



JAKE HEGGIE &
GENE SCHEER

MOBY-DICK

A tale of obsession and madness

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2017-18 SEASON

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MOBY-DICK

Music by Jake Heggie

Libretto by Gene Scheer

Commissioned by The Dallas Opera Company

Based on Herman Melville's novel, *Moby-Dick*; or, *The Whale*

This production of **Moby-Dick** is a co-production between Utah Opera, Pittsburgh Opera, Opera San Jose, Teatre Liceu in Barcelona, and Chicago Opera Theatre.

This production was made possible thanks to generous contributions from the Janet Quinney Lawson Foundation, the AHE/CI Trust, and the Carol Franc Buck Foundation, and supported in part by an award from the National Endowment for the Arts.

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LETTER FROM OUR BOARD LEADERSHIP



WELCOME TO MOBY-DICK!

On behalf of the Board of Directors of Pittsburgh Opera, we welcome you back to the Benedum Center for the second half of our 2017-18 season.

We are very excited to open with **Moby-Dick** by Jake Heggie and Gene Scheer. This co-production with Utah Opera received rave reviews in its debut this past January and is well on its way to becoming a classic. We are so

proud that with efforts such as this—as well as our first world premiere **The Summer King** last year, our second world premiere **Ashes & Snow** this year, and **The Long Walk**—Pittsburgh Opera is steadily securing its place at the vanguard of expanding the American opera repertoire.

We have been able to play this leadership role because of people like you who not only believe in our mission to offer the very best in programming, production, and community engagement, but who also demonstrate that faith through your ticket purchases and contributions.

Spring is the time for renewal. It is in this spirit that we ask those of you who are subscribers to ensure the continuation of this quality and innovation by adding a contribution to Pittsburgh Opera's Annual Fund to your subscription renewal. And to those of you who are not yet a subscriber, we invite you to consider becoming one as well as making a gift of support.

Please contact Holly Ricciuti in Development by phone (412) 281-0912 ext. 226 or email hricciuti@pittsburghopera.org for more information. A gift today will ensure that your name is added to the proud roster of those who are helping us to create a new generation of opera.

Thank you in advance for your support. We hope you enjoy the performance!

GENE WELSH
Board President

MICHELE FABRIZI
Board Chair

LETTER FROM OUR GENERAL DIRECTOR



DEAR FRIENDS,

Welcome back to the Benedum Center! Thank you for joining us for the Pittsburgh premiere of Jake Heggie and Gene Scheer's **Moby-Dick**.

You are privileged to be just the second audience to see this stunning new production, which Pittsburgh Opera co-produced with Utah Opera. Other co-producing opera companies include Opera San Jose, Chicago Opera

Theater, and the Teatre Liceu in Barcelona, all of whom will be performing it over the next few years.

I cannot say enough about the stellar cast we've assembled for you. Canadian tenor Roger Honeywell is the obsessed Captain Ahab. He sang the role in Salt Lake City this January, where the *Salt Lake Tribune* said his "fierce performance brought Ahab to terrifying life." Texas baritone Michael Mayes brings his "powerful" voice and "arresting stage presence" to his Pittsburgh Opera debut as Starbuck, the *Pequod's* First Mate, who is torn between his duty to his captain and his duty to himself. Former Pittsburgh Opera Resident Artist Sean Panikkar, last seen here in the world premiere of **The Summer King – The Josh Gibson Story**, sings the role of whaling neophyte Greenhorn (Ishmael in the book). Musa Ngqungwana, a South African bass-baritone (from my hometown!), is tattooed harpooner Queequeg. *The Dallas Observer* called Musa a "powerful presence" as Queequeg, and *Limelight Magazine* said he was "gorgeously resonant" as him in Utah. They are just four of the many talented, wonderful singers you will be enjoying today.

Please make sure to renew your subscription for our 2018-19 season. It will combine classics **Madama Butterfly**, **Hansel & Gretel**, **La bohème**, and **Don Pasquale** with the contemporary American work **Glory Denied**, plus a brilliant new reimaging of Mozart's **Idomeneo** called **afterWARDS**. I encourage you to stop by one of the lobby tables to renew today and pick up your chocolates from our friends at Trello Cioccolato. If you're not a subscriber, now is the perfect time to sign up!

Warmest Regards.

CHRISTOPHER HAHN
General Director

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THE CAST

MOBY-DICK

Music by Jake Heggie

Libretto by Gene Scheer

Commissioned by The Dallas Opera Company

Based on Herman Melville's novel, *Moby-Dick*; or, *The Whale*

This production of *Moby-Dick* is a co-production between Utah Opera, Pittsburgh Opera, Opera San Jose, Teatre Liceu in Barcelona, and Chicago Opera Theatre.

IN ORDER OF VOCAL APPEARANCE

Queequeg
Greenhorn
Flask
Starbuck
Stubb
Pip
Captain Ahab
Nantucket Sailor
Tashtego
Daggoo
Spanish Sailor
Gardiner

Musa Ngqungwana+
Sean Panikkar**
Eric Ferring*
Michael Mayes+
Malcolm MacKenzie
Jacqueline Echols
Roger Honeywell
George Milosh
Scott Cuva
Ben Taylor*
Andy Berry*
Ben Taylor

ARTISTIC TEAM

Conductor
Composer
Librettist
Stage Director
Set Designer
Costume Designer
Lighting Designer
Wig & Make-up Designer
Original Choreography
Choreographic Reconstruction
Dancers provided by
Assistant Conductor
Chorus Master
Associate Coach/Pianist
Assistant Director
Stage Manager

Antony Walker
Jake Heggie
Gene Scheer
Kristine McIntyre
Erhard Rom
Jessica Jahn+
Marcus Dilliard
James Geier
Daniel Charon+
Natalie Desch+
Attack Theatre
Glenn Lewis
Mark Trawka
James Lesniak
Frances Rabalais*
Cindy Knight

This production was made possible thanks to generous contributions from the Janet Quinney Lawson Foundation, the AHE/CI Trust, and the Carol Franc Buck Foundation, and supported in part by an award from the National Endowment for the Arts.

Scenery and costumes for this production were constructed at Utah Opera Production Studios.

+ Pittsburgh Opera debut
* Pittsburgh Opera Resident Artist
** Pittsburgh Opera Resident Artist alumnus
Cast subject to change without notice.

Pittsburgh Opera presents *Moby-Dick*, first performed on April 30, 2010 at Dallas Opera in Dallas, Texas.

These performances mark the first production of *Moby-Dick* at Pittsburgh Opera.

Opera in two acts.

Sung in English with English texts projected above the stage.

Supertitles provided by Utah Opera.

Estimated performance time: 2 hours and 49 minutes including 1 intermission.

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

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

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SYNOPSIS

MOBY-DICK

ACT I.

Scenes 1 to 4. Day One: The whaling ship *Pequod* has been at sea for one week

Captain Ahab stands alone on deck in the hours before dawn. Below deck, while most of the crew sleeps, the harpooner Queequeg prays and wakes Greenhorn, a loner and newcomer to whaling. Dawn breaks and the call is made for "All Hands!" While the crew is raising the ship's sails, Starbuck, Stubb, and Flask talk about Ahab, whom no one has seen since the ship left Nantucket. Suddenly, Captain Ahab appears and tells them of Moby-Dick, the white whale that took off one of his legs. Then Ahab nails a gold doubloon to the mast and promises it to the man who first sights the white whale. This is the real reason they have sailed, he explains: to search the globe to find and destroy this one whale. His rousing call of "Death to Moby-Dick!" excites everyone but the first mate, Starbuck, who confronts Ahab about what he sees as a futile and blasphemous mission. As the sun begins to set, Ahab mourns that his obsession deprives him of any enjoyment of beauty. Starbuck, on deck, bemoans Ahab's madness.

Scenes 5 to 7. Day Two: Three months later

After three months without a single whale hunt, there are rising tensions among the crew and a dangerous racial fight erupts. Greenhorn sights a pod of whales and Starbuck persuades Ahab to let the men hunt. Starbuck and Stubb harpoon whales, but Flask's boat is capsized and Pip is lost at sea. On board the *Pequod*, a whale is butchered and the oil rendered in the burning tryworks. Flask tells Starbuck that oil barrels are leaking. Starbuck goes to tell Ahab they must find a port for repairs but Ahab is unmoved by the report. When Starbuck refuses to leave, Ahab threatens him with a musket. Hearing shouts that Pip has been found, Ahab orders Starbuck out of the cabin. Greenhorn describes how Queequeg rescued Pip and pleads with Starbuck to get help for Pip, who has gone mad. But, Starbuck ignores him and returns to Ahab's cabin, where the captain is asleep. Starbuck picks up the musket, contemplates killing Ahab, replaces the musket, and leaves the cabin.

20-Minute Intermission

ACT II.

Scenes 1 to 3. Day Three: One year later

Despite an approaching storm, the crew sings a jolly work song. From the mastheads, Greenhorn and Queequeg talk of traveling together to his native island. Suddenly, Queequeg collapses. The crew gets him down and Ahab announces he will take the masthead watch himself, as he wants to sight Moby-Dick first. Below deck, Queequeg tells Greenhorn that he is dying and asks that a coffin be built for him. The massive storm surrounds the *Pequod*. As Ahab sings defiantly to the heavens, bolts of lightning engulf the ship and the masts glow with St. Elmo's fire. Ahab demands that the men hold their posts, promising them the white flame is a sign from heaven to guide them to the white whale.

Scenes 4 to 7. Day Four: The next morning

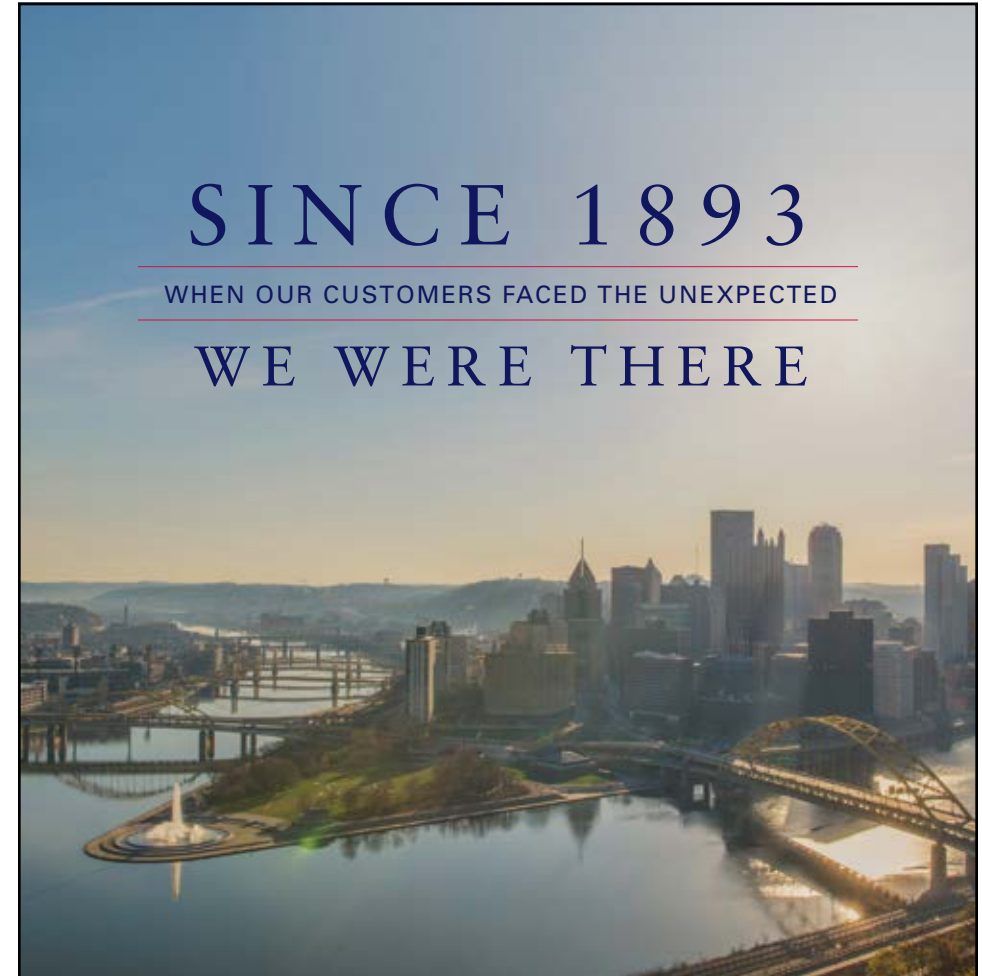
The ship survives the storm. From afar, Gardiner, captain of the *Rachel*, calls out pleading for help to search for his 12-year-old son who was lost in the storm, but Ahab refuses. Pip shouts to Gardiner of the *Pequod's* own lost boy, cuts himself and gets blood on Ahab's clothes. Ahab orders the ship to sail on, contemplates the heartless God who devastates so many lives and baptizes his new harpoon with Pip's blood. Ahab and Starbuck gaze over the horizon while Ahab describes his forty years at sea and all he has left behind. He sees in Starbuck's eye a human soul and it touches him deeply. Starbuck persuades Ahab that they should return to Nantucket. Just as Ahab appears to relent, he sights Moby-Dick on the horizon. The whaleboats are lowered. Ahab looks again in Starbuck's eye and orders him to stay on board. The crew declares its loyalty to Ahab. During the chase, Moby-Dick destroys two whaleboats, drowning their crews. Then the whale rams and sinks the *Pequod*, killing all aboard. Ahab's boat is attacked and all but the captain jump or fall off. Finally alone with the white whale, Ahab cries out and stabs at Moby-Dick before being dragged down into the sea.

Epilogue: Many days later

Greenhorn floats on Queequeg's coffin, barely alive, softly singing his lost friend's prayer. Gardiner calls from afar, thinking he has at last found his missing son. Instead, he learns that Ahab and all the crew of the *Pequod* have drowned, except for this one survivor.



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ARTIST BIOGRAPHIES

MOBY-DICK



ANDY BERRY: SPANISH SAILOR

Andy Berry is a second-year Pittsburgh Opera Resident Artist in 2017-18. He was seen earlier this season as Angelotti/Jailer/*Tosca* and Antonio/*The Marriage of Figaro*. Previously, he performed as Marchese D'Obigny/*La traviata*, Fifth Jew/*Cappadocian/Salome*, as Isacio/*Richard the Lionheart*, and as a Mandarin/*Turandot*. This past summer, he joined the Santa Fe Opera as an apprentice artist, covering the role of Kobun Otagawa in the world premiere of *The (R)evolution of Steve Jobs*. He received a Master of Music in Voice (Opera) from the Yale School of Music, where he performed *Don Quichotte/Don Quichotte*, Bartolo/*Le nozze di Figaro*, Simone/*Gianni Schicchi*, and Peter Quince/*A Midsummer Night's Dream*. Passionate about the dramatic possibilities of concert work, he debuted in 2016 as bass soloist in Haydn's *Creation* with the Yale Glee Club and in Mozart's *Requiem* with the Vietnam Opera & Ballet Orchestra and Singapore's Metropolitan Festival Orchestra. In January 2016, he won second place in the Metropolitan Opera National Council's New England Regional Final. Favorite past roles include Dr. Carrasco/*Man of La Mancha* with the Central City Opera, Seneca/*L'incoronazione di Poppea* with the Yale Baroque Opera Project, and Figaro/*Le nozze di Figaro* with the Opera Theater of Yale College. Past awards include the David L. Kasdon Award for one outstanding singer in the Yale School of Music and the Robert Orth Award from the Central City Opera. He earned a Bachelor of Science in Psychology (Neuroscience) *cum laude* at Yale University, where he also directed the Yale Whiffenpoofs and made appearances on FOX's *Glee* and NBC's *America's Got Talent*.

Michele and Pat Atkins generously sponsor Mr. Berry's residency.



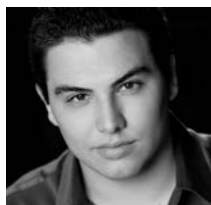
SCOTT CUVA: TASHTEGO

Baritone Scott Cuva, hailing from Hawley, PA, returns to the Benedum after making his mainstage operatic debut as Mariachi #3 in the world premiere of *The Summer King*. He has also performed as the Count/*The Marriage of Figaro* (Pittsburgh Festival Opera) and as a solo recitalist. A student of Pittsburgh resident Daniel Teadt, Mr. Cuva is focusing on his studies as he pursues graduate level education. He is a member of the Pittsburgh Opera chorus, the Shadyside Presbyterian Church Chancel Choir, and the Pittsburgh Camerata. He holds a Bachelor of Music degree in vocal performance from Carnegie Mellon University. He has also performed selected songs and arias on several occasions for *Games Done Quick*, an online charity gaming marathon, for audiences as large as 180,000 people.



JACQUELINE ECHOLS: PIP

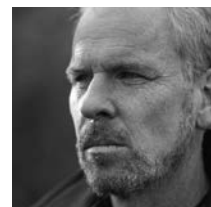
Lyric soprano Jacqueline Echols returns to the Pittsburgh Opera stage, most recently seen here as Helen Gibson/*The Summer King* (2017). In 2016-17, she made her debut at The Dallas Opera as Pip/*Moby-Dick*, which she debuted last season in her company debut with Los Angeles Opera. Ms. Echols made her return to Washington National Opera as Sister Rose/*Dead Man Walking*. Upcoming roles include Helen Gibson/*The Summer King* (Detroit) and Violetta/*La traviata* (DC). She finishes her season in concert at the Tanglewood Festival singing Woglinde/*Das Rheingold*. She began her 2017-18 season with a return to North Carolina Opera as Gilda in *Rigoletto*. In past seasons, she's performed the title role in *La traviata* and Musetta/*La bohème*, and with the Glimmerglass Festival as Pamina/*Die Zauberflöte*, Giulietta/*King for a Day*, and Echo/*Ariadne auf Naxos*. A graduate of Washington National Opera's Domingo-Cafritz Young Artist Program, she was seen in previous seasons at the Kennedy Center as Micaëla/*Carmen* and Woglinde and Forest Bird in the full *Ring Cycle*, as the Unicorn in the world premiere of *The Lion, the Unicorn, and Me*, and as Clorinda/*La cenerentola*. Additional appearances include Cincinnati Opera as Countess Ceprano/*Rigoletto*, First Lady/*The Magic Flute*, and Clara/*Porgy and Bess*; Micaela/*Carmen* (Eugene Opera); and New York Harlem Productions as both Clara and Bess/*Porgy and Bess*, for which she was featured in the documentary *Porgy and Me*. A native of Detroit, she is a 2012 second prize winner at the Gerda Lissner International Vocal Competition. She completed her master's degree and artist diploma at the University of Cincinnati College-Conservatory of Music (CCM), where she appeared as the Female Chorus/*The Rape of Lucretia*, the Countess/*The Marriage of Figaro*, Anne Trulove/*The Rake's Progress*, and Pamina/*The Magic Flute*.



ERIC FERRING: FLASK

Eric Ferring is a second-year Pittsburgh Opera Resident Artist in 2017-18. He was seen earlier as Spoletta/*Tosca*, Don Basilio/*Curzio/The Marriage of Figaro*, Ricky/*The Long Walk*, and the Protagonist/*Ashes & Snow*. He is scheduled to perform as Nemorino/*The Elixir of Love* Student Matinee. Last season, he performed as Gastone/*La traviata*, Fourth Jew/*Salome*, and Señor Alcalde/*The Summer King*. He has been seen at Opera Theatre of Saint Louis as a Gerdine Young Artist and received a career award from the Richard Gaddes Fund for Young Artists in recognition of his great vocal potential. This past summer, Mr. Ferring was an Apprentice Singer at Santa Fe Opera, where he covered Oronte/*Alcina* and was awarded the 2017 Richard Tucker Memorial Scholarship. Mr. Ferring has also been a Studio Artist at Wolf Trap Opera and Seagle Music Colony. He earned his Master of Music in Opera Performance at The Boston Conservatory, where he performed as Alfredo/*La traviata*, Bill/*Flight*, Tom Rakewell/*The Rake's Progress*, and Pylade/*Iphigénie en Tauride* under the tutelage of Dr. Rebecca Folsom. He received his Bachelor of Music in Vocal Performance from Drake University, where he performed as Nanki-Poo/*The Mikado*, Stage Manager/*Our Town*, and Nemorino/*The Elixir of Love*. A multi-talented artist, he also conducted *To Hell and Back*, *Old Maid and the Thief*, *A Chorus Line*, *Sweeney Todd*, *Anything Goes*, and *A Little Night Music*. Along with winning an Encouragement Award at the Great Lakes Region of the Metropolitan Opera National Council Auditions, Mr. Ferring received Third Prize at the 2017 Gerda Lissner International Voice Competition and a Career Development Grant from The Sullivan Foundation. He joins the Ensemble of the Ryan Opera Center at the Lyric Opera of Chicago beginning in May 2018 and will make his Lyric debut as Young Servant/*Elektra* as well as performing Giuseppe/*La traviata* and covering High Priest/*Idomeneo*, Ruiz/*Il trovatore*, Dean of the Faculty/*Cendrillon*, and Lurcanio/*Ariodante*.

Jim and Judith Matheny generously sponsor Mr. Ferring's residency.



ROGER HONEYWELL: CAPTAIN AHAB

Acclaimed Canadian tenor Roger Honeywell returns to Pittsburgh Opera's stage, most recently seen as Pinkerton/*Madama Butterfly* (2013) and Don José/*Carmen* (2010). In the 2017-18 season, Mr. Honeywell performed the role of Ahab in Jake Heggie's *Moby-Dick* at Utah Opera. He also sang Dick Johnson/*La Fanciulla del West* with Virginia Opera, and reprised the role of Veasey in Jennifer Higdon's *Cold Mountain* with North Carolina Opera. He will also sing Charlie in Kurt Weill's *Mahagonny Songspiel* and the Father in Kurt Weill's *The Seven Deadly Sins* with Opéra national du Rhin in Strasbourg, France. Future work includes debuts with Gran Teatre del Liceu in Barcelona, Royal Opera House, Covent Garden, and a return to Canadian Opera Company. In the 2016-2017 season, Mr. Honeywell returned to Boston Lyric Opera for Don José/*Carmen*, Calgary Opera as Eisenstein/*Die Fledermaus*, and Capt. Vere/*Billy Budd* with Des Moines Metro Opera. Internationally, he will join Royal Opera House, Covent Garden for Thomas Adès new piece, *The Exterminating Angel*. In the 2015-2016 season, Mr. Honeywell made his company debut with the Théâtre du Châtelet as Torasso in Sondheim's *Passion*, Boston Lyric Opera as Danilo/*The Merry Widow*, and joined the roster of LA Opera for Jake Heggie's *Moby-Dick*. Highlights of Mr. Honeywell's 2014-2015 season included his return to Santa Fe Opera for the world premiere of Jennifer Higdon's *Cold Mountain*, in the role of Veasey, directed by Leonard Foglia. He also returned to Calgary Opera as Nikolaus Sprink for the Canadian premiere of Kevin Puts' *Silent Night*, and Eisenstein in *Die Fledermaus* with Vancouver Opera.



MALCOLM MACKENZIE: STUBB

Malcolm MacKenzie returns to Pittsburgh Opera's stage. He is quickly capturing attention in the dramatic baritone repertoire. Mr. MacKenzie has been heard at leading opera houses throughout the U.S. and Europe. Recent engagements have included the title role in North Carolina Opera's *Rigoletto*; Baron Scarpia/*Tosca* (Opera Omaha); Tonio/*I pagliacci* (Dayton Opera); creating the role of Roger Chillingworth in Colorado Opera's world premiere of *The Scarlet Letter* by Lori Laitman; returning to LA Opera as Stubb in Jake Heggie's *Moby-Dick*; Enrico/*Lucia di Lammermoor* (Eugene Opera); Giorgio Germont/*La traviata* (Virginia Opera); Schaunard/*La bohème* (San Diego Opera); a return to the Metropolitan Opera as Dancaïre/*Carmen*; the title role in *Simon Boccanegra* (Kentucky Opera); Belcore/*L'elisir d'amore* (San Diego Opera); Iago/*Otello* (Nashville Opera); Count di Luna/*Il trovatore* (Arizona Opera); Alfio/Tonio/*Cavalleria rusticana/I pagliacci* (Arizona Opera); and Jack Rance/*La fanciulla del West* (Nashville Opera). Other performances have included *La traviata* with Glimmerglass Opera, Schaunard/*La bohème* (San Diego Opera); Figaro/*Il barbiere di Siviglia*, and Count Almaviva/*Le nozze di Figaro* (Sacramento Opera); Sharpless/*Madama Butterfly* for San Diego Opera; the baritone soloist for Horatio Parker's rarely-performed *Hora Novissima* with the Pacific Master Chorale; and Beethoven's *Ninth Symphony* with the Reno Philharmonic. On the concert stage, Mr. MacKenzie has performed frequently as the baritone soloist for Carl Orff's *Carmina Burana*, most recently with Los Angeles' New West Symphony, the Symphony Orchestra of the University of California, Davis and the Savannah Symphony. The UC Davis performance is available on YouTube and has received over 17 million views. He has also appeared with the Los Angeles Master Chorale, the Pacific Chorale, the Los Angeles Mozart Orchestra, and the Madison Symphony.



MICHAEL MAYES: STARBUCK

These performances mark the debut of Michael Mayes to Pittsburgh Opera's stage. At home in both traditional and contemporary operatic roles, Michael Mayes appears in prestigious national and international houses including Washington National Opera, Dallas Opera, Atlanta Opera, Seattle Opera, Teatro Real in Madrid, and the Barbican in London. Critically-acclaimed for his portrayal of Joseph De Rocher in Jake Heggie's *Dead Man Walking*, he recently made his debut in that same role with Teatro Real in Madrid and the Barbican in London. Other Jake Heggie operas Mayes has performed include *Manfred/Out of the Darkness* with Music of Remembrance, *Charlie/Three Decembers* with UrbanArias, and the world premiere of *Great Scott* with Dallas Opera and San Diego Opera. Additional contemporary performances include: *Older Thompson/Glory Denied* with Nashville Opera, Opera Memphis, and Fort Worth Opera; *Lawrence/The Wreckers* with Bard SummerScape; *Adam/The Canticle of the Black Madonna* with Anima Mundi Productions; *Kinesias* in Mark Adamo's *Lysistrata* with Fort Worth Opera; *Adam/Baden-Baden 1927* with Gotham Chamber Opera; and *Edward Gains/Margaret Garner* opposite mezzo-soprano Denyce Graves with the Opera Company of Philadelphia and Opera Carolina. Mr. Mayes continues to build an impressive resume in leading traditional opera roles including *Jack Rance/La fanciulla del West*, *Scarpia/Tosca*, *Escamillo/Carmen*, *Sharpless/Madama Butterfly*, and the title role in *Rigoletto*. Upcoming engagements include several important debuts: his Seattle Opera debut as Count di Luna/*Il trovatore*, and role debuts of *Sweeney Todd* with Atlanta Opera and *Wozzeck* with Des Moines Metro Opera, as well as his return to Madison Opera for *Tonio and Alfio* in their double bill of *Cavalleria Rusticana* and *Pagliacci*.



GEORGE MILOSH: NANTUCKET SAILOR

Tenor George Milosh, a native of Aliquippa, PA, returns to Pittsburgh Opera's stage, most recently performing as Mariachi #1 in the world premiere of *The Summer King*. He is quickly making a name for himself as one of the region's most promising young musicians. Roles include *Prunier/La Rondine* (Undercroft Opera), *Remendado/Carmen*, *the Gypsy*, and *Hortensio/Kiss Me, Kate* (Pittsburgh Festival Opera), *Alfred/Die Fledermaus* (Undercroft Opera), and in the trio in *Trouble in Tahiti* (Resonance Works Pittsburgh). Also an avid concert performer, Mr. Milosh has most recently been seen as the tenor soloist in the American premiere of Sir James MacMillan's *Gloria* with Resonance Works and with Chatham Baroque and the Pittsburgh Camerata in Handel's *Messiah*. As a member of the professional core of the Mendelssohn Choir of Pittsburgh, he has been featured as a soloist on their performances of Rossini's *Petite Messe Solennelle*, Beethoven's *Mass in C*, and Bach's *St. John Passion*, the latter two with the Pittsburgh Symphony Orchestra. He is a member of the Pittsburgh Opera chorus, the Pittsburgh Camerata, and is the tenor soloist at Westminster Presbyterian Church. Also a burgeoning conductor, he is a former choir director at St. Elijah Serbian Orthodox Church, assistant conductor of Tsar Lazar Serbian Men's Choir, and has prepared choirs for Resonance Works and Undercroft Opera. He holds a Bachelor of Music degree in voice performance from the Boston Conservatory and is currently pursuing his Master of Music degree in voice performance at West Virginia University.



MUSA NGQUNGWANA: QUEEQUEG

Bass-baritone Musa Ngqungwana, a native of Port Elizabeth, South Africa, has performed as *Porgy/Porgy and Bess* (The Glimmerglass Festival), *Amonasro/Aida* (English National Opera), and *Angelotti/Tosca* (Canadian Opera Company), in addition to debuts at The Glimmerglass Festival as *Gottardo/La gazza ladra*, at Los Angeles Opera as *Queequeg/Moby-Dick*, at both the Norwegian National Opera and Palm Beach Opera as *Zuniga/Carmen*, at Dallas Opera in *Eugene Onegin*, where he also performed the role of *Queequeg/Moby-Dick*, and at Washington National Opera as *Colline/La bohème*, where he also sang the role of *Stephen Kumalo/Lost in the Stars*. His concert work has included featured performances with The Philadelphia Orchestra, the U.S. Naval Academy, and at the National Arts Festival in Grahamstown, South Africa. In 2014, he was nominated for the Marian Anderson Award at the Kennedy Center in Washington, DC. and won the Cesare Santeremo/Dr. Campbell Award from Opera Index in New York City, and won a third prize winner of the Giulio Gari and Gerda Lissner International Vocal Competitions. In 2013, he was the Grand Finals Winner of the Metropolitan Opera National Council Auditions, a recipient of the Lissner Charitable Award from the Licia Albanese/Puccini International Vocal Competition, and the recipient of the Apollo Music Trust. Further recognitions include the 2011 Oppenheimer Memorial Trust award and the 2010 winner of the WBHO/Jan Kaminski Award. He was a finalist in the 29th International Hans Gabor Belvedere Competition in Vienna, Austria, where he was awarded the "Die Zeit" prize. Additionally, he was the 2009 winner of the International Turandot Competition organized by the International Institute for Opera and Poetry for the role of Ping, and the 2007 winner of the Schock Prize for Singing at the Baxter Theater in Cape Town. He is also the 2015 recipient of the Standard Bank Young Artist through the National Arts Festival of South Africa. He graduated with Honors in Performance (First Class) from the University of Cape Town and is also a graduate of the prestigious Academy of Vocal Arts (AVA) in Philadelphia.



SEAN PANIKKAR: GREENHORN

A former Pittsburgh Opera Resident Artist, Sean Panikkar was most recently seen here as *Wendell Smith/The Summer King*. Highlights of the 2017-18 season include *Dionysus/The Bassarids* with The Salzburg Festival and National Orchestra of Spain under the baton of Maestro Kent Nagano, a role debut as *Don José/Carmen* with Madison Opera, *Henry Rathbone/JFK* with Opéra de Montréal, and *The Summer King* with Michigan Opera Theatre. His many credits at The Metropolitan Opera include *Manon Lescaut*, *Lucia di Lammermoor*, *Ariadne auf Naxos*, *The Death of Klinghoffer*, *Guillaume Tell*, *Jenůfa*, and *Roméo et Juliette*. Highly prized as an interpreter of contemporary music on leading international stages, Mr. Panikkar has created Giorgio Battistelli's *CO2* at Teatro alla Scala, David T. Little's *JFK* at the Fort Worth Opera, and the title role of *Jack Perla's Shalimar the Clown* for Opera Theatre of Saint Louis. Recent seasons feature performances of *Ismaele/Nabucco* at Washington National Opera, *Rodolfo/La bohème* at the Royal Albert Hall, Cincinnati Opera, and Michigan Opera Theatre, *Kodanda/The Last Savage* at Santa Fe Opera, and *Gomatz/Zaide* at Festival d'Aix-en-Provence. He is a member of Forte, the operatic tenor trio, which appeared on Season 8 of *America's Got Talent* reaching the finals before signing a record deal with Columbia Records. Their self-titled debut recording Columbia was released in 2013 and a follow-up recording, *The Future Classics*, was released in 2015. Future engagements include debuts with Los Angeles Opera, Dutch National Opera, English National Opera, and a return engagement with Festival d'Aix-en-Provence.



BEN TAYLOR: DAGGOO AND GARDINER

Benjamin Taylor is a first-year Pittsburgh Opera Resident Artist in 2017-2018. He was seen earlier this season as Sciarrone/*Tosca* and Brian/*The Long Walk*. Mr. Taylor received his Master's of Music from Boston University, where he also earned his Performer's Certificate with Boston University's Opera Institute. While at BU, He performed the roles of Demetrius/*Midsummer Night's Dream*, Guglielmo/*Così fan tutte*, Escamillo/*La Tragédie de Carmen*, Prior Walter/*Angels in America*, Alvaro/*Florencia en el Amazonas*, Coyle/*Owen Wingrave*, and Des Grieux/*Le Portrait de Manon*. For the past three summers, Mr. Taylor has been a Gerdine Young Artist and Richard Gaddes Festival Artist (2017) at Opera Theatre of Saint Louis, where he performed as Fiorello/*The Barber of Seville*, Cowardly Giant/*Shalimar the Clown*, and Yamadori/*Madama Butterfly*, and covered Figaro/*Barber of Seville*, Marcello/*La bohème*, Musik Teacher/*Ariadne auf Naxos*, Sharpless/*Madame Butterfly*, and Lawyer Huld and various roles/*The Trial*. In 2016, Mr. Taylor also performed as Marcello with Crested Butte Festival, and Yamadori in Berkshire Opera's inaugural season. Mr. Taylor received his Bachelor's of the Arts at Morgan State University, where he sang Tom/*Blue Monday* with the Baltimore Symphony Orchestra, as well as various roles around the Maryland area.

Dr. Jean Anne Hattler generously sponsors Mr. Taylor's residency.

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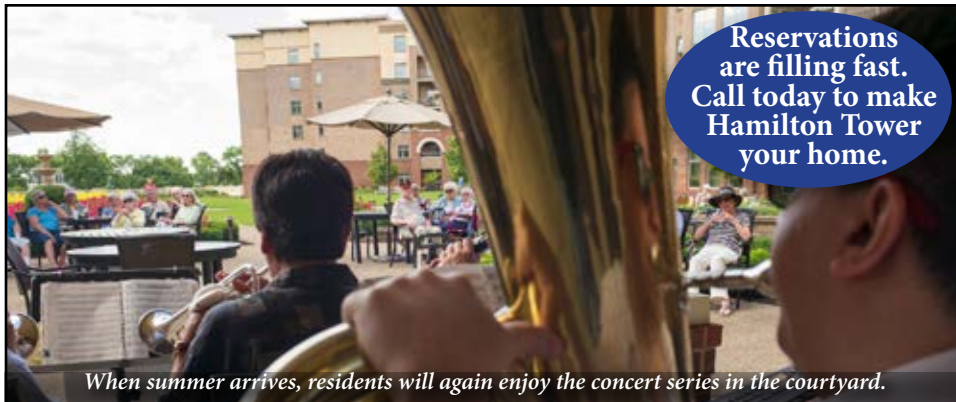
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ANTONY WALKER: CONDUCTOR

Music Director Antony Walker celebrates his twelfth season at Pittsburgh Opera in 2017-18. 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 Massenet's rarely-performed *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 2 decades. He was Chorus Master and Staff Conductor for Welsh National Opera from 1998–2002 and Musical Director of Sydney Philharmonia Choirs from 1992–97. Since his conducting debut in 1991, Maestro Walker has led nearly 200 operas, large-scale choral and orchestral works, and numerous symphonic and chamber works with companies in Europe, North America, and Australia. His extraordinary career includes engagements with Opera Australia, Welsh National Opera, New York City Opera, Teatro Comunale Bologna, Orchestre Colonne (Paris), Wolf Trap Opera, Merola Program at the San Francisco Opera, Cincinnati Opera, Glimmerglass Festival, Opera Theatre of Saint Louis, Vancouver Opera, Sydney Symphony Orchestra, Melbourne Symphony Orchestra, and Sydney Opera House Orchestra.



JAKE HEGGIE: COMPOSER

Jake Heggie is the composer of the operas *Dead Man Walking*, *Moby-Dick*, *It's A Wonderful Life*, *Great Scott*, *Three Decembers*, *Out of Darkness: Two Remain*, and the choral opera, *The Radio Hour*, among others. He has also composed nearly 300 songs, as well as chamber, choral, and orchestral works. The operas—most created with writers Terrence McNally or Gene Scheer—have been produced on five continents. *Moby-Dick* (Scheer) was telecast throughout the United States as part of Great Performances' 40th Season and released on DVD (EuroArts). *Dead Man Walking* (McNally) has received 60 international productions and has been recorded twice. *Three Decembers* has received nearly two dozen international productions. The composer was recently awarded the Eddie Medora King prize from the UT Austin Butler School of Music, and the Champion Award from the San Francisco Gay Men's Chorus. A Guggenheim Fellow, Mr. Heggie has served as a mentor for the Washington National Opera's American Opera Initiative and is a frequent guest artist at universities, conservatories, and festivals throughout the USA and Canada. He and Gene Scheer are currently at work on *If I Were You*, based on the Faustian story by Julian Green, for the Merola Opera Program's 2019 season. jakeheggie.com



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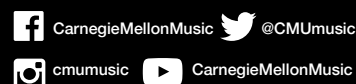
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GENE SCHEER: LIBRETTIST

Mr. Scheer's work is noted for its scope and versatility. With the composer Jake Heggie, he has collaborated on many projects, including the critically acclaimed 2010 Dallas Opera world premiere, **Moby-Dick, Three Decembers** (Houston Grand Opera), and the lyric drama **To Hell and Back** (Philharmonia Baroque Orchestra). Other works by Scheer and Heggie include **Camille Claudel: Into the fire**, a song cycle premiered by Joyce di Donato and the Alexander String Quartet. He worked as librettist with

Tobias Picker on **An American Tragedy**, which premiered at the Metropolitan Opera in 2005. Other collaborations include the lyrics for Wynton Marsalis's *It Never Goes Away*, featured in Mr. Marsalis's work **Congo Square**. With the composer Steven Stucky, Mr. Scheer wrote the oratorio **August 4, 1964**, for the Dallas Symphony Orchestra. The work was nominated for a Grammy in 2012 for best classical composition. In 2015, he collaborated with Joby Talbot on the opera **Everest**, based on the doomed 1996 Everest expedition. With Jennifer Higdon, Mr. Scheer wrote an operatic adaptation of **Cold Mountain**, which premiered in the summer of 2015 at the Santa Fe Opera. This work won the International Opera award, presented in London, for the best World premiere in 2015. Recently, along with Ms. Higdon, Mr. Scheer was nominated for a Grammy for his work on **Cold Mountain** for best classical composition. In December of 2016 Mr. Scheer and Jake Heggie premiered an operatic adaptation of **It's a Wonderful Life** for the Houston Grand Opera. Also a composer in his own right, Mr. Scheer has written a number of songs for singers such as Renée Fleming, Sylvia McNair, Stephanie Blythe, Jennifer Larmore, Denyce Graves, and Nathan Gunn. The distinguished documentary filmmaker, Ken Burns, prominently featured Mr. Scheer's song "American Anthem" (as sung by Norah Jones) in his Emmy Award-winning World War II documentary for PBS entitled **The War**.



KRISTINE MCINTYRE: STAGE DIRECTOR

Kristine McIntyre returns, after directing Pittsburgh Opera productions of **Otello** (2014), **La cenerentola** (2013), **Tosca** (2012), **The Marriage of Figaro** (2010), **Flight** (2008), **Il ritorno d'Ulisse in patria** (2004), and **La clemenza di Tito** (2002). Recent productions include **Moby-Dick** (Utah Opera), **Dead Man Walking** (Lyric Opera of Kansas City, Des Moines Metro Opera, Madison Opera), the world premieres of Louis Karchin's **Jane Eyre** and Mark Lanz Weiser and Amy Punt's **The Place Where You Started**, new

productions of **Billy Budd** and **Peter Grimes** as well as **As One** (Kaminsky/Campbell/Reed) and David T. Little's **Soldier Songs** (Des Moines Metro Opera), Jonathan Dove's **Flight** (Austin Lyric Opera), Jake Heggie's **The End of the Affair** (Lyric Opera of Kansas City) and **Three Decembers** (Des Moines Metro Opera), Robert Aldridge's **Elmer Gantry** (Tulsa Opera), Carlisle Floyd's **Of Mice and Men** (Utah Opera, Austin Opera, Tulsa Opera), the world premiere of Kirke Mechem's **John Brown** (Lyric Opera of Kansas City), new productions of **Street Scene** and **The Tender Land** (Michigan Opera Theater), a staged concert version of **Vanessa** (Toledo Opera) and the world premiere of **The Canticle of the Black Madonna** (Newmark Theater, Portland). Upcoming projects include **Florencia en el Amazonas** (Madison Opera), a new production of **Flight** (DMMO) and **The Place Where you Started** in LA, a new version of her 50-minute bilingual **The Barber of Seville** (Atlanta Opera), a revival of her film-noir **Don Giovanni** (Palm Beach Opera) and new productions of **Wozzeck** and **La rondine**. In addition, this new **Moby-Dick** production will travel to Opera San Jose and Chicago Opera Theater in 2019 and to the Teatre Liceu in Barcelona in 2020.



ERHARD ROM: SET DESIGNER

Erhard Rom has designed settings for more than 200 productions around the globe and in 2015 he was named as a finalist in the Designer of the Year category of the International Opera Awards in London. While the bulk of his work has been for opera, he has designed extensively for theater companies as well. His work has been seen at The Royal Swedish Opera, San Francisco Opera, Seattle Opera, Washington National Opera, Wexford Festival Opera, the Bord Gáis Energy Theatre in Dublin, Vancouver Opera,

The Glimmerglass Festival, Opera Theatre of Saint Louis, Minnesota Opera, Syracuse Stage, Geva Theatre Center, Shakespeare Santa Cruz, Boston Lyric Opera, Florida Grand Opera, Opéra de Montréal, Atlanta Opera, and Wolf Trap Opera, among many others. He has collaborated with many of the world's leading directors, including Francesca Zambello, for whom he designed the world premiere of the 2011 Glimmerglass Festival production of **A Blizzard on Marblehead Neck** with music by Jeanine Tesori and libretto by Pulitzer Prize-winning playwright Tony Kushner. In 2014 he designed the European premiere of Kevin Puts's opera, **Silent Night**. The production was awarded two accolades at the 2015 Irish Times Theatre Awards Ceremony, including the audience choice award and best opera production of 2014. Several of his designs have been featured in the Prague Quadrennial, an international exhibition of scenography and architectural design. His design work was also displayed in the Opera America Design Gallery, located in the Pamela J. Hoiles lobby. This exhibition of his work was part of the opening of the new National Opera Center in Manhattan. Mr. Rom has an MFA from Tisch School of the Arts and he teaches design at Montclair State University in New Jersey.



JESSICA JAHN: COSTUME DESIGNER

Graduating with degrees in both dance and psychology, Jessica Jahn danced professionally in NYC before beginning a career in design. She has had the opportunity to work on various projects with directors such as Tina Landau, Tommy Kail, Francesca Zambello, Charles Randolph Wright, Kevin Newbury, Michael Cavanaugh, and artist Michael Counts, as well as writers/composers Charles Fuller, Eisa Davis, Norah Ephron, Kevin Puts, Jake Heggie, Mark Campbell, and Charles Busch. Her interest and

knowledge of movement is always an underlying current in her design work, helping not only the dancer, but any performer, to establish absolute comfort in their mobility and physical expression. Some of the projects that she has collaborated on include: **Love, Loss and What I Wore**, at the Westside Theatre, **Die Mommie Die!**, at New World Stages (Winner of the Lucille Lortel Award), **Once On This Island** at Papermill Playhouse, **One Night...** (World Premiere) at The Cherry Lane, **Life Is A Dream** (World Premiere) at Santa Fe Opera, Monodramas, and **Mose in Egitto** at New York City Opera, **Carousel** at Glimmerglass Festival, **Anna Bolena** at Lyric Opera of Chicago, **The Manchurian Candidate** (World Premiere), **Carmen** at Minnesota Opera, **Maria Stuarda** at Seattle Opera, as well as **Norma** at The Gran Teatre de Liceu. Upcoming projects include **Dead Man Walking** at Washington National Opera, **Moby-Dick** at Utah Opera, and **Norma** at the Canadian Opera Company and Lyric Opera of Chicago. She is also an Adjunct Costume Design Professor with Brandeis University's Theatre Arts Department.



MARCUS DILLIARD: LIGHTING DESIGNER

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

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



JAMES GEIER: WIG & MAKEUP DESIGNER

James Geier returns to Pittsburgh Opera for a fourteenth season after recently completing his thirteenth 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.



DANIEL CHARON: ORIGINAL CHOREOGRAPHY

Artistic Director of Salt Lake City's Ririe-Woodbury Dance Company since 2013, Daniel Charon has been active as a choreographer, teacher, and performer for over twenty-five years. While based in New York City, Mr. Charon maintained a project-based company and primarily danced with Doug Varone and Dancers and the Limón Dance Company. He has choreographed **The Pearl Fishers**, **Aida**, and **Moby-Dick** at the Utah Opera and has danced in various productions at the Metropolitan

Opera, Minnesota Opera, Denver Opera, Long Leaf Opera, and the Lincoln Center Institute. He has presented multiple full-evening dance concerts in New York City, has been produced by various theaters, and has been commissioned to choreograph new works for many companies, universities, and festivals around the country. He is a BFA graduate of the North Carolina School of the Arts and an MFA graduate of the California Institute of the Arts in Choreography and Integrated Media.



NATALIE DESCH: CHOREOGRAPHIC RECONSTRUCTION

Natalie Desch (Juilliard BFA, University of Washington MFA,) performed for five seasons with the Limón Dance Company, for eleven seasons with Doug Varone and Dancers, and was on faculty at Hunter College in NYC from 2005-2012. Having taught regularly in NYC, she has also instructed for summer intensives, including the Limón and Varone companies, Ballet West Academy, the Bates Dance Festival, the Canadian Contemporary Dance

Theater, the Central Pennsylvania Youth Ballet, the University of North Carolina School of the Arts, and the Ririe-Woodbury Dance Company. She has also been a visiting faculty member at Weber State University, UNCSA, and the Beijing Dance Academy. She has staged the works of Varone, Limón, Daniel Charon, and Jiri Kylián for companies around the world, and her choreography has been presented at venues throughout the US. Ms. Desch currently teaches for Westminster College, Utah Valley University, Salt Lake Community College, and Ballet West Academy in the Salt Lake City area.



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**. He 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 February 2017 he made his debut with Dayton Opera, conducting **The Abduction from the Seraglio**. 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 16 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. He worked for 11 years in the opera houses in Cologne and Düsseldorf, Germany. There he conducted productions of **La cenerentola**, **Orpheus in the Underworld**, **Zar und Zimmermann**, and **My Fair Lady**. He assisted Maestri James Conlon, John Fiore, Donald Runnicles, among others, on works including **Elektra**, **The Makropulos Case**, **Der Rosenkavalier**, and **Meistersinger von Nürnberg**. This spring, he makes his debut with Syracuse Opera conducting **Madama Butterfly**. 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 three 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 Placido 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.

Mrs. J. William Futrell generously sponsors Mr. Lesniak.

NOTE FROM THE DIRECTOR

BY KRISTINE MCINTYRE

Despite what they may have told you in high school, **Moby-Dick** isn't the story of a man chasing a whale. Of course, it is at some level—Ahab's monomaniac obsession with the White Whale drives the action of the story and sets the *Pequod* on an inevitable course that leads to almost total destruction. Many good men die. The whale is almost the only survivor. It has been described as a story of yearning, obsession, and wreckage. It is a dark tale.

But the heart of novel, the light at the end of the tunnel that makes this a great work for the opera stage, is located somewhere else. At its core, **Moby-Dick** is the story of a friendship. It's about how connection with another human being can literally save your life—and maybe your soul. The friendship between Queequeg and Greenhorn starts, as so many of them do, with misunderstanding and suspicion. But very quickly it becomes about discovery, engagement, mutual respect, and a profound connection that spans cultures and diverse backgrounds. Together, they embark on a great adventure. And their friendship reflects our immense human ability to connect to others and see the world through someone else's eyes, if only for a brief shining moment.

This was Melville's own experience—with poor prospects for his future, he went to sea at age 21 and had the adventure of a lifetime. Whaling in the mid-19th century was one of the most diverse occupations on the planet and the young Melville encountered men from many cultures and many walks of life. Working side by side with them aboard ship, he discovered their humanity, their generosity, moral instincts, courage, and loyalty. It was a journey filled with wonder and excitement, but it also had a darker side. The extreme cruelty of his captain caused Melville and others to desert; he spent time both among the native peoples of the Marquesas and in prison, participated in a mutiny on another ship, and eventually made it back home three years later, having internalized both the terror and the joy of the voyage.

Darkness and light. Destruction and survival. **Moby-Dick** represents both what is best and worst about us—that our ability to hate and our desire to destroy is surpassed only by our ability to love. It is a journey both to the depths of hell and the deepest, most tender part of a man's soul. It is full of magic and mystery and poetry and heartbreak. It is elemental, universal, and deeply human.

And yes, it's also about a whale.

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Pittsburgh Opera is especially grateful to those who have deepened their commitment by making a legacy gift and joining the Monteverdi Society. These unique and meaningful gifts have a tremendous impact on the well-being of the company, both financially and artistically.

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Throughout the lifetime of every arts organization, there are very special people who make a difference. For the Pittsburgh Opera, Nadine Bognar led the way in that category.

With Nadine's passing last month, we lost a very dear friend, who did so much to help secure Pittsburgh Opera as a cultural leader in Southwestern Pennsylvania.

As a past President and longtime Board Member of Pittsburgh Opera, Nadine dedicated her passion, commitment, and tireless energy to making opera a vibrant part of life in Southwestern Pennsylvania. Her lifelong love of opera, combined with strong business expertise and determined

leadership, were invaluable resources in raising the artistic profile of Pittsburgh Opera, developing strategies for financial stability, and increasing commitment to education and outreach programming.

One of the most generous supporters of the cultural arts in Pittsburgh, Nadine extended her commitment and support to many non-profit organizations. At Pittsburgh Opera, we will miss her generous spirit, her time, expertise, and deep interest in our vision and programs. But most of all, we will miss her heart.

With love,

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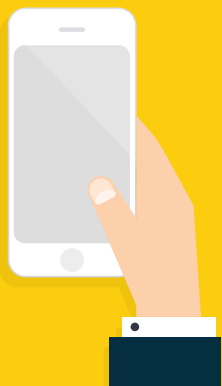
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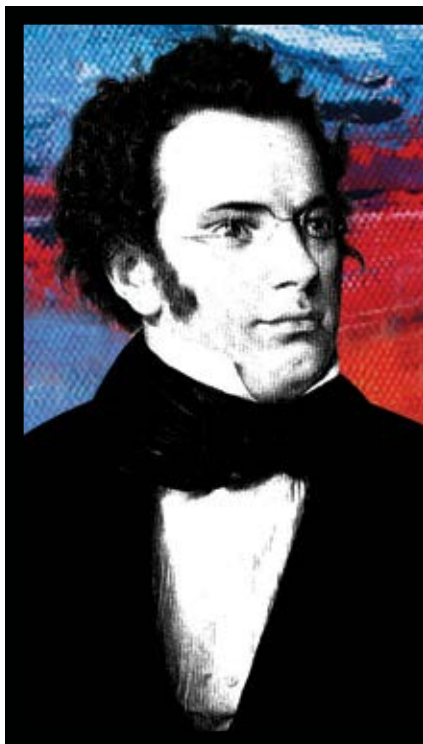


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As of March 1, 2018
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PITTSBURGH OPERA ORCHESTRA

VIOLIN I

Charles Stegeman
Concertmaster
Jennifer Madge
Acting Assistant Concertmaster
Kate M. Black
Dawn Posey
Rochelle Agnew
Rachel White
Sara Schaft
Tobias Chisnall
Leah Givelber

VIOLIN II

Raymond Eichenmuller
Principal 2nd Violin
Mary Beth Schotting
Jami Bale
Anne Moskal
Jennifer Cowles
Larry Yagello
Joan Zekowicz
Pawel Stefaniak

VIOLA

Jennifer Gerhard
Principal
Louise Farbman
Rebecca Rothermel
John McCarthy
Jason Hohn
Maija Anstine

CELLO

Kathleen Melucci
Principal
Jonathan Tortolano
Paula Tuttle
Joseph Bishkoff, Jr.
Elisa Kohanski
Paul Critser

BASS

Jeffrey T. Mangone, Sr.
Principal
Andrew Kohn
Robert J. Skavronski
J. Michael Priester

PICCOLO

Tom Godfrey

FLUTE

Barbara O'Brien
Principal
Beverly Crawford
Tom Godfrey

OBOE

Robert Driscoll, Jr.
Principal
Cynthia Anderson
Cynthia Warren

ENGLISH HORN

Cynthia Warren

CLARINET

Mary Beth Skaggs Malek
Principal
Alix Reinhardt
Ryan Leonard

BASS CLARINET

Ryan Leonard

BASSOON

Linda Morton Fisher
Principal
Don Hollis
Hana Lee

CONTRABASSOON

Hana Lee

HORN

Evan Geiger
Principal
Matthew Litterini
Stephanie Blaha
Valerie Sly

TRUMPET

Christopher Wilson
Principal
Karen Lee Sloneker
David Anderson

TROMBONE

John Sebastian Vera
Principal
James Albrecht

BASS TROMBONE

Glenn Wayland

HARP

Nuiko Wadden
Principal

TIMPANI

John Dilanni
Principal

PERCUSSION

Jan Fung
Principal
Albert Wrublesky

LIBRARIAN

Eleanor Cameron

PERSONNEL MANAGER

Robert Boldin

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

CHORUS, SUPERNUMERARIES, AND DANCERS

TENOR

Kevin Adamik
William Buchanan
Jeffrey Gross
Eric Haines
David Knouse
Jeffrey Link
Richard Mikol
George Milosh
William Ottow
David Scoville
John Sereno
Rich Williams

BASS

Peter Bianchi
Scott Cuva
Jesse Davis
Brian Doherty
Sean Donaldson
Eric Garber
John Hastings
Joseph Helinski
David Jennings-Smith
Tim Marquette
J. Patrick McGill
Franklin Mosley
Joshua Mulkey
Jordan Rininger
Robert Simoni
Corey Nile Wingard
Zachary Wood

DANCERS

COURTESY OF ATTACK THEATRE
Darrin Mosley, Jr.
Simon Phillips
Dane Toney
Rocker Verastique

SUPERNUMERARIES

Tyronne Arnold
Erick Irviss
Ken Shen
Roy Simmons

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

ATTACK
THEATRE

Love Good Yes Nurture Right Light Soft Peace
Living Gentle Smart Tough Sharp Clear Warm
You're mine, you're mine, you're mine, you're mine
Active Wild Sing Safe Safe Together Easy
I'm right, I'm right, I'm right, I'm right
I'm clean, I'm clean, I'm clean, I'm clean
I'm old, I'm old, I'm old, I'm old
I'm dry, I'm dry, I'm dry, I'm dry
Wet Full Light Easy Before Soft Lost Quiet

A multimedia dance performance that leaves room for interpretation...

MAYBE

Hate Evil No Nature Wrong Dark Hard War
Dying Rough Bitter I'm pain I'm pain
I'm angry, I'm angry, I'm angry, I'm angry
Passive Chaos I'm I'm I'm I'm
Work Safe New This is AS
Nature Wrong I'm I'm I'm I'm
Obvious After I'm I'm I'm I'm
Sorrow Tears Indifference Passive Chaos
Bottom Outer Still Last Boredom Work Pains
News Obsession Hate Evil No Nature Wrong
Dry Empty Dark Hard After Rough Found Loud

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Donna Priore
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Braná Hill
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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

An Emergency Register Book is located in the entrance lobby to the right of the entrance doors. Refer emergency calls to 412-456-2610. Please turn off pagers, cell phones, and watches during the performance, and notify your contact of this emergency number and your seat location. 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. Food and beverages are not permitted in the auditorium.

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.



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Production Manager

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