



DON GIOVANNI

Mozart's masterpiece meets film noir

OCTOBER 12, 15, 18, 20, 2019
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2019-20 SEASON



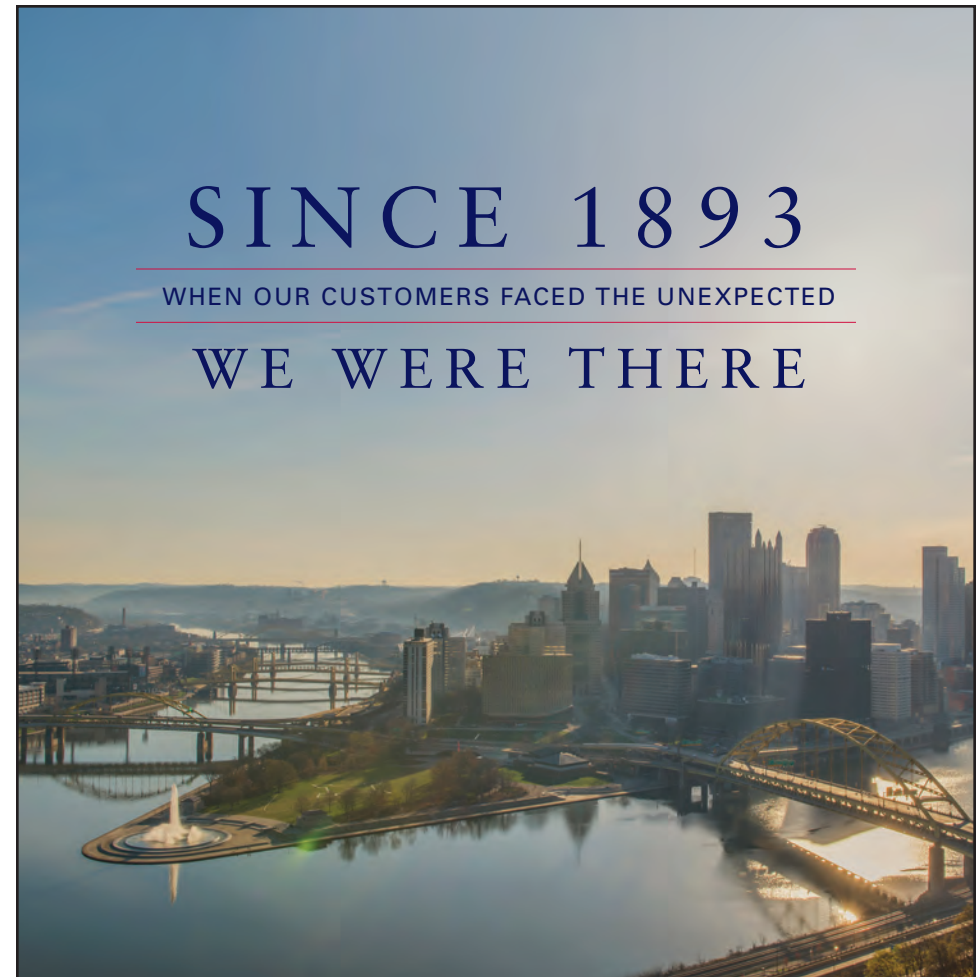
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LETTER FROM OUR BOARD LEADERSHIP



DEAR FRIENDS,

On behalf of the Board of Pittsburgh Opera, we welcome you back home to the Benedum Center for our first production of the season—**Don Giovanni**. We know you will be excited about this season as much as we are.



Opera, at the intersection of music and drama, is a potent medium of expression, able to speak directly to our emotions. It allows us to explore and experience the gamut of human feeling and shines a light on our common humanity. Through the course of this season, we will consider the values inherent in living and dying. We will share in heartbreak, betrayal, and anger. We will travel together in time and place to destinations spanning continents and centuries. Together we will be enchanted, challenged, entertained and mystified.

Because of you, Pittsburgh Opera is able to produce this communal artistic experience, fueled by the power of the human voice.

The universality of the human condition is imbedded in opera. We are brought back to this stage to satisfy our need to experience the truth and beauty of these opera stories. Opera thrives because so many of you have decided that this unique artistic experience has value, and strengthens us as individuals and as a community. We ask that you continue to give of your time and treasure to nurture this resource for us and for our children. As a result of your unwavering philanthropy to this company, we can continue the tradition that Pittsburgh Opera has provided to this region for over eight decades.

Now, more than ever, Pittsburgh Opera looks to you for the financial support to continue bringing this medium of expression to another generation—or even, we dare say, as our campaign suggests, *Forever*.

Now, please enjoy the music of Mozart and the story of **Don Giovanni**, a classic example of the power of opera.

DON FISCHER
Board President

MICHELE FABRIZI
Board Chair

LETTER FROM OUR GENERAL DIRECTOR



DEAR FRIENDS,

Welcome to Pittsburgh Opera's 81st anniversary season! Whether this is your first opera or your eighty-first, we are delighted that you're here to experience Mozart's masterpiece **Don Giovanni**.

Our cast will blow you away. Pittsburgh Opera Resident Artist alumnus Craig Verm, who sang with us last season in both **Hansel & Gretel** and **La bohème**, portrays the unscrupulous Don Giovanni. *Opera News* considers Craig "one of the finest, most mellifluous baritones of his generation", and we think you will too. Making her Pittsburgh Opera debut as Donna Anna is Rachele Durkin, who sings regularly with the Metropolitan Opera, and like our Music Director Antony Walker is a native Australian. Tenor Kang Wang, also debuting with us, is Donna Anna's faithful beau Don Ottavio. South African bass-baritone Musa Ngqungwana, who sang the role of Queequeg in our 2018 **Moby-Dick**, returns as Don Giovanni's conflicted servant Leporello.

Pittsburgh's beloved Corrie Stallings, last seen here in **Hansel & Gretel**, brings power and personality as the discarded Donna Elvira, who refuses to go away. In addition, Brian Kontes will haunt you as the Commendatore, while Resident Artists Antonia Botti-Lodovico and Tyler Zimmerman ride a roller-coaster of emotions as the on-again, off-again betrothed couple Zerlina and Masetto.

Don Giovanni is the first of six operas we are proudly producing this season. If you don't have season tickets yet, full and partial-season plans are still available. Subscriptions start at just \$47; apply tonight's ticket towards one and access exclusive benefits and discounts. Please visit the table in the center of the Grand Lobby for details.

You may not know this, but ticket sales only cover about 25% of our expenses each year. We rely on the generosity of people like you, who believe in our mission and our important role in the community, to supplement your ticket purchases with an additional gift. **Please consider a gift to our 80th Anniversary Campaign at pittsburghopera.org/give**, or see one of our representatives in the lobby.

Warm regards,

CHRISTOPHER HAHN
General Director

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all.

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THE CAST

DON GIOVANNI

by Wolfgang Amadeus Mozart
with an Italian libretto by Lorenzo Da Ponte

IN ORDER OF VOCAL APPEARANCE:

Leporello	Musa Ngqungwana
Donna Anna	Rachelle Durkin ⁺
Don Giovanni	Craig Verm ^{**}
Commendatore	Brian Kontes
Don Ottavio	Kang Wang ⁺
Donna Elvira	Corrie Stallings ^{**}
Zerlina	Antonia Botti-Lodovico [*]
Masetto	Tyler Zimmerman [*]

THE ARTISTIC TEAM:

Conductor	Antony Walker
Stage Director	Kristine McIntyre
Scenery Designer	R. Keith Brumley
Costume Designer	Mary Traylor
Lighting Designer	Marcus Dilliard
Wig & Make-up Designer	James Geier
Assistant Conductor	Glenn Lewis
Chorus Master	Mark Trawka
Associate Coach/Pianist	James Lesniak
Assistant Stage Director	Matthew Haney [*]
Stage Manager	Cindy Knight

Scenery, props, and costumes for this production constructed by Lyric Opera of Kansas City. Additional costumes for this production were constructed by Kansas City Costume Company.

⁺ Pittsburgh Opera debut
^{*} Pittsburgh Opera Resident Artist
^{**} Pittsburgh Opera Resident Artist alumni
Cast subject to change without notice.

Pittsburgh Opera presents **Don Giovanni**, first performed at The Estates Theatre in Prague on October 29, 1787.

These performances mark the 7th production of **Don Giovanni** at Pittsburgh Opera, the most recent in 2012.

Opera in two acts.

Sung in Italian with English texts projected above the stage.

Estimated performance time: 2 hours, 50 minutes with 1 intermission.

Special effects notice: fake gunshots, herbal cigarettes, and dry ice are used in this production

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Composed by George Frideric Handel
Libretto by Giacomo Rossi

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SYNOPSIS

DON GIOVANNI

Setting: America, 1950s

ACT I

At night, in the street outside the Commendatore's house, Leporello bemoans his fate working for the dissolute Don Giovanni. Suddenly Giovanni runs into the street pursued by Donna Anna, the Commendatore's daughter, who accuses him of trying to attack her. The Commendatore rushes to his daughter's aid and is killed by Giovanni. Anna asks her fiancé, Don Ottavio, to avenge her father's death.

At a café the next morning, Giovanni and Leporello encounter one of Giovanni's former conquests, Donna Elvira, who is still angry at Giovanni's betrayal. Leporello tries to discourage her from pursuing Giovanni by showing her his catalogue with the name of every woman Giovanni has seduced.

Meanwhile, Masetto and Zerlina celebrate their upcoming wedding with friends. Don Giovanni asks Leporello to get rid of the groom. Alone with Zerlina, Giovanni persuades her to come away with him. Before they can leave, Elvira interrupts them and leads Zerlina away. Momentarily thwarted, Giovanni greets the mourning Anna and Ottavio, only to be embarrassed by the persistent Elvira, who denounces him as a seducer. Trying to dismiss her as a madwoman, he ushers Elvira off. Anna, in horror, recognizes him as her father's murderer and calls on Ottavio to avenge her honor.

Later that afternoon, Giovanni looks forward to an evening of partying he has arranged in Zerlina's honor. Zerlina begs the furious Masetto to forgive her. Anna, Ottavio and Elvira arrive in disguise, swearing vengeance, and Giovanni tells Leporello to invite them in.

Inside Giovanni's nightclub, Leporello distracts Masetto while Giovanni dances with Zerlina, trying to drag her into an adjoining room. When Zerlina cries for help, Anna, Elvira, and Ottavio unmask and confront Giovanni, who escapes.

20-Minute Intermission

SYNOPSIS continued on next page

ACT II

Under Elvira's balcony, Leporello exchanges clothes with Giovanni to woo the lady in his master's stead. Leporello and Elvira go off, leaving Giovanni free to serenade Elvira's maid. When Masetto arrives with his friends to punish Giovanni, the disguised Don tricks Masetto and beats him up. Zerlina tenderly consoles him.

Elvira follows the disguised Leporello into a dimly lit church. Leporello tries to escape, but is discovered by Anna, Ottavio, Zerlina, and Masetto. Mistaking servant for master, they join in denouncing the supposed Don. Frightened, Leporello reveals his identity and manages to escape. Ottavio asks Zerlina and Masetto to comfort the distraught Anna and go to the authorities for help. Left alone, Elvira thinks about her love for Giovanni in spite of everything.

Leporello finds Giovanni in a cemetery, where a statue of the slain Commendatore warns Giovanni of his doom. The Don forces the terrified Leporello to invite the statue to dinner only to be surprised by the Commendatore himself.

Ottavio urges Anna to stop grieving and accept his love. She implores him to wait until her father is avenged.

Late that night in the empty club, Giovanni orders Leporello to serve supper. Elvira arrives and attempts to persuade Giovanni to reform his ways, but he sends her away.

In a final confrontation with the Commendatore, Giovanni is finally forced to pay for his crimes.

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.

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ARTIST BIOGRAPHIES

DON GIOVANNI



ANTONIA BOTTI-LODOVICO: ZERLINA

Antonia Botti-Lodovico is a second-year Pittsburgh Opera Resident Artist in 2019-20. She is scheduled to perform Ruggiero/**Alcina**, 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 in 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.

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ARTIST BIOGRAPHIES, continued



RACHELLE DURKIN: DONNA ANNA

Australian-born Soprano Rachele Durkin makes her Pittsburgh Opera debut in the role of Donna Anna/**Don Giovanni**, which she has performed with Lyric Opera of Kansas City, Virginia Opera, and West Australian Opera. Other recent performances include her acclaimed **Tosca** with Opera Queensland, Fox/**A Cunning Little Vixen**, and Musetta/**La bohème** with the West Australian Opera, and concerts with the Queensland Symphony, West Australian Symphony, and the Detroit Symphony Orchestras.

Durkin began her career by winning three consecutive vocal competitions in Australia, closely followed by winning the Metropolitan Opera National Council Auditions and joining the Metropolitan Opera's prestigious Lindemann Young Artist Development Program. Of the many roles Durkin has performed and covered at the Met, most notable are Norina/**Don Pasquale** (recorded live for Sirius Radio), Lisa/**La sonnambula** (Sirius), Clorinda/**La cenerentola** (Sirius/DVD), Miss Schlesen/**Satyagraha** (Sirius/DVD), Frasquita/**Carmen**, and First Flower Maiden/**Parsifal** (also with Salzburg Festival).

Other select roles include Konstanze/**Die Entführung aus dem Serail**, and Helena/**A Midsummer Night's Dream** with Hawaii Opera Theatre; with Opera Australia, **Alcina**, Armida/**Rinaldo**, Angelica/**Orlando**, Norina/**Don Pasquale**, Violetta/**La traviata**, Contessa/**Le nozze di Figaro**, and Adina/**L'elisir d'amore**; with West Australian Opera, Heroines/**Les Contes d'Hoffmann** and Amina/**La sonnambula**.

Durkin has performed in concert with Bryn Terfel, Plácido Domingo, and José Carreras, and performs with Matthew Polenzani in "Romance at the Met," a compilation of Opera's Most Romantic Moments (iTunes exclusive). She has been nominated numerous times for the Helpmann Award in Australia, including for the title role of Haydn's **Armida** with Maestro Antony Walker.



BRIAN KONTES: COMMENDATORE

Mr. Kontes begins his 2019-2020 season with a return to Pittsburgh Opera where he will sing Commendatore/**Don Giovanni** and returns later in the season to sing Capitán/**Florencia en el Amazonas** by Daniel Catán. Additionally, he will make his debut with the Pittsburgh Symphony as the bass soloist/**Bruckner, Te Deum**. Brian Kontes will also appear as the bass soloist with the

Vermont Symphony Orchestra as bass soloist/Mozart, **Requiem**. He will then return to the Metropolitan Opera for the Inkeeper/**Manon Lescaut**. Last season Mr. Kontes received high praises for his singing and acting by audiences and reviewers alike. His season included his debut in Central City Opera as Lt. Ratcliffe/**Billy Budd** and the Bonze/**Madama Butterfly**, Sarastro/**Die Zauberflöte** at Sarasota Opera, the Bonze/**Madama Butterfly** at Pittsburgh Opera, and M. Javilenot/**Dialogues des Carmelites** at the Metropolitan Opera. Other notable career highlights in opera have included performing the roles of Timur/**Turandot** at San Diego Opera, Hogboy/**Brokeback Mountain** at New York City Opera, Bartolo/**Le nozze di Figaro** at Pittsburgh Opera, Leporello/**Don Giovanni** at Seattle Opera, Banquo/**Macbeth** at Opera National de Lorraine, Palemon/**Thais** at Opera Theatre of Saint Louis and Kentucky Opera, The Commendatore/**Don Giovanni** at New York City Opera, Colline/**La bohème** with Opera Hong Kong, Happy/**La Fanciulla del West** at Opera Omaha, Dr. Grenvil/**La traviata** at Opera Colorado, Zuniga/**Carmen** at New Orleans Opera, the Bonze/**Madame Butterfly** for Nashville Opera, and Don Basilio/**Il barbiere di Siviglia** and Sprecher/**Die Zauberflöte** with Ash Lawn Opera. This marks Brian Kontes' tenth season at the Metropolitan Opera.



MUSA NGQUNGWANA: LEPORELLO

Bass-baritone Musa Ngqungwana's season includes performances singing the title role in **Porgy and Bess** at Washington National Opera, Atlanta Opera, Grange Park Opera, and Lithuanian State Symphony Orchestra, as well as appearances as Leporello in **Don Giovanni** with Pittsburgh Opera, as the King/**Aida** with Houston Grand Opera, the Wanderer/Wagner's **Siegfried** with North Carolina Opera, and as Paolo Albiani/**Simon Boccanegra** with Washington Concert Opera. Recent highlights include **Porgy/Porgy and Bess** at The Glimmerglass Festival; **Queequeg/Moby-Dick** with LA Opera, Pittsburgh Opera, and Utah Opera; **Lescaut/Manon Lescaut** with Dallas Opera; **King Balthazar/Amahl and the Night Visitors** with On Site Opera; **Zuniga/Carmen** with Philadelphia Opera; **Amonasro/Aida** with English National Opera; **Angelotti/Tosca** with Canadian Opera Company; and **Stephen Kumalo/Lost in the Stars** with Washington National Opera. Musa was the 2013 Grand Finals Winner of the Metropolitan Opera National Council Auditions and graduated from the Academy of Vocal Arts (AVA) in Philadelphia. He is the author of *Odyssey of an African Opera Singer*, a memoir published in South Africa by Penguin Random House.



CORRIE STALLINGS: DONNA ELVIRA

Former Resident Artist Corrie Stallings returns to Pittsburgh Opera, seen most recently as **Hansel/Hansel and Gretel** (2018), **Cherubino/Le nozze di Figaro** (2017), **Rosina/Il barbiere di Siviglia** and **Jo/Little Women** (2016), and **Bertarido/Rodelinda** and **Mercedes/Carmen** (2015). Later this season, she will return to the Colorado Symphony to perform the alto solos in Handel's **Messiah**, as well as a company and role debut with Opera San Antonio singing **Romeo/I Capuleti e i Montecchi**, under the baton of Maestro Walker. Recently, she won second place in the 2019 Jensen Foundation Voice Competition and returned to the Pittsburgh Symphony Orchestra as the mezzo soloist in Haydn's *Missa in tempore belli*, **Rosina/The Barber of Seville** with Cleveland Opera Theater, and **Older Tess/Trinity** with The Santa Fe Opera. In 2017, she made her debut with Washington Concert Opera singing **Isoletta/La Straniera**, as well as receiving first prize in the Gerda Lissner International Vocal Competition and second prize in the Giulio Gari Vocal Competition. She made her debut with Syracuse Opera as **Angelina/La cenerentola** in 2016, before traveling to Toulouse and Bordeaux, France in Francesca Zambello's production of **Candide** in winter of 2016. She was a First Prize Winner in the 2017 Gerda Lissner International Vocal Competition and a Third Prize Winner in the Giulio Gari Foundation competition and returned for her second summer as an apprentice artist at the Santa Fe Opera in 2017, where she covered **Prince Orlofsky/Die Fledermaus** and was a member of the ensemble in the world premiere of **The (R)evolution of Steve Jobs**. Ms. Stallings has also been a member of the young artist programs at The Glimmerglass Festival, Opera Theatre of Saint Louis, and Chicago Opera Theater.



CRAIG VERM: DON GIOVANNI

A former Pittsburgh Opera Resident Artist, Craig Verm was last seen on the Pittsburgh Opera stage as **Marcello/La bohème** and **Peter/Hansel and Gretel**. Other performances include **Papageno/The Magic Flute**, **Zurga/The Pearl Fishers**, **Ping/Turandot**, **Tom Joad/The Grapes of Wrath**, **Mercutio/Roméo et Juliette**, **Junius/The Rape of Lucretia**, the **Novice's Friend/Billy Budd**, **Angelotti/Tosca**, as well as student matinee performances of **Guglielmo/Così fan tutte** and **Figaro/Le nozze di Figaro**. He returns to Pittsburgh next month as **Riolobo/Florenzia en el Amazonas**. He recently returned to Austin Lyric Opera as **Lt. Gordon/Silent Night**. In the 2019-20 season, he will return to Austin Lyric Opera and also London, England with the BBC symphony orchestra as **Doug Hansen/Everest**. He will also sing **Jupiter/Orpheus in the Underworld** with Madison Opera. In the 2017-18 season, he sang **Billy Budd** with the Des Moines Metro Opera in a production that won a regional Emmy award, he returned to Opera Philadelphia where he revisited **War Stories**, a double-bill of **Il combattimento** and **I Have No Stories To Tell You**, he returned to Seattle Opera as **Guglielmo/Così fan tutte** and **Claudio/Beatrice et Benedict**, and while scheduled to sing **Masetto/Don Giovanni** with the Dallas Opera, he filled in for an ailing colleague and sang the entire run as the title role to critical acclaim. He also revisited the role of **Doug Hansen/Everest** with Lyric Opera of Kansas City and returned to The Santa Fe Opera as **Haly/L'italiana in Algeri**. Mr. Verm has made international debuts on stages including Lyric Opera of Chicago as **Albert/Werther**, **Escamillo/Carmen** (Teatro Municipal de Santiago), where he later returned as **Billy Budd**, at Théâtre du Capitole de Toulouse as **Sid/Albert Herring**, as **Ramiro/L'heure espagnole** (Nationale Reisopera in the Netherlands), and as **Count Almaviva/Le nozze di Figaro** (Seiji Ozawa's Ongakujuku Festival). He graduated from Rice University's Shepherd School of Music and the University of Cincinnati-College Conservatory of Music. He was also a 2006 national semi-finalist in the Metropolitan Opera National Council Auditions and is a former member of the young artist programs of Santa Fe Opera and Cincinnati Opera.



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KANG WANG: DON OTTAVIO

In the 2019-20 season, tenor Kang Wang returns to the Metropolitan Opera as Edmondo/**Manon Lescaut**, Opera Australia as Alfredo/**La traviata**, and Opera Austin as the Duke/**Rigoletto**. Concert engagements include Tan Dun's *Buddha Passion* for his debut with the Accademia di Santa Cecilia in Rome, and Verdi's *Requiem* with the Orquesta Sinfonica di Minerva in Mexico. He also joins the Darwin Symphony Orchestra for an opera program and song recital, and sings Mahler's *Das Lied von der Erde* alongside baritone Nathan Gunn at the Krannert Center. During the 2018-2019 season, Mr. Wang made important role and house debuts as Alfredo/**La traviata** with Welsh National Opera and the Glimmerglass Opera Festival, Tamino/**The Magic Flute** with Opera North, and Rodolfo/**La bohème** with Austin Opera. Important career highlights of recent seasons include a last-minute debut in Moscow replacing tenor Jonas Kaufmann in a New Year's Eve gala performance, multiple appearances with the Metropolitan Opera including Narraboth/**Salome**, Mitrane/**Semiramide**, First Prisoner/**Fidelio**, and covers of Arturo/**Lucia di Lammermoor** and the tenor soloist in Verdi's *Requiem*, as well as multiple concerts with the Summer Recital Series. Mr. Wang is an alumnus of the Metropolitan Opera's Lindemann Young Artist Development Program and was a finalist in the 2017 Cardiff Singer of the World Competition. Originally from Harbin, China, he is the son of two renowned opera singers, having received degrees from the Royal Northern College of Music in Manchester and the Queensland Conservatorium in Australia.



TYLER ZIMMERMAN: MASETTO

Tyler Zimmerman is a second-year Pittsburgh Opera Resident Artist in 2019-20. He 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, where he performed the role of Sam/**A Quiet Place**. He returned to the Chautauqua Institute for his 7th summer, where he sang the roles of Dr. Dulcamara/**Lelisir d'amore** and Escamillo/**Carmen**. In the 2016-17 season he continued his studies at the Curtis Institute of Music, where he was seen as Edward Teller/**Doctor Atomic** in a new production led by R.B. Schlather. Mr. Zimmerman made his Albany Symphony debut singing as the Baritone Soloist in Beethoven's *Ninth Symphony*. Mr. Zimmerman spent his summer in Santa Fe as an Apprentice Artist with the Santa Fe Opera, where he covered the role of Melisso/**Alcina**. In 2015-16, he sang the roles of Colline/**La bohème**, Bretigny/**Manon**, Figaro/**Le nozze di Figaro** (Curtis Opera Theatre), and La Roche/**Capriccio** (Opera Philadelphia in a co-production with Curtis Opera Theatre). He returned to the Detroit Symphony Orchestra (First Soldier/**Salome**) and the Chautauqua Music Festival (Der Sprecher/**Die Zauberflöte**, Monterone/**Rigoletto**). In 2014-15, he sang the role of Antonio/**Le nozze di Figaro** at the Juilliard School. He joined the Detroit Symphony Orchestra as Sciarone/**Tosca** alongside Patricia Racette and James Valenti and returned to the Chautauqua Music Festival to sing Il Re/**Ariodante** and Alcindoro/**La bohème**. No stranger to modern works, he took part in the North American premiere of Peter Maxwell Davies' **Kommilitonen!** at the Juilliard School along with extensive work with Ricky Ian Gordon during the summers of 2012 and 2014. He has also appeared in public masterclasses with Dolora Zajick, Craig Rutenberg, Christine Brewer, Sherrill Milnes, Daniel Ferro, Richard Bonyng, and many others.

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

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ANTHONY WALKER: CONDUCTOR

Music Director Anthony Walker celebrates his fourteenth season at Pittsburgh Opera in 2018-19. 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. He 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.



KRISTINE MCINTYRE: STAGE DIRECTOR

Kristine McIntyre returns, after directing Pittsburgh Opera productions of **Moby-Dick** (2018), **Otello** (2014), **La cenerentola** (2013), **Tosca** (2012), **The Marriage of Figaro** (2010), **Flight** (2008), **Il ritorno d'Ulisse in Patria** (2004) and **La clemenza di Tito** (2002). Recent productions include **Wozzeck** (Des Moines Metro Opera), **Moby-Dick** (Chicago Opera Theater, Utah Opera, Opera San Jose), **Dead Man Walking** (Lyric Opera of Kansas City, Des

Moines Metro Opera, Madison Opera), the world premiers of **Mark Lanz Weiser** and Amy Punt's **The Place Where You Started** (ArtShare, LA), Louis Karchin's **Jane Eyre** (Center for Contemporary Opera, New York) and Kirke Mechem's **John Brown** (Lyric Opera of Kansas City), new productions of **Billy Budd** (regional Emmy Award), **Manon** (regional Emmy award), **Peter Grimes**, **Glory Denied**, **As One**, **Three Decembers** and **Soldier Songs** (Des Moines Metro Opera), **Flight** (Austin Opera, Des Moines Metro Opera), **The End of the Affair** (Lyric Opera of Kansas City), **Florenzia en el Amazonas** (Madison Opera), **Of Mice and Men** (Utah Opera, Austin Opera, Tulsa Opera), **The Tender Land** (Michigan Opera Theater), **Elmer Gantry** (Tulsa Opera), **Vanessa** (Toledo Opera), **La rondine** (Oberlin in Italy), and this film-noir **Don Giovanni** (Palm Beach Opera, Utah Opera, Lyric Opera of Kansas City). Upcoming projects include the world premier of **Mirror Game** by Celka Ojakangas and Amy Punt and new productions of **Sweeney Todd**, **Glory Denied**, **La Voix Humaine**, **Elmer Gantry**, and **Dead Man Walking**.



R. KEITH BRUMLEY: SET DESIGNER

R. Keith Brumley is based in Kansas City, MO and has recently retired from The Lyric Opera of Kansas City, where he had the good fortune to be the resident designer for over thirty years.

Some of his recent works for the Lyric have included Bizet's **Carmen**, Mozart's **Don Giovanni**, and Puccini's **Tosca**. In addition to the Lyric, Keith has been designing with The Des Moines Metro

Opera for twenty five years. His most recent work in Des Moines includes Jonathan Dove's **Flight**, and the regional Emmy-winning world premiere of the new orchestral performance version of Benjamin Britten's **Billy Budd**. Upcoming productions include Puccini's **Turandot**, Bizet's **Carmen**, and Mozart's **Don Giovanni**.



MARCUS DILLIARD: LIGHTING DESIGNER

Marcus Dilliard has designed for theater, opera, and dance across North America and in Europe, including numerous productions for The Minnesota Opera, Lyric Opera of Kansas City, The Guthrie Theater, Theatre Latte Da, The Minnesota Orchestra, the Children's Theatre Company, Theatre de la Jeune Lune, American Repertory Theater, and The Intiman Theater. He has also designed for Cincinnati Opera, San Diego Opera, The Spoleto Festival

(Italy), Flanders Opera, Opera Philadelphia, Opera Pacific, The Ordway Music Theater, Fort Worth Opera, Vancouver Opera, L'Opera de Montreal, Canadian Opera Company, Chicago Opera Theater, Boston Lyric Opera, Penumbra Theater, South Coast Repertory, Dallas Theater Center, The Shakespeare Theatre, The Athens Festival, Arena Stage, Seattle Repertory Theatre, Oregon Shakespeare Festival, Actors Theatre of Louisville, Berkeley Repertory Theatre, Minnesota Dance Theater, Black Label Movement, Flying Foot Forum, and Katha Dance Theater. Mr. Dilliard is the recipient of an Ivey Award, a Sage Award, and two McKnight Theater Artist Fellowships. He is the Chair of the Department of Theatre Arts and Dance and the Head of the Design and Technical Theater Program at the University of Minnesota, Twin Cities. He is a member of United Scenic Artists, the U.S. Institute for Technical Theater, and is a graduate of Boston University's School for the Arts.



JAMES GEIER: WIG & MAKEUP DESIGNER

James Geier returns to Pittsburgh Opera for a sixteenth season after recently completing his fifteenth season at Cincinnati Opera. He formerly worked as a staff makeup artist and wigmaker for a decade with San Francisco Opera and, more recently, as resident wig and makeup designer for Florida Grand Opera. Mr. Geier is a graduate of the Theatre Arts Department at Brandeis

University and completed apprenticeships with both the San Francisco and Santa Fe operas. He has worked for several film companies, including Lucasfilms Ltd., as well as an impressive number of opera, ballet, and theatre companies. His credits include the Denver Center Theatre Company, Cincinnati Shakespeare Company, Cincinnati Ballet, Spoleto Festival USA, Opera Theatre of Saint Louis, Baltimore Opera, Austin Lyric Opera, Seattle Opera, Tulsa Opera, Fort Worth Opera, Opera Omaha, Portland Opera, the Bolshoi Ballet, Kirov Ballet, San Francisco Ballet, Fresno Grand Opera, and American Ballet Theatre.



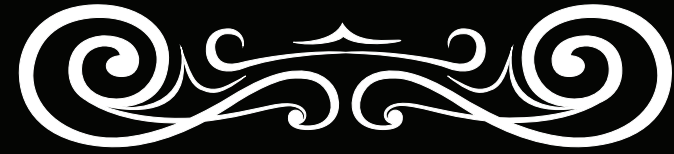
GLENN LEWIS: ASSISTANT CONDUCTOR

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.

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MARK TRAWKA: CHORUS MASTER

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.



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**.



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DIRECTOR'S NOTES

DON GIOVANNI

By Kristine McIntyre

A hero we love to hate. A mysterious woman from his past. Murder and seduction. Retribution and revenge. The themes of a great Hollywood noir film—and the essence of **Don Giovanni**.

It's an opera replete with grey areas, starting with Giovanni's own moral ambiguity, his love/hate relationship with Elvira, his shifts between violence, sensuality, and humor, often in the same scene. Mozart and DaPonte labeled it a "dramma giocoso" but these days we look at the piece rather differently, given that it begins with rape and murder. We want to indulge in the guilty pleasure of rooting for the Don, though we're supposed to be rooting for those earnest characters working so hard to achieve his downfall. How perfect and how freeing, then, to reexamine this piece through the lens of film noir, a genre built on contradictions and mixed emotions.

In the noir universe, the anti-hero navigates a world built on paranoia and mistrust. Younger characters confront a loss of innocence in a world gone mad, much like Anna and Ottavio, Zerlina and Masetto. And the city itself often becomes a character, shadowy and forbidding. The characters seem physically and emotionally lost, and so too in **Don Giovanni**, where in the second act everyone is at sea and only the Don finds the calm before the final storm. And that's in a graveyard.

Like any noir anti-hero, Don Giovanni knows he can't run from his past. It always catches up with you—whether in the guise of a beautiful, scorned woman, or the ghost of the father figure you murdered in cold blood. Call it fate, call it justice, it always gets you in the end.

“How perfect and how freeing, then, to reexamine this piece through the lens of film noir, a genre built on contradictions and mixed emotions.”

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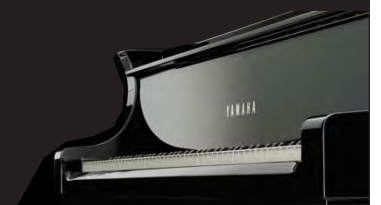
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November 3, 2019: From Resident Artist to Leading Lady; Meet Alexandra Loutsion, who stars in *Florencia en el Amazonas*.

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

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

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December 2019: Holiday Party

March 9, 2020: Fashion Show

Summer 2020: Garden Party

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November 9 - 17
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the jungle... and beyond



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

pittsburghopera.org

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

"Once you hear the
OPERA

it's forever in your soul."

EVERYONE *should experience this.*

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80TH ANNIVERSARY CAMPAIGN

Forever

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BENEDUM DIRECTORY

LATECOMERS

To ensure the quality of our productions, latecomers will be taken to the best possible seat until intermission. Refunds or exchanges are NOT issued to latecomers.

OBSTRUCTED VISION

Supertitles, the English texts projected above the stage, will be fully visible to most Benedum patrons. However, supertitles will not be visible to anyone seated in or behind row W on the Main Floor. By necessary placement of the screen, the architecture of the Benedum precludes visibility in these areas.

CHECK ROOMS

Attended check rooms located on the Gallery and Promenade levels are open during the winter months. Coin-operated lockers are located on the Promenade and Mezzanine levels.

EMERGENCY INFORMATION

This theater is equipped with an Automated External Defibrillator.

ELEVATOR

Located off the Grand Lobby, serving various levels of the Benedum.

FIRE EXITS

Located at all levels and clearly marked. Use ONLY in case of emergency.

LOST AND FOUND

Call Benedum Center Lost and Found at 412-456-2604 weekdays.

REFRESHMENTS

Bars are located on the Gallery, Grand Lobby, and Promenade levels. Drinks may be purchased prior to performances and during intermissions. Beverages are permitted in Trust cups.

BENEDUM CENTER ADMINISTRATION AND TECHNICIANS

Eugene F. Ciavarra
Vice President, Operations

Hannah Frank
Theater Operations Specialist

Stacy Bartlebaugh-Gmys
Volunteer Services Manager

Joanna Obuzor
Operations Manager

Gerald Stevens
Facilities Manager

Berne Bloom
Director of Production

Autumn Abernathy
Production Manager

Diane Hines
Production Manager

BAG & SCREENING POLICY

A guest to a Pittsburgh Cultural Trust venue or event may enter with one bag that is no larger than 16" x 16" x 8". The definition of a bag includes, but is not limited to, purses, tote bags, duffel bags, suitcases, knapsacks, backpacks, packages, cartons, paper sacks, briefcases, portfolio cases, binocular cases, camera equipment cases, and any other type of device or vessel used for carrying or concealing items. Bags are subject to search and theatergoers may be requested to open their jackets prior to entering. Guests with prohibited items may return them to their vehicles. Unattended items left outside the facility doors will be discarded to ensure patron safety. Patrons will be required to pass through security devices. Refer to TrustArts.org/Safety for Safety & Security Procedures that may impact future visits.

INFORMATION AND TICKET CHARGE NUMBER

MasterCard, Visa, Discover, and American Express are accepted. Ticket Charge operates Monday - Friday, 9:00 AM-6:00 PM; and Saturday and Sunday, 12:00-4:00 PM. Orders received fewer than 5 days in advance will be held for pickup at the Box Office. Additional phone services fees will apply. Call 412-456-6666 for tickets or Benedum Center show information. All sales are final.

AUDIO COMMENTARY

Pittsburgh Opera offers an Audio Commentary service for patrons with visual impairments during Tuesday performances at the Benedum Center. Through Channel 2 on the Assistive Listening Devices, patrons can hear the supertitles read simultaneously with their appearances on the screen, as well as descriptions of the set, characters, and costumes. Pittsburgh Opera also offers Braille and large-print programs. Inquire at the Education table and Guest Services Center.

NOTIFICATION TO PATRONS WITH PHYSICAL DISABILITIES

- Wheelchairs are available for transition from entrance to seat location.
- Wheelchair locations are available on the Main Floor only.
- Restroom facilities for patrons with physical disabilities are located near the Grand Lobby.
- Dog guides accommodated. Please inquire at the Box Office when buying tickets.
- Water cups are available in restrooms or at any bar location for the physically disabled.
- Elevator in Grand Lobby serves various levels of the Benedum Center.
- Door personnel and ushers are available for assistance.
- Notice should be given at time of purchase if a wheelchair or disabled patron location is required.
- Assistive Listening Devices, Braille, and large print programs are available in the Guest Services Center off the Grand Lobby.



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 **Longwood at Home**™

A Presbyterian SeniorCare Network Program

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