fancy those strong passions, those majestic images and those tragic situations which shook the audience in *Alceste*; neither did it necessitate so many grandiose harmonic effects. Here a young lover is presented in contrast with the waywardness of a lovely and honest woman; he at last triumphs by all the stratagems of consuming passion. I was obliged to seek the different characters of the two nations, Phrygia and Sparta, by contrasting the rude and savage nature of the

one with all that is delicate and soft in the other. I believed, seeing that song in an opera is nothing else than a substitute for declamation, that I ought to imitate in Helen the native ruggedness of her country...”



A production of Gluck's *Il Parnaso confuso*, 1765

Calzabigi had always been fascinated by Mediterranean myths, spending his first twenty-six years in the port city of Livorno and a further nine years in Naples. He acquired a profound knowledge of ancient literature and composed poetry for the French ambassador to the Kingdom of the Two Sicilies, following him to Paris in 1750. In Paris, Calzabigi edited the complete works of Viennese writer Metastasio, including a detailed (ironic) defense of his characterization and diction. A close friend of Casanova, Calzabigi ran an illegal lottery in Paris while documenting the hostility between advocates of French and Italian operatic forms: his mock-epic poem “La Lulliadie” (1754-92) is the best source of gossip, insults, and comparisons of operatic singing and production during the famous *Querelle des Buffons*. After collaborating with Gluck on three influential Viennese operas, he wrote libretti for Salieri (*Les*

Daniades, 1784) and Paisiello (1792-1794). His libretti for Gluck are landmarks in the history of opera, imbued with ancient myth, aesthetic idealism, and a classicizing spirit.

PERFORMANCE HISTORY

Performances of *Paride ed Elena* have been few since its première, even in the 18th century. There were twenty-five performances of *Paride ed Elena* in Vienna before 1800, contrasting with more than 100 of Gluck's and Calzabigi's popular *Orfeo ed Euridice*. *Paride ed Elena* was given in Naples in 1777 and then revived in Prague (1901, in Italian) and in Hamburg (1905, only two acts, in German). Gluck's operas have been advocated by several modern critics and conductors, including Hector Berlioz, George Bernard Shaw, and Wilhelm Fürtwängler. When Berlioz composed his massive *Les Troyens* in the 1850s, he combined his childhood obsession with Virgil's *Aeneid* with his professional respect for Gluck's reforming principles, saying “The principal merit of the work is, in my view, the truthfulness and the expression.”

Recent performances and recordings of the opera include the RAI National Symphony Orchestra (1968, Turin), Queen's College (1982, New York), Drottningholm Theatre (1987, Sweden) the Vienna Radio Symphony Orchestra (2002), Paris' Cité de la Musique (2003), and the Gabrieli Consort and Players (2005). This is the Boston premiere.

GIL ROSE

ARTISTIC AND GENERAL DIRECTOR, CONDUCTOR

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

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

Formerly, Mr. Rose led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company’s first Artistic Director. He led Opera Boston in several American and New England premieres including Shostakovich’s *The Nose*, Weber’s *Der Freischütz*, and Hindemith’s *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long’s *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

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

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and

recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP has won fourteen ASCAP awards for adventurous programming and was selected as Musical America’s 2016 Ensemble of the Year, the first symphony orchestra to receive this distinction. An active recording artist, Mr. Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

He has led the longstanding Monadnock Music Festival in historic Peterborough, New Hampshire. Since his appointment as Artistic Director in 2012, Mr. Rose has conducted several premieres. He made his opera stage directing debut in two revivals of operas by Dominick Argento as well as conducting, directing and producing the world premiere recording of Ned Rorem’s opera *Our Town*.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz’s *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center. He has since returned to City Opera in 2017 (as Conductor and Director) and 2018 conducting a Double Bill of Rameau & Donizetti’s *Pigmalione*.

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



PHOTO CREDIT: LIZ LINDER

THE CAST

MIREILLE ASSELIN (ELENA)

Odyssey Opera debut.

In 2015 soprano Mireille Asselin made waves by jumping in as Adele for opening night of *Die Fledermaus* at the Metropolitan Opera. The critics raved that she “stole the show” hailing it as one of New York’s “most enchanting performances of 2015”. This year marks Mireille’s fifth season at the Met, where she debuted as Poussette in *Manon*. As a respected performer of early music she appears regularly with Opera Atelier, the Boston Early Music Festival and other period ensembles. Ms. Asselin made her European operatic debut in ‘14 singing Andromède in Lully’s *Persée* at the Royal Opera of the Palace of Versailles and her Carnegie Hall recital debut in 2012. This season she released an album with the Amici Chamber Ensemble “Inspired by Canada - Notre Pays” on Marquis Records. Mireille is a graduate of the Canadian Opera Company Studio, Yale University and the Royal Conservatory of Music.



MEGHAN LINDSAY (PARIDE)

Odyssey Opera debut.

Hailed by critics as a singer with “lovely stage presence,” a “silvery tone,” and “exquisite mezza voce,” Canadian soprano Meghan Lindsay makes her debut with Odyssey Opera as Paride in *Paride ed Elena*. For the past eight seasons she has been a member of Canada’s premier period music company, Opera Atelier, and assisted by the world-renowned Tafelmusik Baroque Orchestra where her roles have included Handel’s title role Alcina, Giunia in Mozart’s

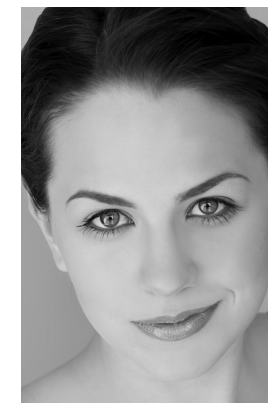
Lucio Silla, Venus in Lully’s *Persée* and *Sidonie* in his *Armide*, Amour in Gluck’s *Orfeo ed Euridice*, Minerva/Cupid in Monteverdi’s *Il ritorno d’Ulisse in patria*, Agathe in Weber’s *Der Freischütz* and Donna Anna in *Don Giovanni*. This past season Ms. Lindsay was heard as Belinda in *Dido and Aeneas* and Nerine in Charpentier’s *Médée* with the Atelier and covered the role of Alcina for Theater Basel. Within

the 2018-19 for Opera Atelier she is Galatée in Rameau’s *Pygmalion*, Hunter in Charpentier’s *Actéon* and Ilia in *Idomeneo*. She has appeared on numerous occasions at the Royal Opera House at Versailles under the auspices of Opera Atelier and has had previous engagement with The Glimmerglass Festival, Opera Columbus, Opera Nova Scotia, Northern Lights Music Festival and the Dutch National Opera Studio. Additional roles in her repertoire include Fiordiligi (*Così fan tutte*), Eurdice (*L’Orfeo*), Contessa (*Le nozze di Figaro*), the title roles of Massenet’s *Cendrillon* and Verdi’s *Luisa Miller*. Ms. Lindsay was a guest artist with Ars Lyrica at the Houston Early Music Festival in works by Scarlatti and Bach and can be heard on the Sono Luminus label in Scarlatti’s *La Sposa dei Cantici*. She has been honored by the Jeunes Ambassadeurs Lyriques Canada, the Francis Poulenc Prize, The Glenn Gould School, the Klaudia Taev Competition and NATS.

ERICA SCHULLER (AMORE/ERASTO)

Odyssey Opera debut.

Praised for her “lively personality, abundant charm, and luscious vocalism” (*Chicago Tribune*), and “warm, agile soprano” (*Chicago Classical Review*), soprano Erica Schuller is a versatile performer, bringing committed artistry to a broad musical repertoire. Her particular affinity for Baroque repertoire has brought her increasing attention from some of the country’s finest Early Music ensembles. She has performed leading and supporting roles with the Boston Early Music Festival, Haymarket Opera Company, Apollo’s Fire, Florentine Opera Company, Opera Siam (Bangkok) and Skylight Opera Theatre, among others. As a concert soloist, Ms. Schuller has appeared with Apollo’s Fire, Ars Lyrica Houston, the Lincoln Trio, New Trinity Baroque, Great Lakes Baroque, the Milwaukee Symphony Orchestra, the Elgin Symphony Orchestra, the San Francisco Chamber Orchestra, the San Francisco Bach Choir and Second City Musick Baroque Ensemble. She holds degrees from The Eastman School of Music and The San Francisco Conservatory of Music, and currently resides in Chicago.



DANA LYNNE VARGA (PALLADE ATHENE)

Odyssey Opera debut: Second Maid,
Der Zwerger, 2017

Dana Lynne Varga has amassed accolades for her numerous operatic roles, which include Musetta in *La bohème*, Fiordiligi in *Così fan tutte*, Anna Maurrant in *Street Scene*, Rosalinda in *Die Fledermaus*, Micaëla in *Carmen*, Alcina in *Alcina*, Hanna Glawari in *The Merry Widow* and First Lady in *The Magic Flute*. She has performed with Boston Lyric Opera, Odyssey Opera, Opera Maine, Opera Boston, Boston Opera Collaborative, PANopera, Connecticut Lyric Opera, Commonwealth Opera, Boston Baroque, the Aldeburgh (Britten-Pears) Festival, and the prestigious Caramoor Festival in New York. An avid concert soloist, recent highlights have included Beethoven's *Missa Solemnis* with the Cantata Singers, Mozart's *Mass in C Minor* with Coro Allegro, Vaughan Williams' *Dona Nobis Pacem* as well as Dvořák's *Te Deum* with the Metropolitan Chorale, Handel's *Israel in Egypt* with the Commonwealth Chorale, and both Bach's *Magnificat* and his *Christmas Oratorio* with the Rhode Island Civic Chorale and Orchestra. Dana won first place in the 2016 Classical Singer National Competition, and second place in the 2016 Rochester Oratorio Society's Classical Idol Competition. Upcoming performances include Haydn's *Creation* with the Polymnia Choral Society, Mendelssohn's *Lobgesang* with the Greenwich Choral Society and Beethoven's *Ninth Symphony* with the Wellesley Symphony Orchestra. In addition to her performing career, Dana is the Artistic Director of MassOpera, a member of the voice faculty at the Longy school of music and a sought-after private teacher and career coach. For more information please visit www.danavarga.com.



CRYSTAL MANICH (STAGE DIRECTOR)

Odyssey Opera debut.

Director Crystal Manich, has been hailed by the *New York Times*, *The Wall Street Journal* and other major publications for "lively" and "imaginative staging." She is the current Artistic Director of Mill City Summer Opera in Minneapolis, Minnesota, having previously served as Founding Co-Artistic Director for Opera Omnia in New York. She has directed almost 60 full productions for Buenos Aires



Lírica in Argentina, Pinchgut Opera in Sydney, Australia, in addition to various companies in the USA including Pittsburgh Opera, The Kennedy Center, Santa Fe Opera, Wolf Trap Opera, Boston Lyric Opera, Utah Opera, Tulsa Opera, American Opera Projects, Utah Opera, Opera Omaha, Arizona Opera, Opera Santa Barbara, Opera Columbus, North Carolina Opera, Opera Delaware, Opera Roanoke, Lyric Opera Baltimore, Carnegie Mellon University, New England Conservatory, Boston University and Simpson College. She served as assistant artistic director on Cirque du Soleil's *Quidam* in Brazil in 2009-2010. Upcoming projects include a new interpretation of *Norma* at Utah Opera and the world premiere of an adaptation of the young adult novel "Return to Sender" for Nashville Children's Theater. Crystal is a graduate of Carnegie Mellon University's School of Drama and Heinz College of Public Policy and Management.

MELINDA SULLIVAN (CHOREOGRAPHER)

Odyssey Opera debut: Choreographer,
Sir John in Love, 2015



Melinda Sullivan is a Boston-based choreographer, movement coach, and teacher with more than 30 years experience working with singers and dancers. She established herself as a dynamic performer in Boston's modern dance scene after graduating from Boston Conservatory. She then developed a unique movement and dance program for opera singers at New England

Conservatory where she taught for 25 years. She is resident choreographer and movement coach at Central City Opera and Boston University Opera Institute. She was recently named Dance Director at Boston Early Music Festival after many years as dancer, ballet mistress, and choreographer. She teaches masterclasses and workshops in breath and body, stage presence, period dance, ballet for singers. Recent choreographies include *Trouble in Tahiti* for Boston Lyric Opera and *Alcina* for BEMF. Upcoming: *Madama Butterfly* at Central City Opera.

MARIAH WILSON (ASSISTANT CONDUCTOR AND CHORUS MASTER)

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



Described as “a most versatile musician” with “exceptionally rare talent,” Mariah has established herself as an emerging 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. She is thrilled with her new titles this year: doctor, homeowner, and wife.

BROOKE STANTON (COSTUME DESIGNER)

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

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

LINDSAY GENEVIEVE FUORI (SCENIC DESIGNER)

Odyssey Opera debut.

Lindsay Genevieve Fuori is a Boston based scenic designer and is thrilled to be making her Odyssey Opera debut. Previous design credits include Ragtime (Wheelock Family Theatre), *Death Comes to Us All*, *Mary Agnes* (Hangar Theatre),

and *Urinetown* (Lost Nation Theatre). Upcoming productions include *Die Fledermaus* (MassOpera), *The Earth Room* (Fresh Ink), and *Pride and Prejudice* (Creede Repertory Theatre). Lindsay earned her BFA in Scenic Design from Boston University. lindsayfuori.com

RUSSELL H. CHAMPA (LIGHTING DESIGNER)




Odyssey Opera debut.

Current and recent projects include *About Alice* (Theater For A New Audience), *Log Cabin* (Playwrights Horizons), *Transfers* (MCC), *Everest* (Kansas City Opera) and *Thresh|Hold* (Pilobolus). Broadway credits include *China Doll* (Gerald Schoenfeld Theater), *In The Next Room, or the vibrator play* (Lyceum Theatre/Lincoln Center Theater), and *Julia Sweeney’s God Said “Ha!”* (Lyceum Theatre). New York work includes Lincoln Center Theater, The Public, Second Stage, Manhattan Theatre Club, NYSAF and Julliard. Regional work includes Steppenwolf, ACT, The Wilma, Trinity Rep, CalShakes, Mark Taper Forum, and The Kennedy Center. Thanks J + J. PEACE.

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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.

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