

# Minnesota OPERA

## Critical acclaim for Minnesota Opera's 2010-2011 Season

### *Orpheus and Eurydice*

"It was a smashing opening to the Minnesota Opera's 48th season." - ***The Post-Bulletin***

"Dazzling and inventive..." - ***Star Tribune***

"This is that rare case in which all of the elements blend so smoothly and tastefully that nothing ever serves as a distraction, right down (up?) to the beautifully poetic text translation projected above the stage. If the age-old argument should arise about opera being the ultimate art form because it incorporates so many others, this production could be presented as Exhibit A." - ***Pioneer Press***

"... an exhilarating blend of Gluck's invigorating score, a spellbinding cast, and an enchanting display of interpretive dance. Through the sublime fusing of these essential elements, the Minnesota Opera has crafted a thoroughly enthralling journey."

-***Examiner.com***

"Intensely dramatic and vocally accomplished..." - ***MinnPost.com***

"Daniels' "Che faro senza Euridice" was the evening's *pièce de resistance*. Daniel's middle and upper registers had such power, easily cutting over the orchestra yet maintaining a beautiful lyricism, and the yearning lines of this aria truly pulled heartstrings." - ***Opera Today***

### *Cinderella*

"... [Constantinescu] can telegraph shades of vulnerability, determination and confusion in the blink of an eye. It takes no clairvoyance to foresee a brilliant career for her." - ***Star Tribune***

"Entrusting this work to an equally inspired cast and creative team, the Minnesota Opera has developed a tribute to romance that will leave audiences utterly spellbound."  
"Embodying the resplendence of her role, Constantinescu radiates the ethereal benevolence at the core of Rossini's work." - ***Examiner.com***

"The characters on opening night seemed to be visual embodiments of Rossini's sparkling score. ... Varone's staging was full of surprises and witty, light-as-air touches

that managed to take the familiar story seriously while allowing ample opportunity for laughs.”

“[Constantinescu] winning, sympathetic portrayal of the 'maid of ashes' was enhanced by singing that was as refined as it was expressive, all suggesting that this is a major operatic star in the making.” - **MinnPost.com**

### ***Mary Stuart***

“... a grandly sung tale of blood and royalty.” - **Star Tribune**

“... it soars from beginning to end, propelled by spectacular singing and stagecraft ...” - **Pioneer Press**

“Howarth is a marvel of vocal dexterity, imbuing her sweeping range with evocative feeling... Not to be outdone, Harris gives Elizabeth a regal bearing that crumbles in private as her hidden insecurities rise to the surface. Pitch perfect, Harris exhibits a flawless legato with a naturalism that perfectly exemplifies the Bel Canto form.” - **Examiner.com**

“... deservedly a company favorite, ... [Harris'] voice has an icy edge; her coloratura is a weapon.” - **Star Tribune**

“... as with [Roberto] Devereux, Bel Canto buffs will be well-pleased.” - **Twin Cities Daily Planet**

### ***La Traviata***

“From score to floor, this is the best Minnesota Opera production I've seen to date.” - **Twin Cities Daily Planet**

“... an excellent example of grand opera brought down to human scale.” - **Pioneer Press**

“Gifted with extraordinary performances and a visionary creative team, *La traviata* achieves heartbreaking pathos, reasserting the enthralling greatness of Verdi's masterpiece.”

“Futral is resplendent in the lead, voicing Violetta’s inner conflict with heartrending arias that soar to resoundingly poignant heights. Distinguished by a dazzling vibrato, spectacularly displayed in Act I’s show-stopping climax, Futral is an absolute revelation.”  
- **Examiner.com**

“Worlds collide gorgeously, in song”

“Futral is an elegant beauty whose vocal agility brings heartbreaking pathos to the tragic heroine.” - **Star Tribune**

## ***Wuthering Heights***

“Minnesota Opera ... an intrepid company that offers a new or out-of-the-way work every season.” - ***Financial Times***

“It's a staging full of wonderfully imaginative ideas from director Eric Simonson and designers Neil Patel and Wendall K. Harrington.”

“Sara Jakubiak and Lee Poulis bring voices of power and beauty to the roles.” - ***Pioneer Press***

“... the work is a rich and rewarding endeavor, as compelling in dramatic terms as it is musically accomplished, and the superb, thoughtful production it is receiving at the Ordway Center serves only to make the opera's strengths abundantly clear.” -

***MinnPost.com***

“It's a treat to hear those textures come alive at the Ordway; conductor Michael Christie whips the orchestra into life for the opera's several thrilling moments. At those moments, particularly when textures and melodies intertwine and overlap, the opera really pops.” -

***TC Daily Planet***

“Rely upon the superlative Minnesota Opera to channel the work's full potential in sumptuous style.” - ***Citypages***

“The resplendent music is reminiscent of Herrmann's film scores, but it is rooted firmly in the tradition of American romanticism ...” - ***Star Tribune***