

ALCINA



JANUARY 25, 28, 31; FEBRUARY 2
PITTSBURGH CAPA THEATER

Handel's Bewitching Baroque Classic

THE LAST AMERICAN HAMMER

FEBRUARY 22, 25, 28; MARCH 1
PITTSBURGH OPERA HEADQUARTERS

A Heartfelt Contemporary Satire

PITTSBURGH OPERA

2019-20 SEASON



Bella Construction & Development Inc.

Roofing - Siding - Gutters



Bella. Simply Beautiful!

Your home is your masterpiece. Protect it with quality roofing, siding, and gutters from Bella.

- Leading residential roofing, siding, and gutter contractor in the Pittsburgh Metro
 - Family owned and operated for 25+ years
 - Quality craftsmanship with attention to detail
 - Fully licensed and insured



Call to schedule your **FREE** estimate

www.mybellarroof.com | (724) 515-5163

PA Contractor # 050898

ALCINA



LETTER FROM OUR GENERAL DIRECTOR



© Daniel V. Klein Photography

DEAR FRIENDS,

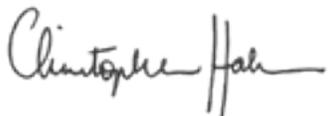
Welcome back to the intimate Pittsburgh CAPA Theater, the ideal venue for a Baroque opera. **Alcina** is our fourth George Frideric Handel opera here in the past ten years, and our first since 2017's **Richard the Lionheart**. We enjoy presenting works by this magnificent composer, whose music has stood the test of time.

Our cast features both first-year and second-year Resident Artists, plus a recent alumna. Our first-year artists are Natasha Wilson, who made her mainstage debut with us last fall in **Florencia en el Amazonas**, and tenor Angel Romero, who makes his Pittsburgh Opera debut in these performances. Second-year sensations Caitlin Gotimer, Antonia Botti-Lodovico, and Tyler Zimmerman join returning alumna Laurel Semerdjian, who we are delighted to welcome back to our stage.

We couldn't be happier to have our friends from Chatham Baroque in the pit with us for these performances. Their virtuosity on authentic period instruments always adds an extra level of historical realism to our Baroque performances.

I sincerely hope that you will join us at our headquarters in the Strip District next month for the first-ever Pittsburgh production of **The Last American Hammer**. This heartfelt contemporary satire features conspiracy theories, kitschy Americana, and an ode to the culinary wonders of sauerkraut balls. If you don't have your tickets yet, don't delay!

Warmest regards,



CHRISTOPHER HAHN
General Director

World Premiere in English

The Mother of Fishes

*An opera on love,
adventure, & magic!*

by Jorge Sastre & Roger Dannenberg

*Federico Garcia-De Castro,
conducting Alia Musica Pittsburgh*

Seamus Ricci, director

Saturday, Feb 15, 7 pm

Sunday, Feb 16, 2 pm

CAPA Theater, 111 9th Street

*with soloists: Raquel Winnica Young
Eugene Perry
Kevin Adamik
Franklin Mosley
Elizabeth Camele
Desirée Soteres*

tickets & info: TheMotherOfFishes.com

Every day, the
arts inspire us
all.

The performing arts play an integral role in making our community a more vibrant place. We're proud to support the Pittsburgh Opera.

pnc.com



ALCINA

Composed by George Frideric Handel
Libretto unknown, after Riccardo Broschi's *L'Isola d'Alcina*, 1728,
from Ludovico Ariosto's *Orlando Furioso*

IN ORDER OF VOCAL APPEARANCE:

Bradamante	Laurel Semerdjian**
Melisso	Tyler Zimmerman*
Morgana	Natasha Wilson*
Alcina	Caitlin Gotimer*
Ruggiero	Antonia Botti-Lodovico*
Oronte	Angel Romero*
Attendant	Yazid Gray*

THE ARTISTIC TEAM:

Conductor	Antony Walker
Stage Director	Matthew Haney*
Set Designer	Sarah Delaney Boyle
Costume Designer	Jason Bray
Lighting Design	Nate Wheatley
Wig & Make-up Designer	Nicole Pagano
Head of Music	Glenn Lewis
Director of Musical Studies	Mark Trawka
Associate Coach/Pianist	James Lesniak
Stage Manager	Cindy Knight

Pittsburgh Opera presents **Alcina**, first performed at Covent Garden Theatre in London on April 16th, 1735.

These performances mark the first production of **Alcina** at Pittsburgh Opera.

Opera in two parts.

Sung in Italian with English texts projected above the stage.

Estimated performance time: 2 hours, 20 minutes with 1 intermission.

Supertitles by Christopher Bergen

Pittsburgh Opera offers an Audio Commentary service for patrons with visual impairments during Tuesday performances. To pick up an Assistive Listening Device, simply present an ID at the Audio Commentary table in the lobby. Braille and Large-Print programs are also available at each performance.

Season Sponsor:



Tuesday Night Sponsor:
Ambridge Regional Distribution & Manufacturing Center



Scenery, props, and costumes constructed by Pittsburgh Opera

* Pittsburgh Opera Resident Artist
** Pittsburgh Opera Resident Artist alumna
Cast subject to change without notice.

COVER: DESIGN BY MARKETSPACE COMMUNICATIONS.

Envision a Bright FUTURE

If you envision a future of living independently in the home you love without being a burden to your family and friends, **Envisage** may be right for you.

Envisage is a smart option for long-term planning for adults age 60+ that lets you anticipate your future needs and plan for them now.

Envisage can help you:

- Stay living independently
- Age securely in the place you call home
- Focus on your health and wellness
- Protect your assets for bigger and better things
- Provide coverage for future long-term care needs
- Minimize the caregiving burden on your family and friends

To learn more, visit www.Envisage.org or call **866.435.6777**


Your **PLAN**. Your **VISION**. Your **FUTURE**.

From Your Leaders in Aging Services

Presbyterian

SeniorCare
NETWORK


Lutheran
SeniorLife



SYNOPSIS

ALCINA

PART ONE

Bradamante, disguised as her brother Ricciardo, and her tutor Melisso have come to Alcina's island in search of Bradamante's love, Ruggiero. They meet Morgana, Alcina's sister, who falls in love with the disguised Bradamante and promises to take them to the Queen. Alcina is revealed, surrounded by her court, including Ruggiero. Bradamante confronts Ruggiero, who recognizes her as Ricciardo but denies any interest in Ricciardo's sister—he is the faithful lover of Alcina. He runs off to find her. Oronte, rightly suspecting the constancy of Morgana, whom he loves, charges Bradamante with having stolen Morgana's love. Morgana defends Bradamante and insults Oronte. Bradamante tries to calm their mutual recriminations. Oronte, coming upon Ruggiero, who is sighing for the absent Alcina, decides to alleviate his own jealousy by making Ruggiero jealous too, and concocts a tale that Alcina now loves "Ricciardo" and will no doubt soon add Ruggiero to her collection of discarded and transformed lovers. Ruggiero believes him and heaps reproaches on the puzzled Alcina, who assures him that her feelings are unchanged. Bradamante accuses Ruggiero of disloyalty, but he retaliates with defiance, accusing her, as Ricciardo, of having stolen Alcina's love. Bradamante discloses her identity, but Melisso, worried that Ruggiero is not yet ready for this information, convinces him that she is not really Bradamante. Morgana warns Bradamante that Ruggiero has persuaded Alcina to change her into a wild beast, so Bradamante tells Morgana to assure Ruggiero that she does not love Alcina, but rather Morgana herself...

Melisso, disguised as Ruggiero's tutor Atlante, reproaches him with having abandoned the path of glory and gives him a magic ring that brings him to his senses. Ruggiero regrets his faithlessness to Bradamante and wishes to send a message of defiance to Alcina, but Melisso advises him to pretend that he still loves her and make his escape on the pretext of going hunting. Bradamante again reveals her identity, only to have Ruggiero reject this revelation as another of Alcina's deceptions. Alcina is preparing to change Ricciardo into a wild beast to appease Ruggiero, while Morgana tries to dissuade her and Ruggiero assures her that he is no longer jealous, so drastic measures are no longer necessary. Alcina notices that Ruggiero is not in his usual spirits and he suggests a hunt as a restorative. She consents and he departs. Oronte brings the news that Ruggiero is planning to flee. The heartbroken Alcina prepares to foil this plan.

20-Minute Intermission

SYNOPSIS continued on next page

PART TWO

Oronte tells Morgana that her new love is about to leave her, but she refuses to believe this and departs scornfully, leaving him to lament her power over him. Ruggiero is at last convinced that Bradamante is really herself. Morgana discovers them embracing, reproaches her for being a faithless guest and Ruggiero with betraying Alcina. Ruggiero looks forward to the ending of the enchantments. Alcina begins to make spells to bind Ruggiero to her, but realizes her powers have deserted her. Morgana tries to ingratiate herself with Oronte, who pretends indifference, but has to admit to himself that he still loves her. Alcina upbraids Ruggiero for trying to leave her. He tells her that his betrothed Bradamante now has his love. Alcina threatens vengeance, though unable to obliterate her tender feelings for him. Bradamante and Melisso join Ruggiero to plan their campaign. Melisso tells them that the island is surrounded by Alcina's enchanted monsters. Although worried at leaving his beloved, Ruggiero sets off, followed by Melisso and Bradamante, who vows to free those lying under enchantment. Oronte announces to Alcina the complete defeat of her forces and she laments her cruel fate.

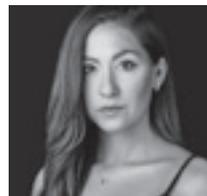
Ruggiero and Bradamante confront Alcina, each advising the other not to be taken in by her deceptions. She tries both pleading and threats in vain. Ruggiero smashes the orb that holds Alcina's secret power. All her spells are broken, and all are transformed. Ruggiero, Bradamante, and Melisso leave the broken-hearted Alcina alone with her grief.

– Adapted from opera-arias.com



ARTIST BIOGRAPHIES

ALCINA



ANTONIA BOTTI-LODOVICO: RUGGIERO

Antonia Botti-Lodovico is a second-year Pittsburgh Opera Resident Artist in 2019-20. She performed Zerlina/**Don Giovanni** and is scheduled to perform Dee Dee Reyes/**The Last American Hammer**, and Mercédès/**Carmen** and the **Carmen** Student Matinee. In the 2018-19 season she performed Kate Pinkerton/**Madama Butterfly**, Hansel in the **Hansel & Gretel** Student Matinee Performance, and Idamante/**afterWARDS - Mozart's Idomeneo Reimagined**.

Ms. Botti-Lodovico is a graduate of Roosevelt University, where she received her Master of Music. Her credits at Roosevelt include: Papagena in Mozart's **Die Zauberflöte** and Madame Herz/**Der Schauspieldirektor**. In 2016 and 2017, she was an Apprentice Artist with the Des Moines Metro Opera. As an Apprentice Artist she performed the role of Rosette/**Manon** and covered the role of Petra/**A Little Night Music**. Additionally, she performed partial roles in their Young Artist Scenes Program, including Idamante/Mozart's **Idomeneo**, Mélisande/**Pelléas et Mélisande**, Stewardess/**Flight**, Hermia/**A Midsummer Night's Dream**, Annio/**La clemenza di Tito**, Rosina/**Il barbiere di Siviglia**, Suzuki/**Madama Butterfly**, and Zerlina/**Don Giovanni**. She also performed in the ensemble with Des Moines Metro Opera for **María de Buenos Aires**, **Turandot**, and **Orphée et Eurydice**.

Ms. Botti-Lodovico has also performed with Undercroft Opera, covering the role of Pamina in **Die Zauberflöte** in 2014. Her previous engagements also include performances with the Tuscia Opera Festival, where she sang the role of Despina/**Così fan tutte** and Nursing Sister/**Suor Angelica**.

Ms. Botti-Lodovico's residency is generously sponsored by Hans and Leslie Fleischner.

SPECIAL THANKS

Christopher A. Howard, CAPA Theater Manager
CAPA technical students for working on the running crew

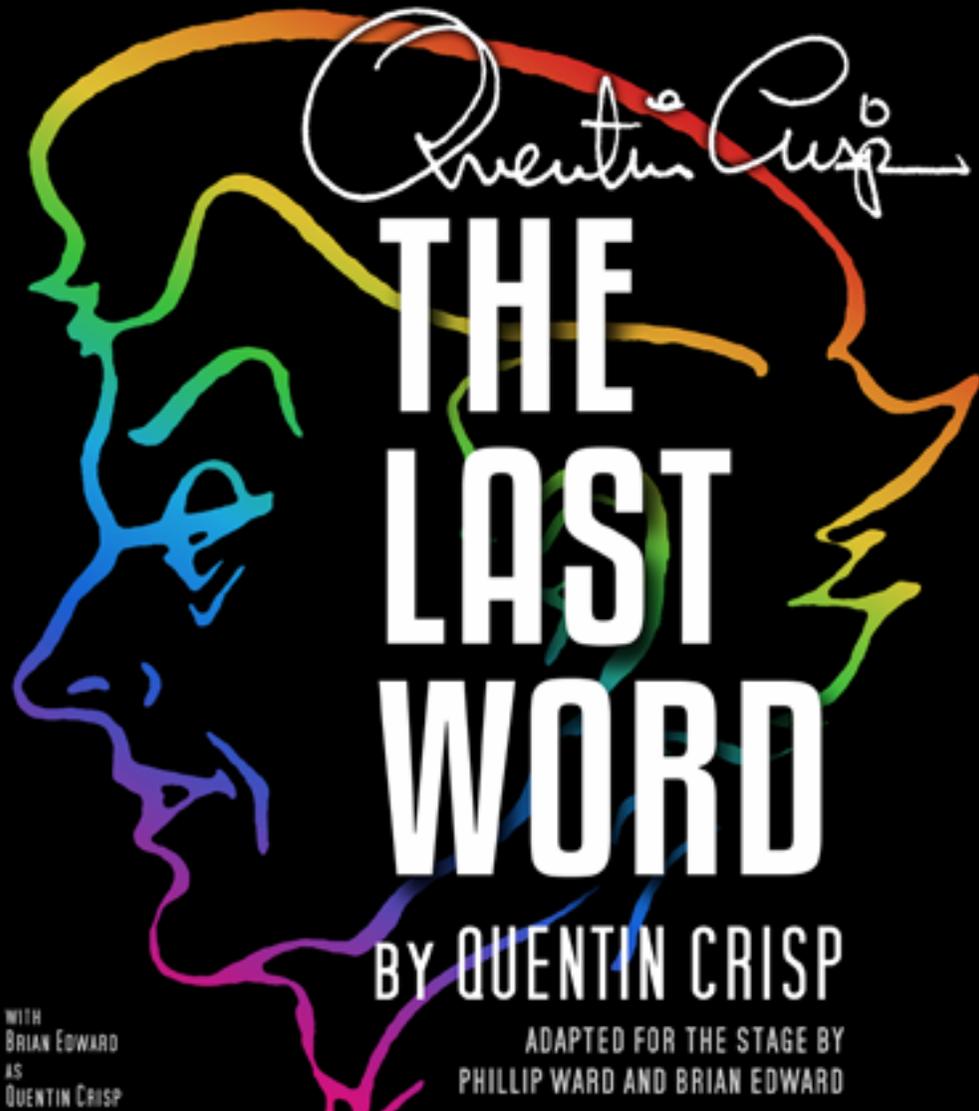
This program is published by Pittsburgh Opera, Inc., 2425 Liberty Avenue, Pittsburgh, PA 15222. Phone: 412-281-0912; Fax 412-281-4324; Website www.pittsburghopera.org.

All correspondence should be sent to the above address. Pittsburgh Opera assumes no responsibility for unsolicited manuscripts. Articles may be reprinted with permission. Copyright 2019 by Pittsburgh Opera, Inc. All rights reserved.

The official registration and financial information of Pittsburgh Opera, Inc. may be obtained from the Pennsylvania Department of State by calling toll free, within Pennsylvania, 1-800-732-0999. Registration does not imply endorsement.

OUTrageous. **OUT**spoken. **OUT**sider.

A NEW PLAY FROM THE AUTHOR OF *THE NAKED CIVIL SERVANT* AND *HOW TO BECOME A VIRGIN*



WITH
BRIAN EDWARD
AS
QUENTIN CRISP

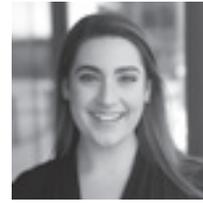


FEBRUARY 6 - 16

AT CITY THEATRE 1300 BINGHAM STREET PITTSBURGH, PA 15203

TICKETS: 412-431-2489 quentincrisp.org

ARTIST BIOGRAPHIES, continued



CAITLIN GOTIMER: ALCINA

Caitlin Gotimer is a second-year Pittsburgh Opera Resident Artist in 2019-20. She is scheduled to perform Tink Enraught/**The Last American Hammer**, Micaëla/the **Carmen** Student Matinee, and Clotilda/**Norma**. In the 2018-19 season, she performed Sandman and Dew Fairy/**Hansel & Gretel**, Elettra/**afterWARDS - Mozart's Idomeneo Reimagined**, and Older Alyce in Tom Cipullo's **Glory Denied**.

She completed an Artist Diploma in Opera at the University of Cincinnati College-Conservatory of Music, where she also received a Master of Music in Voice in 2017. While attending CCM, Ms. Gotimer sang Dalinda/**Ariodante**, Suor Angelica/**Suor Angelica**, and Anne Sexton in Conrad Sousa's **Transformations**. Ms. Gotimer has been seen previously with Crested Butte Opera Studio, where she recently sang the role of Lauretta/**Gianni Schicchi**. She debuted with the company in 2016 singing Musetta/**La bohème** and sang scenes in **Carmen** as Micaëla. Ms. Gotimer also performed scenes of **Street Scene** as Rose with the Chautauqua Institution in 2014. On the concert stage, Ms. Gotimer has been a soloist in Mozart's **Requiem** at the Song d'été in Quebec, and in Bach's **Missa Brevis** with Binghamton University.

Ms. Gotimer has been the recipient of several awards and honors, including being the recipient of one of the top prizes in CCM's annual Corbett Competition, the Italo Tajo Award. She won the Audience Favorite Award and Second Prize in the Opera Guild of Dayton Competition and was a recipient of an Encouragement Award at the Cincinnati Metropolitan Opera National Councils in 2016. In 2015, Ms. Gotimer won first place in the National Biennial Collegiate Voice Competition and was selected to be a Binghamton University Summer Scholar and Artist before attending the first of two summers at the Chautauqua Institute School of Music.

Ms. Gotimer's residency is generously sponsored by Robert J. and Sharon E. Sclabassi.



YAZID GRAY: ATTENDANT

Yazid Gray is a first-year Pittsburgh Opera Resident Artist in 2019-20. He is scheduled to perform Moralès/**Carmen** and the **Carmen** Student Matinee.

In the 2018-2019 season, Mr. Gray sang the role of Bello/**La Fanciulla del West** with Maryland Lyric Opera. He then went on to join Opera Santa Barbara as a member of their Chrisman Studio Artist program. During his time there, he performed the roles of Schaunard/**La bohème**, Zaretski and the Captain/**Eugene Onegin**, Le Podestat/**Le docteur Miracle**, and Thomas Putnam/**The Crucible**.

Mr. Gray is a graduate of University of Michigan, where he received his Master of Music. His credits at Michigan include: Oliver Jordan in the Michigan premiere of William Bolcom's **Dinner at Eight**, Mercutio/**Roméo et Juliette**, and Demetrius/**A Midsummer's Night Dream**. The summer after graduating, Mr. Gray performed the role of Charlie/**Three Decembers** with Opera Maine.

Other notable roles for Mr. Gray include: Silvio/**Pagliacci**, Sid/**Albert Herring**, and Hermann/**Les Contes D'Hoffmann** with Opera in the Ozarks, and the Undertaker and Frazier/**Porgy and Bess** with the University Musical Society. Mr. Gray received his Bachelor of Music from DePauw University, where he performed several roles in operas and musicals.

Mr. Gray's residency is generously sponsored by John and Virginia DiPucci and Alice V. Gelormino.



ANGEL ROMERO: ORONTE

Angel Romero is a first-year Pittsburgh Opera Resident Artist in 2019-20. He is scheduled to perform Oronte/**Alcina**, Remendado/**Carmen** and the **Carmen** Student Matinee, and Flavio/**Norma**. A native of Houston, Texas, Mr. Romero holds a BA in Music from Houston Baptist University and a MM from Yale University. While attending Yale University, he performed the roles of Tamino/**Die Zauberflöte**, Triquet/**Eugene Onegin**, and The

Fisherman in **Le Rossignol**.

In 2018, Mr. Romero was seen at Central City Opera as an apprentice artist, performing the roles of Monostatos/**Die Zauberflöte** and Ruiz/**Il trovatore**. This past summer Mr. Romero was a Young Artist at Santa Fe Opera and covered the role of The Prune Man in **La bohème**. In concert, Mr. Romero was the tenor soloist in Beethoven's **Ninth Symphony** with the Yale Philharmonia under the baton of Marin Alsop. Along with being awarded the Irving S. Gilmore Fellowship and Annie DeLoache Scholarship in both 2017 and 2018 from Yale University, Mr. Romero was a finalist in the prestigious Eleanor McCollum Competition.

Mr. Romero's residency is generously sponsored by John and Nancy Traina.



LAUREL SEMERDJIAN: BRADAMANTE

Former Resident Artist Laurel Semerdjian returns to our stage, most recently seen as Suzuki/**Madama Butterfly** (2018) and Mother Goose/**The Rake's Progress** (2016). In the 2015-16 season, she also appeared as Fenena/**Nabucco**, Meg/**Little Women**, and Gertrude Stein/**27**. In 2014-15, she was seen as Emilia/**Otello**, Eduige/**Rodelinda**, and Asakir/**Sumeida's Song**. Thus far in the 2019-2020 season, she rejoined the Pittsburgh Symphony Orchestra as the

alto soloist in Bruckner's **Te Deum**, and made her Opera Southwest debut as Morgiana in the modern American premiere of Giovanni Bottesini's **Ali Baba**. This coming spring she will make her role and company debut with Florentine Opera in the title role of **Le Tragédie de Carmen**, return to Resonance Works to debut the role of Maddalena/**Rigoletto**, and return to Symphony Tacoma as the alto soloist in Mozart's **Requiem**. In the 2018-19 season, she rejoined Tacoma Opera for her debut in the title role of **The Rape of Lucretia**, and performed with Syracuse's Symphoria as the mezzo soloist in Haydn's **Mass in Time of War** and Beethoven's **Symphony No. 9**. She also sang the title role in the workshop of Mohammed Fairouz's new opera, **Bhutto**, a co-commission with Beth Morrison Projects and Pittsburgh Opera. In the 2017-2018 season, she returned to both Sarasota Opera, as Suzuki/**Madama Butterfly**, Flora/**La traviata**, and Syracuse Opera, as Suzuki/**Madama Butterfly**. She made company debuts with St. Petersburg Opera (Florida) as Dritte Dame/**Die Zauberflöte**, Pittsburgh's Resonance Works as Ježibaba/**Rusalka**, and Washington Concert Opera as a guest soloist in their **Opera's Greatest Heroines** gala concert. Throughout the 2016-17 season she made her Westmoreland Symphony Orchestra debut with her first performances of **Beethoven's Symphony No. 9**. In her return to Bellevue City Opera she performed her first Dorabella/**Così fan tutte**, and in October 2016 she made her Syracuse Opera debut as Tisbe/**La cenerentola**. In Summer 2015, Ms. Semerdjian made her Pittsburgh Symphony Orchestra debut as part of Three Rivers Arts Festival and portrayed Cherubino/**Le nozze di Figaro** (Bellevue City Opera). Ms. Semerdjian was born in San Diego, CA and raised in Tacoma, WA. She holds a Master of Music in Vocal Performance from the University of North Texas and a Bachelors of Music in Vocal Arts with a Minor in Music Industry from the University of Southern California.



Plan for More.

Longwood at Oakmont is a Life Plan Community for the dreamers and the doers. Live the life you've always lived with the ability to plan for more. Here, you'll enjoy wonderful amenities, four restaurant-quality dining venues and **Better Choices** in activities, programs and private escapes.

As a not-for-profit community, we invest all revenue after expenses to enrich our lifestyle and support the resident-led culture that truly makes us one-of-a-kind. Stop by to learn more about us. We think you'll discover that a meaningful choice at Longwood isn't a one and only proposition, but rather a *first of many*.

For more information or a personal tour of our beautiful campus, call **1-877-254-5068** or visit **www.LongwoodAtOakmont.com**

Longwood at Oakmont:
Better choices for a better life.

▶▶ **Enjoy Health Care Security for Life.**
Ask about our new 70% Refundable LifeCare option!

▶▶ **We're both a Destination and a Doorway.**
Our campus is just 14 miles from downtown Pittsburgh!



NATASHA WILSON: MORGANA

Natasha Wilson is a first-year Pittsburgh Opera Resident Artist in 2019-20. She is scheduled to perform *Frasquita/Carmen* and the *Carmen* Student Matinee. Natasha Wilson is a New Zealand-born soprano, and has a Bachelor of Music, (Honours, first-class), majoring in classical vocal performance, from the University of Auckland. Ms. Wilson was recently based in San Francisco, where she completed her Post-Graduate Diploma in Vocal Studies at the San Francisco Conservatory of Music, under the tutelage of César Ulloa.

Ms. Wilson made her professional debut with New Zealand Opera, as a member of the company for their touring production of *The Mikado*. She has also performed internationally with the Australian Brandenburg Orchestra as the soprano soloist in both their Spanish Baroque concert series, as well as their opera series, *Bittersweet Obsessions*.

As a 2018 Dame Malvina Major Emerging Artist with New Zealand Opera, Ms. Wilson was seen on stage as Paquette in *Candide* during Auckland Arts Festival, Giannetta in *The Elixir of Love*, and as Adina in the 'Opera in Schools tour' version of *The Elixir of Love*, as part of New Zealand Opera's Education programme. Ms. Wilson has also been a member of the Kiri Te Kanawa Foundation's mentoring programme since 2016.

Ms. Wilson's residency is generously sponsored by Michele and Pat Atkins.



TYLER ZIMMERMAN: MELISSO

Tyler Zimmerman is a second-year Pittsburgh Opera Resident Artist in 2019-20. He performed Masetto/*Don Giovanni* and is scheduled to perform Melisso/*Alcina*, and Zuniga/*Carmen* and the *Carmen* Student Matinee. In the 2018-19 season, he performed Commissioner/*Madama Butterfly* and Colline/*La bohème*.

In the 2017-18 season, he completed his final year of his Master's studies at the Curtis Institute of Music and returned to the Chautauqua Institute for his seventh summer. In the 2016-17 season, he made his Albany Symphony debut and spent his summer in Santa Fe as an Apprentice Artist with the Santa Fe Opera. In 2015-16, he performed with Curtis Opera Theatre, Opera Philadelphia, the Detroit Symphony Orchestra, and the Chautauqua Music Festival. He has also appeared in public masterclasses with Dolora Zajick, Craig Rutenberg, Christine Brewer, Sherrill Milnes, Daniel Ferro, Richard Bonyngé, and many others.

Mr. Zimmerman's residency is generously sponsored by Jim and Judith Matheny.



ANTONY WALKER: CONDUCTOR

Music Director Antony Walker celebrates his fourteenth season at Pittsburgh Opera in 2019-20. He made his Metropolitan Opera debut in 2011 with Gluck's *Orfeo ed Euridice*, and has returned to The Met since then to conduct *Il barbiere di Siviglia*, *The Pearl Fishers*, and *The Magic Flute*. Maestro Walker enjoys superlative reviews not only for his Pittsburgh Opera productions, but also his recent concert performances of Donizetti's rarely-performed

Maria di Rohan, Massenet's *Hérodiade*, and Beethoven's *Leonore* at Washington Concert Opera. In 2010, Maestro Walker made debuts at English National Opera in *Lucia di Lammermoor*, at Canadian Opera Company in *Maria Stuarda*, and at The Santa Fe Opera in *Madama Butterfly*. In 2016 Maestro Walker was proud to conduct Rossini's monumental *Semiramide* in Florence, Italy, where the operatic art was born. Maestro Walker currently serves as Artistic Director of Washington Concert Opera in Washington D.C., founding Artistic Director and Conductor Emeritus of Pinchgut Opera in Australia, and was Music Director of Cantillation and the Orchestra of the Antipodes for almost two decades. He was Chorus Master and Staff Conductor for Welsh National Opera from 1998–2002 and Musical Director of Sydney Philharmonia Choirs from 1992–97. Since his conducting debut in 1991, Maestro Walker has led nearly 200 operas, large-scale choral and orchestral works, and numerous symphonic and chamber works with companies in Europe, North America, and Australia. His extraordinary career includes engagements with Opera Australia, Welsh National Opera, New York City Opera, Teatro Comunale Bologna, Orchestre Colonne (Paris), Wolf Trap Opera, Merola Program at the San Francisco Opera, Cincinnati Opera, Glimmerglass Festival, Opera Theatre of Saint Louis, Vancouver Opera, Sydney Symphony Orchestra, Melbourne Symphony Orchestra, and Sydney Opera House Orchestra.



MATTHEW HANEY: STAGE DIRECTOR

Matthew Haney is a second-year Pittsburgh Opera Resident Artist in 2019-20. He assistant directed *Don Giovanni* and *Florenzia en al Amazonas* and is scheduled to assistant direct *Carmen* and *Norma*. He is scheduled to direct *The Last American Hammer*.

In the 2018-19 season, he assistant directed *Madama Butterfly*, *Hansel & Gretel*, *La bohème*, *Don Pasquale*, and *afterWARDS-Mozart's Idomeneo Reimagined*. He directed the *Hansel & Gretel Student Matinee* Performance and *Glory Denied*. Most recently Mr. Haney was seen at Marble City Opera, where he directed both Verdi's *La traviata* and the world premiere of *Follow Suit*. Mr. Haney has also stage directed for Winter Opera St. Louis, working on productions of *La traviata*, *Carmen*, *La cenerentola*, and *L'amico Fritz*. Prior to his time in St. Louis, Mr. Haney served as the Rimrock Opera principal stage director for three seasons. Other directing engagements for Mr. Haney have included productions with University of Kansas, University of Central Missouri, William Jewel College, and Lawrence Opera Theater. Mr. Haney has been an assistant director for San Antonio Opera, Boston Lyric Opera, Central City Opera, Opera Omaha, Tulsa Opera, Lyric Opera of Kansas City, Mobile Opera, and University of Kansas.

Mr. Haney's residency is generously sponsored by Dr. Athan Georgiades and Dr. Lydia Contis.



SET DESIGNER: SARAH DELANEY BOYLE

Sarah Delaney Boyle is an undergraduate scenic designer at Carnegie Mellon University (BFA Drama 2020). Her previous credits include scenic designer for **Lemons Lemons Lemons Lemons Lemons** (Carnegie Mellon University), assistant scenic designer for **A-B Machines** and **Stumpy Legs Too Short** (Carnegie Mellon University), and Props Intern at the Hangar Theatre Company.



JASON BRAY: COSTUME DESIGNER

This is Mr. Bray's third season with Pittsburgh Opera, and he is Costume Designer for **Alcina** and **The Last American Hammer**. Last season, he also served as Costume Designer for **afterWARDs** and **Glory Denied**. He began his costume studies and career at University of Hawaii Manoa and has a Bachelor's in Apparel Design from The Art Institute of Portland. He has worked as Assistant Costume Shop Manager and Assistant Costume

Designer for Portland Opera. Before coming to Pittsburgh Opera to assume the role of Costume Shop Manager, he was working for Theatrical Designer Michael Curry as a Project Manager and Fabricator of costume and puppetry—most notably working on the opening gala concert for the new Shanghai Disney theme park and shows for The Wizarding World of Harry Potter at Universal Studios in Osaka, Japan. Mr. Bray made his independent design debut in 2008 designing and creating puppets for Boxcar Children's Theatre in San Francisco (**Where the Sidewalk Ends**). Other credits include costumes for Quintessence Language and Imagination Theatre (**Jane Austen's Persuasion**, 2012), Oregon Children's Theatre (**James and the Giant Peach**, 2016), and In Sequins Productions (**a la Liberace**). In his spare time he designs and creates custom costumes and clothing for private clientele.



LIGHTING DESIGN: NATE WHEATLEY

Nate Wheatley (Lighting Designer), Kansas City, MO. Selected credits include **Candide**, **Rusalka**, **As One**, **Maria de Buenos Aires**, **A Little Night Music**, **Orphée et Eurydice** (Des Moines Metro Opera), **Juliet Letters**, **L'italiana in Algeri** (Lyric Opera of Kansas City), **Sweeney Todd** (Arizona Broadway Theatre), **Carmen** (NC Opera & Mill City Opera), **Elizabeth Cree**, **Dog Days**, **Cunning Little Vixen**, **Eugene Onegin**, **Marriage of Figaro** (LSU

Opera), **Ain't Misbehavin'** (BRTKC), **Don Giovanni** and **Frida** (Florida Grand Opera). Upcoming engagements include **Manon** (LSU Opera), and **Platée** (Des Moines Metro Opera).



NICOLE PAGANO: WIG & MAKE-UP DESIGNER

Nicole Pagano returns to Pittsburgh Opera, this time as Wig and Makeup Artist, after having worked ten seasons here as Assistant to the Wig and Makeup Designer. A native of Southwest Pennsylvania, Ms. Pagano has also been the Wig and Makeup Supervisor at The McCarter Theatre of Princeton University for five years. Ms. Pagano is a graduate of the University of Cincinnati College-Conservatory of Music, where she received her BFA in Wig and Makeup Design.

What She Said:
The music of women poets

FEBRUARY 8, 7:30 PM
St. Andrew's Episcopal Church

FEBRUARY 9, 3:00 PM
Shadyside Presbyterian Church

pittsburghcamerata.org
The city's professional vocal ensemble

the **PITTSBURGH CAMERATA**

PICT
classic theatre

A
MIDSUMMER
NIGHT'S
DREAM

FEBRUARY 13-29, 2020
FRED ROGERS STUDIO AT WQED

TICKETS ON SALE NOW! 412-561-6000 OR PICTTHEATRE.ORG



GLENN LEWIS: ASSISTANT CONDUCTOR

Glenn Lewis, a native of Rochester, New York, has worked as Pittsburgh Opera Head of Music since January 2008. He has served as pianist, vocal coach, and assistant conductor primarily to Music Director Antony Walker on most of the main stage productions of the past several seasons. These include **Tosca**, **Eugene Onegin**, **Samson & Dalila**, **Rigoletto**, **Don Giovanni**, **The Grapes of Wrath**, **Orphée**, and **Aida**. Mr. Lewis made his conducting debut in 2009 with the Resident Artist production of **Don Pasquale** and has since conducted **Little Women**, **Dark Sisters**, and **Hänsel und Gretel**, among others. In April 2018, he made his debut with Syracuse Opera conducting **Madama Butterfly**. In February 2017 he conducted **The Abduction from the Seraglio** with Dayton Opera. In the spring of 2016, he was in Washington, D.C. at the Kennedy Center working as an assistant conductor for the **Wagner Ring Cycle** at the Washington National Opera. For 17 seasons he has been on the staff of the Santa Fe Opera. There he has worked on productions including **Wozzeck** and **Salome** with Maestro David Robertson and **Peter Grimes** with Maestro Alan Gilbert. Mr. Lewis worked for 11 years in the opera houses in Cologne and Düsseldorf, Germany, where he conducted productions of **La cenerentola**, **Orpheus in the Underworld**, **Zar und Zimmermann**, and **My Fair Lady**. While there, he assisted Maestri James Conlon, John Fiore, Donald Runnicles, among others, on works including **Elektra**, **The Makropulos Case**, **Der Rosenkavalier**, and **Meistersinger von Nürnberg**. Past engagements include the Metropolitan Opera and Lyric Opera of Chicago. He is a frequent recitalist in solo, chamber, and vocal repertoire. He holds degrees in piano performance from Ithaca College, Northwestern University, and an Artist Diploma in Opera Coaching and Conducting from Cincinnati Conservatory of Music.



MARK TRAWKA: HARPSICHORD CONTINUO

Mark Trawka joined Pittsburgh Opera as Director of Musical Studies for the prestigious Pittsburgh Opera Resident Artist Training Program in the 2003-04 season. In the 2006-07 season, he also took on the position of Chorus Master. Mr. Trawka coaches and performs with the Resident Artists and has also accompanied renowned mezzo-soprano Marianne Cornetti in her Pittsburgh recital appearances. He has been a member of the music staff at Houston Grand Opera, Dallas Opera, and Portland Opera (Oregon), where he was principal pianist and assistant chorus master. Mr. Trawka served as coach/accompanist at Chautauqua Opera and at Glimmerglass Festival for many summer seasons. In the summer of 2006, he was director of the resident artist program at Berkshire Opera. He was music director at the Tyrolean Opera Program in the summer of 2014. Mr. Trawka has been a member of the coaching faculty at Songfest in Los Angeles for the last five summer seasons. He made his opera conducting debut at Pittsburgh Opera with the Resident Artist production of Ricky Ian Gordon's **27**. Educated at the Eastman School of Music and the University of Southern California, Mr. Trawka began his operatic career in the Houston Opera Studio and in San Francisco Opera's Merola Program.

Mark Trawka's faculty position is generously sponsored by Eileen and John Olmsted and co-sponsored by the Hollinshead Family in memory of Sylvia Hollinshead and the glorious Pittsburgh Opera Chorus.



JAMES LESNIAK: ASSOCIATE COACH/PIANIST

A native of Kenosha, Wisconsin, James Lesniak joined the Pittsburgh Opera music staff in 2006. After initial studies with Sheila Wiesztort, he received his Bachelor's and Master's degrees at Indiana University, where he studied with pianists Menahem Pressler, Karen Shaw, and Evelyne Brancart, with the mentorship and influence of Nicolas Larin. His university credits include music staff work for Mississippi State University and the Indiana University Opera Theatre. Further studies included an apprenticeship with the Domingo-Cafritz Young Artist Program at Washington National Opera for two seasons, where he gave his stage debut in the non-singing/piano playing role of Lazinski in **Fedora** at the Kennedy Center, accompanying Plácido Domingo in the opera. In addition, Mr. Lesniak has served on the coaching staff of Brevard Music Center, Glimmerglass Opera, Washington National Opera at the Kennedy Center, and the National Symphony. He has been an official pianist for the Metropolitan Opera National Council Auditions, made his conducting debut in 2017 with Pittsburgh Opera's production of composer Laura Kaminsky's **As One**, and conducted Pittsburgh Opera's production of Tom Cipullo's **Glory Denied**. Since 2018, James has served as a coach and accompanist for the vocal students at Slippery Rock University, and for over a decade has been an active member of the Pittsburgh Opera Trunks teaching artist presentation team, participating in engagement programs designed to enlighten and inspire the youth throughout the region. For the summer months, he frequently returns to the music staff of the prestigious Santa Fe Opera, where he has served as Musical Director for their Winter Concert Tour and was on the music staff for the Grammy Award winning production of **The (R)evolution of Steve Jobs**.

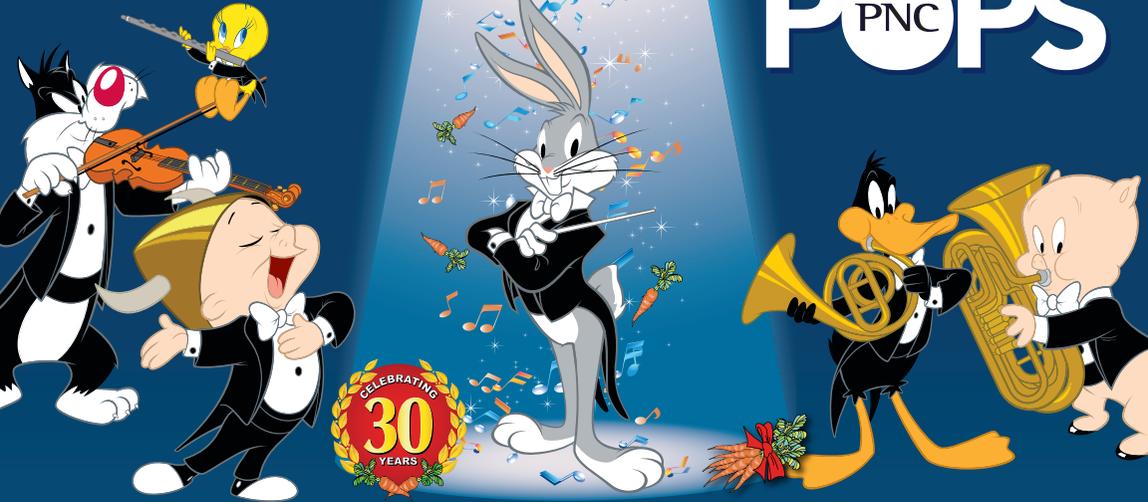
James Lesniak's faculty position is generously sponsored by the Hollinshead Family in memory of Sylvia Hollinshead and the glorious Pittsburgh Opera Chorus.

Sarris
CANDIES

Proudly Supporting
Pittsburgh Opera

SarrisCandies.com • 1-800-255-7771 • Join the Conversation!

TITLE SPONSOR



WARNER BROS. PRESENTS

BUGS BUNNY *at the Symphony*

30TH ANNIVERSARY EDITION

FRIDAY, MARCH 20 AT 8:00 P.M.
SATURDAY, MARCH 21 AT 8:00 P.M.
SUNDAY, MARCH 22 AT 2:30 P.M.

HEINZ HALL

George Daugherty, conductor

"What's up, Doc?" An enormously fun blend of classical music and classic animation! Bugs Bunny and his Looney Tunes pals return for the 30th anniversary of the landmark Bugs Bunny at the Symphony concerts. The world's most iconic Looney Tunes—from *What's Opera, Doc?* to *The Rabbit of Seville* and a dozen others—will be projected on the big screen, while their exhilarating original scores are played live. Created by George Daugherty & David Ka Lik Wong.

TM & © Warner Bros. Entertainment Inc. (s19)



TICKETS ON SALE NOW, GET YOURS TODAY!
Heinz Hall Box Office • 412.392.4900 • pittsburghsymphony.org

BRING YOUR GROUP AND SAVE! 412.392.4819

DIRECTOR'S NOTES

ALCINA

By Matthew Haney

I've heard of her power and her beauty.

Welcome, friends, to the island of Alcina. In the first scene, Bradamante describes Alcina as powerful and beautiful, a dangerous combination. These first lines sparked the inspiration for our entire concept. Inherently, Alcina embodies an interesting contrast. She is a beautiful queen who brutally turns those who displease her into inanimate objects, essentially killing them.

Our theme of beauty and brutality is expressed in a mixture of luxurious baroque details amidst a brutalist underground setting, featuring large piles of discarded, decaying armor left by the thousands of knights who have lost their lives to the angry queen. Alcina herself, while dressed in period finery, employs a large dagger as her wand, symbolic of her savagery.

The island is home to more than just enslaved knights. Alcina's sister, Morgana, and Morgana's lover, Oronte, also play a part in these evil deeds. These three magical beings are represented by three distinct elements, which are manifested in the costumes as symbols of Alchemy. Alcina represents air, Morgana water, and Oronte earth. Alcina is searching not only for a lover and equal, but also a knight worthy of transforming into the fourth missing element, fire.

It seems at long last Alcina has found her mate in Ruggiero and his given him a crown of fire. Before his transformation is complete, Ruggiero betrays her. The broken-hearted Alcina goes through a transformation of her own. You will see her realize that she truly loved Ruggiero and that through his betrayal, she is bereft of her powers and her beauty fades.

In this story, there are not clear protagonists and antagonists. Yes, Alcina and Morgana lure men to their deaths, but the seemingly heroic characters, Bradamante and Ruggiero, also lie and do hurtful things. This piece ends with the chorus singing about transformation. This process has been interesting as we've learned how each of these characters truly transforms throughout the show and what they have gained or lost through during their sojourn on the island of Alcina.

PITTSBURGH OPERA ORCHESTRA AND SUPERNUMERARY - ALCINA

CONTINUO

Patricia Halverson
Viola da Gamba
Chatham Baroque

Scott Pauley
Theorbo
Chatham Baroque

Mark Trawka, Harpsichord

ORCHESTRA

VIOLIN

Andrew Fouts
Chatham Baroque
Rachel Stegeman
Assistant Concertmaster
Kate M. Black
Jennifer Madge
Maureen Conlon-Gutierrez
Anne Moskal

VIOLIN II

Mary Beth Schotting
Acting Principal Second
Sara Schaft
Rochelle Agnew
Jennifer Cowles

VIOLA

Jennifer Gerhard
Principal
Louise Farbman

CELLO

Kathleen Melucci
Principal
Paula Tuttle

BASS

Andrew Kohn
Acting Principal

OBOE

Robert Driscoll, Jr.
Principal
Cynthia Anderson

RECORDER

Robert Driscoll, Jr.
Cynthia Anderson

BASSOON

Linda Morton Fisher
Principal

HORN

Stephanie Blaha
Acting Principal
Matthew Litterini

LIBRARIAN

Eleanor Cameron

PERSONNEL MANAGER

Robert Boldin

The orchestra musicians employed in this production are members of the American Federation of Musicians of the United States and Canada.

SUPERNUMERARY

John Rushford

The Principal Artists, Choristers, and Production Staff employed in this production are members of the American Guild of Musical Artists.

About Chatham Baroque

Since its founding in 1990, Chatham Baroque has become "One of the country's most distinguished period ensembles" (*Palisadian Post*), and "One of Pittsburgh's greatest treasures" (*Pittsburgh Post-Gazette*). The current ensemble consists of Artistic Directors Andrew Fouts (violin); Patricia Halverson (viola da gamba); and Scott Pauley (theorbo) who are known for their excellent, nuanced technique and lively interpretations of baroque music. The artistically nimble trio invites the finest guest artists to perform with them throughout the season, allowing for repertoire ranging from well-known masterpieces to obscure gems. They present their Pittsburgh Concert Series each season, tour nationally and internationally, release critically acclaimed recordings, present numerous early childhood and community outreach programs, and frequently collaborate with other organizations such as Pittsburgh Opera, Quantum Theatre, Pittsburgh Symphony Orchestra, Attack Theatre, and Pittsburgh Camerata.

In the summer of 2018, Chatham Baroque, Inc. acquired Renaissance & Baroque, an early music presenting organization with a 50-year history of introducing national and international touring artists to Pittsburgh audiences. The new, combined organization now delivers the finest early music programming spanning the entire spectrum of the genre. For more information: chathambaroque.org

*Transform your smile
in under 2 hours*

Miller Center for
Comprehensive Dentistry



*Complementary consultation
with playbill*

Stephen M. Miller, D.M.D., M.A.G.D.
412-681-7171
frontdesk@stephenmmiller.com
www.stephenmmiller.com

 SOLICH PIANO

**Pittsburgh
Opera's pianos
are provided
exclusively by
Solich Piano**



AFRICAN AMERICAN ART IN THE 20TH CENTURY

February 16–May 10, 2020

Organized by the Smithsonian American Art Museum, Washington, D.C., this traveling exhibition presents forty-five works dating from the 1930s through the 1990s by thirty-four black artists from the Smithsonian American Art Museum's collection.

SAAM Smithsonian
American Art
Museum

African American Art in the 20th Century is organized by the Smithsonian American Art Museum.

image: Lois Mailou Jones, *Moon Masque*, 1971, oil and collage on canvas. Smithsonian American Art Museum, bequest of the artist.

221 North Main Street, Greensburg, PA 15601
724.837.1500 | thewestmoreland.org
ADMISSION IS NOW FREE

THE WESTMORELAND
MUSEUM of AMERICAN ART

Chatham Baroque



The Art of the Trio

Vivaldi, Buxtehude, de Visée,
Marais, & Erlebach

Chatham Baroque's annual trio program celebrating the collective virtuosity, talent, and teamwork of its three artistic directors, Andrew Fouts (violin), Patricia Halverson (viola da gamba), and Scott Pauley (theorbo)

February 14, 15, & 16
Upper St. Clair - East Liberty - Shadyside

Venice Baroque Orchestra



Baroque Concertos

Vivaldi and the Apotheosis
of the Concerto in the 18th Century

Originating from the hometown of Antonio Vivaldi, Venice Baroque Orchestra comes to Pittsburgh with a blockbuster program of six concertos and a sinfonia by Vivaldi himself, including his famous double concerto for two cellos (RV 531).

Saturday, February 29, 8 PM
Carnegie Music Hall, Oakland

East of the River



Hamsa

Music from Andalusia,
the Ottoman Empire, North Africa,
and the Sephardic Diaspora

New York-based ensemble East of the River performs music from the Near East from Jewish and Ottoman traditions of the 13th-18th centuries.

Saturday, March 14, 8 PM
Hicks Memorial Chapel,
Pittsburgh Theological Seminary, East Liberty

	Advance	Door
General Admission	\$30	\$35
Seniors (65+)	\$25	\$30
30 & Under	\$15	\$20
Student (full time)	\$10	\$15
Active US Military	\$10	\$15



For tickets and more information
visit www.chathambaroque.org



A Night of Magic is Upon Us

Rail Served. Crane Served. Enchantments Served.

VALUE PROPERTIES

Use the Pittsburgh Opera mobile app during the show for **EXCLUSIVE LIVE CONTENT!**

Search "Pittsburgh Opera" in the App Store or Google Play to download

Enhance your enjoyment of the opera through supplemental audio & visual content, presented in real time

- Completely free!
- Listen to exclusive behind-the-scenes interviews
- Hear informative commentary on key scenes in real time delivered to your device
- Don't miss a thing thanks to helpful context notes
- A dimmed screen and headphones-only audio keep the experience unobtrusive



Available for  and 

PITTSBURGH OPERA

App Etiquette

Using the app during the performance



Please silence all phone alerts and ringtones prior to the performance



Audio content will only be delivered if you have headphones plugged into your phone or are using a Bluetooth headset



Please refrain from using your phone outside the app



Please be respectful of other patrons when using the app

The Pittsburgh Opera mobile app is powered by Instant Encore. Funding for this new functionality was provided by an OPERA America Innovation Grant from the Ann and Gordon Getty Foundation. Additional funding is generously provided by the Hillman Foundation.

PITTSBURGH **OPERA**

Interested in
Membership
with Pittsburgh Opera?

Become a Pittsburgh Opera Member today and be entered into a raffle for a backstage tour for 4 during Pittsburgh Opera's *Carmen*, running March 28 through April 5!

Stop by the **Membership Table** in the lobby before the performance or during intermission to join and be entered to win.

Already a member? Renew with an increased gift and you will be entered to win.

Membership gifts begin at \$150 and directly support Pittsburgh Opera's productions, Resident Artist Program, and education and engagement initiatives.

pittsburghopera.org/join

Missed us at today's performance? Make a new online gift of \$150 or more and bring the receipt to the Membership Table during Pittsburgh Opera's productions of *Alcina* or *The Last American Hammer* to be entered to win.

THE LAST AMERICAN HAMMER



LETTER FROM OUR GENERAL DIRECTOR



© Daniel V. Klein Photography

DEAR FRIENDS,

Welcome to Pittsburgh Opera Headquarters! We are pleased that you're joining us for this season's Second Stage production. As you know, there is much more to opera than massive epics in opulent concert halls. We are fortunate to be living in an age of unprecedented creation of new operatic works, including small-scale chamber pieces such as this one.

Like their forbears, some contemporary operas are comedic, some are tragic, and some are touchingly poignant. **The Last American Hammer** is all three. UrbanArias, which commissioned the piece, describes it as "a satirical but heartfelt examination of the fallout that occurs when the American Dream fails to materialize." We believe you'll agree, and that in turn you'll empathize with each of the three complex, nuanced characters in this story.

Our cast features second-year Resident Artists Caitlin Gotimer and Antonia Botti-Lodovico, both of whom sang most recently in our Baroque opera **Alcina**, and Resident Artist alum Timothy Mix, who also sang the role of Milcom in **The Last American Hammer's** 2018 world premiere. It is a rare treat to be able to watch and hear these three gifted artists in such an intimate venue.

Speaking of 'massive epics in opulent concert halls', I hope that you will join us next month at the Benedum Center for Bizet's irresistible **Carmen**. It's the perfect introduction to opera, so please bring a friend!

Warmest regards,

CHRISTOPHER HAHN
General Director

THE LAST AMERICAN HAMMER

Composed by Peter Hilliard
Libretto by Matt Boresi

IN ORDER OF VOCAL APPEARANCE:

Milcom Negley	Timothy Mix**
Tink Enraught	Caitlin Gotimer*
Dee Dee Reyes	Antonia Botti-Lodovico*

THE ARTISTIC TEAM:

Conductor	Glenn Lewis
Stage Director	Matthew Haney*
Set Designer	BinhAn Nguyen
Costume Designer	Jason Bray
Lighting Designer	Todd Nonn
Stage Manager	Alex Seidel

Pittsburgh Opera presents **The Last American Hammer**, first performed at Atlas Performing Arts Center in Washington, D.C. on September 22, 2018.

These performances mark the first production of **The Last American Hammer** at Pittsburgh Opera.

Opera in one act.

Sung in English with English texts projected above the stage.

Estimated performance time: 1 hour, 30 minutes with no intermission.

Pittsburgh Opera offers an Audio Commentary service for patrons with visual impairments during Tuesday performances. To pick up an Assistive Listening Device, simply present an ID at the Audio Commentary table in the lobby. Braille and Large-Print programs are also available at each performance.

Season Sponsor:



This production is sponsored by The Alice M. Ditson Fund of Columbia University.

Tuesday Night Sponsor:

Ambridge Regional Distribution & Manufacturing Center



Scenery, props, and costumes constructed by Pittsburgh Opera

The Last American Hammer is presented through special arrangement with the authors. www.hilliardandboresi.com

* Pittsburgh Opera Resident Artist
** Pittsburgh Opera Resident Artist alumni
Cast subject to change without notice.

COVER: DESIGN BY MARKETSPACE COMMUNICATIONS.



Membership:
\$75 - Individual
\$100 - Dual Membership

Membership Benefits:*

- Individual Membership - 2 Comp Tickets
- Dual Membership - 4 Comp Tickets
- 20% Ticket Discount
- Special Opera Event Rates
- Free Admission to New Guard Events

2019-20 Events:

March 28, 2020
 LGBT/Ally Night and New Guard Opening Night Cocktail Lounge for **Carmen**

April 25, 2020
 New Guard Opening Night Cocktail Lounge for **Norma**

pittsburghopera.org/newguard

412-281-0912 x217

Two complimentary tickets (with an individual membership) or four complimentary tickets (with a dual membership) to an upcoming 2019-20 season performance of your choice (up to a \$330 value). 20% discount on additional tickets for the season. Special rates and perks at Pittsburgh Opera Special Events (The Diamond Horseshoe Ball, Maecenas, etc.). Free or reduced admission to all New Guard Events. Admission and special promotions for collaborative events with other Pittsburgh young professional organizations. Networking opportunities.

SYNOPSIS

THE LAST AMERICAN HAMMER

The opera opens on Milcom Negley, a conspiracy theorist, militia man and unemployed hammersmith. He has occupied The National Toby Jug Museum, a cozy gallery full of Toby Jugs, which are antique ceramic pitchers shaped like people. At Milcom’s request, the museum’s curator Tink Enraught has called the sheriff, who has alerted the Joint Terrorism Task Force. While the two wait for the authorities to arrive, they lament the hard times their town has fallen on.

When law enforcement finally arrives, Milcom is dismayed to discover that his demands have not been taken seriously. Instead of SWAT teams with armored vehicles and helicopters, they’ve sent young rookie FBI Agent Dee Dee Reyes. Her partner has holed up in a local diner eating sauerkraut balls, leaving her to deal with this ‘unarmed, non-hostage situation’ by herself. Agent Reyes is also dismayed, realizing that what she thought could be her ‘big chance’ for an important assignment is essentially rookie hazing.

Tink invites Agent Reyes to join her for tea and cookies as Milcom launches into his conspiracy theory on the Thirteenth Amendment, a would-be amendment that negates the authority of the federal government. In Milcom’s impassioned ranting, he expresses outrage over the fact that the little Toby Jug Museum is the only place left in his dilapidated and failed town to receive federal funding. The Museum receives a grant from the National Endowment for the Arts for the upkeep of a rare 17-century British jug known as “Sir Oswyn,” which is the crown jewel in the Museum’s collection and the only jug of its kind still in existence. Milcom calls this an “insulting waste of taxman’s plunder” and a “federally funded heap of prissy elitist crap.” Deeply offended, Tink launches into a touching soliloquy where she defends her quaint museum and praises the intrinsic value of “delicate things.”

Annoyed that Milcom and Tink are wasting her time, Agent Reyes starts to leave. Stopping her, Milcom reveals the content of the case he has been carrying—a steel hammer with a curved hickory handle. This is the last American hammer made at the now-closed factory where Milcom used to work, “a product of freedom and muscle and sweat... by an underpaid, and overlooked, and doomed American man.”

SYNOPSIS continued on next page

Milcom then launches into a tirade against Agent Reyes, berating her for enforcing the rules of The Man, citing a long list of perceived governmental outrages against its citizens. In reply, Agent Reyes explains that she tries not to make assumptions about people and situations before having all the facts, and she wishes that Milcom would give her the same courtesy.

Agent Reyes asks Tink how she managed to get wrapped up in all of this. Tink reveals that she was a political revolutionary in her younger years. She wants Milcom to share his grievances with authorities because she can empathize with his passion, even if she thinks he's misguided.

Meanwhile, Milcom has arranged a number of Toby Jugs in a mock courtroom scene. He intends to put the corrupt, dishonest US government on trial, and is using the jugs as jurors and court officers. He himself is the prosecutor. The precious Sir Oswyn jug is the defendant. Tink grows increasingly concerned for the jugs' safety. Milcom makes Tink and Agent Reyes take the stand and answer his questions. Milcom presents an enraged closing argument for the prosecution, accusing America of abandoning its people and closing factories like his down, while spending money to fund trinkets like the Toby Jugs.

Milcom then has Agent Reyes make a closing statement on behalf of the government, but it does nothing to change his mind. He announces that the jury has found the defendant guilty on charges of tyranny, illegitimate power, and corruption of values. The sentence is destruction... "by thirty-two ounces of Bethlehem steel." Milcom destroys the Sir Oswyn jug with his hammer, as Tink and Reyes watch in horror. Milcom drops the hammer. Tink removes the other jugs from the table. Agent Reyes places the hammer back in its case and announces the sheriff will be coming. She thanks Tink for the tea, takes one last cookie, and exits. Tink sadly sweeps up the shattered remains of the prized jug, while Milcom watches with guilt.

- Courtesy of Pittsburgh Opera

This program is published by Pittsburgh Opera, Inc., 2425 Liberty Avenue, Pittsburgh, PA 15222. Phone: 412-281-0912; Fax 412-281-4324; Website www.pittsburghopera.org.

All correspondence should be sent to the above address. Pittsburgh Opera assumes no responsibility for unsolicited manuscripts. Articles may be reprinted with permission. Copyright 2019 by Pittsburgh Opera, Inc. All rights reserved.

The official registration and financial information of Pittsburgh Opera, Inc. may be obtained from the Pennsylvania Department of State by calling toll free, within Pennsylvania, 1-800-732-0999. Registration does not imply endorsement.



Compose yourself with WQED-FM 89.3



From an exhilarating **overture** at the gym, to a quiet **adagio** by the fire, **WQED-FM 89.3** helps you **orchestrate** your life.

WQED-FM 89.3 is member supported. Join today at 888.622.1370. Listen on your computer or mobile device at wqedfm.org



Supporting Performing Arts throughout Pittsburgh



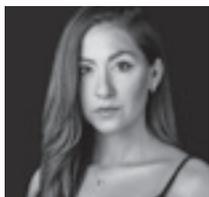
You name it... We shoot it!

Randy & Barbara Griffith
412-304-9466

**The Official Video Archivist
for Pittsburgh Opera**

ARTIST BIOGRAPHIES

THE LAST AMERICAN HAMMER



ANTONIA BOTTI-LODOVICO: AGENT DEE DEE REYES

Antonia Botti-Lodovico is a second-year Pittsburgh Opera Resident Artist in 2019-20. She performed Ruggiero/**Alcina**, Zerlina/**Don Giovanni** and is scheduled to perform Mercédès/**Carmen** and the **Carmen** Student Matinee. In the 2018-19 season she performed Kate Pinkerton/**Madama Butterfly**, Hansel in the **Hansel & Gretel** Student Matinee Performance, and Idamante/**afterWARDs - Mozart's Idomeneo Reimagined**.

Ms. Botti-Lodovico is a graduate of Roosevelt University, where she received her Master of Music. Her credits at Roosevelt include: Papagena in Mozart's **Die Zauberflöte** and Madame Herz/**Der Schauspieldirektor**. In 2016 and 2017, she was an Apprentice Artist with the Des Moines Metro Opera. As an Apprentice Artist she performed the role of Rosette/**Manon** and covered the role of Petra/**A Little Night Music**. Additionally, she performed partial roles in their Young Artist Scenes Program, including Idamante/Mozart's **Idomeneo**, Mélisande/**Pelléas et Mélisande**, Stewardess/**Flight**, Hermia/**A Midsummer Night's Dream**, Annio/**La clemenza di Tito**, Rosina/**Il barbiere di Siviglia**, Suzuki/**Madama Butterfly**, and Zerlina/**Don Giovanni**. She also performed in the ensemble with Des Moines Metro Opera for **María de Buenos Aires**, **Turandot**, and **Orphée et Eurydice**.

Ms. Botti-Lodovico has also performed with Undercroft Opera, covering the role of Pamina in **Die Zauberflöte** in 2014. Her previous engagements also include performances with the Tuscia Opera Festival, where she sang the role of Despina/**Così fan tutte** and Nursing Sister/**Suor Angelica**.

Ms. Botti-Lodovico's residency is generously sponsored by Hans and Leslie Fleischner.



CHOICES

Gold Rose

MARC

PITTSBURGH
OPERA

BOOTH

PITTSBURGH OPERA

*Sound waves inspired by
the aria "Quando me'n vo"
from the opera La bohème.*

GALAXY SOCIETY

Get closer to the art you love

- Ticket concierge service
- Exclusive event invitations

at Benedum shows

- Hospitality in the Galaxy Lounge
- Complimentary parking

Join Pittsburgh Opera's Galaxy Society today

PittsburghOpera.org/Galaxy
(412) 281-0912 x226

FRIENDS of PITTSBURGH OPERA



FRIENDS of Pittsburgh Opera

is the product of a past steeped in history. Loyal supporters of Pittsburgh Opera have shown their passion for its work since its inception. FRIENDS of Pittsburgh Opera truly fosters a special camaraderie supporting the work of Pittsburgh Opera.

Membership includes:

- ♪ Free admission to Opera Up Close and Art Song Recitals
- ♪ Invitations to community and social events throughout the season
- ♪ A calendar full of speaker series engagements curated specifically for FRIENDS each season

FRIENDS of Pittsburgh Opera membership is \$75 per household of two, or \$50 per individual. Your membership fee supports Pittsburgh Opera financially, and your participation helps to promote opera in the community.

UPCOMING EVENTS

SPEAKER SERIES

February 16, 2020: Meet the creative team that nailed *The Last American Hammer*, composer Peter Hilliard and librettist Matt Bosesi.

March 22, 2020: First Chair: Perspectives from Charles Stegeman, Concertmaster, and Rachel Stegeman, Assistant Concertmaster.

SOCIAL EVENTS

March 9, 2020: Fashion Show

Summer 2020: Garden Party

For more information, visit pittsburghopera.org/FPO

ARTIST BIOGRAPHIES, continued



CAITLIN GOTIMER: TINK ENRAUGHT

Caitlin Gotimer is a second-year Pittsburgh Opera Resident Artist in 2019-20. She performed Alcina/**Alcina** and is scheduled to perform Micaëla/the **Carmen** Student Matinee, and Clotilda/**Norma**. In the 2018-19 season, she performed Sandman and Dew Fairy/**Hansel & Gretel**, Elettra/**afterWARDS - Mozart's Idomeneo Reimagined**, and Older Alyce in Tom Cipullo's **Glory Denied**.

She completed an Artist Diploma in Opera at the University of Cincinnati College-Conservatory of Music, where she also received a Master of Music in Voice in 2017. While attending CCM, Ms. Gotimer sang Dalinda/**Ariodante**, Suor Angelica/**Suor Angelica**, and Anne Sexton in Conrad Sousa's **Transformations**. Ms. Gotimer has been seen previously with Crested Butte Opera Studio, where she recently sang the role of Lauretta/**Gianni Schicchi**. She debuted with the company in 2016 singing Musetta/**La bohème** and sang scenes in **Carmen** as Micaëla. Ms. Gotimer also performed scenes of **Street Scene** as Rose with the Chautauqua Institution in 2014. On the concert stage, Ms. Gotimer has been a soloist in Mozart's **Requiem** at the Song d'été in Quebec, and in Bach's **Missa Brevis** with Binghamton University.

Ms. Gotimer has been the recipient of several awards and honors, including being the recipient of one of the top prizes in CCM's annual Corbett Competition, the Italo Tajo Award. She won the Audience Favorite Award and Second Prize in the Opera Guild of Dayton Competition and was a recipient of an Encouragement Award at the Cincinnati Metropolitan Opera National Councils in 2016. In 2015, Ms. Gotimer won first place in the National Biennial Collegiate Voice Competition and was selected to be a Binghamton University Summer Scholar and Artist before attending the first of two summers at the Chautauqua Institute School of Music.

Ms. Gotimer's residency is generously sponsored by Robert J. and Sharon E. Sclabassi.



TIMOTHY MIX: MILCOM NEGLEY

Finnish-American baritone Timothy Mix begins the 2019-20 season with his return to San Francisco Opera in the role of Count Capulet/**Romeo et Juliette**, then travels to Annapolis Opera to sing the role of Scarpia/**Tosca**. He returns to Urban Arias for performances as Older Thompson/**Glory Denied** in Washington D.C., where last season he performed the world premiere of Peter Hilliard and Matt Bosesi's **The Last American Hammer**. At Opera San Antonio he

sings the role of Monterone/**Rigoletto**.

Last season's highlights included an American premiere of Alexander Zhurbin's song cycle **TSVETAeva** with the Russian Chamber Art Society, and Mr. Mix joined Los Angeles Philharmonic Orchestra to sing Caliban/**The Tempest** in Swedish. Mr. Mix travelled to Bergen National Opera to appear as Albert/**Werther** and finished the season as Joseph De Rocher/**Dead Man Walking** at Opera Delaware with great success.

Appearing at the prestigious summer festival Santa Fe Opera, Mr. Mix's debut in 2016 as Count Capulet/**Romeo et Juliette** under the direction of Stephen Lawless was the first of several engagements there; he returned the following season to jump into the role of Tsar Dodon/**Le Coq d'Or**, and most recently sang the role of Jack Hubbard/**Dr Atomic**. His San Francisco Opera appearances include Le Bret/**Cyrano de Bergerac** in 2010, Elder Ott/Blitch/**Susannah** in 2014, and de Brétigny/**Manon** in 2017. At Opera Colorado he sang Enrico/**Lucia di Lammermoor**, Belcore/**L'elisir d'Amore** (also at Virginia Opera), and Escamillo/**Carmen**.



GLENN LEWIS: CONDUCTOR

Glenn Lewis, a native of Rochester, New York, has worked as Pittsburgh Opera Head of Music since January 2008. He has served as pianist, vocal coach, and assistant conductor primarily to Music Director Antony Walker on most of the main stage productions of the past several seasons. These include **Tosca, Eugene Onegin, Samson & Dalila, Rigoletto, Don Giovanni, The Grapes of Wrath, Orphée, and Aida**. Mr. Lewis made his conducting debut in 2009 with the Resident Artist production of **Don Pasquale** and has since conducted **Little Women, Dark Sisters, and Hänsel und Gretel**, among others. In April 2018, he made his debut with Syracuse Opera conducting **Madama Butterfly**. In February 2017 he conducted **The Abduction from the Seraglio** with Dayton Opera. In the spring of 2016, he was in Washington, D.C. at the Kennedy Center working as an assistant conductor for the **Wagner Ring Cycle** at the Washington National Opera. For 17 seasons he has been on the staff of the Santa Fe Opera. There he has worked on productions including **Wozzeck** and **Salome** with Maestro David Robertson and **Peter Grimes** with Maestro Alan Gilbert. Mr. Lewis worked for 11 years in the opera houses in Cologne and Düsseldorf, Germany, where he conducted productions of **La cenerentola, Orpheus in the Underworld, Zar und Zimmermann, and My Fair Lady**. While there, he assisted Maestri James Conlon, John Fiore, Donald Runnicles, among others, on works including **Elektra, The Makropulos Case, Der Rosenkavalier, and Meistersinger von Nürnberg**. Past engagements include the Metropolitan Opera and Lyric Opera of Chicago. He is a frequent recitalist in solo, chamber, and vocal repertoire. He holds degrees in piano performance from Ithaca College, Northwestern University, and an Artist Diploma in Opera Coaching and Conducting from Cincinnati Conservatory of Music.



MATTHEW HANEY: STAGE DIRECTOR

Matthew Haney is a second-year Pittsburgh Opera Resident Artist in 2019-20. He assistant directed **Don Giovanni** and **Florenzia en al Amazonas** and is scheduled to assistant direct **Carmen** and **Norma**. He directed **Alcina**.

In the 2018-19 season, he assistant directed **Madama Butterfly, Hansel & Gretel, La bohème, Don Pasquale, and afterWARDs-Mozart's Idomeneo Reimagined**. He directed the **Hansel & Gretel Student Matinee Performance** and **Glorious Denied**. Most recently Mr. Haney was seen at Marble City Opera, where he directed both Verdi's **La traviata** and the world premiere of **Follow Suit**. Mr. Haney has also stage directed for Winter Opera St. Louis, working on productions of **La traviata, Carmen, La cenerentola, and L'amico Fritz**. Prior to his time in St. Louis, Mr. Haney served as the Rimrock Opera principal stage director for three seasons. Other directing engagements for Mr. Haney have included productions with University of Kansas, University of Central Missouri, William Jewel College, and Lawrence Opera Theater. Mr. Haney has been an assistant director for San Antonio Opera, Boston Lyric Opera, Central City Opera, Opera Omaha, Tulsa Opera, Lyric Opera of Kansas City, Mobile Opera, and University of Kansas.

Mr. Haney's residency is generously sponsored by Dr. Athan Georgiades and Dr. Lydia Contis.

VOLKWEIN'S MUSIC

ENCOURAGING DREAMS
& IMAGINING WHAT CAN BE...

SUPPORTING
STUDENTS,
PROFESSIONALS,
& THE MUSIC ENTHUSIAST

SHEET MUSIC
NEW INSTRUMENTS
USED INSTRUMENTS
INSTRUMENT RENTALS
ACCESSORIES
INSTRUMENT REPAIRS

VOLKWEINSMUSIC.COM
412.788.5900
138 INDUSTRY DRIVE
PITTSBURGH PA 15275



PETER HILLIARD AND MATT BORES: CREATORS

Hilliard and Boresi are nationally-recognized writers of operas specializing in timely, often comic, audience-accessible opera. Their operas, including **The Last American Hammer**, **Blue Viola**, **The Filthy Habit**, and others, have been programmed by Pittsburgh Opera, Urban Arias, Memphis Opera, Carnegie Mellon Opera, Manhattan Opera Theatre, Lyric Opera of the North, The Tanglewood Institute, and many others. 2020 will see the premiere of new work with Resonance Works Pittsburgh, Lyric Opera of the North, and San Francisco Girls Chorus. Hilliard and Boresi met and began working together in the Graduate Musical Theatre Writing Program at NYU in 2000.



Composer **PETER HILLIARD** is an Assistant Professor and Music Director at Villanova University. He holds degrees from the San Francisco Conservatory and NYU. His work has received awards and nominations from The National Association of Teachers of Singing, The Ned Rorem Award, The Turner Classic Movies Young Film Composers Competition, Vocalessence, and the Young New Yorker's Chorus. Upcoming compositions include a new cello concerto and orchestrations for baritone

Keith Spencer's tribute to African American men on Broadway. This Spring Hilliard will conduct Philadelphia's Savoy Company in Gilbert and Sullivan's **Ruddigore** and Sondheim's **Merrily We Roll Along** at Villanova.



Librettist **MATT BORES** is a member of the Opera Faculty at Carthage College, Director of Theatre at Lake Forest Academy, and Director of Arts Integration at Music Institute of Chicago. He regularly travels to China with his wife, Northwestern University Musical Theatre Voice professor Melissa Foster, to teach Western Lyric Theatre performance workshops. He is also a national award-winning columnist for *Chicago Parent* magazine and shares his thoughts and tips on parenting in a number of Chicago television programs.

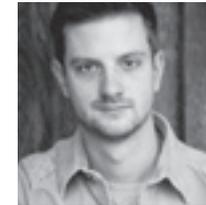
BINHAN NGUYEN: SET DESIGNER

BinhAn Nguyen is currently a student at Carnegie Mellon University studying Scenic Design.

She was born in Vietnam and raised in Orlando, Florida. Currently, she is based in Pittsburgh, PA and working as a designer for theatre, opera, and museum exhibitions. She wishes to create art that seeks to uncover the meaning of the anthropocene's existence.



Scenic Design: **Subtle Asian Traits: LIVE** (CMU Playground), **Showgirls** (CMU Playground), **You'll Thank Me for Everything One Day** (CMU Playground), **Aida** (Timber Creek Thespians). Exhibition Design: Museum Lab (Children's Museum of Pittsburgh). Prop Work: **Twelfth Night**, **Othello** (The Public's Shakespeare in the Park)



TODD NONN: LIGHTING DESIGNER

Todd Nonn is a designer and technician from Pittsburgh. His Pittsburgh Opera designs include **Glory Denied** (2019), **afterWARDs** (2019), **As One** (2017), **27** (2016), and **Sumeida's Song** (2015). He also has worked as the Assistant Lighting Designer for most of the Pittsburgh Opera mainstage productions since 2012. Mr. Nonn designs many shows for Pittsburgh Musical Theater, Robert Morris University, Attack Theatre, Lincoln Park

Performing Arts Center, CLO, and Bodiography Contemporary Ballet. He also is the Technical Director for Squonk Opera, having built and traveled with four national touring productions with them, and is working on his fifth. Mr. Nonn is the principal designer at BOLD Design inc., his latest endeavor. He has worked and designed shows in many places across the country including NYC, Williamstown Theatre Festival, and countless other companies and venues around the country. When not designing shows he is backstage making the show happen as a proud member of IATSE Local #3.



NICOLE PAGANO: WIG & MAKE-UP DESIGNER

Nicole Pagano returns to Pittsburgh Opera, this time as Wig and Makeup Artist, after having worked ten seasons here as Assistant to the Wig and Makeup Designer. A native of Southwest Pennsylvania, Ms. Pagano has also been the Wig and Makeup Supervisor at The McCarter Theatre of Princeton University for five years. Ms. Pagano is a graduate of the University of Cincinnati College-Conservatory of Music, where she received her BFA in Wig and Makeup Design.



MARK TRAWKA:
DIRECTOR OF MUSICAL STUDIES

Mark Trawka joined Pittsburgh Opera as Director of Musical Studies for the prestigious Pittsburgh Opera Resident Artist Training Program in the 2003-04 season. In the 2006-07 season, he also took on the position of Chorus Master. Mr. Trawka coaches and performs with the Resident Artists and has also accompanied renowned mezzo-soprano Marianne Cornetti in her Pittsburgh recital appearances. He has been a member of the music staff at Houston Grand Opera, Dallas Opera, and Portland Opera (Oregon), where he was principal pianist and assistant chorus master. Mr. Trawka served as coach/accompanist at Chautauqua Opera and at Glimmerglass Festival for many summer seasons. In the summer of 2006, he was director of the resident artist program at Berkshire Opera. He was music director at the Tyrolean Opera Program in the summer of 2014. Mr. Trawka has been a member of the coaching faculty at Songfest in Los Angeles for the last five summer seasons. He made his opera conducting debut at Pittsburgh Opera with the Resident Artist production of Ricky Ian Gordon's **27**. Educated at the Eastman School of Music and the University of Southern California, Mr. Trawka began his operatic career in the Houston Opera Studio and in San Francisco Opera's Merola Program.

Mark Trawka's faculty position is generously sponsored by Eileen and John Olmsted and co-sponsored by the Hollinshead Family in memory of Sylvia Hollinshead and the glorious Pittsburgh Opera Chorus.



JAMES LESNIAK: ASSOCIATE COACH/PIANIST

A native of Kenosha, Wisconsin, James Lesniak joined the Pittsburgh Opera music staff in 2006. After initial studies with Sheila Wiesztort, he received his Bachelor's and Master's degrees at Indiana University, where he studied with pianists Menahem Pressler, Karen Shaw, and Evelyne Brancart, with the mentorship and influence of Nicolas Larin. His university credits include music staff work for Mississippi State University and the Indiana University Opera Theatre. Further studies included an apprenticeship with the Domingo-Cafritz Young Artist Program at Washington National Opera for two seasons, where he gave his stage debut in the non-singing/piano playing role of Lazinski in **Fedora** at the Kennedy Center, accompanying Plácido Domingo in the opera. In addition, Mr. Lesniak has served on the coaching staff of Brevard Music Center, Glimmerglass Opera, Washington National Opera at the Kennedy Center, and the National Symphony. He has been an official pianist for the Metropolitan Opera National Council Auditions, made his conducting debut in 2017 with Pittsburgh Opera's production of composer Laura Kaminsky's **As One**, and conducted Pittsburgh Opera's production of Tom Cipullo's **Glory Denied**. Since 2018, James has served as a coach and accompanist for the vocal students at Slippery Rock University, and for over a decade has been an active member of the Pittsburgh Opera Trunks teaching artist presentation team, participating in engagement programs designed to enlighten and inspire the youth throughout the region. For the summer months, he frequently returns to the music staff of the prestigious Santa Fe Opera, where he has served as Musical Director for their Winter Concert Tour and was on the music staff for the Grammy Award winning production of **The (R)evolution of Steve Jobs**.

James Lesniak's faculty position is generously sponsored by the Hollinshead Family in memory of Sylvia Hollinshead and the glorious Pittsburgh Opera Chorus.

SATAN'S FALL

WORLD PREMIERE BY
STEWART COPELAND

FEBRUARY 7-8, 2020
ROXIAN THEATRE, MCKEES ROCKS



MENDELSSOHN
CHOIR OF PITTSBURGH

FLIGHTS OF GENIUS

2019-2020 SEASON

WWW.THEMENDELSSOHN.ORG

THE GREATEST GENERATION

AN AMERICAN ORATORIO

By composer Roger Ames, featuring the music of Cole Porter, George Gershwin and more, with dramatic narration

Sunday, May 31, 2020

SOLDIERS AND SAILORS AUDITORIUM, OAKLAND

For tickets and more information go to
www.themendelssohn.org or call 412.926.2488

Buy tickets now and save 15% off single ticket prices for either event.
Use promo code POMCP.

DIRECTOR'S NOTES

THE LAST AMERICAN HAMMER

By Matthew Haney

The Truth is rarely pure and never simple.

What is a Toby Jug anyway? I'm glad you asked. The simple answer is that a Toby Jug is a figural beer jug, most typically in the form of a man wearing 18th-century attire and a tricorne hat. One origin theory, of many, is that these jugs get their name from Sir Toby Belch, a character in Shakespeare's *Twelfth Night*. They are still eagerly collected, and judging by their price tags, held in high esteem. If one has the yearning for more jugs, there is always the American Toby Jug Museum in Chicago for all your jug needs.

Since Chicago is long journey for many of us just to see some porcelain beer glasses, we have created our own museum right here in Pittsburgh for you to peruse and enjoy. It was important to us that the audience get the impression of wandering through the museum, not only to get a better grasp of what a Toby Jug might look like, but also to connect the audience to these characters through a mutual experience.

One theme of this quirky piece is that while we all come from drastically different backgrounds and belief systems, we are all still motivated by the same basic human emotions. In this case, fear and uncertainty really unite these three characters. Milcom has lost his family and his job. He is desperately trying to take control of his life and has seized an opportunity that he believes will effect change. Tink's sordid past was motivated by the fear of a governmental system that she found wanting. In a very real way, Reyes' life is filled with uncertainty. She struggles to shake off the stigma of a woman working in a historically male environment.

We kept coming back to the idea of universality. It was important to show these characters as very distinct individuals who are connected through a shared experience. Their costumes reflect that common thread through color. There is also the element of patriotism. All three characters, while taking very different approaches, are doing (or have done) something that they believe will make our country a better place in the long run. Though we may be different and have different views, it is important for us to reflect on what makes us the same. The celebration of that sameness, not the exploitation of differences, is what can truly unite us and make effective change in this world.

...OF DARK AND BRIGHT

featuring

Missy Mazzoli DARK WITH EXCESSIVE BRIGHT
JEFFREY TURNER, *bass*

Caroline Shaw TO THE HANDS
FESTIVAL CHORUS

plus works by

RESPIGHI, FRANK, SAARIAHO AND MORE!

RESONANCE CHAMBER ORCHESTRA
MARIA SENSI SELLNER, *conductor*

Saturday 8PM
MARCH 21, 2020

Sunday 3PM
MARCH 22, 2020

LEVY HALL
RODEF SHALOM CONGREGATION
SHADYSIDE

VERDI'S

RIGOLETTO

Friday 8PM
MAY 15, 2020

Sunday 3PM
MAY 17, 2020

CHARITY RANDALL THEATRE
OAKLAND

PRESENTED WITH
GENEROUS SUPPORT
FROM THE HEINZ
ENDOWMENTS

RESONANCE WORKS

TICKETS: 412-501-3330 | RESONANCEWORKS.ORG

PITTSBURGH OPERA ORCHESTRA - THE LAST AMERICAN HAMMER

VIOLIN I

Charles Stegeman
Concertmaster

MANDOLIN

Tom Godfrey

VIOLIN II

Rachel Stegeman
Assistant Concertmaster

LIBRARIAN

Eleanor Cameron

PERSONNEL MANAGER

Robert Boldin

VIOLA

Jennifer Gerhard
Principal

The orchestra musicians employed in this production are members of the American Federation of Musicians of the United States and Canada.

CELLO

Kathleen Melucci
Principal

BASS

Jeffrey T. Mangone, Sr.
Principal

GROUPS SAVE BIG at PITTSBURGH OPERA

Pittsburgh Opera offers an unforgettable experience for groups!

All you need are six or more people to receive exclusive group tickets and benefits.

Best of all: group tickets start at just \$11!

Questions? Contact groups@pittsburghopera.org

LEARN ABOUT OPERA



© David Bachman



Pittsburgh Opera's Education programs were recognized as a finalist at the 2019 International Opera Awards.

PITTSBURGH OPERA EDUCATION



Learn how to intersect the opera with classroom curricula in all content areas while networking with teachers from three states, nine intermediate units, and thirteen counties at Workshops for Educators. Since the workshops and operas are unique each season, some teachers attend year after year.

Discover how opera education programs can provide opportunities for growth, enchantment, and meaningful learning.

Learn about the music and the multiple arts combined in this rich art form. Open doors to understanding how opera is produced. Explore the historical, cultural, and societal circumstances of an opera's creation. Education Programs at Pittsburgh Opera translate this multi-disciplinary art form into relevant, engaging, and enriching experiences for educators, students, schools, families, and adults.

PROGRAMS FOR EDUCATORS

- Workshops for Educators
- Opera Academy with Act 48 credits

PROGRAMS FOR STUDENTS

- *Carmen* Student Matinee on April 2, 2020 for grades 3-12
- High School Career Connections
- High School Vocal Mock Auditions

PROGRAMS FOR SCHOOLS

- Opera Trunks with In-School Presentations: *Carmen*, *Madama Butterfly*, and *Opera Improv*
- Opera Opportunity Tickets for Underserved Schools

PROGRAM FOR FAMILIES

- Opera Connections

PROGRAMS FOR ADULTS

- Audio Commentary at Tuesday performances
- Volunteer Opportunities

FOR INFORMATION AND FLYERS FOR PITTSBURGH OPERA EDUCATION PROGRAMS, visit pittsburghopera.org/education or contact:

Marilyn Michalka Egan, Ph.D.
Director of Education
megan@pittsburghopera.org

BOARD OF DIRECTORS

OFFICERS

MICHELE FABRIZI
Chair

DONALD R. FISCHER, M.D.
President

GENE WELSH
Treasurer

MICHELE ATKINS
Secretary

CHRISTOPHER HAHN
General Director

EXECUTIVE COMMITTEE

Brian Binkley
Lisa M. Cibik, M.D.
Virginia DiPucci
Anna P. Futrell
Jean Anne Hattler, Ph.D.
Danielle Katz
Arthur J. Kerr, Jr.
Cindy Kerr
Richard A. Pagliari
Demetrios T. Patrinos
Diana Reid
Steven D. Seibert
John E. Traina
Nancy Traina
H. Woodruff Turner, Esq.

BOARD OF DIRECTORS

James R. Agras
Saad Aslam
David M. Belczyk, Esq.
François J. Bitz
Kenneth S. Brand
Marilyn Bruschi
Christopher Carson, Esq.
Renée T. Cavalovitch, Esq.
Frank McD. Fischer
Karen Roche Galey, M.D.
Alexandra M. Good, Esq.
Bill Hillgrove
Robert A. James
Thomas James III, M.D.
Dena LaMar
Martin LaMar
Amy Michaliszyn
Abby Morrison
Steve Mosites, Jr.
Morgan K. O'Brien
William Poller, M.D.
Gabriela A. Porges
Mildred Miller Posvar
Chris Pritchard
Jamy P. Rankin
Sharon E. Sclabassi, Ph.D.
David J. Smith
Gene Sachs Smith
Hon. Manny H. Smith
Celia A. Soehner, Esq.
John Tippins

ADVISORY BOARD

Jean Anne Hattler, Ph.D.
Chair
Robert N. Brand
Marianne Cornetti
J. Alan Crittenden, Esq.
Enrico Dallavecchia
Clyde B. Jones III
Franklin H. Kelly
Susan Loutsion
Jane Love
Jill M. Ondos
Mary Anne Papale
Stephen I. Richman, Esq.
Anthony Rutigliano
David Savard
Robert J. Sclabassi, M.D.
Sidney K. Wolfson, M.D.

LIFE DIRECTORS

Joseph A. Marasco, Jr., M.D.
Thomas H. O'Brien
Stanley Russell
Vincent A. Sarni

NEW GUARD EXECUTIVE COUNCIL

Danielle Katz
President
Michael Komo
President-Elect
Dan Gorchynsky
Casey Pratkanis
James Snyder
Celia Soehner

As of January 14, 2020

PITTSBURGH OPERA STAFF AND VOLUNTEERS

CHRISTOPHER HAHN

General Director

ANTONY WALKER

Music Director

ADMINISTRATION

Kristin N. Gatch
Assistant to the General Director
and Board Liaison

Susan Solito
Office Manager and Ticketing Associate

ARTISTIC

William J. Powers
Managing Director

Robert Boldin
Artistic Administrator

Dreya Cherry

Artistic Intern

Glenn Lewis
Head of Music

Mark Trawka
Director of Musical Studies/
Chorus Master

James Lesniak
Associate Coach/Pianist

Amy Kellman
Artistic Volunteer

FACILITIES

Emily Grand
Manager of Operations and Resident Artist Program

Sean Holsing
Operations Coordinator

DEVELOPMENT

Michael E. Braxton
Director of Development

Rachel Kisic
Manager of Individual Giving

Rebekah Diaz
Manager of Special Events

Greg Ketteham
Manager of Corporate Giving

Julia Leyzarovich
Manager of Institutional Giving

Jessie Bower
Annual Giving Associate

Anita Sammartino
Monteverdi Society Advisor

Rachel Kingham
Meredith Key
Development Interns

FINANCE

Robert Rak
Director of Finance and Administration

Howard Austin
Finance Manager/Human Resources

Denka Stavreva
Accounts Payable

MUSIC LIBRARY

Eleanor Cameron
Orchestra Librarian

ARCHIVES

Frank McD. Fischer
Company Archivist

EDUCATION

Marilyn Michalka Egan, Ph.D.
Director of Education

Mary Ann Graziano
Jan Ban
Ray Beard
Julia Fennell
Donna Priore
Natalie Wallace
Audio Commentary Team

Tommi Lynn Barnes
Rachel Silverstein
Megan Swift
Victoria Touscany
Education Interns

Joshua Baringer
Ray Beard
Alex Blue
Athena Bober
Carol and Jack Brinjak
Lili Cai
Debra Calise
Anne Christianson
Maureen Cirocco
Susan Fair
Deb Frauenholz
Annie Futrell
Ann Giorgi
Roz Goorin
Nathan Hart
Makhfuza Islomova
Thomas James
Cynthia Jankowski
Miriam Klein
Anne Koch
Robert Lee
Nicole Lennartz
Victoria Luketich
Cinda Maxwell
Mary Mazziotti
Katy Ohliger
Donna Priore
Marie Romanelli
Alan Shadgett
Warren Smith
Angela Thompson
Shirley Tucker
Celeste Vitunic
Education Volunteers

Benedum Tour Docents
HS Career Connections
Opera on TAP
Volunteer Ushers
Education Volunteer Teams

Mark Marston
Manager of Audience Services

Regina Connolly
Group Sales Manager

Dana English
Digital Marketing Manager

Tess Allard
Manager of Graphic Design

Mia Bonnewell
Ruian Xun
Mobile App Operators

Garrett McCloskey
Marketing Intern

PRODUCTION

Tara E. Kovach
Director of Production

Cindy Knight
Stage Manager - Alcina

Alex W. Seidel
Stage Manager - The Last American
Hammer

Jinah Lee
Assistant Stage Manager - Alcina

Katherine Fisfis
Intern Assistant to the Director - Alcina

Rebecca Meckler
Intern Assistant Director - The Last
American Hammer

Todd Nonn
Assistant Lighting Designer - Alcina

Jason Bray
Costume Shop Manager

Roza Martinovic
Head of Costume Shop & Wardrobe

Jacqueline Wadowsky
Assistant Wardrobe/Key Costume Shop

Virginia Phillips
Chris Trbovich
Lisa Leibering
Stitcher

James Geier
Wigmaster/Makeup Designer

Nicole Pagano
Travis Klingler
Assistant to Wigmaster/
Makeup Designer

Virginia Pulakowski
Hair and Makeup Crew Coordinator

Roderick Carter
Travis Klingler
Joan Spratt
Hair and Makeup Crew

Sean E. West
Head Carpenter

Steve Gogarty
Head Electrician

Michael W. Stack
Head of Properties

Thomas Ankley
Dave Dwyer
Zach Dwyer
Michael Dwyer West
Assistant Carpenters

Kevin Hogan
Kelli Brannigan
Assistant Electricians

Todd Kulik
Assistant Prop Master

Johnmichael Bohach
Prop Coordinator

James Lesniak
Supertitle Operator

Gordon Crocker
Supernumeraries Captain

PITTSBURGH OPERA

CARMEN

March 28 - April 5



See why Carmen is impossible to resist!

**Benedum Center • Tickets \$14+ • Kids half-price
English supertitles projected above the stage**

pittsburghopera.org/carmen



Helping our
clients create
charitable
gifting
legacies

Customized portfolios
for high net worth
investors



SCHNEIDER DOWNS

Wealth Management

Nancy Skeans
nskeans@schneiderdowns.com
(412) 697-5376

Derek Eichelberger
deichelberger@schneiderdowns.com
(412) 697-5672

One sweet
wraparound



ORR'S JEWELERS
rocks.



OFFICIAL JEWELER OF THE PITTSBURGH PENGUINS®