



Haymarket  
*opera company*

Georg Philipp Telemann

# Pimpinone

March 30–April 2, 2019

Studebaker Theater | Chicago, Illinois

## Dear Haymarket Friends,

We are delighted to reprise and update our hit production of Telemann's domestic comedy *Pimpinone!* We are extremely fond of this *tour de force*, not only for its delightful and appealing music, but because it was the HOC directorial debut of Sarah Edgar, who received accolades for one of Chicago's top five operas in 2013. We hope you enjoy our brand new stage set, the brainchild of Lindsey Lyddan in her Haymarket debut as stage designer.

HOC is growing fast and we are excited that you are on board with us as we build an even more vibrant artistic future. Many generous donors have partnered with Haymarket to bring timeless storytelling through music and theater directly to you. We simply couldn't offer such performances without the helping hands of arts enthusiasts like these, and we are grateful for their consummate support. Become a donor today and join our merry crew of early opera and oratorio lovers!

We invite you to celebrate the launch of our ninth (can you believe it?) season on May 9 at our Gala Fundraiser - the Early Opera Cabaret - held in the beautiful Arts Club of Chicago. Enjoy a rare chance to hear Monteverdi madrigals in live performance as we mark the 400th anniversary of his seventh book. You'll also get a preview of next season. We promise you will have a memorable evening.

On June 22 in Roosevelt University's historic Ganz Hall, the young artists in our fourth annual Summer Opera Course will present a semi-staged version of Purcell's most beloved opera, *The Fairy-Queen*. Witness these up-and-coming singers and instrumentalists as they share their excitement for this thrilling 1692 masterpiece.

Now buckle your seatbelts and get ready to laugh out loud.

Enjoy!

—Craig Trompeter, *Artistic Director* and Dave Moss, *Executive Director*



*Haymarket Opera Company enriches the musical community of Chicago and the Midwest with performances of 17th- and 18th-century operas and oratorios using period performance practices. HOC seeks to engage audiences of all ages with passionate performances of familiar as well as forgotten works, staged intimately and guided by close attention to details of the libretti and scores.*

# *Pimpinone*

By Georg Philipp Telemann

Music by Georg Philipp Telemann (1681–1767)

Libretto by Pietro Pariati and Johann Philipp Praetorius

*Cast in order of vocal appearance*

*Vespetta* Erica Schuller

*Pimpinone* Ryan de Ryke

*Stage Direction* Sarah Edgar

*Musical Direction* Craig Trompeter

*Production Manager* Alaina Bartkowiak

*Costume Designer & Supervisor* Meriem Bahri

*Wigs & Makeup* Alice Salazar

*Set and Lighting Designer* Lindsey Lyddan

*Supertitles Operator* Harrah Friedlander

*Lighting Assistant* Neal Javenkoski

*Set Construction* Means of Production

*Stage Manager* Adriene Bader

*Assistant Stage Manager* Jonathan S. Campbell

*Prop Design* Zuleyka V. Benitez, Russell Wagner,  
Robert Moss



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# Program Notes

BY JESSE ROSENBERG

By virtue of her cleverness and perseverance, a serving woman succeeds in rising above her station by marrying her master. This foundational plot line shared by Georg Philipp Telemann's *Pimpinone* (1725) and Giovanni Battista Pergolesi's *La Serva Padrona* (1733) is symbolic of the 18th-century trajectory of the genre to which it belongs, the comic *intermezzo* (or, as it was designated in German-speaking Europe, the *Zwischenspiel*). From its humble origins as a light refreshment presented between the acts of a serious opera, the *intermezzo* rose above its station to win far more acclaim than what had previously been considered the main event. The ascendance of comic opera, with its briskly developing plot and lively musical interactions between characters of different social standing, all set within a realistic depiction of contemporary domestic life, came eventually to make *opera seria* seem static and artificial by comparison, a common (mis)judgment which has even influenced attitudes to *Idomeneo* and *La Clemenza di Tito*, Mozart's most sublime masterpieces in the *opera seria* genre.

To acknowledge this is in no way to denigrate Handel's *Tamerlano*—the serious work into which *Pimpinone* was inserted as an entertainment at its Hamburg premiere—any more than it is to malign Pergolesi's serious opera *Il Prigioniero Superbo* into which he inserted the comic *intermezzo* *La Serva Padrona* (1733), one of the pivotal operatic successes of the century. It is simply to recognize, first, that *opera seria* lost the privileged position it had enjoyed at the beginning of the 18th century, and second, that this happened in a manner strikingly similar to how the male protagonists of *Pimpinone* and *La Serva Padrona*, for all their haughtiness and hauteur, are outplayed by their spirited subalterns. The metaphor can be applied more broadly to the social reality to which these reversals correspond, the decline of the dominance of the nobility; the relations between social classes are more expressly brought out by the complete German title of the work, *Die Ungleiche Heyrath, oder dass Herrsch-Süchtige Cammer-Mädgen* ("The Unequal Marriage, or the Chambermaid in Search of a Master"), than by the simple title by which it is generally known today. That the plots involve a victory of an enterprising female over a hapless male underscores the inherent subversiveness of the master-servant trope, which was developed in later operas including Niccolò Piccinni's *La Buona Figliuola* (1760) and, further transformed but still recognizable, in Mozart's *Le Nozze di Figaro* (1786)—within several years of which the French Revolution broke out.

At the same time, as may be guessed from the name of the servant (“Vespetta” translates to “Little Wasp”), the opera hardly qualifies as feminist, and invites the audience to sympathize, in a good-natured way, with the defeated husband who is no match for his clever wife.

The bilingual libretto of *Pimpinone*, with recitatives in German by Johann Philipp Praetorius and most of the “musical” numbers in Italian, odd though it may seem to us today, reflects a practice common in Hamburg, where it was not confined to comic opera (Handel’s Italian opera *Tamerlano* was given there with German recitatives, likely prepared by Telemann himself). The libretto is closely modeled on Pietro Pariati’s libretto for Tomaso Albinoni’s 1708 *Pimpinone*, likewise a comic intermezzo given together with a serious opera, performed at the Teatro San Cassiano in Venice.

Like many *intermezzi*, Telemann’s *Pimpinone* begins without an overture. The solo numbers are generally cast in *da capo* form, but on a miniature scale; combined with the occasional mock-serious note, as in the B section of the duet which closes Act II, the form at times suggests a satire of the *opera seria* genre. Further elements of social satire are present in Vespetta’s notions of what it means to belong to the upper class (speaking French, playing fashionable card games), Pimpinone’s vanity and self-importance, perhaps typical of the respectable Hamburg citizens who made up the audience of the Gänsemarkt Theater. Certain musico-dramatic details of the work point decisively to later operas. One example is in Pimpinone’s aria in Act II, where silly enamored gushings about his “Pimpinina” (i.e., his ideal female counterpart) devolve into nonsense syllables which may be seen as the direct ancestors of those in the Papageno-Papagena duet at the end of *Die Zauberflöte*. The way in which Vespetta promises to be a docile, obedient wife only to insist, post-marriage, on her right to do what she wants, is a clear foreshadowing of the central conceit of Donizetti’s *Don Pasquale* which, comic as it is, also reveals a growing unease with changing social relations.

The simple plot works its way through a steady crescendo of tension. By Act III, Pimpinone has reached the maximum level of frustration, which he expresses in the comic highpoint of the opera: an aria which presents a spirited enactment of the three-way conversation he imagines as taking place between Vespetta (who bewails her dissatisfaction with her husband), her compassionate but gossipy godmother, and the hapless husband himself. In a hilarious touch, the vocal line of Telemann’s score for this aria switches among bass, soprano, and alto clefs, as Pimpinone alters his vocal register to fit the respective characters he evokes.

Even these falsetto passages might be read as a satirical reference to the castrato singers who dominated the field of opera seria including the opera into which the intermezzo was inserted, Handel's *Tamerlano*, Telemann's *Hamburg* arrangement of which called for a redistribution of vocal characters (the two lead castrato roles of Handel's original London production of 1724 were now assigned to basses, but the part of Bajazeth, originally for tenor, was sung in *Hamburg* by Antonio Campioli, an alto castrato, and thus a plausible foil for the satire implied in Pimpinone's third and final aria). After he yields, the two characters sing a final duet which seals Vespetta's triumph: henceforth, she will keep the silly old man in his place.

Telemann was one of the most admired composers of 18th-century Germany, but his reputation began to suffer with the advent of the Bach-worship which came to dominate 19th-century conceptions of Baroque music in the wake of the establishment of the Bach-Gesellschaft in 1850. From the standpoint of the later 19th century, it was an intolerable insult that the town fathers of Leipzig, in search of a new Kapellmeister in 1722, had first sought Telemann for the job and then (when Telemann declined) Graupner, before finally and reluctantly settling on their third choice, Johann Sebastian Bach. The episode appeared to epitomize a typically romantic contrast between clueless Philistines on the one hand and misunderstood genius on the other. This attitude continued well into the 20th century; when René Leibowitz declared that Stravinsky was "the Telemann of the twentieth century," he intended to counterpose a facile scribbler to the outstanding genius of his time (Arnold Schoenberg). Telemann's reputation was also undoubtedly hurt by his superabundant productivity, which similarly ran into conflict with another notion dear to Romanticism: artistic creation as the sublimation of torment, an epic wrestling match with a demonic muse. How, after all, could the works of so prolific a figure display anything but hasty triviality? Similar judgments were passed on Vivaldi (though never, oddly enough, on Bach or Handel, members in good standing of the same hyper-prolific league). The production of *Pimpinone* by Haymarket Opera Company easily dispels such prejudices, revealing a masterful technique sharply focused on exposing the foibles of its all-too-human characters. The opera serves as a healthy reminder that it is possible to compose tons of music simply because one is extraordinarily good at it.

# Synopsis

BY SARAH EDGAR

## Quick Synopsis

The characters are fairly simple: a rich old man and a scheming working-class young woman. *Whatever will happen if she becomes his maid?*

In Telemann's *Pimpinone* it just so happens that Pimpinone, the rich old man, does hire Vespetta, the scheming working-class young woman, to be his chambermaid. Vespetta proceeds, naturally, to wrap Pimpinone around her little finger. She slyly shows off her charming ankles in a dance, cries a bit to soften him up, and wheedles her way into the cash-box. Upon Vespetta's dutifully promising to remain a good, moral, working-class young woman by never going to the ballet, reading novels, or presenting herself at the masquerade, Pimpinone promises to marry her—and gives her a generous dowry. Of course, after she is securely married, Vespetta proceeds to do exactly as she pleases. She conveniently “forgets” her previous promises. A wife certainly has more power to do what she wants than a mere chambermaid. Pimpinone tries to protest, but he is no match for the young, vigorous, and somewhat violent Vespetta. After a name-calling extravaganza of a fight, Pimpinone meekly submits to his wife. Pimpinone ruefully sings, “Will ich nicht den Prügel schmekken, so schweig ich gern und bleibe stumm / *Because I don't want a beating, I'll be silent and remain mute.*” So the three intermezzi end.

## Full Synopsis

### *Intermezzo I*

Vespetta, a clever and industrious chambermaid, is searching for a new household. She proclaims her lack of ambition and honesty, but admits readily that she is really looking for a marriage as a way out of her drudgery. Luckily, the nouveau riche Pimpinone approaches, and Vespetta goes into action. In order to charm Herr Pimpinone, Vespetta demurely showcases her refined posture. Through the aria “Höflich reden / *Polite conversation,*” she contrasts those delectable accomplishments of a lady—conversation, singing, gaming, and dancing—with the mundane tasks of common women like herself. Pimpinone is already entranced. In his bumbling way, he tries to find out if Vespetta is free to come to his household, and Vespetta uses this conversation to make it clear that she longs only to work for a man like Pimpinone. She tosses a string of compliments at him, saying that no man in the entire world is as polite, intelligent, well mannered, beautiful, and tender. This causes Pimpinone's head to spin, and he sings the aria “Ella mi vuol confondere / *She's trying to perplex me.*” He's entirely correct, but he is already smitten.

There is no hope for escape. Pimpinone offers Vespetta a place as his chambermaid, and she accepts. The two sing a duet to end this intermezzo in which Pimpinone rejoices in his good fortune, and Vespetta laughs behind his back. Everything is going according to plan.

### *Intermezzo II*

The second intermezzo opens after Vespetta has been in Pimpinone's service for some time. She has established herself as an excellent and irreplaceable chambermaid, and she has obviously continued to stoke the fire of Pimpinone's desire. Vespetta begins this intermezzo by pulling the oldest trick in the book to secure her marriage proposal: the sight of a beautiful woman crying and threatening to leave. Her first protest is that she must leave because Pimpinone spends his money foolishly. She quickly gains access to the cash box and even receives the present of a pair of beautiful earrings. Step one complete. Her second protest is that she must leave because people are gossiping about them. Of course, the only way to stop the gossip is ... marriage, and Pimpinone quickly offers a marriage proposal with a generous dowry. There is one catch: Pimpinone wants Vespetta to remain the dutiful chambermaid. He makes her promise not to engage in the usual upper middle-class wifely pursuits like the opera, the masquerade, card playing, and especially visiting. Vespetta readily agrees, and the second intermezzo ends with another duet in which he proclaims his unending joy and she giggles at his foolishness.

### *Intermezzo III*

The third intermezzo opens after the marriage has occurred, and Vespetta is enjoying the freedoms of her new status as the wife of a rich man. She is preparing to go out, but that pesky Pimpinone demands to know where she is going and what she is doing. She finally tells him that she is going to visit her godmother, and Pimpinone, worn out by her energetic stubbornness, only asks—in a virtuosic falsetto aria—that she refrain from making fun of him with other women on her visits. He then reminds Vespetta of her earlier promises to remain at home and never go visiting. Vespetta casually dismisses Pimpinone's petulant argument by reminding him that when she promised not to go out she was a maid, but now she is a wife with certain rights that must be honored. She sings of her desire to be just like all of the other well-respected middle-class ladies by speaking French, dancing, dressing in fine clothes, and playing cards. Pimpinone finally threatens violence “according to the fashion” to try to keep Vespetta in line, but Vespetta is more than ready to match him in a fight. They sing an incredible name-calling duet with more threats of violence on both sides, but after the dust clears it seems that Vespetta has the upper hand once again. She reminds Pimpinone that she can walk out with her generous dowry at any moment if she does not get her way.



Pimpinone finally concedes, both from love for Vespetta and from fear of her wrath.

*Dieses ist der Grobheit Lohn.*

This is the reward for insolence.

*Dieses ist der Einfalt Lohn.*

This is the reward for folly.

*Ungeschliffner Pimpinon.*

Ill-mannered Pimpinone.

*Unglückselger Pimpinon.*

Unfortunate Pimpinone.

## Musings on Performance Practice

BY CRAIG TROMPETER

What is “Performance Practice” and why do we care so much about it at Haymarket? The term is the English translation of the German word *Aufführungspraxis*, which is the study of the methods and materials used to perform music of times past. In other words, historically-inspired performance. It is an enormous topic, especially if one includes music from the Renaissance and Medieval periods. A very short list of considerations for Baroque repertoire would include using instruments that have gone out of fashion like the viola da gamba or theorbo (the long-necked lute), gut- rather than metal-strung violins, improvisational accompaniment styles, historical pronunciation of texts, melodic ornamentation drawn from contemporary treatises, stylized postures and hand gestures, dances based on historical treatises, and period-style clothing. The question “*Why bother to go to so much trouble?*” certainly does come up—it’s one I sometimes ask myself while tuning a harpsichord that has gone terribly flat or getting a “squeak” instead of a note from a gut cello string dried out by the long Chicago winter. A modern approach to our repertoire could certainly be valid and would be so much easier. But I don’t believe it would touch your heart or mind in the same way. The sound of a chord played on a theorbo tuned in 6th-comma meantone (a tuning system in which commonly used chords are closer to the naturally occurring harmonic series than in the standard equal temperament of today\*) vibrates in one’s ears like a well-crafted haiku. The dynamically balanced form of a vocalist in *contrapposto* stance brings the idyllic countryside of a Watteau canvas into your life. Of course we are grateful for indoor plumbing and heating, and I am content not to have to wear a corset to work, but there are traditions and ideas from the past which might inform our daily lives in beautiful ways. Elegance and eloquence were watchwords of the periods in question. Even when things are at their bawdiest in our repertoire--like the fight scene in Act III when Pimpinone hurls the insult “Xantippe” at Vespetta, comparing her to the nagging wife of Socrates—there is still a commitment to refinement and taste. While we cannot pretend to know exactly what this music would have sounded like or what a performance would have looked like, we believe searching to discover the aesthetic essence is a worthy pursuit. We hope you do, too.

\*For an entertaining take on this subject, read Ross Duffin’s short book *How Equal Temperament Ruined Harmony (and Why You Should Care)*.

# Notes on Staging

BY SARAH EDGAR

In my staging of *Pimpinone*, we straddle the line between the buffoonery of the *commedia dell'arte* and realistic bourgeois comedy through gesture, action, and body posture. Our Pimpinone character takes an ungainly posture throughout, similar to the Pantalone seen on the next page. Sometimes his head and sometimes his pelvis is thrust forward, depending upon his amorous state. Pimpinone moves at a generally slow tempo, as befits an old man. His gestures vary between the grand movements of a successful merchant and the confused flapping of a man hopelessly in love with a girl half his age. Vespetta reflects the grande dame that she desires to become in her noble bearing, but sometimes she forgets, and her working class roots are revealed. She naturally moves quickly, like the little wasp that she is, and she has to force herself to be still with hands folded like a good servant.

Dance also figures slyly into this production, slipping several times into the libretto. When Vespetta first encounters Pimpinone on the street, she charms him with the excellent posture she learned from a dancing master. Vespetta sings two arias in which she longs to dance (“Höflich reden” in Intermezzo I and “Voglio far, come l’altre” in Intermezzo III). When Pimpinone decides to take Vespetta as his wife, he tries to make sure she will not go to the ballet or the masquerade ball. So, although there is no dance music or dancing scenes per se in this opera, dance was still an important signifier of class and status in 18th-century Europe. In light of that, Vespetta and Pimpinone do dance at certain choice moments. They walk the geometry of the “ordinary minuet,” the most popular dance in all of Europe in the 18th century, first when Vespetta sings of the accomplishments of the upper class, then in the celebratory marriage duet at the end Intermezzo II, and finally at the end, when Vespetta has completed her subjugation of Pimpinone. The action of the moment colors the performance of the ordinary minuet: first graceful, then exuberant, and at the end with pride (Vespetta) and despair (Pimpinone).

What is the moral of this story? Pimpinone blurts out to the audience near the end: “Ihr Männer, hütet euch vor einem bösen Weibel! / *You men, protect yourself from an evil wife!*” While that may be good advice, I don’t think that this short opera can be boiled down to such a simple admonishment. In spite of her scheming and manipulation, Vespetta somehow worms her way into our hearts as well as Pimpinone’s. She wants to partake of the pleasures of 18th-century life—dancing, opera, speaking French—instead of resigning herself to a life of drudgery.



*Colombina and Pantalone by Maurice Sand.*

Who can blame her for that? Neither is Pimpinone an innocent victim. He is blinded by the good fortune of landing a pretty girl, and he tries his best to ensure that he will enjoy the benefits of having a spouse, who will still behave like a servant. Vespetta and Pimpinone reveal themselves to be multi-dimensional characters who, in the midst of scheming and succumbing to temptation, remind us of our own struggles with class, power, sex, and desire. The moral of the story is not as important as the funny and twisted mirror that is held up in front of us.

## Costumes

BY MERIEM BAHRI

The ever-increasing social status of Vespetta is pivotal to the opera. Vespetta's first look is very simple: an earth-colored skirt worn over an ordinary petticoat, a plain shirt, and a wide utilitarian apron. Pimpinone is quite stylishly clumsy and understated for a man of his wealth. However, the men's fashion evolution was slow between the end of the 17th and beginning of the 18th centuries, and Vespetta may not have noticed the haphazardness in Pimpinone's outfit. Her attention certainly stopped at the little signs of richness distributed throughout his mismatching costume!

In the second intermezzo, Vespetta's outfit shows more seductive aspects: the brown tones of her first costume turn into an eye-catching cinnamon-laced jacket, bordered by the ruffles of her shirt. A lace-edged *fichu* covers her cleavage, and the hoops under her petticoat and skirt highlight her feminine shape. More than useful working articles of clothing, her new apron and maid's cap are rather decorative symbols of domesticity, indicating her servitude toward Pimpinone. Intermezzo III marks the great reversal of the situation between maid and master, a beloved topic in 18th-century comedies. This dramatic change is visually accentuated by Pimpinone's costume decline and by a great step forward in Vespetta's costume evolution in terms of colors and volume. Her extravagance, brought on by her sudden wealth, combines an accumulation of fashion faux pas. Bright colors, stripes, plaid, and flowers are all blended together, while the style of her costume is a mix of the old-fashioned (too short) dress and the rising trend for wide hoops. The most ironic aspect is perhaps her superficial taste for the simple life as dictated by the upper classes: a delicate apron is hanging at her waist and a birdhouse has found a place on her hat!



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# Set Design

BY LINDSEY LYDDAN

Approaching stage design for any baroque opera is always difficult because of the lack of documentation surrounding the original designs. However, the architectural paintings of the time period can provide insights as to what we could have expected to see on the stage. It is thought that the theatre could have been the experimental

ground for architectural design. The artwork of Italian painter Bernard Belotto inspired our marketplace for the street scene in Act I where Pimpinone and Vespetta meet. His painting the *View of Munich from Haidhausen with River Isar in Center* is the jumping off point not only for the stone walls, but also for the beautiful German column detail. Even his attention to light plays a part in the coloring of our set, and our silhouetted city is the backdrop taken from Belotto's view across the river



*View of Munich from Haidhausen with River Isar in Center*

Isar. The props of a common marketplace experience are provided with inspiration from Charles Vetter and his painting *Blumenmarkt am Platzl in München*.

The way in which our set transforms pays homage to the periaktos used in early baroque set design—a revolving solid equilateral triangle prism made of wood, spinning gracefully to reveal the next location. Our walls take advantage of depth from moldings and windows not afforded by the original periaktos design.



*Blumenmarkt am Platzl in München*.

The design of Pimpinone's chamber is based on research of countless sitting rooms and portraits from the early 18th century, as well as from a short film based in Baroque design made by students at Wimbledon College in London, aptly named *Tis a Pity She's Not Yours*. We first see Pimpinone's bachelor pad, a bit stark and masculine in color and adornment. But once Vespetta has her way, we see the space transform to a place worthy of being her boudoir.



*Tis a Pity She's Not Yours*.

Drawing on the history and beauty of this period not only goes hand in hand with the gorgeous music, but also takes us traveling in time to a different world. Then we meet our characters, and see that some things never change!

## Production and Soloists

Soprano **ERICA SCHULLER** has been praised for her “lively personality, abundant charm, and luscious vocalism” (*Chicago Tribune*), and for “her warm, agile soprano full of passion and depth” (*Chicago Classical Review*). In addition to Haymarket Opera Company, she has performed leading and supporting roles with the Boston Early Music Festival, Florentine Opera Company, Opera Siam, and Skylight Opera Theatre, among others. Originally from Milwaukee, Wisconsin, Erica earned her MM from the San Francisco Conservatory of Music and her bachelor of music from the Eastman School of Music.

Baritone **RYAN DE RYKE**'s versatility and unique musical presence have taken him to many of the leading international music festivals, including the Aldeburgh Festival in the UK and the festival at Aix-en-Provence in France. *The Baltimore Sun* hailed him as “a talent that seems to defy labels, for without pretense or vocal tricks he delivers a naturally beautiful sound that penetrates to one’s inner core in every conceivable range.” He appears regularly as an oratorio soloist and has worked with many early music ensembles, including Orchestra of the 17th Century, the Baltimore Handel Choir, the Bach Sinfonia, the Ciciliana Quartet, and the American Opera Theater.

*Pimpinone* marks stage director **SARAH EDGAR**'s tenth production with HOC. Edgar began her professional career as a dancer with The New York Baroque Dance Company under Catherine Turocy, and since then she has voraciously studied and experimented with the stage conventions of the period. In Cologne she created new works with The Punk's Delight, while pursuing her MA in Tanzwissenschaft (dance studies) from the Hochschule für Musik und Tanz Köln. She is associate director of The New York Baroque Dance Company.

**CRAIG TROMPETER**, *artistic director*, has been a musical presence in Chicago for more than twenty years. As an acclaimed cellist and gambist he has performed in concert and over the airwaves with Second City Musick, Music of the Baroque, Chicago Opera Theater, and the Smithsonian Chamber Music Society. He has performed at the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has appeared as soloist at the Ravinia Festival, the annual conference of the American Bach Society and with both the Chicago Symphony Orchestra and Music of the Baroque. Trompeter has recorded works of Mozart, Biber, Boismortier, Marais, Handel, Greene, Henry Eccles, and a potpourri of Elizabethan composers on the Harmonia Mundi, Cedille, and Centaur labels. Trompeter conducts the Early Music Ensemble at the University of Chicago.

**ALAINA BARTKOWIAK**, *production manager*, returns for her third production with Haymarket Opera. When not spending quality time at HOC, Alaina can be found stage managing for opera companies around the midwest (recent highlights include *Iolanta* with Chicago Opera Theater, *Prince of Players* with the Florentine Opera Company, and *Fellow Travelers* with the Lyric Opera of Chicago), running competitively (if not particularly quickly), and attending The Office-themed trivia.

**MERIEM BAHRI** is a costume designer praised for her “gorgeous and evocative,” “spectacular” and “sumptuous array of period-perfect” costumes (*New York Times*, *Wall Street Journal*, *Chicago Tribune*). After completing a PhD in science, she turned definitively to her passion for costumes in 2011. Although she specializes in baroque costumes (Newberry Consort, Haymarket Opera Company, Boston Early Music Festival, Opera Lafayette, Nordic Baroque Dancers), she has also brought her design skills to the Beethoven Festival, Wheaton College, Elements Contemporary Ballet, Balam Dance Theater, International Voices Project, the Joffrey Academy, Ensemble Dal Niente, and Lake Area Music Festival.

**LINDSEY LYDDAN**, *set and lighting designer*, is delighted to be working with Haymarket Opera Company once again. She has worked all over the city including the Goodman, Silk Road Rising, Roosevelt University’s Opera Program, Wheaton College, Drury Lane Theatre Oakbrook, Lookingglass Theatre, Steppenwolf, the Lyric Opera of Chicago, University of Illinois at Chicago, Chicago Dramatists, and the Cherub program at Northwestern University. She received her MFA in lighting and scenic design from Northwestern University. She would love to thank her husband, Bill, for his support in all her endeavors.

## Orchestra

### FIRST VIOLINS

Jeri-Lou Zike, *concertmaster*  
*The Vernon and Lucille Swaback Chair*  
Wendy Benner  
Jaime Gorgojo

### VIOLA

Melissa Trier Kirk \*  
Susan Rozendaal

### VIOLONE

Jerry Fuller\*

### THEORBO

John Lenti\*

### SECOND VIOLINS

Martin Davids\*  
Ann Duggan  
Lori Ashikawa

### CELLO

Anna Steinhoff\*  
Henry Chen

### HARPSICHORD

Andrew Rosenblum\*

\*denotes Principal

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