

STEPHANIE HAVEY DIRECTOR

Winner of the Adelaide Bishop award for artistic quality and winner of the Opera America Director-Designer Showcase, Stephanie Havey has staged productions for Pittsburgh Opera, Michigan Opera Theatre, Arizona Opera, Atlanta Opera, Opera Omaha, New York City Opera, North Carolina Opera, and Hawaii Opera Theatre, as well as new productions of *La rondine* for The Curtis Institute of Music, *Tosca* for the Lyrique-en-mer International Festival de Belle-Ile, *The Crucible* for Opera Santa Barbara, *Shining Brow* for Tulsa Opera, *Il matrimonio segreto* for Carnegie Mellon University, *Rigoletto* for Syracuse Opera, *Falstaff* for Resonance Works Pittsburgh, and Gluck's *Armide* for OperaNeo. She also has been a member of the staging staff at San Francisco Opera and The Santa Fe Opera.



Engagements for the 2019-2020 COVID-19 affected season included Seattle Opera, Houston Grand Opera, Opera de Montreal, a new production of *Norma* for Boston Lyric Opera, *La Traviata* with Hawaii Opera Theatre, returning to the Pittsburgh Opera for *Norma* and *Florencia en el Amazonas*, and *La bohème* for Charlottesville Opera. This season's engagements include *Il barbiere di Siviglia* with Finger Lakes Opera as well as postponed or cancelled productions of *Carmen* with Arizona Opera, *The Pirates of Penzance* and *Rigoletto* with Virginia Opera, and *Eugene Onegin* with Minnesota Opera.

Ms. Havey was selected to participate in San Diego Opera's theatre innovation project "Opera Hack," a two-year project funded by an Opera America Innovation Grant to discover new ways for technology to be used in the production and presentation of opera. She also had the honor of hosting the 2019 Opera America Director-Designer Showcase at the National Conference in San Francisco as a returning alumna.

Ms. Havey is a frequent collaborator for the development of new opera, staging new works with Opera Philadelphia for their Double Exposure event, Opera America's New Works Forum, and as the Resident Stage Director for North American New Opera Workshop.

During her two seasons as the first Resident Artist Stage Director for the Pittsburgh Opera, she received rave reviews for her new production of *Il matrimonio segreto* and directed numerous productions and a staged recital series in the Opera Studio. Other professional engagements include Central City Opera, Glimmerglass Festival, Sarasota Opera, Virginia Opera, and Nashville Opera.

Ms. Havey has been a guest instructor for Young Artist training programs including Curtis Institute of Music, Oberlin Conservatory of Music, NYU Tisch School of the Arts, Carnegie Mellon University, Central City Opera, Tulsa Opera, OperaNeo, Opera North, University of Delaware, and the Florida State Opera.

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STAGE DIRECTOR (selected)

Il barbiere di Siviglia	Finger Lakes Opera	Gerard Floriano, Conductor	2021
The Pirates of Penzance*	Virginia Opera	Conductor, TBD	2021
Carmen*	Arizona Opera	Conductor, TBD	2021
Rigoletto*	Virginia Opera	Conductor, TBD	2020
La bohème*	Charlottesville Opera	Conductor TBD	2020
Norma*	Pittsburgh Opera	Antony Walker, Conductor	2020
Norma*	Boston Lyric Opera	David Angus, Conductor	2020
L'enfant et les sortilèges	Philadelphia Orchestra	Stéphane Denève, Conductor	2020
Florencia en el Amazonas	Pittsburgh Opera	Antony Walker, Conductor	2019
Rigoletto (Associate Director)	Houston Grand Opera	Jordan de Souza, Conductor	2019
La Traviata	Hawaii Opera Theatre	Emily Senturia, Conductor	2019
The Crucible	Opera Santa Barbara	Kostis Protopapas, Conductor	2019
La Traviata	Arizona Opera	Joseph Rescigno, Conductor	2019
La bohème	Pittsburgh Opera	Jean-Luc Tingaud, Conductor	2019
Tosca	Lyrique-en-mer Festival	Philip Walsh, Conductor	2018
Il matrimonio segreto	Carnegie Mellon University	Brian Garman, Conductor	2018
Armide	Opera Neo	Peter Kozma, Conductor	2017
La rondine	Curtis Institute of Music	Kensho Watanabe, Conductor	2017
Falstaff	Resonance Works	Maria Sensi-Sellner, Conductor	2017
Rigoletto	Syracuse Opera	Christian Capocaccia, Conductor	2017
Il barbiere di Siviglia	North Carolina Opera	Timothy Myers, Conductor	2016
La bohème	Opera Columbus	Jason Hiester, Conductor	2016
The Picture of Dorian Gray	Opera Fayetteville	Robert Mueller, Conductor	2016
Manon	Curtis Institute of Music	David Hayes, Conductor	2015
Shining Brow	Tulsa Opera	Valerie Pool, Music Director	2015
La Cenerentola	Shreveport Opera	Jerome Shannon, Conductor	2015
Die Zauberflöte	Erie Chamber Orchestra	Matthew Kraemer, Conductor	2015
The Little Prince	Opera Fayetteville	Robert Mueller, Conductor	2015
Gianni Schicchi & La scala di seta	Curtis Institute of Music	Lio Kuokman, Conductor	2014
Double Exposure	Opera Philadelphia	Edward Poll, Conductor	2014
Don Giovanni	Opera in the Heights	Enrique Carreon-Robledo	2014
Il matrimonio segreto	Pittsburgh Opera	Sara Jobin, Conductor	2013

REVIVAL STAGE DIRECTOR

Eugene Onegin*	Minnesota Opera	Conductor, TBD	2020
Eugene Onegin	Seattle Opera	Aleksander Marković, Conductor	2020
Eugene Onegin	Opéra de Montreal	TBA	2019
Eugene Onegin	Atlanta Opera	Stephen Lord, Conductor	2019
Maria de Buenos Aires	New York City Opera	Jorge Parodi, Conductor	2018
Eugene Onegin	Michigan Opera Theatre	Stephen Lord, Conductor	2018
Eugene Onegin	Hawaii Opera Theatre	David Charles Abell, Conductor	2018
Rigoletto	Opera Grand Rapids	James Meena, Conductor	2017
Rigoletto	Atlanta Opera	Joseph Rescigno, Conductor	2015
Rigoletto	Opera Omaha	Steven White, Conductor	2014
Le nozze di Figaro	Central City Opera (2 nd Cast)	Adam Turner, Conductor	2014
Il barbiere di Siviglia	Central City Opera (2 nd Cast)	Levi Hammer, Conductor	2013
La Cenerentola	Pittsburgh Opera (2 nd Cast)	Antony Walker, Conductor	2013
Les pêcheurs de perles	Pittsburgh Opera (2 nd Cast)	Antony Walker, Conductor	2011

*cancelled due to COVID-19

TEACHING EXPERIENCE (selected)

Oberlin Conservatory	Visiting Instructor of Opera Theatre	2016
Curtis Institute of Music	Guest Stage Director	2014, 2015, 2017
Carnegie Melon University	Guest Stage Director	2018

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CRITICAL ACCLAIM

L'enfant et les sortilèges – Philadelphia Orchestra

"smartly stage-directed by Stephanie Havey"

-Philadelphia Inquirer

Florencia en el Amazonas – Pittsburgh Opera

"Stephanie Havey's direction in this revival was simple and evocative, strongest in the characters' smaller gestures and expressions"

-Pittsburgh Post-Gazette

La Traviata – Hawaii Opera Theatre

"Director Stephanie Havey's crisp pacing was enhanced by ballet-like choreography, performed to the musical interludes in Verdi's score. . . This was such a convincing production that it was easy to attach to the emotion of the story, its passion, jealousy, fury and tenderness."

-The Honolulu Star-Advertiser

The Crucible – Opera Santa Barbara

"Stage director Stephanie Havey told highly dramatic story of THE CRUCIBLE in a realistic manner That kept the tension building until the end of the show. Havey made a point of letting the audience see the different personalities of various cast members"

-Broadway World

"Stage director Stephanie Havey handled the material with a keen understanding of the parallels between currents in our own time and those found among the Salem colonists who became victims of their own hysteria. . . Memorable aspects of this new production included the sets, backdrop projections, and lighting. The stage environment displayed suggestive architectural forms. Upright forests were eventually transformed into abstract logs that resembled a house that exploded in chaos, or perhaps a pile of about to burn kindling visually fueling the scenes, a compelling visual element that provoked comment on the disintegration of the Salem citizenry. . . The lighting and sets transcended the intimate stage of the historic Lobero Theatre adding a compelling impact throughout all three acts. . . Theatre that was not only convincing, but insightfully mounted."

-Voice Magazine

La bohème – Pittsburgh Opera

"The Pittsburgh Opera staging by Stephanie Havey, which opened Saturday evening at the Benedum Center, captures the spirit of that novel remarkably well."

-Pittsburgh Post Gazette

"a production that dazzled in all particulars. . . stage pictures that were truly eye-popping . . . a thunderous ovation at the opera's conclusion seemed to cheer both cast and audience. . . wonderfully directed by Stephanie Havey"

-Pittsburgh in the Round

La Traviata – Arizona Opera

"Stage director Stephanie Havey treated the story of the courtesan with veristic realism. When Violetta asked Alfredo's father for an embrace to give her strength, she grabbed him emotionally but he remained stiff. When Alfredo realized that his father had chased away his lover, he pounded forcefully on the elder man's chest. This opera evokes strong emotion and Havey used it most effectively. . . This was one of the best performances Arizona Opera has mounted lately and I hope it will help to grow opera audiences in Phoenix and Tucson."

-Opera Wire

Il matrimonio segreto – Pittsburgh Opera

"Add another winner to Pittsburgh Opera's string of successes. . . The production of "The Secret Marriage," which was seen at Thursday evening's preview performance, features not only excellent young singers but also a smart and funny production conceived by Stephanie Havey, the company's first resident artist stage director. -Pittsburgh Tribune

"A well-crafted production . . . Director Stephanie Havey was undoubtedly this production's golden thread, binding the magical eccentricity of Brandon McNeel and Stevie O'Brian Agnew's wonderful sets and lighting (respectively) with the charmingly wacky antics of her Resident Artist peers. The cherry on top was a slew of marvelous costumes, both period-esque (this production is updated to the 1910s) and cartoony. . . To Ms. Havey's credit, it seems as though this intimate camaraderie is precisely what she capitalized upon to rouse such a great production, and it worked beautifully. I see strong careers ahead for this entire cast, if not especially Ms. Havey, and I look forward to seeing what direction she takes in her upcoming productions with the Pittsburgh Opera." -Opera Pulse

Rigoletto – Opera Omaha

"Stephanie Havey, director for the Omaha mounting, made a number of interesting choices, using the scrim to separate the world's reality from Rigoletto's reality. . . The end result was powerful and emotional — the profound love shared by father and daughter could be seen as well as heard." -Opera News

Il barbiere di Siviglia – North Carolina Opera

"focusing on the work's inherent human comedy while filling it with beautiful voices and elegant music making. ...Stage director Stephanie Havey brings out many inventive comic moments." -The News & Observer

"Directed with flair and a raucous sense of joy by Stephanie Havey. . . North Carolina Opera's Barbiere looked as lively as it sounded. . . unbiased, unblemished interpretation and integrity, and this is what North Carolina Opera's performance bestowed upon this still-precious gem of an opera." -Voix des Arts

Don Giovanni -Opera in the Heights, Houston

"Over the years I've seen many productions of W.A. Mozart and Lorenzo Da Ponte's eternal masterpiece, Don Giovanni, but never one with so much sass and sexy charm as Opera in the Heights's. If you've never seen Don Giovanni onstage, this is the production to see. Rising opera director Stephanie Havey gives the tale of the fabled debauched Spaniard an invigorating makeover, updating the action to the '50s. ...thoroughly right and constantly entertaining." -Houston Press

Gianni Schicchi- Curtis Opera Theatre

"A fun night at the opera with Curtis" - The modern-dress production ingeniously put that miser's deathbed in his bank vault, where he has lived with only a bed, porno magazines, and an inflatable doll. Surtitles referred to one shady character as having been "mayor of Toronto" - another manifestation of cleverness. . . This was one high-concept Curtis Opera production." -Philly.com

"*Gianni Schicchi* is a hard act to top with anything, but this one was the most uproarious hour of opera you could imagine. Together with the Curtis's crack orchestra (conducted by Lio Kuokman), it was loud, energetic, and dramatically alive. Stephanie Havey's production is a cartoonish farce, taking place in a bank vault, the floor littered with coins and various signs of wealth all around. (The sets are by Brandon McNeel and look great. How Curtis manages to consistently surpass the production values of many regional-level opera companies beats me.) The production was updated as well as aggressively localized, with the surtitles moving Signa to Jersey, mentioning cheesesteak, giving poor Buoso a casino in Atlantic City, making Schicchi a Democrat from the suburbs, and so on. It's cute, funny, and, together with the manic commitment of the cast, really works." -Micaela Baranello