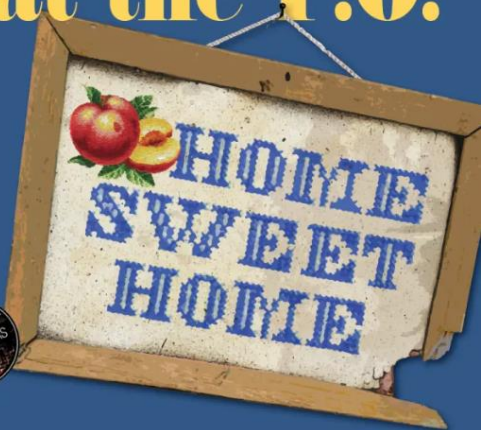


UrbanArias presents

why I live at the P.O.



World Premiere
UrbanArias' Commission

Stephen Eddins, composer
Michael O'Brien, libretto
Based on the short story by
Eudora Welty



Director's Note

Dennis Whitehead Darling

What an honor to be UrbanArias's first staged production in 2022 and serve as the stage director of this world premiere written by Stephen Eddins and Michael O'Brien. This composer/lyricist team spent countless hours refining text and music, taking Eudora Welty's short story of a "typical" family living in the 1940s in the Deep South of rural Mississippi to the genre of comic opera. What a task indeed, and of course, it was our challenge as director and performer to channel our collective thoughts into creating the dramatic and comic physical vocabulary that depicts the absolute mayhem and complicated dysfunctional madness of familial relationships. Interestingly enough, we discovered that members of this family aren't too far removed from members of our own family in some ways, or at the very least, people we knew. It became apparent that Eudora Welty left us an excellent roadmap to discover and develop the family dynamics that are relatable and universal. She had a deft ability to describe both a person's positive and negative attributes discretely and with southern charm. In her descriptions of people and situations, one could hear the narrator's bias, which, at times, causes the reader to question their reliability. But of course, we leave the question of an "unreliable" narrator up for you to decide and hope you find how much we all have in common regarding family and the relationships we build with the ones we love – even when they drive us crazy!

Composer's Note

Stephen Eddins

It takes a lot of nerve for a composer to look at a literary masterpiece and say “What I have to say about this work is significant enough to justify turning it into an opera,” so it was with loads of trepidation that I approached *Why I Live at the P.O.*, one of the greatest comic stories ever written. But here it is, in a gorgeous production with a wonderful cast!



This story was begging to be made into an opera...

* The world needs more operatic comedies that are actually funny. Eudora Welty's zany story, in Michael O'Brien's smart libretto, provides fool-proof material for an opera that leaves audiences (and the singers!) laughing.

* Sister is such a vivid and memorable character, how could you not love her? She's cantankerous, unreliable, self-pitying, but can't we all relate to at least *some* of that? And the fabulously idiosyncratic language Welty gives her! Who wouldn't want to spend a warm summer morning leaning in at the Post Office window, listening to her colorful tales of family woes?

* The characters are *all* lovable, even the Machiavellian Stella-Rondo. I longed to see and hear them alive on a stage, embodied by singing actors. My goal was to create characters that would delight singers and give them opportunities to shine. These singers have fallen in love with the characters; I hope you will, too.

Cast

Sister 1	Emily Pulley
Sister 2	Kyaunnee Richardson
Mama	Alissa Anderson
Stella-Rondo	Melissa Wimbish
Papa-Daddy	Eric McKeever
Uncle Rondo	Ian McEuen
Conductor	Robert Wood
Director	Dennis Whitehead Darling



Designers

Set Designer	<u>Brian Ruggaber</u>
Costumes	<u>Austin Blake Conlee</u>
Lighting	Tao Wang
Wigs and Makeup	Austin Blake Conlee
Props Coordinator	Paul Peers
Associate Lighting Designer	Chanelle Dau Pino
Associate Costume Designer	<u>Channing Tucker</u>



Production

Production Stage Manager	Rebecca Talisman
Assistant Stage Manager	Trever Comeau
Director of Production	Reuben Rosenthal
Set Construction	<u>Complete Fabrications</u>
Master Electrician	Ben Harvey
Props Coordinator	Paul Peers
Wardrobe Supervisor	Miguelina Jones
Lighting Intern	Jordan Francis *



Jordan Francis' internship is made possible through our collaboration with Joe's Movement and CreativeWorks.

Costume Shop

Maia Farinas
Fox Schweiger
A.J. Sargent
Anya Jones
Ella Stringer
Sarah Husson



Members of Inscape Chamber Orchestra

Flute/Piccolo	Jeanette-Marie Lewis
Clarinet 1	David Drosinos
Clarinet 2 / Bass Clarinet	Evan Ross Solomon
Soprano/Alto	Noah Getz
Tenor Saxophones	
Bb Trumpet	Brandon Almagro
Bass Trombone	Zenas Kim-Banther
Percussion	Eric Plewinski
Piano	Josephine Riggs
String Bass	Jessica Powell-Eig

in*



Stephen Eddins

Composer

Stephen Eddins' first compositions, written when he was nine, were songs for his church's children's choir, and music for voice has continued to be a significant part of his creative output. A fascination with literary texts and the interplay between words and music has been the catalyst for much of his work.

Stephen received music degrees from Oberlin, the University of Akron, the University of Michigan. His operas include *Paranoia: A Psycho-Opera* for Caterwaul Opera and *A Devil's Deal* for Opera Theatre Unlimited. Three Canadian companies have mounted his opera, *The Doll's House*, as part of a showcase of short musicals, with one production nominated for seven Toronto Theatre Guild awards, including Outstanding New Musical and Outstanding Sound Design/Composition.

He has made a specialty of working with found instruments, using choirs of glass bowls, wine glasses, pans, flowerpots, metal pipe, and industrial scrap material. He has been active as a seminar leader and teacher with groups of all ages, from pre-school to college students and adults, working in the cultivation of aural creativity, with special interest in people who have had little formal musical training.

Michael O'Brien

Librettist



Michael O'Brien's works have been seen across Canada/USA/UK. His stage works & adaptations include *The Magician's Nephew* (Shaw Festival, Ontario, 2018), *Mad Boy Chronicle* (Alberta Theatre Projects, Calgary), *Restitution* (Factory Theatre, Toronto), *The Miracle Man* (a musical with Allen Cole; Two Planks & a Passion, Nova Scotia), *The Barber of Seville* (freely adapted from Rossini/Beaumarchais: Soulpepper/Columbus Theatre, Toronto), *The Invisible Man* (Shaw Festival 2006), *Treasure Island* (Young People's Theatre, Toronto), *Oliver Twist* (Young People's Theatre), *Hard Times* (National Arts Centre of Canada, Ottawa) and *A Christmas Carol* (Young People's Theatre). For CBC Radio Drama, he created original dramas *Shores of Wonder*, *Winter's Tales* and *Hearts of the World*, as well as adaptations of Margaret Atwood's *The Blind Assassin* and *The Handmaid's Tale*. He is a graduate of the National Theatre School of Canada (Montreal), has been nominated for Governor-General's Awards, Writer's Guild of Canada Awards, Chalmers Awards and Dora Mavor Moore Awards. He lives in Toronto.



Robert Wood

**Conductor,
UrbanArias Founder
and Artistic Director**

Robert Wood is UrbanArias' founder. Under his leadership the company has achieved national recognition and has given over 125 performances, including nine commissions and 13 world premieres.

Notable productions have included *After Life/Josephine*, and *Glory Denied* (Cipullo), *The Last American Hammer* and *Blue Viola* (Hilliard), *Paul's Case* (Spears), *Why Is Eartha Kitt Trying to Kill Me?: A Love Story* (Smith), *Independence Eve* (Boquiren), *As One* (Kaminsky), and *Three Decembers* (Heggie). Maestro Wood made his debut at the San Francisco Opera with Verdi's *La traviata* (starring Rolando Villazon), and has also conducted *L'italiana in Algeri* and several concerts there. He recently conducted *Rigoletto* at Austin Opera, *Silent Night* at the University of British Columbia, *As One* at Hawaii Opera Theatre and Lyric Opera of Kansas City, *Three Decembers* at Kentucky Opera, *Die Fledermaus* at Hawaii Opera Theater, and *Roméo et Juliette* and *Carmen* at Opera Colorado.

Mr. Wood was Conductor in Residence at the Minnesota Opera from 2006-2008, leading productions of *L'italiana in Algeri*, *Le nozze di Figaro*, *La donna del lago*, *Rusalka*, and *Il barbiere di Siviglia*. Mr. Wood has also conducted *L'italiana in*

Algeri at Vancouver Opera, Le Comte Ory and Die Zauberflöte at Wolf Trap Opera, and The Nutcracker for San Francisco Ballet.



Dennis Whitehead Darling

Director

Dennis Whitehead Darling is an international award-winning director based in Philadelphia. In 2017, after an extensive career in theatre, Dennis entered the opera world with a production of *Blue Viola* produced by Opera Memphis. The following year he was selected as their Inaugural McCleave Fellow in Directing – one of the first fellowships dedicated to fostering the careers of Stage & Music Directors of color.

His recent directing credits include: World Premiere of *Marian's Song* (Houston Grand Opera), *La Boheme* (Opera Columbus), *Giulio Cesare in Egitto* (Carnegie Mellon University), *The Gershwin's Porgy and Bess* (Red Mountain Theatre), *Independence Eve* (Opera Birmingham), *Lady Day at Emerson's Bar and Grill* (Hattiloo Theatre/Spazio Teatro No'hma – Milan), *Ain't Misbehavin'* (Spazio Teatro No'hma – Milan), *Intimate Apparel* (University of Memphis), *Movin' Up in the World* (Opera Memphis), *Sunset Baby* (Hattiloo Theatre), *James and the Giant Peach* (Circuit Playhouse), *Blue Viola* (Opera Memphis)

Upcoming productions include: *Sanctuary Road* (North Carolina Opera), World Premiere - *The Secret River* (Opera Orlando), *The Magic Flute* (Pensacola Opera), *Why I Live at the PO* (UrbanArias), *The Gershwin's Porgy and Bess* (Hattiloo Theatre).

Emily Pulley

Ms. Pulley's appearance is sponsored by an anonymous donor.



Emily Pulley has spent over a quarter of a century appearing with opera companies and orchestras across the country and around the world, including nearly 200 performances with the Metropolitan Opera, with roles ranging from Marguerite in *Faust* to Gerhilde in *Die Walküre* to Valencienne in *The Merry Widow*. Long established in the classical soprano repertoire and also having collaborated in numerous world premieres of contemporary works, Emily is currently enjoying a successful exploration of mezzo soprano and musical theatre roles, recently taking on the title role in *Carmen*, Mrs. de Rocher in *Dead Man Walking*, and Desirée in *A Little Night Music*. She spent much of the 2019 season as the standby for Renée Fleming in the US tour of *The Light in the Piazza*, in association with Los Angeles Opera and the Lyric Opera of Chicago. During the 2020 shutdown, Emily participated in several virtual projects: Julia Child in *Bon Appétit!* for UrbanArias, her debut as

Zita in Gianni Schicchi for Opera Ithaca, and Jaclyn in the premiere of The Roost, part of the award-winning Decameron Opera Coalition. Emily made her professional directorial debut with La bohème at Opera Ithaca and will direct The Man Who Mistook His Wife for a Hat and Il barbiere di Siviglia for Opera Steamboat this summer. Upcoming engagements include creating the role of Marjorie Kinnan Rawlings in Opera Orlando's world premiere of The Secret River in December and her debut as Mrs. Lovett in Sweeney Todd with Opera Omaha this February.



Kyaunnee Richardson

Kyaunnee Richardson, soprano, made her professional debut as Papagena in Mozart's The Magic Flute with the Festival of the Arts Boca in 2016. Recently, Kyaunnee made her debut as Adele in Die Fledermaus with Opera Orlando. Other highlights from the last few seasons include the roles of Gretel in Hansel and Gretel, Frasquita in Carmen with Opera Orlando; Clara in Porgy and Bess; Alice/Dr. Marigold in Adolphe's The Adventures of Alvin Alegretto; Esther in the concert premiere of Ginsberg's Esther, Sweet Esther at the National Press Club in Washington, D.C.; Pamina in The Magic Flute with Orchestra Miami; and Najade in Strauss' Ariadne auf Naxos with Opera Fusion's).

2017 Emerging Artists Project. In Opera Fusion's 2018 Emerging Artists Project, An Evening of Puccini, she sang arias by Lisette in *La rondine*, Lauretta in *Gianni Schicchi* and Mimi in *La bohème*. A frequent soloist with local orchestras and ensembles, she has performed as the Soprano Soloist in Handel's *Messiah* with the Civic Chorale of Greater Miami and the Alhambra Orchestra and Vivaldi's *Gloria* with the Delray Orchestra.

Throughout the COVID-19 pandemic she has performed virtually, including Opera Fusion's #SongStrong and *Music to Eat Chocolate By* e-concerts, *Hued Songs* in *Make Music Miami*, and Sir Andrew Lloyd Webber's *International* online Cadenza Competition. Upcoming performances for the 2021-22 season will be the world premiere of Stella Sung's *The Secret River* in the role of Calpurnia.

Melissa Wimbish



In the world-premiere of *Josephine* with *UrbanArias*, "... the afternoon belonged to Melissa Wimbish, who was creating the role of Josephine Baker ... Beautifully prepared, vocally stunning, and theatrically riveting, Wimbish effortlessly held the audience in her hand throughout this one-woman show." (Washington Post) In 2016, she made her Carnegie Hall solo recital debut after winning the prestigious NATS Artist Award.

Career highlights include *Mysteries of the Macabre* and *Candide* with Baltimore Symphony, *Paul's Case* with UrbanArias and Prototype Festival, *Nimue* in Shakespeare Theatre Company's *Camelot*, *Carmina Burana* and *A Midsummer Night's Dream* with Washington Ballet at The Kennedy Center, and Mozart's *Requiem* with Richmond Symphony.

Her work is relentless in variety, spanning classical, contemporary, and popular styles. In the 2020-21 season, Wimbish self-directed a groundbreaking recital for the INVISION recital series and sang the roles of Alberto Gonzales in Melissa Dunphy's *Gonzales Cantata* as well as Pamina in a brand new production of *The Magic Flute*, set to a revamped script and libretto by an all-Black creative team and cast. In addition to returning to UrbanArias for the 2021-22 season, Melissa will make her soloist debut with the Vermont Symphony, workshop Jessica Meyer's *20 Minutes of Action* with Sandbox Percussion Ensemble at Yellow Barn's Chamber Music Residency, and compete at Stockhausen Courses in Kürten. She co-leads the Baroque pop duo, Outcalls, whose song "No King" was named one of Baltimore Sun's Most Defining Songs of 2017. Outcalls was awarded a Baker Artist Award in 2021 and will release their third studio album, *Greatest Hits*, in fall 2021.



Alissa Anderson

Ms. Anderson's appearance is sponsored by Alan J. Savada and Will Stevenson.

Contralto Alissa Anderson wields her comic prowess, striking features, and powerful vocalism to great acclaim in a wide variety of repertoire. The 2021-2022 season sees her as Dame Quickly in Falstaff with Berkshire Opera Festival, Marcellina in Le nozze di Figaro with Austin Opera, Mother Goose in The Rake's Progress with Angers-Nantes Opera, Mama in why I live at the P.O. with UrbanArias, and Erda in Das Reingold with Opera Santa Barbara. In recent seasons, Ms. Anderson returned to Opera Philadelphia as Princess Clarissa in The Love for Three Oranges, made her triumphant debut with The Royal Danish Opera as Mrs. Lovett in Sweeney Todd, returned to San Diego Opera as Maddalena in Rigoletto, made her debut with Opera San Antonio as Marthe in Faust, and joined Utah Festival Opera as Marcellina in Le nozze di Figaro and Mrs. Andrews/The Bird Woman in Mary Poppins. Ms. Anderson has also bowed as The Witch in Into the Woods with Utah Festival Opera, the title role in La tragédie de Carmen with Opera Birmingham and Opera Louisiana, Frugola/La Zia Principessa in Il trittico with Opera Delaware, Tisbe in La Cenerentola with San Diego Opera, La Zia Principessa/Ciesca in Il trittico with

the Opera Company of Middlebury, La Zia Principessa/Zita in Suor Angelica/Gianni Schicchi with Opera Santa Barbara, and Cleo in The Most Happy Fella with Tulsa Opera. She made her Houston Grand Opera debut in their East + West series in River of Light by composer Jack Perla and librettist Chitra Divakaruni.

Eric McKeever



American baritone Eric McKeever has won consistent praise for his voice of “power and brilliance” (Chicago Tribune) and “considerable flexibility and a communicative presence enhanced by expressive, crystalline diction.” (Opera News) Recently he was Betto, Gianni Schicchi with Opera Columbus and Tonio, I paglicacci with Salt Marsh Opera. He returned to Opera Columbus in the spring of 2021 as Marcello and sang concerts with Baltimore Concert Opera/OperaDelaware.

Upcoming, Mr. McKeever debuts with UrbanArias, revives the role, Don Giovanni with Indianapolis Opera; and, is Bartolo, Il Barbieri di Siviglia with OperaDelaware.

He has been Sharpless in Madama Butterfly with Opera Columbus, David in L’amico Fritz with Baltimore Concert Opera, Germont, La traviata with Pacific Opera Project and joined Knoxville Opera in concert as Enrico, Lucia di

Lammermoor. Mr. McKeever made is his Anchorage Opera debut as Malatesta in Don Pasquale, joined the roster of New York City Opera covering the role of Jake Wallace in La Fanciulla del West and returned to Florentine Opera as The Speaker in The Magic Flute. He was Charlie in Kamala Sankaram's Looking at You at BRIC in Brooklyn and sang with Finger Lakes Opera as Frank in Die Fledermaus. He performed Adam Waters' River of Freedom with the Chautauqua Institution and joined Salt Marsh Opera as a soloist in "Music at the Lighthouse." Other roles include: Sander in Zémire et Azor; Marcello and Schaunard in La bohème; the Revival Singer, Elmer Gantry; Revival Singer in Florentine Opera's Elmer Gantry; and, Michele, Il Tabarro.



Ian McEuen

Tenor Ian McEuen has been praised for his versatility as a performer, impressing audiences with his "sweet lyric tone," a "sharp physicality and expressive stage skills," as well as his ability to evoke laughter "just for walking across the stage." Mr. McEuen began the 2019/20 season with a return to the Regional Tony Award-winning Signature Theatre, appearing as Giuseppe Zangara in Sondheim's Assassins. This production not only opened Signature's 30th anniversary season, but it

anniversary season, but it is their 30th production of a Sondheim Musical. Mr. McEuen will continue the season with two role debuts: Niko Magadoff in Menotti's *The Consul* with Baltimore Concert Opera and Little Bat in Floyd's *Susannah* with Annapolis Opera. He will also continue his long relationship with UrbanArias, appearing in their Opera Improv Series.

Mr. McEuen began the 2018/19 season with his role and company debuts as Lt. Torasso in Signature Theatre's production of Sondheim's *Passion*. He continued the season with another role and company debut as Ramendado in Annapolis Opera's *Carmen*. Throughout the season, he brought audiences to tears of laughter with his appearances in UrbanArias' popular Opera Improv series. He finished out the season as a member of the prestigious Filene Artists at Wolf Trap Opera, portraying one of his favorite roles, Der Tanzmeister in *Ariadne auf Naxos*. The 2017/18 season afforded Mr. McEuen the rare opportunity to cover roles in two world premiere operas, *Elizabeth Cree* (Dan Leno) and *We Shall Not Be Moved* (John Little), as part of Opera Philadelphia's inaugural festival, O17. He continued the season with another world premiere, creating the many roles portrayed by Redwood Son in the UrbanArias production of Randall Eng's *Florida*. The season wrapped up with Mr. McEuen returning to one of his beloved signature roles, Tobias Ragg in *Sweeney Todd*, for his company debuts with Baltimore Concert Opera and Atlanta Opera.

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