

REVIEWS from USA and EUROPE

Mussorgsky's BORIS GODOUNOV

TEATRO LIRICO CREATES A STIRRING BORIS! BOSTON

"Last night's performance of Mussorgsky's **BORIS GODOUNOV** represented the finest performance that Teatro Lirico D'Europa has yet given us. No opera lover should miss the repeat performance tonight by the feisty touring company. The company engaged four artists from Moscow's Bolshoi Theater. All four were excellent. The chorus flooded the hall with thrilling, bright, Slavic tone that buzzed in the ears and the orchestra did yeomen work under the direction of the very gifted conductor Metodi Matakiev. He led with tremendous sweep, passion, and attention to detail. This BORIS stirred the soul, as it must and always does."
BOSTON GLOBE - Richard Dyer - (Performance at Jordan Hall, Boston, MA)

GODOUNOV PROVIDES STRONG SEASON FINISH! Rochester, NY

"There is no doubting this company's authority in Russian music. The singing in **BORIS GODOUNOV** was uniformly strong. Giorgio Lalov hired basses, Vyacheslav Pochapsky and Alexander Kisselev, both singers with the legendary Bolshoi, to fill the principal roles of Boris and Pimen. Both were splendiferous. Pochapsky is endowed with a clear and stenoriant instrument. Kisselev sang with warmth, elegance and flexibility. Lev Kuznetsov as Dimitri and Anatoly Zaychenko as Shuisky both sang with thrust and intense lyricism. Teatro's resplendent chorus deserves special mention for its intensely emotional performance and conductor Metodi Matakiev led the orchestra with energy and polish."

*DEMOCRAT AND CHRONICLE - John Pitcher
(Performance at Eastman Theater, Rochester, NY)*

ROCHESTER BORIS

"Teatro Lirico's magnificent, fully staged production of Mussorgsky's masterpiece came to Rochester's Eastman Theater Sunday evening. Costumes were sumptuous and beautiful. Vyacheslav Pochapsky delivered a stunning portrayal of the guilt-stricken Czar with total vocal and dramatic involvement and a rich sonorous bass. The "clock scene" and the death of Boris were riveting and sung with enormous power and vocal beauty. The chorus, an enviable hall mark of Teatro's productions was, as usual, quite splendid."

*OPERA - L - Stephen Landesman
(Performance at Eastman Theater, Rochester, NY)*

Teatro Lirico's BORIS More than Good! BOSTON

"The fact that Teatro Lirico shows up traveling with chorus, orchestra and soloists that number more than 100 astonishes in this economic climate. That the troupe brings such quality singers and players is even more amazing. From the front of the stage to the back of the chorus everyone sang and played with

energy and skill. Our Boris was the splendid bass Vyacheslav Pochapsky who sang boldly with a round and very deep voice. The pretender Dimitri was provided by tenor Lev Kuznetsov, who sang intelligently, with a fully informed sense of drama." **BOSTON HERALD - Keith Powers**
(Performance at Jordan Hall, Boston, MA)

SINGING INTO SPRING - Teatro Lirico's BORIS GODOUNOV - Boston

"The touring company that has won Boston's hearts with its rough-and-ready productions of Verdi and Puccini brought **BORIS** for 2 nights. I hope we don't have to wait another quarter of a century for another performance so powerful. What a sizzling performance this was! Metodi Matakiev gave it a surging sweep, building tremendous vocal climaxes, yet holding back for scenes of intimacy or comedy. He gave the church music an eerie sense of ancient otherworldliness. He let the folk songs lilt like folk songs, the dances skip like dances. The mazurkas and the polonaise had a different character from the music evoking the Russian spirit. The orchestra gave him what he wanted and the chorus gave him even more. The walls vibrated with their overwhelming sound and vivid characterizations. These singers performing together almost every night have developed a rare sense of ensemble. Most remarkable were the two Bolshoi basses alternating as Boris and Pimen. Huge Vyacheslav Pochapsky had a voice that seemed to emanate from the bottom of a well-dark, resonant, mysteriously deep, and Russian to the core. His wide, expressive mouth seemed to taste every syllable. It surely was a performance in the tradition of the legendary Russian Bass Feodor Chaliapin. Alexander Kisselev's Pimen had a more elegant vocal technique-I wanted to hear him in Verdi. I felt an almost mystical presence. Teatro Lirico brought us not just one but two sensational singers in one of the greatest of all operatic roles and a riveting experience of one of the greatest of all operas." **BOSTON PHOENIX - Lloyd Schwartz**
(Performance at Jordan Hall, Boston, MA)

A Welcome View of a Rare BORIS - Tilles Center, Long Island, NY

"The character of Boris Godounov is one of the most complex drawn in all of opera. The production mounted by Teatro Lirico D'Europa addressed this quality with considerable understanding. Kudos to this company for presenting it. A good chunk of the credit for the show's success goes to the Boris, Alexander Kisselev, who not only possessed a stern, direct voice, but, with his Goya - esque, elongated face, looked quite imposing as well. The rest of the cast was also solid, in particular the role of Dimitri, sung stylishly and ardently by Lev Kuznetsov. Teatro Lirico is a serious minded Bulgarian company that manages well with the myriad problems that can beset opera on tour. The mostly 2 dimensional designs for this production were effective enough and sometimes quite attractive, opera can survive without hoopla if the music and dramatic action work as well as they did here. The orchestra responded appropriately to Mussorgsky's foreboding, almost Spartan sound world; conductor Metodi Matakiev navigated it with

authority. BORIS GODOUNOV can be overwhelming in its inner emotional intensity and its practically relentless darkness. Surely a good deal of that effect was achieved in this generally admirable production."

*NEW YORK NEWS DAY - Daniel Schlossberg
(Performance at the Tilles Center, Long Island University)*

Reviews - Europe:

Boris Godounov-the grandeur of the Slavic voice

"This was an opportunity for the audience in Besancon to listen to great voices with all the famous Slavian qualities. The part of Boris was taken by Mikhail Krutikov, a soloist from the Bolshoi. His great vocal and dramatic presence on stage were proven in the monologue of the second act and in the final scene. The characters of Dimitri, Gregor, Shuiski the traitor, and Marina, were exquisitely interpreted - vocally and artistically by soloists from the Bolshoi and Kirov Operas. All the small parts, even the most modest that had only several lines, were performed with beautiful voices. The orchestra under the direction of Metodi Matakiev revealed the true magic of the music of Moussorgski. We have to mention the chorus also, in particular, how they represented the character of the Russian people with beautiful homogeneity. In conclusion - a wonderful performance which was fully appreciated." *LE REPUBLICAN-Besancon, France*

CRIME AND PUNISHMENT

"A production of **BORIS GODOUNOV** in the purest Russian tradition. Sumptuous costumes. The principal role that all bassos dream to perform, was played by Mikhail Krutikov with responsibility and a powerful voice. He has the voice to touch the very heart of the tragedy. Supporting him was an orchestra with discipline and precision lead by Metodi Matakiev."

LE COURRIER DE OUEST-Angers, France

Big Voices for 'Boris Godounov'

"There is no doubt that this **BORIS GODOUNOV** was the best presentation of opera given at Teatro Lope de Vega with the excellent voices of Teatro Lirico D'Europa. Brilliant stage direction, of Giorgio Lalov, a fantastic set of costumes, a full orchestra, nearly 60 singers on stage, and a cast of an extraordinary category. The distinguished stage direction of Giorgio Lalov was realized against the background of the large and rich looking sets of Valentine Topencharov and the costumes of Hristo Hristov. Splendid slavic voices! The incredible Russian basso, Alexander Zimenco, soloist of the Bolshoi Opera in the role of Boris who has a rich, velvet timbre and a large vocal register, sang the original score of Mousorgski. The extraordinary physique and voice of the basso Dimiter Stantchev built the character of Varlaam. Pavel Tatarov has the typical metallic notes of a lyric tenor in his high register. The beautiful Maria Stoycheva who

possesses great vocal capacity and an authentic mezzo soprano sound, gave life to the Princess Marina. She sang her aria in the third act with exceptional taste. Quite honestly, all of the 15 soloists showed brilliant vocalism. Isn't it a miracle? The conductor Metodi Matakiev displayed great experience and knowledge of the musical score. What more can be said about a performance."

ABC DE SEVILLA - Seville, Spain

BORIS GODOUNOV

"The public of Seville enjoyed a splendid performance of **BORIS GODOUNOV** at Teatro Lope de Vega, a performance of absolute mastery and true artistic and interpretive quality. The genial monologue in the second act and the brilliant final scene of Boris' death were performed by Alexander Zimenco with incredible artistic improvisation. There was a very high level of synchronization in the production - the large chorus (one of the main characters in this opera) and a full brightness of the orchestra's sound. This for sure was the best opera performance in the history of Seville."

local newspaper - Seville, Spain

The opera BORIS GODOUNOV of MOUSSORGSKI

"It is not possible to list all the names of the singers who participated but we have to mention the most distinguished: basso, Alexander Zimenco - a magnificent voice and a splendid presence in the character of the protagonist. The soprano, Slatina Taralova, and the mezzo, Maria Stoycheva, have the qualities of real "divas." The tenor, Pavel Tatarov, sang with a very pleasant timbre and has a remarkable expression, as did the contralto, Veska Marinska, the mezzo, Viara Dancheva, and basso, Dimiter Stantchev. With its precise intonation, the choir gave the performance much support. The orchestra had a symphonic sound, and played the musical score with certainty. The conductor Metodi Matakiev proved his professional skills once again leading the orchestra brilliantly. There are some more names - Hristo Hristov - designer of the sumptuous costumes, and Giorgio Lalov, stage director, who helped the performance achieve a great success with ovations from the large audience."

IL CORREO DE ANDALUCIA- Seville, Spain

BORIS GODOUNOV, the apotheosis of the Russian week

"Perfect equilibrium between voices and music, the masterpiece of Moussorgski under the stage direction of Giorgio Lalov - achieved exceptional success. Metodi Matakiev, conductor, gave the musicians a passionate impulse. All during the performance the drama was developed with a perfect equilibrium between the singing and the music. A truly emotional lyricism was achieved. The audience was excited by all this magnificence. To the splendid orchestra and chorus were added the beautiful costumes of Hristo Hristov and the rich decors sets of Valentine Topencharov. One realized immediately that Michael Krutikov is an exceptional basso. He reminds one of the greatest names [in opera]. The other

characters-the old monk, Pimen (Nicolai Stoilov), the role of Dimitri (Lev Kuznetsov) and Varlaam (Dimitar Stantchev) mixed in the drama with great homogeneity. Marina-interpreted by Maria Stoycheva, had a remarkable mezzo soprano with exquisite vocal technique. Not to forget Zlatina Taralova- the shining soprano voice who presented the part of Xamia wonderfully! The dramatic part of the masses, the importance of the events, the desire of realism, the atmosphere of the orthodox liturgy and folklore - **all of this was realized by Giorgio Lalov (stage director)** on the highest level possible. He presented a remarkable version on tour that deserves its success."

DAUPHINE LIBERE-Aix Les Bains, France