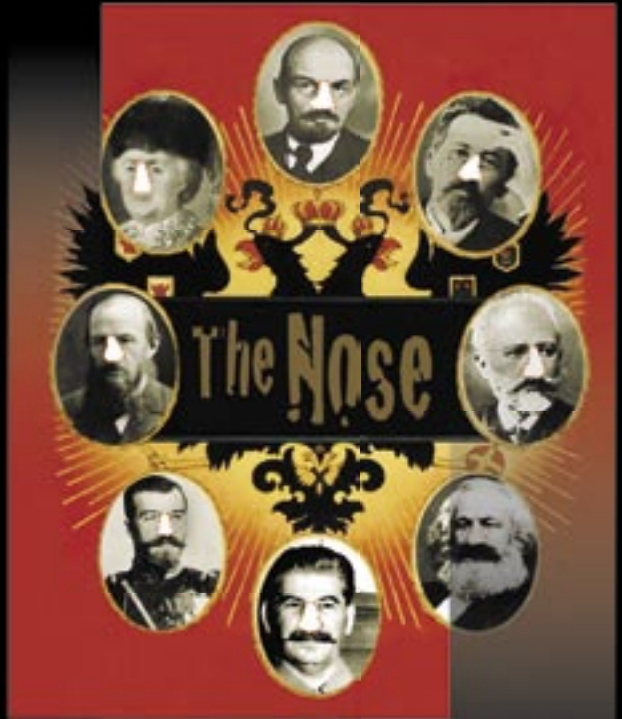


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Shostakovich THE NOSE



2008-2009 Season
Cutler Majestic Theatre
at Emerson College

The Bartered Bride

By **Bedřich Smetana**

May 1, 3 and 5

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ABOUT OPERA BOSTON

Opera Boston presents staged opera and special events at the Cutler Majestic Theatre in Boston and elsewhere in the city. The company has a unique mission and is dedicated to offering engaging musical productions of outstanding quality that deeply connect audience and performer, to presenting innovative repertoire and important but rarely performed works, and to enriching the community through inventive outreach and education programs.

Since its inception, Opera Boston has consistently strived to maintain the highest artistic standards. Critics have cited Opera Boston's outstanding productions, quality of singing and orchestral performance, regularly including the company in their year-end round-ups of Boston's best.

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Opera Boston is committed to repertoire that Boston opera-goers cannot experience elsewhere in the region. Recent repertoire has included Peter Eötvös' *Angels in America*, Thomas Adès' *Powder Her Face*, John Adams' *Nixon In China*, Weill's *The Rise and Fall of the City of Mahagonny*, Bizet's *The Pearl Fishers*, Donizetti's *Lucrezia Borgia*, Verdi's *Luisa Miller*, Golijov's *Ainadamar*, Handel's *Semele*, Verdi's *Ernani*, and Weber's *Der Freischütz*.

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LETTER FROM THE CHAIRMAN OF THE BOARD

Dear Friends,

It is a thrill to welcome you to this important New England premiere of *The Nose*. Bringing you works that you cannot hear elsewhere is at the core of Opera Boston's unique mission. We're particularly fortunate living here in Boston to have such an adventurous and discerning audience and we thank you for joining us in the discovery of so many great works.

Next season, we take our mission to a whole new level with our first commission, the world premiere of *Madame White Snake* by Zhou Long and Cerise Lim Jacobs. This dramatic and epic work, with two choruses, Chinese instruments, and a world-class cast and artistic team, led by the acclaimed director Robert Woodruff, will be a fitting introduction of this classic Chinese fable to western audiences.

The excitement continues when we welcome two of the world's greatest opera singers who will make their Boston staged-opera debuts with us next season: Ewa Podleś in the title role of Rossini's *Tancredi* and Stephanie Blythe in the title role of Offenbach's *La Grande-Duchesse de Gérolstein*.

Although Opera Boston is a relatively small opera company we have big ideas and ambitions. Join with us on this unfolding adventure as we continue to bring you great works of the past and present in exciting new productions that, we hope, entertain and inspire.

Enjoy!

A handwritten signature in cursive script that reads "Winnie".

Winnie Gray



LETTER FROM THE PRESIDENT EMERITUS AND ARTISTIC ADVISOR

Dear Friends,

Everyone is young once. Even Dmitri Shostakovich. I only point this out because the generally perceived image of this great Russian composer (and I believe he would prefer to be called Russian, rather than Soviet) is one of an angst-ridden, chain-smoking, nervous wreck composing doom-laden symphonies under the suspicious gaze of the KGB. But it wasn't always so. As a young man, in the late 1920s and early 1930s, during a period of cultural liberalism that Stalin would brutally destroy, Shostakovich actually composed a great deal of music that was cheerful and often absurd. For example his zany and (pardon the expression) nose-thumbing Concerto for piano, trumpet and strings is an antic romp through a kaleidoscope of tuneful themes that parody everything from Mozart to Italian Opera. Even his amazingly precocious first Symphony, written when was only 17, is full of music that some Soviet critics have described as "circus-like". But it's in his opera *The Nose* that Shostakovich really plays the clown. In this breathless tour-de-force, about all you can do is sit back and let the craziness overwhelm you.

Of course, as you might expect, Shostakovich ladles out a great deal of social satire in *The Nose*, and as such it's tempting to compare this mordant work, premiered in 1930, with another opera already in Opera Boston's repertory, composed at exactly the same time – Kurt Weill's *The Rise and Fall of the City of Mahagonny*. Both works take a very dim view of man's relationship with society, but whereas Weill gives us a brutal condemnation, Shostakovich invites us to obliquely observe society's foibles with amused contempt. In *Mahagonny*, the opera's protagonist loses his life. In *The Nose* the everyman hero, though humiliated and abused by society, only loses his nose.

So sit back in Shostakovich's barber chair and let him give you the shave of your life. You won't lose your nose, but you will have a hilariously good time.

Randolph J. Fuller

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OPERA BOSTON



presents

THE NOSE

Cutler Majestic Theatre

February 27, March 1, March 3, 2009

Music by Dmitri Shostakovich

Libretto by Yevgeni Zamyatin, Georgi Ionin,
Alexander Preis and the composer, based on the
short story by Nikolai Gogol

First performance: January 18, 1930, Malyi Opera
Theatre, Leningrad (now St. Petersburg)

Opera in Two Acts

There will be one intermission between Act I and II
Setting: 1830s St. Petersburg, Russia

Conductor - Gil Rose

Stage Director - Julia Pevzner (*debut*)

Producer - Carole Charnow

Scenic Designer - Alexander Lisiyansky (*debut*)

Costume Designer - Nancy Leary

Choreographer - Martha Mason (*debut*)

Lighting Designer - Linda O'Brien

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CAST

(in order of appearance)

Kovalyov - Stephen Salters

Ivan Yakovlevitch - Vladimir Matorin (*debut*)

Praskovya Osipovna, Mother,

Venerable Lady - Nouna Karapetian

Police Inspector - Frank Kelley

Ivan the Lackey - Yeghishe Manucharyan

Nose - Torrance Blaisdell

Podtochina, Elderly Aristocratic Lady -

Victoria Avetisyan

Podtochina's daughter -

Yelena Dudochkin (*debut*)

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SYNOPSIS

ACT 1

During his evening shave, Kovalyov complains about the stink from his barber's hands.

The next morning the barber, Ivan Yakovlevich, awakes in his apartment where his wife, Praskovya Osipovna, is preparing breakfast. Cutting into fresh bread, he hits something hard with his knife: a nose. He decides that he

will wrap the nose up and ignore it for the time being. However, Praskovya Osipovna demands that he set out immediately to dispose of it. Consenting, he heads to the bridge and throws the nose into the river, only to be apprehended by a Police Inspector who demands to know why he was standing on the bridge.

Meanwhile, Kovalyov awakes in his apartment and wishes to inspect a zit that appeared on his nose the night before. He calls his manservant, Ivan, to bring him a mirror, only to discover that his nose has disappeared. Upset, Kovalyov dresses and sets out to see the Police Inspector about the disappearance of his nose. On the way to the police, Kovalyov spots his nose – dressed as a higher-ranked civil servant than Kovalyov himself! – and follows it into the Kazan Cathedral. Kovalyov confronts his nose during prayer, but in vain, the nose cannot understand Kovalyov. Distraught, Kovalyov curses the fact that unless he is reunited with his nose soon, he will no longer be able to flirt with lovely young ladies. By the time Kovalyov finishes, the Nose has already left the Cathedral.

ACT 2

Kovalyov rushes to meet with the Police Inspector, but misses him. Undeterred, Kovalyov goes to the newspaper bureau to place a classified ad for his nose, only to meet with an editor who laughs at his story. Despite the ridicule, Kovalyov describes the hardships of being without a nose: unlike missing a toe, which can be hidden in a shoe, a nose is a very obvious loss. He breaks down and eventually sobs while describing the humiliation he would suffer if one of his female acquaintances were to see him this way. The clerk decides that he cannot print Kovalyov's ad, because the newspaper would lose its reputation, and suggests that he see a doctor about the problem. Desperate, Kovalyov removes the handkerchief and shows everyone his noseless face. Unmoved, the clerk offers Kovalyov a pinch of snuff. Outraged, Kovalyov storms off.

ACT 3

In the outskirts of St. Petersburg, the Police Inspector assembles ten policemen for an

ambush to apprehend the Nose. As a coach filled with passengers begins to pull away, the Nose runs towards it and startles its horse. Policemen and passers-by seize the Nose and beat him until he returns to his normal, small size. The Police Inspector returns Kovalyov's nose to him, explaining that he has also imprisoned Ivan Yakovlevich, the barber. Kovalyov's joy is short-lived, however; his nose will not stick to his face. His manservant, Ivan, fetches a doctor, who assures Kovalyov that he is better off preserving and selling his nose as an oddity.

Kovalyov's friend, Yaryzhkin, arrives as the doctor leaves. When Yaryzhkin asks what has happened to the nose, Kovalyov blames Madame Podtochina. He explains that, since he had refused to marry Podtochina's daughter, she must have arranged for witches to charm his nose away. The two men write a letter to Podtochina to confront her. Podtochina sends a reply that only reiterates her deep desire for Kovalyov to marry her daughter. Yaryzhkin and Kovalyov retire for the night. Meanwhile, the entire city has begun to gossip wildly about a nose on the loose.

EPILOGUE

Kovalyov awakes to find the nose re-attached to his face. Ivan Yakovlevich arrives to shave him, but Kovalyov does not allow the barber near his nose during the shave.

Kovalyov promenades down the Nevsky Prospect, greeting acquaintances and showing them that his nose has reappeared. He encounters Podtochina and her daughter, and Podtochina invites him to dinner. As the women walk away, Kovalyov divulges that he is still completely uninterested in marrying the girl. He continues strutting down the Prospect, happily flirting with every woman in sight.

PROGRAM NOTES

Shostakovich wrote his First Symphony when he was still a teenager; it was a graduation exercise for the Leningrad Conservatory. The premiere in 1926 created a sensation, and within a couple of years the symphony had entered the repertory of famous conductors and orchestras in the West, and it has remained securely there ever since.

The composer was not so fortunate in his first opera to reach the stage, *The Nose*. The premiere in Leningrad in four years after the symphony was controversial. The nature of the controversy was not artistic but political; there were only 14 performances.

The opera had to wait 30 years before it was revived, first in Germany, and later in America (Santa Fe) and England. It was not performed again in Russia until 1974, when the ailing composer supervised a production in Moscow the year before he died. *The Nose* has since become a repertory standard in Russia and ambitious companies in Europe and America have taken it up - the opera requires ambition because it is not easy.

Shostakovich found his subject in a classic short story Nikolai Gogol published in 1836; it was a story the composer loved so much that he could recite all 24 pages of it by heart. Three librettists worked on the text, and so did the composer himself; much of it comes verbatim from the original story, supplemented with lines and incidents from various other works by Gogol, and a song from Dostoyevsky's *The Brothers Karamazov*.

Gogol's story famously resists interpretation; that is part of its fascination. Kovalyov, a collegiate assessor (a minor bureaucrat), loses his nose, which takes on its own independent life as a much more important bureaucrat. Ultimately Kovalyov is reunited with his nose and resumes his own self-important life.

Gogol describes these fantastic events in a level, journalistic, realistic style, so there is no way to know whether this is dream or reality (in Russian, "nose" spelled backwards is "dream"). "Such things do happen in this world," the story closes, "rarely, but they do happen."

What is certain is that the absurd events are very much rooted in the actual social and political circumstances of St. Petersburg in Gogol's time, and, more to the point, in the universal characteristics of human nature.

Shostakovich's musical response to this comes from many sources in high art and in popular culture - he had been profoundly affected by the Russian premiere of Alban Berg's 12-tone opera *Wozzeck*, and his own opera is tightly organized in musical forms - there are two big fugues, for example. The speed and cheekiness of the music recall Italian comic opera; the noseless bureaucrat Kovalyov sings a parody *bel canto* aria, and some of the score sounds like wrong-note Rossini, or Rossini filtered through Prokofiev's *commedia dell'arte* opera *The Love of Three Oranges*.

Although it is an opera that deliberately mocks operatic traditions, but is also very much rooted in those traditions. One episode with an Old Countess recalls Tchaikovsky's *The Queen of Spades*; the noseless Kovalyov gazes into the mirror like the Marchallin in Strauss's *Der Rosenkavalier*.

At the same time, the opera is full of allusions to, and examples, of popular music and dances, old ones like the galop, the polka, the march and the waltz, and newer ones like the foxtrot. The score is a kaleidoscope of brilliant effects, a collage of found objects gathered, arranged, interconnected, and woven into counterpoint with profound artistic individuality.

Despite its 19th-century setting, *The Nose* is a very self-consciously contemporary piece. It must be the first opera to contain a reference to hemorrhoids; the singers sniff, yawn, sneeze and belch, and there is a jolly, hocketing chorus of classified ads sung in a newspaper office. At the same time there was no question that the pompous St. Petersburg bureaucrats of Gogol's time were just like the Stalinist bureaucrats of Shostakovich's time - and they aren't much different from anyone you might meet at the Registry of Motor Vehicles or on a customer-service call to Comcast today.

Another major contemporary influence on the opera was the emerging art of the movies. As a kid, Shostakovich had played the piano for "silent" movies, and his music is full of


cinematic effects - there is storytelling in the music, but through means suggested not just by traditional musical procedures, but also through new ones like montage, tracking shots, close-ups, and jump cuts. The music is almost bewildering in its daredevil plunges from one kind of music into another; it is the aural counterpart to a Keystone Cops short.

In a way Shostakovich's score also *anticipates* what was going to happen in the movies within a few years. *The Nose* is a cartoon, and for it Shostakovich wrote cartoon music, although cartoons with soundtracks didn't yet exist. He permitted a concert performance of *The Nose* as a kind of preview, but he was very against the idea. "*The Nose* loses all sense to me if it is viewed only from the musical standpoint. . . for its musical component is derived exclusively from the action."

That action, like that in a cartoon, is fast and off-kilter. Its affect and effects are obvious, but only apparently so. Shostakovich's satirical tilt leaves the listener with no firm footing. To put it another way, the composer has pulled the lever and the audience is hurtling over the hills and around the curves of a roller coaster.

The overall impression the opera leaves is one of exaggeration and extravagance. There are more than 70 solo parts, and the characters often sing at the outer extremes of their range, both high and low. Kovalyov is a baritone who sings more high Gs than Verdi's Rigoletto, but his nose is a tenor, and in one scene The Nose sings 11 high Cs, beating Tonio in *The Daughter of the Regiment* at his own game.

The orchestra also plays with the utmost brilliance. The vocal lines for the singers take their unusual contours from the rhythms and inflections of the Russian language; the orchestra, not the singers, maintains the continuity of the musical discourse. Like Berg in *Wozzeck*, or Debussy in *Pelleas et Melisande*, Shostakovich marks the frequent changes of scene by extended orchestral interludes. One of these is for percussion alone (another is for chorus alone). The principal instruments almost become principal characters because their solos are so frequent, so brilliant, and so exposed. Unusual orchestral instruments like the flexatone and the balalaika contribute flecks of color, and there are



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important parts for the piccolo and for the lowest instruments like the bass clarinet. The string basses sometimes play in high harmonics. Even familiar instruments sound strange when played at the extremes of their range.

All this extravagance, however, is a function of Shostakovich's precision of ear; it is accomplished with astonishing economy of means. This brilliant orchestra, for example, is basically a chamber ensemble, supplemented by extra percussion (Shostakovich calls for 10 percussionists).

At the time of the premiere, discussion centered on whether this was an opera suitable for factory workers and peasants; the educated critics didn't think so, but audience surveys showed that the factory workers and peasants who saw a special performance loved what they heard (although they may have enjoyed the break from their labors). The opera was denounced by ideologues as representing "the infantile sickness of leftism" and somewhat ambiguously as "an anarchist's hand grenade."

Shostakovich may have viewed that remark as a compliment. We do know that he knew the opera's value. "I am convinced that *The Nose* is one of my most successful works," he wrote, defensively. "The path taken by *The Nose* is the correct path."

The Nose may lack depth - cartoons do. And the glare of its brilliance may be exhausting for performers and public; the satire could not be more dazzling, but one misses the human warmth of the great operatic comedies by Mozart, Donizetti, Verdi and Wagner, and indeed the warmth we can find in Gogol, or in other works by Shostakovich.

But it is hard to think of any other composer of 22 who ever produced a more striking first opera than *The Nose*; even Mozart was 24 when he wrote his first indisputable operatic masterpiece *Idomeneo*, and that was his 11th opera.

Three years after *The Nose* Shostakovich followed his path even further with his second opera, *Lady Macbeth of Mtsensk*. That opera was even more furiously denounced than *The Nose* had been, and Stalin himself was offended by it. And that was effectively the end of Shostakovich's career as an opera composer - he just couldn't risk it.

He went on to compose his great symphonies, his songs, his chamber music, and he

kept an intimate diary in a masterly series of string quartets. In light of what Shostakovich was able to achieve despite lifelong poor health and the constraints of a repressive government, it is ungrateful to wish for more. But there can be no question that in another time and in another place Shostakovich would have left as large a mark on opera as he did on the symphony and the string quartet. But in another time and place, Shostakovich might not have become Shostakovich.

-Richard M. Dyer

DIRECTOR'S NOTE

In 1828, a young Ukrainian intellectual - Nikolai Gogol - arrived in St. Petersburg dreaming of conquering the Russian capital. A few years later, a hopeful newcomer had experienced quite a few disappointments, and often felt depressive failure. At that time, the genius writer started to create his own vision of this wonderful and mysterious city full of monstrous contrasts. A hundred years later, while working on *The Nose*, Dmitry Shostakovich admitted in a letter to his friend that he was attempting to "symphonize" Gogol's brilliant text. The St. Petersburg born young composer revived the dark grotesque of Gogol's literary creation in his phantasmagoric, innovative musical language, thus making the audience go through a weird but very exciting experience.

The plot is totally absurd - you may laugh or cry. A young government official gets up one morning and finds out that his nose is gone. There's an empty space on his face where the nose is supposed to be. As if that were not enough, he spots his own nose walking around the city! Dressed up as a high-rank official and even going to take a coach to another city! But the brave Police catch the nose and bring it back to where it (or he!) belongs. After a few unsuccessful attempts to put the nose back on his face, the young man finally wakes up from this nightmare, and business is back as usual.

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For me, the soul of this piece is in a very unstable juggling between the grandiosity of a once imperial city and the Regime it represents, and an insecure lonely individual. The contrast of huge wide boulevards of majestic royal-looking buildings with lots of gold décor, with the dirty, sick and depressive back yards and side streets which had become a *leitmotiv* of Gogol and Dostoyevsky's "St. Petersburg's texts", represent the on-going nightmare of a little man. In this omnipotent strange world, he is doomed to failure in all possible aspects. There's no way to avoid it.

Kovalyov might not be as pitiful as Akakiy Akakievich - the protagonist of "The Overcoat" - since he is much more vain and disgusting. Maybe his nose left him just because he'd been holding it up too much, pretending to be something he was not. But in some moments, when he's trying to face the bureaucracy of the system he lives in and fails to get anywhere, time after time, we can't keep feeling sorry for him. Whether he fights the horrendous Clerk over an ad in a newspaper, or the rumor about the "Major Kovalyov's nose" spreads around the city like an unstoppable hurricane, I think of Kafka who hadn't even been born when Gogol's *The St. Petersburg Stories* were written, or of Shostakovich's own life which was also so dependant on the system's caprices.

If we look for the system's most spectacular representative in this piece, we should pick the peculiar and colorful character of the Police Inspector. All the way through the piece he is a walking ode to stupidity and corruption. If we look in the people's direction, we find the drunken Barber, brainless clerks, and an army of passers-by who are interested in nothing but gossip and money. Where women are concerned, our choices are: the Barber's ridiculous wife, a cunning but not too intelligent "aristocratic lady" Podtochina, her not-too-intelligent daughter, a horny street vendor, an old paranoid Countess - and a whole army of cruel passers-by.

Sometimes, while working on this piece, I feel I need a break from all this nonsense. The problem is of course that this is almost the real world we live in. There is nowhere to go.

Who is the real hero of *The Nose*? Is it any particularly ludicrous character inhabiting this weird and mysterious city, or is it the metropolis itself? Everything turns into absurd and endless grotesque, and no living soul wins any compassion or warmth. It is a very dark world. So cold, wet, dirty and depressing that one's life turns into a nightmare where your own nose becomes somebody better than you. The question is, when you wake up, is there any relief?

Shostakovich - as well as his literary inspiration a hundred years earlier - was kind enough to end Kovalyov's nightmare, give his nose back and have him promenade on the Nevsky Prospekt. The show must go on, and so must Kovalyov's - and everybody else's - life. LONG LIVE THE NOSE!

-Julia Pevzner

BIOGRAPHIES

STEPHEN SALTERS (*Kovalyov*) returns to Opera Boston after singing Bank Account Bill in 2006's *The Rise and Fall of the City of Mahagonny*. Mr. Salters first gained wide attention in 1996, when he took first place in Belgium's Queen Elisabeth International Competition of Singing; first place in the International Puccini-Licia Albanese Competition; and was a Metropolitan Opera Council Auditions National Finalist. Shortly thereafter, he won the prestigious Walter N.



Naumburg Prize. With over 30 roles to his credit, this compelling artist excels equally in contemporary works as well as the traditional and non-traditional *bel canto* repertory. He has

most recently been acclaimed in roles by Mozart (*Don Giovanni*, Count Almaviva/*Le nozze di Figaro* and Guglielmo/*Così fan tutte*), Donizetti (Malatesta/*Don Pasquale*) (Belcore/*L'Elisir d'Amore*, Gluck (High Priest and Hercules/*Alceste*), Handel (Melisso/*Alcina* and Achilla/*Guilio Cesare*), Leoncavallo (Silvio/*I Pagliacci*), Fenelon's Minotaure/*Les Rois* and as Captain Balstrode in Britten's *Peter Grimes* at Tanglewood on the occasion of the 50th anniversary of the piece's American premiere. Other highlights: Dandini in Rossini's *La Cenerentola*, with the Joffrey Ballet in Mahler's *Kindertotenlieder*, recitals at Lincoln Center and the Kennedy Center. Recordings include a recital CD of French mélodie, German lieder and spirituals with pianist Sheila Kibbe for Cypres, Telarc's award-winning recording of Gluck's *Iphigenie en Tauride* and Elena Ruehr's *Toussaint before the Spirits* on the ArsIs label, with which he made his Opera Boston debut in the Opera Unlimited Festival in 2003.

VLADIMIR MATORIN (*Barber [Ivan Yakovlevitch]*) Mr. Matorin comes to Opera Boston from Moscow, where he is one of the leading basses at the internationally renowned Bolshoi Theatre. He has enjoyed a rich and varied career in Russia, winning prizes at the International Vocal competition of Geneva and

the Glinka competition. As a result of performing the title role of *Boris Godunov* in the original version on video, he was invited to join the Bolshoi Theatre where his roles now include the title role of *Boris Godunov*, Don Basilio (*Il Barbiere di Siviglia*), Susanin (*Life for the Tsar*), King Rene (*Iolanta*), Galitzsky (*Prince Igor*), Prince Gremin (*Eugene Onegin*) and the title role in *Aleko*. He has appeared at opera houses around the world including Madrid, Lyon, Genoa, Nantes and Montpellier. He has sung the title role of Boris Godunov (Grand Theatre of Geneva, Chicago Lyric Opera, Houston Grand Opera, Opera de Lyon and New Zealand Opera) and appeared in *War and Peace* and *Boris Godunov* (as Pimen) for the Opera National de Paris,



Bastille. At The Royal Opera House Covent Garden he has sung King Dodon in *Le Coq D'or* as well as Varlaam in *Boris Godunov* and Pimen at the Metropolitan Opera in New York (*Boris Gudonov*). Recent

engagements include: Varlaam in *Boris Godunov* in Florence, Barcelona and Brussels; *The Nose* for the Teatro São Carlos in Lisbon; Sparafucile (*Rigoletto*) in Nantes and Marseille, and a return to the Opera Bastille for *War and Peace*.

NOUNE KARAPETIAN (*Praskovia Osipovna, Mother, Venerable Lady*) Most recently, Ms. Karapetian sang the role of Violetta in *La Traviata* with Granite State Opera. Other engagements of 2008-2009 season include the role of Micaela in *Carmen* with Chorus Pro Musica



and Pacific Repertory Opera and Giovanna in *Ernani* with Opera Boston. Other roles include: Nedda in *I Pagliacci* with Granite State Opera, the title role of *Suor Angelica* with Opera Providence, Gianetta in

L'Elisir D'Amore, Mimi in *La Bohème*, First Lady in *Magic Flute* with the Granite State Opera, Countess Almaviva in *The Marriage of Figaro*, Donna Elvira in *Don Giovanni* with Longwood Opera, Livia in *Game of Cards*, Iolanta in *Iolanta* (Tchaikovsky), the Mother in *Amahl and the Night Visitors*, Anna Maurrant in *Street Scene*, and Lauretta in *Gianni Schicchi*. Concert and oratorio work include a concert with FACE

Symphony Orchestra in Montreal, the soprano solo in Haydn's *Missa Brevis*, Schubert's *Stabat Mater*, Brahms' *Gypsy Songs*, Respighi's *Laud to the Nativity*, and in Orff's *Carmina Burana* - all with the Greater New Bedford Choral Society, solo recitals at the Armenian Embassy in Washington DC, in Canada, Florida, Armenia and throughout New England.

FRANK KELLEY (*Police Inspector*) has previously appeared with Opera Boston in *The Consul*, *La Vie Parisienne*, and *The Rise and Fall of the City of Mahagonny*. Recent and upcoming engagements include the role of Eddie Finslinger in *Elmer Gantry* with Florentine Opera and



Nashville Opera, Basilio in *Le nozze di Figaro* with Opera Grand Rapids; Spoletta with Florentine Opera, *The Beggars Opera* with Aston Magna, *Turandot* with Concert Opera Boston as well as The Bach *St.*

Matthew Passion with the Baldwin-Wallace Bach Festival and the Schütz and Bach *St. Matthew Passions* with Emmanuel Music. Other highlights include Stravinsky's *Pulcinella Suite* with the St. Louis Symphony, Master of Ceremonies in *The Queen of Spades* with the National Symphony Orchestra, Monteverdi's *Vespro della Beata Vergine* with National Arts Centre Orchestra, the *St. John Passion* with Emmanuel Music and the Berkshire Choral Festival and *Messiah* with Richmond Symphony and International Music Foundation in Chicago. Recent recordings include the title role in Monteverdi's *Orfeo*; *The Prairie* by Lukas Foss; three Deutsche Harmonia Mundi CD's with the ensemble Sequentia: "Aquitania", "Shining Light", and "Saints"; a Teldec release of Stravinsky's *Renard* with Hugh Wolff and the St. Paul Chamber Orchestra; a London recording of Bach Cantatas with The Bach Ensemble led by Joshua Rifkin, and Kurt Weill's *Das Kleine Mahagonny* with Kent Nagano, available on London videotape and on CD from Erato.

YEGHISHE MANUCHARYAN (*Ivan the Lackey*) last appeared with Opera Boston as Nadir in Bizet's *The Pearl Fishers*, and began the 2008-2009 season with *La Bohème* for Tulsa Opera. Recent engagements include: Covering roles in *Iphigenie* and *La Traviata* at the Metropolitan

Opera and singing: Rodrigo in Rossini's *La Donna del Lago* with Minnesota Opera, Riccardo in Donizetti's *Maria di Rohan* at the Wexford Festival, Rodolfo in *La Bohème* in Salerno, Gerald in *Lakmé* with the Opera Orchestra of



New York at Carnegie Hall, Don Ottavio in *Don Giovanni* at the New York City Opera, and Argirio in Rossini's *Tancredi* at the Caramoor Festival. Other highlights include: Lenski in *Eugene Onegin* and Alfredo in *La Traviata* at Tulsa Opera, Count Almaviva in Rossini's *Il Barbiere di Siviglia* with Toledo Opera, the Duke in *Rigoletto*, Tamino in *Die Zauberflöte* at the Baltimore Opera, Rodolfo in *La Bohème* with the Orquesta Sinfónica del Estado de Mexico, Saro in Tigranian's *Aoush* at the Michigan Opera Theater, and Potoski in the world premiere of Donizetti's *Élisabeth* at the Caramoor International Music Festival. Concert performances include: Beethoven's *Missa Solemnis* with the New York Choral Society at Carnegie Hall and with the Eugene Symphony, Beethoven's *Symphony No. 9* with the Baltimore Symphony Orchestra, and Lukas Foss's *Griffelkin* with the Boston Modern Orchestra Project.

TORRANCE BLAISDELL (*The Nose*) returns to Opera Boston after singing King Ouf in *L'Étoile* in 2006. This fall he performed in Michigan Opera Theatre's revival of Richard Danielpour's *Margaret Garner* in both Detroit and Chicago and last season with Michigan in the world premiere of David DiChiera's opera *Cyrano* in Detroit and with the Opera Company of Philadelphia. Recently, he has performed Don Basilio in *The Marriage of Figaro* with



Michigan Opera Theatre and Opera New Orleans. Other recent engagements include: Pong (*Turandot*), and Andres/Cochenile/Frantz (*Les Contes D'Hoffman*) for New York City Opera; and Iro in *Il Ritorno d'Ulisse in Patria* for Glimmerglass Opera. Recently, Mr. Blaisdell debuted with the National Symphony Orchestra under the baton of Leonard Slatkin, and with the Hong Kong Symphony, both in productions of *Salome*.

VICTORIA AVETISYAN, (*Podtochina, Elderly Aristocratic Lady*). Made her Opera Boston debut as Vera Boronel in *The Consul*. In her Kennedy Center debut, Miss Avetisyan was honored



with Caramoor's Young Vocal Artist of the Year award for her performance of the title role in Gluck's *Orfeo ed Eurydice*. A native of Yerevan, Armenia, Avetisyan completed her academic training at the

Yerevan Komitas State Conservatory in Yerevan, Armenia. Recent engagements have included her debut appearance with the Baltimore Symphony Orchestra as alto soloist in Beethoven's Symphony No. 9 and Handel's *Messiah*; as soloist in Beethoven's *Missa Solemnis* with the Eugene Concert Choir; Mozart's *Requiem* and Beethoven's Symphony No. 9 with Boston Landmarks Orchestra, and Dvorak's *Stabat Mater* with Masterworks Chorale. Ms. Avetisyan's other operatic roles include: Carmen in Bizet's *Carmen*; Fenema in Verdi's *Nabucco*; Armelinde in Viardot's *La Cendrillon* Zita in Puccini's *Gianni Schicchi*; Marcellina in Mozart's *The Marriage of Figaro*, and Ursula in *Béatrice et Bénédicte* by Hector Berlioz. A recipient of numerous distinctions, Victoria Avetisyan is the winner of the Andrew & Anne Pinto Award at Connecticut's Opera Guild Scholarship Competition. Ms Avetisyan is also the Second Prize winner at the 2002 Liederkranz Vocal Competition, the Second Prize winner of the 2002 Queens Opera Vocal Competition - Second Prize, and was a regional (New England) finalist at The Metropolitan Opera National Council Auditions.

YELENA DUDOCHKIN (*Podtochina's Daughter*) recently won the first prize in the American Fine Arts Festival competition and performed



in the winner's concert at Weill Recital Hall, Carnegie Hall in November. Her recent solo performances include Jordan Hall and the Russian Consulate in New York. She returns to Jordan Hall in March

for her fifth annual Composer's Anniversary Concert. Yelena graduated Columbia University, while studying voice at The Manhattan School of Music with Lynne Owen and piano at Juilliard

with Oxana Yablonskaya. She won the Harvard Music Association, International Young Artist and other competitions, and performed at Alice Tully Hall, Miller Theater, among others. She studied conducting at Juilliard as well as jazz improvisation and opera scenes at The New England Conservatory, performing scenes from *Der Freischütz*, *Don Giovanni*, *Così fan Tutte*, *Tartuffe*, and *Manon*.

ANTON BELOV (*Editor, Doctor, Salesman*) returns to Opera Boston after his performance as John Sorel in *The Consul*. Also with Opera Boston, he has appeared as the Teacher in Osvaldo Golijov's *Ainadamar*. His recent engagements include roles such as Count di Luna, Don



Giovanni, Count Almaviva, Marcello, and Eugene Onegin with Delaware Opera, the New Jersey Opera Theater, Chamber Opera of Chicago, Anchorage Opera, Boston Baroque and the

Washington National Opera. This season, Mr. Belov performs with Anchorage Opera as Escamillo (*Carmen*), and will sing Boyar Grigory Gryaznoy in *Tsar's Bride* with the Opera Orchestra of New York, in addition to the title role of the Helena Symphony's production of *Le nozze di Figaro*. Mr. Belov is the first-place winner of eight vocal competitions including the George London Competition and Metropolitan Opera Auditions. A native of Moscow, Anton Belov holds a Bachelor of Music Degree from The New England Conservatory, an Artist's Diploma and a Master of Music Degree from The Juilliard School.

MATTHEW DIBATTISTA (*Yaryzhkin*) has performed throughout the United States, Italy, France, and Portugal under such conductors as James Conlon, Seiji Ozawa, Keith Lockhart, and Robert Shaw. Mr. DiBattista received critical acclaim for



recent performances as the Valet Tenors in Offenbach's *The Tales of Hoffmann* at Opera Theatre of St. Louis and Boston Lyric Opera in

2008 and will repeat those roles with Opera Colorado in 2009. Also upcoming, Mr. DiBattista will be Bégearss in Opera Theatre of St. Louis' 2009 production of *Ghosts of Versailles* by John Corigliano. Recent soloist appearances include Portland Symphony's Magic of Christmas, Britten's *Nocturne* with the Milwaukee Chamber Orchestra, Mozart's *Requiem* with The New Bedford Symphony, Copland's *Tender Land Suites* with the Concord Symphony, and Boston Classical Orchestra's *Music of Love*. Career highlights include the role of Wesley in the Emmy nominated world premiere of Michael Torke's *Central Park* at Glimmerglass Opera, broadcast on PBS' Great Performances as well as Martin in PBS broadcasts of Copland's *The Tender Land* at Skylight Opera. A regular performer with Boston Lyric Opera (Puccini's *Madama Butterfly*); and Opera Boston (Weill's *The Rise and Fall of the City of Mahagonny* and *Angels in America* by Peter Eotvos).

DANIEL KAMALIC (*Piotr Fyodorovich*) made his Opera Boston debut as Joseph in *La Vie Parisienne*. Other roles with Opera Boston include the Chief of Police in *L'Étoile* and, with Opera Boston Underground, Ben in *The Telephone*. With conductor Gil Rose, director Carole Charnow, and the Boston Modern



Orchestra Project, Mr. Kamalic recently created the role of Dr. Charles Leale in Eric Sawyer's *Our American Cousin*, a new opera about events surrounding the assassination of Abraham Lincoln,

which can be heard on the BMOP/sound label. Other recent engagements: Eisenstein in *Die Fledermaus* and Triquet in *Yevgeniy Onegin* with Connecticut Lyric Opera, Simon Stimson in the New England premiere of Ned Rorem's *Our Town* with Raylynor Opera, and Box and Strephon in New England Light Opera's new reconstructions of Sullivan's *Cox and Box* and Gilbert's *Happy Arcadia*. Later this March, he will make his debut with Commonwealth Opera as Macheath ("Mack the Knife") in *The Threepenny Opera*.

GRAHAM WRIGHT (*Ivan Ivanovich*) regularly performs as a soloist with major musical organizations from New England through the




Southeast, including Opera Boston, Boston Lyric Opera, the Charlotte Symphony Orchestra, and the Boston Pops. Graham has appeared as title characters in *Gianni Schicchi*, *Don Giovanni*, *The Marriage of Figaro* and *Dido and Aeneas*, as well as in the roles of Don Magnifico (*Cenerentola*) Bartolo (*Il Barbiere di Siviglia* and *Le nozze di Figaro*), Guglielmo (*Così fan Tutte*), Belcore (*Elixir of Love*), Dr. Malatesta (*Don Pasquale*), Escamillo (*Carmen*), and the Pirate King (*Pirates of Penzance*). In concert and oratorio, Graham has performed as a soloist in the Requiems of Duruflé, Fauré, Brahms and Mozart, as the title character in Mendelssohn's *Elijah*, and as a regular member of the Bach Cantata Series at Marsh Chapel. A native of South Carolina, Graham is an alumnus of Furman University and the Massachusetts Institute of Technology.

SOL KIM BENTLEY (*Roll Seller*), a two-time Metropolitan Opera National Council Auditions regional finalist, recently made her Connecticut Lyric Opera debut as Rosalinda in *Die Fledermaus*. With Opera Boston, she has understudied Elvira in *Ernani* and Agathe in *Der Freischütz*. Other performances include



Commonwealth Opera's *Jacques Brel Is Alive and Well and Living in Paris*, Gretel in *Hansel and Gretel* (Symphony Pro Musica /Longwood Opera), Mimi in *La Bohème* (Riverside Theatre Works), and Barbarina

in *Le nozze di Figaro* and the Page in *Rigoletto* (Granite State Opera). A former apprentice with Virginia Opera and Central City Opera, Ms. Kim Bentley has toured Eastern Europe with the Worcester Youth Symphony Orchestra and twice soloed with the Trinity Chamber Orchestra of Washington. She currently performs the role of Lucy in *The Telephone* for Opera Boston outreach, in conjunction with Young Audiences of Massachusetts. Upcoming performances include Polly in *The Threepenny Opera* (Commonwealth Opera), the title role in Opera Boston outreach's *Little Red Riding Hood*, and Monica in *The Medium* (Longwood Opera). She is a graduate of New England Conservatory and Yale University.



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PRODUCTION BIOGRAPHIES

GIL ROSE (*Music Director/Conductor*) is recognized as one of a new generation of American conductors shaping the future of classical music. Since 2003 Mr. Rose has served as Music Director of Opera Boston, conducting numerous acclaimed productions including Donizetti's *Lucrezia Borgia*, Bizet's *The Pearl Fishers*, Weill's



The Rise and Fall of the City of Mahagonny, and Mozart's *La Clemenza di Tito*. His 2004 production of Verdi's *Luisa Miller* was recognized by *The Boston Globe* as "the best Verdi production presented in Boston

in the last 15 years." He made his Chautauqua Opera debut in 2005 with a production of *Lucia di Lammermoor* and his recording of Samuel Barber's *Vanessa* for Naxos has been hailed as an important achievement by the international press. He was chosen as the "Best Conductor of 2003" by *Opera Online*.

In 1996, Rose founded the Boston Modern Orchestra Project (BMOP), the country's foremost professional orchestra dedicated exclusively to performing and recording music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have earned the orchestra eight ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music. 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.

As a guest conductor, Mr. Rose made his Tanglewood debut in 2002 conducting Lukas Foss' opera *Griffelkin*, a work he recorded for Chandos. In 2003 he debuted with the Netherlands Radio Symphony conducting three world premieres as part of the Holland Festival. He has led the American Composers Orchestra, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the Cleveland Chamber Symphony, and the National Orchestra of Porto as well as several appearances with the Boston Symphony Chamber Players.

In June 2003, BMOP and Opera Boston together launched Opera Unlimited, a ten-day contemporary opera festival featuring five operas and three world premieres. Mr. Rose led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Ades' *Powder Her Face*, as well as the revival of John Harbison's *A Full Moon in March* with "skilled and committed direction" according to *The Boston Globe*. In 2006 Opera Unlimited presented the North American premiere of Peter Eötvös' *Angels in America* to critical acclaim.

Gil Rose's extensive discography includes world premiere recordings of music by George Rochberg, Eric Chasalow, Tod Machover, Steven Mackey, Lee Hyla, Steven Paulus, Bernard Rands, Elena Ruehr, Reza Vali and Evan Ziporyn. Upcoming releases include works by composers John Cage, Michael Gandolfi, John Harbison and Louis Andreissen. His world premiere recording of the complete orchestral music of Arthur Berger was chosen by *The New York Times* as one of the "Best CD's of 2003", and his recording of Charles Fussell's *Wilde* was nominated for a Grammy Award.

JULIA PEVZNER (*Director*) An internationally recognized director of opera and theatre, Julia Pevzner made her European directorial debut at the Mariinsky Theater in St. Petersburg with *Das Rheingold* and *Die Walkure* in 2003. She made her USA operatic debut with the Dallas Opera later in 2003 with *The Queen of Spades*. Her recent work includes *Eugene Onegin* at the Virginia Opera, *Nabucco* at the Greek National Opera, *Boris Godunov*



at the Houston Grand Opera and San Francisco Opera, *L'elisir d'amore* and a world premiere of Shenhav's *Half Moon Tale* at the Israeli Opera, *Mozart and Salieri* and *Der Schauspieldirektor* at the Tel Aviv Performing Arts Center, *Bastien and Bastienne*, *La Serva Padrona* and *Pimpinone*, world premieres of Shohat's *The Happy Prince*, Zorman's *The Inn of Spirits* and Porat's *Animal Farm* in Israel, and others. She has also created poetic music theatre including *Letters to Orpheus* and *Nightingale and Rose* (Fringe Theatre Center, Tel Aviv). Her future

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engagements include *La Boheme* at the Virginia Opera, and Weill's *Seven Deadly Sins* at Helikon Opera in Moscow. In addition to her international directing career, she had led Opera Workshops at the Vocal Department of the Tel Aviv University, at the Israeli Opera Studio, and had taught at the Beit Zvi School of Performing Arts (Israel).

CAROLE CHARNOW (*Producer/General Director*) received her BA from Emerson College and her MA in stage directing from London University. For fifteen years she worked as a professional director, singer, and Equity TV, film, and stage actress in London, England. As joint artistic director of Moving Target Theatre Company, she produced five UK premieres, including *Rebel in Paradise* by Howard Zinn. The company's original commission of Olwen Wymark's *Brezhnev's Children*, published by Samuel French, was performed at the Young Vic Theatre in London and the Edinburgh Festival. Ms. Charnow returned to Boston in 1996 to take up her position at Opera Boston, and has presided over a period of unprecedented growth and artistic achievement. She has produced over forty operas to date, twelve of which were named amongst the "Best Opera in Boston" by The Boston Globe. Carole produced *H.M.S. Pinafore* on the USS Constitution, and *South Pacific* on the USS Cassin Young, two signature free events, which attracted over 20,000 audience members. She is also co-director of the Opera Unlimited Festival.

ALEXANDER LISIYANSKY (*Scenic Designer*) Born in Russia, Mr. Lisiyansky emigrated to Israel in 1990 and has enjoyed a rich and varied career as an architect and theatre/opera designer. His work includes sets for more than 120 theatre and opera productions. His recent work includes *Eugene Onegin* at Virginia Opera, *Servant of Two Masters* (Goldoni) at the Sofia National Theatre, *Crocodile* (Dostoyevsky) at Moscow Rosovsky Theatre, *Our Town* (Wilder) at St. Petersburg Youth Theatre, *Otello* at the Israeli Opera, *Firstborn Son* (Vampilov) and *Master and Margarita* (Bulgakov) at the Gesher Theatre. Lisiyansky won the Israeli Theatre Prize for Set Design in 1997, 1998, 2000 and 2001. For ten years, he served as the Chief Set Designer for Gesher Theatre in Tel Aviv. He teaches at the Tel Aviv University and The Hebrew University in Jerusalem. His work is presented at The Prague

Quadriennale" regularly. In 1999, he was granted a UNESCO Prize for "Space for *Hamlet*".

NANCY LEARY (*Costume Designer*) has a theatrical career that spans two decades. Her design credits include Cunning Little Vixen, Werther, and Vanessa for Chautauqua Opera. Opera Boston credits include Der Freishutz, Semele, Rise and Fall of the City of Mahagonny, Pearl Fishers, Lucrezia Borgia, La Vie Parisienne, The Consul, and The Crucible which traveled to Chautauqua and Mobile Opera. She has also designed La Finta Gardiniera for Juilliard, costumes for the regional premier of Permanent Collection which won an Elliot Norton, and Into the Woods which landed her an acclaimed IRNE award for Costume Design both produced by New Repertory Theater. Recently Nancy has designed costumes for Boston Music a Viva's production of Statues and Robert Brustein's Hippocrates is Out. Other design credits include Orlando Shakespeare Festival, North Shore Music Theater, ART Institute, Chamber Repertory Theater, Boston Theater Works and Merrimack Repertory Theater. Costumer credits include; Stratford Festival, Boston Ballet, Glimmerglass Opera and The Huntington Theater, and the Alliance. Currently Nancy is teaching Production and Design for the Theater Department at Boston University School for the Arts.

LINDA O'BRIEN (*Lighting Designer*), Opera Boston's current Production Manager, is pleased to return to her craft as Lighting Designer for "The Nose". Previous Lighting Design credits for Opera Boston include *The Consul*. Prior to joining the creative team at Opera Boston, Ms. O'Brien designed lighting for numerous dance and theatre organizations. Lighting Design credits for Boston's Commonwealth Shakespeare Company include: *Hamlet*, *Much Ado about Nothing*, *Macbeth* and *Henry V*. Ms. O'Brien's light and set design was seen at The Wang Center's Shubert Theatre in the premiere of *He She Them*. Lighting Design credits at Boston Ballet include Christopher Wheeldon's *Firebird*, Mark Godden's *Another Year*; Daniel Pelzig's *Bachianas* and *Passage*; and Laszlo Berdo's *Below Down Under*. In addition she designed George Balanchine's *Who Cares* and Agnes de Mille's *Rode*, which were featured on the PBS program "An Evening at the Pops." Ms. O'Brien received her MFA from Brandeis University.

MARTHA MASON (*Choreographer*) Martha has a choreographic, performance and teaching career spanning the last 23 years, including 4 months in Russia choreographing Heiner Mueller's *The Battle*, choreographing *The Mighty Casey* for the Lancaster Opera and for the new play, *Simon Says*, directed by Myriam Cyr, which premiered at the Boston Center for the Arts in 2007. During the past ten years she created over 40 works as Artistic Director of Snappy Dance Theater, a collaborative, national and international touring dance company based out of Boston. Before moving to Boston in 1993, Martha danced professionally in Paris and in New York City. She is the recipient of a NEFA "New Forms" award and has received numerous awards from the International Theater Institute and the LEF Foundation, among others. A renowned Pilates instructor as well, Martha was a guest teacher at the Roy Hart Theatre in Malerargues, France, taught on the faculty of the Boston Conservatory, and for the past 15 years, has run her own Pilates Studio in Cambridge.

EDWARD ELWYN JONES (*Chorus Master, Assistant Conductor*) is the Gund University Organist and Choirmaster in The Memorial Church, Harvard University, and the conductor of Harvard's Mozart Society Orchestra. A native of Wales, Mr. Jones studied music at Cambridge University, where he was the organ scholar of Emmanuel College, and the conductor of three university orchestras. He moved to the United States in 1998 as a visiting scholar at Harvard, before completing a Master's degree in Orchestral Conducting at the Mannes College of Music, where he was the recipient of the Felix Salzer Memorial Award. During his time in New York, he conducted Verdi's *La Traviata* with the Regina Opera and Handel's *Acis and Galatea* with the Fiammetta Ensemble, while also working as assistant conductor for the Mannes Opera. At the Reykjavic Summer Opera Festival, Iceland, he has directed performances of Purcell's *Dido and Aeneas* and Monteverdi's *L'Incoronazione di Poppea*, and while at Harvard he has led productions of Mozart's *Don Giovanni* and *Idomeneo*, Monteverdi's *L'Incoronazione di Poppea*, and

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Cavalli's *Il Giasono*. Upcoming engagements this spring include guest conducting with Emmanuel Music and the Longwood Symphony Orchestra.

KARIN HARTMANN LUDLOW (Production Stage Manager) is delighted to be returning for her fourth season with Opera Boston. Credits with Opera Boston include stage managing *Der Freischütz*, *Ernani*, *La Clemenza di Tito*, *The Pearl Fishers*, *L'Etoile* and the North American premiere of *Angels in America*. She made her Boston stage management debut at Boston Lyric Opera with *Maria Stuarda*. She has stage managed productions for many area companies, including The Nora Theatre Company, five seasons as Production Stage Manager at The New Repertory Theatre and ten seasons as Production Stage Manager at Lake George Opera. Favorite credits include three seasons for Sarasota Opera Association where she stage managed *Tosca*, *Die Fledermaus*, *The Flying Dutchman*, and various works of the Verdi cycle. Recently she had the pleasure of stage managing the staged premiere of *Our American Cousin* with Live in Concert in Amherst, MA.

LINDA OSBORN-BLASCHKE (*Repetiteur*) has performed extensively across the United States and in Europe as a chamber musician and vocal accompanist. Her partnership has been recognized as “thoroughly satisfying, colorful and supportive” by the Los Angeles Times, with “an impressive ability to speak powerfully in both the softest and the loudest extremes of the piano’s dynamic spectrum” by the Washington Post. Performance highlights include recital appearances at the Rose Studio, Lincoln Center; St. John’s College in Cambridge, England, the Grand Place à Ath and the Stadsschouwburg a Brugge in Belgium; the University of Hawaii in Hilo, and Music Festivals in both Santiago de Compostela and Lugo, Spain. Locally, Linda is an active orchestral musician and proponent of new music. She performs regularly with the Boston Modern Opera Project and Opera Boston, and has premiered new works for some of Boston’s leading contemporary music organizations, including The New Gallery Concert Series, Composers in Red Sneakers and Alea III. She currently serves as repetiteur for Opera Boston and is a frequent guest artist with the Florestan Recital Project. Her work can be heard on both the Arsis and New Issues labels.

CORI ELLISON (*Dramaturg and Sur-titles*) serves as Dramaturg at New York City Opera, and has

authored English singing translations of *Hansel and Gretel*, *La vestale*, and Shostakovich’s *Cherry Tree Towers* for New York City Opera, English National Opera, and the Bard Summerscape Festival, respectively. She is currently dramaturg for the Washington National Opera/San Francisco Opera *Ring* cycle, and served as dramaturg for the Bard Festival’s triple bill of Offenbach operettas in 2005. She has lectured at such institutions as: the Royal Opera House/Covent Garden, Carnegie Hall, Metropolitan Opera Guild, Great Performers at Lincoln Center, Mostly Mozart Festival, the Santa Fe, Cincinnati, Seattle, Dallas, and Canadian operas, as well as the Wagner societies of New York, Chicago, and Washington. She regularly appears as a commentator and Opera Quiz panelist on the Metropolitan Opera’s radio broadcasts, and helped to launch the Met’s simultaneous translation system, Met Titles, and has been contributing writer for PBS’s *Metropolitan Opera Presents* series and has contributed to *The New Grove Dictionary of Opera*, *The Metropolitan Opera Guide to Opera on Video*, and *The Complete Mozart*, as well as writing regularly for the *New York Times*.

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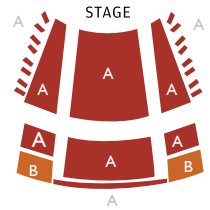
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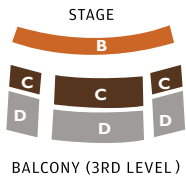
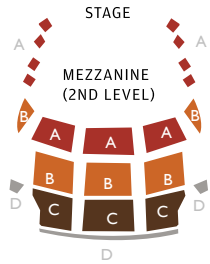
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