

BLO
BOSTON LYRIC OPERA

JANÁČEK

**KÁTJA
KABANOVÁ**

MARCH 13 - 22 | 2015

ESTHER NELSON, GENERAL & ARTISTIC DIRECTOR | DAVID ANGUS, MUSIC DIRECTOR | JOHN CONKLIN, ARTISTIC ADVISOR

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BLO'S 2015/16 SEASON

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THE MERRY WIDOW

APRIL 29, MAY 1, 4, 6, 8 | 2016

SUSANNA PHILLIPS AS *THE MERRY WIDOW*
ROGER HONEYWELL AS *COUNT DANILLO*



SUBSCRIPTIONS ON SALE IN MID-APRIL.
SEE BLO.ORG FOR DETAILS.

BLO
BOSTONLYRICOPERA

WELCOME

Welcome to our first opera of the spring season, *Kátya Kabanová*. As I write this, snowflakes are dancing outside my office window, adding yet another white layer to our already beleaguered city. However, during rehearsals I am fortunate to escape to the warm and sensual music of Leoš Janáček, the great Czech composer. I marvel as David Angus shapes the lush score, and wonder why it took almost a century to bring a fully-staged *Kátya Kabanová* to Boston. I am pleased that we have stage director Tim Albery

“Over the last few years, under the general and artistic direction of Esther Nelson, BLO has become a less predictable place. The company has been quietly reinventing itself, reaching broader audiences, rethinking its theatrical values, deepening its community involvement, and pushing the boundaries of its repertoire.”

— THE BOSTON GLOBE,
“BOSTON LYRIC OPERA RENEWS
ITS VISION,” SEPTEMBER 20, 2014

back with us again, this time bringing to life the conflicting and powerful forces between the old and the enlightened new, as seen through the eyes of *Kátya*, a young, married woman suffering in a tyrannically oppressive patriarchy, yearning to escape. While the story reflects the societal changes of their time, and Janáček’s melodies are filled with folklore and rhythmic shapes endemic to his Czech culture, the music and the emotion of being trapped in a hopeless situation are always current.

Such is the power of opera which connects us to familiar human emotions no matter where and when the story takes place. Every time we bring an opera to the stage, even the most familiar, it is a new telling of the story. Artists and audiences interpret a work differently in

their own ways, based on their life experiences and respective cultures. We producers try to understand and respect what the original creators have left for us, but in theater and opera there is not one fixed interpretation. Even the same opera production changes from one performance to another as artists and audiences act and interact differently from one day to the next. The unpredictability of live performance can result in the same production generating amazing electricity one night but not on another. Meaningful performance art is about striving and reaching, rather than satisfying expectations.

Speaking of expectations, I have great ones for next Season. If you’ve not yet heard, our 39th Season comes with a distinct French *savoir*, a rich mix of productions that take new influences from a country that inspires intense passion. They include a brilliant new production of *La Bohème* — rightfully one of the most popular operas in the entire repertory — and *The Merry Widow*, full of waltzes and the glitter of a century’s turn, just before the world descends into two World Wars. So many of you asked for French composer Massenet’s beloved, moving masterpiece *Werther*, based on Goethe’s tale of a young man’s ill-fated amorous passion. The greatest operas are timelessly resonant — telling stories about real people dealing with war, crisis, love realized, and love unrequited.

Our Opera Annex next Season is Philip Glass’ *In the Penal Colony*. Based on a menacing short story by Franz Kafka, this enthralling opera features a world at once real and dreamlike, anchored by Glass’ always brilliant music.

Once again, David Angus and our artistic and production teams bring extraordinary casts of singers, artists, and musicians to our stage.

The world’s greatest performers and the industry’s best directors and designers will be part of Boston Lyric Opera next Season. I hope you will be too.



Esther Nelson
General & Artistic Director



Jon Jurgens and Chelsea Basler
in *The Love Potion*

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BOSTON OPERA
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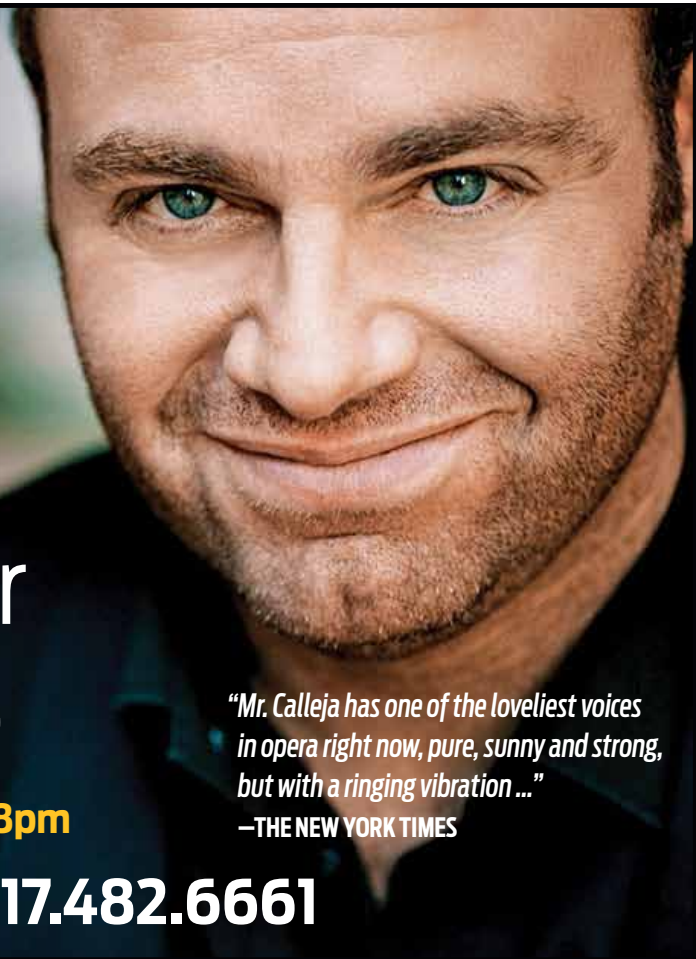
Joseph Calleja tenor
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*"Mr. Calleja has one of the loveliest voices
in opera right now, pure, sunny and strong,
but with a ringing vibration ..."*

—THE NEW YORK TIMES



ABOUT BOSTON LYRIC OPERA

Both locally and beyond, Boston Lyric Opera leads the way in celebrating the art of the voice through innovative programming and community engagement initiatives that redefine the opera-going experience.

Under the vibrant leadership of General & Artistic Director Esther Nelson, BLO's productions have been described by the

magazine *Musical America* as "part of the national dialogue" because of their role as entry points for new audiences. *The New York Times* observed that BLO "clearly intends [its productions] to catch the interest of operagoers around the country."

"This midsize company has a welcome new tempo, new ambitions, and new capacities. It should be fascinating to see, as BLO approaches its 40th anniversary in 2017, where it goes from here."

— THE BOSTON GLOBE, SEPTEMBER 20, 2014

This view is shared by the nearly 40,000 people who experience BLO each year through dynamic performances,

extensive partnerships with leading cultural organizations, and programs throughout our vastly diverse and exuberant community.

BLO's programming remains faithful to tradition while blazing new ground, building audiences, and creating new ways to enhance the opera-going experience. BLO Emerging Artists hone their craft and prepare to expand their careers to other world-leading stages. And BLO's wide-reaching education initiatives introduce opera to new audiences across generations.

Through your support and attendance, BLO employs nearly 500 artists and creative professionals annually—vocalists, artisans, stagehands, costumers, and scenic designers—many of whom are members of our own community.

The Company is proud to play a significant and meaningful role in Boston's vibrant arts community.

A MESSAGE FROM THE BOARD CHAIR



Welcome to Boston Lyric Opera!

Having weathered this historic winter together, it is a great joy to be back in the theatre with you once again.

We were reminded these past few months of the indomitable spirit of our community. It occurred to me that it is this same spirit and determination that make the arts a robust and vital part of our great city. It is only through the commitment and passion of our citizens that the arts are able to thrive — not just survive — in Boston.

And now Boston will have a new partner on our Boston cultural team. BLO is proud to add its voice to that of the entire community as we welcome Julie Burros, the new Chief of Arts and Culture for the City of Boston. What a fitting celebration as we look with great hope to spring and all its promises of possibility.

This Season marks BLO's 38th year and our longstanding commitment to Boston, to our audiences, and to the innovation, industry, and art of opera. Thank you for joining us today. And thank you for your support of Boston Lyric Opera.

Steven P. Akin
Chair, Board of Directors

BOARD

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Kamila Stösslová in 1917,
unknown photographer

THE WOMAN BEHIND THE STORY

BY MAGDA ROMANSKA, PH.D., BOSTON LYRIC OPERA DRAMATURG

The character of Kátya Kabanová was modeled on Kamila Stösslová (1892–1935), whom Janáček met in 1917 at a spa. Married to an antique dealer, Kamila was very beautiful, a mother, and 38 years younger than Janáček. Most of Janáček’s major works were inspired by and often dedicated to her. They include *Zápisník Zmizelého* [The Diary of One Who Vanished], *Věk Makropulos* [The Makropulos Case], *Příhody lišky Bystroušky* [The Cunning Little Vixen], String Quartet No. 2, and of course, *Kátya Kabanová*. It appears that Kamila never reciprocated his devotion. They met infrequently, and their relationship was mostly based on letters, hundreds of which survive. In one of them, Janáček wrote:

And do you know what else makes me glad? That once again I saw your raven-black hair, all loose, your bare foot: and you are beautiful, wonderfully beautiful ... And your eye has a strange depth, it's so deep that it doesn't shine. But it's more attractive: as if it wanted to embrace ... Kamila if it weren't for you I wouldn't want to live. It's just an alliance of our souls which binds us.

While he was writing *Kátya Kabanová*, Janáček kept Kamila informed about his progress:

During the writing of the opera I needed to know a great measureless love. In those beautiful days in Luhačovice tears ran down your cheeks when you remembered your husband. It touched me. And it was your image I always placed on Kátya Kabanová when I was writing the opera. Her love went a different way, but nevertheless it was a great, beautiful love!

And it happened. I have known no greater love than in her [Kamila Stösslová]. I dedicated the work to her. Flowers, bow down to her; birds, never cease your song of eternal love!

In another letter to Kamila, Janáček described Kátya’s character to her:

The chief character in it is a woman, gentle by nature. She shrinks at the mere thought [of hurting, of evil]; a breeze would carry her away—let alone the storm that gathers over her.

I tell myself all the time that the main character, a young woman, is of such a soft nature that I'm frightened that if the sun shone fully on her, she would melt, yes even dissolve. You know, such a soft, good nature.

Janáček not only modeled the opera on and dedicated it to Kamila, he also bequeathed the royalties from *Kátya Kabanová* (as well as *The Diary of One Who Vanished*, *From the House of the Dead*, and String Quartet No. 2) to her. Stösslová remained indifferent to Janáček’s advances, though the story goes that in 1927, she relented and signed one of her letters “Tvá Kamila” (Your Kamila). The letter was found by Janáček’s wife, Zdenka, who threatened to leave him. In 1928, shortly before his death, Janáček was ready to make his feelings for Kamila public, but was persuaded to remain silent.

Janáček and Kamila met for the last time in 1928 when she, her husband, and their sons came to visit Janáček in Hukvaldy. The story goes that one of the boys, Otto, wandered off into the nearby forest and that Janáček, by then 74, volunteered to search for him. The boy was found, but Janáček caught a cold, which developed into pneumonia. He died on August 12, 1928, in Ostrava and was buried in the Field of Honour at the Central Cemetery in Brno. The scholar John Simon commented on the story of Janáček’s death as the result of Kamila’s wandering son: “Thus did the Muse become the Angel of Death.”

For a full bibliography, please visit bostonlyricopera.blogspot.com.

AS MEN MAKE CIRCUMSTANCES.” - KARL MARX



Leoš Janáček,
unknown photographer

INTERPRETATIONS

There are many ways to interpret Janáček's *Kátya Kabanová*. Talking about his internationally-renowned version of the opera produced in 1972 at the Wexford Festival, David Pountney noted that the story brings up many questions:

Is the opera a work of social criticism in the nineteenth-century naturalistic tradition? Or is it rather a modern drama about psychological destruction? Is the fate of Kátya intended by Janáček to be seen as a 'beacon' for social progress and humanitarian reform? Or is it a personal account of neurotic collapse? Is the reality of the social background crucial or incidental? Do Russia, the Volga, the date, matter?

The tensions between social and psychological interpretations of the story parallel the three intellectual paradigms that dominated inter-War Europe: Darwin's social determinism, Marx's economic theory, and Freud's psychoanalysis.

In Darwin's interpretation of human relations as a struggle for "survival of the fittest," *Kátya Kabanová* represents a microcosm of a natural world where people, guided by their primary urges, destroy their fellow humans in order to survive. In this interpretation, the sensitive, emotionally frail and maladjusted Kátya cannot survive, and her death is merely an expected, if fatalistic, outcome of the natural order. Kabanicha, on the other hand, with her calculated cruelty, is a clear winner in a world that, like the animal world, is not ruled by sentiment or emotion.

In Marx's theory, "circumstances make men just as much as men make circumstances." In this interpretation, Kátya and her fellow villagers are merely a product of unequal social arrangements, and Kabanicha's cruelty is a manifestation of her economic power, gained through the uncontrolled spread of the privileged merchant class. This approach, when combined with feminist criticism, views Kátya as a woman caught in the social and economic order in which young, married women are economically dependent on their husbands, and thus unable to maintain any sense of independent identity. According to the third Freudian interpretation, Kátya succumbs to her libido, her sexual impulses, and must necessarily self-destruct. Freud would say that as a woman, Kátya is naturally prone to hysteria and neurosis and that her urges and fantasies are the product of a vivid, if unstable, imagination.

BLO's version of *Kátya Kabanová*, as conceived originally by Tim Albery for Opera North (U.K.), with set and costume designs by Hildegard Bechtler, attempts to weave Kátya's personal tragedy into the wider social and economic context of the story. The sparse, minimalistic set and austere costumes emphasize Kátya's psychological and social isolation while illuminating the cruel, unforgiving nature of the vast Russian landscape and the harshness of life on the banks of the Volga River. The cool colors and subdued hues of the design create an atmosphere of fatalistic anxiety and unfulfilled longing that guides the story.

Whichever interpretation we choose, one thing is clear: Janáček's brilliant opera offers us a glimpse into the world of old Russia that we wouldn't have known otherwise, wrapped in heart-wrenching music that makes the story at once familiar and universal.

MAGDA ROMANSKA, Ph.D., BLO Dramaturg, is an award-winning theatre scholar and writer. She is Associate Professor of Theatre and Dramaturgy at Emerson College, and Research Associate at Harvard University's Minda de Gunzburg Center for European Studies, and Davis Center for Eastern European Studies.

BOSTON LYRIC OPERA PRESENTS

JANÁČEK

KÁTJA KABANOVÁ

MUSIC DIRECTOR DAVID ANGUS

2014/15 Season Sponsor, Linda Cabot Black



Music by Leoš Janáček

Libretto by Vincenc Červinka

Based on the play *The Storm* by
A.N. Ostrovsky

Revised performing version by
Sir Charles Mackerras

An Opera North (U.K.) Production

Sung in an English translation by Norman Tucker

This production is made possible through the
generous support of Horace H. Irvine II

PERFORMANCES:

FRIDAY, MARCH 13, 2015 AT 7:30 P.M.

SUNDAY, MARCH 15, 2015 AT 3:00 P.M.

WEDNESDAY, MARCH 18, 2015 AT 7:30 P.M.

FRIDAY, MARCH 20, 2015 AT 7:30 P.M.

SUNDAY, MARCH 22, 2015 AT 3:00 P.M.

Performed in approximately one hour,
forty minutes without intermission.

CITI PERFORMING ARTS CENTERSM
SHUBERT THEATRE
265 TREMONT STREET, BOSTON

CONDUCTOR

DAVID ANGUS

Sponsored by Linda Cabot Black

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TIM ALBERY

SET AND COSTUME DESIGNER

HILDEGARD BECHTLER*

LIGHTING DESIGNER

PETER MUMFORD*

WIG AND MAKEUP DESIGNER

JASON ALLEN

BOSTON LYRIC OPERA ORCHESTRA

SANDRA KOTT *Concertmaster*

BOSTON LYRIC OPERA CHORUS

MICHELLE ALEXANDER *Chorusmaster*

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JAMES MYERS

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EVE SUMMER

PRODUCTION STAGE MANAGER

CHELSEA ANTRIM

* Boston Lyric Opera Debut

† Boston Lyric Opera Emerging Artist

‡ Boston Lyric Opera Emerging Artist Alumnus

CAST & SYNOPSIS

CAST in order of vocal appearance

| | | | |
|---|--------------------|---|--------------------|
| VANYA KUDRJASCH | OMAR NAJMI† | KÁTYA KABANOVÁ..... | ELAINE ALVAREZ* |
| <i>Sponsored by The Susan A. Babson Opera Fund for Emerging Artists, Part of the Paul and Edith Babson Foundation</i> | | <i>Sponsored by Alan and Lisa Dynner</i> | |
| GLASCHA..... | CHELSEA BASLER† | VARVARA..... | SANDRA PIQUES EDDY |
| <i>Sponsored by Willa and Taylor Bodman</i> | | <i>Sponsored by Miguel and Suki de Bragança</i> | |
| DIKOY..... | JAMES DEMLER | KULIGIN..... | DAVID MCFERRIN‡ |
| BORIS GRIGORYEVICH | RAYMOND VERY* | A WOMAN | AMY ORAFTIK* |
| <i>Sponsored by Ms. Tania Zouikin</i> | | A VOICE | |
| FEKLUSCHA | HEATHER GALLAGHER† | ETHAN BREMNER* | |
| KABANICHA..... | ELIZABETH BYRNE* | | |
| <i>Sponsored by Mr. and Mrs. E. Lee Perry</i> | | | |
| TICHON KABANOV..... | ALAN SCHNEIDER‡ | | |

SYNOPSIS

Kátya is trapped in her marriage—torn between her weak husband, Tichon, and the dominating presence of her mother-in-law, Kabanicha. She confesses to her only ally, Varvara, a foster child in the Kabanov household, that she dreams of escaping to another life, to the feelings that made her happy and carefree before her marriage. But there is no way out, only endless, guilty nights haunted by thoughts of a secret lover. Tichon is ordered by his mother to go on a business trip. Full of doubts as to what she might do in his absence, Kátya pleads with Tichon to let her travel with him, or at least make her swear to be faithful—which he does.

Boris is the lover of Kátya's dreams. Dependent on his wealthy uncle Dikoy and depressed at the pointlessness of his existence, he has fallen in love with Kátya, despite only having met her once. Varvara sets up a meeting between Boris and the reluctant Kátya. At first, she is filled with fear and apprehension, but she gives in to her dreams and desires. Boris and Kátya become enraptured with each other.

Once Tichon returns, Kátya is distraught with guilt, breaks down, and confesses to him and Kabanicha that she has sinned with Boris.

Kátya wants only to see Boris again and then die. As she tries to gather her fevered thoughts to tell him, Boris explains that Dikoy is sending him to work far away. Now there is nothing left for Kátya.

ARTISTS

DAVID ANGUS *Conductor*

BLO: *The Love Potion, Lizzie Borden, I Puritani, The Magic Flute, The Flying Dutchman, Clemency, Macbeth*

Recent Highlights: Concerts, London Philharmonic, Symphony Orchestra of Flanders, Pro Arte Chamber Orchestra of Boston; *Salome*, Wexford Festival; *Messiah*, Huddersfield Choral Society, Opera North (U.K.)

Upcoming: *Don Giovanni, La Bohème, Werther*, BLO; Concerts, London Philharmonic, Orchestra of Opera North



TIM ALBERY *Stage Director*

BLO: *The Lighthouse*

Recent Highlights: *Tannhäuser, Der Fliegende Holländer, Billy Budd, Peter Grimes, Lohengrin, Boris Godunov*, Royal Opera House; *Coronation of Poppea, Otello, Giulio Cesare, Fidelio, Macbeth, Don Carlos, Idomeneo, Così Fan Tutte, Kátya Kabanová, Madama Butterfly*, Opera North (U.K.); *Grimes on the Beach*, Aldeburgh; *Tannhäuser*, Chicago Lyric Opera; *The Ring*, Seattle Opera; *Die Zauberflöte*, Santa Fe; *Arabella*, Minneapolis; *The Aspern Papers*, Dallas; *A Midsummer Night's Dream, The Merry Widow*, Metropolitan Opera; *Aida, War and Peace, Rodelinda, Götterdämmerung*, Canadian Opera Company; *Peter Grimes, Simon Boccanegra, Ariadne auf Naxos*, Bayerische Staatsoper

Upcoming: *La Finta Giardiniara*, Santa Fe; *Don Carlo*, Philadelphia



HILDEGARD BECHTLER *Set and Costume Designer*

BLO: *Debut*

Recent Highlights: *La Traviata*, Glyndebourne; *The Makropulos Case*, Edinburgh International Festival, Opera North (U.K.); *The Damnation of Faust*, English National Opera, De Vlaamse, Palermo; *The Letter*, Santa Fe; *Aida*, Canadian Opera Company, 2009 Australian Green Room Award for Best Opera Design for *Lady Macbeth of Mtsensk*, Sydney Opera House, and 2011 Olivier Award for Best Costume Design for *After The Dance*, National Theatre. Broadway/Off-Broadway: *Arcadia; The Seagull; Hedda Gabler; Primo; My Name is Rachel Corrie*

Upcoming: *La Finta Giardiniara*, Santa Fe; *The Exterminating Angel*, Salzburg, Royal Opera House, Metropolitan Opera



PETER MUMFORD *Lighting Designer*

BLO: *Debut*

Recent Highlights: *Werther, Madama Butterfly*, Metropolitan Opera; *Carmen*, Miami City Ballet; *Love and Information*, NYTW; *King Lear*, BAM; *King Kong*, Global Creatures/Australia; *The Seagull*, Broadway; *Cock*, Duke Theater, NYC; *Women on the Verge of a Nervous Breakdown, Stephen Ward, Old Times, Top Hat*, West End. Awards: Olivier for Outstanding Achievement in Dance (1995) and for Best Lighting (*Bacchae*, National Theatre, 2003). Knight of Illumination Award 2010. Helpmann Award 2013 for Best Lighting for *King Kong*.

Upcoming: *Ghosts*, BAM; *Manon Lescaut*, Metropolitan Opera



JASON ALLEN *Wig and Makeup Designer*

BLO: Resident Designer since 2003

Recent Highlights: *La Fanciulla del West*, Minnesota Opera; *Tosca*, Mill City Summer Opera; *Swan Lake*, Boston Ballet; *Awake and Sing!*, Huntington Theatre Company

Upcoming: *The Colored Museum*, Huntington Theatre Company; *The Manchurian Candidate*, Minnesota Opera; *Sense and Sensibility*, The Dallas Theatre Center

OMAR NAJMI *Tenor*
VANYA KUDRJASCH

BLO: Kahedin, *The Love Potion*; Reverend Harrington, *Lizzie Borden*; Bruno, *I Puritani*; Borsa, *Rigoletto*; Second Priest, *The Magic Flute*

Recent Highlights: *Werther, Les Lettres de Werther*, Boston Opera Collaborative; Bill, *Flight*, Opera Fayetteville; St. Brioche, *The Merry Widow*, Opera Providence; Don Curzio, *Le Nozze di Figaro*, Opera North

Upcoming: Young Artist, Opera Saratoga; Brühlmann, *Werther*, BLO



ARTISTS

CHELSEA BASLER *Soprano*
GLASCHA

BLO: *Isolt the Fair, The Love Potion; Flora Bervoix, La Traviata; Margret Borden, Lizzie Borden; Countess Ceprano, Rigoletto; Papagena, The Magic Flute*

Recent Highlights: Soloist, *Exultate Jubilate*, Atlantic Symphony Orchestra; Recital at the National Opera Center, New York; Josephine, *HMS Pinafore*, Opera Saratoga; *Curley's Wife, Of Mice and Men*, Sarasota Opera

Upcoming: *Zerlina, Don Giovanni, Valencienne, The Merry Widow*, BLO; *Sara, Cold Mountain* (world premiere), Santa Fe Opera



HEATHER GALLAGHER *Mezzo-Soprano*
FEKLUSCHA

BLO: *Isolt's Mother, The Love Potion*

Recent Highlights: Charlotte, *Werther*, Asakir, *Sumeida's Song*, Boston Opera Collaborative; *Carmen, Carmen*, Metro West Opera; Cherubino, *Le Nozze di Figaro*, Vero Beach Opera; Mallika, *Lakmé*, Lowell Opera House; BLO Resident Teaching Artist

Upcoming: *Dinah, Trouble in Tahiti*, Metro West Opera; *Kätchen, Werther*, BLO



JAMES DEMLER *Bass-Baritone*
DIKOY

BLO: *Assassin Servant, Macbeth*

Recent Highlights: Soloist, *The Boston Baseball Cantata*, the Boston Pops; Don Alfonso, *Così Fan Tutte*, Tuscia Opera Festival; Peter, *Hansel and Gretel*, Houston Grand Opera; Sharpless, *Madama Butterfly*, Edmonton Opera; Count Danilo, *The Merry Widow*, Palm Beach Opera; Film: Noah, Wes Anderson's *Moonrise Kingdom*; Other: Guest Public Address Announcer for the Boston Red Sox

Upcoming: *Bailli (The Magistrate), Werther*, BLO



ELIZABETH BYRNE *Soprano*
KABANICHA

BLO: Debut

Recent Highlights: Brünnhilde, *Ring Cycle*, Scottish Opera; *Siegfried*, Staatstheater Stuttgart; *Die Walküre*, Austin Lyric Opera; Senta, *Der Fliegende Holländer*, Portland Opera, Arizona Opera, Austin Lyric Opera, Boston Symphony Orchestra; Guttrune and Gerhilde, *Ring Cycle*, Lyric Opera of Chicago; Salome, *Salome*, Glimmerglass Opera; The Composer, *Ariadne auf Naxos*, Dallas Opera; The Duchess of Parma, *Doktor Faust*, the Fourth Maid, *Elektra*, Metropolitan Opera; *Witch, Hansel and Gretel*, Indianapolis Opera; *The Overseer, Elektra*, Michigan Opera Theatre



RAYMOND VERY *Tenor*
BORIS GRIGORYEVICH

BLO: Debut

Recent Highlights: Zinovy, *Lady Macbeth of Mtsensk*, Metropolitan Opera; *Otello, Otello*, Greek National Opera; Aschenbach, *Death in Venice*, Deutsche Oper am Rhein; San Francisco Opera; Houston Grand Opera; San Diego Opera; Seattle Opera; Santa Fe Opera; Royal Opera House Covent Garden; Bayerische Staatsoper; the Salzburg Festival; Deutsche Oper Berlin; Danish Royal Opera; the Saito Kinen Festival in Japan

Upcoming: *Canio, Pagliacci*, Oper Leipzig; *Gregor, The Makropulos Case*, Opera National du Rhin



ALAN SCHNEIDER *Tenor*
TICHON KABANOV

BLO: *Steersman, The Flying Dutchman; Gilbert, Lucie de Lammermoor; Gastone, La Traviata; Borsa, Rigoletto; Gobin, La Rondine; El Remendado, Carmen on the Common; Le Comte de Lerne, Don Carlos; Second Jew, Salome*

Recent Highlights: Canio, *Pagliacci*, Symphony Pro Musica; Soloist, *Das Lied von der Erde*, Symphony Pro Musica; Dominic Daley, *Garden of Martyrs* (World Premiere), Academy of Music, Northampton, MA



ARTISTS

ELAINE ALVAREZ *Soprano*
KÁTYA KABANOVÁ

BLO: Debut

Recent Highlights: Mimì, *La Bohème*, Opéra National de Bordeaux, Lyric Opera of Chicago, Oper Frankfurt; Magda, *La Rondine*, Oper Frankfurt, Oper Leipzig; Violetta, *La Traviata*, Bayerische Staatsoper, Oper Leipzig, Theater St. Gallen; Title Role, *La Hija de Rappaccini*, Gotham Chamber Opera

Upcoming: Tosca, *Tosca*, Chorégies d'Orange; Elvira, *Ernani*, Opéra Royal de Wallonie (Belgium); Mimì, *La Bohème*, Virginia Opera



SANDRA PIQUES EDDY *Mezzo-Soprano*
VARVARA

BLO: Dorabella, *Così Fan Tutte*; Idamante, *Idomeneo*; Kate Pinkerton, *Madama Butterfly*

Recent Highlights: Fiona, *Two Boys*, Metropolitan Opera; Dorabella, *Così Fan Tutte*, Hyogo Performing Arts Center, Japan; Poppea, *The Coronation of Poppea*, Opera North (U.K.); Carmen, *Carmen*, Portland Opera, Lyric Opera of Kansas City, Opera North (U.K.), Opera Coeur d'Alene, Opera Colorado; Cherubino, *Le Nozze di Figaro*, Lola, *Cavalleria Rusticana*, Rosette, *Manon Lescaut*, Zulma, *L'Italiana in Algeri*, Mercédès, *Carmen* (broadcast on PBS and live in HD), Metropolitan Opera

Upcoming: Charlotte, *Werther*, BLO; Carmen, *Carmen*, Calgary Opera; Soloist, *Il Tramonto*, New York Philharmonic Chamber Ensemble; Angelina, *La Cenerentola*, Opera Saratoga



DAVID MCFERRIN *Baritone*
KULIGIN

BLO: King Mark, *The Love Potion*; Captain Jason MacFarlane, *Lizzie Borden*; Traveler, *Clemency*; Prince Yamadori, *Madama Butterfly*; Pallante, *Agrippina*

Recent Highlights: Soloist, Mozart's *Waisenhaus Mass*, Handel and Haydn Society; Soloist, Charpentier *Vespers*, Green Mountain Project; Aeneas, *Dido and Aeneas*, Seraphic Fire; Noye, *Noye's Fludde*, Trinity Church

Upcoming: Officer, *In the Penal Colony*, Johann, *Werther*, Cascadia, *The Merry Widow*, BLO; Soloist, Handel's *Messiah*, Handel and Haydn Society



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- | | |
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Michelle Alexander, *Chorusmaster*

- | | |
|--|---|
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At the request of our patrons, Boston Lyric Opera observes the national opera standard of a no-late seating policy. While we understand that traffic conditions, public transportation, weather, and other factors can have unexpected effects on your arrival, we wish to minimize disruptions for our seated patrons and for our artists on stage. Latecomers will be asked to wait in the lobby until the earliest possible break in the performance, which in some cases may be intermission. Should you arrive late, the Company provides a video monitor in the lobby where you may view the performance until you are seated.

As a courtesy to the artists and for the comfort of those around you, please turn off all mobile phones, pagers, watch alarms, and any other device with audible signals prior to the start of the performance.

Patrons who leave the theatre during the performance may not be seated again until intermission.

The use of cameras or recording devices in the theatre is strictly prohibited.

In consideration of Boston Lyric Opera patrons, children under six will not be admitted.

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TICKET INFORMATION

For information on Boston Lyric Opera productions, subscriptions and tickets, visit blo.org, call BLO Audience Services at 617.542.6772, or visit the Shubert Theatre box office, open Tuesday through Saturday, noon to 6:00 p.m., also available by telephone at 866.348.9738 or (TTY) 888.889.8587.

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JULIUS AHN

WHAT'S NEXT AT BLO?

NEW EVENT! CELEBRATE THE REOPENED CHILDREN'S ROOM AT THE BPL!

SATURDAY, MARCH 21 | 3:00 – 4:00 P.M.

OPERA ADVENTURES AT THE BOSTON PUBLIC LIBRARY

BPL Central Branch, Copley Square – Children's Room

Free, and open to children ages 5–8 with their caregivers

Singing, acting, and creative movement—opera has it all! BLO Teaching Artist Heather Gallagher leads children and parents in this interactive workshop all about opera, the ultimate game of make-believe, in the newly-renovated Children's Room at the BPL. Play theatre games, sing like opera divas or divos, and stay afterwards for opera-themed arts and crafts.

WEDNESDAY, APRIL 1 | 6:00 – 7:00 P.M.

OPERA NIGHT AT THE BOSTON PUBLIC LIBRARY: FEMININE VENGEANCE – OPERA'S UNFORGETTABLE LEADING LADIES

In partnership with the Boston Public Library
BPL Central Branch, Copley Square – Abbey Room
Free & open to the public

Don Giovanni is a man obsessed with women. A panel from the New England Foundation for Psychoanalysis and BLO's own leading ladies host a discussion on the inspiration, portrayal, and psychodynamics of these unforgettable female characters who lead Don Giovanni from the bedroom to the gates of hell.

FRIDAY, APRIL 10 | 7:00 – 10:30 P.M.

SIGNATURE SERIES: OPERA AT THE MOVIES – AMADEUS

In partnership with the Somerville Theatre, Davis Square
\$10 adult/\$7 senior

Duncan Rock, BLO's own Don Giovanni, makes a special appearance when the historic and beautiful Somerville Theatre welcomes BLO for a screening of Miloš Forman's stunning film of Mozart's music and life. See this eight-time Academy Award winner the way it was meant to be seen, enjoy a selection from the theatre's bar, and get a sneak preview of one of Mozart's master works.

SUNDAY, MAY 17 | 1:00 – 4:00 P.M.

SIGNATURE SERIES: INSPIRATION IN THE FACE OF ADVERSITY – HUMANITARIANS AND ARTISTS

In partnership with the Museum of Fine Arts, Boston
Remis Auditorium | \$32 member/\$40 non-member

Explore the remarkable ways in which humankind responds to grueling adversity in a discussion inspired by the MFA's upcoming exhibition, *In the Wake: Japanese Photographers Respond to 3/11*. Hear from author and economist Sonali Deraniyagala, humanitarian Paul Farmer, photographer Ryūji Miyamoto of Japan, and curator Russell Lord of the New Orleans Museum of Art in a program that culminates with an inspired performance by BLO artists.

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MUSIC! WORDS! OPERA! – INSIDE THE CLASSROOM WITH ST. BRENDAN SCHOOL IN DORCHESTER

Ms. Carola Tabela, a fifth grade teacher at St. Brendan School in Dorchester, has participated in BLO's *Music! Words! Opera!* (*M!W!O!*) program with her students since it began in 2011 with a summer teacher training workshop. At this workshop, Ms. Tabela learned how to use the *M!W!O!* curriculum to bring opera and the performing arts into her classroom in a way that would make the art form accessible and relevant to her students. Since then, Ms. Tabela has invited BLO's Resident Teaching Artist and BLO Emerging Artists into her classroom and created several original operas with her students based on historic events included in their fifth-grade curriculum.

A visit with *M!W!O!* teacher Carola Tabela:

“Three years ago, I attended the *M!W!O!* workshop, which provided the framework to create an opera in my own classroom. The workshop participants consisted of both highly-trained musicians and performers and regular classroom teachers like me. As a fifth grade teacher, I am responsible for presenting a standards-based curriculum to my students. **The instructors made it clear from the beginning that many standards-based skills and content areas would be addressed in the class**, including working collaboratively, understanding and summarizing a text, conducting research, writing dialogue, and using content-related vocabulary.

In hope and trepidation, I subsequently plunged my fifth graders into the experience of writing an opera based on the novel *Maggie's Door*, which takes place during the Irish Potato Famine. The following year, we adapted a short play from a Scholastic publication called *When Women Played Baseball* into an opera. Last year we adapted our libretto from a short story based on a true event from the American Revolution, *Clever Mistress Murray*.

Nothing could better communicate to my students the vitality and relevance of the operatic art form than the presentations and workshops offered by the young and talented visiting artists from BLO. Within the framework of the program, my students have conducted research for manners and costumes; learned content vocabulary; engaged in collaborative learning and problem solving; explored the connection between musical theme, character, and mood; and learned about period music and dance. **The *M!W!O!* program provides a wonderful opportunity for my students to synthesize academic, artistic, and social skills in a memorable and engaging format.”**

***Music! Words! Opera!* is an opera education curriculum developed by OPERA America to promote the power of storytelling and creative thinking in the arts to enhance the study of core subjects such as history and literature. Through the study of opera and music-theatre masterpieces, this multidisciplinary curriculum presents the conventions of opera and gives students the opportunity to create and perform an original classroom opera. To learn more about BLO's *Music! Words! Opera!* program or how to provide an “Adopt a Classroom” sponsorship, visit blo.org/learn or contact Beth Mullins, Manager of Education Programs, at education@blo.org.**

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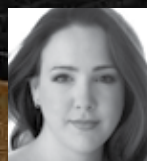
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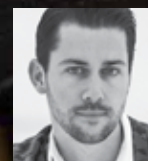
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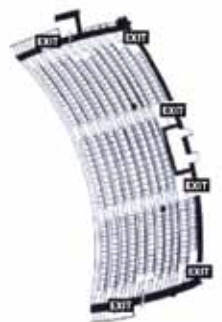
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