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CONTACT: Joyce Linehan (617) 282-2510, joyce@ashmontmedia.com

OPERA BOSTON ANNOUNCES 2010-11 SEASON

Beethoven
Fidelio
October 22- 26, 2010

Hindemith
Cardillac
February 25 - March 1, 2011
Boston Premiere

Donizetti
Maria Padilla
May 6 - 10, 2011
Boston Premiere

(BOSTON-Feb. 18, 2010) - Opera Boston announces its 2010-11 season, featuring Beethoven's *Fidelio*, plus the Boston premieres of Hindemith's *Cardillac* and Donizetti's *Maria Padilla*. Returning artists include soprano **Barbara Quintiliani**, stage director **Julia Pevzner** (*The Nose*, 2009) and baritone **Sanford Sylvan**. Making company debuts are fast-rising stage director **Thaddeus Strassberger** and acclaimed soprano **Christine Goerke**. All performances will be conducted by Opera Boston's Music Director Gil Rose, a two-time Grammy Nominee.

All performances will be held at the Cutler Majestic Theatre at Emerson College, 219 Tremont Street in Boston. Each performance will feature a pre-performance talk, and Sunday performances feature a free post-performance talkback with artists. Opera Boston is pleased to partner with Figaro Systems to provide English translations on large flat-screen panels for all performances.

Subscription renewals are now available for subscribers to the current season. New subscriptions will become available in April, and tickets for individual operas will go on sale beginning in September.

For more information, please see www.operaboston.org.

Fidelio

Ludwig van Beethoven

Libretto by Joseph Sonnleithner and Georg Friedrich Treitschke

World Premiere of original three-act version: November 20, 1805, Theater an der Wien, Vienna.

Performances:

October 22 and 26, 2010 at 7:30 p.m.
October 24 at 3 p.m.

Leonore: Christine Goerke, soprano

Conducted by Gil Rose
Directed by Thaddeus Strassberger

Sung in German with English titles.

Beethoven's only opera is based on a true story from France's Reign of Terror: a woman, Leonore, disguises herself as a young man ("Fidelio") and works in a prison to free her husband Florestan from jail.

Soprano **Christine Goerke**, recipient of the 2001 Richard Tucker Award, makes her Opera Boston debut as Leonore. She has established an outstanding reputation for her beautiful voice and her dramatic abilities. She has performed at major opera houses all over the country—San Francisco, Santa Fe, Seattle, Philadelphia, Houston Grand Opera, New York City Opera—and has been a frequent performer at the Metropolitan Opera in a variety of repertory (most recently as the Princess in *Rusalka* in 2009) since her house debut in *The Ghosts of Versailles* in 1995. In her appearances as Elvira in a 2004 run of *Don Giovanni*, "she won bravos galore for navigating the leaps and bounds of the vocal lines with fearless confidence and singing the lyrical outpourings with tenderness and, more importantly, nobility, lending the character the dignity that is often missing" (Anthony Tommasini, *The New York Times*). She can be heard on the Telarc recording of Gluck's *Iphigenie en Tauride* with Boston Baroque conducted by Martin Pearlman.

Tenor **Michael Hendrick** makes his Opera Boston debut in the demanding role of Florestan. Mr. Hendrick has previously performed this role at Palm Beach Opera, and has distinguished himself in the Czech and German repertory at major houses across the United States and internationally. He has performed the title role in *Parsifal* for Lyric Opera of Chicago, and Bacchus in *Ariadne auf Naxos* with Pittsburgh Opera, L'Opera de Montréal and Seattle Opera. The current season includes two more high-profile engagements as Bacchus: Mr. Hendrick makes his Bavarian State Opera debut and returns to the Met, where he made his house debut in another Strauss work, as Menelaus in *Die Aegyptische Helene*.

Bass **Andrew Funk** returns to Opera Boston in the role of the jailer Rocco. His most recent appearance with the company was as Kaspar in *Der Freischütz* in the 2008-09 season. Recent and upcoming highlights include: Publio in *La Clemenza di Tito* and Besso in *Giasone* with Chicago Opera Theater, Banquo in *Macbeth* for Opera Lyric Ottawa, and First Soldier in *Salome* at San Francisco Opera.

Soprano **Meredith Hansen** makes her Opera Boston debut in the role of Marzelline. Ms. Hansen was most recently seen as Frasquita in the Boston Lyric Opera's production of *Carmen*, and has appeared with Commonwealth Opera, Newton Symphony Orchestra, Masterworks Chorale, and Maine Grand Opera. She is originally from Cohasset, Mass., and received her Master's degree from Boston University and spent a year of postgraduate study at the prestigious Opera Institute at Boston University.

First Prize winner of the 2005 European Opera Directing Prize, **Thaddeus Strassberger** is making his Opera Boston debut with his new production of Beethoven's *Fidelio*. Strassberger made a strong impression in the summer of 2009 with his new production of Meyerbeer's *Les Huguenots* at Bard College's Summerscape Festival. *The Wall Street Journal* praised his direction: "Mr. Strassberger directed

intimate moments and crowd scenes with equal skill, making smooth segues from the personal into the political." Previous new productions include *La Cenerentola* (Opera Ireland, Hessisches Staatstheater Wiesbaden), *Orfeo ed Euridice* (Theater Augsburg), *La Traviata* (Arizona Opera), and *La Gazzetta* (Wildbad Festival, Germany). He is also known for his production of *Die Zauberflöte* performed by Utah Opera, Madison Opera, and the Arizona Opera.

Cardillac - Boston Premiere

Paul Hindemith

Libretto by Ferdinand Lion, after *Das Fraulein von Scuderi* by E.T.A. Hoffmann

World Premiere: November 9, 1926, Staatsoper, Dresden, Germany.

Performances:

February 25 and March 1, 2011 at 7:30 p.m.

February 27 at 3 p.m.

Cardillac: Sanford Sylvan, baritone

Sung in German with English titles.

Cardillac is based on a short story by E.T.A. Hoffmann about a goldsmith who obsessively loves his creations above all else and cannot bear to be parted from them; he murders the purchasers to be reunited with his art. It marks Opera Boston's return to the European modern period; two of the company's greatest critical and box-office successes have been Weill's *The Rise and Fall of the City of Mahagonny* (1929-30) and Shostakovich's *The Nose* (1927-28).

With this title role, baritone **Sanford Sylvan** returns to Boston, where he built his career and had many musical triumphs. His previous appearance with Opera Boston was as Pangloss in *Candide* in 2003. He is recognized for the ability to display a remarkable range of vocal expression and communicative power. In the opera world he is recognized as a versatile talent; he was a part of Peter Sellars' legendary Mozart productions, singing the title role in *Le Nozze di Figaro* and Don Alfonso in *Così fan tutte*. He has also thrived in contemporary music, collaborating extensively with John Adams, taking lead roles in Adams' operas and vocal works: Chou En-Lai in *Nixon in China*, the title character in *The Death of Klinghoffer*, the Narrator in *A Flowering Tree*, and the baritone soloist in *The Wound Dresser*. He served as the director of the opera program at Boston Conservatory from 2005-2007 and is currently on the faculty of the McGill University's Schulich School of Music in Montreal.

Maria Padilla - Boston Premiere

Gaetano Donizetti

Libretto by the composer and Gaetano Rossi

World Premiere: December 26, 1841, La Scala, Milan.

Performances:

May 6 and 10, 2011 at 7:30 p.m.

May 8 at 3 p.m.

Maria Padilla: Barbara Quintiliani, soprano

Conducted by Gil Rose

Directed by Julia Pevzner

Sung in Italian with English titles.

Written near the end of Donizetti's prolific career, and loosely based on the life of a 14th-century mistress of King Pedro the Cruel of Castile, *Maria Padilla* has been a neglected part of Donizetti's oeuvre, not receiving its United States staged premiere until 1990.

Soprano **Barbara Quintiliani** returns to Opera Boston in the title role in Donizetti's *Maria Padilla*. She has been a great favorite of the company's audiences, performing the role of Elvira in *Ernani* (2008), and the title roles in *Lucrezia Borgia* (2006) and *Luisa Miller* (2004). In 2009, she received rave reviews for her Ireland debut in the title role in *Maria Padilla* with the Wexford Festival Opera: "the evening belonged, thrillingly and unequivocally, to Barbara Quintiliani as Maria. ... She has a remarkable range of colors at her disposal, her coloratura is superbly executed, and she possesses an immaculate trill. She also has one of the rarest qualities: an innate understanding of how to build this music to a thrilling climax, with fearless high notes." (Brian Kellow, *Opera News*). One of the world's most exciting young sopranos, Quintiliani is a native and resident of Quincy, Mass.

Director **Julia Pevzner** received critical acclaim after her direction of Opera Boston's 2009 production of *The Nose*. Pevzner takes special interest in new opera and musical theatre works and has staged a number of Israeli new operas. Her recent works include *La Serva Padrona* and *Der Schauspieldirektor* in Israel, *Nabucco* at the Greek National Opera, and *Eugene Onegin* at the Virginia Opera.

About Opera Boston

Opera Boston is Boston's most innovative opera company. Founded in 1980, the company has presented more than 70 operas, including 34 regional and two world premieres. In addition to its critically acclaimed, award-winning mainstage productions, Opera Boston offers a range of programs, including a chamber opera festival, a popular cabaret series and an educational program in Boston-area schools. For more information about Opera Boston, visit www.operaboston.org.