

STAGE DIRECTOR & CHOREOGRAPHER

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## **HAPPY BIRTHDAY, MR. PRESIDENT**

"Director Albert Sherman takes the audience on a journey into the 60s, the age of the Cold War and the Cuban Missile Crisis.... The production in Rostock is a special treat for Opera fans who like the romantic and modern."

-Die Welt

"The staging by the American Albert Sherman, inside the tastefully naturalistic sets by Urmel Meyering, that dispense almost completely with emblematic elements, is...straightforward and well-arranged."

-Heinz-Jurgen Staszak, *Ostsee-Zeitung*

## **LA CENERENTOLA**

"Charming describes the entertaining production as a whole. Keeping the nearly three hour work moving at a fresh and lively clip were both the stage direction of Albert Sherman, who virtually choreographed the piece as if it were a dance, and the musical direction of conductor Xian Zhang."

-Carol Simmons, *Dayton Daily News*

"Frills, froth and furbelows were the order of the evening in Dayton Opera's production. The excellent staging by Albert Sherman did not indulge in silly slapstick but instead fielded a series of attractive patterns that reflected the shape of the music, particularly in the complex ensembles."

-Charles H. Parsons, *Opera News*

## **IL MATRIMONIO SEGRETO**

"In this charming production of the Cimarosa opera, a cast of attractive and talented young singers has been directed with stylish vitality by Albert Sherman. For the opera to come off as more than just a frothy comedy, the audience must believe in the plight of the smitten young couple. This was established beautifully when the curtain went up in Act I to reveal the handsome newlyweds in bed and half undressed. A night of covert love-making is over; another day of exhausting deception has begun. The opera as sung in Italian with projected surtitles. But even if it had been performed in translation, it could not have been more dramatically immediate."

-Anthony Tommasini, *The New York Times*

## **COSÌ FAN TUTTE**

"This production, set in 18<sup>th</sup> century Naples but definitely seen through 21<sup>st</sup> century eyes, was deeper and more intelligent than perhaps even its director, Albert Sherman, realizes. His compelling, successful ending turns the opera into a parable of alienation

extending well beyond misogyny and into all-purpose misanthropy. The production is loaded with precisely chosen comic details. Sitcom-style silliness seems to be banned, with all characters examined beyond the "types" they represent."

-David Patrick Stearns, *Philadelphia Inquirer*

"The Dayton Opera's production is first rate. The six principals interlocked with the easy precision of a well-oiled bicycle chain, propelling the music vehicle forward. Mozart achieves a fresh liveliness akin to the physical comings and goings of a French farce, and the Dayton Opera's cast members handled the intricacies of it all beautifully. Under the stage direction of Albert Sherman the performers made physical use of the orchestra accompaniment to create comedic effects, which were all the funnier for being set to the music. Sherman also shows a flair for finding simple, but just right, movements that speak emotional volumes."

-Carol Simmons, *Dayton Daily News*

"The Dayton Opera's presentation of this comic opera was a delight. It had all the love, deception and intrigue inherent in DaPonte's libretto. Director Albert Sherman's thoughtful staging heightened the ironic edges found in the libretto and also showed the elegance of Mozart's music. One could tell by the applause and whistles of approval at the final curtain that this was a hugely enjoyable performance."

-Andrew L. Flanagan, *Kettering-Oakwood Times*

"A brilliant young cast under the direction of Albert Sherman managed to make the implicit comedy of *Così fan tutte* shine from behind the footlights. Sherman let Mozart's humor have its full force without artifices and gimmicks. His ending is clever and witty, leaving the audience to decide the opera's outcome."

-Burt Saidel, *The Oakwood Register*

## **DON CARLO**

"Kentucky Opera's season opener was a spectacular new *Don Carlo*. Stage director Albert Sherman tightly controlled the massive forces of the richly historical auto-da-fe. He found a satisfying solution to the ambiguous ending of the opera; with the miraculous appearance of Carlo V in full imperial garb as the mortally wounded Carlo and the emperor's tomb were swallowed into the gaping crypt of St. Just."

-Charles H. Parsons, *Opera News*

"Kentucky Opera's production of *Don Carlo* merited the cheers and applause of the full house. Producer Albert Sherman brought us a tight and forceful staging of Verdi's compelling drama."

-Richard Spalding, *Opera*

## **LE NOZZE DI FIGARO**

"The company's presentation of *Figaro* seems as refreshing as a spring breeze thanks to a talented cast and the solid, unobtrusive direction of New York City Opera director Albert Sherman."

-James D. Watts, Jr., *Tulsa World News*

"The City Opera production...the coherence of the performance, both musical and dramatic, was more than worth the journey. I can't remember a more enjoyable *Figaro*. The long second-act finale has a quite wonderful inevitability. Producer Albert Sherman had the entire cast knowing precisely what they had to do."

-Martin Mayer, *Opera*

"Here is a *Figaro* that is honest, straight-forward and entertaining. What this *Figaro* predominantly was, in fact, was a neat ensemble performance that reminded you that the opera is not only a repository of some of Mozart's sublimest music, but a fast, smooth, smart piece of theatrical carpentry. We'd forgotten that the thing moves much faster on stage than on records, for which a large 'thank-you' is in order for stage director Albert Sherman."

-Richard Buell, *Boston Globe*

## **LA BOHÈME**

"Albert Sherman gets to the emotional nub of every scene, giving his actors marvelous, sweet ways to relate to each other. He helped all his performers find their hearts and thus their true voices. Act II was a visual treat, with a large chorus of adults and children strolling along a boulevard in fabulous '40's get-ups. Energy levels peaked when the supermodel Musetta took the stage sporting a pink Chanel ensemble, towing an elderly patron, and posing for paparazzi."

-Susan Larsen, *The Boston Globe*

## **FALSTAFF**

"The production's real strength is a wealth of comic detail, which Albert Sherman ably brings out. Much of the fun comes from the way characters listen or react to each other."

-George Loomis, *New York Sun*

"Accolades must be given to stage director Albert Sherman because one only knows how difficult it must have been to put all this together without a hitch. I've labored over a one-word description of this vast, complex undertaking and settled on 'lavish'."

-Rick Justice, *Charleston Daily Mail*

"Albert Sherman's stage direction spread venality across most of the cast. Sherman's skilled direction pushed the comedic action at the breathless pace of a Warner Brothers cartoon."

-David Williams, *Charleston Gazette*

## **DIE ZAUBERFLÖTE**

"Perhaps the most winning aspect of the New York City Opera's production of Mozart's *Magic Flute* is the deftness with which it presents both the work's comic fairy tale qualities and its more sober glimpses into the human spirit. All these elements are a lot to manage, but Albert Sherman kept the action moving and the relationships clear."

-Allan Kozinn, *The New York Times*

"The Academy of Vocal Arts Opera Theatre continued its Mozart series with a satisfying *Magic Flute*. Albert Sherman's staging matched the intensity of Macatsoris's charged conducting. The intimacy of the theatre allowed Sherman to focus on the characters and their conflicts."

-Robert Baxter, *Opera*

## **LA TRAVIATA**

"Chattanooga Opera pleased a packed house with a traditional *La Traviata*. This performance demonstrated Albert Sherman's implicit faith in Verdi and his librettist. Aside from nice character touches, such as drawing Flora and the Marquis into the Spanish dance, he was content to let the master work his magic. Electricity was not scarce, and the audience responded warmly."

-John Crook, *Opera News*

"The Chattanooga Opera celebrated its 50th anniversary with a glorious presentation of Verdi's *La Traviata*. This was a dramatically and musically satisfying production of this well loved lyrical masterpiece. Stage Director Albert Sherman coordinated the movements and actions of the chorus and soloists quite skillfully. All these features resulted in a steadily paced production filled with romantic fervor and musical beauty."

-Nikki Hasden, *Chattanooga Times*

## **LA FILLE DU RÉGIMENT**

"Stage Director Albert Sherman cut a smart path through the opera [Daughter], skirting slapstick in favor of humor on a higher, sweeter plane. Adding bits of Gilbert & Sullivan-styled choreography, too, lent a true light-opera character to the evening. The Opera Columbus staging is a genuine ensemble performance."

-Barbara Zuck, *The Columbus Dispatch*

## **ROMEO ET JULIETTE**

"There is nothing better than Dayton Opera's seamless production of Gounod's *Romeo et Juliette*. Albert Sherman's sensitive direction made the opera flow and soar."

-Burt Saidel, *Oakwood Register*

## **MADAME BUTTERFLY**

"Director Albert Sherman has given Anchorage Opera a production of *Madame Butterfly* that is effective storytelling which delivers the emotional punch Puccini intended."

-Mike Dunham, *Anchorage Dispatch News*

## **THE BARTERED BRIDE**

"*Bride* was a joy in all ways. Director Albert Sherman kept the action moving and got good characterizations from all players."

-Jeffrey C. Smith, *Opera Canada*

"The Sarasota Opera has come up with yet another winner, Smetana's bubbling, tuneful *The Bartered Bride*. The director Albert Sherman seems to have a special gift for directing comedy, as evidenced in his handling of the intricate choreography required on the small stage of the Opera House. The delighted audience left in high spirits. This *Bartered Bride* is worth every penny."

-Florence Fisher, *Sarasota Herald-Tribune*

"Smetana's appealing, lively comedy got spirited treatment in Sarasota last weekend. The staging brought out the bustling energy of the story while the acting was animated and truthful."

-Steven Brown, *The Orlando Sentinel*

## **MERRY WIVES OF WINDSOR**

"Anchorage Opera's premiere of *Merry Wives* earned a lively welcome Friday night. This second half of the company's season served up a comic confection for all. To the credit of Ramlet (Falstaff) and director Albert Sherman, this Falstaff does not sink to mere buffoonery but still displays a spark of his earlier skullduggery. The production is well served by a talented cast eager to enjoy the romping delights of this happy comic dessert."

-Len Frazier, *Anchorage Daily News*

"Anchorage Opera's production of *Merry Wives*...as comic opera, performed seriously, it fills the theatre with music and laughter. It's a thoroughly entertaining three hours of restrained mayhem. Every principal contributes to the ensemble without becoming obtrusive. The ending, with Falstaff as a rutting Norse god, was well crafted by director Albert Sherman, who has given Anchorage Opera a delightful way to conclude its season."

-Patrick Webb, *Anchorage Times*

"Augusta Opera favored its audience with *The Merry Wives of Windsor*. The performance emerged a frothy comic delight, thanks largely to the sure-footed direction of Albert Sherman...who kept the pace required for the libretto's witticisms. In the final scene, the tableau with almost the entire cast clad as ghosts and goblins, blended special effects and singing for a blockbuster finale."

-Brian Cochran, *Opera News*

"This is a very funny opera and a feast for the eyes. *Merry Wives of Windsor* is witty, tuneful, well-staged and will provide a delightful evening of entertainment for the seasoned opera goer as well as the novice. Director Albert Sherman provided a wonderfully animated staging without the standard comic opera posturing."

-Wayne MacDonald, *Augusta Chronicle*

### **IL BARBIERE DI SIVIGLIA**

"As for the staging, Mr. Sherman preserved most of the classic *Barber* business and tricks, but managed to make them seem fresh and logical. This is a bright, easygoing *Barber*."

-John Ardoin, *Dallas Morning News*

"Another star on this evening was director Albert Sherman, who conjured up a world of contrasting movements, from the delicate to the roughshod. This was excellent comedic art, not Queen Anne titters behind a fan, but out and out hilarity. Never resorting to the overused slapstick of the contemporary stage, Mr. Sherman had his figures move in stylized, choreographic ways; particularly amusing were his games of pairing involving, for example, Bartolo and Basilio or Figaro and the Count."

-Fred Kirshnit, *New York Sun*

"The direction by Albert Sherman demonstrates complete understanding of Rossini's intent. He recognizes well that wit is fleeting and the art of comedy is serious business. He has polished his scenes to a brilliant sheen. Every movement is not only important but essential to the larger picture."

-Stuart Duncan, *Princeton Packet*

### **THE MERRY WIDOW**

"This marvelous production of *Merry Widow* rewards with abundant, glorious singing; charming music; a few laughs; stock characters that turn out to be more rounded than expected; and rich stage action that integrates smoothly into dance. The cast, splendid from top to bottom, blesses Lehar with a stylized but easygoing brand of acting perfect for the material. No one blusters or mugs. Credit stage director Albert Sherman for getting everyone on the same wavelength."

-Tom Strini, *Milwaukee Journal Sentinel*

"Fun and music were in the air as Dayton Opera closed its season at the Schuster Center with an ebullient production of *The Merry Widow*. Onstage the Parisian Belle Epoque was recreated in all its splendor by stage director Albert Sherman, who struck a fine balance between the comic and serious sides of the operetta."

-Charles H. Parsons, *Opera News*

## **SWEENEY TODD**

"Under the direction of Albert Sherman, Portland Opera has offered us a production with clarity and power, with quick pacing as smooth as glass. No extraneous fluff here."  
-Holly Johnson, *The Oregonian*

## **L'ELISIR D'AMORE**

"*The Elixir of Love* is very much an ensemble piece and the Dayton Opera production was equal to the work's rigorous demands. The production was enlivened by some imaginative staging by director Albert Sherman, who also seemed to have a clear sense of when singers can move and when they cannot."  
-Carol Simmons, *Dayton Daily News*

"Opera North presented a buoyant production of Donizetti's *L'elisir d'amore*. Director Albert Sherman's witty staging was set in a close-knit New England river town in the 1930's. This decision makes sense particularly given the nature of a comedy rooted in small-town scandals and mores. Sherman is deft at sending up the goldfish bowl existence of small town life without patronizing it, and handles the comic types with the right note of affectionate satire. The chorus had a warm, burnished tone and unity of purpose on stage that spoke to a fluid collaboration between conductor Anthony Barrese and director Sherman."

-Nicola Smith, *Valley News*

"Opera North's production of *L'elisir d'amore* was as light and beautiful as a summer breeze. It was also very, very funny. The production, directed by Albert Sherman and conducted by Anthony Barrese, and set in the 1930's, was beautiful, light as a feather and hilarious. Much of its success is due to the ensemble nature of the production. It was cohesive not only amongst the singers, but the orchestra, staging, etc. – everything."

-Jim Lowe, *The Barre Montpelier Times Argus*

## **PAGLIACCI**

"Creative stage direction by Albert Sherman highlighted a fine *Pagliacci* at Chattanooga Opera."

-Brian Cochran, *Opera News*

"The Chattanooga Opera presented a colorful production of Leoncavallo's tragi-comic *Pagliacci*. Stage director Albert Sherman deftly brought out the work's powerful emotions, from love and happiness to hatred and revenge. The Tivoli audience responded with a standing ovation."

-Allen Chesney, *Chattanooga Free Press*

## **RUDDIGORE**

"The production made a vivid impression. It is eye-filling, charming and theatrically savvy. Wonderful, too, was the trimlined, lilted stage direction of Albert Sherman, with its disarming potpourri of stylized movements and gestures, many drawn from tried and true vaudeville turns."

-John Ardoin, *Dallas Morning News*

## **BARBE-BLEUE**

"*Barbe-Bleue* was never dull as directed by Albert Sherman. This zany show was pulled off with zest, humor and musical panache."

-Peter G. Davis, *New York Magazine*

## **TWO WIDOWS**

"The latest gift to arrive from the Bronx was Smetana's *Two Widows*, performed with zest, charm and affection. It was a pleasure to see the piece at last, deftly directed by Albert Sherman. The evening passed all too quickly."

-Peter G. Davis, *New York Magazine*

## **LA GRANDE-DUCHESS DE GÉROLSTEIN**

"The Savoyards chose Offenbach's *La Grande-Duchesse de Gérolstein* and released a flood of melody and uninhibited satirical fun long missing from the local scene.

Opening night was wonderfully sophisticated foolishness, fast-paced and high-spirited. The valiant men's chorus performed Albert Sherman's military maneuvers with skill, and the energetic dancers' exuberant can-can at the evening's end was fun for all, offstage and on."

-Louis Snyder, *Christian Science Monitor*

"The Boston Savoyards essayed most successfully the French cognate, Offenbach's *Grand Duchess*. Nothing was spared to make this a memorable revival. Albert Sherman saw to it that all the marvelously comic elements never defeated the musical excellences of the hardy score."

-William D. Miranda, *Jewish Advocate*

## **THE MIKADO**

"The New York City Opera hit the Saratoga Performing Arts Center with a bang in a brilliant and sizzling staging of Gilbert and Sullivan's *Mikado*. All was masterfully motivated by stage director Albert Sherman's creative hand. The action flowed with a most welcome liquidity."

-Peter Haley, *Times Union*

"The comic core of Gilbert and Sullivan's "The Mikado" has seldom been better realized than in Anchorage Opera's current production. Stage director Albert Sherman has choreographed every moment with broad and lively humor that beautifully matches the ridiculous with genuine empathy. But ultimately it was the staging that made this a better than usual Mikado."

-Mike Dunham, *Alaska Dispatch News*

### **DIE FLEDERMAUS**

"Sherman didn't scrape off a bit of Strauss' glitter; what he did, wisely, was tone down the slapstick that disfigures many American productions of this operetta. This *Fledermaus* was played for laughs, but not overplayed. The movement during the ensemble numbers was quite spry, and when slapstick was called for, Sherman at least gave it to performers who could handle it well. Opera Theatre of Rochester treated us to a comic opera that actually was pretty funny and easily understood."

-David Raymond, *Rochester City Newspaper*

"The witty dialogue and sophisticated naughtiness of the original German came through with undiminished charm in this well-paced production."

-Florence Fisher, *Sarasota Herald-Tribune*