



GAETANO DONIZETTI

DON PASQUALE

Rejections, objections, and deceptions

APRIL 27, 30, MAY 3, 5, 2019
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2018-19 SEASON



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LETTER FROM OUR BOARD LEADERSHIP



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DEAR FRIENDS,

Thank you for being a part of this 80th anniversary season of Pittsburgh Opera. Your generosity is what makes world-class opera possible in Pittsburgh and is what has sustained Pittsburgh Opera for 80 years.

Because of your support we are able to bring you classic productions like **Madama Butterfly**, **Hansel & Gretel**, and **La bohème**. You make it possible for us to put on imaginative, second-stage productions like **afterWARDs** at the CAPA theater and our critically-acclaimed production of **Glory Denied** at the Opera headquarters. Our Resident Artists continue to achieve praise for their talent, and thousands of students are introduced to music and the power of the human voice in our educational programming—all because you choose to support Pittsburgh Opera with your financial gifts.

Although we conclude the 80th season, the challenge continues for us to build upon our present success to ensure that Pittsburgh Opera continues to thrive for the next 80 years. You are the key to that success. If you have not done so already, please consider increasing your annual fund support and taking part in building the future of Pittsburgh Opera. If you are not yet a member of Pittsburgh Opera, please become a new contributor and join with us in supporting this vibrant art. Also, our development staff is available to help you determine your impact on the next 80 years through an estate or planned gift to Pittsburgh Opera.

In addition to making your annual fund gift, you will not want to miss Maecenas XXXV, which will take place right here on the Benedum Center stage on May 18th. Your sponsorship and ticket purchases help make this signature fundraiser for the Opera a success and provide needed support for all that the company does.

On behalf of our board, volunteers, artists, staff, and technicians, we thank you for your commitment of support, as together we embark on the next 80 years of Pittsburgh Opera.

In the meantime, please enjoy **Don Pasquale**.

GENE WELSH
Board President

MICHELE FABRIZI
Board Chair

LETTER FROM OUR GENERAL DIRECTOR



DEAR FRIENDS,

Welcome back to the Benedum Center for the final opera of our 2018-19 season, **Don Pasquale**.

Once again we are closing the season with a comic opera written by the masterful composer Donizetti in the 1800s. And once again, we chose to set our production in the 1950s. Last year **The Elixir of Love** was set in a sleepy Italian seaside village; this year, **Don Pasquale** is set in Hollywood.

Comic operas lend themselves to productions that are not literal about their original time periods, perhaps because great comedy is both universal and timeless. These creative new productions often help us better understand works created hundreds of years ago.

We know you will love our cast. Singing the role of Don Pasquale is none other than Pittsburgh's own Kevin Glavin, the 'funniest man in opera.' Lisette Oropesa, who has recently enjoyed enormous success in Europe, returns as Norina. We welcome her back after her enormous successes here in **The Abduction from the Seraglio** and **The Daughter of the Regiment**. *The Chicago Tribune* called Javier Abreu, our Ernesto, "a bright, honeyed lyric tenor" with "a rubbery flair for physical comedy." We welcome him back too as a former Resident Artist who has developed a very successful career since leaving us. Debuting with us as the cunning Malatesta is Joshua Hopkins, who *The New Criterion* rightly says has "a voice with gold in it." And fresh off his outstanding performance as Colline in last month's **La bohème**, our Resident Artist Tyler Zimmerman completes the cast as the Notary.

While you are here today, please make sure to renew your subscription for our 2019-20 season. It will combine classics **Don Giovanni**, **Carmen**, and **Norma** with our first-ever Spanish language opera, **Florencia en el Amazonas**. Plus we're including a Baroque masterpiece, Handel's **Alcina**, and a satirical contemporary American work called **The Last American Hammer**. I encourage you to stop by the lobby table to renew today. If you're not a subscriber, now is the perfect time to sign up!

Warmest Regards,



CHRISTOPHER HAHN
General Director

KNOW

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THE CAST

DON PASQUALE

by Gaetano Donizetti
with an Italian libretto by Giovanni Ruffini and Gaetano Donizetti

IN ORDER OF VOCAL APPEARANCE:

Don Pasquale
Dr. Malatesta
Ernesto
Norina
Notary
Max
Maid
Cook
Houseboy

Kevin Glavin**
Joshua Hopkins+
Javier Abreu**
Lisette Oropesa
Tyler Zimmerman*
Ian Christiansen+
Kristy Dalbo
Mary Catherine Malek
JR Graff

THE ARTISTIC TEAM:

Conductor
Stage Director
Scenery designed by
Costumes designed by
Projections designed by
Lighting Designer
Wig & Make-up Designer
Assistant Conductor
Chorus Master
Associate Coach
Assistant Director
Stage Manager

Gary Thor Wedow
Chuck Hudson+
Peter Nolle+
Kathleen Trott+
Doug Provost+
Thomas C. Hase+
James D. Geier
Glenn Lewis
Mark Trawka
James Lesniak
Matthew Haney*
Cindy Knight

Pittsburgh Opera presents
Don Pasquale, first performed at the
Salle Ventadour in Paris on January 3,
1843.

These performances mark the 7th
production of **Don Pasquale** at
Pittsburgh Opera, the most recent in
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+ Pittsburgh Opera debut
* Pittsburgh Opera Resident Artist
** Pittsburgh Opera Resident Artist alumni
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SYNOPSIS

DON PASQUALE

Hollywood, CA: the 1950s

ACT I, SCENE 1: A room in Don Pasquale's mansion

Don Pasquale is an old film star from the Silent Movie era as famous as the great Nora Desmond. He lives in an old mansion on Sunset Boulevard that is as devoid of color as his old black-and-white films. His ward and nephew, Ernesto, has refused an arranged marriage, proclaiming his love for Norina, a popular Hollywood starlet. Don Pasquale, outraged, decides to disinherit the boy and beget his own heirs. To do this he needs a wife, and he has called on a family friend, Dr. Malatesta, to help him find one. Malatesta, siding with Ernesto and Norina, makes a plan to teach the headstrong Pasquale a lesson. Malatesta glowingly describes his beautiful and completely imaginary sister and tells Pasquale that the girl is in love with him. Before long, the old bachelor is convinced he loves the girl and expresses his desire to marry her with Technicolor enthusiasm. Furthermore, he is prepared to cut Ernesto out of his will. Unaware that Dr. Malatesta has a plot afoot, Ernesto grows bitter at the apparent betrayal by his good friend, Malatesta.

ACT I, SCENE 2: A Hollywood Soundstage

Shooting a scene from her next Hollywood movie, Norina's screen persona boasts about knowing all the tricks to win a man's love. Malatesta arrives and reveals to Norina his plans for fooling Don Pasquale: Norina is to enact the role of Malatesta's sister, wed the old bachelor in a fake ceremony and then drive him so crazy with her whims and demands that he will be eager to find a way out of the unpleasant staged marriage. Malatesta hires local stage hands to help out, but there is no time to tell Ernesto.

ACT II: Don Pasquale's mansion

Realizing that he will never be able to marry Norina without his inheritance, Ernesto laments his situation as passionately as any of his uncle's Silent Films. When he leaves, Malatesta arrives with Don Pasquale's "bride" and introduces her to Pasquale, who is outlandishly dressed in an old costume worthy of Rudolph Valentino. Without further delay, a ceremony takes place, during which Ernesto returns and is forced to witness the contract, and he is finally told what is afoot. As soon as the mock ceremony ends, Norina turns into a fiery shrew who torments Don Pasquale with her nasty short temper and extravagant ways.

20-Minute Intermission

SYNOPSIS continued on next page

ACT III, SCENE 1: *Don Pasquale's mansion*

Having turned Don Pasquale's mansion into a kind of Hearst Castle, Norina invites the elite of the Hollywood film world to cavort at Don Pasquale's expense. Exquisitely gowned, Norina brazenly leaves the house to attend a late-night concert, and as part of the plan, she drops a letter where Don Pasquale must find it. It is a love letter from Ernesto, inviting her to a rendezvous in the garden of the Hollywood Bowl. Don Pasquale realizes that he cannot endure the situation any longer. Furious, he calls Malatesta, who promises to fix everything.

ACT III, SCENE 2: *The garden of the Hollywood Bowl*

Disguised as a Hollywood crooner, Ernesto sings a love song to Norina, who responds fervently for Don Pasquale's eaves-dropping ears. Don Pasquale springs upon the conspirators, who then happily reveal their plot. Immensely relieved to discover that his marriage has been like scenes from a popular Hollywood sex comedy, Don Pasquale forgives everyone involved and happily gives Norina to Ernesto.

- Courtesy of Chuck Hudson, stage director

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Photography by David Bachman. Taken at the Omni William Penn Hotel

ARTIST BIOGRAPHIES

DON PASQUALE



JAVIER ABREU: ERNESTO

Former Resident Artist Javier Abreu returns to Pittsburgh Opera where he was seen as Flute/*A Midsummer Night's Dream* (2003), Pargignon/*La bohème* (2003), Daniel Buchanan/*Street Scene* (2002), Normanno/*Lucia di Lammermor* (2002), and Fourth Jew/*Salome* (2001), as well as Filch/*The Threepenny Opera* (2003), Tito/*La clemenza di Tito* (2002), and Lilas Pastia/*La Tragedie de Carmen* (2001) with the Pittsburgh Opera Center.

Most recent debuts include performances as *The Visitor/In the Penal Colony* with Opera Parallèle, Beppe/*Rita* as well as the title role in *Il pigmalione* with Chicago Opera Theater, and creating the role of Gabriel Márez/*Bless Me, Última* with Opera Southwest. He has garnered international acclaim for his portrayals as Conte d'Almaviva/*Il barbiere di Siviglia*, Lindoro/*L'italiana in Algeri*, Conte di Libenskof/*Il viaggio a Reims*, the title role in *Le comte Ory*, as well as other roles in theaters including the Stuttgart Staatsoper, Theater Basel, Israeli Opera, Opera de Oviedo, Teatro Municipal de Chile, Teatro Arriaga, Blackwater Valley Opera, Lismore Opera in Ireland, Atlanta Opera, New York City Opera, Nashville Opera, Wolf Trap Opera, Opera Orlando, and Florida Grand Opera. Other career highlights include Pirelli/*Sweeney Todd* and Orpheus/*Orpheus and the Underworld* with Virginia Opera, Fenton/*Falstaff* with Arizona Opera, Tonio/*La fille du regiment* with Madison Opera, and Arcadio/*Florenca en el Amazonas* with Nashville Opera. A champion of contemporary opera, Abreu premiered Pepe/*Before Night Falls* with Fort Worth Opera, Castleman/*The Long Walk* with Opera Saratoga, Rufiano/*The Inspector* with Wolf Trap Opera, and El enano de Salnés/*La cabeza del bautista* with Gran Teatro del Liceu in Barcelona. Mr. Abreu is a graduate of the Juilliard Opera Center.



KEVIN GLAVIN: DON PASQUALE

Pittsburgh native and basso buffo Kevin Glavin makes his 43rd appearance with Pittsburgh Opera since his company debut in 1985 as *The Jailer/Tosca*. His most recent appearances here were Benoit and Alcindoro/*La bohème* (2019, 2014, 2009), Bartolo/*The Barber of Seville* (2016, 2010), Sulpice/*Daughter of the Regiment* (2015), Sacristan/*Tosca* (2012), Bartolo/*The Marriage of Figaro* (2010), Pistola/*Falstaff* (2009), Dr. Dulcamara/*The Elixir of Love* (2007), *The Motorcycle Cop/Dead Man Walking* (2004), plus Don Magnifico/*Cinderella* (2002). His career highlights include *Die Näse* at the Metropolitan Opera; Brighella in the American premiere of Wagner's *Das Liebesverbot* at Glimmerglass Festival; more Bartolos with San Francisco Opera, Seattle Opera, Florida Grand Opera, Washington Opera, Opera Company of Philadelphia, Vancouver Opera, Teatro Colón (Buenos Aires), and the Teatro Teresa Carreño (Caracas); Don Magnifico with San Francisco Opera, Opera Company of Philadelphia, Baltimore Opera, L'Opéra de Montréal, and Teatro Municipal de Santiago; and the title role in *Don Pasquale* with Glimmerglass Festival, Opera Philadelphia, and L'Opéra de Montréal. He is also frequently seen at New York City Opera, where he has sung in *Don Pasquale*, *L'italiana in Algeri*, *Il barbiere di Siviglia*, *L'heure espagnole*, and *Tosca*. For Baltimore Opera he has sung in *Don Giovanni*, *Così fan tutte*, *A Midsummer Night's Dream*, and *Die Fledermaus*. Additional highlights have included holiday concerts conducted by Marvin Hamlisch with the Pittsburgh Symphony Orchestra, and the National Symphony Orchestra at the Kennedy Center.

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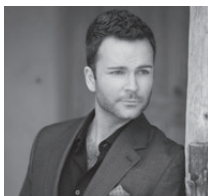
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JOSHUA HOPKINS: DR. MALATESTA

Canadian baritone Joshua Hopkins was chosen by *Opera News* as one of twenty-five artists poised to break out and become a major force in the coming decade. In the 2018-2019 season, Mr. Hopkins made his San Francisco Opera debut as Harry Bailey/*It's a Wonderful Life*, revisited the role of Valentin/*Faust* with Washington National Opera, and will debut the title role of *Billy Budd* with Central City Opera. Concert engagements include his debuts with Chicago Symphony Orchestra in Handel's *Messiah* and the Dallas Symphony in Haydn's *Creation*, both under the baton of Matthew Halls. Highlights of recent seasons include Figaro/*Il barbiere di Siviglia* for his house debut with Norwegian National Opera, Guglielmo/*Così fan tutte* at Lyric Opera of Chicago, Mercutio/*Roméo et Juliette* at The Metropolitan Opera, Papageno/*The Magic Flute* at Canadian Opera Company, and Count Almaviva/*Le nozze di Figaro* at The Glyndebourne Festival, Verbier Festival, Dallas Opera, Houston Grand Opera, and Washington National Opera. Mr. Hopkins was a winner of the prestigious Borletti-Buitoni Trust Award. He was also a prizewinner at the prestigious 2006 ARD Musikwettbewerb in Munich and at the 2005 Plácido Domingo Operalia Competition held in Madrid. Next season, Mr. Hopkins will return to the Metropolitan Opera as Papageno/*The Magic Flute* and Albert/*Werther*, and he makes his debut with LA Opera as Orpheus in the World Premiere of Matthew Aucoin's *Eurydice*. Mr. Hopkins's first recital disc, *Let Beauty Awake*, features songs of Barber, Bowles, Glick, and Vaughan Williams.



LISETTE OROPESA: NORINA

This season soprano Lisette Oropesa made her debuts at the Liceu Barcelona in the title role in *Rodelinda*, and at La Monnaie as Isabelle/*Robert le Diable*. She also returned to the Paris Opera as Marguerite in a new production of *Les Huguenots* and as Adina/*L'elisir d'amore*. This summer she makes her debut at the Teatro alla Scala in a new production of *I masnadieri*, and next season she returns to the Metropolitan Opera for both her role debut in the title role of *Manon* and as Violetta/*La traviata*, and to the Paris Opera, Teatro Real in Madrid, and Glyndebourne Festival. Ms. Oropesa has appeared in over 100 performances at the Metropolitan Opera and appeared in eight of the Met's *Live in HD* productions. Other career highlights in the US include appearances at the San Francisco Opera, LA Opera, Santa Fe Opera, and Washington National Opera. In Europe she recently made her acclaimed debut at the Royal Opera House Covent Garden in the title role of *Lucia di Lammermoor* and returned to Madrid in the same role. She has also appeared at the Glyndebourne Festival, Netherlands Opera, Bayerische Staatsoper, Teatro dell'Opera di Roma, and the Rossini Festival in Pesaro. A first generation Cuban-American, Ms. Oropesa was raised in Louisiana and graduated from the LSU School of Music at Louisiana State University. She is the winner of the 2019 Richard Tucker Award and was a Grand Finals Winner of the 2005 Metropolitan Opera National Council Auditions.



TYLER ZIMMERMAN: NOTARY

Tyler Zimmerman is a first-year Pittsburgh Opera Resident Artist. In the 2018-19 season, he was seen earlier as Colline/*La bohème* and Imperial Commissioner/*Madama Butterfly*. In the 2017-18 season, he completed the 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/*L'elisir 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. He made his Albany Symphony debut singing as the Baritone Soloist in Beethoven's *9th 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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GARY THOR WEDOW: CONDUCTOR

Maestro Wedow continues his association with Pittsburgh Opera with these performances of **Don Pasquale**, having previously here conducted Monteverdi's **L'incoronazione di Poppea**, Handel's **Xerxes**, and most recently, Mozart's **Le nozze di Figaro**. The Indiana native has established an enviable reputation for dramatically exciting and historically informed performances. His 2018-2019 season includes **Semele** with Opera

Philadelphia, **La Calisto** at The Shepherd School of Music, and **L'incoronazione di Poppea** for The Cincinnati Opera. Future plans call for **Die Entführung aus dem Serail** at Opera Omaha, **Il barbiere di Siviglia** for Utah Opera, and **Giulio Cesare** for Boston Lyric Opera.

A frequent guest of Seattle Opera, he returns there this fall for **La Cenerentola**. He returns often to many other companies including Arizona Opera, where he led the first performances of Chuck Hudson's Hollywood **Don Pasquale**, San Diego Opera, Canadian Opera Company, Wolf Trap Opera, and the Amherst Early Music Festival. He was associated with New York City Opera for many years, leading the New York premiere of Telemann's **Orpheus**, and the ground-breaking productions of **Don Giovanni**, directed by Christopher Alden, and Stephen Wadsworth's **Xerxes**.

Choral and symphonic repertoire have frequently taken him to the New York Philharmonic, Seattle Symphony, Nashville Symphony, Edmonton Symphony, Portland Baroque, and Boston's Handel and Haydn Society, where he was the Associate Music Director. Mr. Wedow studied piano with virtuoso Jorge Bolet at the Jacobs School of Music and currently is a faculty member of the Juilliard School of Music, where he most recently conducted Mozart's **Requiem** in conjunction with the Westminster Choir College.



CHUCK HUDSON: STAGE DIRECTOR

Chuck Hudson, who makes his debut at Pittsburgh Opera with **Don Pasquale**, has directed opera productions at international companies including Cape Town, Cincinnati, Florida Grand, Minnesota, Atlanta, Austin Lyric, Hawaii, and Seattle, among others. He has directed award-winning theatre productions in New York and regionally, including Pearl Theatre, Chester Theater, Cape May Stage, Children's Theatre Festival of Houston,

New City Theatre, and Chicago's Fox Valley Shakespeare Festival. His specialty in movement comes from a background in gymnastics as well as being one of three Americans to have received a diploma from the Marcel Marceau International School of Mimedrama in Paris. He is the only American to be appointed to teach at Marceau's School, and he performed with Marceau on his 1991 European Tour and in Klaus Kinski's film **Paganini**. Mr. Hudson's work as a director has been mentioned in *American Theatre Magazine*, *Opera America Magazine*, and *Classical Singer Magazine*. In addition to directing, Chuck was a co-creator of Seattle Opera's Young Artist Program and both directs and instructs specialized master classes on Acting and Movement skills for singers at major Young Artist Programs, including San Francisco's Merola Program, S.I.V.A.M. in Mexico City, Santa Fe, AVA, BU, USC, Carnegie-Mellon, CCM, MSM, IU, and Music Academy of the West. Chuck travels annually to Australia to work with singers at The Melba Opera Trust in Melbourne, Sydney Conservatorium, N.I.D.A., Opera Australia, Western Australia Academy of Performing Arts, and to New Zealand with The Dame Kiri Te Kanawa Foundation.



PETER NOLLE: SET DESIGNER

Peter Nolle was born and raised in Hamburg, Germany, where he studied fine arts and scenic design and worked as Set Designer in multiple theatres in Germany, Austria, and Switzerland. He designed sets and costumes for operas, musicals, and theatre plays as well as for the ballet. For seven years he was the Resident Scenic Designer and Artistic Production Manager with Theatre St. Gallen in Switzerland, before he moved to Phoenix, Arizona with his family in 2012. In the Southwest he worked as Technical Director and Resident Scenic Designer at the Arizona Opera Company. **Don Pasquale** (2014) was his first design in the United States. It was performed as well at Cincinnati Opera, Minnesota Opera, Atlanta Opera, and Fort Worth Opera. Other Opera Designs were **Florencia en el Amazonas** for AZ Opera and Madison Opera in 2018, **Don Giovanni** (2016 Arizona Opera), and **Falstaff** (2016 Arizona Opera). Since Summer 2017 he has lived in Miami, FL and works as Technical Director and Resident Scenic Designer at the Adrienne Arsht Center.



KATHLEEN TROTT: COSTUME DESIGNER

Kathleen Trott is a resident Costume Designer and the Shop Manager of the Marlu Allan and Scott Stallard Costume Shop for Arizona Opera. Now living in Phoenix, Arizona, she is originally from Northern Nevada. Other theatrical companies Kathleen has worked for include: PCPA, the Oregon Shakespeare Festival, the Alabama Shakespeare Festival, and Southern Oregon University. Other design credits include: **Sweeney Todd: The Demon Barber of Fleet Street** for Arizona Broadway Theatre, **Don Pasquale** for Cincinnati Opera and Atlanta Opera, **La bohème** for Omaha Opera, **La Fille du Régiment** at Greensboro Opera, **Madama Butterfly** and **Don Giovanni** for Arizona Opera, and **Dido and Aeneas** for Central City Opera. Upcoming designs include **La bohème** and the remount of **Riders of the Purple Sage** in spring of 2020 for Arizona Opera, and also **Guys and Dolls** for Arizona Broadway Theatre.



DOUG PROVOST: PROJECTION DESIGNER

Mr. Provost is the Director of Production for Seattle Opera and is making his debut with Pittsburgh Opera. Mr. Provost has served as a Director of Production in opera since 2000. His designs have been produced at Ft. Worth Opera, Arizona Opera, Cincinnati Opera, Hawaii Opera, Nashville Opera, Atlanta Opera, Palm Beach Opera, Kentucky Opera, Madison Opera, Opera Columbus, and Texas Christian University. Mr. Provost has served as the projection designer for both opera and ballet with such titles as **The Flying Dutchman**, **Il Trovatore**, **The Magic Flute**, **Don Pasquale**, **Sour Angelica/Gianni Schicchi**, **Phantom**, and **Spirit Garden**. Mr. Provost served as the resident lighting designer for Arizona Opera from 2007–2016. As a freelance lighting, projection, and scenic designer Mr. Provost has designed over 80 productions.

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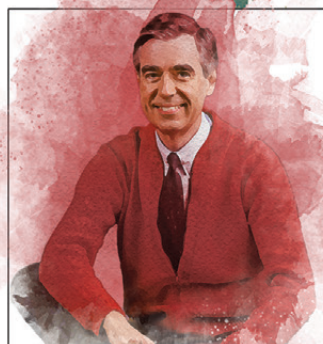
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THOMAS C. HASE: LIGHTING DESIGNER

Mr. Hase's body of work includes many of the regional opera companies in the United States, including The Santa Fe Opera, Washington National Opera at the Kennedy Center, Los Angeles Opera, Seattle Opera, Boston Lyric Opera, San Diego Opera, Florida Grand Opera, Philadelphia Opera, Minnesota Opera, Dallas Opera, and San Diego Opera. His work has been

seen at regional theaters throughout the United States, including Chicago Shakespeare Theatre, Cincinnati Playhouse, Milwaukee Repertory Theatre, and Indiana Repertory Theatre.

In New York his work has been seen on Broadway Company (Tony Award Best Revival), Off Broadway, Ping Chong & Company, as well as designs at New York City Opera, and BAM Next Wave Festival.

He has designed throughout Europe, Asia, and South America, including Staatsoper in Vienna, Bayerische Staatsoper, Staatstheater Kassel, Deutsche Oper am Rhein, Theater Erfurt, Stadttheater Giessen, The Barbican and Sadler's Wells in London, Opera North in the UK, The Abbey Theater and for Riverdreams in Dublin, The Gran Teatre de Liceu opera in Barcelona, Malmö Opera in Sweden, The Dutch, Finnish, and Columbian National Operas; Stageholdings and the Nationale Reisopera in Holland; Opéra de Marseille; Canadian Opera Company; The Luminato Festival in Toronto; Singapore Arts Festival, and Tokyo Metro Arts Center. Mr. Hase has been the head of lighting and lighting design for Cincinnati Opera Association for 23 years. More information is available at Haseltd.com.



JAMES GEIER: WIG & MAKEUP DESIGNER

James Geier returns to Pittsburgh Opera for a fifteenth season after recently completing his fourteenth 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*, *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: 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 a music director at Tyrolean Opera Program in the summer of 2014. Mr. Trawka has been a member of the coaching faculty at the renowned Songfest for the last four summer seasons, where he has also conducted choral performances. 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.



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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 PASQUALE

By Chuck Hudson

With **Don Pasquale**, Donizetti gives us champagne for music and so the comic style of the acting must match this excellence or it would be like mixing bubbles with beer! I had the privilege of working with a master of comedy, Marcel Marceau. At his school in Paris, Marceau had us study the various styles of comedy from the Italian Commedia dell'Arte to his own comic inspirations: Charlie Chaplin, Buster Keaton, Harold Lloyd, and other actors of *le Cinéma Muet*. It was their virtuosity, their "musicality" in style that struck Marceau. Their comic dignity represented the champagne of Comedy as opposed to the stylistic beer of Slapstick or Vaudeville. Marceau also drilled us in the details of his own comic masterpieces, working the specificity, style, and that elusive skill, Comic Timing. Highlights of touring with Marceau came on the off-nights in a studio improvising together. He put me on stage and tossed out a theme and I would "play." He gave me specific stylistic directions: "make the same action tragic, now comic, now dark comedy, now Baroque comedy, now Melodrama...." To increase the subtlety he would say, "Now find the tragic in the comic" or "find the comic in the tragic." I learned that I could change the context or even the meaning simply by changing where and when to "take" to the audience. These silent asides would make or break the comedy and could generate cascades of laughter. I love honoring his influence by inserting flowers from his bouquet into a show now and then, so we have inserted a few into this production—riffing on *Bip Commits Suicide*, *The Mask Maker*, and *The Pickpocket's Nightmare*.

We wanted to create an environment that would allow the virtuosity of comedy to work hand in hand with the virtuoso vocal work of Opera. When the design team and I settled on **Sunset Boulevard** as the inspiration for this production, the collaboration and creativity flowed. Having singers play Hollywood actors who are playing roles opened up a world of comic possibilities. I have always been amazed with the "theatre magic" of the costume changes during a Japanese Kabuki performance—a Samurai Warrior turns into a Fox right before your eyes, which is not only part of the fun, it is a playful way for us to portray in a theatre the special effects we expect in a movie. Like a Busby Berkeley chorus becoming a kaleidoscope of human action, even our set transforms one large element into a completely different object in another scene.

On the first day of rehearsal I presented the singers with Marceau's Comic Timing Exercise—a specific and yet simple sequence of movements that allows comedy to flourish. Armed with this technique, we got to work! Although he is no longer with us, Marceau's style and his love of style live on in those of us who worked with him directly. I am privileged to pass it along to the next generation of performers including actors, movement artists, and opera singers.

“ We wanted to create an environment that would allow the virtuosity of comedy to work hand in hand with the virtuoso vocal work of Opera. ”



Photography by David Bachman. Taken at The Speakeasy at the Omni William Penn Hotel



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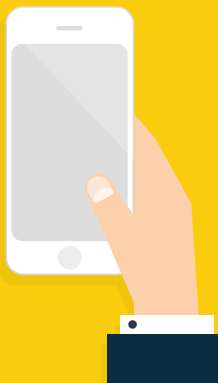
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Tickets to all performances may be purchased at the Box Office at Theater Square, Penn Avenue, between Sixth and Seventh Streets. Hours of operation are Monday - Saturday, 9:00 AM - 9:00 PM; Sunday, 12:00 - 6:00 PM. In conjunction, the Benedum Center and Byham Theater box offices will be open on performance days, two hours before curtain time, through intermission.

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 Z 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.

BENEDUM CENTER ADMINISTRATION AND TECHNICIANS

Eugene F. Ciavarra
Vice President, Operations

Susan Sternberger
Theater Services Director

Stacy Bartlebaugh-Gmys
Manager of Volunteer Services

Joanna Obuzor
Operations Manager

Gerald Stevens
Facilities Manager

Bernard M. Bloom
Director of Production

Autumn Abernathy
Production Manager

Bryan Briggs
Production Manager

Mick Lohrer
Head Carpenter

Christopher Evans
Sound Engineer

Will Dennis
House Electrician

CAST AND OPERA SUBJECT TO CHANGE WITHOUT NOTICE. ALL SALES ARE FINAL.
USE OF CAMERA AND RECORDING EQUIPMENT IS STRICTLY FORBIDDEN.



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