

WORLD CLASSICAL PERFORMING ARTS SOCIETY

*Teatro Lirico D'Europa*  
*Moiseev Russian Classical Ballet*

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USA Booking Representative: Jenny Kelly  
www.jennykellyproductions.com  
FACEBOOK - Teatro Lirico D'Europa  
Ph: 410-419-4344  
jennylalov@aol.com

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June 2010

Dear Clients,

I am NOW BOOKING the  
**13th consecutive USA tour for TEATRO LIRICO D'EUROPA**  
and  
**5th USA tour for MOISEEV RUSSIAN CLASSICAL BALLET**  
The two ensembles will tour in winter 2012

**Available dates for Teatro Lirico D'Europa:**  
3rd week of January - 3rd week of March 2012  
Titles: Puccini's LA BOHEME, Verdi's RIGOLETO and Verdi's LA TRAVIATA

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**Available dates for Moiseev Russian Classical Ballet:**  
3rd week of February 2012 – 3rd week of March 2012  
Titles: Tchaikovsky's SWAN LAKE and SLEEPING BEAUTY and  
ROMEO AND JULIET – version PROKOFIEV

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PHOTOS AND VIDEO CLIPS OF ALL THE ABOVE  
PRODUCTIONS ARE ON OUR WEBSITE: [www.jennykellyproductions.com](http://www.jennykellyproductions.com)

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*Teatro Lirico D'Europa has never canceled a single performance in the last 11 years on tour in the USA.  
The Moiseev Russian Classical Ballet has never canceled a performance in their 4 year USA touring history.*

## REVIEWS for the 3 Teatro Lirico productions from previous US tours:

### LA BOHEME

"The performance of **LA BOHEME** was fantastic. The ovation went on for quite some time. As usual, the crew was great to work with. We really appreciate having your company coming to UNH. Thank you again."

Mary De Turk, Johnson Theatre  
University of NH - Durham, NH

### LA BOHEME - opera done just right

"PCA Great performances has brought Teatro Lirico D'Europa to Merrill Auditorium often enough so that the company has earned a good reputation. The audience was in excess of 1,700 including 2 rows of obstructed view seats. This particular road show was even better than Teatro Lirico's usually highly professional standard, and drew a long standing - ovation. What made this production stand out was its emotional realism. Everything contributed to the emotional effect - the stark wintery scenery, the costumes, the acting, the well played score with full orchestra, even the choreography, which contrasted the clownish antics of the four friends with the unfolding tragedy. As Mimi, Elena Razgulyieva was simply outstanding in this role. She has a glorious voice that she can modulate to the exact tone appropriate to the scene. She is one of the few to play Mimi who leave no doubt about why Rodolfo should fall in love at first sight. Tenor Evgeny Akimov as Rodolfo was excellent. He is also a good actor and his interactions with Mimi were entirely believable. Musetta, Liubov Metodieva and Marcello, Vladimir Samsonov was also well sung and acted-light, humored and with a caring undertone. Even the walk on roles made a significant contribution to the atmosphere. PCA Great performances 75th anniversary is more than living up to its expectations."

PORTLAND PRESS HERALD - Christopher Hyde - Apr. 2006

### Theater is transforming the city (New Bedford, MA)

"...and most recently was the popular Teatro Lirico D'Europa's rendition of Puccini's **LA BOHEME**. A magnificent performance was presented to a large and appreciative audience whose thunderous standing applause was a well deserved tribute to this outstanding operatic production."

THE STANDARD TIMES - Ronald Souza - December 2005

### Teatro Lirico - LA BOHEME

Teatro Lirico D'Europa brought a meat-and potatoes version of **LA BOHEME** to a sold out McCallum Theatre Sunday, minus any gimmicks or artistic license. As Rodolfo, Evgeni Akimov gave a stalwart performance that rattled the rafters with his pure tone and fine enunciation. His top range was thrilling. This is a tenor whose voice soars with spine-tingling fortitude. Olga Cherisheva's Mimi proved fully capable of the role's high tessitura demands. Marina Viskvorkina was radiant in the irresistible "Musetta's Waltz" gliding over the high tones with enviable dexterity and leading the chorus to a festive ending. The supporting cast was equally adept. Viacheslav Pochapsky's deep bass gave a dramatic heft to the philosopher Colline. Marcello was sung with robust fervor by Vladimir Samsonov. The chorus has always delivered a satisfying sound and conductor Krassimir Topolov kept the tempi zipping along in this production that brought a standing ovation from the sated audience."

THE DESERT SUN - Jeff Britton - Feb. 2005

### LA BOHEME A Stunning Success

"Teatro Lirico D'Europa had a stunning success Saturday evening with a production of Puccini's **LA BOHEME** that would have satisfied the most ardent opera fan. Here was a production in a classic style with solid acting and depth of sound, both of which stirred the musical soul of an audience so intensely satisfied. Artistic director Giorgio Lalov has the gift of "assemblage d'art". Veselina Vasileva's Mimi was outstanding from the start with clarity and pitch "to die for" coupled with a fragile image created from inner strength. Vladimir Samsonov's Marcello was totally convincing and his detachment/attachment with the Musetta, Liubov Metodieva, a conflicted siren in her own right with a voice to match. The last scene, wonderfully staged and powerfully sung, brought the production to a pinnacle. The chorus sang very well. Super-titles, as ever, helpful, were especially well done and excellently timed. Musetta was outlandishly stunning in act 2. Kudos to Hristo Sarafov, who comically played Benoit and Alcindoro as well as to Viacheslav Pochapsky who played a strong, philosophical Colline. November 2005 will witness the return of Teatro Lirico D'Europa to the Center for the Performing Arts. We cannot wait."

THE STAR (Chicago Heights) - D. K. Luksetich - Feb. 2005

### NOTES FROM DAYTONA BEACH SYMPHONY SOCIETY booking agent and GM about BOHEME - Feb. 2009

"Jenny! We just had a lovely after-performance visit with Giorgio and lead singers. It was a fantastic performance! We loved the singers, their acting, everything about it. We had about 600 kids there, and they were eating it up. How about that for the next generation of opera buffs!!! We had a full house and it was such a great success. Mimi's voice was amazing, Musetta of course stole the show with her great voice and antics, and Rodolfo was wonderful not only for his voice, but he was such a fine actor as well. We are just so grateful to have had your company here. Thanks go out to you and Giorgio for all of the dedicated work you have put into bringing good opera out to where we are. It was wonderful!!!!"

Nancy and Dallas, Daytona Beach Symphony Society

"Dear Jenny, **LA BOHEME** was a WONDERFUL night in Daytona Beach. The theater was packed and everyone LOVED the opera. It was a major triumph!!!! People were crying with the emotional impact of the wonderful singers. Not only were the voices spectacular, but also the acting was superb. Kudos to you all. Thank you, thank you for a perfect evening. Daytona Beach is a happier place thanks to Teatro Lirico."

Carolina Anderson, GM  
Daytona Beach Symphony Society

## LA BOHEME - Clearwater Florida – Mar. 2010

“Wonderful reaction to the show on Saturday eve, especially for Mimi (Melliangee Perez). A number of standing ovations and wonderful comments as people were leaving the theatre. Another wonderful Teatro Lirico experience!”

*Robert Freedman, RUTH ECKERD HALL*

“Jenny, The performance (of **LA BOHEME**) was wonderful and enjoyed by all that attended. The company received a standing ovation that lasted for at least four minutes.

*John Cattanaach, GM  
Touhill Perf. Arts Center, St. Louis, MO - October 2009*

### Dark, deadly, tragic, but ‘La Boheme’ is for lovers

“La Boheme,” was performed at the Touhill Performing Arts Center on Wednesday, Oct. 22 at 7:30 p.m. by Teatro Lirico D’Europa. And an excellent performance this touring company presented. Encore, encore, encore. Where to start a very, positive review is difficult. It is a tragedy about talented, but broke, starving and dying French artists in the 1800s. But the main theme in this opera is amour, or love. These singers communicated this greatest of emotions excellently throughout the entire performance.

The characters of Rodolfo the poet (tenor Orlin Goranov) and his lover Mimi (soprano Elena Razgylaeva), a seamstress, spoke of their love for each other so well. They start off just meeting accidentally, but it is clear from the beginning they are enamored with each other. From coy looks to accidental touches, they fall head-over-heels for each other. It was exciting to see two performers carry out their craft so well. Then you have the painter Marcello (baritone Marian Jovanovsky) and his former lover, and soon to be lover all over again, Musetta (soprano Snejana Dramcheva). These two are at each others’ throats when the audience first meets them. Musetta arrives with another man, wealthy and elderly - Alcindoro (baritone Hristo Sarafov) but cannot stop trying to get Marcello’s attention. Musetta describes Marcello as just a “house painter.” Marcello calls Musetta, a “hellcat.” But that is all a farce. These two cannot keep their true thoughts, revealed in actions, hidden from the audience. Musetta even pulls the stunt of sitting down, pulling up her full-length dress and flashing her legs. This is totally effective for her in winning the complete attention of Marcello. You can almost see his heart stop. They then are once again in each others’ arms and are throughout the balance of the opera. Another aspect of this love and caring in the opera is shown by each friend’s treatment of their companions. It is an emotion so well imparted at the end when Mimi is dying and all of them are so distraught.

Mimi needs medicine but they are all monetarily broke. But in a sacrificial move similar to O. Henry’s “Gift of the Magi,” Musetta sells her prized earrings. Another friend Schaunard (baritone Plamen Dimitrov), a musician, pawns his long beloved overcoat, a sacrifice for a dying friend.

The orchestra, conducted by Krassimir Topolov, produced the greatest of music while never drowning out the vocalists. The sets were crisp and clean, even though they move with the opera company as they travel. It felt very much as if Paris was in St. Louis, Mo., at the Touhill PAC. The costumes were first rate in every respect. The “hellcat” Musetta’s flaming red dress in the beginning set her apart from every character on the stage. Mimi’s green dress, although weathered, fit her character to a “T.” And the male starring artist’s clothing made you feel as if you were in Paris in the 1800s.”

*Matthew B. Haunted*

*Issue date: 10/26/09 Section: Arts and Entertainment, THE CURRENT, St. Louis, MO*

### Jaw-dropping performances from an outstanding cast send this “Boheme” into the stratosphere.

The Boston audience at Friday evening’s performance of Puccini’s “**LA BOHEME**” at Emerson’s Cutler Majestic theater were treated to what one rarely sees in a performance, jaw- dropping perfection, and I use that description decisively.

This cast, this show, was simply astounding, led by an indefatigable and extraordinarily talented cast of three regulars with this company: award winning tenor Orlin Goranov, singing the role of Rodolfo, Russian soprano Elena Razgylaeva, singing the role of the fated Mimi, and Bulgarian soprano, Snejana Dramcheva, singing the role of the flirtatious Musetta, a part that she sang and acted with extraordinary depth and understanding.

Vocal heights were smashed, superb acting and stage presence were the order of the evening and all, especially the audience, which was clearly captivated and this reviewer who was truly impressed, had an all around hypnotic night.

Kudos, also to an outstanding ensemble cast, as well: Marian Jovanovsky, singing the role of Marcello, Plamen Dimitrov, singing the role of Schaunard, Konstantine Videv, singing the role of Colline, and the underrated and uniformly solid (and getting better) performance of Hristo Sarafov, singing the role of Alcindoro and Benoit – marvelous and wonderfully talented cast all. The performing company, Teatro Lirico D’Europa, formed in 1988, is now on its eleventh major tour of the United States and going stronger than ever.”

*OperaOnline.us - Worldwide reviews for a worldwide audience*

*Puccini La Boheme - Teatro Lirico D’Europa - October 30, 2009, by Paul Joseph Walkowski*

“I loved it (BOHEME IN BOSTON) Loved it! Loved it! I got multiple chills from the gorgeous voices - I never tire of **LA BOHEME**. I wish you much success with it this weekend. I meant to tell you too, that I heard your ad on WCRB many many times...Thank you again, and please let me know when you’ll be in Boston/New England, as I would like to take you both to dinner. “

*Richard Bojko, GM, Opera New Hampshire, October 2009*

## NEAR CAPACITY AUDIENCE CHEERS TEARO LIRICO - LA BOHEME

On a cold and dreary Friday night (October 30, 2009) Teatro Lirico d'Europa brought its production of Giacomo Puccini's **LA BOHEME** to Emerson's Cutler Majestic Theatre in Boston. The brilliance of the singing warmed the heart of every opera-goer and the New England fall weather merely helped the near capacity audience commiserate with the Bohemians in their unheated garret.

Artistic Director Giorgio Lalov's traditional staging carefully followed the dictates of the score and that was a treat to be savored these days. Tenor Orlin Goranov as Rodolfo, the poet, and baritone Marian Jovanovski as Marcello, the painter, burned the former's play in a realistic stove. When their roommates, Schaunard and Colline, sung by Plamen Dimitrov and Konstantine Videv, joined them, they were an exuberant group with robust voices and tons of youthful energy.

Although Goranov is Bulgarian he has an Italianate sound coupled with a smooth legato that could melt the heart of any soprano. The fact that his is tall and slim also helps make him a believable young lover. Petite soprano, Elena Razgylaeva was a delightful Mimi who sang sweetly of her lonely life embroidering flowers. She enchanted not only Rodolfo but the entire audience.

In Act II we met the temperamental Musetta, compellingly sung by soprano and costume designer, Snejana Dramcheva, who looked every inch the nineteenth century fashion plate. The sets and most of the costumes were designed by Giorgio Lalov, but Musetta's gowns were the soprano's own designs. This multi-talented artist played her character as a softhearted ingenue with an anger problem and sang her aria with lustrous tones as she rekindled her love affair with Marcello, sung by the bronze voiced Jovanovski.

It's rare to find such luxurious casting as Jovanovski's Marcello and Dimitrov's Schaunard. They brought in the warmth of the sun with their singing. Completing the male quartet was the dark bass voice of Konstantine Videv. He was a little older and more sedate than the others and that provided a good contrast. Veteran singing actor Hristo Sarafov played the cameo roles of Benoit, the alcoholic landlord and Alcindoro the "sugar daddy" with deft comic touches and a resonant baritone sound.

The story was portrayed with tremendous emotional power and at the moment Mimi died, you could feel the impact of the tragedy throughout the house. As a result, the audience began to clap and yell "bravo" as the curtain started to descend and kept on applauding for more than five minutes.

— MVDAILY.COM

## G. Verdi RIGOLETTO

If the rest of the season matches this production in artistic quality, it's going to be one hell of a good season for opera in Boston. "This is the 8th season of touring in the U.S. for this hardworking European company, and its opening in Boston with Verdi's popular **"RIGOLETTO"** was a propitious occasion, indeed. With smart and colorful sets by Valentin Topencharov and a moody use of lighting by Giorgio Bajukliev, this production had all the feel of big theater. The sets filled the stage of the Cutler Majestic fully and added to a mood for this production that was at times both elegant and at others ominous. Well done!

But sets and lighting were not all that shone last night. The magic of this production was an outstanding cast that could not only sing, but act as well. I must acknowledge at the start the wonderfully honed instrument of Russian soprano Larissa Yudina, whom we saw dazzling the audience in last year's "The Magic Flute." She thrilled us then with her Queen of the Night rendition of "Der Halle Rache Kocht in Meinem Herzen" (The wrath of hell is burning in my bosom), and she thrilled us again last night as the vulnerable and innocent Gilda. Ms. Yudina is gifted with amazing tonal clarity and vocal agility, and she put it all to good use in a performance that was wonderfully moving in all the right places. Brava!

Equally up to the task was baritone Vytautas Juozapaitis who's tortured characterization of Rigoletto was near flawless, strong and acted with intelligence and emotional depth. Mr. Juozapaitis has a full baritone that displays nice range and clarity, and coupled with the ease with which he commanded the stage, provided just the right measure of appeal that communicated to the audience the conflict and suppressed rage the character, no doubt, felt toward those who used and mocked him. Nicely done!

In the role of the Duke of Mantua was tenor Igor Borko. Mr. Borko has a remarkably flexible tenor voice that is balanced and smooth, and when reaching for the higher notes, is remarkably flexibly and full even at the higher range. He gave a realistic and underplayed performance that made his character seem more human and flawed than evil and devilish. As with the rest of this fine cast, he remained consistently vocally strong throughout and navigated the stage nicely and with solid presence. Bravo!

I particularly liked the deep, rich bass sound of Mikhail Kolelishvili, who sang the dark role of the assassin Sparafucile, and the lovely, of mezzo-soprano tones of Viara Zhelezova who sang the role of Sparafucile's sister. Ms. Zhelezova was particularly sensuous as she enticed the Duke, while gliding her hands along her exposed midriff and hips - a nicely adept addition, adding to the realism of the part she played.

The role of the chorus and orchestra here was and is important, and last night this chorus was both animated (natural in their movements on stage) and full-sounding. It was a well-balanced performance that added considerably to everything else that was going on on stage. The orchestra, under the leadership of Krassimir Topolov gave a fine rendition of the score, a performance that, in the end, had to be considered a big plus for all.

Teatro's "Rigoletto" had all the shine of a big stage production supplemented by the talents from a superb cast of performers who could sing up a storm and act as well. In a word: Wonderful! If the rest of the season matches this production in artistic quality, it's going to be one hell of a good season for opera in Boston."

### Players noteworthy in jester's dark tale

"The touring opera company Teatro Lirico D'Europa brings Verdi's opera "**RIGOLETTO**" to the Cutler Majestic Theatre every couple of years or so, and did so again last night for a weekend run. You can never get enough of a genuine classic, and with hits like the soprano's "Caro nome," the Act III Quartet and the tenor's ultra-famous "La donna e mobile," "Rigoletto" is a guaranteed pleaser. The Teatro Lirico production of this opera, directed by company artistic director, Giorgio Lalov, remains thoroughly traditional. And Krassimir Topolov led the orchestra with the vigor we've grown happily accustomed to from this conductor. Above all else, a performance of "Rigoletto" ultimately stands or falls on the merits of the principal singers. Tenor Igor Borko, as the Duke, displayed a good-sized, attractive voice, his highest notes have a nice bloom to them, and I admired the way he underplayed his big aria rather than just belting it out.

And as Gilda, soprano Larissa Yudina won me over immediately with her bright, cool sound bolstered by an attractive flutter. In the pivotal title role, Vytautas Juozapaitis - fondly remembered for his marvelous performance of the title role in Mozart's "Don Giovanni" with the Lirico here in 2003 - sang with a dark, commanding, tragedy-tinged baritone that vividly conveyed the character's flawed humanity and despair. And he masterfully delivered the role's two big arias. The crucial but smaller roles of assassin-for-hire Sparafucile and his Duke-bait sister Maddalena were excellently filled by Mikhail Kolelishvili and Viara Zhelezova." *THE BOSTON HERALD - T. J. Medrek - Oct. 2006*

### RIGOLETTO: Emotional, Enlightening Show!

"A two and a half hour opera with beautiful arias. Leave it to Teatro Lirico D'Europa to fill the roles with singers that elevate Verdi's music and cause the audience to leap to its feet! 'Rigoletto' staged with a full orchestra contained all the elements of grand opera, a majestic set, period costumes, a deep baritone, a strong tenor and a sailing soprano!" *LAWRENCE JOURNAL WORLD - Jan Bliss - Mar. 2002*

### Opera has Place on Kansas Stage!

"A sold-out crowd jammed into the Leid Center for the Teatro Lirico D'Europa's exuberant production of **RIGOLETTO**. Hailing each aria, each duet and the show-stopping quartet of Act III with hearty rounds of applause, the audience was transfixed. This was a 'Rigoletto' that put the "grand" into grand opera, captivating hard core opera devotees as well as a host of young people. Thanks to Teatro Lirico's excellent cast and orchestra, G. Verdi's masterpiece soared. Nicolai Dobrev (Rigoletto) sang his heart out with a huge voice that filled the Leid. As Gilda, Kenneithia Mitchell showed off an expressive coloratura voice and a crystal shattering top range that left us in awe. As the charismatic Duke, tenor Roumen Doikov also took bows. It was a wonderful evening. An enthusiastic audience stood and cheered for Teatro Lirico D'Europa's heartfelt performance." *TOPEKA CAPITAL JOURNAL - Chuck Berg - Mar. 2002*

### Dazzling RIGOLETTO

"Teatro Lirico D'Europa is fast becoming a fixture in Rochester. On Friday Teatro gave a splendid rendition of Verdi's '**RIGOLETTO**,' in every respect a fitting finale to Opera Rochester's season. The sets were traditional and colorful, the acting sincere and believable and the singing often dazzling. Much of the credit goes to the intelligent planning of artistic Director Giorgio Lalov. 'Rigoletto' is a tough opera to produce. Lalov called on his cast to give performances that were often down to earth and believable. Lalov kept the action sharp, focused and inevitable. Teatro's orchestra, expertly conducted by Krassimir Topolov, performed with sweep and vitality, providing solid ground for the singers; the fine male chorus sang with attention to detail and precise diction. The singing and acting were uniformly strong. Rigoletto is perhaps the most demanding role for a baritone and Nikolai Dobrev was equal to the task. His stenorian instrument was always clear and resonant. His Act I aria "Pari siamo" was sensational. Soprano Kenneithia Mitchell was a delightful Gilda and her performance of "Caro nome" was the highlight of the evening. This piece is always a show stopper but Mitchell's rendition seemed to actually stop time. Her warm, plummy voice was capable of stupendous high notes and she dispatched trills, runs and other embellishments with easy elegance. Tenor, Roumen Doikov, portrayed the Duke with Renaissance elegance. His singing was technically fabulous. Opera Rochester has invited Teatro back for next season. I can hardly wait." *DEMOCRAT AND CHRONICLE - John Pitcher - Mar. 2002*

"I'm not alone in hoping that Giorgio Lalov, the talented singer turned creator of Teatro Lirico D'Europa stays well, healthy and continues to bring us such magnificent productions as last Friday's '**RIGOLETTO**.' Do you remember last years' AIDA? This production was equally well done - the sets were not skimpy as in some traveling shows and oh, those voices! We can only hope to see more from this company in years to come." *ILLINOIS TIMES - Ann Kerr - Mar. 2001*

### RIGOLETTO Hits all the Right High Notes!

"Monday evening's production of "Rigoletto" got everything right. The sets worked because attention was paid to details from the hall of the ducal palace with its slyly erotic central painting to the effective tromp-d'oeil painted backdrop of the palace. This production featured three strong lead singers. Nicolai Dobrev sang the part of Rigoletto with confidence. He used the full range of his rich baritone voice to shape a convincing character performance, moving from bitter sarcasm to the most tender love for his daughter, before his final fall into despair. Dobrev was particularly effective in conveying the lightning quick shifts of mood in his aria "Pari siamo." American soprano Kenneithia Mitchell proved to be an ideal Gilda, bringing the role of Rigoletto's daughter alive with vivid emotion. Mitchell's warm, vibrant voice easily stood up to Dobrev's in their duets, while her beautifully shaded phrasing in her aria "Caro nome" brought the house down. Roumen Doikov has a clear, well-projected tenor and there was something irresistible about his portrayal of the hormonally driven Duke. The first few notes of "La donna e mobile" brought a shudder of recognition from the audience and Doikov gave them exactly the kind of performance they had come to hear. Bass, Alexi Ivanov, made an effective Sparafucile and mezzo Elena Marinova sang a surprisingly strong Maddalena, with both at their best when joining Dobrev and Mitchell in the exquisite last act quartet. The choral singing was very well focused and conductor Topolov elicited a well paced, detailed performance." *BUFFALO NEWS - Jan Jezioro - Mar. 2002*

"Teatro Lirico D'Europa examined one of the great black comedies, Verdi's **RIGOLETTO**. The singing filled the whole neighborhood. They sing like they've got opera deep in their bones. The performance was a direct injection of European taste, coming from a place where opera is a true passion, not a passing thought. The singing was extraordinary from the beginning. Nicolai Dobrev played the jester, a noble baritone with a facile instrument. Kenneithia Mitchell [GILDA] soared up and above her part with ease. As the Duke, Roumen Doikov seduced all with audacity. The chorus sang with gusto and confidence. The orchestra under Krassimir Topolov sounded terrific."

BOSTON HERALD - Keith Powers - Mar. 2002

"In the title role of **RIGOLETTO**, 33 year old Nicolai Dobrev found an appropriate venue for his imposing voice. He underlined the nastiness of the jester's mockery and his pain felt real. Soprano Kenneithia Mitchell revealed a voice of rose petal loveliness and quicksilver agility and an appealing earnest personality. When she emerged for her curtain call she greeted the rapturous applause in an uninhibited victory gesture. Teatro Lirico's star tenor, Roumen Doikov's top notes are among the best in the tenor business today, right on target and with a golden gleam. Once again the magnificent chorus was worth the price of admission. A thoroughly enjoyable, full-blooded and welcome production of Verdi's first mature masterpiece."

BOSTON PHOENIX - Lloyd Schwartz - Mar. 2002

### **RIGOLETTO Delivers Grand Opera to Valley!**

"The Palm Springs Opera Guild of the Desert had to be pleased with its selection of Teatro Lirico D'Europa's **RIGOLETTO** Sunday at the McCallum Theater. **RIGOLETTO** is a crowd pleaser made even more appealing to the sold-out crowd by the fine voices of Europe's largest touring company. Young Bulgarian Baritone, Nicolay Dobrev, sang the title role with passion and power but it was his duets with sensational young American soprano, Melody Alesi, as Gilda that received the most applause. Their soaring voices blended beautifully, creating moments of aching poignancy and completely capturing the emotions of the enthusiastic audience. Alesi takes the stage with style and intelligence and possesses the voice of a worldclass opera star. Bulgarian tenor, Roumen Doikov's Duke was full of swagger and hubris."

PALM DESERT SUN - Jack Lyons - Feb. 2003

### **Clowning Around in a Fine Fashion**

"A gripping production, musically and theatrically. Costumes are gorgeous, so are sets, and the stage is filled with color and vitality. Tenor, Gabriel Gonzales, not only sings wonderfully but gives the Duke and immense appeal. Theodore Lambrinos gives an equally rich performance as the hunchbacked jester, Rigoletto. His easy, unforced baritone gives full expressive strength to his "Pari siamo" and to his rage filled "Cortigiani". Soprano, Melody Alesi, won the audience's heart as Rigoletto's daughter Gilda. Alesi gave the aria "Caro nome" virtuoso singing."

SYRACUSE POST AND STANDARD - Neil Novelli - Mar. 2003

"A dramatically compelling and generally splendid vocal performance. Teatro Lirico's singers are fervent and musically accurate, and their chorus work continues to be quite remarkable and singular in the opera world at large. The handsome set and lavish costumes were evocative and beautiful. As the title character, Theodore Lambrinos' portrayal was edgy and dramatically vivid. He gave a wistful plangency and flawless musicianship to his Act I "Deh non parlare al misero" and a forceful ringing account of his Act II "Cortigiani" with exquisite portamento in the abrupt, final pleading before his tormentors. His duet with his daughter, "Si vendetta" was flawless in timing and vocal contrast. The Gilda of young American soprano, Melody Alesi, was stunning. Her steady and completely unforced tone, pitch perfect coloratura and soaring pianissimi were among the vocal highlights of the evening along with her breathtakingly lovely singing of "Caro nome." Mexican tenor, Gabrielle Gonzales, brought appropriate good looks, fine vocal support and phrasing and plausible acting to the role of the Duke. From a vigorous "Questa o quella" to a fine account of "Parmi veder" Gonzales displayed smooth legato, excellent breath control, lots of flexibility and some beautiful top notes. Conductor Metodi Matakiev gave a fine reading of Verdi's music."

ITHACA JOURNAL - Stephen Landesman - Mar. 2003

### **Teatro Lirico's RIGOLETTO, a Performance to Savor!**

"Last night's **RIGOLETTO**, the latest from Teatro Lirico D'Europa, was a keeper, one of the best traveling operas to come through here in a long, long time. But then Teatro Lirico has emerged as top dog among touring companies. The company has always boasted great singers. Their **RIGOLETTO** boasted an appealing cast. Rather than stylized staggers, we got true-to-life responses to deeply felt emotion. As the night's GILDA, American soprano, Melody Alesi, slid into a melting "Caro Nome," her big first-act aria, she stretched her arms heavenward, as though feeling love for the first time. This was a big orchestra - so big it spilled out of the Vet's pit onto the corners of the stage. Duke, John Fowler, was more than up to the task, especially in those ringing high notes. His top voice was true and clear. But the big voice in the show belonged to Russian baritone, Sergei Moskalkov who sang his heart out as the crippled Rigoletto. Alesi, as Gilda, was no less impressive. Her "Caro Nome" was perfection, with bell-like high notes and butter smooth runs.

PROVIDENCE JOURNAL - Channing Gray - Feb. 2004

"After a year's absence, opera's "road warriors," Teatro Lirico D'Europa, were back at McCain Auditorium with a wonderful production of Verdi's **RIGOLETTO**. Splendid by any standards, the presentation was especially stunning for a touring company. Soloists, chorus, pit-orchestra, musicians, sets, costumes, you name it-Teatro Lirico delivered it all first-class. Teatro Lirico went the extra mile by mounting a company of artists committed to making their every performance glow with unique conviction and special intensity. Sergei Moskalkov's (**RIGOLETTO**) voice is nimbly powerful and tenderly expressive, and his physical portrayal totally centered. Soprano, Veselina Vasileva, made a lovely, doll-like Gilda of wide-eyed innocence and trusting naiveté. Her far from doll-sized voice made itself heard alike over fellow singers and a full-blown orchestral storm. Even her dying tones had carrying weight. John Fowler cut a fine figure as the selfish Duke. High marks as well for the excellent chorus that contributed significantly with both vigor and precision. Finally, much credit is due Maestro Matakiev, who maintained a perfect balance between pit and stage throughout."

MANHATTAN MERCURY NEWS - Ben Nyberg - Mar. 2004

### Lirico's RIGOLETTO Steals Hearts!

"**RIGOLETTO** proved to be yet another in the company's string of successes in what's becoming an eagerly anticipated annual Boston residency. Lucky Boston! Teatro Lirico's secret? Its artistic director, Giorgio Lalov, trusts opera and the singers who put their throats and hearts on the line for us and their art every night. Not for one minute did Lalov's staging follow the modern approach seen far too often at Boston Lyric Opera, by trying to improve on the beautiful original, which speaks so eloquently for itself. Here there were no gimmicks, no tricks, just Verdi's tale from the composer through the singers to us. Heaven."

BOSTON HERALD - T. J. Medrek - Mar. 2004

### Peabody Auditorium, Daytona Beach, FL – Jan. 2010 - 1600 seats sold

"Dear Jenny, We just returned from the wonderful **RIGOLETTO**. Everyone loved it. Gilda, Rigoletto, the Duke...everyone was great. We thought the sets and costumes were so beautiful. We also had a delightful time afterward at the reception, sharing a table with Giorgio and "Gilda," exchanging a lot of funny incidents "on the road." We are so glad to have such a great working relationship with you and your company...we feel blessed, so thank you!"

Nancy and Dallas Weekly

Daytona Beach Symphony Society

"Dear Jenny, **RIGOLETTO** was FABULOUS!! I have had so many people tell me how much they loved it. And you sent us the most wonderful cast! I can't thank you enough. Lyle Sunderland will have the DVD ready by the end of the week and will mail it to you. I'm sure you will be very pleased. I'm very excited about having TWO operas next season. LUCIA DI LAMMERMOOR and BUTTERFLY. Wow! Thank you again for making Daytona Beach a happy cultural place."

Carol Anderson

GM Daytona Beach Symphony Society – Jan. 2010

"Jenny, Last night was a glorious night! The costumes were beautiful and the sets lovely. The audience gave **RIGOLETTO** A STANDING OVATION – both after the performance and in the lobbies while they left to face the freezing night air, and this morning. I have received phone messages and emails galore!"

Jeanne Sigel, Development & Marketing Director

Garde Arts Center, New London CT – Feb. 2010

### Palace Theatre, Manchester, NH – Mar. 2010

"The performance (of **RIGOLETTO** was wonderful! The cast superb, and the sets beautiful. Our audience loved your Rigoletto (Palmen Dimitrov)! Thank you for a great season ending performance, and we look forward to Butterfly and Turandot next season (we had many subscribers sign up last night already!).

Richard Bojko, General Manager; President, Board of Directors,

Opera New Hampshire, Palace Theatre, Manchester, NH

## LA TRAVIATA

### Review: Sold Out La Traviata at NJPAC

"The New Jersey Perf. Arts Center is a facility in a diversely populated area where opera is a family affair. Some attendees took advantage of the early curtain and brought their children to this SOLD OUT performance. **LA TRAVIATA** is a unique opera that needs a singer with true star quality. Ukrainian soprano, Marina Viskvorkina filled the bill to perfection. A slim, attractive blonde who sings at the Prague State Opera and has performed this role at the Vienna State Opera, Viskvorkina has the necessary appearance of fragility for this heroine. Her voice however, is robust and she had the precise coloratura for Act I. She lit up the stage and made the world of the 19th Century courtesan, come alive. Valentine Topencharov designed the effective, practical scenery and the costumes, unusually ornate for a touring production. Alfredo was sung by Russian tenor, Evgeni Akimov who also appears with the Mariinsky Theatre, the Metropolitan Opera and Covent Garden. He was a carefree playboy with a rich even voice and sang with warmth and virility. Vladimir Samsonov was a properly bourgeois Germont with ringing top tones. Casting bass Viacheslav Pochapsky of Opera Bolshoi as Dr. Grenville was a true luxury. Conductor Topolov drew a balanced, expansively romantic reading of the score from the Sofia Symphony. At the end of the evening the audience responded with a standing ovation for all the artists involved in this fine performance."

MUSIC AND VISION DAILY – Mar. 2006

### 'Strayed Woman' - High Drama Parisian Story Thrills GSU Crowd!

"UNIVERSITY PARK -- The craftsmanship of Teatro Lirico D'Europa and the flawless conducting of Metodi Matakiev generated enough heat Sunday afternoon inside the Center for the Perf. Arts to temper the wind chill outside. Attendees at Governor's State University 's SOLD OUT matinee were treated to a lush spectacle of 19th century drama that dazzled the ear and eye. Soprano, Melody Alesi (Violetta) delivered a particularly notable performance, soaring in sustained flights in this melodic and romantic opera."

DAILY JOURNAL - Dennis Sullivan - Feb. 2004

### LA TRAVIATA Enthralled Sold-out GSU!

"Governors' State University hit a home run Sunday afternoon with a stunning performance of **LA TRAVIATA** before an enthusiastic SOLD- OUT house. The return of Teatro Lirico D'Europa can be seen as nothing short of a triumph. It was also an affirmation of the Pasquinnelli Family Foundation's support, and the chance it took on bringing the opera to the Southland. Reid's statement "They will be back with LA BOHEME in 2005 received applause even before the curtain went up on the current production. Most impressive was Melody Alesi, who presented the torn personality of Violetta. Violetta's lover, Alfredo, played by John Fowler, sang with conviction and stamina. Valery Ivanov was most convincing as Alfredo's father and his rich baritone filled the hall. Act II brought the opera to a dramatic peak as the sound of the chorus rated first class and the dances by the gypsy princess and matador were fun and enthusiastic. This was a great performance. It's hard to believe that this opera company had just spent 5 days in 5 different cities performing 4 different operas! This critic doesn't know how they keep up their strength and enthusiasm, and can't wait to see them again next year."

THE STAR (Chicago Heights) - D. K. Luksetich - Feb. 2004

### **Verdi Hip to Pop Culture!**

"Dubbed "Road Warriors" by OPERA NEWS, Teatro Lirico proved itself worthy of its international reputation Friday night at the Leid Center with Verdi's LA **LA TRAVIATA**. The show was fantastic. All three lead roles were brilliantly cast and executed."

LAWRENCE JOURNAL WORLD - Emily Criquei - Mar. 2004

### **Teatro Lirico Shows No Signs of Fatigue!**

"Last night's **LA TRAVIATA** was the 41st performance of a staggering 52-performance American tour of six different operas but there was no lack of energy, spirit and heart. No wonder audiences love this company. Bulgarian soprano, Veselina Vasileva is a tiny beautiful creature with expressively floating hands and eyes that tell the truth. She restores the nearly forgotten tradition of light voices in the role: she uses her crystalline soprano with feeling and exquisite musical taste. She has adequate virtuosity for the hurdles of the first act but it was later that Vasileva really came into her own. Vytautas Juozapaitis poured out molten streams of baritone sound as the stern, elder Germont. Cesar Hernandez (Alfredo) is a pro who knows what to do, and did it with assurance. The chorus is one of Teatro Lirico's greatest assets."

BOSTON GLOBE - Richard Dyer - Mar. 2004

### **TRAVIATA in Prescott Arizona**

"The show was great, as usual! I let the audience know that we were trying to bring Aida for next season and they were quite excited."

Deb McCasland, Director, Major Gifts and Artistic Programming  
YC Foundation, Yavapai College - Prescott, AZ

### **TRAVIATA in CLEARWATER, FL – Feb. 2008**

"The performance was wonderful. I thought each one of the singers was very special. The soprano was everything you said she would be and more. The audience absolutely loved her. Alfredo and the father were especially strong as well. Congratulations and thank you for bringing another strong opera performance to our community."

Robert A. Freedman, President and CEO  
Ruth Eckerd Hall, Inc.

### **TRAVIATA – Daytona Beach, FL – Feb. 2008**

"Jenny, Tonight was FABULOUS. Everyone LOVED **LA TRAVIATA**. Thank you so much!!!! A triumph!!!"

Carolina Anderson  
Daytona Beach Symphony Society

"Hi Jenny, We had a wonderful performance tonight! Your Violetta had an amazing voice, she was a wonderful actress, and was such a beautiful young woman. Everyone was so happy with the entire production. Kleenex and hankies were abundant in the audience, as it was so touching, due largely to "Violetta." We didn't see Giorgio, so please pass the word to him that we are so happy with this production. Thank you all!"

Dallas and Nancy  
Daytona Beach Symphony Society

### **A VIOLETTA TO DIE FOR**

**Marina Viskvorkina's Violetta would satisfy the most demanding audience of any great opera house**

"Teatro Lirico was back for its second weekend this year, and in Verdi's **LA TRAVIATA**, Ukrainian soprano Marina Voskvorkina gave an extraordinary performance as the consumptive courtesan Violetta Valery. Viskvorkina's got just about everything: she's a voluptuous blonde with a big, creamy voice of pinpoint accuracy, and she can act. She began by depicting a very flirtatious Violetta. Her performance became increasingly inward and moving, conveying real dignity as Violetta confronts Alfredo's father who wants her to give up his son. But it was in the last act that Viskvorkina ascended to tragic stature. She's one of the rare Violettas who sings the notes yet still convinces you that she physically failing and feverish. And she is heartbreaking. Her performance would satisfy the most demanding audience of any great opera house."

Lloyd Schwartz – BOSTON PHOENIX – Mar. 2008

### **Boston TRAVIATA – Mar. 2008**

**Where Teatro Lirico D'Europa's, "La Traviata," is concerned there is only one way to describe it: "You look Marvelous!"**

"Sunday afternoon's performance of Verdi's "**LA TRAVIATA**," performed by Teatro Lirico D'Europa, at Emerson's Cutler Majestic in Boston, was one of the company's most moving and flawless productions. It oozed emotion and sentimentality and boasted wonderfully colorful sets, expert use of lighting, sumptuous costumes, a powerhouse cast, and effective and evocative orchestration conducted by Maestro Krasimir Topolov - and this isn't my view alone. During intermission I spoke with a friend who recently retired from the Boston Symphony Orchestra, and he observed that in his opinion this performance was "near flawless." And it was.

This was one of those productions that came together and kept rising as the story of Violetta and Alfredo's lives unfolded. Much of the credit has to go to some pretty strong vocal performances by four leads: the gorgeous and vocally gifted soprano Marina Viskvorkina, who sang the role of Violetta, baritone Plamen Dimitrov, who sang the role of Giorgio Germont, the gifted and always dependable baritone Hristo Sarafov, and tenor Gabriel Gonzalez.

The audience loved this performance and for good reason. The stage direction by Giorgio Lalov was right on mark and every technical and visual cue was timed perfectly. A "tip-of-the hat" must also be given to the wonderful chorus of this company. It shone and performed magnificently as did the ballet dancers that performed in each of the two previous weekend shows I attended: "The Merry Widow," and "La Traviata."

I rave when I see a particularly strong performance and this production of "La Traviata" falls into that congratulatory category. As comedian Billy Crystal used to say when he played the actor Fernando Lamas on Saturday Night Live: "You look marvelous." Well, for this production of Verdi's "La Traviata," I say: "You looked Marvelous" Sunday afternoon, keep it up!"

Paul Joseph Walkowski - OperaOnline.us

**Touhill Perf. Arts Center, St. Louis, MO – Jan. 2010**

“Jenny, The performance (of **LA TRAVIATA**) was wonderful! We had many positive comments from patrons at the end of the night. They enjoyed the production thoroughly.”

John Cattanach, GM  
Touhill Perf. Arts Center, St. Louis, MO

**Touhill Perf. Arts Center, St. Louis, MO – Jan. 2010**

“Throughout the opera ( **LA TRAVIATA**) the music conducted by Krassimir Topolov was first-rate. The instrumentals, the sets and the onstage work of Snejana Dramcheva (Violetta) was impeccable, her acting believable. When she was onstage, she compelled attention with her personality, performance and beauty. Her costumes were knockouts as well.”

St. Louis Classical Examiner - Bill Townsend

**McCallum Theatre, Palm Desert, CA – Feb. 2010 – SOLD OUT!**

“Wonderful performance (of **LA TRAVIATA**)! Thank you again. Looking forward to Turandot next year!”

Mitchell Gershenfeld, Director of Presentations and Theater Operations  
McCallum Theatre, Palm Desert, CA

**Cerritos, CA – Feb. 2010**

**La Traviata Translates: Tragic Love at Cerritos**

“Teatro Lirico D’Europa staged the great Giuseppe Verdi’s “**LA TRAVIATA**” on lover’s weekend at the Cerritos Center for the Performing Arts. Like many well aimed cupid’s darts and valentine sentiments La Traviata starts with grand hope but ends in a heap of regrets and sorrow. Despite the agonizing d’amor the music and singing along with dazzling costumes make for a rewarding day at the old operatic heart-break hotel.

This company has visited Cerritos several times before and the principals are all top drawer. Ms. Dramcheva (Violetta) was especially impressive in this monumentally demanding role that sees her singing throughout the two and a half hours of the unraveling of her undoing. In Act II the happy couple is cohabitating blissfully but in opera bliss is often obliterated, as is this state by the father of Alfredo who fears the breakup of his family because of this tryst. Baritone Peter Danailov was excellent in the thankless role of the father and indeed his “Dite alla giovine” is the persuader that moves Violetta to make the ultimate sacrifice for her love. While she pretends to leave him for her former lover she suffers terribly as heard in “Amami Alfredo” that demonstrated some of the soprano’s finest singing.”

By Glen Creason

“Jenny, The show ( **LA TRAVIATA**) was just marvelous. The audience was amazed at the musicianship of both singers and orchestra. I think that there were at least 5 curtain calls from a standing audience. Thank you so much for sending us such quality. I look forward to working with you again.”

David Nyman, GM  
Heritage Theatre, Cedar City, UT

**Wilmington Concert Ass. – Feb. 2010**

“Wonderful (**TRAVIATA**) 830 seats filled (theatre seats 1016) and people leaping to their feet, with “brava, brava”! All the principals in very wonderful voice; costumes, set, all beautiful. Thanks so much!”

Fred Wharton  
Keenan Auditorium, Wilmington, NC

**LA TRAVIATA and FLEDERMAUS – Vail, CO – Feb 2010**

“Jenny...The **LA TRAVIATA** was beautiful. Very well received. I was speaking with a woman from the DC area who said this was the first time she ever cried during Act 3 in all of the times she’d seen Traviata. **DIE FLEDERMAUS** also well received and lots of fun.

Thanks for everything!”

Kris Sabel, Executive Director – Vilar Perf. Arts Center

**LA TRAVIATA- Sunrise Theatre, Ft. Pierce, FL – Mar. 2010**

“Hi Jenny! What a voice on that Violetta! WOW! I’ve seen some great opera from you guys but that was a truly superlative **TRAVIATA!**”

Marty Petlock -- Sunrise Theatre, Fort Pierce, FL

“Jenny! **TRAVIATA** was just another incredible show from two incredible people -you and Georgio. The audience loved it...hence our booking the three shows next year. Thanks for the follow-up Jenny. You are very good at what you do.”

John Wilkes, GM, Sunrise Theatre, Ft. Pierce, FL – Mar. 2010

**USA REVIEWS FOR THE BALLET:**

**AN EVENING at the MAJESTIC and SWAN LAKE**

“Expectations were high for this performance, given that Boston has a respectable Russian and European citizenry. Judging from the applause and comments heard in the hallways afterward, they weren’t disappointed. The Sofia Symphony performed well and gave us some moments that added immeasurably to this ballet experience. The production managed to make its own special magic and hold the audience attention throughout, and won over a lot of hearts Friday evening, in a touching and heartfelt performance. Well done!”

OPERAONLINE.US – Paul Walkowski – April 2005 (Performance at Majestic Theater, Boston)

**RUSSIAN SLEEPING BEAUTY OFFERS VISUAL DELIGHTS**

“Dancers Goloubev and Kungurtseva deliver superb performances. The Russian National Ballet Theatre’s performance of **SLEEPING BEAUTY** at the Kravis Center included the extraordinary dancing of some soloists...this and the magnificent scenery and costumes and a 50 - member orchestra made the evening enjoyable. A highlight included the magnificently performed and seldom seen “epailement” of the female dancers. Dimitri Goloubev was superb as the wicked fairy...total dramatic integrity. The Lilac Fairy (R. Petrova) was dramatically and

skillfully superb. Also beautifully performed were the series of “port de bras” performed by the female corps. The teen age Aurora (Natalia Kungurtseva) gave us our first thrill at watching an outstanding beautiful dancer. Every little movement was exquisite. It was a privilege to see her perform. Her dancing was about total beauty. The final scene featured more dancing by Desire (Max Romanov) and Aurora, and once again my heart skipped a beat in reaction to their degree of skill and presentation.”

*PALM BEACH DAILEY NEWS – F.R. Jellineck - April 2005 (Performance at Kravis Center, Palm Beach, FL)*

“I’ll bet hundreds of people were as enchanted as my daughter and I were at the performance of **SLEEPING BEAUTY** at the Coronado Theatre. The company was the Russian National Ballet Theatre of Moscow. Although there were dozens of children in the audience, the ones around me sat silent and enthralled. The orchestra was just as stellar as the dance company. It was truly magic.”

*ROCKFORD REGISTER STAR – Judy Emerson – April 2005 (Performance at Coronado Theatre – Rockford, IL)*

“Dearest Jenny and Giorgio, The Ballet was stupendous!!!! I cannot thank you enough for bringing the excellence of your opera and now ballet companies into our city. We had a full house (2,300) and not one disappointed patron. I have received calls already this morning thanking me, and YOU deserve all the thanks. WOW! What a high we are on!”

*Mary Ann Smith, General Manager, Rockford Coronado Concerts 4/22/05  
(Performance of SWAN LAKE at CORONADO THEATRE, Rockford, IL)*

“Jenny, I LOVED THE BALLET! Elena Evseeva was magnificent. When she danced as Odette the movements she made with her head, neck and arms were so bird-like. She was truly remarkable. I loved THE FOOL and ROTHBART. They were both dynamic dancers. The SWAN corps de ballet danced as one. I cannot tell you how amazed and impressed I was with the performance. It was truly a spectacular evening. EVERYONE I talked to truly enjoyed it!”

*Margaret Vetter, Administrator – Festival of Fine Arts, 4/11/05  
(Performance at Branscomb Memorial Auditorium – Lakeland, FL)*

“Dear Jenny, Thank you for **SLEEPING BEAUTY**. The dancing was superb. We were sold out and everyone loved it. They inspired a much deserved, spontaneous, vocal standing ovation at the end. We will definitely have them back next time they tour. Thank you again.”

*Naomi Buck, Vice President – Production/Programming – Naples Phil. Center, 4/14/05  
(Performance at Naples Philharmonic Center, Naples, FL)*

“Jenny, I was delighted, as was our audience, with the performance of **SWAN LAKE** by the Russian National Ballet Theatre of Moscow. Beautiful sets and costumes with strong principal dancers made for a memorable evening. A real plus was the live accompaniment of the Sofia Symphony Orchestra.”

*Milton Russos, Executive Director, FCCJ Artists Series, 4/19/05  
(Performance at Moran Theatre, Jacksonville, FL)*

“Hi Jenny, The performance was very well received. Odette was very strong. Masterful as well as elegant. I look forward to working with you again. You did deliver as promised.”

*Robert Meyers, Director, 4/25, Emens Auditorium, Ball State University*

“Jenny, Great performance. The dancers were amazing and the live orchestra really added to the performance.”

*Kimberly Mouser, Ass. Director, University Concert Series, University of MO – Columbia, MO, 4/25/05  
(Performance at Jesse Auditorium – Columbia, MO)*

Jenny, “The show was wonderful!!!! Beautiful costumes, the dancers were all incredible, and the staging was excellent. Our audience loved the show and felt it was the best we have ever had here. Congratulations to you! I really liked them taking their bows in front of the curtain; they made a special connection to the audience with it. BRAVO! Tonight’s show sold 1070 seats out of 1100.

*Deb McCasland, Community Events Manager, Yavapai College, 4/27/07, Prescott, AZ*

Jenny, Ballet was very good. They did a superb job. The show was very well received.

*Kris Sabel, Vilar Center, Vale, CO, 4/07*

### **Good to have ballet back**

“The green curtain came down on the 2006-2007 McCain Performance Series this past Saturday evening in true grand finale form with a lavish presentation by the Moiseev Russian Classical Ballet of the timeless Tchaikovsky-Petipa masterpiece, **SLEEPING BEAUTY**, for an enthusiastic and attentive crowd of nearly 1,200 that filled the auditorium’s downstairs and lower balcony. It was a real treat to witness the return of ballet to McCain after 10 these many years. To be sure, there’s been some dancing on view there. But ballet, like opera, is an intense and complex collaboration between live performance artists on a stage and live instrumental artists in an orchestra pit, the two groups kept connected, appropriately, by a conductor—and that we haven’t seen recently. Led with infectious gusto by Alexey Osetrov, our pit band played with energy, brio, and sensitivity. It’s easy to see why this Perrault fairy tale makes such an appealing mime-dance drama. The struggle of good and evil, being on the one hand bedrock basic and on the other obstinately fathomless is equally accessible to old and young. Also easy to see is why Petipa’s choreography has proven just as enduring as Tchaikovsky’s voluptuous score. It’s an elegant, exciting, detailed script, still bright and bubbly after all this time, that lets a troupe, collectively and individually, dazzle us with the full scope of their talent. Best of all, it’s entertaining, witty, often just plain funny. Our artists proved more than capable of meeting its many technical and artistic challenges. Natalia Kungurtseva’s Aurora was always the perfectly poised princess, on point and off, and that Audrey Hepburnish gamin smile did nothing to diminish her regal charm. As the hero prince who rescues his beloved and her entire kingdom with a single kiss, Valeri Schumilov vaulted and spun with a gallant and noble authority. Vladimir Moiseev’s hilariously terrifying Carabosse Fairy dominated every scene “she” invaded, even when in retreat from the greater magic of Elena Smoltzova’s serenely magisterial Fairy of Lilac. The nursery story menagerie whose serial antics liven up the wedding celebration gave the company’s second tier a chance to display its impressive skills. Our crowd was audibly amused by the sad saga of Red Riding Hood and her Wolf, and the paw boxing of the two twitter patted white cats. But

it was the stunning leaps of Khasan Usmanov's Blue Bird that blew them away, drawing gasps and spontaneous applause. We can only hope that this is but the first of many visits by this worthy company." *MANHATTAN MERCURY NEWS – Ben Nyberg – April 2007*

#### About – Prokofiev's ROMEO AND JULIET – Rockford, IL – April 2007

Jenny "It was wonderful! The dancers were consistently very good. I was quite impressed with the heights some of the men achieved. The costumes and sets were also very good. Overall, a very impressive evening." *Helen Hill, Rockford Coronado Concerts*  
(about performance of ROMEO AND JULIET at Coronado Theatre, Rockford, IL)

"Jenny, the ballet was lovely. Dancing and sets were wonderful, almost magical. It looked great in the Coronado Theatre. It was very well received, and we had lots and lots of kids in our audience. A dream come true."

*Mary Ann Smith, General Manager, Rockford Coronado Concerts, 4/07*  
(Performance of ROMEO AND JULIET at CORONADO THEATRE, Rockford, IL)

**Russian National Ballet's double feature: "Romeo and Juliet" and "Sleeping Beauty" provide a charm-filled, romantic weekend experience for all.**

#### ROMEO AND JULIET:

"The Russian National Ballet Theatre and Orchestra, under the direction of Alexey Vladimirovitch Osetrov delivered a truly moving, colorful and charm-filled evening performance that seduced and thrilled the audience at Emerson's Cutler Majestic Theater in Boston. Wonderful, wonderful, wonderful! From a splendid performance by the orchestra, to artful stage direction by Evgen Amosov (artistic director), brilliant choreography by L. Lavrovsky, particularly the recurring and ominous theme of "Dance of the Knights," that was absolutely hypnotic, to the deft use of – no, not deft, inspired use of lighting by D. Danilov, this production soared into and clear through the stratosphere, and never once let the audience down. Everything about this show was spectacular, including some very realistic, clanging sword fighting.

What always fascinates me about this art form is that it is the only one where not a word is spoken and every emotion is conveyed by gesture, body movement and music. Here, not even someone unfamiliar with ballet, or even this particular story, would have had difficulty figuring out what was going on, on stage; the talent of this cast was that strong.

Hats off to some pretty elegant dancing by Natalia Kungurtseva, as Juliet, a special salute to Vladimir Moiseev, the company's general manager, and last evenings flying, Tybalt (nice sword fighting skills along with Khasan Usmanov, who danced the role of Mercutio (Romeo's friend) and Tybalt's fighting nemesis), a very regal salute to the statuesque performances of Oleg Trusov (Juliet's father) and A. Chuykova, Juliet's mother, who although their roles weren't big, left a lasting impression nonetheless because of their superb communicative skills, and last, of course, Romeo, danced by Mr. Stoianov who gave a passionate and high-flying performance in all other respects. In sum, this ballet and this performance was a sure winner in Boston and a delight to the lucky audience that sat in attendance for Saturday evening's show."

#### SLEEPING BEAUTY

"Once again, the Russian National Ballet Theatre and Orchestra provided Boston audiences with an enjoyable afternoon of color, dance and fun, this time with Tchaikovsky's "**SLEEPING BEAUTY**." It was a double-feature weekend in Boston to our complete satisfaction. I must hand it to this touring company; its stamina is impressive with performances of "Romeo and Juliet" Friday and two shows Saturday, and a matinee of "Sleeping Beauty" on Sunday..

Her, the Princess Aurora and her Royal Family are cursed at her birth by the evil witch, Carabosse, performed wonderfully and with humorous animation by Dimitri Goloubev to die from a spindle of flowers given to her at her coming of age party, but is saved from death by the good Lilac Fairy, performed with beauty and grace by V. Kershis. Death will not take the Princess, but rather, sleep – for a hundred years after which she and her Royal Family will be spared when a prince, Prince Desire, danced by Olexander Stoianov, kisses the sleeping Princess and awakens her. Performances for this ballet were uniformly good, with some outstanding choreography M. Petipa, especially the ensembles by the various Fairies and other characters that appeared in the final Act, the wedding.

A special well-done must go to Katerina Kukhar, who danced the role of the Princess and the very talented Olexander Stoianov who danced the role of Prince Desire. As with "Romeo and Juliet" this ballet is geared toward the audience and is, for the most part, understandable to adults and children, of which there was a healthy mix in attendance at all performances. Colorful, musically friendly, well acted, choreographed and danced superbly, with just a few hard landings from some dancers (clump, clump, clump is not what I expect to hear at a ballet), and accompanied by a rich-sounding, inspired orchestra, under the direction of Maestro Osetrov this double bill has to be rated a huge success for ballet audiences who enjoy the music and pageantry and who see far too little of this beautiful art form. Bravo to Russian National Ballet Theatre and Orchestra for two great shows."  
*By Paul Joseph Walkowski - OperaOnline.us - April 2008*

"Jenny, It was gorgeous, I am so glad I found you. Everyone loved it. They were superb dancers. The show came off beautifully -- and even with all the languages they were very easy to work with. Your drops are beautiful as are the costumes, but the dancers were just wonderful. Thanks!! Can't wait for the next year with the 2 operas and a ballet."

*Deborah Smith, Executive Director, Newberry Opera House, Newberry, SC, 4/08*

"Hi Jenny, I have gotten outstanding reviews for the ballet. (**GISELLE**) My stage manager (who is also an orchestral player) said the orchestra was great - particularly the viola section (so much for all the viola jokes!). The college president was at the performance, and I'm looking forward to her comments which I will send on to you."

*Larry Burke, Florida Southern College Festival of Fine Arts, Lakeland, FL 4/08*  
(Performance at Branscomb Auditorium)

"The audience appeared to enjoy the performance. I heard many good comments when 1700 people came streaming out of the auditorium - people were impressed with the expertise of the dancers. Even the ushers (who tend to be somewhat jaded about performances after all these years) were very complimentary."  
*Ann Dawson, Van Wezel Perf. Arts Center, Sarasota, FL, 4/08*

"The ballet was great! We had a nice crowd, but it's **SWAN LAKE!** It seems to sell better than all the others. Vladimir was very charming and did a great job as well."  
*Milton A. Russos, Executive Director, FCCJ Artist Series, Jacksonville, FL, 4/08*  
*(Performance at Moran Theatre)*

All my guests that went said it was beautiful and loved it!! Thanks.  
*BOBBY ROSSI, DIRECTOR OF ENTERTAINMENT*  
*RUTH ECKERD HALL, CLEARWATER, FL, 4/08*

"My assistant gave me a glowing report about **SWAN LAKE**. She particularly thought the orchestra and costuming were excellent and she is a musician. A very enthusiastic standing ovation!"  
*Robert A. Freedman, President and CEO*  
*Ruth Eckerd Hall, Clearwater, FL, 4/08*

"Dear Jenny: Lovely ballet last night! The Princess danced absolutely beautifully, but the whole corps was flawless. The house was packed, and enthusiastic."  
*Fred Wharton, Keenan Auditorium, Wilmington Concert Ass.*

"I want to thank you for the opportunity you afforded our Conservatory students, parents, and faculty to attend **SWAN LAKE** last night. It was a wonderful experience for everyone and all thoroughly enjoyed the performance. It was exciting to see the original Petipa choreography executed by a company of performers that obviously knew what they were doing. The arts are truly the international language and to see performers trained in the great Russian ballet tradition moving an American audience surely says a great deal about the power of dance. Again, thank you and we wish you all the best in your future endeavors. This was a delightful treat!"  
*Walter Anderson, Ed.D.*  
*Headmaster, Baltimore Actor's Theatre Academy*

"Dear Jenny, What a spectacular performance of **SWAN LAKE!** I'm so very pleased to have met you and learn about your plans to bring opera to Baltimore. I think all of Baltimore will welcome your presence here. I've had the pleasure of reading about you, your husband Giorgio, and your promotion of the arts on your website Jenny Kelly Productions. I'm very impressed with the scope of your efforts and the success you've achieved. I'm ready to help in whatever way I can. The volunteers I support, known as BOPS, the Baltimore Opera Promotion and Support Group, will be very pleased, I'm certain, to address their volunteer efforts to your cause in the production of opera in Baltimore."  
*Andrew Pappas*

**Adolphe Adams Giselle**

**Tchaikovsky Sleeping Beauty**

**The Moiseev Russian Classic Ballet**

**Cutler Majestic Theater, Boston, April 4 and 5, 2009**

**The Moiseev Ballet once again thrills Boston audiences with two classics done with style and enchantment**

"The Cutler Majestic Theater in Boston came alive with glorious music and graceful dance this weekend as the Moiseev Russian Classic Ballet, which is conducting its fourth U.S. tour, charmed the audiences with three beloved productions, only two of which I was able to attend and review: Adolphe Adam's "**GISELLE**" and Tchaikovsky's "**SLEEPING BEAUTY.**" I missed Tchaikovsky's "Swan Lake," which I have reviewed before on this site.

Giselle is the story of a peasant girl who falls in love with a disguised Count, already betrothed, unbeknownst to her. Count Albrecht soon runs into her original suitor, Hilarion, who makes the Count's deceit public. Giselle, dies of a broken heart and is buried in the forest, where other young maidens have been similarly buried, and who also have died before marriage. They are the spirits of the deal, led by an unforgiving Mirta, Queen of the Wilis (the dead). The spirit virgins lure the deceitful Count into the forest and he is dispatched of quickly with dance. Hilarion, however, finds in the spirit Giselle a strong defender and she intervenes with the Queen to spare him his life. Alas, that is not to be the case. But, at least, the two are united again in the afterworld.

The story told through music and body movement (classic Russian ballet) was danced beautifully and expressively by a strong cast headed by Guzel Suleymanova (Giselle), Dimitry Marasanova (the Count) and Andrei Shallin (Hilarion). Although she danced little, kudos to Tatyana Panteleeva (the Queen) for her commanding presence and regal appearance.

The costumes were striking and the music was magnificent, especially the more emotional and serious second act, and while the Cutler stage is small, the corps de ballet ensemble handled it well and was a major plus for this production adding fluidity, grace and emotional depth to the story. If there was one drawback, it would be the lighting in the first act which was glaringly bright -- almost too much so.

This is a production worthy of strong attendance from those who enjoy ballet and for those who want to experience it for the first time. The Moiseev Russian Classic Ballet is making quite a name for itself and its productions are always eagerly anticipated, well-attended, and thoroughly enjoyed. This looks to be a very successful tour, indeed.

## SLEEPING BEAUTY

Tchaikovsky's "**SLEEPING BEAUTY**" was an equally impressive effort, filled with color, smart costuming, and some pretty remarkable performances. In this production, the lighting was used very effectively throughout and was easy on the eyes.

Attesting to the strength of this organization, many of the lead dancers that appeared in Saturday evening's performance of "**GISELE**" appeared again Sunday afternoon in "Sleeping Beauty," most notably, Guzel Suleymanova, dancing the role of Princess Aurora and Dimitry Marasanova, dancing the role of Prince Desire. As with most performances there is usually one dancer who stands out, and in this show the audience took particular pleasure in the skill, fluid body movements and superb acting of Mr. Almaz Akhmetzyanov who, while he was always draped in a floor-length cape, danced the role of the wicked, spell-casting fairy Carabosse with panache and great success. The children who did attend this performance had to be mesmerized. "Sleeping Beauty" is a classic. The entire Corps de Ballet of Vladimir Moiseev meets and exceeds all expectations. As noted earlier, this should be a very successful tour."

*By Paul Joseph Walkowski, OperaOnline.us*

"Hi Jenny! **SWAN LAKE** was a big success with the audience. They truly enjoyed it!"

*Sandy Richmond, Lyric Opera House, Baltimore – April 2009*

"Dear Jenny, **GISELLE** was very well received by the audience!"

*Bobby Rossi, Ruth Eckerd Hall, Clearwater, FL – April 2009*

"Jenny! The ballet was fabulous and you are so easy to work with! Thank you!"

*Deborah Smith, Newberry Opera House – April 2009*

"Dear Jenny and Giorgio, The ballet performances were magnificent!"

*Joe Ferrer, Sunset Entertainment Group  
Hollywood, FL – April 2009*

