

PITTSBURGH OPERA

December 8, 2022

Contact:

Chris Cox, Director of Marketing and Communications

Office: (412) 281-0912, ext. 217

ccox@pittsburghopera.org

Pittsburgh Opera presents first-ever Pittsburgh performances of Handel's baroque opera *Ariodante* January 21–29, 2023

What:	Ariodante Music by George Frideric Handel, with a libretto based on a work by Antonio Salvi
Where:	Pittsburgh CAPA School Theater, downtown Pittsburgh
When:	<ul style="list-style-type: none"> • Saturday, January 21, 2023 * 8:00 PM • Tuesday, January 24, 2023 * 7:00 PM • Friday, January 27, 2023 * 7:30 PM • Sunday, January 29, 2023 * 2:00 PM
Run Time:	Currently anticipated to be under 2 hrs. 15 mins, including one intermission
Language:	Sung in Italian with English supertitles projected above the stage
Tickets:	<p>Tickets for adults start at \$52; tickets for kids and teens ages 6–18 are half-price. For tickets call 412-456-6666, visit the Benedum Center Box Office, or order online at pittsburghopera.org/tickets or CulturalDistrict.org.</p> <p>Tickets as part of a subscription package are available at pittsburghopera.org/subscribe.</p> <p>Group discounts, including student discounts, are available. Email groups@pittsburghopera.org for details.</p>
Media Event	Full Dress Rehearsal: Thursday, Jan. 19, 7:00 PM, at CAPA Theater
Related Events	<ul style="list-style-type: none"> • WQED Preview (1/14 & 1/20) • Opera Up Close (1/15) • New Guard Opening Night Happy Hour (1/21) • Audio Commentary (1/24) • Meet the Artists (1/24)

PITTSBURGH OPERA



Illustration by Pittsburgh Opera.

High Drama in the Scottish Highlands

[Pittsburgh Opera](#) continues its 2022–23 season with the first-ever Pittsburgh performances of Handel's baroque opera [Ariodante](#), January 21-29, 2023 at the Pittsburgh CAPA Theater.

Set in Medieval Scotland, *Ariodante* tells a tale of love, jealousy, deception, and redemption.

Princess Ginevra, daughter of the King, loves and is betrothed to Prince Ariodante. Faithful to Ariodante, Ginevra rejects the advances of the vile Polinesso, who views Ginevra as a path to the throne.

Polinesso makes it appear that Ginevra has been unfaithful to Ariodante. Both Ariodante and the King fall for the ruse. Ariodante contemplates suicide, and the King not only condemns his daughter, but disowns her too.

Ginevra must clear her name and expose Polinesso's treachery so that she and Ariodante can live happily ever after.

Pittsburgh Opera is pleased to partner with [Chatham Baroque](#) for *Ariodante*. Founded in 1990, Chatham Baroque continues to excite local, national, and international audiences with dazzling technique and lively interpretations of 17th- and 18th-century music played on authentic period instruments.

Pittsburgh Opera Music Director [Antony Walker](#) conducts. [Crystal Manich](#) directs.

Tickets for adults start at \$52; tickets for kids and teens ages 6–18 are half-price. English supertitles are projected above the stage.

PITTSBURGH OPERA

Fun facts about *Ariodante*

1. *Ariodante* was first performed in the Covent Garden Theatre, London, on January 8th, 1735. Its first run included eleven performances. After additional London performances in 1736, it was not performed again until 1926, in Stuttgart.
2. Of the 42 operas Handel composed, *Ariodante* is the only one set in the United Kingdom.
3. *Ariodante* is one of three Handel operas that are based on episodes from Ariosto's great epic poem [Orlando furioso](#), which dates back to 1516. The other two are [Alcina](#), which Pittsburgh Opera performed in February 2020, and *Orlando*.

The 'unabridged' story

Act I

The mutual love of the Princess Ginevra and Prince Ariodante has the full approval of her father, the King of Scotland. As the opera begins, she is confiding her feelings to Dalinda when Polinesso, Duke of Albany, who covets the throne, bursts into her room and makes advances to her, which she forcefully rejects. Dalinda tells him that Ginevra's heart is already bestowed, but confides that she herself is not indifferent to him. A plot thereupon forms itself in Polinesso's mind to make use of her to be revenged on Ginevra and gain his ends.

Meanwhile, in the royal gardens, Ariodante and Ginevra, exchanging vows, are given the blessing of the King, who intends to make Ariodante his successor.

Polinesso persuades Dalinda to dress up as Ginevra and admit him to her room that night: he promises to respect her honor and make her his wife. Dalinda is overjoyed, and when Ariodante's brother Lurcanio appears and declares his love for her, she quickly evades him. Left alone, Lurcanio reflects on his love for Dalinda. She in turn reflects on her love for Polinesso.

The act ends with the betrothed royal couple expressing their happiness and calling upon the nymphs and shepherds to celebrate their joy in dance and song.

Act II

That night Ariodante, unable to sleep for excitement, is walking in the royal gardens when he encounters Polinesso, who feigns surprise at the news of the forthcoming marriage and claims to be enjoying Ginevra's favours. When Ariodante furiously reaches for his sword at these outrageous words, Polinesso promises to substantiate his charge: he tells him to hide and observe with his own eyes. Lurcanio, who has been surprised to see his brother talking with the disliked Polinesso, had also concealed himself and is watching events.

PITTSBURGH OPERA

Polinesso knocks on the secret door to the royal apartments, and in answer to his signal Dalinda, disguised as Ginevra, lets him in and closes the door. Ariodante, horrified at this apparent betrayal, is about to kill himself by falling on his sword when Lurcanio, who has also been duped, rushes forward and prevents him throwing away his life for a worthless woman. Ariodante goes off in utter despair; Polinesso, swearing devotion to Dalinda, gloats over the success of his ruse.

The following morning the King is in council, about to declare Ariodante his heir, when Odoardo brings a report that the Prince has thrown himself into the sea in a sudden frenzy and has drowned. The King hurries to break the news to Ginevra, who collapses in shock. His own grief is heightened when Lurcanio, accusing Ginevra of unchaste behaviour that drove his brother to his death, demands justice in the lists: he will fight anyone who offers to champion her cause. The King disdainfully declares that a wanton is no longer his daughter. Ginevra, bewildered at the charge and at his rejection of her, goes out of her mind.

Act III

Polinesso has hired two assassins to silence Dalinda. They set about her in a forest, but Ariodante, who has been wandering about aimlessly and dejectedly, chances to be there and beats them off. She is amazed to see him alive, and he is equally astonished to learn from her of the trickery of which he was the victim, and which she now sees involved her own death. He sets out immediately for the palace with her.

The King has refused even to see his daughter until a champion for her can be found. Polinesso, with an eye to succession to the throne if he is successful, offers himself. Though Ginevra refuses his aid, her father insists on his acceptance.

Polinesso meets Lurcanio in public combat and is felled by a mighty blow. Lurcanio, still burning to avenge his brother's supposed death, challenges any further champions of Ginevra, and the King himself is about to enter the lists to retrieve his family honor when a knight whose face is hidden by his closed visor appears for her defense. Lurcanio tells him to prepare for combat, but the knight raises his visor and, to general astonishment, reveals himself as Ariodante. He offers to explain all if the King will pardon Dalinda for her unwitting part in the deception; Odoardo brings news that Polinesso, as he lay dying, has confessed his treachery. The King at once hastens to his daughter with the happy news, and Dalinda, repenting her former love as well as the deception into which it led her, now gladly accepts Lurcanio's renewed wooing.

Ginevra, in the apartment to which she has been confined, is giving way to despair when the King joyfully arrives to tell her she is vindicated: he frees her, embraces her, and reunites her with Ariodante. She is astonished and raptured to find him alive after all, and the opera ends with general rejoicing in the great hall of the palace.

(c) Lionel Salter, courtesy of Philips Classics Productions. Pittsburgh Opera will be trimming portions of the above 'unabridged' plot to keep the production run time to a manageable 2 hours, 15 minutes runtime.

PITTSBURGH OPERA

Cast and Artistic Team

Ariodante:	Jazmine Olwalia *
Ginevra:	Emily Richter *
Polinesso:	Chuanyuan Liu
Lurcanio:	Daniel O’Hearn *
Rè di Scozia (King of Scotland):	Evan Lazdowski *
Dalinda:	Julia Swan Laird *
Conductor:	Antony Walker
Stage Director:	Crystal Manich **
Set Designer:	Ningning Yang
Costume Designer:	Grace Kang
Lighting Designer:	Cindy Limauro
Wig/Makeup Designer:	Nicole Pagano
Stage Manager:	Monica Soderman
Assistant Stage Director:	Haley Stamats *
Assistant Lighting Designer:	Todd Nonn
Assistant Stage Manager:	Hannah Nathan

* Pittsburgh Opera Resident Artist

** Pittsburgh Opera Resident Artist alumni

Ticketing Information

Tickets for adults start at \$52; tickets for kids and teens ages 6–18 are half-price.

For tickets call 412-456-6666, visit the Benedum Center Box Office, or order online at pittsburghopera.org/tickets or CulturalDistrict.org.

Tickets as part of a subscription package are available at pittsburghopera.org/subscribe.

Pittsburgh Opera patrons can purchase their tickets with confidence, even if they have residual concerns about the COVID-19 pandemic. Pittsburgh Opera is continuing its no-hassle refund policy for all 2022–23 operas. Pittsburgh Opera will offer full refunds for any patrons who notify us that they need to cancel their tickets at least one hour prior to their performance start time.

Pittsburgh Opera is committed to making opera accessible to all groups by providing great discounts and special benefits to group ticketholders. A group at Pittsburgh Opera can be as few as 6 people! In addition, college and university students, faculty, and staff are eligible for our [Cheap Seats program](#) – see pittsburghopera.org/CheapSeats for details. For more information about [group ticket services and discounts](#), contact Wendy Parkulo at (412) 281-0912, ext. 213 or groups@pittsburghopera.org.

PITTSBURGH OPERA

Sponsors

- [PNC](#) is the 2022–23 Pittsburgh Opera Season Sponsor.
- [WQED-FM](#) is Pittsburgh Opera's Media Sponsor.
- [Ambridge Regional Distribution and Manufacturing Center](#) is the Tuesday performance and 'Meet the Artists' post-show event sponsor.
- These performances are sponsored in part by The Gailliot Fund.