

OPERA GALA
GREAT MOMENTS IN ITALIAN OPERA
GREAT VOICES FROM BROADWAY TO OPERA
A TRIBUTE TO PAVAROTTI

(concerts with orchestra, international soloists and elegant evening dress plus a live on stage Master of Ceremonies)

GREAT MOMENTS IN ITALIAN OPERA at The Vilar Center

“The event was terrific! We called it **GREAT MOMENTS IN ITALIAN OPERA!** It was a terrific companion piece to presenting a full-length opera in our small community where we do not have the audience to support two nights of a single show. It works to satisfy the more seasoned operagoer and to provide an accessible opportunity for those new or unsure about opera to get interested. Several of my audience thanked me for providing an opera experience that they did not have to drag their husbands to, and that their husbands actually enjoyed a night at the opera. It also is a great way to showcase the talent traveling with Teatro Lirico beyond the individual opera. Comments from my audience were very positive. All looking forward to a similar program in the future.”

Kris Sabel, General Manager – Vilar Center for the Arts – Vail, CO

Teatro Lirico Boston Tour Closes with Fitting OPERA GALA

“Bidding Boston farewell for another year, the European touring company, Teatro Lirico D'Europa, wrapped up its four-day single performance per night schedule with an **Opera Gala** that struck just the right chord with its Cutler Majestic audience on Tuesday evening, March 6. Featuring selections from Puccini, Mozart, Verdi, Rossini, Donizetti, and a full orchestra on stage, conducted by Krassimir Topolov, the company pulled out all stops to leave a lasting impression, with the hope that its tour next year would be as successful as this year. The standout performer of the evening had to be Russian soprano

Larissa Yudina, who demonstrated solid form, vocal beauty and clarity and amazing agility, bringing loud applause after each number, most notably for her "Der Holle Rache" from Mozart's "Die Zauberflöte," and then for an amazing coloratura performance of the "Mad Scene" from Donizetti's "Lucia di Lammermoor." Company regulars, mezzo-soprano Viara Zhelezova, baritone Hristo Sarafov and bass Mikhail Kolelishvili also gave enjoyable and animated performances, as did the dynamic combination of soprano Olga Chernisheva and tenor Orlin Goranov, who revived their on-stage romantic fling as Mimi and Rodolfo in a series of Puccini melodies from "La bohème." Joining the ensemble this year was versatile baritone Gary Simpson who also sang throughout the Boston tour and delivered a solid performance again on closing night." *WWW.OPERAONLINE.US – Paul Walkowski*

TEATRO LIRICO OPERA GALA in BOSTON

"The gala was delightful. How could you go wrong with good, strong singers, in costume, doing opera's greatest hits? Coloratura soprano Larissa Yudina sang not only the Queen of the Night (nailing every high note), Lucia's Mad Scene, Gilda's duet with Rigoletto and "Caro nome," she also appeared as Musetta in the third-act quartet from *Bohème* and in the Drinking Song from *La traviata*. Goranov reinforced his good impression with a sensitive rendition of Rodolfo's first-act aria from *Bohème* and his succeeding love duet with Mimi. And Chernisheva, as Mimi and Violetta, singing with impressive but unvaried volume reinforced her more complicated earlier impression. Zhelezova was a teasing Rosina, Hristo – bewigged and pantalooned – devilishly hammed up comic arias by Rossini and Mozart, and Georgian bass Mikhail Kolelishvili was magnificent in two radically contrasting arias, Sarastro's solemn "O Isis und Osiris" and Don Basilio's hilarious hymn to Calumny. I can't imagine anyone's feeling short-changed."

BOSTON PHOENIX – Lloyd Schwartz

"A TRIBUTE TO PAVAROTTI was an outstanding performance. Standing ovation and encore for this talented company. Haled by our audience as one of the best evenings ever on our Lily Peter stage."

Maureen Jones – Warfield Concerts

SUNRISE THEATRE - TRIBUTE TO PAVAROTTI

"Wow! What an afternoon! A TRIBUTE TO PAVAROTTI! The orchestra is great, the guys are very good indeed and Ms. Orlovskaya is incredible. Her wonderful voice fills the room."

Mary Petlock, Facilities – Sunrise Theatre – Ft. Pierce, FL

MIRAMAR, FL - TRIBUTE TO PAVAROTTI

"A TRIBUTE TO PAVAROTTI was very well applauded by the audience! The orchestra was tops! This was truly the HIGHLIGHT of the entire season! Soprano, Olga Orlovskaya was simply beautiful...her voice and manner just perfect. The tenors were brilliant...wonderful voices! I heard many of the guests offer their thrilled views as well."

Jessical Gloria, Director – Miramar Cultural Cente, Miramar, FL

DAYTONA - TRIBUTE TO PAVAROTTI

"The performance of (A Tribute to Pavarotti) was fantastic! I have heard nothing but rave reviews. As usual, thank you and Giorgio for all that you do for us!"

Christine Gerhardt, Director of Operations

Daytona Beach Symphony Society Performance at Peabody Auditorium,

DAYTONA TRIBUTE TO PAVAROTTI

"Jenny,

We just got back from the reception for **A TRIBUTE TO PAVAROTTI** during which we got a great encore from "the three tenors." It was a great program and the crowd went crazy...what a terrific way to end the season! We were totally surprised by the appearance of "Pavarotti" himself, and he looked incredibly like The Man and sounded so similar! That was a totally unexpected bonus we appreciated ever so much! Fabian Robles was wonderful--what a beautiful, consistent, lovely sound--truly bel canto. He will always be welcome here. Orlovskaya was gorgeous, in voice, beauty, and grace as an actress. She is a real winner! This program went over so well. Giorgio and Dallas were talking about another similar program, maybe year after next, starting with Broadway songs, then operetta, then going to grand opera I think (I didn't hear the whole conversation). We look forward to AIDA in 2016 of course, but also another something like this! Thanks to you and Giorgio for sending this to us! It was totally appreciated!"

*Nancy and Dallas Weekly - Daytona Beach Symphony Society
Performance at Peabody Auditorium*

OPERA TO BROADWAY - Miramar, FL

"FROM OPERA TO BROADWAY was awesome! Please send me the routing information for CARMEN and AIDA in winter 2016."

Joyce Maddox, Operations Manager - Miramar Cultural Center, Miramar, FL

GREAT MOMENTS IN ITALIAN OPERA - Columbia, SC

"Great Moments in Italian Opera" last Saturday night was a marvelous hit! The soaring, beautiful voices were spine-tingling, the selection of world-famous arias was perfect, the often light-hearted fashion of your performers and the humor of

our Master of Ceremonies (the wonderful Giorgio Lalov) made the crowd laugh. The conducting of Maestro Gregory Ortega was masterful! We ended the evening with resounding applause and standing ovations. The graciousness of your singers at our Meet The cast party afterwards was another hit. The floor show approach was perfect for the ardent opera fan and novices dipping their toes in the water. I am still receiving calls from people expressing appreciation for giving them such a magical evening. We love working with you and Giorgio!"

Kathy Newman, Chair – Opera Palmetto – Columbia, SC

TRIBUTE TO PAVAROTTI - Columbia, SC

"A TRIBUTE TO PAVAROTTI was an outstanding success. Your cast was superb, as usual, and the audience was enthralled. You saw it in their response in the performance hall and in their gushing compliments to our Board and Giorgio afterwards. Once again Teatro Lirico has shown our audience what grande opera is all about. Thank you! We can't wait for CARMEN in March!"

Kathy Newman, Chair – Opera Palmetto – Columbia, SC

REVIEW: 'A Tribute to Pavarotti' More a Salute to Artform of Opera

A TRIBUTE TO PAVAROTTI was presented on Sunday at Easton's State Theatre, but it was more a tribute to opera itself. Teatro Lirico D'Europa (Opera Theater of Europe) gave listeners a taste of the finest operatic arias, duets, and canzones (songs). Some were those Luciano Pavarotti performed on stage; while others were those he recorded. Throughout the evening, the spirit of the late Italian tenor (and later pop star) was there in each of them, with drama, occasional humor, and the wonderful singing. Teatro Lirico's orchestra began both acts with overtures—"The Barber of Seville" at the beginning and "Carmen" after the intermission. Artistic Director Giorgio Lalov introduced tenors Simon Kyung Lee, Fabian Robles, and Franco Martorana, and soprano

Olga Orlovskaya. They began with two of Pavarotti's best known roles—the Duke of Mantua from “Rigoletto” and Rodolfo from “La Boheme.” After Robles entered, he was “interrupted” by Lee singing from the audience before he joined him onstage. It goes without saying that no microphones were used during the performance, and it is always impressive to hear voices that can fill an entire theater without electronics. Martorana and Orlovskaya presented a moving duet of Rodolfo and Mimi. Although this night was meant to highlight Pavarotti, Orlovskaya threatened to steal the show in a few spots, as in her soaring Aria of Violetta from “La Traviata.” The end of the first act had songs from the well-loved Three Tenors concerts Pavarotti did with Placido Domingo and Jose Carreras, ending with “O Sole Mio.” It had all three Teatro Lirico tenors bringing out white handkerchiefs, a favorite Pavarotti stage prop.

Robles, a light tenor, was featured on the arias that called for high notes, like the Aria of Tonio from “La fille du regiment” that gave Pavarotti the nickname “King of the High Cs.” Lee and Martorana took on the more dramatic roles. The wonderful timbre of Lee's voice served him well in these parts, while the imposing Martorana added realism as the only one of the three that resembled Pavarotti. The second act covered Puccini's “Tosca” and “Turandot” and Verdi's “La Traviata.” The tenors came together again for “Nessun dorma” from “Turandot,” and Verdi's “Brindisi” used all four singers. The latter had the audience clapping along for a bit, and brought a standing ovation at the end of the evening. Like most forms of music, opera is best appreciated in a live performance. For those who think that it is highbrow entertainment for an elite group, a show like this one (that also had very affordable prices) is *de rigueur* (that's French meaning that you gotta see it!)”

David Howell, Special to THE MORNING CALL - Eastman, PA

OPERA GREAT PAVAROTTI LIVES ON IN TRIBUTE CONCERT

Teatro Lirico D' Europa presents new 'A Tribute to Pavarotti'

Dave Howell, Special to The Morning Call

"Luciano Pavarotti undoubtedly was the most famous opera singer of his generation.

From "O Sole Mio" to the aria of Tonio from Donizetti's "La Fille Du Regiment" ("The Daughter of the Regiment"), the Italian tenor's renditions of operatic pieces became the standard by which opera was measured.

Pavarotti died in 2007, but you will have a rare chance to hear, in concert, the magic he brought to the world on Sunday when "A Tribute to Pavarotti" comes to Easton's State Theatre.

Presented by Teatro Lirico D'Europa (Lyric Theater of Europe), the concert features three tenors and a soprano singing his most popular works, many of his duets and the songs he presented as one of "The Three Tenors," with Placido Domingo and Jose Carreras.

Teatro Lirico D'Europa, founded in 1988, is a full-time opera company that has been touring in the United States since 2000. It travels with 65 people, including its own orchestra. Teatro Lirico is presenting four different full-scale operas for the winter/spring 2014 season. Giorgio Lalov, co-founder and artistic director, spoke about Pavarotti from Columbia, S.C., where the group is presenting "Carmen."

"He was a singing machine who could sing the repertoires of all types of tenor," Lalov says, noting the three types – light, lyric and dramatic. The Pavarotti tribute features tenors who specialize in each of these variations. Light and lyric tenors generally have a higher range and "sweeter" roles, while dramatic tenors are emotive and lean toward tragic parts.

The singers at the State Theatre will be soprano Olga Orlovskaya and tenors Simon Kyung Lee, Fabian Robles and Jorge Antonio Pita. Lalov will be master of ceremonies.

"We have been doing the Pavarotti tribute for about two years, and it has been very well received. The stage is animated with lights, with the lighting made very intimate for the arias. Pavarotti would make fun of himself, and we will be making people laugh." The humor will come from

stage banter, as Lalov is quick to add that none of the laughs will come from the singing: "It will be funny but also very serious." You also might see someone holding a white handkerchief, which Pavarotti always had with him onstage.

Live opera in this country is not restricted to the largest cities. Lalov insists that there is a demand for opera across the United States, and the success of Teatro Lirico proves it.

"America is made of immigrants from foreign countries, who brought their love of the music with them. More and more people have come to it, and we see a lot of younger people in the audience," he says. He also points to opera as an alternative to music America is "bombarded" with, such as rock and rap, of which he is not fond.

For those who have never seen opera, Lalov says, keep an open mind. "You have to be curious." He tells the story of one convert. "One woman came backstage. She had been given a ticket, and had never seen an opera before. She was so happy, she was crying."

Luciano Pavarotti was born in Modena, Italy, in 1935. His father was a singer with the city chorus and Pavarotti got his start there. As with most opera singers, his career grew gradually. He made his operatic debut as Rodolfo in "La Boheme" at the Teatro Reggio Emilia. It was a success and he worked his way up to more prestigious theaters in Europe. He started to be internationally recognized when he toured Australia with Joan Sutherland in 1963, and he began his ascent in America.

He had lead tenor roles in all the classic operas – "Aida," "La Traviata," "Madama Butterfly," "Rigoletto," "Tosca" and more. Pavarotti became known as "King of the High C's" for his dramatic high notes.

By 1979, he was on the cover of Time magazine. The Three Tenors concerts debuted in 1990, on the eve of the FIFA World Cup soccer final. Guinness World Records calls "The Three Tenors in Concert" the most popular classical recording of all time.

Pavarotti is also in Guinness World Records for the most curtain calls taken

– 165. He reached heights of fame never achieved before by an opera star. In 1993 he performed for a half million people in New York's Central Park. He appeared with Sting, Michael Jackson and Paul McCartney. He is the only opera singer to be on "Saturday Night Live."

Pavarotti had something beyond a once-in-a-lifetime voice – his charm. He loved his fans as they loved him, and his megawatt smiles in concert were genuine. He had a zest for life both on and offstage, and the music he brought to the world will live forever.