

Puccini – TURANDOT

Good Show Teatro Lirico! -

"Puccini's final masterpiece **TURANDOT** was given a grand presentation by the Teatro Lirico D'Europa Saturday evening. To have performers as professional as Teatro Liricos travel here to McCain strikes me as a blessing to be most grateful for."

MANHATTAN MERCURY NEWS

Ben Nyberg - March 2000

TURANDOT Explores the Poles of Passion - Springfield MO Regional Opera

"Teatro Lirico D'Europa boasted a fine orchestra, a well coached chorus and strong voices from both the demanding principal roles and smaller secondary parts. All the singers in **TURANDOT** acquitted themselves honorably starting with Leslie Morgan as Turandot. Roumen Doikov sang the prince with a robust tenor that rang true and clear. He drew bravos from the crowd for "Nessun Dorma," the opera's famous aria. Qilian Chen won the audience's heart as Liu. After the final chorus: "Gloria a te!" the audience rose to give the entire ensemble a warm ovation."

NEWS LEADER – Larry T. Collins – March 2000

TURANDOT generous with voices, emotions! (Boston)

"The Teatro Lirico production of Puccini's **TURANDOT** had a generous display of voices and emotions. Roumen Doikov's Calaf was at the head of

the list. The Bulgarian tenor looks young and eager, phrases with musical sensitivity and flaunts terrific high notes. The others were firmly on the plus side. Chinese soprano Qilian Chen, a sophisticated vocalist who securely perched series of radiant high pianissimos...made a sympathetic stage personality. Avalee Beckman...hurled out the top tones like firebombs. She also had good musical instincts and theatrical imagination; she attempted a characterization, which is more than most Turandot's do. The orchestra played with skill, enthusiasm and confidence born of lots of experience of **TURANDOT**. The chorus poured out quality sound that joined with the orchestra to create a solid musical superstructure for the performance. High energy American conductor Joseph Illick was always there for his singers; both he and the players were attentive to the wonderful details of color and atmosphere in the scoring. The public got its money's worth. Beckmann and Doikov...were miles ahead of the last Met-touring cast. The audience loved it. Boston has been more than a decade without big opera and uninhibited Italianate singing. Next season Teatro Lirico proposes longer runs for both *AIDA* and *NABUCCO* If they do people will come."

BOSTON GLOBE – Richard Dyer – March 2000

TURANDOT Shows that Opera can be Exciting, Entertaining... Springfield Regional Opera

"A beautiful performance by talented actors captivated an entire hall full of viewers. The costumes were absolutely gorgeous. The story takes place in ancient Peking and the garments reflect that era with beautiful shades of gold, jade and crimson. The lighting effects added to the perfection of the costuming, causing their garb to fluctuate in

hues, depending on the color they stepped into. Chinese soprano, Qilian Chen, has an exquisite soprano voice, which combined with her beautiful facial and bodily expression, evoked several ovations, and on one particular occasion, brought tears to the eyes of yours truly."

SOUTHWEST STANDARD
Bobbilyne Shackelford – March 2000

Springfield, IL - TURANDOT

"For music lovers, it was a stellar weekend, for Saturday night's production of **TURANDOT** was magnificent. What a thrill to hear the full Teatro Lirico D'Europa orchestra accompany a cast of sixty singers! Chen's (Liu) two arias proved to be shining moments as she floated her pianissimo high notes impossibly above the orchestra. Leslie Morgan sang an excellent Princess with just the right degree of ice in her voice, while Roumen Doikov's glorious tenor gave the role of Calaf an extra dimension. His "Nessun dorma" was outstanding. The sets were beautifully done, costumes were lavish and the voices outstanding. They used no microphones! All the voices projected above the large orchestration."

ILLINOIS TIMES – Ann Kerr – March 2000

TURANDOT Production Expertly Performed - Springfield, IL

"G. Puccini's final opera presented by Teatro Lirico D'Europa embellishes the classic story of the ice princess thawed by a dedicated swain. Doikov expertly conveyed that Calaf is a steamroller with a deep soul. The yearning conveyed by his tenor voice emphasized

Calaf's unstoppable quest to win the princess and pierced through the orchestral accompaniment. Morgan's Turandot attained the right degree of hauteur, using her formidable voice to intimidate. Qilian Chen as Liu exquisitely sung portrayal foreshadowed her character's tragic fate. "Nessun dorma" is a terribly difficult piece. Doikov did not disappoint! The sets were quite effective and colorful, as were the oriental costumes." *THE STATE JOURNAL REGISTER*

Jacqueline Gerber – March 2000

Lirico's TURANDOT is a grand evening in small setting - (Boston)

"The Teatro Lirico D'Europa proved Monday night that it is possible to produce an opera as big as Puccini's TURANDOT at the Emerson Majestic Theatre. With savvy and heart this European based touring company directed by Giorgio Lalov did itself proud! Both Monday and Tuesday night performances were sold out in advance. There were people at the ticket entrance holding signs asking to purchase extra tickets, and one audience member reported hearing an offer of \$200. for one. Illick's orchestra played well, sometimes beautifully. Tenor Roumen Doikov gave the evening's finest performance as Calaf. His big sturdy voice grew in warmth throughout the opera...he didn't disappoint those who were in the audience mainly waiting for his hit tune, the aria, "Nessun dorma."Soprano Avalee Beckmann from Canada raised the roof-and peeled the paint-with a huge strident voice...and Chinese soprano Qilian Chen used intelligence and heavenly pianissimo...a

performance of distinction. Lalov hopes to bring the company back to Boston next year. I'd get my tickets early if I were you."

BOSTON HERALD – T. J. Medrick – March 2000

BOSTON TURANDOT

"This company has been touring Europe for 14 years, giving thousands of performances with professional, grown up casts. Now on it's first American tour, TLD packed the Emerson Majestic with an audience hungry for old-fashioned, un gimmicky, pour your heart-out opera and delivered exactly what the audience wanted. Evocative sets filled the stage. The chorus was both vocally and dramatically impressive. The competent and enthusiastic musicians were led with zest and musical imagination. Stage director, Giorgio Lalov, who has sung at La Scala never left you in doubt about what was going on. Leslie Morgan was an effective, neurotic Princess. Sturdy Doikov (Calaf) had a real tenor ring. The major crowd pleaser was Soprano, Qilian Chen as the slave girl Liu. She acted with touching dignity and had a voice that was capable of scene-stealing high pianissimos. Teatro Lirico D'Europa promises to return to Boston next year with Verdi's AIDA and his rarely performed, utterly uninhibited third opera NABUCCO People will be lining up early."

BOSTON PHOENIX

Lloyd Schwartz - March 2000

Cerritos Center for the Performing Arts - TURANDOT

"Tamara Kutsenko, who took the role of Turandot in the Teatro Lirico D'Europa production Wednesday at the Cerritos Center for the Performing Arts, handled it as persuasively as anyone. Roumen Doikov sang Calaf with a bright, strong, Italianate tenor. Kenneithia Mitchell was a gentle, effective Liu. Conductor Krassimir Topolov kept the score moving briskly. The orchestra played with power."

LOS ANGELES TIMES – Chris Paskis, February 2001

TURANDOT provides a taste of real Italian culture - Palm Desert Opera Guild

"The performance brought to life Puccini's beautiful music and the intriguing libretto. Tenor Roumen Doikov brought an almost athletic vigor to the role of Calaf and drew a standing ovation for his hearty rendering of 'Nessun dorma.' The best vocal performance may have been by Kenneithia Mitchell as Liu. Her voice doesn't cut through the airwaves. It gently separates them. Director Giorgio Lalov conveys the magical message of transformation in TURANDOT. His staging makes it clear that not only must Calaf conquer Turandot, he must allow Turandot to conquer him to find mutual love. It's interesting that the program notes quote Joseph Campbell's "The Power of Myth" to elaborate on the libretto's themes of transformation."

THE DESERT SUN – Bruce Fessier – February 2001

Puccini's TURANDOT - Stanley Perf. Arts Center

“Some super singers! Oh those featured singers! Russian soprano Irina Bozhedomova and Bulgarian tenor Roumen Doikov could knock your socks off with their voices leaving you drooling at every sparing note. Bozhedomova's voice easily captured attention and her combination with Doikov was shattering. Kenneithia Mitchell sings Liu with a mellifluous, finely etched voice. The audience gave the players a rousing reception.” *UTICA DISPATCH OBSERVER*

Jonas Kover — February 2002

PROVIDENCE - RI - TURANDOT

“The touring Teatro Lirico put on a solid, moving TURANDOT at Veterans Memorial Auditorium last night. Fans couldn't get enough of Roumen Doikov's soaring tenor. He got a huge ovation for his searing rendition of 'Nessun Dorma,' the heroic aria. Real artistry came from a young American soprano, Kenneithia Mitchell, as Liu who gave us a fleshed out character and managed to blend tenderness and defiance. As a vocalist she was stunning. Mitchell proved a master of the sweet caress. Teatro Lirico is one of the few touring companies that dares, or can afford to put on large scale operas.”

PROVIDENCE JOURNAL — Channing Gray — February 2002

TURANDOT warms hearts of local opera buffs! Naples Philharmonic Center

“Local opera buffs came out en masse Thursday to the Philharmonic Center. Teatro Lirico's full-scale production's clever sets beautifully evoked the royal palace pavilion — the Forbidden City in Peking. With its orchestra of 50 musicians, chorus of more than 40 trained singers, and soloists that have already launched international careers, Teatro Lirico successfully interpreted the work's legendary Chinese characters. Puccini's masterpiece is known as a soprano-killer, with the role of Turandot as difficult as Wagner's Isolde. Russian soprano Irina Bozhedomova's penetrating voice evoked just the right balance of fire and ice that the role requires. As Calaf, tenor Roumen Doikov is a find. His rich, vibrant voice filled the hall, and his famous aria, “Nessun Dorma,” aroused cheers and bravos from the audience from the sheer beauty of his voice. Another performer who was a favorite with the audience was the American soprano, Kenneithia Mitchell, who played Liu. It is no wonder she has won so many scholarships and awards. A performance that was certainly above average for a touring company.”

NAPLES DAILY NEWS — Corinne Dunne — February 2002

Teatro Lirico's TURANDOT Entertains a Packed House! Galliard Auditorium, Charleston, SC

“The Charleston Concert Association presented Teatro Lirico D'Europa's production of G. Puccini's **TURANDOT** to a packed house on Thursday night. It is a feat itself to tour a fully staged production of **TURANDOT** with an orchestra of 50, a 40-voice chorus and massive sets, not to mention providing singers with the

physical stamina to meet the vocal demands of the lead roles. The Teatro Lirico D'Europa has put together a production that is professional, credible and entertaining. The Turandot, Irina Bozhedomova, has a trumpet-like voice that cut through the house with ease. Her "In questa reggia" filled the house with icy fury. Roumen Doikov, Calaf, has a full, dramatic tenor voice that excited as well as also carrying in all his quiet moments. Kenneithia Mitchell as Liu possesses a lovely lyric voice. The orchestra conducted by Krassimir Topolov proved quite up to the task and the chorus sounded fully professional. The sets were attractive and highly functional and the performance moves at a good pace thanks to artistic/stage director Giorgio Lalov."

CHARLESTON POST AND COURIER

Jenni Johnson

March 2002

BOSTON - TURANDOT

"This **TURANDOT** is a very good production-even good to look at, efficient and smart. The orchestra glistened with color and the chorus resonated with power and bloodthirsty urgency. Doikov nailed "Nessun dorma," threw his arms up in a victorious V, and brought down the house. As Calaf, he inhabits the role and is consistently believable. He's a generous and vivid singer. The 32-year-old Russian soprano, Irina Bozhedomova, has a firm, focused, sometimes even blazing voice, which the high tessitura of the title role demands. Liu

was the young Korean soprano Su-Jin Lee, who can pull her big voice back into the most delicate pianissimo. She has an expressive face too.”

BOSTON PHOENIX – Lloyd Schwartz – March 2002

Russian Soprano lifts stellar TURANDOT - Boston

“Wednesday night's **TURANDOT** is the best performance the Teatro Lirico D'Europa has brought us so far, better even than the production of this same opera two years ago. Irina Bozhedomova (Turandot) has an expressive theater face and the soprano has a fascinating voice with a girlish timbre she can shoot through a magnifying glass so that high notes burst into flame. She sings with imagination. Liu, the American soprano, Kenneithia Mitchell, offered a compelling contrast to Bozhedomova's voice. It is ample, warm and vibrant and she has the ability to perch a soft high note with perfect poise. Best of all, she suffuses every phrase she sings with emotion. The audience adored her. Roumen Doikov rose to the occasion, acting with concern and conviction, and singing with power, breadth of phrase, and passion. He concluded “Nessun dorma” with a sweeping vocal flourish and wide-flung arms, and **the audience went crazy!** The handsome production was spruced up, and the staging is the most persuasive work company director Giorgio Lalov has given us to date. The splendid chorus could have walked away with the show if Doikov, Mitchell and Bozhedomova hadn't been there.”

BOSTON GLOBE – Richard Dyer – March 2002

It's no riddle why **TURANDOT** is a treat! **BOSTON**

“Puccini's **TURANDOT** was the opera that introduced Teatro Lirico D'Europa to Boston two years ago. Once again the Teatro Lirico proved that it's got exactly the kind of voices-and the kind of nerve-that make this difficult to cast opera really sing. Conductor Krassimir Topolov led a musically passionate performance with company stalwart tenor Roumen Doikov on hand as the exiled Calaf and two most promising young sopranos as the women vying for his affections. As the royal riddler, Russian soprano, Irina Bozhedomova, displayed an attractive stage presence and sang with a bright, surprisingly girlish tone. Her voice projected easily. She vividly conveyed the character's pride, fear, and finally love, through sensitive facial expressions. Doikov, of course, kept his head, and his splendid rendition of “Nessun dorma” brought down the house.”

BOSTON HERALD – T. J. Medrek – March 2002

TURANDOT, Another Great Catch for Portland Concert Association!

“The **TURANDOT** by Teatro Lirico D'Europa was one of the best touring shows brought to Merrill Auditorium... in terms of singing, staging and musical values. One doesn't usually find singers in a touring company that make the audience jump up and shout bravo but Teatro Lirico has found one in tenor Roumen Doikov who plays Prince Calaf. Soprano, Irina Bozhedomova was imposing as Princess Turandot but soprano, Su-Jin Lee, stole the show as the slave girl Liu. The sets were marvelous for a touring company. The orchestra was

excellent in Puccini's difficult score. Merrill Auditorium was filled in spite of a sloppy spring snowstorm. The audience applauded individual arias and choruses and gave the company a long standing ovation at the final curtain.” *PORTLAND PRESS HERALD*

Christopher Hyde — March 2002

CAST EQUAL TO THE CHALLENGE OF TURANDOT - Coral Springs Center for the Arts

“TURANDOT is grand opera with large — massive crowd scenes, exotic settings, heroic arias that require voices of steely brilliance. Teatro Lirico D'Europa made a valiant effort to present Puccini's massive canvas and managed to field a cast that was equal to the challenge on January 22 at the Coral Springs Center for the Arts. The production offered some impressive vocalism. Victoria Litherland (a well-traveled soprano who has sung leading roles at the New York's Metropolitan Opera) was every inch the imperious Princess Turandot, whose penalty is death for suitors who fail to solve her three riddles. By the final duet, her large dramatic voice unfurled lustrous vocalism, capped with thrilling high C's. As Liu Barbara Quintalini's sizable lyric-spinto soprano embraced Puccini's vocal line with impassioned fervor, bringing great poignancy to Liu's death scene. As Prince Calaf, Gabriel Gonzales displayed an ardent lyric tenor with no sign of strain in the upper range. Nessun Dorma was sung with taste as well as passion. Dimiter Stantchev brought unusual stature to the often, innocuous role of Timur. Stantchev's dark Slavic bass (in the

manner of Ivan Petrov and Boris Christoff) exalted in rotund declamation.”

SOUTHFLORIDA.COM

Lawrence Budmen — January 2007

DAYTONA TURADOT

“This TURANDOT produced by Teatro Lirico D'Europa went all out with glorious sets, lavish costumes, good casting and lively choreography and direction — not to mention the orchestra's rousing performance. Liu's arias in Act I, when she sings of her love for Calaf, and before her death in Act III were superb: rich, ringing, inspired. And the tenor brought the house down with his "Nessun dorma." "Turandot" left its audience delighted.”

DAYTONA BEACH NEWS JOURNAL

Laura Stewart — January 2007

NEW LONDON, CT

“TURANDOT was FABULOUS!!!!!! The audience did not want to leave the theatre! They were so thrilled. We have many opera "buffs" and they all were raving. Many said they never had the opportunity to see Turandot live and were thrilled that they could see it in "their" theatre. Thank you (and Giorgio — who by the way is a hit at our dinners) for all you do to bring wonderful opera to the US.”

Jeanne Sigal - Garde Arts Center, New London, CT

February 2007

BOSTON TURANDOT

"TURANDOT was Puccini's last opera, and his most fantastical. The story, like many fairy tales, is built around a princess with a problem. For Princess Turandot, daughter of the Chinese emperor, the problem is the rape and murder of a distant ancestor, another princess, which has left her (never mind how) with an implacable anger at men. Princes try for her hand and, when they fail to answer her riddles, find themselves headless. Enter Calaf, a prince in disguise, to break the ice princess's resistance and make her his bride. With its seamless construction and delicate Oriental touches, Puccini's score creates an atmosphere of myth and magic while advancing the emotional tale with great economy. The central love story is shrewdly interlaced with two subplots, one involving Calaf's father and the slave girl Liu, who have come to Peking looking for Calaf, and the other, the comic ministers of the executioner, Ping, Pang, and Pong. As a result, our attention moves back and forth between the simple, tender emotions of the secondary characters — affection, devotion, humor — and the mythical erotic duel of Calaf and Turandot. Teatro Lirico is a touring company that has visited Boston often since it began touring in the United States in 1998, after a decade in Europe. Founding director Giorgio Lalov imports an all-Bulgarian chorus and orchestra and hires most of his leading singers from Eastern European capitals, which seem to be bursting with big voices. Heroic ones are needed for Calaf and Turandot. The Bulgarian tenor Roumen Doikov as Calaf

has a tenor of bronze, and uses it skillfully. He was not a romantic ideal; he wandered around the stage like a professional wrestler, challenging anyone to a fight. As Turandot, the Russian-born Olga Chernisheva is tall and achingly beautiful, with an appealing, dark-hued voice. It lacks the ideal sword-point gleam at the very top, but she managed the torturous high line and drew and kept your eye. The Liu of Elena Razgulyaeva, another Russian, was touching and rose to tragic grandeur in her Act II confrontation with Turandot. Hristo Sarafov, Yuri Nikolov, and Georgi Dinev, as the comic ministers, were superb in their long Act II trio, sung before the curtain. Krassimir Topolov conducted with taut discipline. What more could one want? Teatro Lirico aims high, and comes very close to its mark.”

David Perkins – BOSTON GLOBE – February 2007

TURANDOT appropriately lavish - Schenectady, NY - Proctors Theatre

“Where sweet lovers come to die.” Now there’s a great definition of opera. Actually, it’s a line, translated from the Italian in Puccini’s **TURANDOT** which was performed by the Teatro Lirico D’Europa on Tuesday night at Proctor’s Theatre. Love and death were in ample supply. It’s probably written down somewhere that the titular princess Turandot must sport a huge shining headdress and soprano Olga Chernisheva came well supplied, with about 10 inches of gold and rubies. But more importantly, any singer taking on the role must have strong high notes and plenty of power to sustain them. Chernisheva was equipped there too. Tenor Roumen Doikov, too delivered the goods vocally, especially in the crowd-pleasing hit

‘Nessun Dorma.’ As Liu, soprano Elena Razgulyaeva confessed her anguished love with an unbridled and beautiful sound, pitch perfect in its legato soar upward. She was a soft counterpoint to Turandot’s severity. Ping, Pang and Pong gave the best ensemble performances of the evening. The orchestra was impressive in the exposed fanfares and thunderclaps of act two. Conductor Krassimir Topolov always kept Puccini’s pacing in full tilt.” *ALBANY TIMES UNION – Joseph Dalton – February 2007*

SCHENECTADY TURANDOT

“Teatro Lirico D’Europa presented Puccini’s final opera **TURANDOT** on Tuesday night at Proctor’s Theatre. There were many good things about the production. Tenor Roumen Doikov as Calaf, the prince showed solid stamina, projected with strength and thrilled the large crowd with the famous third act aria, “Nessun dorma.” As Princess Turandot, soprano Olga Chernisheva sang with intensity and forcefulness. Her voice was quite dramatic in its color. Dimiter Stantchev as Calaf’s father Timur had a resonant smooth bass that projected easily over the orchestra. Soprano Elena Razgulyaeva as Timur’s slave girl was fabulous. Her voice was of such clear purity and she sang with such immaculate phrasing, diction and superb control of her range that her two big arias didn’t seem enough. She was also the best actress. Costumes in the royal court were appropriately ornate in a palette of ivory, coral and blues. And the dragon scrim was terrific. The orchestra under Krassimir Topolov was energetic.”

SCHENECTADY GAZETTE

Geraldine Freedman – February 2007

TURANDOT at Rockford, IL - Coronado Theatre

"The opera was simply wonderful. The singing was wonderful, the sets and costumes were wonderful, and your company is gracious and lovely to work with. We look forward to future engagements. THANK YOU."

Mary Ann Smith, GM

Coronado Theatre, Rockford, IL - February 2007

SAINT LOUIS TURANDOT

"TURANDOT was Puccini's final opera, and, appropriately, the final operatic performance by Teatro Lirico D'Europa this season at the Blanche Touhill Performing Arts Center. I was most impressed and overwhelmed!! From its gorgeous and vivid performances to the beautifully detailed set, TURANDOT was a stunning spectacle and a captivating emotional experience. This production featured breathtaking and passionate performances by its entire cast. In particular, Soprano Olga Chernisheva gave a strong, vibrant performance as the cold Princess Turandot. Her physicality and facial expressions were honest and colorful, and her voice a myriad of melodic sounds and strong emotions. Rouman Doikov provided Prince Calaf with a strong, vibrant voice, rich in texture and powerful in emotion. His egotism and self-confidence command the whole stage, giving the role a powerful and engaging quality. Visually, TURANDOT was spectacular. The costumes were colorful, vibrant,

and added a gorgeous contrast to the beautiful set design. The lavish set featured a beautiful scrim painting of a Chinese village, along with a striking palace that boasted incredible detail and even more luminous colors. The lighting effects were also noteworthy; various light changes and the use of colored lighting thoroughly set the mood throughout the performance.”

WWW.KDHX.ORG – Kelly Levins – Moore – February 2007

DRAMATIC VERACITY – TURANDOT – Saint Louis, MO

“On 11 February 2007, Teatro Lirico D'Europa presented Puccini's TURANDOT at The Blanche M Touhill Performing Arts Center of the University of Missouri at St Louis. Since the local company, Opera Theatre of Saint Louis, performs only in late spring and usually in English translation, this impressive touring company provides the city with a winter season of opera in the original language.

Colorful scenery and detailed Chinese costuming on the masked denizens of Peking, the Forbidden City, greeted the audience as the curtain rose. The sixty piece orchestra, expertly led by Maestro Krassimir Topolov, played a well-shaped and accurately intoned rendition of Puccini's most inventively orchestrated score. Stage director Giorgio Lalov staged the work in a traditional manner that combined visual spectacle with dramatic veracity, all of which was intensified by Gueorgui Boyukliev's atmospheric lighting.

Tenor Roumen Doikov had all the power and resonance one could ask for in the role of Calaf, the prince who outwits Turandot. His 'Nessun dorma' was replete with sumptuous, burnished tones. As Turandot, the ice princess, Olga Chernisheva convinced onlookers that she could melt

into an ardent lover at the end, a feat not often encountered. Her singing was totally secure and she gave every word its full weight.

Adina Aaron as Liu had the lustrous sound and vocal power required for this role as well as an impressive array of dramatic tonal colors. A fine actress, she moved the audience to tears with the emotional intensity of her death scene. Ping, Pang and Pong, characters originally from the Commedia dell'Arte, were portrayed with vocal panache and proficient characterization by baritone Hristo Sarafov, and tenors Yuri Nikolov and Georgi Dinev.

Vladimir Hristov was an energetic Mandarin, Dimiter Stantchev a poignant Timur and Evgeni Lekov an authoritative Emperor Altoum. The doomed Prince of Persia was escorted to his beheading by the robust, scarlet clad executioner, Elvis Tzvenkov, deftly swinging the fatal axe overhead in hypnotic circular motions. For this performance the theater was totally sold out and the enthusiastic audience greeted the performers' bows with a full five minutes of thunderous applause!"

Music and Vision Daily

MVDAILY.COM – February 2007

NICEVILLE, FL TURANDOT

“I wanted to tell you how gracious all of the singers and instrumentalists were to me. (**TURANDOT**) I would appreciate it if you would pass these sentiments onto the company. I attended a fundraising event yesterday and received dozens of positive comments from people that were in the audience. It’s a pity that we really don’t have press here. You certainly would have gotten some good quotes.

Anyway, thank you for letting me step in for this performance. I had a lot of fun!”

Maestro, Jeffrey Rink

Performance of TURANDOT in Niceville, FL

Matty Kelly Performing Arts Center — February 2011

TURANDOT

“We really enjoyed the performances. TURANDOT was wonderful. Also the music from the OPERA GALA was incredibly beautiful. Your crew and performers are very polite and wonderful people and we look forward to their visit every year. Thanks for continuously providing GREAT shows!! Take care until next year!”

Kim Hannold

Vilar Performing Arts Center, Vail, CO — February 2011

VILAR CENTER - TURANDOT

“Thanks! TURANDOT and GREAT MOMENST IN ITALIAN OPERA were well received! All of my donors will support again next year.”

Kris Sabel, Vilar Performing Arts Center, Vail, CO — February 2011

PALM DESERT TURANDOT

“Great performance of **TURANDOT**. Great cast. George Klauss from the Opera Guild called to specifically comment on how much he enjoyed the production. Looking forward to LA BOHEME next season! Cheers!”

*Mitchell Gershenfeld – Director of Pres. and Theater Ops
McCallum Theatre, Palm Desert, CA*

ABOUT TURANDOT - NICEVILLE, FL

“Thanks! I Loved the leads! Orchestra was great! The aria (Nessun Dorma) was worth the price of admission. Female leads were super. I got many good comments from my audience.” *Clifford D. Herron, Ph.D., GM*

Mattie Kelly Arts Center, Niceville, FL – January 2011

PANAMA CITY - TURANDOT

“Astonishing is the word that comes to mind. For a touring company to mount such a sublime production of **TURANDOT**, replete with powerful and beautiful singing, effective staging and a fine orchestra and chorus— — well, as I said, that's astonishing. Our audience loved it. I wish you could have been here to witness the standing ovation, the bravos and bravas. I can honestly say that in the years we have hosted Teatro Lirico productions we have steadily built an audience for opera which historically has not been part of the musical geography here. As for the reception— — that was wonderful. Thanks to Giorgio and the cast members who participated, especially the “three tenors” who absolutely wowed the dinner guests. Your performers are

interesting and friendly people who mixed with the crowd and and related with them genuinely and warmly. It was a magical evening. Thanks to you for setting it up for us.”

Bob Borich - Panama City Music Association — January 2011

OPERA NEW HAMPSHIRE - TURANDOT

“TURANDOT was fabulous! Extremely well done and the audience could not get enough (LONG standing ovation with an extended curtain call). Bravo! Simon Kyung Lee did a superb job with the aria "Nessun dorma". Applause was heard before he finished! The orchestra and singers were on their mark yesterday. Also, thank you for having some of the principals join our reception following the opera. It was a nice way for our loyal members to show their appreciation to your artists for their talents. We have already begun selling pre-season tickets to next years' performances. Everyone is excited about LA TRAVIATA on February 5th. Thank you again for a wonderful performance! Bravo!

Christine Parent — OPERA NEW HAMPSHIRE

Palace Theatre - Manchester, NH — March 2011

Jacksonville, FL - TURANDOT

"Hi Jenny,

I enjoyed the opera (TURANDOT). The leads were strong and the orchestra was excellent. The audience also thought the same. Giorgio did his usual excellent presentation for the pre-show."

*Milt Russos -Executive Director of FCCJ Artist Series
Moran Theatre, Jacksonville, FL - February 2017*

NEWBERRY OPERA HOUSE - TURANDOT

“Your TURANDOT production was one of the BEST ever received! We were thrilled with ticket sales! What can we do in 2018?”

Molly Fortune, Executive Director

Newberry Opera House, Newberry, SC – February 2017