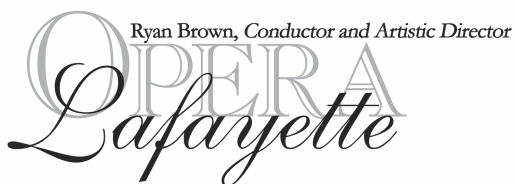




Sunday Evening, May 1, 2016, at 8:00



presents

## ***Opera and the French Revolution***

Three dramatic scenes from *Œdipe à Colone* by Antonio Sacchini, *Sapho* by Jean-Paul-Égide Martini (a modern premiere), and *Médée* by Luigi Cherubini.

*This performance will last approximately one hour and 45 minutes, with one intermission*

Opera Lafayette is grateful to:

David C. Frederick and Sophia Lynn for their generosity as Lead Sponsor of *Opera and the French Revolution*.

The Isaacson-Draper Foundation for their support as a Production Sponsor.

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Opera Lafayette is grateful to Pernod Ricard for its generous support.

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## The Program

Ryan Brown, *Conductor*  
 Mireňka Āechov, *Director*  
 Martin Őpetlk, *Lighting Designer*  
 Petr Bohc, *Set Designer*  
 Judy Hansen, *Costume Designer*

ANTONIO SACCHINI (1730–1786) **From *Œdipe  Colone* (1786)**  
*Libretto* by Nicolas-Franois Guillard

***O vous que l’innocence mme (Act 1, Scene V)***  
***Ah, n’avanons pas d’avantage (Act 2, Scene II)***

JAVIER ARREY, Œdipe  
 NATHALIE PAULIN, Antigone  
 ANDREW SAUVAGEAU, Grand Prtre

JEAN-PAUL-GIDE MARTINI (1741–1816) **From *Sapho* (1794)**  
 (born Johann Paul Aegidius Schwarzendorf)  
*Libretto* by la Citoyenne Pipelet  
 (born Constance Marie de This, later Princesse de Salm-Dyck)

***Tout repose, tout dort (Act 3, Scene II)***  
***Jurons par l’amour mme (Act 3, Scene III)***  
***Ciel que faites vous! (Act 3, Scene IV)***

ANTONIO FIGUEROA, Phaon  
 SOPHIE JUNKER, Clis  
 MADELYN WANNER, Damophile

***Hlas, elle retombe encore (Act 3, Finale)***

NATHALIE PAULIN, Sapho  
 JAVIER ARREY, Stsichore  
 ANDREW SAUVAGEAU, Grand Prtre

*Intermission*

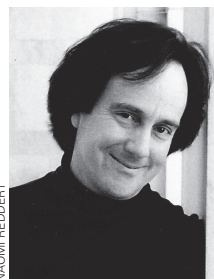
LUIGI CHERUBINI (1760–1842) **Act 3, From *Mde* (1797)**  
*Libretto* by Franois-Benoit Hoffmann

NATHALIE PAULIN, Mde  
 ANTONIO FIGUEROA, Jason  
 SOPHIE JUNKER, Nris



Jazz at Lincoln Center

## Letter from the Artistic Director



Dear Friends,

What operas did people see during the French Revolution and what did these spectacles mean to them? Our program this evening attempts to address these questions and rediscover the human response that accompanied such tumultuous historical events.

It is no coincidence that three principal protagonists of our operas tonight, as well as the librettist of *Sapho*, and our director, are women. Women had an unusual place in late 18th-century French society, and, through the filter of Greek tragedy, our program puts this situation in bold relief.

The timeless elements of Greek tragedy, the violence of the French Revolution, and the fact that the Revolution wreaked havoc on so many traditions, suggested to us a modernist theatrical approach. While the subjects of our operas this evening can be horribly discomfoting, in the spirit of inquiry into the history of human feeling and the catharsis art can bring, we hope you enjoy the evening's program.

Ryan Brown

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### Save the Dates

November 16, 2016, New York, NY  
November 18 and 19, 2016, Washington, DC

February 19, 2017, Washington, DC  
February 23, 2017, New York, NY

May 31, 2017, Washington, DC  
June 2, 2017, New York, NY

Our 2016–17 season will be announced soon!



Jazz at Lincoln Center

## Director's Note

by Miřenka Āechov

When Opera Lafayette invited me to direct their *Opera and the French Revolution* program, where the central theme pivots around three ancient heroines performed by one singer, I was immediately intrigued. Heightened emotions, issues concerning the burden of fate, the fight with predestination and society as well as the potential for powerful visuals that could express three archetypal characters inhabiting one personality in a single dramaturgical line would provide a compelling and meaningful interpretive challenge that I very much wanted to pursue.

For me, the most important topic is that of the power to fulfill one's own will, not the will of others. Antigone, Medee, and Sapho are all women who stand against injustice. From a powerless position they seek ways to fight off their powerlessness. Each of them finds a different answer; each uses a different range of weapons to wage war against corrupt power in a multifaceted society. Antigone fights against the will of Creon, Medee against Jason's betrayal, and Sapho rallies against being stripped of her high status. Their battles are not led against the whole of society itself, but against the centers of power which render them powerless.

In each of these ancient tragedies there is a strong connection to nature that serves as a conduit to communicating with the gods. I have decided to use symbols of three natural elements connected with the three colors on a French cockade—white/dust, blue/water, and red/blood.

The white dust comes from the pilgrimage taken on Edipe's road as Antigone kicks dirt into the face of an oppressive regime by following her own rules and carrying the burden of his earthbound existence with

inner strength and the sense of moral responsibility. Because of her courage she is shown mercy.

Sapho is connected with the water element not only by the tragic act of drowning herself but also through the psychological aspects of wavering, connection with the unconscious and dreams, and hypersensitive emotions often typical in highly creative people.

The biggest challenge is to advocate for Medee's act, but it is not my role to do so: I only try to understand her motivation. She is a self-inflicted victim, a slave of love and passion, a betrayed spouse, discarded lover, separated from her own children, and left with screaming pain inside of her. The red color is, for me, not only the blood on her hands, but also the flames that stand as an ultimate punishment for the whole community. Despite her terrifying act, she is revealed to us as immensely powerful in her dark victory. There cannot be a more impactful ending than that of the fire that devours the ruins of a destroyed human.

These three elements also inform the inner development of the character: from sacrificing purity, through artistic melancholy, to ultimate despair. The performer is forced to contain the diverse emotionality of the three different women. In every situation she is challenged to express the different character's stories in completely unique ways. I want traces of one tragedy to stay on the stage to pervade the next one, to let our heroine learn from past experiences, and to make new decisions with every new piece. Her answers to society are more and more bare and primal. She climbs higher and higher into the state of self-actualized defiance portraying its most extreme expression and does it all with great determination (and not powerlessness).





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Classic melodrama is a theater of action and visual images, strongly influenced by period paintings, with heightened emotions and intense heroism created around the topic of moral responsibility. Words describing this genre were “naturel,” “variété,” and “sentiment.” In our time, we are

living our own personal and inner revolutions, fighting for a meaningful life every day. I have changed these essential words to “identity,” “diversity,” and “empathy.” This is what Nathalie Paulin will be fighting for on the stage tonight.

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## Synopsis

by Judith A. Miller, Associate Professor of History, Emory University

Roaring storms, military fanfares, ear-splitting chords: even before the Bastille was stormed in 1789, Parisian audiences were being shaken by aesthetic revolutions. Composers experimented with innovative musical forms, creating lilting melodies and majestic marches that enchanted opera-goers. Enlightenment concepts of the “sublime” pushed writers toward more daring productions. These ideas emphasized the power—and pleasures—of feelings of fear and danger, especially those inspired by overwhelming forces of nature. Plots included greater violence, while stages rattled with exploding volcanoes and clashing swords. Wild rhythms and jarring shifts in mood rang from the orchestra. The visual aspects of the works matched the music. Set designers generated lightning, tempests, and fires. Actors froze mid-action, allowing the audience to absorb the effect of a raised dagger or lovers’ tears. Even more important was the psychological depth the works gave their characters. Characters yielded to irrational passions. Heroes believed they heard voices in forests or walls, whispering of crimes and disturbing memories. Performers outdid each other in their depictions of emotional breakdowns.

Writers became even bolder once theater regulations were lifted in 1791 and the royal companies (the Académie de

Musique, the Comédie Italienne, and the Comédie-Française, each holding a monopoly on a distinct style) were disbanded. The works’ titles strain to describe the new genre—“tragedies mixed with singing,” *comédies héroïques*, and “historical plays mixed with *ariettes*.” In the boulevard theaters, pantomime, *dansomanie*, and vaudevilles drew broad audiences. *Pièces de circonstance* whipped up patriotic fervor. Even the more elite audiences of the opera were caught up in the dramatic forms of story-telling that were mesmerizing Paris.

Tonight’s performance offers three works that reveal this revolution in aesthetics. Most importantly, Opera Lafayette presents the modern world premiere of excerpts from Martini and Pipelet’s 1794 *Sapho*, one of the most-performed works of the Revolutionary era.

Sacchini and Guillard’s 1786 *Œdipe à Colone* shows early stirrings of the new style. It was nearly lost in the scandals that surrounded Versailles in 1786. After it failed at Versailles, Marie-Antoinette promised Sacchini that it would be performed at Fontainebleau. Unfortunately, the queen had become ensnared in the Diamond Necklace affair and was scrambling to rehabilitate her reputation. (The Élisabeth Vigée Lebrun exhibition at the Metropolitan Museum has several paintings central to the campaign to restore the queen’s image.) Her advisors persuaded her to drop the Italian Sacchini and invite a French composer to Fontainebleau instead.





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Sacchini died a short time later of gout and disappointment, too soon to see his work triumph in Paris. It would continue to delight audiences into the 1830s. *Œdipe à Colone* draws on Sophocles' tragedy of the same name, but refashioned to appeal to French viewers. The 1786 work opens with the wedding of the Theban prince, Polynices, one of Œdipe's two ill-fated sons. Polynices plans to marry Eriphile, the beloved daughter of the Athenian king Thésée, and then lead Athenian troops to wrest the Theban throne from his brother. The ceremonies are interrupted, however, when the temple incense catches fire (preceded by *O vous que l'innocence même*, Act 1, Scene V). Polynices fears the flames are a sign of the gods' condemnation of his terrible treatment of his father, Œdipe. The story then shifts to the arrival outside Athens of the blind Œdipe, led by his daughter, Antigone (Act 2, Scene II, *Ah, n'avançons pas d'avantage*). Banished from Thebes by his sons, Œdipe is in rags, exhausted from years of wandering. Polynices appears, begging his father's forgiveness. Storm clouds rumble. Antigone persuades her father to embrace his son. They reconcile, the tempest calms, and Œdipe goes into the sacred grove to die. "Œdipe," the chorus sings, "by forgiving, has disarmed the gods." Harmony prevails under the rule of virtuous father-monarchs and kind-hearted daughters, as it did so often in 18th-century opera, a sentiment that would have pleased the royal court and Marie-Antoinette, who was, like Eriphile, a foreign princess. (Audience members familiar with Sophocles' tragedy know how different this version is: Not only did the ancient Oedipus refuse to forgive his sons, he condemned them to kill each other.)

Much had happened by December 1794, the month that Martini and Pipelet's *Sapho* debuted. The Republic had been created

(1792); the king and queen executed (1793); the "Terror" (1793-1794) had brought arrests and death sentences; and finally Robespierre and his associates had been ousted in July 1794. It is not surprising that Constance Pipelet de Leury (née Constance de Théis, the future princesse de Salm-Dyck), a talented young writer, would have chosen the great lyric poet Sappho as her subject. She and Martini, an established composer, began their collaboration before the Terror. In 1793, though, Pipelet left Paris for the relative safety of her parents' estate in Picardy, where she worked on the libretto. Martini, too, went into hiding. Their "tragedy mixed with singing" opened only a few months after the fall of Robespierre.

*Sapho* was based on legends that surrounded the archaic Greek poet. The historical Sappho (ca. 620-570 BCE) composed songs addressed to young women, which continue to fascinate readers and challenge scholars. Pipelet's libretto drew on a literary tradition (especially from Ovid) that declared the oarsman, Phaon, her greatest love. Pipelet's heroine has come to the Leucadian cliffs to kill herself. Her faithful companions cannot lift her despair. Phaon has left her for a student, Cléis. He returns and offers to marry Sappho; even though he loves Cléis, he will put those feelings aside in order to keep Sappho from dying of heart-break. He feels uneasy, however, about his promises (*Tout repose, tout dort*, Act 3, Scene II). Damophile, a jealous confidante, conspires with the temple priests to make Sappho commit suicide. (The priests are worried that the populace is losing its religious fervor. More sacrifices, the priests believe, will restore their power over the city.) Damophile overhears Phaon and Cléis confess their love (*Jurons par l'amour même*, Act 3, Scene III) and drags them onto a raft. The wedding music begins, but Phaon is nowhere to be found. Wind whips the stage. Sappho, overwhelmed, sees the raft





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and races up the ledge (*Hélas, elle retombe encore*, Act 3, Finale). Jumping, she cries that she forgives Phaon and Cléïs. She is sacrificing herself for them. The townspeople and Sapho's friends call to the gods, asking why it is taking so long for evil to be vanquished: "Avenge the heaven, avenge the earth, / Avenge love, humanity, / Oh gods, why has your thunder still not struck?" A ten-note chord sounds, lightning flashes, and the temple collapses in flames. While there is much to ponder in the tragedy, Sapho's expressions of irreparable sorrow and the crowd's anguish that the gods took so long to overthrow villains surely prompted the audience to reflect on the many losses the Revolution had brought.

Cherubini's and Hoffmann's 1797 *Médée* poses both artistic and ethical challenges. Like *Sapho*, it ends in conflagration. Moreover, like the other two works on the program, it probes the consequences of betrayal and unending suffering. The opera plunges the audience into the turbulent psyche of Médée, a foreign princess who has been abandoned by her husband, Jason. She is a sorceress, descended from the Sun. He owes her everything. He came to her land near the Black Sea seeking the Golden Fleece. She secured it for him, killing her dragon, her brother, and then Jason's uncle. She followed him back to

Greece and bore him two sons. The opera begins with the pomp of wedding preparations: Jason is leaving Médée to marry Dircé, a Corinthian princess. He will raise his sons with Dircé. Dircé's father, Créon, banishes Médée from Corinth. Jason shows no sympathy and tells Médée that her woes are her own fault. Her anger has turned everyone against her. Devastated, Médée plots her revenge. First, she sends her sons to Dircé with wedding presents, a poisoned robe and crown. Dircé and her father perish. The finale (Act III) depicts Médée's conflicting feelings of love for her sons and her determination to punish Jason by killing them. "My cowardly heart, my weak arm / Will not always be timid," she sings, holding a knife. "O goddess, snuff out every human sentiment in my heart." Jason arrives, furious, demanding his sons, but he is too late. Médée declares that his fate will be to wander Greece in misery: "May mothers everywhere shudder at the sight of you!" Médée descends triumphantly into Hades with the Furies, warning Jason that—after he has suffered "a thousand torments"—her ghost will wait for him. As the inferno rises and the mountain crumbles, the chorus drags Jason off stage. The revolutionary aesthetic, of which Cherubini was a master—its volatile psyches and music, its violence and fiery sets—reached its apogee in this tragic opera.



## Meet the Artists

### Opera Lafayette

Opera Lafayette is an American period-instrument ensemble that specializes in French repertoire, rediscovers masterpieces, and creates a recorded legacy of its work. Founded in 1995 in Washington, D.C., by Conductor and Artistic Director Ryan Brown, Opera Lafayette has earned critical acclaim and a loyal following for its performances and recordings with international singers renowned for their interpretations of baroque and classical operas. *The New York Times* has said, "Opera Lafayette...has built a sterling reputation through specializing in rarities by Gluck, Grétry, and the like." Opera Lafayette completed its 20th anniversary season, which included performances of Rameau's *Les Fêtes de l'Hymen et de l'Amour, ou Les Dieux d'Égypte*, *A Wink at the Past: Chamber Music by Handel and Bach*, and Grétry's *L'Épreuve Villageoise*. The 20th anniversary season marked the beginning of producing a full season in both Washington, D.C. and New York. At the invitation of Château de Versailles Spectacles, Opera Lafayette made its international debut at the Opéra Royal in February 2012 with the modern world premiere of Monsigny's *Le Roi et le fermier*. France's *Opéra Magazine* said, "This production should be noted and remembered in the annals of Versailles, for the intelligence of its staging, the beauty of its sets, and its high musical quality." Opera Lafayette returned to Versailles for five sold-out performances of Mozart's *Così fan tutte* and Philidor's *Les Femmes Vengées* in January and February of 2014. Opera Lafayette's discography on the Naxos label has expanded to 11 releases, including Gluck's *Orphée et Euridice* (2005), Sacchini's *Cédipe à Colone* (2006), Rameau Operatic Arias (2007), Lully's *Armide*

(2008), Rebel and Francœur's *Zélinde, roi des Sylphes* (2009), Monsigny's *Le Déserteur* (2010), Philidor's *Sancho Pança* (2011), Grétry's *Le Magnifique* (2012), Monsigny's *Le Roi et le fermier* (2012), Félicien David's *Lalla Roukh* (2014), and Philidor's *Les Femmes Vengées* (2015).

### Ryan Brown

Ryan Brown is the founder, conductor, and artistic director of Opera Lafayette. Through his work with Opera Lafayette, Mr. Brown has gained an international reputation for his interpretations of French opera and for his role in the revival of significant works from the 18th and 19th centuries. His repertoire and discography of 11 recordings for Naxos include operas by well-known 18th-century composers (Gluck and Rameau) as well as rediscoveries of their contemporaries (Sacchini and Rebel/Francœur), works which exemplify traditions established in the 17th century (Lully and Charpentier), and those which point the way toward the music of the 19th century (Monsigny and Grétry). He was most recently and widely lauded for the modern premiere and recording of Félicien David's 1862 *Lalla Roukh*, a seminal work of musical Orientalism. Mr. Brown's frequent performances of Italian works by Haydn, Mozart, Paisiello, and Cimarosa have also met with great acclaim. He was raised in a musical family in California, and performed extensively as a violinist and chamber musician before turning his attentions to conducting. His teachers included Dorothy DeLay and Gustav Meier. In 2014 Mr. Brown returned to the Opéra Royal in Versailles, leading Opera Lafayette in Philidor's *Les Femmes Vengées* and Mozart's *Così fan tutte*. In 2015 he conducted Vivaldi's *Catone in Utica* at the Glimmerglass Festival. Mr. Brown is a recipient of *La Médaille d'Or du Rayonnement Culturel* from La Renaissance Française.





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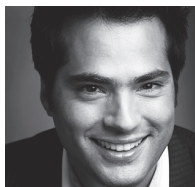


SEBASTIEN VENTURA

### Nathalie Paulin

Canadian soprano Nathalie Paulin returns to Opera Lafayette as Sapho, Médée, and Antigone in the production of *Opera and the French Revolution*. She was last seen as Mirza in Opera Lafayette's 2013 production of *Lalla Roukh*. Ms. Paulin has established herself in the United States, Canada, Europe, and the Far East as an interpretive artist of the first rank. She debuted for L'Opéra de Montréal as Mélisande in *Pélléas et Mélisande* and for Chicago Opera Theater as Galatea in *Acis and Galatea*. She was re-engaged by Chicago Opera Theater for the title role in *Semele* and for Mary in *Le Resurrezione*, both by Handel. Ms. Paulin has also been heard as Constance in *Dialogues des Carmélites* for Calgary Opera, Zerlina in *Don Giovanni* for L'Opéra de Québec, and Susanna in *Le nozze di Figaro* for Cincinnati Opera. The Dallas Opera featured her in *Carmen* and *The Cunning Little Vixen*. Winner of a Dora Mavor Moore Award for Outstanding Opera Performance, she has collaborated with internationally renowned conductors including Jane Glover, Kent Nagano, Yannick Nézet-Séguin, Antony Walker, Bernard Labadie, Sir Roger Norrington, Andrew Parrott, Hervé Niquet, David Agler, Jacques Lacombe, Michael Christie, Robert Spano, Graeme Jenkins, and Andrew Litton on both the concert platform and in opera. Ms. Paulin's recent and upcoming engagements include Faure's Requiem for the Vancouver Symphony, Mozart's Requiem for Symphony Nova Scotia, *Carmina Burana* for Festival de Lanaudière, Bach Cantatas for Stratford Summer Music, *Messiah* for the symphonies of New Jersey and Trois-Rivières, the title role in *Theodora* for Vancouver Early Music, the Countess in *Le*

*nozze di Figaro* for Opera Lyra Ottawa, and Beethoven's Mass in C with Tafelmusik.



### Antonio Figueroa

Tenor Antonio Figueroa returns to Opera Lafayette as Phaon and Jason in the production of *Opera and the French Revolution*. He was last seen as Fernand/Le Président in Opera Lafayette's 2014 production of *Les Femmes Vengées*. Appreciated for his deep musicality, Mr. Figueroa recently completed a worldwide tour of Peter Brook's *Die Zauberflöte* singing Tamino, culminating in performances in New York under the aegis of Lincoln Center. He was featured in the Québec performances of *Starmania*, *Norma*, and *Das Rheingold* for Orchestre symphonique de Montréal and has also toured in *Le Veuve Joyeuse* for Jeunesses musicales du Canada. Winner of multiple awards and prizes, the young Montrealer was honored with the Silverman prize for his remarkable interpretation of Belmonte (*Die Entführung aus dem Serail*) at the International Vocal Art Institute (IVA) in Tel-Aviv. As part of his 2015-2016 season, Mr. Figueroa returned to Vienna, where he starred in *Armide*. He also recently was seen in *Messiah* with Montreal's McGill Chamber Orchestra, and as Almadiva in *Il barbiere di Siviglia* for Pacific Opera Victoria.



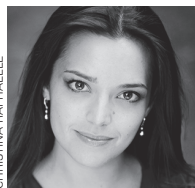
### Javier Arrey

Chilean-born baritone Javier Arrey makes his Opera Lafayette debut as Cédipe and Stésichore in the production of *Opera and*



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the *French Revolution*. He has already amassed a broad operatic repertoire including Figaro in *Il barbiere di Siviglia*, Rodrigo in *Don Carlo*, Germont in *La traviata*, Enrico in *Lucia di Lammermoor*, and Belcore in *L'elisir d'amore*. Following an acclaimed debut as Iago in *Otello* at the Castleton Festival under Lorin Maazel, a performance *The Washington Post* described as "menaced and connived but [Arrey] did so subtly and with a voice so lovely to listen to that his scheming seemed all the more threatening," Mr. Arrey returned there the following summer in the title role of *Don Giovanni*. In addition to his work on the opera stage, he is developing his concert repertoire, most recently performing Mahler's *Lieder eines fahrenden Gesellen* at Teatro Municipal de Santiago. His repertoire includes Fauré's Requiem, Dvořák's Biblical Songs, and Brahms' *Ein deutsches Requiem*, among others. Engagements this season and last include Marcello in *La bohème* for Washington National Opera, Sharpless in *Madama Butterfly* for the Teatro Municipal de Santiago, Alphonse in *La favorite* with Washington Concert Opera under Antony Walker, Masetto in *Don Giovanni* with Baltimore Symphony Orchestra under Markus Stenz, and *Carmina Burana* with Charlotte Symphony Orchestra under Christopher Warren-Green. A graduate of Washington National Opera's Domingo-Cafritz Young Artist Program, Mr. Arrey was a finalist at the 2009 Cardiff Singer of the World competition and winner of the CulturArte Prize at the 2011 Operalia Competition in Moscow. He will make his Wiener Staatsoper debut next season.



CHRISTINA RAPHAELLE

## Sophie Junker

Belgian soprano Sophie Junker returns to Opera Lafayette as Cléis and Nérís in the production of *Opera and the French Revolution*. She was last seen as Hélène in Opera Lafayette's 2016 production of *Une Éducation Manquée*. Ms. Junker's operatic repertoire includes Susanna in *Le nozze di Figaro*, Marzelline in *Fidelio*, Serpette in *La finta giardiniera*, Despina in *Così fan tutte*, Atalanta in *Xerxes*, Adina in *L'elisir d'amore*, Zdenka in *Arabella*, and Sophie in *Werther*. In concert she has appeared in Bach's Cantata BWV 201 at King's College Chapel (Cambridge), Handel and Scarlatti cantatas for the Innsbruck Festival, Mass in B Minor with The King's Consort, *St. Matthew Passion* with Wiener Akademie, Bach's *Hunting Cantata* with Bach Collegium Japan (Masaaki Suzuki), and Schumann and Schubert's recitals for the Oxford Lieder Festival. Ms. Junker's discography includes a recording of Charpentier and Carissimi with La Nuova Musica for Harmonia Mundi, Handel's *Esther* with Laurence Cummings at the Göttingen Festival (NDR Kultur), and Bach's Secular Cantatas (Vol. 2) with Bach Collegium Japan. She studied at the Institut Supérieur de Musique et de Pédagogie in Namur, and at the Guildhall School of Music and Drama in London. Ms. Junker is a Samling Scholar and winner of the first prize in the 2010 London Handel Competition and the 2012 International Cesti competition. Further engagements include a tour with Concerto Copenhagen, Rameau's *Castor and Pollux* with Christian Curnyn, Viardot's *Cendrillon* at Liège Opera, B Minor Mass, *St. Matthew Passion* with McCreesh, Aspasia in Handel's *Alexander Balus* (London Handel Festival), Bach's Cantatas

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with Concerto Copenhagen, and Belinda in *Dido and Aeneas* with David Bates and *La Nuova Musica*.



**Miřenka řechova**

Miřenka řechova is a Czech director, choreographer, and performer currently living and working in New York City. This is her first collaboration with Opera Lafayette. She is co-founder and house director of two internationally acclaimed theater companies: Spitfire Company and Tantehorse, and also works as an independent director. She began her career as a classical ballet dancer at the Dance Conservatory in Prague. Later, she continued her studies to earn two MA degrees in theater and nonverbal theater, respectively. She was awarded a Ph.D. in physical theater direction from the Music Faculty of the Academy of Performing Arts in Prague, where she has served as a professor of authorial theater since 2012. Ms. řechova received a Fulbright scholarship in 2010–11 to teach and research in the United States. She has combined her two disciplines of theater and dance to create her own physical and dance theater style. As a performer, she has established a strong international reputation particularly for her solo works, in which she also serves as playwright and director. She received a Herald Angel Award at the Edinburgh Fringe Festival (2012), Best of Contemporary Dance (2012) from *The Washington Post*, Best of Performance Award by the Prague Fringe, Best of Fringe in Amsterdam, and Best Overseas Production of the National Arts Festival in South Africa (2013), among many other awards and honors. In the music genre, Ms. řechova received the prestigious Czech Zdeněk Fibich competition

award in Melodrama Interpretation in 2005 and 2006. As a director, she has contributed to more than 25 productions, most recently *Lessons of Touch* (2015, concept, director), *Sniper's Lake* (2014, director, choreographer, in co-production with Norway's Baerum Kulturhus), *FAITH* (2014, concept, director, choreography, and performer), *Prawns a la Indigo* (2013, director), and *S/He is Nancy Joe* (2012, concept, director, choreography, and performer). Ms. řechova is looking forward to many wonderful opportunities in the year to come, among those is as choreographer for the Prague National Theater's production of Donizetti's *Le convenienze ed inconvenienze teatrali*.



**Martin řpetlik**

Martin řpetlik worked as an electrician while still attending a secondary school. He studied architecture but owing to his love of theater became a professional lighting designer. Following engagements at the Dejvice and řvanda Theaters in Prague, in 2007 he became a freelancer. He co-founded the renowned ensembles Tantehorse and Spitfire Company. He has created about 100 lighting designs for performances of various genres, ranging from dance and physical mime theater, drama productions, site-specific projects, musicals, and operas, which include *Mad Cup of Tea* (Krepsko, 2007), *Obsession* (Compagnie Decalages, 2008), *One Step before the Fall* (Spitfire Co., 2011–prize for the best lighting design of the year), *Marguerite* (Alain Boublil, National Moravian-Silesian Theatre in Ostrava, 2011), *Uter Que* (Tantehorse, 2013), and *Krakatit* (řvanda Theatre in Prague, 2013). Additionally, he teaches at the Institute of Lighting Design in Prague and pursues other

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pedagogic activities, serves as technical manager of the Zero Point Festival, and co-owns a café in Prague.



**Petr Boháč**

Petr Boháč is a director, playwright, choreographer, and set designer from the Czech Republic. He is one of the leading proponents of physical and visual theater in Central Europe. He is co-founder of the Spitfire Company (physical and visual theater), director of Tantehorse, and venue programmer of Theatre Palac Akropolis. His work with these companies has been presented in over 11 European countries, the

United States, Asia, and Africa. Mr. Boháč is also co-founder of The International Festival Zero Point, which brings the best of physical, mime, visual, and multi-genre theater forms to Prague from throughout Europe. His performances received several prestigious awards like Total Theatre Award (two-time nominee) and Herald Angel Award at Edinburg Fringe, the Next Wave Festival Award for the Personality of the Year, Outstanding Performance Award at Prague Fringe, the Award of Czech Theatre Times for the Personality of the Year at category Alternative Theater, and several others. His work as a set designer is inseparable from his directorial approach, where strong visual concept creates the essential condition and point of departure for his dramaturgical concepts, among many others *Animal Exitus*, *One Step before the Fall*, *The Narrator*, and *Constellation*.

## Opera Lafayette Orchestra

### Violin 1

Claire Jolivet\*\*  
Theresa Salomon  
Chloe Fedor  
Elizabeth Field  
Johanna Novum  
Nina Falk

### Violin 2

Christof Richter\*  
Leslie Nero  
Gesa Kordes  
Anca Nicolau  
Tatiana Chulochnikov

### Viola

Jessica Troy\*  
Annie Loud  
Kyle Miller  
Peter Kupfer

### Cello

Loretta O'Sullivan\*  
NJ Snider  
Alice Robbins  
David Bakamjian

### Bass

Jay Elfenbein\*

### Flute

Colin St. Martin\*  
Kathryn Roth

### Oboe

Margaret Owens\*  
Kristin Olson

### Clarinet

Nina Stern\*  
Edward Matthew

### Bassoon

Anna Marsh\*  
Marc Vallon

### Horn

John Manganaro\*  
Linda Dempf  
Beth Graham  
Elizabeth Axtell

### Trumpet

Dennis Ferry\*  
Sam Jones

### Trombone

Garrett Lahr\*

### Timpani

Michelle Humphreys\*

\*\*Concertmaster

\*Principal

## Opera Lafayette Chorus

### Soprano

Seana Amin  
Diane Atherton  
Sara MacKimmie  
Stacey Mastrian

### Alto

Marta Kirilloff Barber  
Roger Isaacs  
Joan McFarland  
Madelyn Wanner

### Tenor

Nick Fichter  
Bradley King  
Jason Rylander  
Kyle Tomlin

### Bass

Joseph Baker  
Andrew Sauvageau  
Daryl Yoder  
Antony Zwerdling



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