



KRISTINE McINTYRE *Stage Director*

FROM THE PRESS

The End of the Affair, Lyric Opera of Kansas City
New Production

“...the stellar music, singing, conducting and stage direction...made this one of the most solidly professional productions in the Lyric Opera of Kansas City's history.... Kristine McIntyre's direction stressed physicality and kept the eye engaged without seeming busy.”

Paul Horsley, *Kansas City Star*

Turn of the Screw, Lyric Opera of Kansas City
Original Concept w/Rented Scenery

“The strength of McIntyre's direction is that it plays Britten at face value, leading us to think we know what's happening but by the end making us wonder what the devil is going on.”

Paul Horsley, *Kansas City Star*

“Stage director Kristine McIntyre moved her singers intelligently and kept the tension high.”

Sarah Bryan Miller, *St. Louis Post-Dispatch*

Il Ritorno d'Ulisse in Patria, Portland Opera Studio
Remounted Original Production

“Director Kristine McIntyre's conceit, which worked perfectly well, set Homer's epic tale in the Edwardian England of World War I. Rather than creating a realistic sense of period, she focuses on the interactions of the characters....a valuable and stirring experience.”

David Stabler, *The Oregonian*.

La Traviata, Portland Opera
Original Concept w/Rented Scenery

“...gilded and chandeliered sets...ably conveyed magnificence running to seed. Against all those towering pilasters, Kristine McIntyre's direction and Anne Egan's choreography wove a complex intimacy....”

Grant Menzies, *Willamette Week*

Hansel and Gretel, Skylight Opera Theatre
New Production

“Hansel and Gretel live in a trailer park At least they do in Skylight Opera Theatre's production of Engelbert Humperdinck's "Hansel and Gretel," as adapted by director Kristine McIntyre The forests are gone along with the angels and the signature trail of bread crumbs. In this retelling, the siblings wander off to an enormous cornfield and find the Witch baking sweets at a carnival. ...the adaptation holds together quite well.”

Elaine Schmidt, *Journal Sentinel*

The Merry Wives Of Windsor, Mock's Crest, Portland
New Production

“The Mock's Crest Production is uproarious and enjoyable, thanks mainly to stage director Kristine McIntyre and the three woman principals. McIntyre turns Windsor into a 1956 American Suburb and the scheming Alice and Meg into suburban Lucy and Ethel....It all works breathtakingly well.”

Mark Mandel, *The Oregonian*

La Clemenza di Tito, Pittsburgh Opera Center
New Production

“Kristine McIntyre, who directed the Pittsburgh Opera Center production of the opera Friday evening, updated the stodgy libretto into a thoroughly compelling theatrical experience.”

Robert Croan, *The Pittsburgh Post-Gazette*



KRISTINE McINTYRE

Stage Director

Il Ritorno d'Ulisse in Patria, Pittsburgh Opera Center
New Production, Remounted/Opera America 2004

“Intelligent and imaginative staging and no less than wonderful musical performances make Pittsburgh Opera Center’s current production of ‘The Return of Ulysses’ a triumph of artistic recreation. Kristine McIntyre’s staging successfully updates the story to the period following World War I, drawing upon insights into mythology by Joseph Campbell and Carl Jung—and into shell shock by English poets such as Wilfred Owen and the psychiatrist who treated them.”

Mark Kanny, *Pittsburgh Tribune-Review*

“Kudos go to stage director Kristine McIntyre and set designer Carol Bailey for a clean telling of the story...even while overlaying it with an additional reading of the horror of World War I. This was manifest in Edwardian dress and ghastly projections. These, along with the tour de force of the professional 10-part pit...made for a compelling interpretation.”

Andrew Druckenbrod, *Pittsburgh Post Gazette*

Il Barbiere di Siviglia, The Metropolitan Opera
John Cox 1982 Production (Revival)

“Rossini’s ‘The Barber of Seville’ was presented for the first time this season in a revival of John Cox’s 1982 production...Cox’s production, staged by Kristine McIntyre, features a huge set by Robin Wagner that revolves to show various parts of Bartolo’s house. There was a feeling of Marx Brothers-like hijinks to the whole affair.”

Associated Press

Iolanthe, Mock’s Crest, Portland
New Production

“Iolanthe bubbles with bromides that spoof the politics, posing and escapist obsession with fairies found in Victorian England. The Mock’s Crest rendition bubbles with brio, too, bringing out all the fun and self-mocking that make comic opera the perfect summer fare.”

Michael McGregor, *The Oregonian*

The Mikado, Mock’s Crest, Portland
New Production

This production ...is perfect summer fare, a froth of witty lyrics and lovely tunes slathered onto the setting of a Victorian garden party.....Stage direction by Kristine McIntyre includes plenty of clever business, always remaining true to the content. As McIntyre write in her program notes, ‘the real genius of THE MIKADO is not that it is Japanese but that it is thoroughly British – and it provides us with an opportunity to explore the myriad aspects of Victorian culture.’ Her production offers us that chance.”

Holly Johnson, *The Oregonian*

The Winter’s Tale, Everyman, San Francisco
New Adaptation/Production

“Some say ‘The Winter’s Tale’ is one of Shakespeare’s more problematic plays because of such ‘imperfections’ as a 15-year time lapse between acts three and four and a bear that comes out of nowhere. These ‘imperfections are strengths in McIntyre’s production as she embraces the time lapse to keep the audience guessing about the play’s outcome, and uses lighting and work to turn a dancer into a truly frightening bear.”

Bob Peterson, *Marin Independent Journal*

Patience, Mock’s Crest, Portland
New Production

“McIntyre’s eye for physical comedy is so keen that she even gets howls from the audience with a wordless bit from an actor with no lines. There’s nothing simple about comedy that tough to pull off. “

Grant Butler, *The Oregonian*