



ENGELBERT HUMPERDINCK

HANSEL & GRETEL

The beloved fairy tale

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STUDENT MATINEE: NOVEMBER 8, 2018
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Music by Engelbert Humperdinck

Libretto by Adelheid Wette

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LETTER FROM OUR BOARD LEADERSHIP



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DEAR FRIENDS,

On behalf of the Board of Directors of Pittsburgh Opera, we welcome you to the Benedum Center to experience the delightful tale of **Hansel & Gretel**.

Pittsburgh Opera's 80th season marks the official start of our anniversary campaign. Our goal is to raise \$50 million over the next five years to support Pittsburgh Opera—one of America's oldest and leading opera companies, and, of course, one of our region's cultural icons. The

80th Anniversary Campaign, "Forever," will focus on three cornerstones: Art—changing lives through the power of voice; Community—celebrating human connectedness; and Resilience—preparing for change. Building upon these strengths will make Pittsburgh Opera a model of entrepreneurship and inclusion among opera companies across the country.

You, as an integral part of the Opera Community, are vitally important to our success. The talent you hear and see on stage, the nationally-recognized caliber of our Resident Artist program, the educational engagement in our region's schools, and the assurance that all we do at Pittsburgh Opera will continue for another generation depends upon you and your financial support. If you are a contributor already, thank you. We look forward to your continued support and hope that you will find a way to increase your giving. If you have not yet made a gift to Pittsburgh Opera, we invite you to do so today and become a part of making the magic of this art form possible.

Pittsburgh Opera needs you to sustain our enviable record of excellence, authenticity, and passion, which your philanthropic support makes possible. The end of the calendar year marks an auspicious opportunity to assist in this effort, as you make charitable decisions regarding the 2018 tax year. For example, a charitable gift from an IRA distribution, for some, may be a perfect opportunity to show your commitment to Pittsburgh Opera. You may also wish to consider how you can create a legacy at the Opera through including us in your estate plans. Our Director of Development, Michael Braxton, welcomes the chance to speak with you about how you can support the future of Pittsburgh Opera. Please call him at (412) 281-0912 ext. 259 or email him at mbraxton@pittsburghopera.org.

In the meantime, we hope that you enjoy **Hansel & Gretel** and look forward to seeing you again at our next production.

GENE WELSH
Board President

MICHELE FABRIZI
Board Chair

LETTER FROM OUR GENERAL DIRECTOR



© Daniel V. Klein Photography

DEAR FRIENDS,

Welcome back to the Benedum! You are in for a real treat today with **Hansel & Gretel**!

These performances are something of a milestone for Pittsburgh Opera's mainstage productions. For the first time, our entire cast is comprised of former and current Pittsburgh Opera Resident Artists. As many of you know, our Resident Artist program is one of the premier young singer programs in North America. Each year, we receive

over 500 applications for just a handful of openings. These talented singers often go on to sing at the world's greatest opera houses and have stellar careers.

Tonight, our cast ranges from one of our very first Resident Artists (Pittsburgh legend Marianne Cornetti, singing the role of the "Witch", participated in the program 1988-89) to two of our current ones (second-year soprano Ashley Fabian, in the role of "Gretel," and first-year soprano Caitlin Gotimer as the "Sandman/Dew Fairy"). In addition, Craig Verm ("Father", 2003-05), Corrie Stallings ("Hansel", 2014-16), and Leah Heater ("Mother", 2016-18) are all wonderful examples of our Resident Artist Program's success.

This winter, our Resident Artists will continue to shine. The production, **afterWARDs**, a reimagining of Mozart's rarely-heard classic **Idomeneo**, stars a quartet of our current Resident Artists. This never-before-seen production will be at Pittsburgh's CAPA Theater January 26 -February 3. A few weeks later, we open the powerful **Glory Denied** at the George R. White Opera Studio in our headquarters building in the Strip District. Based on the gripping true story of Colonel Jim Thompson, the longest-held POW in US military history, **Glory Denied** is simultaneously contemporary and timeless.

We hope you will join us for those performances, as well as for **La bohème** and **Don Pasquale** next spring back in the Benedum. If you don't yet have season tickets, partial-season plans are still available. Subscriptions start at just \$47; apply tonight's ticket toward one and access exclusive benefits. Please visit the table in the center of the Grand Lobby for details.

Warm regards,

CHRISTOPHER HAHN
General Director

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THE CAST

ENGELBERT HUMPERDINCK HANSEL & GRETEL

Music by Engelbert Humperdinck

Libretto by Adelheid Wette

Based on the Grimm brothers' fairy tale "Hänsel und Gretel"

English translation by Cori Ellison

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IN ORDER OF VOCAL APPEARANCE:

| | |
|-----------|---------------------|
| Hansel | Corrie Stallings** |
| Gretel | Ashley Fabian* |
| Mother | Leah Heater** |
| Father | Craig Verm** |
| Sandman | Caitlin Gotimer* |
| Dew Fairy | Caitlin Gotimer |
| Witch | Marianne Cornetti** |

THE ARTISTIC TEAM:

| | |
|-------------------------|----------------|
| Conductor | Antony Walker |
| Stage Director | Crystal Manich |
| Set Designer | Robin Vest |
| Costume Designer | Timm Burrow |
| Lighting Designer | Cindy Limauro |
| Wig and Makeup Designer | James Geier |
| Assistant Conductor | Glenn Lewis |
| Chorus Master | Mark Trawka |
| Associate Coach/Pianist | James Lesniak |
| Assistant Director | Matthew Haney* |
| Stage Manager | Cindy Knight |

Pittsburgh Opera presents *Hansel & Gretel*, first performed in Weimar on December 23, 1893.

These performances mark the seventh production of *Hansel & Gretel* at Pittsburgh Opera, the most recent in 2012.

Märchenoper (fairy tale opera) in three acts.

Sung in English with English texts projected above the stage.

Supertitles by Christopher Bergen.

Estimated performance time: 1 hour and 54 minutes including one 20-minute intermission.

✂ In consideration of your fellow audience members, please turn off all personal electronic devices.

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SYNOPSIS

HANSEL & GRETEL

ACT I.

In the house of a broom-maker deep in a German forest, Hansel and Gretel have been left by their parents, who are off in town. The children are supposed to be at work, making socks and brooms; instead, Gretel recites a nursery rhyme, which Hansel interrupts with complaints of hunger. Gretel teases her brother, calling him a complaining grump. She shows him a pitcher of milk hidden in the cupboard that their mother is saving for supper. To entertain her brother, Gretel teaches Hansel a folk dance. Suddenly Gertrude, their mother, comes home and angrily reproves them for playing when they should have been working. In her anger, the mother knocks over the pitcher of milk. When Hansel is caught grinning at this misfortune, his mother chases him out of the house and sends Gretel after him into the woods to find wild strawberries. The mother falls asleep just as the voice of her husband Peter is heard singing in the distance. Slightly tipsy when he arrives, he surprises Gertrude with all the food he has bought and tells her that he sold his brooms to a wedding party for the best price he has ever received. They celebrate their good fortune with a toast and he then asks where the children are. When Gertrude tells him that they have gone to the woods, he is horrified. He tells her about the Witch who lives there and who bakes children into bread. The two rush off to find Hansel and Gretel.

ACT II.

In a forest glade, Gretel sings another nursery rhyme and then begins making a wreath of wild flowers. Hansel picks the last of the wild strawberries. He offers his basket to Gretel, who eats one; as they start to leave, a cuckoo calls, and the children parrot the bird’s call, eating strawberries all the while. As darkness falls, they realize they cannot refill the basket, and worse, that they are lost. Their fears multiply as they see visions of wild animals behind every tree. An old man appears, scattering gold sand and promising restful sleep. When the Sandman leaves, the two children kneel to say their prayers and quickly fall asleep. In their dream, Hansel and Gretel are surrounded by a host of children, who seem to have a message for them.

20-Minute Intermission

ACT III.

The Dew Fairy brings morning to the world of the forest. The children awake and find themselves still in the forest. They happen upon a magical house, filled with cakes and sweets. When Hansel breaks a piece off from the gingerbread house, they hear a voice from somewhere inside the dwelling. An old lady comes out and offers the children desserts of all kinds; when the children refuse her temptations, she puts a spell on them

and locks Hansel in a cage. Gretel is released from the spell to help set the Witch's table. Gretel has overheard the Witch's plan to bake her, and while the Witch feeds Hansel to fatten him up, Gretel whispers the Witch's magic words, which break the spell on Hansel. Hungry for Gretel, the Witch calls her to the oven. Gretel cleverly asks the Witch to show her how to make the oven work. As the Witch leans in, Hansel and Gretel push her in and slam the door. The oven gets hotter and hotter until it explodes. Suddenly, the room is filled with other children. Hansel recites the Witch's spell and the children spring to life. As Peter and Gertrude rush in and embrace their children, a gingerbread cake of the Witch is found in the oven. Before eating, all join in giving thanks for their deliverance.

-Adapted from *Opera News*



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ARTIST BIOGRAPHIES

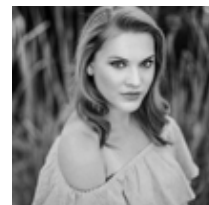
HANSEL & GRETEL



MARIANNE CORNETTI: WITCH

Marianne Cornetti is internationally-recognized as one of the leading Verdi mezzo-sopranos of her generation. A former Pittsburgh Opera Resident Artist, she returns to our stage after performing in **Grand & Glorious Concert** (2014), **Amneris/Aida** (2008), **Ulrica/Un ballo in maschera** (2002), and **Azucena/Il trovatore** (1999). Acclaimed performances of iconic leading Verdi roles include engagements as **Azucena/Il trovatore** at the Teatro alla Scala (Milan), Metropolitan Opera, Arena di Verona,

Bregenz Festival, Teatro Comunale, National Theatre of China, Teatro Muncipal, Teatro San Carlo, Gran Teatre del Liceu, Bavarian State Opera, La Coruña, Israeli Opera, Teatro Regio, Teatro dell'Opera di Roma, and in the Teatro Comunale di Bologna's tour in Japan, and as **Amneris/Aida** at the Teatro alla Scala, Hamburg State Opera, Vienna State Opera, Deutsche Oper Berlin, New National Theatre Foundation (Tokyo), Theatre Royale de La Monnaie (Brussels), Israeli Opera at Masada, Teatro Massimo (Palermo), Teatro Carlo Felice (Genoa), Auditorio de Tenerife, and Chorges D'Orange. Released this year to great critical acclaim, she sang on the recording of Giacomo Meyerbeer's **Le prophete** (OEHMS label) from the Essener Philharmoniker Theatre. The 2017-18 season included: **Princess de Bouillon/Adriana Lecouvreur** (Teatro Massimo of Palermo); **Gianni Schicchi** and **L'enfant e les Sortilèges** (Seiji Ozawa Music Academy Opera Project in Kyoto, Tokyo, and Nagoya, Japan); **Un ballo in Maschera** (Bolshoi Theatre); and a chamber concert at the North Norfolk Music Festival with violist Simon Rowland-Jones and pianist Gary Matthewman in songs by Brahms, Schumann, and Copland. Highlights include: debut as **Princess Eboli/Don Carlos** in Tokyo, reprising in Parma, Bilbao, Rome, Vienna, and London; **Un ballo in maschera** (Royal Opera House); her debut as **Dame Quickly/Falstaff** (Palacio de la Ópera in La Coruña), reprising the role with San Diego Opera; **Fidès/Le prophete** (Aalto-Musiktheater Essen); **Jezibaba/Rusalka**; **Witch/Hansel and Gretel** (Minnesota Opera); **Lady Macbeth/Macbeth**, **Laura/La Gioconda**, and **Ulrica/Un ballo in maschera** (Deutsche Oper Berlin); **Preziosilla/La Forza del Destino** (Gran Teatre del Liceu, La Monnaie, and at Carnegie Hall); **La Gioconda** (Rome Opera, Romanian National Opera); and **Abigaille/Nabucco** (New National Theatre Foundation, La Monnaie, and at the Metropolitan Opera). Appearing frequently in concerts and masterclasses, she was featured on a Teatro Regio di Parma recording of Verdi's **Don Carlo** released in 2017 (Dynamic record label).



ASHLEY FABIAN: GRETEL

Ashley Fabian is a second-year Pittsburgh Opera Resident Artist in 2018-19. She is scheduled to perform as **Ilia/afterWARDS-Mozart's Idomeneo Reimagined** and **Younger Alyce/Glory Denied**. In 2017-18, she performed **Yogini/Iraqi Woman/The Long Walk**, **Shepherd Boy/Tosca**, **Barbarina/The Marriage of Figaro**, and **Adina** in the student matinee of **The Elixir of Love**. Other significant roles include the title character in **Lucia di Lammermoor**, **Rosina/Il barbiere di Siviglia**, and **Mme. Silberklang/The Impresario**. She

has bowed with companies such as Cincinnati Opera, Central City Opera, Virginia Arts Festival, and Asheville Lyric Opera. Equally at home on the concert stage, she has appeared as a soloist in works such as **Faure's Requiem**, **Handel's Dixit Dominus and Messiah**, **Bach's St. Matthew Passion**, and **Charpentier's Te Deum**. She holds awards from The Metropolitan Opera National Council Auditions (Chicago), FAVA Grand Concours Competition, Orpheus Vocal Competition, and Central City Opera. Ms. Fabian received her B.A. and A.D. from The College of Charleston, and her M.M. at The University of Cincinnati-CCM.

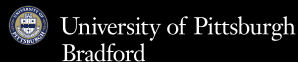
Ms. Fabian's residency is generously sponsored by Michele and Pat Atkins.

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CAITLIN GOTIMER: SANDMAN/DEW FAIRY

Caitlin Gotimer is a first-year Pittsburgh Opera Resident Artist in 2018-19. She is scheduled to perform Elettra in *afterWARDS-Mozart's Idomeneo Reimagined* and Older Alyce in Tom Cipullo's *Glory Denied*. She received a Masters of Music from the University of Cincinnati College-Conservatory of Music in 2017 and was part of CCM's Artist Diploma in Opera program during the 2017-18 season. While attending CCM, Ms. Gotimer sang Dalinda/*Ariodante*, the title role in *Suor Angelica*, and Anne Sexton in Conrad Sousa's *Transformations*. Ms. Gotimer has previously been seen with the Crested Butte Opera Studio, where she recently sang the role of Loretta/*Gianni Schicchi*. She debuted with the company in 2016 singing Musetta/*La bohème*. On the concert stage, Ms. Gotimer has been a soloist in Mozart's *Requiem* at the Song d'été in Quebec, and in Bach's *Missa Brevis* with Binghamton University, where she received her Bachelors of Music in 2015. Ms. Gotimer has been the recipient of several awards and honors including one the top prizes in CCM's annual Corbett Competition, the Italo Tajo Award, in 2017. She won the Audience Favorite Award and Second Prize in the Opera Guild of Dayton Competition in 2017 and was a recipient of an Encouragement Award at the Cincinnati Metropolitan Opera National Council Auditions in 2016. In 2015, Ms. Gotimer won first place in the National Biennial Collegiate Voice Competition and was selected to be a Binghamton University Summer Scholar and Artist before attending the first of two summers at the Chautauqua Institute School of Music.

Ms. Gotimer's residency is generously sponsored by Bob and Sheri Sclabassi.



LEAH HEATER: MOTHER

Former Resident Artist Leah Heater returns to our stage, most recently seen as Jessie/*The Long Walk* and Marcellina/*The Marriage of Figaro*, and in the 2017-18 season as Flora Bervoix/*La traviata*, Page of Herodias/*Salome*, and Riccardo/*Richard the Lionheart*. Recent engagements include Gertrude/*Hamlet* with Opera Ithaca and as mezzo soloist in Verdi's *Requiem* with Chautauqua Symphony Orchestra. In 2016, Ms. Heater made her Pittsburgh Opera debut singing the role of Aunt Cecilia March/*Little Women*. In summer of 2016, she debuted the role of Baba/*The Medium* with Opera Maine, and in the summer of 2017, she made her role debuts of the Principessa/*Suor Angelica* and Zita/*Gianni Schicchi* with Martina Arroyo's *Prelude to Performance* in New York City. Ms. Heater is a recent graduate of the Masters and Artist Diploma programs at University of Cincinnati, College-Conservatory of Music. Her credits at CCM include Soloist in Mahler's *Das Lied von der Erde* and *Symphony No. 3*; Verdi's *Requiem*; and *El Niño*, as well as the title role in *La tragédie de Carmen*, Mother Marie/*Dialogues of the Carmelites*, Dritte Dame/*Die Zauberflöte*, Aloés/*L'Étoile*, Mother Goose/*The Rake's Progress*, and Eboli in the CCM Philharmonic's concert presentation of the five-act French version of Verdi's *Don Carlos*. She has also sung as soloist in Dvorak's *Requiem* (Annapolis Symphony Orchestra) and with Asheville Symphony Orchestra in Haydn's *Lord Nelson Mass*. In June of 2015, she made her Carnegie Hall debut as soloist in Maurice Duruflé's *Requiem*. She sang the title role of *Carmen* in the touring reduction with Cincinnati Opera as well as the full length version with Rome Festival Opera. She was at Sarasota Opera as a Studio Artist for the winter of 2015, covering the role of Eboli/*Don Carlos*. As an Emerging Artist at Virginia Opera, she sang the role of Juno/*Orpheus in the Underworld*, and covered the role of Mary/*The Flying Dutchman* in the spring of 2016. She was also a Gerdine Young Artist during the 2013 and 2014 festival seasons at Opera Theatre of Saint Louis.



CORRIE STALLINGS: HANSEL

Former Resident Artist Corrie Stallings returns to Pittsburgh Opera, seen most recently as Cherubino/*The Marriage of Figaro* (2017), Rosina/*The Barber of Seville*, and Jo/*Little Women* in 2016, and Bertarido/*Rodelinda* and Mercedes/*Carmen* in 2015. In December, she will be a mezzo soloist in Hayden's *Missa in tempore belli* with Pittsburgh Symphony Orchestra. In February, she performs as Zerlina/*Don Giovanni* with Syracuse Opera.

Recent engagements included mezzo soloist for Falla's *El Amor Brujo* with Blue Water Chamber Orchestra, Rosina/ *The Barber of Seville* with Cleveland Opera Theater, and Older Tess/*Trinity* with The Santa Fe Opera. Later in the season, she will perform as mezzo soloist in *El Amor Brujo* with Westmoreland Symphony Orchestra. She made her debut with Washington Concert Opera singing Isoletta/*La Straniera* in November 2017, under the baton of Maestro Walker. 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*. She made her debut with the Pittsburgh Symphony Orchestra as the alto soloist in Mozart's *Coronation Mass in C* under the baton of Maestro Honeck and performed the alto solos in Handel's *Messiah* with the Colorado Symphony in 2015. Ms. Stallings was a young artist at the Glimmerglass Festival in 2015 and appeared as Jazz Trio Girl/*Trouble In Tahiti*. She was a Festival Artist with Opera Theatre of Saint Louis in 2013 and 2014, performing as Third Lady/*The Magic Flute* and covered Stephanie Blythe in the role of Gertrude Stein in the world premiere of Ricky Ian Gordon's *27*. Ms. Stallings also performed the role of Kate/*The Pirates Of Penzance* in 2013.

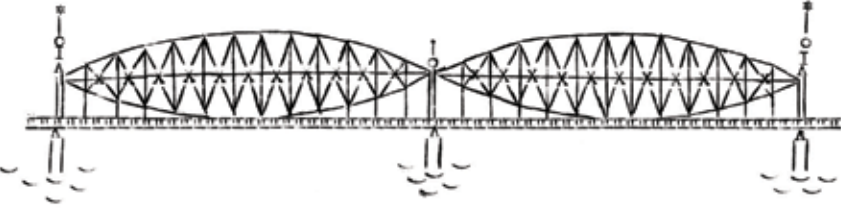


CRAIG VERM: FATHER

A former Pittsburgh Opera Resident Artist, Craig Verm was last seen on the Pittsburgh Opera stage as Ping/*Turandot* (2017). 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*, and the Novice's Friend/*Billy Budd*, as well as Guglielmo in the student matinee of *Così fan tutte*. He returns to Pittsburgh later this season as Marcello/*La bohème*. This spring he returns


to Austin Lyric Opera as Lieutenant Gordon/*Silent Night*. In the 2017-18 season, he sang *Billy Budd* with the Des Moines Metro Opera. He returned to Opera Philadelphia where he revisited *War Stories*, a double-bill of *Il combattimento di Tancredi* 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 Ongaku-juku Festival). Mr. Verm appears frequently in concerts and masterclasses and is sought after for new works. He received formal training 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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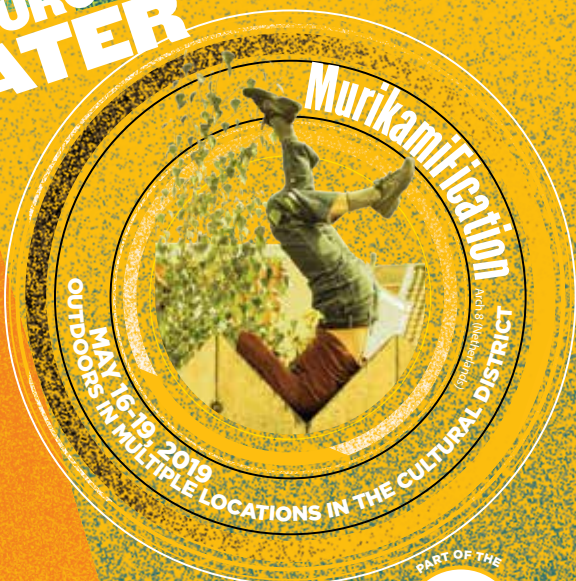
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ANTONY WALKER: CONDUCTOR

Music Director Antony Walker celebrates his thirteenth 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 1992-1997. 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.



CRYSTAL MANICH: STAGE DIRECTOR

Pittsburgh native Crystal Manich returns to Pittsburgh Opera after productions of *Richard the Lionheart* (2017), *Little Women* (2016), *Rodelinda* (2015), *Aida* (2013), *Madama Butterfly* (2013), *Rinaldo* (2011), *La traviata* (2011), and *La bohème* (2009). She is part of the ongoing development of a new adaptation of the Puerto Rican play *La Carreta/The Oxcart* in collaboration with playwright Caridad Svich. Other projects in 2018-19 include a new production of Gluck's *Paris and Helen* (Odyssey Opera in Boston) and a new production of Bellini's *Norma* (Utah Opera) in a fresh approach using couture-inspired costumes and innovative projections. In Summer 2019, she celebrates her inaugural season as Artistic Director of Mill City Summer Opera and will direct Mozart's ethically-challenging opera *Così fan tutte* in Minneapolis. In 2016, she made her Australian debut with Haydn's *Armida* (Pinchgut Opera) with Pittsburgh Opera Music Director Antony Walker, and returned the following year. She has also directed several productions for Buenos Aires Lírica in Argentina. As an interpreter of several 17th and 18th century operas, *The New York Times* and the *Wall Street Journal* praised her productions for Opera Omnia in New York City, where she served as co-founder and co-artistic director for several years. She has directed numerous productions for Wolf Trap Opera, Boston Lyric Opera, Opera Columbus, Opera Omaha, Center for Contemporary Opera, American Opera Projects, Utah Opera, North Carolina Opera, Opera Roanoke, Tulsa Opera, Opera Santa Barbara, Opera Delaware, Ash Lawn Opera, St. Petersburg Opera, Arizona Opera, and Lyric Opera Baltimore. She has a wide range of credits that add up to almost 60 fully staged productions. She is a graduate of Carnegie Mellon University, with degrees in Drama-Directing and Arts Management.



ROBIN VEST: SET DESIGNER

Robin Vest is the chair of the Theatre Studies department at Guilford College in Greensboro, North Carolina. At Guilford Ms. Vest is the Assistant Professor of Design at Guilford College's Department of Theatre Studies. She also contributes to the First Year Seminar program and the Experience Design department. Beautiful Greensboro has been Robin's permanent home since 2013, but for more than fifteen years it has been her artistic home, where she has worked with some of her favorite collaborators including Preston Lane, Lauralyn Dossett, Beth Ritson, David Hammond, Marc Williams, Bryan Conger, and many others. In NYC, she has designed with Manhattan Theater Club, MCC, Playwright's Horizons, Lincoln Center LCT3, Second Stage Uptown, Julliard's Drama Division, Barnard, TACT, Clubbed Thumb, 13p, and WET. Regional Favorites include Animal Crackers (The Goodman, Williamstown), The Mystery of Irma Vep (The Old Globe), Hansel and Gretel (Washington National Opera), Ariadne Auf Naxos (Utah Opera, Vancouver Opera), as well as shows with Cleveland Playhouse, Triad Stage, Playmaker's Rep., Yale Rep, Cape Fear Regional Theater and Brevard Music Center. Her work has also been seen at The Goodman, The Old Globe, Washington National Opera, Utah Opera, Vancouver Opera, Fort Worth Opera, Cleveland Playhouse, Merrimack Rep, Triad Stage, Playmaker's Rep, Barrington Stage, and Williamstown Theater Festival, Alpine Stage, Brevard Music Center, and Opera House Arts. In New York, she has worked with Manhattan Theater Club, Lincoln Center, Manhattan Class Company, Playwright's Horizons, Second Stage, The Cherry Lane, and many others. Ms. Vest spent seven years on the faculty at Mason Gross school of the Arts at Rutgers University. Prior to that she had the pleasure of assisting Alexander Dodge, Narelle Sissons, and Walt Spangler. She received her MFA from Yale School of Drama and BFA from the University of Oklahoma. Her work has most recently been seen in **And Then There Were None** (Triad Stage), **La cenerentola** (Brevard Music Center), **The Tempest** (Opera House Arts at Ames Farm), **Everybody** (Guilford College), **The Most Incredible Thing** (associate to set designer) with Charlotte Ballet, and **The Christians** (costumes).

TIMM BURROW: COSTUME DESIGNER

Timm Burrow is Senior Costume Coordinator at Washington National Opera. His designs in theatre include **Marisol** (Trumpet Vine Theatre Company), **Entertaining Mr. Sloane** and **Life of Galileo** (Washington Shakespeare Company), Costume Designer for **Dreams** and Assistant Costume Designer for **Soul Possessed** (Kennedy Center), **Wait Until Dark** (West End Dinner Theatre), and **Leaving the Summerland** (Tribute Production). In Opera, he served as Assistant Designer for **Così fan tutte** (Wolf Trap Opera Company) and **Hansel and Gretel** (Capital City Opera). Film and television credits include **Pride and Prejudice** (The Learning Channel) and **Eating and Weeping** (Handbag Productions).



CINDY LIMAURO: LIGHTING DESIGNER

Cindy Limauro's lighting designs have been seen nationally and internationally in opera, theater, and dance. Past productions with Pittsburgh Opera include **Savage Winter** (formerly **Ashes & Snow**), **The Marriage of Figaro**, **The Rake's Progress**, **Così fan tutte**, **The Daughter of the Regiment**, **Aida**, **Madama Butterfly**, **La traviata**, **Falstaff**, **La bohème**, **Samson & Dalila**, **The Magic Flute**, **Tosca**, **Fidelio**, **Carmen**, and **Lucia di Lammermoor**. Other Pittsburgh designs include **All the Names** for Quantum Theatre; **Dance of Death** for Kinetic Theatre; **Observe the Sons of Ulster Marching Towards the Somme**, **Waiting for Godot**, **Crucifer of Blood**, the world premieres of **Henry**, **Pride and Prejudice**, **The Shaughraun**, **Heartbreak House**, **Henry IV**, **The Dead**, **A Woman of No Importance**, and **Travesties** for Pittsburgh Irish & Classical Theater; **Summer and Smoke** and the world premiere of **Just Above My Head** for Opera Theatre of Pittsburgh; productions for Pittsburgh Ballet, Dance Alloy, Attack Theatre, Pittsburgh Public Theater, City Theatre, and Pittsburgh Symphony Orchestra. Other credits include **La traviata** for Baltimore Opera; **Turandot**, **The Threepenny Opera**, **La bohème**, and the world premiere of Pasatieri's **The Three Sisters** for Opera Columbus; **Mister Roberts** starring Martin Sheen for Burt Reynolds's Jupiter Theater, the world premiere of **Dracula II Musical** and **Nunsense** in Rome, and productions for Cincinnati Ballet, Maryland Ballet, Columbus Light Opera, and Barter Theater. With her design partner in C & C Lighting, Christopher Popowich, they have designed the new lighting for the Koppers Building, the Gulf Tower Weather Beacon, as well as the award-winning lighting designs for the Randy Pausch Memorial Bridge and the Carnegie Mellon University Hunt Library. Her lighting design work has been displayed in the World Stage Design Exhibit in Toronto, at the Prague Quadrennial, and in numerous magazines and books. She is Professor of Lighting Design at Carnegie Mellon School of Drama.



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.



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. 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, and also made his conducting debut in 2017 with Pittsburgh Opera's production of composer Laura Kaminsky's *As One*. For the summer months, he frequently returns to the music staff of the prestigious Santa Fe Opera, where recently, he served as Musical Director for their Winter Concert Tour.



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DIRECTOR'S NOTES

THE LIGHT AND THE DARK IN HANSEL & GRETEL

By Crystal Manich

I remember a time when I was shocked to read the original Grimm fairy tales. I had grown up not knowing how dark the stories really were. They illuminated societal issues, such as famine, that plagued Europe in the 18th century. Today we see them as fairy tales fit for children. What makes Engelbert Huperdinck's operatic adaptation of **Hansel and Gretel** fascinating are the liberties taken with the original story to create an interesting mixture of light and dark themes to affect both adults and children.

Musically, Humperdinck draws parallels and plays with textures in order for the children's journey to have purpose and meaning in their world as it contrasts with the adult world. In the opera's opening moments, Hansel and his sister Gretel fight and play, sometimes simultaneously, out of boredom and, of course, hunger. The dance music allows us to get into their world; it is one of folly and little concern despite their parents' desperate situation. In fact, it isn't until Mother comes in that we see the intensity of her parenting, which is based on fear and yelling. Again, as in the original Grimm story, the desperate situation is what drives Mother's harsh nature. Father enters the scene bringing home a feast and the couple dances to music. It is no accident that later we will recognize that music when the witch sings of her baking prowess.

Hansel and Gretel enter the forest and veer too far off the familiar path. Unlike in the Grimm story, the children do not leave a trail of breadcrumbs to find their way home. Somehow the reckless wandering makes the situation feel more dangerous. Musical textures once again illustrate the atmosphere. There is a cuckoo bird and other eerie sounds. Hansel, being the annoying brother who capitalizes on Gretel's fear, responds to the musical textures by making up a story to terrify his little sister. Inevitably, Hansel gets spooked, too, once he realizes they are lost.

The witch's appearance in the opera is the most anticipated moment. We all know what will happen based on our knowledge of the original story, but it is a joyous surprise to experience new ideas presented by the libretto. One big example is the magical power that the witch possesses. The magic is introduced by a wand that forces

the children to obey. It allows for a musical theatricality that results in whimsical artistic choices and plain fun.

There are touches, however, that are our own in this particular production for Pittsburgh Opera. The claustrophobic nature of home life is expanded once the children venture into the great outdoors. The lovely addition of animals who act as protection for the children as they sleep is one of my favorite moments, again, adding to the fantastical and light nature of the story, balancing the darkness.

The most obvious component that makes the opera stand apart from the Brothers Grimm story is the addition of children who have been imprisoned by the witch over what seems to be many years. Hansel and Gretel's courage to destroy the witch releases a group of children from their gingerbread bodies, having been baked by the witch for her eventual dessert. Much like an angel chorus, Humperdinck writes innocent sounding lines in which they beg, and later thank, Hansel and Gretel for release. Perhaps it is through the witch's demise that Humperdinck wishes to vanquish evil and poverty from the world of the Grimm Brothers. Perhaps he believes that children can restore order.

*“What makes Engelbert Huperdinck's operatic adaptation of **Hansel and Gretel** fascinating are the liberties taken with the original story to create an interesting mixture of light and dark themes to affect both adults and children.”*



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Photo: David Bachman ©

Marianne Cornetti has been bewitching opera audiences for years. She is internationally-recognized as one of the leading Verdi mezzo-sopranos of her generation. Her multi-faceted talents extend beyond the stage—all the way to the oven (before she gets pushed in by Hansel and Gretel, of course). Please enjoy her gingerbread recipe and visit her website at www.mariannecornetti.com!

GINGERBREAD

12 oz. Unsalted butter
1.5 cup Light brown sugar
1.5 cup Dark molasses
Beat in 4 eggs

Sift
5cup Flour
2 tsp. Cinnamon
2 tsp. Ginger
1 tsp. Nutmeg

Add 3 tsps. Baking soda to 1 cup water.
Then add and stir all ingredients together.
After all ingredients are mixed well, add 1 cup Orange Juice.

Bake at 350 degrees for 35-45 minutes. Let cool.

SAUCE FOR GINGERBREAD

2 lbs. lightly salted butter
7 c. Dark brown sugar
2 Quarts of cream

Melt butter. Add sugar and let dissolve.
Add cream. Bring to a boil. Then allow to cool.
Pour over the gingerbread as each piece is sliced.



FOR PARENTS & GRANDPARENTS

Connect *Hansel & Gretel* with many academic areas in children's lives:

ARTS AND HUMANITIES:

The *banda* in *Hansel and Gretel* calls for a cuckoo. Why did Humperdinck choose this sound effect? What does it represent? Who plays the cuckoo during a performance?

BUSINESS, COMPUTER, AND INFORMATION TECHNOLOGY:

If you were lost, what technology, devices, or apps would work in the woods to help you find your way? If not, how would you find your way out?

CAREER EDUCATION AND WORK:

The witch is pushed into a giant brick oven in *Hansel and Gretel*. Describe what brick ovens look like and make a model. Where are brick ovens used today?

CIVICS AND GOVERNMENT:

Technically, Hansel and Gretel are trespassing when they begin to eat the witch's house. What are the laws in your community regarding trespassing?

DRIVER EDUCATION:

Germany and Pennsylvania have similar climates, so drivers in both countries encounter hazardous conditions such as ice and snow. What are some strategies for operating a vehicle when visiting the Ilsenstein Mountain in winter?

ECONOMICS:

If Peter had not been able to sell his brooms to the wedding party, money would have been scarce. What is economic scarcity? What would be wise choices for spending extra money?

ENGLISH LANGUAGE ARTS:

Many fairy tales and stories involve an "innocence to experience" journey into the woods, just like in *Hansel and Gretel*. Find other works that include this allegorical metaphor.

ENVIRONMENT AND ECOLOGY:

Which edible wild plants are found in forests, such as nuts, berries, and greens? What are some strategies to survive in the wild? Does elevation change the landscape?

FAMILY AND CONSUMER SCIENCES:

Find a modern-day recipe for gingerbread. Since

Germany follows the metric system, convert all the recipe's measurements from imperial (or legacy) unit measurements used in the United States to metric units, including the oven baking temperature.

GEOGRAPHY:

Create a map of Germany that details the geographical regions, marking important locations, such as the Harz Mountains, Weimar, Berlin, and Ilsenstein. Calculate the latitude and longitude of each location.

HEALTH, SAFETY, AND PHYSICAL EDUCATION:

How long would it take for children like Hansel and Gretel to starve in the woods? How long can humans survive without food, water, or shelter?

HISTORY:

Explore the role of Grimms' Fairy Tales in the German political unification in the 19th century. Are there similar fairy tales in other cultures? How does culture affect the telling of a fairy tale?

MATHEMATICS:

How might a search party systematically begin to find the lost Hansel and Gretel? Create a scaled perimeter map, indicating direction and distances, for the search area surrounding Hansel and Gretel's cottage. Consider how far children can walk in one day.

SCIENCE AND TECHNOLOGY AND ENGINEERING EDUCATION:

Hansel places rocks on the ground that reflect moonlight so the children can find their way home. What types of rocks reflect light? Design a science experiment that illustrates properties of reflection.

WORLD LANGUAGES:

Read a scene from *Hansel and Gretel* in the original German, and compare it to English. Identify the cognates.

PITTSBURGH OPERA
E D U C A T I O N

STUDENT MATINEE

ENGELBERT HUMPERDINCK

HANSEL & GRETEL

Music by Engelbert Humperdinck

Libretto by Adelheid Wette

Based on the Grimm brothers' fairy tale "Hänsel und Gretel"

English translation by Cori Ellison

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Student Matinee is performed by the Resident Artists and guest artists of Pittsburgh Opera on **November 8, 2018 at 10:30 AM.**

IN ORDER OF VOCAL APPEARANCE:

| | |
|-----------|------------------------------|
| Hansel | Antonia Botti-Lodovico* |
| Gretel | Ashley Fabian* |
| Mother | Leah Heater** |
| Father | Craig Verm** |
| Sandman | Caitlin Gotimer ⁺ |
| Dew Fairy | Caitlin Gotimer |
| Witch | Marianne Cornetti** |

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| | |
|----------------|----------------|
| Conductor | Antony Walker |
| Stage Director | Matthew Haney* |

Pittsburgh Opera's Student Matinee is a complete performance of Humperdinck's whimsical opera with full orchestra, professional singers, chorus, and production elements.

* Pittsburgh Opera Resident Artist
** Pittsburgh Opera Resident Artist alumni
+ Pittsburgh Opera debut



Antonia Botti-Lodovico



Ashley Fabian



Leah Heater



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Marianne Cornetti



Antony Walker



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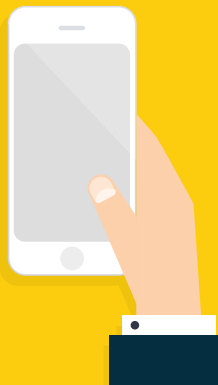
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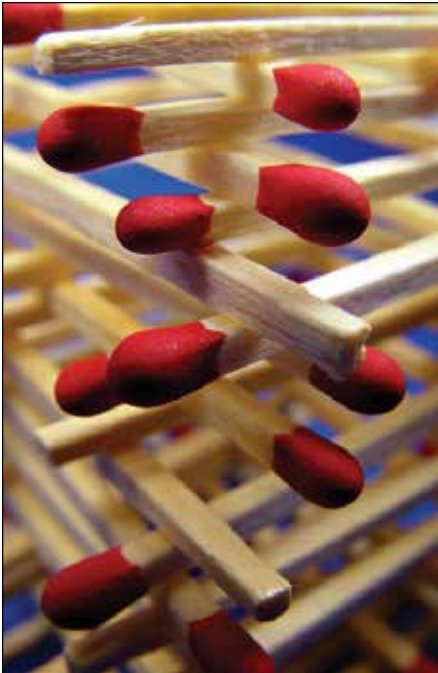
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New Horizons March 8 & 9

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MS Auditorium, Quaker Valley Middle School

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Succop Theater, Butler County Community College



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To schedule your advertising in Pittsburgh Opera's program, please call 412-471-1497 or email advertising@culturaldistrict.org.

BENEDUM DIRECTORY

LATECOMERS

To ensure the quality of our productions, latecomers will be taken to the best available 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 row W (center) or the side sections of rows V-ZZ 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.

STAGE AREA

Limited to performers, staff, and authorized visitors.

RESTROOMS

Lounges for ladies and gentlemen are located on the Gallery, Promenade, and Mezzanine levels. Restrooms for patrons with physical disabilities are located on the Grand Lobby level.

TICKET SERVICES AND BOX OFFICE HOURS

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 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.

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. A \$3.50 charge per ticket will be made on phone orders. 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.

BENEDUM CENTER ADMINISTRATION AND TECHNICIANS

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Vice President, Operations

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Theater Services Director

Stacy Bartlebaugh-Gmys
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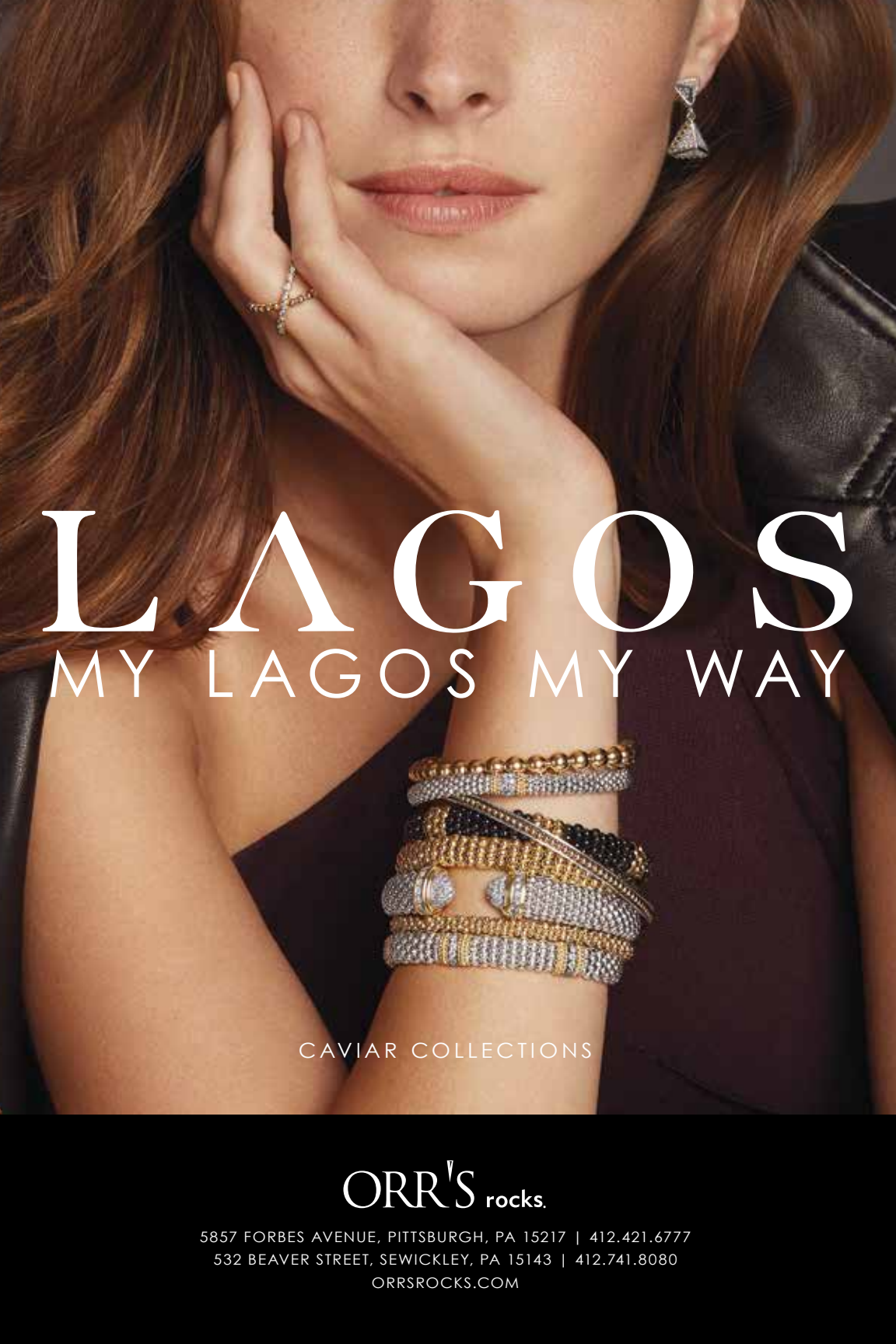
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