



GIACOMO PUCCINI

LA BOHÈME

MARCH 30, APRIL 2, 5, 7, 2019
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2018-19 SEASON



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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, welcome back to the Benedum Center for the remainder of our 2018-19 season!

A century of audiences have been moved by the romantic and moving story of *La bohème*, and we know that you, too, will be. The five women who founded Pittsburgh Opera 80 years ago were loving stewards of this beautiful art form and today we are called to build

on their example by making sure that Pittsburgh Opera will continue on the road to a successful future. Pittsburgh Opera engages audiences today in traditional ways as well as by expanding the repertoire through moving contemporary pieces, such as in our critically acclaimed, Second-Stage production, *Glory Denied*. Your financial support makes these experiences possible for audiences today and in the future.

The 80th Anniversary Campaign is how we will create that future. The Board of Directors of Pittsburgh Opera is 100% invested in this campaign financially and committed to the transformative impact it will have upon this company. We ask that you join with us, in addition to purchasing or renewing your subscriptions, and make an additional gift to Pittsburgh Opera. Become a member of the Annual Fund or increase your current level of support and know that you are a part of a living and growing art form that has culturally enriched our region for generations and will do so for many years to come.

Thank you in advance for your support!

GENE WELSH
Board President

MICHELE FABRIZI
Board Chair

LETTER FROM OUR GENERAL DIRECTOR



© Daniel V. Klein Photography

DEAR FRIENDS,

Welcome back to the Benedum Center! Thank you for joining us for one of the world's most beloved operas, Puccini's *La bohème*.

Whether you are seeing *La bohème* for the first time or the tenth, you're in for a special treat. Nicole Cabell, winner of the BBC Cardiff Singer of the World Competition, makes her Pittsburgh Opera debut as Mimi. She is paired with Sean Panikkar as Rodolfo. They've earned rave reviews when they've performed these roles together, with the *Cincinnati Enquirer* praising the "lovely singing" of Cabell's "big lyric soprano voice" and calling Panikkar "the perfect Rodolfo." They are just two of the many talented, wonderful singers you will be enjoying today.

I am also very pleased to introduce an industry-first innovation this evening. These performances mark the public debut of exciting new functionality for Pittsburgh Opera's free smartphone mobile app, developed by Instant Encore. Through it, you will be able to receive exclusive bonus content through your smartphone during the performance. If you brought headphones or Bluetooth headsets, you'll even be able to listen to supplemental audio commentary in real time. These exciting features are intended to enhance your enjoyment of the performance. I encourage you to try it, and remind you to please be courteous of those around you while you do so.

While you are here today, please make sure to renew your subscription for our 2019-20 season. It will combine classics *Don Giovanni*, *Carmen*, and *Norma* with our first-ever Spanish language opera, *Florencia en el Amazonas*. Plus we're including a Baroque masterpiece, Handel's *Alcina*, and a satirical contemporary American work called *The Last American Hammer*. I encourage you to stop by one of the lobby tables to renew today, so that you can lock in your seats and pick up your Thank You Chocolates from our friends at Edward Marc Chocolatier. If you're not a subscriber, now is the perfect time to sign up.

I look forward to seeing you here next month for our final opera of the season—Donizetti's comic *Don Pasquale*, which will pay homage to the golden era of Hollywood in a production never seen before in Pittsburgh.

Warmest Regards,

CHRISTOPHER HAHN
General Director

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THE CAST

LA BOHÈME

by Giacomo Puccini

with an Italian libretto by Giuseppe Giacosa and Luigi Illica

based on *Scènes de la vie de bohème* by Henri Murger

IN ORDER OF VOCAL APPEARANCE:

Marcello	Craig Verm**
Rodolfo	Sean Panikkar**
Colline	Tyler Zimmerman*
Schaunard	Ben Taylor*
Benoit	Kevin Glavin**
Mimi	Nicole Cabell†
Prune man	David Scoville
Parpignol	Terrence Chin-Loy*
Child	Evangeline Sereno
Alcindoro	Kevin Glavin**
Musetta	Sari Gruber
Customs Officer	Joshua Mulkey
Sergeant	J. Patrick McGill

THE ARTISTIC TEAM:

Conductor	Jean-Luc Tingaud
Stage Director	Stephanie Havey**
Scenery designed by	Michael Yeargan
Costumes designed by	Zack Brown
Lighting Designer	Andrew Ostrowski
Wig & Make-up 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 *La bohème*, first performed at the Teatro Regio in Turin on February 1, 1896.

These performances mark the 20th production of *La bohème* at Pittsburgh Opera, the most recent in 2014.

Opera in four acts.

Sung in Italian with English texts projected above the stage.

Supertitles by Christopher Bergen.

Estimated performance time: 2 hours, 27 minutes with 2 intermissions.

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

LA BOHÈME

ACT I.

In their Latin Quarter garret on Christmas Eve, the painter Marcello and poet Rodolfo try to keep warm by burning pages from Rodolfo's latest drama. They are joined by their comrades—Colline, a young philosopher, and Schaunard, a musician who has landed a job and brings food, fuel, and funds (**Legna! . . . Sigari!**). While they celebrate their unexpected fortune, the landlord, Benoit, arrives to collect the rent. Plying the older man with wine, they urge him to tell of his flirtations, then throw him out in mock indignation. As the friends depart for a celebration at the nearby Café Momus, Rodolfo promises to join them soon, staying behind to finish writing an article. There's another knock; a neighbor, Mimì, says her candle has gone out on the drafty stairs. Offering her wine when she feels faint, Rodolfo relights her candle and helps her to the door. Mimì realizes she has dropped her key, and as the two search for it, both candles are blown out. In the moonlight the poet takes the girl's shivering hand (**Che gelida manina "What a cold little hand"**) telling her his dreams. She then recounts her solitary life (**Si, mi chiamano Mimì "Yes, they call me Mimì"**), embroidering flowers and waiting for spring. Drawn to each other, Mimì and Rodolfo leave for the café (**O soave fanciulla "Oh lovely girl"**).

ACT II.

Amid shouts of street hawkers, Rodolfo buys Mimì a bonnet near the Café Momus and introduces her to his friends. They all sit and order supper. A toy vendor, Parpignol, passes by, besieged by children. Marcello's former lover, Musetta, enters on the arm of the elderly, wealthy Alcindoro. Trying to regain the painter's attention, she sings a waltz about her popularity (**Quando me'n vo "When I walk out"**). Complaining that her shoe pinches, Musetta sends Alcindoro to fetch a new pair, then falls into Marcello's arms. The Bohemians leave Alcindoro to face the bill when he returns.

20-Minute Intermission

SYNOPSIS continued on next page

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You!

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ACT III.

At dawn on the snowy outskirts of Paris, a Customs Officer admits farm women to the city. Musetta and revelers are heard inside a tavern. Soon Mimi walks by, searching for the place where the reunited Marcello and Musetta now live. When the painter emerges, she pours out her distress over Rodolfo's incessant jealousy (**Mimi! . . . Speravo di trovarvi qui**). It is best they part, she says. Rodolfo, who has been asleep in the tavern, is heard, and Mimi hides; Marcello thinks she has left. The poet tells Marcello he wants to separate from his fickle sweetheart. Pressed further, he breaks down, saying Mimi is dying; her ill health can only worsen in the poverty they share. Overcome, Mimi stumbles forward to bid her lover farewell (**Addio . . . D'onde lieta uscì al tuo grido**) as Marcello runs back into the tavern to investigate Musetta's raucous laughter. While Mimi and Rodolfo recall their happiness, Musetta quarrels with Marcello (**Dunque è proprio finite**). The painter and his mistress part in fury, but Mimi and Rodolfo decide to stay together until spring.

18-Minute Intermission

ACT IV.

Some months later, Rodolfo and Marcello lament their loneliness in the garret (**O Mimi, tu più non torni**). Colline and Schaunard bring a meager meal. The four stage a dance, which turns into a mock fight. The merrymaking is ended when Musetta bursts in, saying Mimi is downstairs, too weak to climb up. As Rodolfo runs to her, Musetta tells how Mimi has begged to be taken to her lover to die. While Mimi is made comfortable, Marcello goes with Musetta to sell her earrings for medicine, and Colline leaves to pawn his cherished overcoat (**Vecchia zimarra "Old coat"**). Alone, Mimi and Rodolfo recall their first days together (**Sono andati? "Have they gone?"**), but she is seized with coughing. When the others return, Musetta gives Mimi a muff to warm her hands and prays for her life. Mimi dies quietly (**Dorme? . . . Riposa**), and when Schaunard discovers she is dead, Rodolfo runs to her side, calling her name.

-Courtesy of *Opera News*

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CRYSTAL MANICH, DIRECTOR
VISWA SUBBARAMAN, CONDUCTOR

The Carnegie Mellon Opera season closes with Ana Sokolovic's exuberant a cappella opera *Svadba*, which tells the story of a Serbian bride-to-be and her friends as they prepare for her wedding day.

The second half of the program features selected excerpts composed by Kurt Weill.

APR 2019

WEDNESDAY 03 • 8:00 PM
THURSDAY 04 • 8:00 PM
FRIDAY 05 • 8:00 PM
SATURDAY 06 • 2:00 PM

*Alumni Concert Hall,
CMU College of Fine Arts*

TICKET EVENT

UPCOMING EVENTS

JAZZ ORCHESTRA

APR.17.2019

WEDNESDAY • 7:30 PM

Carnegie Music Hall, Oakland

TICKET EVENT

The Carnegie Mellon Jazz Orchestra explores a variety of jazz genres, from traditional Swing to current trends in jazz fusion and jazz chamber music, while also performing jazz classics in a big band style.

CHORUS

APR.28.2019

SUNDAY • 2:00 PM

Kresge Theatre

FREE: NO TICKET REQUIRED

The Carnegie Mellon Chorus performs Orff's *Carmina Burana Africana* with Michael Vercelli and the Drum Ensemble from West Virginia University.

PHILHARMONIC

MAY.01.2019

WEDNESDAY • 8:00 PM

Carnegie Music Hall, Oakland

TICKET EVENT

Smetana Overture to *The Bartered Bride*
Danielpour Concerto for Orchestra ("Zoroastrian Riddles")
Rimsky-Korsakov
SScheherazade, Op. 35

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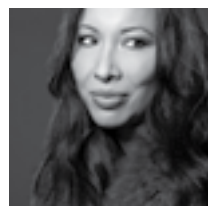
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ARTIST BIOGRAPHIES

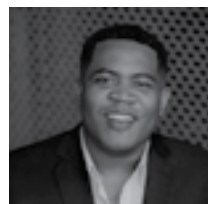
LA BOHÈME



NICOLE CABELL: MIMI

Nicole Cabell, 2005 BBC Cardiff Singer of the World, is an exciting lyric soprano whose career has taken her to the most important opera stages and concert halls in the world.

Opera roles include the title role in Handel's *Alcina* (Grand Théâtre de Genève), Mimi in Puccini's *La bohème* (Paris Opera, Cincinnati Opera), Hanna Glawari/*The Merry Widow* (Lyric Opera of Chicago), Violetta in Verdi's *La traviata* (Royal Opera House Covent Garden, San Francisco Opera,), Adina/*L'elisir d'amore* (Lyric Opera of Chicago, Metropolitan Opera), Pamina/*Die Zauberflöte* (Lyric Opera of Chicago, Metropolitan Opera, Deutsche Oper Berlin), Contessa Almaviva/*Le nozze di Figaro* (Lyric Opera of Chicago, Grand Théâtre de Genève), Juliette/*Romeo et Juliette* (Deutsche Oper Berlin, Atlanta Opera), Giulietta/*I Capuleti e i Montecchi* (San Francisco Opera, Washington Concert Opera), Micaëla/*Carmen* (Metropolitan Opera, Lyric Opera of Chicago, Deutsche Oper Berlin), Leila/*Les Pêcheurs des Perles* (Lyric Opera of Chicago, Santa Fe Opera, Royal Opera House), Donna Elvira/*Don Giovanni* (Deutsche Oper Berlin, Cologne Opera), and Musetta/*La bohème* (Teatro Colon in Buenos Aires, Metropolitan Opera, Lyric Opera of Chicago, Royal Opera House, Santa Fe Opera, Washington National Opera). Recordings include *Soprano*, an opera recital disc for Decca; *Silver Rain*, songs of Ricky Ian Gordon, *Chanson D'Avril*, and *Mademoiselle—Premiere Audience*; *Unknown Music of Nadia Boulanger* on Delos; Musetta in Deutsche Grammophon's *La Bohème* with Anna Netrebko and Rolando Villazon; and the title role in Opera Rara's *Imelda di Lambertazzi*.



TERRENCE CHIN-LOY: PARIPIGNOL

Terrence Chin-Loy is a first-year Pittsburgh Opera Resident Artist in 2018-19. In 2017, he made his Pittsburgh Opera debut as Double Duty Radcliffe/*The Summer King*. This season, he was seen as Idomeneo/*afterWARDS* and Younger Thompson/*Glory Denied*. He holds a BA in Musicology from Yale University, an MM Voice from Mannes College of Music, and is a recent graduate from Indiana University with a PD in Voice. While at Indiana University he performed the roles of Edgardo/*Lucia di Lammermoor*, George Bailey/*It's a Wonderful Life*, and Tonio/*La fille du régiment*. He performed with Mannes Opera in the roles of Laurie/*Little Women* and Bill/*Flight*. During his time at Yale, he performed the roles of Ferrando/*Così fan tutte*, Pane/*La Calisto*, Eurimaco and Amfimono/*Il ritorno d'Ulisse in patria*, and Count Alberto/*L'occasione fa il ladro*. He also sang as an Apprentice Artist with Santa Fe Opera, where he covered the role of Astrologer/*The Golden Cockerel* in his first summer and sang the role of Brighella/*Ariadne auf Naxos* in his second. Mr. Chin-Loy has also been seen at Central City Opera as a 2015-16 Studio Artist, performing the role of Dandy/*The Ballad of Baby Doe*. In addition to his extensive experience with opera performance, Mr. Chin-Loy has performed in multiple concert works, most recently his Carnegie Hall Debut in Handel's *Messiah* (Masterwork Chorale). He made his Lincoln Center debut in 2016 singing Ricky Ian Gordon's *A Coffin in Egypt*. Other concert credits include *The Diary of One Who Vanished* (Brooklyn New Music Collective), Haydn's *Lord Nelson Mass* (Yale Symphony Orchestra), and Mozart's *Requiem* (New Haven Symphony Orchestra). Along with being awarded the Barbara and David Jacobs Fellowship in 2016, Mr. Chin-Loy has received the Michael Sisca Opera Award from Mannes College of Music, and was a Finalist in 2015 for the Gerda Lissner Art Song/Lieder Competition. Mr. Chin-Loy was a 2018 Semifinalist in the Metropolitan Opera National Council Auditions.

Mr. Chin-Loy's residency is generously sponsored by John and Nancy Traina.



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ARTIST BIOGRAPHIES, continued



KEVIN GLAVIN: **BENOIT / ALCINDORO**

Pittsburgh native and basso buffo Kevin Glavin makes his 42nd appearance with Pittsburgh Opera since his company debut in 1985 as The Jailer/*Tosca*. His most recent appearances here were Bartolo/*The Barber of Seville* (2016, 2010), Sulpice/*Daughter of the Regiment* (2015), Benoit and Alcindoro/*La bohème* (2014, 2009), Sacristan/*Tosca* (2012), Bartolo/*The Marriage of Figaro* (2010), Pistola/*Falstaff* (2009), Dr. Dulcamara/*The Elixir of Love* (2007), The Motorcycle Cop/*Dead Man Walking* (2004), plus Don Magnifico/*Cinderella* (2002). His career highlights include *Die Nässe* at the Metropolitan Opera; Brighella in the American premiere of Wagner's *Das Liebesverbot* at Glimmerglass Festival; more Bartolos with San Francisco Opera, Seattle Opera, Florida Grand Opera, Washington Opera, Opera Company of Philadelphia, Vancouver Opera, Teatro Colón (Buenos Aires), and the Teatro Teresa Carreño (Caracas); Don Magnifico with San Francisco Opera, Opera Company of Philadelphia, Baltimore Opera, L'Opéra de Montréal, and Teatro Municipal de Santiago; and the title role in *Don Pasquale* with Glimmerglass Festival, Opera Philadelphia, and L'Opéra de Montréal. He is also frequently seen at New York City Opera, where he has sung in *Don Pasquale*, *L'italiana in Algeri*, *Il barbiere di Siviglia*, *L'heure espagnole*, and *Tosca*. For Baltimore Opera he has sung in *Don Giovanni*, *Così fan tutte*, *A Midsummer Night's Dream*, and *Die Fledermaus*. Additional highlights have included holiday concerts conducted by Marvin Hamlisch with the Pittsburgh Symphony Orchestra, and the National Symphony Orchestra at the Kennedy Center.



SARI GRUBER: **MUSETTA**

A revered artist on the international stage, Sari Gruber's operatic credits include appearances with Lyric Opera of Chicago, NYC Opera, LA Opera, Netherlands Opera, Maggio Musicale di Firenze, Saito Kinen Festival, Seiji Ozawa's Ongaku-Juku, Opera Company of Philadelphia, Pittsburgh Opera, Florida Grand Opera, Opera Pacific, Opera Theatre of St. Louis, Boston Lyric Opera, Lyric Opera of Kansas City, Portland Opera, Connecticut Opera, Austin Lyric Opera, Arizona Opera, performing leading roles including Susanna/*Le nozze di Figaro*, Pamina/*Die Zauberflöte*, Norina/*Don Pasquale*, Adina/*L'elisir d'amore*, Gretel/*Hänsel und Gretel*, Gilda/*Rigoletto*, Juliette/*Roméo et Juliette*, Anne Trulove/*The Rake's Progress*, Vixen/*Cunning Little Vixen*, Rose/*Street Scene*, Alexandra/*Regina*, Anna/*Seven Deadly Sins*, Musetta/*La bohème*, Nannetta/*Falstaff*, Aricie/*Hippolyte et Aricie*, Poppea/*Agrippina*, Carolina/*Matrimonio Segreto*, Marzelline/*Fidelio*, Despina and Fiordiligi/*Così fan tutte*, Zerlina/*Don Giovanni*, Adele/*Die Fledermaus*, Beth/*Little Women*, Lisette/*La Rondine*, Miss Hedgehog/*The Fantastic Mr. Fox* (World Premiere), and Helena/*A Midsummer Night's Dream*. An acclaimed recitalist and the 2005 Naumburg Competition 1st place winner, she has appeared in numerous solo recitals at Lincoln Center and Carnegie Hall in addition to other noted recital venues across the US, as well as pre-concert recitals for Boston Symphony's Shakespeare Festival, *Poems of Emily Dickinson* for NY Philharmonic's Copland Festival, and numerous appearances with NY Festival of Song. Ms. Gruber has sung with Boston Symphony, St. Louis Symphony, Pittsburgh Symphony, Cincinnati Symphony, Milwaukee Symphony, Philharmonia Baroque, Indianapolis Chamber Orchestra, American Symphony Orchestra, Boston Baroque, NC Symphony, Portland Baroque, Columbus Symphony, ProMusica Chamber Ensemble, Aspen Music Festival Orchestra, Berkshire Choral Festival, Skaneateles Festival, Gettysburg Festival, Jacksonville Symphony, Omaha Symphony, and Erie Philharmonic.

**SEAN PANIKKAR: RODOLFO**

A proud alumnus of the Pittsburgh Opera Resident Artist Program, Sean Panikkar recently made his debuts at the Salzburg Festival in a new production of Henze's **The Bassarids** directed by Krzysztof Warlikowski and at Los Angeles Opera in the lead role of Glass's **Satyagraha** in a production by Phelim McDermott. Upcoming appearances include a return to the Festival d'Aix en Provence for a new production of Weill's **Aufstieg und Fall der Stadt Mahagonny** directed by Ivo van Hove as well as performances of **Les Pêcheurs de Perles** at the Lyric Opera of Kansas City.

Highly prized as an interpreter of contemporary music on leading international stages, Sean Panikkar created the roles of Adam in Giorgio Battistelli's **CO2** for a debut at Teatro alla Scala in a world premiere directed by Robert Carsen, Wendell Smith in Daniel Sonenberg and Mark Campbell's **The Summer King** in a co-production between Pittsburgh Opera and Michigan Opera Theatre, Agent Henry Rathbone in a co-production of David T. Little's **JFK** at the Fort Worth Opera and Opéra de Montréal, and he garnered passionate acclaim in the title role of Jack Perla's **Shalimar the Clown** for Opera Theatre of Saint Louis.

Symphonic appearances of the recent past include performances with the Los Angeles Chamber Orchestra conducted by Matthias Pintscher, the Spanish National Orchestra conducted by Kent Nagano, the Los Angeles Philharmonic with Esa-Pekka Salonen, and the Saint Louis Symphony led by Leonard Slatkin.

An alumnus of San Francisco Opera's Adler Fellowship, Sean Panikkar holds Master's and Bachelor degrees in Voice Performance from the University of Michigan.

**BENJAMIN TAYLOR: SCHAUNARD**

Benjamin Taylor is a second-year Pittsburgh Opera Resident Artist. In the 2018-19 season, he was seen earlier as Prince Yamadori/**Madama Butterfly** and Older Thompson/**Glory Denied**. In 2017-18 he performed Sciarone/**Tosca**, Brian/**The Long Walk**, and Captain Gardiner/**Moby-Dick**. Mr. Taylor received his Master 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/**A**

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 (2015, 2016) and Richard Gaddes Festival Artist (2017) at Opera Theatre of Saint Louis, where he performed Fiorello/**The Barber of Seville**, Cowardly Giant/**Shalimar the Clown**, Yamadori/**Madama Butterfly**, and covered Figaro/**The Barber of Seville**, Marcello/**La bohème**, Musik Teacher/**Ariadne auf Naxos**, Sharpless/**Madama 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 Festival'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.

Mr. Taylor's residency is generously sponsored by Dr. Jean Anne Hattler.

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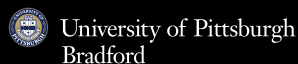
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ARTIST BIOGRAPHIES, continued



CRAIG VERM: MARCELLO

A former Pittsburgh Opera Resident Artist, Craig Verm was last seen on the Pittsburgh Opera stage as Peter/Hansel and Gretel (2018). Other Pittsburgh Opera performances include Papageno/The Magic Flute, Zurga/The Pearl Fishers, Ping/Turandot, Tom Joad/The Grapes of Wrath, Mercutio/Roméo et Juliette, Junius/The Rape of Lucretia, the Novice's Friend/Billy Budd, Angelotti/Tosca, as well as student matinee performances of Guglielmo/Così fan tutte and Figaro/Le nozze di Figaro.

He returns to Pittsburgh this fall as the title role in Don Giovanni and Riolo/Florença en el Amazonas. This spring he returned to Austin Lyric Opera as Lt. Gordon/Silent Night. In the 2017-18 season, he sang Billy Budd with the Des Moines Metro Opera in a production that won a regional Emmy award, he returned to Opera Philadelphia where he revisited War Stories, a double-bill of Il combattimento and I Have No Stories To Tell You, he returned to Seattle Opera as Guglielmo/Così fan tutte and Claudio/Beatrice et Benedict, and while scheduled to sing Masetto/Don Giovanni with the Dallas Opera, he filled in for an ailing colleague and sang the entire run as the title role to critical acclaim. He also revisited the role of Doug Hansen/Everest with Lyric Opera of Kansas City and returned to The Santa Fe Opera as Haly/L'Italiana in Algeri. Mr. Verm has made international debuts on stages including Lyric Opera of Chicago as Albert/Werther, Escamillo/Carmen (Teatro Municipal de Santiago), where he later returned as Billy Budd, at Théâtre du Capitole de Toulouse as Sid/Albert Herring, as Ramiro/L'heure espagnole (Nationale Reïsopeera in the Netherlands), and as Count Almaviva/Le nozze di Figaro (Seiji Ozawa's Ongakujuku Festival). 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.



TYLER ZIMMERMAN: COLLINE

Tyler Zimmerman is a first-year Pittsburgh Opera Resident Artist. In the 2018-19 season, he was seen earlier as Imperial Commissioner/Madama Butterfly. In the 2017-18 season, he completed the final year of his Master's studies at the Curtis Institute of Music, where he performed the role of Sam/A Quiet Place. He returned to the Chautauqua Institute for his 7th summer, where he sang the roles of Dr. Dulcamara/L'elisir d'amore and Escamillo/Carmen. In the 2016-17 season he continued

his studies at the Curtis Institute of Music, where he was seen as Edward Teller/Doctor Atomic in a new production led by R.B. Schlather. He made his Albany Symphony debut singing as the Baritone Soloist in Beethoven's 9th Symphony. Mr. Zimmerman spent his summer in Santa Fe as an Apprentice Artist with the Santa Fe Opera, where he covered the role of Melisso/Alcina. In 2015-16, he sang the roles of Colline/La bohème, Bretigny/Manon, Figaro/Le nozze di Figaro (Curtis Opera Theatre), and La Roche/Capriccio (Opera Philadelphia in a co-production with Curtis Opera Theatre). He returned to the Detroit Symphony Orchestra (First Soldier/Salome) and the Chautauqua Music Festival (Der Sprecher/Die Zauberflöte, Monterone/Rigoletto). In 2014-15, he sang the role of Antonio/Le nozze di Figaro at the Juilliard School. He joined the Detroit Symphony Orchestra as Sciarone/Tosca alongside Patricia Racette and James Valenti and returned to the Chautauqua Music Festival to sing Il Re/Ariodante and Alcindoro/La bohème. No stranger to modern works, he took part in the North American premiere of Peter Maxwell Davies' Kommilitonen! at the Juilliard School along with extensive work with Ricky Ian Gordon during the summers of 2012 and 2014. He has also appeared in public masterclasses with Dolora Zajick, Craig Rutenberg, Christine Brewer, Sherrill Milnes, Daniel Ferro, Richard Bonyngne, and many others.

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



JEAN-LUC TINGAUD: CONDUCTOR

Jean-Luc Tingaud studied with Manuel Rosenthal, himself a pupil of Maurice Ravel, who instilled in the younger man his passion for French music. *La bohème* marks his third visit to Pittsburgh Opera, following *Dialogues des carmélites* (2011) and *Madama Butterfly* (2013). Other notable opera engagements include the Wexford Festival where, among other things, he conducted Massenet's *Sapho*, Fauré's *Pénélope*, and Chabrier's *Le Roi malgré lui*. Additional engagements have included

Roméo et Juliette (Lisbon), *Werther* (Martina Franca), *La Damnation de Faust* (Reims), *Le Siège de Corinthe* (Bad Wildbad Rossini Festival), *Faust* (Macerata), *The Turn of the Screw* (Lille), *Pelléas et Mélisande* (Prague), *Roméo et Juliette* (Arena di Verona), *La Fille du régiment* (Madrid), *The Pearl Fishers* (English National Opera), and *Carmen* (New National Theatre Tokyo). Concert engagements include the Royal Philharmonic Orchestra, English Chamber Orchestra, Bournemouth Symphony Orchestra, Ulster Orchestra, Orchestra Filarmonica Arturo Toscanini, Orchestra of the Teatro Carlo Felice in Genoa, Orchestra of the Teatro Massimo in Palermo, the Warsaw and Kraków Philharmonic Orchestras, Orchestre National de Lyon, and the Tokyo Philharmonic Orchestra. His recordings include *Sapho* (Wexford), *Werther* (Martina Franca), *La Voix humaine* (Compiègne), and *Le Siège de Corinthe* (Bad Wildbad). Most recently, he has recorded music by Dukas, Bizet, and Poulenc for Naxos with the RTÉ National Symphony Orchestra, and d'Indy with the Royal Scottish National Orchestra. Two further recordings for Naxos are planned of music by Franck and Massenet.



STEPHANIE HAVEY: STAGE DIRECTOR

Former Resident Artist Stage Director, winner of the Adelaide Bishop Award for artistic quality, and winner of the Opera America Director-Designer Showcase, Stephanie Havey has recently directed *La Traviata* for Arizona Opera, *Il barbiere di Siviglia* for North Carolina Opera, revivals of *Eugene Onegin* for Michigan Opera Theatre, Hawaii Opera Theatre, and Atlanta Opera, and created new productions of *La Rondine*, *Manon*, *Gianni Schicchi*, and *La scala di seta* for The Curtis Institute of Music,

Tosca for the Lyrique-en-mer International Festival de Belle-Ile, *Shining Brow* for Tulsa Opera, *Rigoletto* for Syracuse Opera, and Gluck's *Armide* for OperaNeo. She has also been a member of the staging staff at San Francisco Opera and The Santa Fe Opera.

Ms. Havey has staged and developed new works with Opera Philadelphia for their Double Exposure event, Opera America's New Works Forum, and is the Resident Stage Director for North American New Opera Workshop.

Upcoming engagements include revivals of *Eugene Onegin* with Seattle Opera and Opera de Montreal, new productions of *Norma* for Boston Lyric Opera and *The Crucible* for Opera Santa Barbara, *La Traviata* with Hawaii Opera Theatre, Associate Directing a new production of *Rigoletto* with Houston Grand Opera, and returning to Pittsburgh Opera for *Florença en el Amazonas*. In June of 2019, Ms. Havey is honored to host the Director-Designer Showcase at the Opera America Conference in San Francisco.

Ms. Havey has been a guest instructor for training programs including Oberlin Conservatory of Music, NYU Tisch School of the Arts, Carnegie Mellon University, and Tulsa Opera.



MICHAEL YEARGAN: SET DESIGNER

Michael Yeargan is a professor in Stage Design at the Yale School of Drama and has designed for opera companies all over the world, including Pittsburgh Opera (*La bohème*), The Metropolitan Opera (*Il Barbiere di Siviglia*, *Otello*, *Ariadne auf Naxos*, *Così fan tutte*, *Don Giovanni*, *Susanna*, *The Great Gatsby*), New York City Opera (*Norma*, *Madama Butterfly*, *Tosca*, *La Finta Giardiniera*, *Central Park*) as well as work at

major opera companies throughout the United States, Europe, and Australia. His scenic designs for Broadway include *South Pacific* (Tony and Outer Critics Circle Award nominations, Drama Desk Award), *Cymbeline*, *Awake and Sing!* (Drama Desk Award, Tony nomination), Edward Albee's *Seascape*, *The Light in the Piazza* (Tony and Drama Desk Awards, Outer Critics Circle Award nomination) Broadway: *The Ritz* (original production); *Hay Fever* with Rosemary Harris; *Ah, Wilderness!* with Jason Robards and Colleen Dewhurst; *A Lesson From Aloes*; as well as many credits Off-Broadway and in regional theatre.



ZACK BROWN: COSTUME DESIGNER

Zack Brown is one of the most versatile theatrical designers in the United States, with a career that has spanned Broadway, opera, ballet, and television. Since obtaining his degree from the Yale School of Drama, he has designed sets and costumes for more than a hundred and fifty productions. From the Metropolitan Opera to the Spoleto Festivals; from the Hamburg Ballet to The Circle-in-the-Square in New York; from

San Francisco Opera to the Maly Theatre in Moscow, Mr. Brown's talents have been employed throughout the world. Washington, DC, however, has seen the greatest body of his work with over forty productions for the Washington Opera at Kennedy Center and numerous plays and musicals at Arena Stage and The Shakespeare Theatre. He designed the scenery and costumes for the Tony Award-winning revival of *On Your Toes*, and he is the recipient of two Emmy Awards for the telecast of *La Gioconda* from San Francisco Opera. Alberta Ballet, Milwaukee Ballet, and Pittsburgh Ballet all have productions of *The Nutcracker* designed by Mr. Brown. For American Ballet Theatre he has created productions of *Swan Lake*, *Raymonda*, *Jardin Aux Lilas*, and *Dim Lustre*, Lowell Liebermann's *Concert No. 1 for Piano and Orchestra*, and *Dorian* based on "The Picture of Dorian Gray". Most recently for ABT he designed a new *Theme and Variations*. He has also designed the settings for Suzanne Farrell's staging of Balanchine's *Don Quixote* for her own company and the National Ballet of Canada.

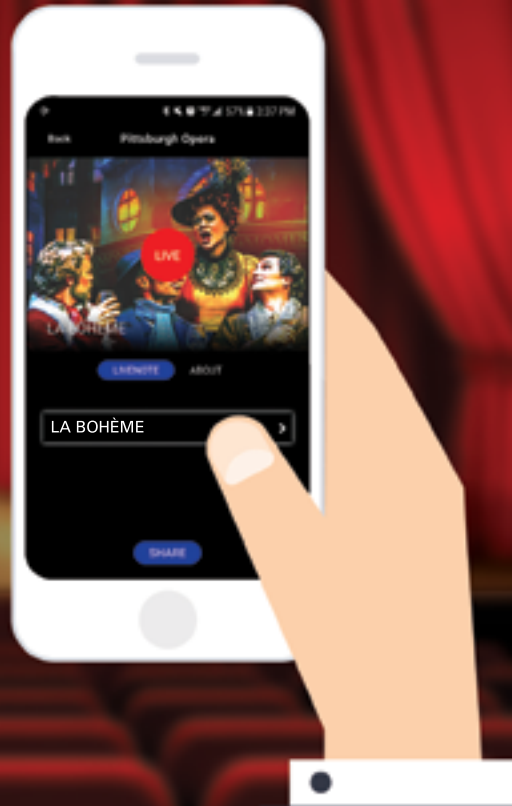
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PITTSBURGH OPERA

ARTIST BIOGRAPHIES, continued

ANDREW DAVID OSTROWSKI: LIGHTING DESIGNER

Mr. Ostrowski continues his association with Pittsburgh Opera with these performances. He has also designed Pittsburgh Opera productions of *Salome* (2016), *The Barber of Seville* (2016), *Carmen* (2015), *La bohème* (2014), *La cenerentola* (2013), *Rigoletto* (2012), *Tosca* (2012), *The Marriage of Figaro* and *Carmen* (2010), *Rigoletto* (2005), *La traviata* (2004), *La bohème* and *A Midsummer Night's Dream* (2003), *La cenerentola* and *Street Scene* (2002). He has designed for Madison Opera and Opera Theatre of Pittsburgh. Mr. Ostrowski was the lighting director for an international tour of *Porgy and Bess* from 1998 to 2004 that was in every Western European country except Portugal. His international credits also include his own productions in Ireland, Sweden, France, and Scotland. Locally, he has designed for Pittsburgh Civic Light Opera, Pittsburgh Public Theater, Pittsburgh Ballet, City Theatre, Pittsburgh Irish and Classical Theater, Quantum Theatre, The Rep for Pittsburgh Playhouse, The Conservatory Company at Point Park University, The Pittsburgh Cultural Trust, Barebones Productions, and others. Nationally he has designed for The Asolo, North Shore Music Theater, The Srdan, Dallas Summer Musicals, Merrimack Repertory Theater, Spoleto Festival USA, The National High School Musical Theater Awards, and others. He has designed more than 300 productions, many of them locally, since 1991. Mr. Ostrowski was the recipient of the 2010 Frankel Award for his contributions to Art in Western Pennsylvania. He also received a National Merit Award from the Kennedy Center for the Arts.



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.



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ARTIST BIOGRAPHIES, continued



MARK TRAWKA: CHORUS MASTER

Mark Trawka joined Pittsburgh Opera as Director of Musical Studies for the prestigious Pittsburgh Opera Resident Artist Training Program in the 2003-04 season. In the 2006-07 season, he also took on the position of Chorus Master. Mr. Trawka coaches and performs with the Resident Artists and has also accompanied renowned mezzo-soprano Marianne Cornetti in her Pittsburgh recital appearances. He has been a member of the music staff at Houston Grand Opera, Dallas Opera, and Portland Opera (Oregon), where he was principal pianist and assistant chorus master. Mr. Trawka served as coach/accompanist at Chautauqua Opera and at Glimmerglass Festival for many summer seasons. In the summer of 2006, he was director of the resident artist program at Berkshire Opera. He was a music director at Tyrolean Opera Program in the summer of 2014. Mr. Trawka has been a member of the coaching faculty at the renowned Songfest for the last four summer seasons, where he has also conducted choral performances. He made his opera conducting debut at Pittsburgh Opera with the Resident Artist production of Ricky Ian Gordon's *27*. Educated at the Eastman School of Music and the University of Southern California, Mr. Trawka began his operatic career in the Houston Opera Studio and in San Francisco Opera's Merola Program.

Mark Trawka's faculty position is generously sponsored by John and Eileen Olmsted.



JAMES LESNIAK: ASSOCIATE COACH/PIANIST

A native of Kenosha, Wisconsin, James Lesniak joined the Pittsburgh Opera music staff in 2006. After initial studies with Sheila Wiesztort, he received his Bachelor's and Master's degrees at Indiana University, where he studied with pianists Menahem Pressler, Karen Shaw, and Evelyne Brancart, with the mentorship and influence of Nicolas Larin. His university credits include music staff work for Mississippi State University and the Indiana University Opera Theatre. Further studies included an apprenticeship with the Domingo-Cafritz Young Artist Program at Washington National Opera for two seasons, where he gave his stage debut in the non-singing/piano playing role of Lazinski in *Fedora* at the Kennedy Center, accompanying Plácido Domingo in the opera. In addition, Mr. Lesniak has served on the coaching staff of Brevard Music Center, Glimmerglass Opera, Washington National Opera at the Kennedy Center, and the National Symphony. He has been an official pianist for the Metropolitan Opera National Council Auditions, and also made his conducting debut in 2017 with Pittsburgh Opera's production of composer Laura Kaminsky's *As One*, and conducted Pittsburgh Opera's production of Tom Cipullo's *Glory Denied*. Since 2018, James has served as a coach and accompanist for the vocal students at Slippery Rock University, and for over a decade has been an active member of the Pittsburgh Opera Trunks teaching artist presentation team, participating in engagement programs designed to enlighten and inspire the youth throughout the region. For the summer months, he frequently returns to the music staff of the prestigious Santa Fe Opera, where he has served as Musical Director for their Winter Concert Tour and was on the music staff for the Grammy Award winning production of *The (R)evolution of Steve Jobs*.

DIRECTOR'S NOTES

LA BOHÈME

By Stephanie Havey

“Bohemianism” has long been a fascination of Western culture. Perhaps this lifestyle represents an inner desire that we have to ‘color outside the lines’ and live a life unconcerned with societal pressures and capitalist ambitions, maybe it is an admiration that we have for fearless artists willing to devote their entire lives to their art and living authentically, or it could simply be our curiosity that draws us to the spectacle and spontaneity of these non-conformists.

The Bohemian movement arguably begins with Victor Hugo and the Romantic ideals that he championed in the artistic community following the French Revolution. Hugo and his followers were primarily young men from bourgeois families whose response to industrialization and the division of classes was one of disgust and protest. They often chose to leave behind the comforts that had been afforded them in order to become artists and writers whose work, either directly or indirectly, served as social commentary. Their existence was both in response to and in opposition of the bourgeois status quo.

One infamous story involves Hugo staging a coup at the premiere of his play **Hernani**. Hugo had long struggled with the censors in Paris prohibiting his works from being performed. In order to avoid his new play from being closed he assembled a large crowd, dubbed the “Romantic Army,” made up of very young and accomplished artists who arrived in the most absurd fashions and filled the theater entirely so that the play could not be shut down. These Romantics were locked inside the theatre and caused such a shock to society that the play continued to run for one-hundred performances and each performance with its own case of theatrics and scuffles among the audience. Hugo’s ‘Romantic Army’ would become the proto-type for the ‘Bohemian.’

This same passionate idealism is what binds together the four friends of Puccini’s drama. Whatever their background, they now live together in what Rodolfo describes as “povertà lieta” or ‘happy poverty.’ For them poverty is an ideal that they ascribe to, along with pleasure, beauty, and love. Though they can’t seem to pay their rent, they always find a way to enjoy the pleasures of life.

For me, **Bohème** is a ‘coming of age’ story for these young men who are in that beautiful time of life when they have no fear. Each with his own artistic pursuit and no concern for what tomorrow might hold, they celebrate life in every moment and

improvise their way through any obstacle. They represent all that we cherish about our own memories of youth: hope, passion, endless possibility.

It is only when they are confronted with the true tragedy of poverty that their eyes are opened, and these young men are irrevocably changed. Mimi, their neighbor, who lives alone and is struggling to survive, becomes a dramatic foil to these four friends. We learn in Mimi’s Act 1 aria, one of my favorite moments in this opera, that she finds her greatest hope in the anticipation of the spring’s first sunrise. This feels like a metaphor for a happier, brighter future filled with health and new beginnings. The contrast is drawn as the Bohemian friends’ hope of social reform pales in comparison to Mimi’s simple hope for survival.

Both she and the other female character in this story, Musetta, face a harsh reality that affords them few opportunities. Their tenacity, though reflected differently in each woman, demonstrates the disparity of their socio-economic background. The story of **La bohème** perhaps offers us all the opportunity to examine our own blind spots for the challenges presented to those from different backgrounds.

“*The story of **La bohème** perhaps offers us all the opportunity to examine our own blind spots for the challenges presented to those from different backgrounds.*”

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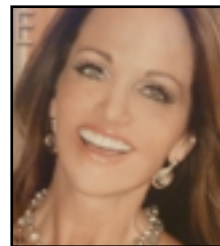
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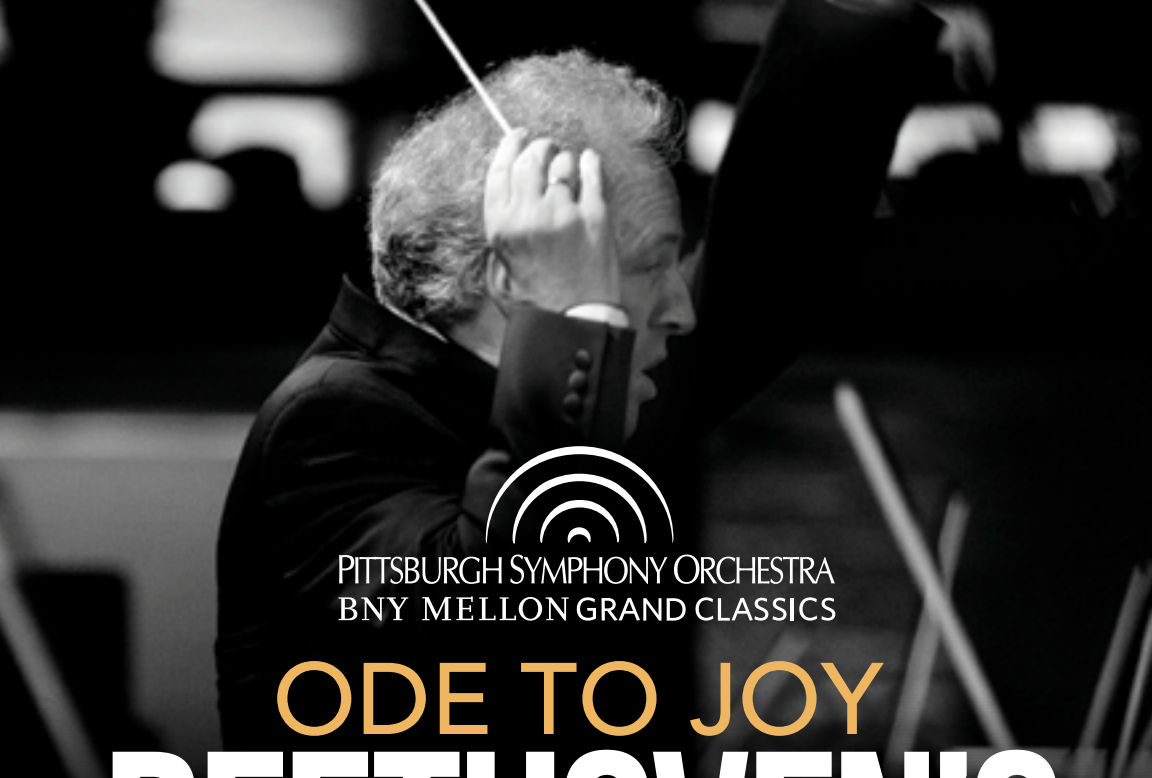
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Matthew Litterini
Stephanie Blaha
David Lintz

TRUMPET

Christopher Wilson
Principal
Karen Lee Sloneker
David Anderson

TROMBONE

John Sebastian Vera
Principal
Taylor Jones
Glenn Wayland

CIMBASSO

Philip VanOuse
Principal Tuba

TIMPANI

John Dilanni
Principal

PERCUSSION

Jan Fung
Principal
Albert Wrublesky
Dylan Moffitt

HARP

Nuiko Wadden
Principal

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

SOPRANO

Emily Brown
Betsy D'Emidio
Meghan DeWald
Judith Jenkins
Gail Novak Mosites
Sasha Piastro-Tedford
Anastasia Robinson
Denise Sheffey-Powell

ALTO

Patricia Donohue
Barbara McDonough
Veronika Schmidt
Kathryn Ambrose Sereno
Valery Staskey
Jenifer Weber

TENOR

Kevin Adamik
David Knouse
Richard Mikol
Edward Moore
David Scoville
Rich Williams

BASS

Peter Bianchi
Jesse Davis
Brian Doherty
Eric Garber
Christopher Laret
J. Patrick McGill
Franklin Mosley
Joshua Mulkey
Jordan Rininger

SUPERNUMERARIES

Charlie Anderson
David Bennett
JR Graff
Katharine Powers
Jed Reifer
Martin Richter
John Rushford
Brian Silowash
Roy Simmons
Brian Yordnoff

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

PITTSBURGH YOUTH CHORUS

ARTISTIC DIRECTOR AND CONDUCTOR

Shawn Funk

ARTISTIC STAFF

Angela Evans, Troubadour Conductor
Steve Schmidt, Talisman Conductor
Alex Marthaler, Accompanist, Bel Canto Singers
Jamie Davis, Accompanist, Talisman
Kelsey Benigni, Accompanist, Troubadours

ADMINISTRATIVE STAFF

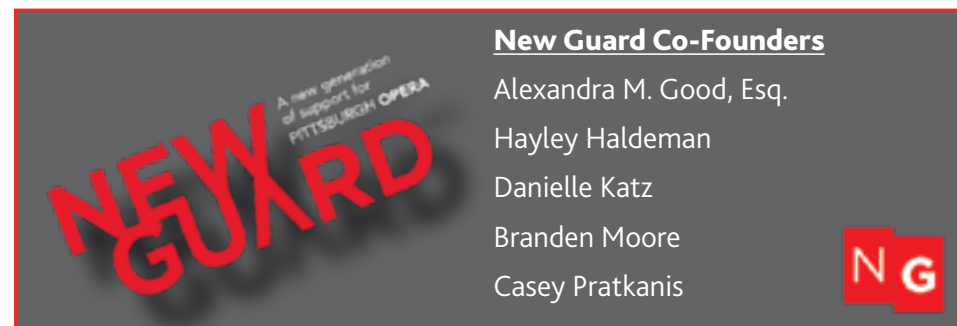
Edwina French, Executive Director
Carly Noel Black, Chorus Manager
Rachel Howard, Marketing & Community Engagement Manager
Rana Jurjus, Marketing & Community Engagement Manager Assistant

FEATURED SINGERS:

Hayden Ball
Emily Berdyck
Ella Boehmer
Ava Chismar
Carly Dowell
Alana Fantini
Jordan Fowler
Olivia Laubham
Rucha Lovalekar
Evelyn Maiman
Nathaniel McWilliams
Victoria Niedermayer
Ozlem Sayrak
Evangeline Sereno
Avani Venkat
Ava Vito
Delaney Zaggar

New Guard Co-Founders

Alexandra M. Good, Esq.
Hayley Haldeman
Danielle Katz
Branden Moore
Casey Pratkanis



PITTSBURGH OPERA

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UNDERSTAND EVERY WORD! English texts projected above the stage

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Director of Musical Studies/
Chorus Master

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Amy Kellman
Artistic Volunteer

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Accounts Payable

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Orchestra Librarian

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Company Archivist

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Jan Ban
Ray Beard
Julia Fennell
Donna Priore
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Elise Reichenfeld
Rachel Silverstein
Jacob Wei
Education Interns

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Athena Bober
Carol and Jack Brinjak
Randy Broker
Andi Buchanan
Lili Cai
Debra Calise
Ashly Carney
Anne Christianson
Lia Christulides
Maureen Cirocco
Susan Fair
Trudy File
Todd Forsyth
Deb Frauenholz
Annie Futrell
Ann Giorgi
Roz Goorin
Lori Greene
Fred Guerriero
Nathan Hart
Christy Hinkelman
Makhfuza Islomova
Cynthia Jankowski
Robert Lee
Victoria Luketich
Cinda Maxwell
Mary Mazziotti
Katy Ohliger
Donna Priore
Krista Reitz
Marie Romanelli
Alan Shadgett
Warren Smith
Angela Thompson
Shirley Tucker
Celeste Vitunic
Tess Wilson
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HS Apprentices
Opera on TAP
Volunteer Ushers
Education Volunteer Teams

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Stitcher

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Assistant to Wigmaster/Makeup Designer

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Travis Klingler
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Assistant Electricians

Todd Kulik
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Johnmichael Bohach
Prop Coordinator

James Lesniak
Supertitle Operator

Gordon Crocker
Supernumeraries Captain

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 possible seat until intermission. Refunds or exchanges are NOT issued to latecomers.

OBSTRUCTED VISION

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

CHECK ROOMS

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

EMERGENCY INFORMATION

This theater is equipped with an Automated External Defibrillator.

ELEVATOR

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

FIRE EXITS

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

LOST AND FOUND

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

REFRESHMENTS

Bars are located on the Gallery, Grand Lobby, and Promenade levels. Drinks may be purchased prior to

performances and during intermissions. Beverages are permitted in Trust cups.

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 & SCREENING POLICY

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

INFORMATION AND TICKET CHARGE NUMBER

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

AUDIO COMMENTARY

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

NOTIFICATION TO PATRONS WITH PHYSICAL DISABILITIES

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

BENEDUM CENTER ADMINISTRATION AND TECHNICIANS

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Vice President, Operations

Susan Sternberger
Theater Services Director

Stacy Bartlebaugh-Gmys
Manager of Volunteer Services

Joanna Obuzar
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Gerald Stevens
Facilities Manager

Bernard M. Bloom
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Autumn Abernathy
Production Manager

Bryan Briggs
Production Manager

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