

# PITTSBURGH OPERA

*For Immediate Release*

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**Contact:**

Kesha M. Pate, Public Relations Manager  
[kpate@pittsburghopera.org](mailto:kpate@pittsburghopera.org) or (412) 281-0912 ext 248

**Pittsburgh Opera Presents Bizet's *Carmen***  
*"Live free and die free"*

- What:** George Bizet's opera *Carmen*
- Where:** Benedum Center for the Performing Arts  
 7th Street and Penn Avenue, Downtown Pittsburgh
- When:** Saturday, March 20, 8:00 PM      Tuesday, March 23, 7:00 PM  
 Friday, March 26, 8:00 PM      Sunday, March 28, 2:00 PM
- Run Time:** 3 hours, including 2 intermissions
- Language:** Sung in French with English titles projected above the stage
- Tickets:** Start at \$10. Call 412-456-6666 for more information  
 or visit [www.pittsburghopera.org](http://www.pittsburghopera.org)

*Discover Yourself*  
 2009-2010  
 Season

**Pittsburgh, PA...** [Pittsburgh Opera](http://www.pittsburghopera.org) presents George Bizet's *Carmen*. This sizzling tale of love, jealousy, betrayal and murder is presented in living color on the stage of the Benedum Center for the Performing Arts, March 20 – 28, 2010.

This production stars the sultry mezzo-soprano [Kate Aldrich](#), fresh from her performance at The Metropolitan Opera where she stepped in for Angela Gheorghiu to sing the role of Carmen. Ms. Aldrich is a former Pittsburgh Opera Resident Artist who has been hailed as "the Carmen of this generation." The handsome tenor Roger Honeywell makes his Pittsburgh Opera debut as Don Jose with Puerto Rican soprano [Yali-Marie Williams](#) also making her Company debut as Micaëla. Baritone Kelly Markgraf returns as Escamillo. Supporting this sexy young cast are the Resident Artists of Pittsburgh Opera - [Liam Moran](#) as Zuniga, [Dan Kempson](#) as Moralès, [Shannon Kessler Dooley](#) as Frasquita, [Katherine Drago](#) as Mercédès, [James Flora](#) as Dancairo and [Noah Baetge](#) as Remendado. [Eric Einhorn](#) returns to direct and Maestro [Antony Walker](#) will conduct.

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## Facts About The Opera and Composer

- *Carmen* is a French *opéra comique* by Georges Bizet with a libretto by Henri Meilhac and Ludovic Halévy. The libretto is based on the 1845 novella of the same name by Prosper Mérimée.
- Georges Bizet was born on October 25, 1838. He was a French composer and pianist of the Romantic era who is best known for the opera *Carmen*.
- *Carmen* premiered at the Opéra-Comique of Paris on March 3, 1875.
- *Carmen* was initially a flop. Near the end of the original run, the theater was giving tickets away in the hopes of stimulating attendance.
- On June 3, 1875, at age 36, Georges Bizet died of a heart attack, never knowing the success his opera would achieve.
- In October 1875, *Carmen* was produced in Vienna, to critical and popular success. This began the opera's path to worldwide popularity. *Carmen* is now one of the world's most-performed operas.

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## The Story

The story begins as Corporal Moralès and the soldiers while away the time watching the passers-by, among whom is Micaëla, a peasant girl from Navarre. She asks Moralès if he knows Don Jose, and is told that he is a corporal in another platoon expected shortly to relieve the present guard. Avoiding their invitation to step inside the guardroom, Micaëla escapes. A trumpet call heralds the approach not only of the relief guard but also of a gang of street urchins imitating their drill. As the guards are changed, Moralès tells Jose that a girl is looking for him. Zuniga, the lieutenant in command of the new guard, questions Corporal Jose about the tobacco factory. A stranger in Seville, Zuniga is apprehensive of the dangerous atmosphere of the locale.

The factory bell rings and the men of Seville gather round the female workers as they return after their lunch break. The gypsy Carmen is awaited with anticipation. When the men gather round her, she tells them love obeys no known laws (Habañera: "L'amour est un oiseau rebelle"). Only one man pays no attention to her - Don Jose. Carmen throws a flower at him. The women go back into the factory and the crowd disperses.

Micaëla returns, bringing news of Jose's mother. She has sent Micaëla, who lives with her,

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to give him a letter ("Parle-moi de ma mère"). Jose feels that his mother is protecting him from afar. When he starts to read her letter, Micaëla runs off in embarrassment since it suggests that he marry her. At the moment that he decides to obey, a fight is heard from within the factory. The girls stream out with sharply conflicting accounts of what has occurred, but it is certain that Carmen and one of her fellow workers quarreled and that the other girl was wounded. Carmen, led out by Jose, refuses to answer any of Zuniga's questions. Jose is ordered to tie her up and take her to prison. Carmen entices him to go dancing at Lillas Pastia's tavern outside the walls of Seville (Séguédille: "Près des ramparts de Séville"). Mesmerized, Jose agrees to help her escape. He unties the rope and, as they leave for prison, Carmen slips away. Don Jose is arrested.

Carmen and her friends Frasquita and Mercédès entertain Zuniga and other officers ("Les tringles des sistres tintaient"). Zuniga tells Carmen that Jose has been released this very day. A torchlight procession in honor of the bullfighter Escamillo is heard, and the officers invite him in. He describes the excitements of his profession, in particular the amorous rewards that follow a successful bullfight (Toreador's Song: "Votre toast"). Escamillo then propositions Carmen, but she replies that she is engaged for the moment. He says he will wait. Carmen refuses to leave with Zuniga, who threatens to return later.

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When the company has departed, the smugglers Dancaïro and Remendado enter. They have business in hand for which their regular female accomplices are essential ("Nous avons en tête une affaire"). Frasquita and Mercédès are game, but Carmen refuses to leave Seville: she is in love. Her friends are incredulous. Jose's song is heard in the distance. ("Dragon d'Alcala"). The smugglers withdraw. Carmen tells Jose that she has been dancing for his officers. When he reacts jealously, she agrees to entertain him alone (Finale: "Je vais danser en votre honneur"). Bugles are heard sounding the retreat. Jose says that he must return to barracks. Stupefied, Carmen mocks him, but he answers by producing the flower she threw and telling her how its faded scent sustained his love during the long weeks in prison (Flower Song: "La fleur que tu m'avais jetée"). But she replies that he doesn't love her; if he did he would desert and join her in a life of freedom in the mountains. When, torn with doubts, he finally refuses, she dismisses him contemptuously. As he leaves, Zuniga bursts in. In jealous rage Jose attacks him. The smugglers return, separate them, and put Zuniga under temporary constraint ("Bel officier"). Jose now has no choice but to desert and join the smugglers.

The gang enters with contraband and pauses for a brief rest while Dancaïro and Remendado go on a reconnaissance mission. Carmen and Jose quarrel, and Jose gazes regretfully down to the valley where his mother is living. Carmen advises him to join her. The women turn the cards to tell their fortunes: Frasquita and Mercédès foresee rich and gallant lovers, but Carmen's cards spell death, for her and for Jose. She accepts the prophecy (Card Song: "En vain pour éviter les réponses amères"). Remendado and Dancaïro return announcing that customs officers are guarding the pass: Carmen,  
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Frasquita, and Mercédès know how to deal with them ("Quant au douanier"). All depart. Micaëla appears, led by a mountaineer. She says that she fears nothing so much as meeting the woman who has turned the man she once loved into a criminal ("Je dis que rien ne m'épouvante"). But she hurries away in fear when a shot rings out. It is Jose firing at an intruder, who turns out to be Escamillo, transporting bulls to Seville ("Je suis Escamillo"). When he refers to the soldier whom Carmen once loved, Jose reveals himself and they fight. Carmen and the smugglers return and separate them. Escamillo invites everyone, especially Carmen, to be his guests at the next bullfight in Seville. Jose is at the end of his tether. Micaëla is discovered, and she begs Jose to go with her to his mother but he furiously refuses ("Dût-il m'en couter la vie"). Micaëla then reveals that his mother is dying. Jose promises Carmen that they will meet again. As Jose and Micaëla leave, Escamillo is heard singing in the distance.

Among the excited crowd cheering the bullfighters are Frasquita and Mercédès. Carmen enters on Escamillo's arm ("Si tu m'aimes"). Frasquita and Mercédès warn Carmen that Jose has been seen in the crowd. She says that she is not afraid. Jose enters. He implores her to forget the past and start a new life with him. She tells him calmly that everything between them is over. She will never give in: she was born free and free she will die. While the crowd is heard cheering Escamillo, Jose tries to prevent Carmen from joining her new lover. Carmen finally loses her temper, takes from her finger the ring that Jose once gave her, and throws it at his feet. Jose stabs her, and then confesses to the murder of the woman he loved.

*Carmen* opens Saturday, March 20 and continues March 23, 26 and 28. For tickets starting at just \$10, call 412-456-6666 or visit [www.pittsburghopera.org](http://www.pittsburghopera.org).

The Pittsburgh Opera 2009-2010 season is generously sponsored by [PNC Foundation](#).

## Cast and Artistic Team

(cast is listed in order of vocal appearance)

Moralès	Dan Kempson*	baritone
Micaëla	Yali-Marie Williams+	soprano
Don Jose	Roger Honeywell+	tenor
Zuniga	Liam Moran*	bass
Carmen	Kate Aldrich**	mezzo-soprano
Frasquita	Shannon Kessler Dooley*	soprano
Mercédès	Katherine Drago*	mezzo-soprano
Escamillo	Kelly Markgraf	baritone
Dancairo	James Flora*	tenor
Remendado	Noah Baetge*	tenor
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Stage Director                      Eric Einhorn  
Conductor                              Antony Walker

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

American mezzo-soprano [Kate Aldrich](#) returns to Pittsburgh Opera as the fiery gypsy Carmen – a role for which she has received much critical acclaim. Hailed as “the Carmen of this generation,” she has performed the role at The Metropolitan Opera, Chicago Lyric Opera, Deutscher Oper Berlin, San Francisco Opera and Bayerische Staatsoper Munich, among others. Ms. Aldrich has also recently performed as Orsini in *Lucrezia Borgia*, Nerone in *L’Incoronazione di Poppea*, the title role in *Zelmira*, Octavian in *Der Rosenkavalier*, Rosina in *Il barbiere di Siviglia*, Adriano in *Rienzi* and Didon in *Les Troyens*. Ms. Aldrich was a Resident Artist with Pittsburgh Opera during the 1998-1999 and 1999-2000 seasons, in which she performed as Countess Ceprano in *Rigoletto*, Inez in *Il trovatore* and Flora in *La traviata*.

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Tenor Roger Honeywell makes his Pittsburgh Opera debut as Don Jose – a role he recently performed with the Fort Worth Opera and Opera Calgary. Mr. Honeywell has also recently performed as Danilo in *The Merry Widow*, Captain James Nolan in *Doctor Atomic*, Macduff in *Macbeth*, Erik in *The Flying Dutchman*, Rodolfo in *La bohème* and Dick Johnson in *La Fanciulla del West*.

Puerto Rican soprano [Yali-Marie Williams](#) also makes her Pittsburgh Opera debut as Micaëla. Her recent performances include Violetta in *La traviata*, Anna Maurant in *Street Scene*, Desdemona in *Otello*, Antonia in *Les Contes d’Hoffmann*, Fiordiligi in *Così fan tutte*, Marguerite in *Faust*, Musetta in *La bohème*, Cio-Cio-San in *Madama Butterfly* and Suor Angelica in *Il trittico*.

Baritone Kelly Markgraf returns to Pittsburgh Opera having debuted with the Company in the 2008 production of *The Grapes of Wrath*. Mr. Markgraf’s recent performances include Falke in *Die Fledermaus*, Dancaïro in *Carmen*, Il Bonzo in *Madama Butterfly*, the Officer in *Il barbiere di Siviglia*, Guglielmo in *Così fan tutte*, the Messenger in *The Memory Game*, William Emmons in *The Village Singer* and Mr. Jones in *Street Scene*.

First-year Resident Artist [Dan Kempson](#) will perform the role of Moralès. Mr. Kempson recently made his Pittsburgh Opera debut as Prince Tarquinius in *The Rape of Lucretia*. His repertoire also includes the roles of Count Almaviva in *The Marriage of Figaro*, Carl-Magnus in *A Little Night Music*, Papageno in *The Magic Flute*, Gabriel von Eisenstein in *Die Fledermaus*, George Jones in *Street Scene*, Guglielmo in *Così fan tutte*, John Brooke in *Little Women* and Ronaldo Cabral in *Later the Same Evening*.

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Third-year Resident Artist [Liam Moran's](#) performance as Zuniga will mark his tenth appearance with the Company. He was most recently seen as Collatinus in [The Rape of Lucretia](#), as well as Zaretsky in [Eugene Onegin](#), Colline in *La bohème*, the title role in *Don Pasquale*, The Old Hebrew in *Samson & Dalila*, Capellio in *The Capulets & the Montagues Student Matinee*, the King in *Aida*, the Immigration Officer in *Flight*, Dulcamara in *The Elixir of Love Behind the Curtain* and The Bonze in *Madama Butterfly*.

First-year Resident Artist [Shannon Kessler Dooley](#) makes her third appearance this season as Frasquita. She made her Pittsburgh Opera debut this past October as Nannetta in [Falstaff](#) and most recently performed as Lucia in [The Rape of Lucretia](#). Ms. Kessler Dooley's repertoire also includes the roles of Zerlina in *Don Giovanni*, Clorinda in *La Cenerentola*, Susanna in *The Marriage of Figaro*, Beth in *Little Women* and Fiordiligi in *Così fan tutte*.

Third-year Resident Artist [Katherine Drago](#) returns for her eighth Pittsburgh Opera production and will perform the role of Mercédès. Most recently she performed the role of Bianca in [The Rape of Lucretia](#) and has also performed as Meg Page in [Falstaff](#), Kate Pinkerton in *Madama Butterfly*, the Stewardess in *Flight*, Romeo in the Student Matinee performance of *The Capulets and the Montagues* and Zulma in *The Italian Girl in Algiers*. This past summer, Ms. Drago covered the role of Zerlina in *Don Giovanni* at The Santa Fe Opera, stepping in to perform in the final three performances. Ms. Drago's repertoire also includes the roles of Ottavia in *The Coronation of Poppea*, French Mother in *Death In Venice*, Marquise de Merteuil in *The Dangerous Liaisons*, Dinah in *Trouble in Tahiti*, Ruth in *The Pirates of Penzance*, Orlofsky in *Die Fledermaus* and Hansel in *Hansel and Gretel*.

First-year Resident Artist [James Flora](#) makes his second appearance with Pittsburgh Opera as Dancairo, having made his debut in this season's production of [Falstaff](#) as Nanetta's secret love, Fenton. Mr. Flora has performed as Orpheus in *Orpheus in the Underworld*, Mayor in *Albert Herring*, Spoletta in *Tosca* and The Man in the world premiere of *The Art*. He also performed several small roles and covered leading tenor roles in productions of *Die Fledermaus*, *The Magic Flute* and *La traviata*. He made his Arizona Opera debut as Malcolm in *Macbeth* and performed as Elder Gleaton in *Susannah*.

Rounding out the cast is first-year Resident Artist [Noah Baetge](#) who will perform the role of Remendado. He recently made his company debut as Male Chorus in [The Rape of Lucretia](#). Mr. Baetge's recent performances also include Fenton in *Falstaff*, Don Jose in *Le Tragedie de Carmen*, Rinuccio in Puccini's *Gianni Schicchi*, Parpignol in *La bohème* and the Animal Vendor in *Der Rosenkavalier*. His operatic repertoire also includes the roles of Charlie in *Das kleine Mahagonny*, Rodolfo in *La bohème* and Tamino in *Die Zauberflöte*. In 2009, Mr. Baetge became a Grand Finalist in the Metropolitan Opera National Council competition after winning both the Seattle District and Regional competitions.

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[Eric Einhorn](#) returns, having previously directed *Xerxes* in 2006 and *Don Pasquale* in 2009 for the Company. He has also served as Assistant Stage Director on eight previous Pittsburgh Opera productions, including *Dead Man Walking*, *Faust*, *Così fan tutte* and *Tosca*. His recent productions include *Dialogues of the Carmelites*, *Alcina*, *Orpheus in the Underworld*, *The Diary of One Who Vanished*, and *Oedipus the King*. Mr. Einhorn has served on the directing staff of the Metropolitan Opera since 2005, collaborating on numerous new productions, including two world premieres: Tobias Picker's *An American Tragedy* and Tan Dun's *The First Emperor*.

Australian-born Pittsburgh Opera Music Director [Antony Walker](#) will conduct. Since his conducting debut in 1991, Maestro Walker has led companies in Europe, the United States and Australia and is currently in his fourth season as Pittsburgh Opera's Music Director. At the young age of 22, he became musical director of the Sydney Philharmonia Choirs and currently, in addition to his post as Music Director for Pittsburgh Opera, holds the positions of the Artistic Director for Washington Concert Opera, Music Director and founder of Cantillation, Orchestra of the Antipodes & Sinfonia Australis and co-Artistic Director for Pinchgut Opera. He was also the first recipient of the Sir Charles Mackerras Conducting Award. Maestro Walker recently made his English National Opera conducting debut with a revival of David Alden's highly-acclaimed production of Donizetti's *Lucia di Lammermoor*.

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Set Designer	Charles Allen Klein
Costume Designer	James Schuette
Lighting Designer	Andrew Ostrowski
Hair & Makeup Designer	James Geier
Assistant Conductor	<a href="#">Glenn Lewis</a>
Chorus Master	<a href="#">Mark Trawka</a>
Associate Coach/Pianist	James Lesniak
Stage Manager	Christine Schott

Sets from Austin Lyric Opera  
Costumes from Seattle Opera

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

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## Tickets and Group Discounts

Pittsburgh Opera strives to make opera intellectually and financially accessible to a diverse audience and this season is proud to announce [single tickets](#) starting at just \$10.

In addition to reduced single tickets, the Opera has a wide range of [season subscriptions](#) options, starting at just \$21!

Subscribers enjoy the benefits of:

- The best seats at the best prices
- Easy, FREE ticket exchanges
- Reserved parking for just \$6 for each performance
- 15% discount on additional single tickets
- And more...

The Opera is also offering a money-back guarantee for subscribers – if they are not delighted with their first opera, Pittsburgh Opera will refund the balance of the subscription.

For tickets, call (412) 456-6666 or visit [www.pittsburghopera.org](http://www.pittsburghopera.org).

Finally, Pittsburgh Opera is committed to making opera accessible to all groups in the Pittsburgh area by providing great discounts and special services to group ticketholders. Unlike the large number of people required by many other organizations, a group at Pittsburgh Opera can be as few as 6 people!

For more information about group ticket services and discounts, contact Randy Adams at (412) 281-0912 ext. 213 or [groups@pittsburghopera.org](mailto:groups@pittsburghopera.org).

## Related Events

### Pre-Opera Talk

Ticketholders are invited to attend a [Pre-Opera Talk](#) on *Carmen* one hour before each performance's curtain in the Main Floor/Orchestra section of the Benedum Center. Learn about the composer, the story and some juicy details about the opera! These talks are free to all ticketholders.

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## **Arias In Bloom: Pittsburgh Opera at Phipps Thursday, March 11 at 6:00 PM**

### **Phipps Conservatory and Botanical Gardens**

Pittsburgh Opera and Phipps Conservatory and Botanical Gardens present *Arias in Bloom*, a preview of the Spring Flower Show featuring special performances from the stars of the *Carmen* cast and the Resident Artists of Pittsburgh Opera.

This year's Spring Flower Show features floral inspirations of some of opera's most beloved stories. The Show features 7 rooms of amazing floral exhibits inspired by the stories of *Carmen*, *Madama Butterfly*, *Falstaff*, *The Marriage of Figaro*, *Gianni Schicchi*, *Apollo et Hyacinthus* and *Rusalka*. Visitors will also enjoy an added feature of a "guide by cell number" to hear an aria from each opera on their cell phones.

*Arias in Bloom* preview event on Thursday, March 11 will give guests a sneak preview of this wonderful show with live performances as well as food and drink inspired by opera at buffets throughout the conservatory. The Resident Artists of Pittsburgh Opera will perform in different areas of the Conservatory through the evening and the highlight will be a performance by the stars of the cast of *Carmen* in the Special Events Hall.

VIP Soirée at 6:00 PM – Tickets \$200  
Reception Vivace! at 7:00 PM – Tickets \$125  
Club Amoré at 8:00 PM – Tickets \$40

For more information or to purchase tickets, contact Joe Reed at 412-622-6915 ext. 3966 or [jreed@phipps.conservatory.org](mailto:jreed@phipps.conservatory.org).

## **Brown Bag Concert**

**Saturday, March 13 – 12:00 PM**

**Pittsburgh Opera Headquarters (2425 Liberty Avenue)**

The one-hour, Saturday, March 13 concert will begin at 12:00 PM and feature family-friendly fare and a mini-preview of *Carmen* by the Resident Artists of Pittsburgh Opera. In the cozy new performance space at Pittsburgh Opera's headquarters (2425 Liberty Avenue) in the Strip District, friends, families and Pittsburghers of all ages are invited to enjoy these diverse concerts. This is a wonderful opportunity for an informal introduction to opera and guests can even meet the performers after the show!

Complimentary coffee provided by [21<sup>st</sup> Street Coffee and Tea](#). Guests are encouraged to bring a lunch or pre-order a gourmet boxed lunch from [Right By Nature Natural Foods Market](#), Pittsburgh Opera's Local and Sustainable Food and Beverage Sponsor. Gourmet

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lunches start at \$9 for adults and \$5 for children. Ingredients are local, organic and sustainable. A boxed [lunch menu](#) can be found in the [Community Initiative](#) section of the Pittsburgh Opera website, [www.pittsburghopera.org](http://www.pittsburghopera.org). To pre-order a boxed lunch, call (412) 454-6200.

## **Additional Brown Bag Concert Dates:**

Saturday, April 10

### ***Carmen* Previews on WQED-FM 89.3**

**Saturday, March 13 – 1:30 PM**

**Friday, March 19 – 7:00 PM**

Hosted by WQED's Stephen Baum, the *Carmen* preview will give listeners an in-depth introduction to the singers, music and production of the opera. For more information, call (412) 281-0912 or visit [www.pittsburghopera.org](http://www.pittsburghopera.org).

### ***Opera Up Close: Carmen***

**Sunday, March 14 – 12:00 PM – 1:00 PM**

**Pittsburgh Opera Headquarters (2425 Liberty Avenue)**

*Opera Up Close: Carmen* is an entertaining and insightful program held on Sunday, March 14, in the performance space of Pittsburgh Opera's headquarters (2425 Liberty Avenue) in the Strip.

*Opera Up Close* is free and open to the public. It includes an in-depth musical analysis of the opera *Carmen* with [Maestro Antony Walker](#). Attendees will be informed and entertained as the Maestro plays the piano, sings a few lines and tells anecdotes.

Complimentary coffee provided by 21<sup>st</sup> Street Coffee and Tea. For more information, call (412) 281-0912 or visit [www.pittsburghopera.org](http://www.pittsburghopera.org).

## **Meet the Artists**

**Tuesday, March 23**

### **Immediately following the opera in the Benedum Lower Lobby**

Ticketholders for the Tuesday, March 23 performance of *Carmen* are invited to join Pittsburgh Opera in the Lower Lobby of the Benedum Center immediately following the performance for light refreshments and interviews with [General Director Christopher Hahn](#) and the stars of the opera. This event is free to all Tuesday performance ticketholders.

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## Maestro Antony Walker Master Class

Thursday, March 25 – 7:00 PM

Pittsburgh Opera Headquarters ([2425 Liberty Avenue](#))

Expert instruction is an integral part of the training Resident Artists receive as part of the Pittsburgh Opera Resident Artist Program. While most coaching is given in private, Pittsburgh Opera hosts public [Master Classes](#) throughout the season to give the community an opportunity to enjoy a behind-the-scenes look at the instruction of the Resident Artists.

Internationally acclaimed Maestro Antony Walker will host a Master Class with Pittsburgh Opera's Resident Artists on Thursday, March 25 at 7:00 PM in the Strip District headquarters at 2425 Liberty Avenue.

Free and open to the public, observers will have the opportunity to enjoy Maestro Walker's expert instruction of the Resident Artists, with musical and dramatic critiques of their singing. For more information call (412) 281-0912.

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## OPERA *Encore*

Friday, March 26 – 8:00 PM

Benedum Center

[OPERA \*Encore\*](#) is a unique opportunity for young professional Pittsburghers to enjoy a high-end opera experience with a manageable price tag. For the Friday performance of each Pittsburgh Opera production, [OPERA \*Encore\*](#) offers a \$35 ticket for the best seats available and an exclusive intermission lounge. To purchase [OPERA \*Encore\*](#) tickets for the Friday, March 26 performance of [Carmen](#), call (412) 281-0912 ext. 216 or email [tickets@pittsburghopera.org](mailto:tickets@pittsburghopera.org).

*Pittsburgh Opera celebrates its 71<sup>st</sup> season in 2009-10 with Eugene Onegin, Falstaff, The Rape of Lucretia, Carmen and The Marriage of Figaro. In addition to its mainstage productions, Pittsburgh Opera produces a range of programs to engage and enrich the community with more than 20,000 students, families and educators participating in its educational events annually. The internationally-renowned Pittsburgh Opera Resident Artist Program is among the country's top training programs for rising opera stars, and the company's newly-designed administrative and rehearsal space, housed in a 139-year-old Air Brake Factory in the city's Strip District, provides space for events ranging from free community Brown Bag concerts to concert and recitals by world-class opera singers.*

*Single tickets for as little as \$10*

*Season subscriptions for as little as \$21*

*For ticket information visit our website [www.pittsburghopera.org](http://www.pittsburghopera.org) or call (412) 281-0912*

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