


# SEATTLE OPERA

Photo © Philip Newton

A man and a woman are shown in a romantic embrace against a bright blue sky with scattered white clouds. The man, on the left, is wearing a light-colored short-sleeved button-down shirt and khaki pants. He is leaning in towards the woman on the right. The woman has dark, wavy hair and is wearing a vibrant red, sleeveless dress. She is smiling and looking down at her shoulder, which the man is gently holding. The overall mood is intimate and joyful.

## JAMIE BARTON & ANGELA MEADE IN CONCERT

PREMIERES OCT. 30, 7 PM

## THE ELIXIR OF LOVE

PREMIERES NOV. 13, 7 PM

**FALL 2020  
SEASON  
PROGRAM  
GUIDE**

# FROM THE GENERAL DIRECTOR



Welcome to the second half of our fall 2020 season, which starts with a special recital featuring two operatic stars: Angela Meade and Jamie Barton. It is our pleasure to bring you this duo of world-renowned artistry on Friday, Oct. 30, in a program dedicated to Ruth Bader Ginsburg. Then on Friday, Nov. 13, we invite you to partake in Donizetti's comic love story, *The Elixir of Love*. We hope these performances brighten your day, make you laugh, and relax you for a few hours. But why go through all the challenges of creating something new? I've been asked this question a few times. Why not just hold out until things get better?

Seattle Opera is a community of artists driven by human desire, creativity, and curiosity. "Holding out" was never an option we considered. We believe that humans are hard wired to create and seek the new. Neuroscience confirms this. "When we fail to seek, we fail to live, and we diminish our own happiness," says Jaak Panksepp, a noted psychobiologist. During the past several months, you've probably experienced the same phenomenon, assembling puzzles, testing new bread recipes, planting gardens, or even tackling a home improvement project or two. Sitting idly—passing time with no particular purpose, reason, or foundation—is not the way most of us want to spend our lives.

For artists the desire to create is magnified. "If you're an artist, there are always new modes of expression, new things to create and communicate. The world isn't fixed, it's always changing, so that means you have to create anew in light of the changes," says philosopher and cognitive scientist Evan Thompson. Putting the pieces of this production together was not only good for our minds; it was good for our souls. What's more, being back in McCaw Hall to sing and make music was an emotional thrill for all of us. We hope it thrills you, too.

Online streaming is not the way we intended to present these productions when we announced them a year ago; however, they are the same title and the same recital. But we've adapted them in creative and innovative ways in order to bring them to you safely. Nevertheless, the music, sets, costumes, lighting, and staging are designed for you, our subscribers, to enjoy.

Angela and Jamie will present an engaging and fun mix of selections, including works by Verdi, Bellini, and Irving Berlin! And our production of *Elixir* features tenor Andrew Stenson, sopranos Tess Altiveros and Madison Leonard, baritone Michael Adams, as well as bass-baritone Patrick Carfizzi all singing under conductor Carlo Montanaro. The libretto combines sharp comedy and heartfelt pathos, making it one of the most beguiling and timeless narratives created in the nineteenth century.

So grab your favorite beverages and snacks, get comfortable, and immerse yourself in this wonderful music.

Christina Scheppelmann

# FROM THE PRESIDENT



Welcome to two original Seattle Opera productions: a recital featuring soprano Angela Meade and mezzo-soprano Jamie Barton along with pianist John Keene, and Donizetti's *The Elixir of Love*, both from the stage of McCaw Hall. First, Jamie and Angela will light up your home with their startlingly powerful voices. Lucky for us, since they appear in recital, we can really focus on pure, uncut voice, voice, voice! Hold on to your armchair!

Then, the season's on-stage opera adventure begins. We are thrilled to bring Donizetti's delightful comedy, the first of our staged-just-for-streaming operas, to your home.

As promised in my last letter, we at Seattle Opera are working tirelessly to bring you the maximum opera experience possible within the restrictions that will keep us all safe. While we are excited about sharing with you the deliciousness we are finding in our productions, we recognize that what Seattle Opera can offer during a pandemic is different from what any of us had planned.

This is a crisis and an opening. We are actively using this period as an opportunity to move ahead. We are harnessing today's video, editing, and virtual streaming technologies to showcase the artistry of outstanding singers, musicians, and technicians. As you will see in *Elixir*, we are learning a lot about recording and streaming operas!

Another example is our signature gala event, the Big Opera Party, that will morph into an engaging online opera celebration—The Big Online Opera Party. We are looking forward to coming together with you and everyone across the globe with internet access to celebrate Seattle Opera at the end of February. Plus, you get to wear your fuzzy slippers for it! Very fun!

Finally, let me share one more way that this season is unique. Every season, donated support makes up the majority of SO's revenue. But this season, a significant source of revenue—ticket sales for live performance—is simply not available. This season, financial contributions are absolutely essential. This is not hyperbole; it is plain fact.

Your financial support is crucial to the future of Seattle Opera. Your donations allow us to sustain current operations. To create original productions for these unusual times. And, most of all, to launch a renewed Seattle Opera. Without your contributions, none, not one, of these is possible.

Thank you so much for your loyalty and generosity. For all you have done; for all you will do.

For now, join us for two fabulous evenings! Set up the big screen, order a pizza (or two), pop a bottle of Chianti (or two), and enjoy Meade & Barton and *Elixir*!

Lesley Chapin Wyckoff, President



# A DEDICATION TO RUTH BADER GINSBURG



“Our very first duo recital together took place at the Supreme Court in November 2015, where we performed at the invitation of Supreme Court Justice Ruth Bader Ginsburg.

We were deeply honored to be asked and elated to have a chance to share with her how her work had impacted our lives.

That experience immediately became—and has remained—one of the high points in each of our careers.

In this moment, we are mourning the tremendous loss that so many of us are feeling at Justice Ginsburg’s passing. And the timing is hitting home for us in a deeply personal way.

One of her great loves in this life was music, and her support for us as artists was palpable and humbling. That we are now able to sing publicly for the first time in more than half a year, just as she has departed, makes this poignant moment even more meaningful to us.

In gratitude for the life, work, and legacy of Ruth Bader Ginsburg, who worked so tirelessly to make the world a better place for all, we dedicate this recital to her. Peace be upon her.”

– Jamie Barton and Angela Meade

## JAMIE BARTON & ANGELA MEADE

WITH JOHN KEENE, PIANO

PREMIERES FRIDAY OCT. 30, 7 PM  
AVAILABLE UNTIL NOV. 20

Stage Director.....David Gately  
Film Director.....Kyle Seago  
Lighting Designer.....Connie Yun  
Production Stage Manager.....Yasmine Kiss  
Assistant Stage Manager.....Adrienne Mendoza

- “Oh, rimembranza” from Act I of *Norma* ..... Vincenzo Bellini (1801–1835)  
Angela Meade and Jamie Barton
- “Morrò, ma prima in grazia” from *Un ballo in maschera* ..... Giuseppe Verdi (1813–1901)  
Angela Meade
- “O don fatale” from Act IV of *Don Carlo* ..... Verdi  
Jamie Barton
- “Sisters” from *White Christmas* ..... Irving Berlin (1888–1989)  
Angela Meade and Jamie Barton
- “Dio, che mi vedi in core” from Act II of *Anna Bolena* ..... Gaetano Donizetti (1797–1848)  
Angela Meade and Jamie Barton
- “Acerba voluttà” from Act II of *Adriana Lecouvreur* ..... Francesco Cilea (1813–1901)  
Jamie Barton
- “Ich ging zu ihm” from Act II of *Das Wunder der Heliane* ..... Erich Korngold (1897–1957)  
Angela Meade
- “Anything You Can Do” from *Annie Get Your Gun* ..... Berlin  
Jamie Barton
- “Mira, o Norma” from Act II of *Norma* ..... Bellini  
Angela Meade and Jamie Barton

# SEATTLE OPERA ESSENTIAL

“THE HEART AND SOUL OF THIS INDUSTRY RESIDES IN THE THROATS OF ITS SINGERS. WE CAN HAVE ALL THE SETS, COSTUMES, LIGHTS, AND ORCHESTRA WE COULD WANT AND YET, WITHOUT THE CORE OF THE HUMAN VOICE, IT IS NOT OPERA. THE GRANDNESS OF OPERA IS IN THE VOICE. THANK YOU, SEATTLE OPERA, FOR ALLOWING ME THE CHANCE TO TELL A STORY AND USE MY VOICE.”

—ALEXANDRA LOBIANCO,  
DRAMATIC SOPRANO  
AND PERFORMER IN  
*CAVALLARIA RUSTICANA*  
HIGHLIGHTS RECITAL  
SEPTEMBER 2020

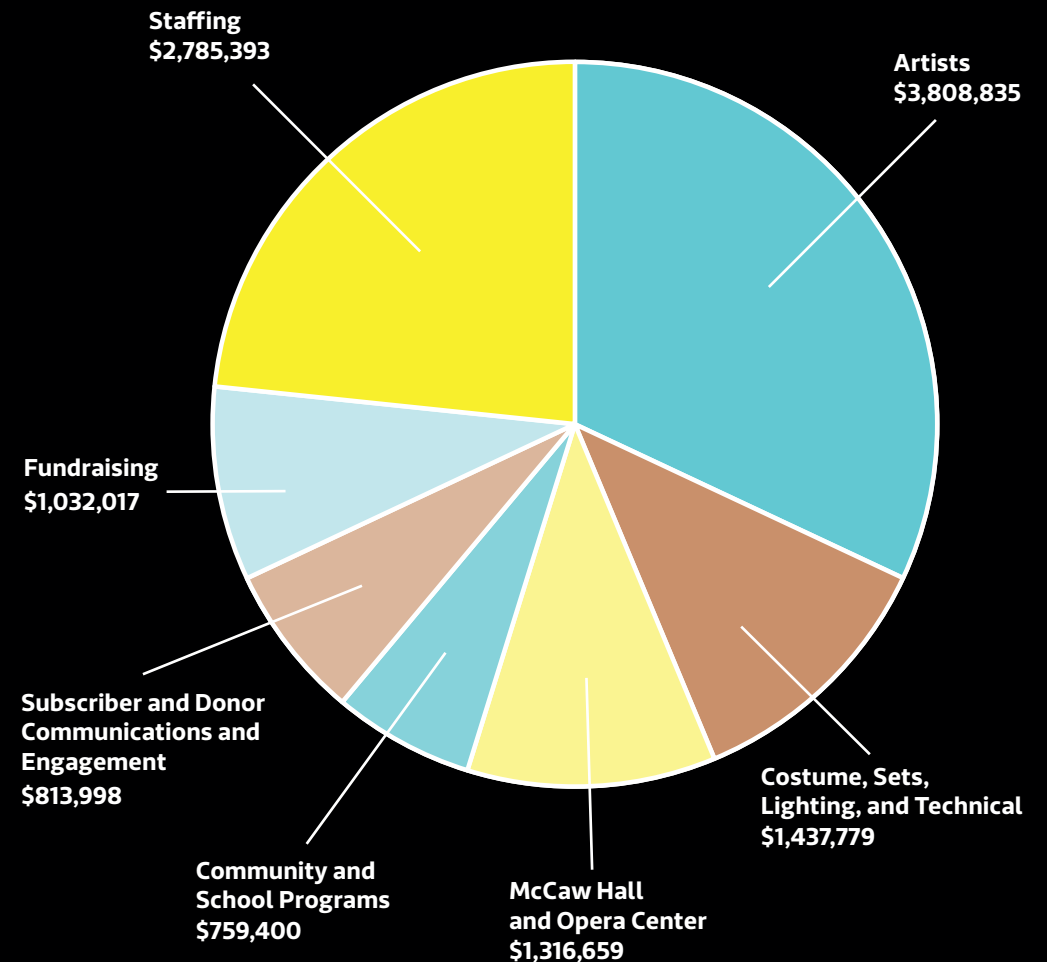
## EVERY PERFORMANCE IS A GIFT, THANKS TO YOU!

Giving to Seattle Opera matters, especially now. This season your contributions will keep us singing. We have reduced operations significantly, scaling down our normal budget from nearly \$24 million to \$12 million due to the loss of ticket revenue. We estimate that nearly seventy-five percent of our revenue will be from donations. When you give to Seattle Opera, you support:

- Employing artists performing this fall
- Investing in future performances
- Supporting technology upgrades to bring you opera in new ways

Your gift today will determine the future of opera in Seattle, Washington State, and the Pacific Northwest. Contributions of every amount matter. Our viability is dependent on the passion and generosity of you, lovers of music, drama, and the power of the human voice. **THANK YOU!**

## 2020/21 EXPENSES TOTALING \$12 MILLION



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# THE ELIXIR OF LOVE

**PREMIERES FRIDAY  
NOV. 13, 7 PM  
AVAILABLE UNTIL  
DEC. 4**

Composed by Gaetano Donizetti  
Libretto by Felice Romani

*Premiere: Teatro della Cannobiani, Milan, 1832*

*Seattle Opera Premiere: 1969*

*In Italian with English captions*

**Conductor..... Carlo Montanaro**  
**Stage Director .....David Gately**  
**Film Director..... Kyle Seago**  
**Lighting Designer ..... Connie Yun**  
**Costumes, Hair, and Makeup Designer ..... Liesl Gatcheco**  
**Scenery and Props Designer .....Doug Provost**  
**English Captions ..... Jonathan Dean**

**Giannetta..... Tess Altiveros**  
**Nemorino .....Andrew Stenson**  
**Adina ..... Madison Leonard**  
**Sergeant Belcore .....Michael Adams**  
**Doctor Dulcamara .....Patrick Carfizzi**  
**Peasant Actor..... David Hsieh**  
**Piano/Music Preparation .....David McDade, Jay Rozendaal**  
**Trumpet..... Alexander White**  
**Bassoon ..... Luke Fieweger**  
**Harp..... Valerie Muzzolini**

**Assistant Conductor..... Philip A. Kelsey**  
**Production Stage Manager ..... Yasmine Kiss**  
**Assistant Stage Manager ..... Adrienne Mendoza**



Photo © Philip Newton

## THE STORY

### Act I

Adina, a wealthy young woman and owner of a large farm, is found reading a novel, which tells the story of how Tristan won Isolde's love with the help of a magic potion. The bumpkin Nemorino adores Adina, but he's too shy to speak to her. The conceited Sergeant Belcore arrives and proposes to Adina. Nemorino then approaches Adina, who tells him to go and live with his rich but ailing uncle. He replies that he cannot live without her.

In the village square, Dr. Dulcamara hawks his cure-all elixir. Nemorino naively asks the Doctor if he carries Tristan's love potion. Dulcamara sells Nemorino a bottle of Bordeaux. When Adina enters, Nemorino no longer seems eager to pursue her. To test him, Adina agrees to marry Belcore that very night.

### Act II

At Adina's marriage to Belcore, Nemorino is near despair. He asks Dulcamara for more love potion; but the boy, alas, is broke. To get more money to buy more elixir, he signs up as a soldier in Sergeant Belcore's platoon.

Meanwhile Dulcamara, in a fit of fun, decides to spread the word to village maidens that Nemorino is about to inherit a great deal of money from his ailing uncle. This rumor causes all the mercenary young girls to start chasing after Nemorino. When Adina gets wind of this, she is upset at the thought that another woman might win Nemorino's affections. The doctor tries to sell her some of his bogus elixir, but she claims to know a better way to win Nemorino and declines the offer. She buys Nemorino's army contract back from Belcore and admits to Nemorino that she loves him.

The next morning, Dulcamara announces that Nemorino's uncle has died, making the young peasant the village's richest squire. The Doctor credits his elixir with Nemorino's good fortune, and we see Belcore stocking up on the magic potion.



## 2020/21 SEASON SPONSORS

**BARBARA STEPHANUS  
JAMES AND SHERRY RAISBECK**

## ARTIST SPONSOR

**WANDA AND RALPH NUXOLL  
MADISON LEONARD**

## ARTIST SPONSOR

**RICHARD AND MARY BETH GEMPERLE  
JAMIE BARTON**

## FILM SPONSOR

**DR. BRIAN A. LAMACCHIA  
ELIXIR OF LOVE**

We are deeply grateful to you, Seattle Opera's supporters. Your love for opera inspires great performances—both in person and online.

Thank you!



Photo © Philip Newton

# A CONVERSATION WITH THE DIRECTOR



David Gately has directed opera all of his professional life, starting back during his days in college.

In this conversation, which took place shortly before arriving in Seattle, he discusses his hopes for this Seattle Opera production, the challenges of directing while social distancing, the future of the performing arts, and more.

### HOW WOULD YOU BEST DESCRIBE YOUR DIRECTING STYLE?

I find it best to let others describe my style. Nevertheless, my approach is simply to concentrate on the acting and the characters first. Whenever I look at a piece, I immediately go to the text. For me, the music is yet another source of information about what's happening between characters.

My comedy is rather aggressive with lots of physical interaction. Now, obviously that's going to be a real challenge with social distancing where people can't be near each other. So this is going to be a totally completely different kind of thing. We hope the viewer will get the flavor of what we're doing within the guidelines of being safe.

### HOW DO YOU DIRECT WITHIN THE GUIDELINES OF SOCIAL DISTANCING?

It's uncharted waters for everyone. I've had some practice at Texas Christian University where I run the opera studio. I teach all my classes in a large blackbox theater. All the chairs and singing positions are clearly marked with enough space between them. They aren't to be moved. In addition, the School of Music has strict cleaning protocols. Even if only two people are in a room, you must wear masks.

As for *Elixir*, I know Seattle Opera is doing similar things—testing, cleaning, and so forth. And Christina has talked about everyone wearing these social distancing bracelets. They vibrate whenever we get too close one another—a sort of warning signal.

We will use the cameras and editing so that the artists appear to be closer than they are. For instance, where I might normally have singers right next to each other, when in fact they're socially distanced. One camera is filming the singer while another is filming the other singer's reaction.



### WHAT CAN OUR SUBSCRIBERS EXPECT TO SEE IN THIS PRODUCTION?

My goal is to make it way more than a sort of concert version all dressed up. It has sets, costumes, lighting, all of the stuff you'd expect in a full-on stage production. Plus, we're filming it with multiple cameras. A lot of the acting and character development and comedy will be worked out during rehearsals. It's good that we have a long rehearsal period. I'm sure there will be many frustrations. But nobody can say, "I do it this way, because that's the normal way it's done." There is no normal to this. This is all brand new territory.

Fortunately, I know a lot of the singers in the cast! I actually have personal experience working with some of them. I know how they work—they're extremely flexible and fun. It's going to be a fun collaboration. While filming we can stop the cameras, make adjustments, and start again. I think there's plenty of opportunity here that you wouldn't normally have just because it's such a different type of project.

Do I have trepidation? Yes. Am I excited about it? Yes. It may take a bit of experimentation. But yeah, we're going to see where it goes. I'm just thrilled and thankful for the opportunity, especially now.

### WHAT IS YOUR HOPE FOR THE FUTURE OF OPERA?

In the best of all possible worlds, I hope we are going to get back to some kind of normal, eventually. I know we are. However, it's going to take longer than anyone predicted. Until 2,000 people feel comfortable sitting in a room with each other, opera, Broadway, all of it, is not going to happen. So during this time we're still going to try to find different ways to entertain, lift spirits, and monetize artists. Singers can only do so many free concerts on YouTube. Singers still have to pay rent.

That's why I believe Christina's vision in doing this is astounding. If we succeed with this production, I think it can be a model for many other companies for the near future and into next year.

### WHY IS *THE ELIXIR OF LOVE* THE KIND OF OPERA WE NEED RIGHT NOW?

Comedy is always apropos. Even in the darkest times, you just have to laugh. A good laugh lifts the spirits, even if it's just for a short time. We all need that right now.

### HOW DID YOU GET STARTED DIRECTING OPERA?

I studied theater in college. I guess that's where I developed my approach. I did all the things a theater major would do. I took acting and directing classes. I was in numerous plays and musicals. While at Oberlin, which has an outstanding Conservatory of Music, any student can audition for opera productions. I got a number of roles. I also directed. Certain people saw what I was doing on stage and off. I was invited to festivals to work, and since that time my whole career has been directing opera.

### AS A TEACHER WHAT ARE YOU TELLING YOUR STUDENTS?

All I can do in my classroom is to try to make my kids excited about the art form and performing. That's my job. But it is not going to be easy for them. I was just talking to some of my colleagues about this the other day. We believe that some parts of the performing arts industry will have to start again from scratch. And many parts of the industry will not return. Take the closing of Columbia Arts Management as an example. It was a tough world when I started. It was a tough world after the 2008 economic collapse. I expect the same after this pandemic and economic downturn. The future is unknown. But I will say this: the arts always rebound! It will be different—hopefully stronger and better.

### LEARN MORE ABOUT THIS PRODUCTION FROM DIRECTOR DAVID GATELY AT OUR BLOG: [WWW.SEATTLEOPERA.ORG/BLOG](http://WWW.SEATTLEOPERA.ORG/BLOG)

SEATTLE OPERA ACKNOWLEDGES THAT MCCAW HALL AND THE OPERA CENTER ARE LOCATED ON THE ANCESTRAL HOMELAND OF THE COAST SALISH PEOPLE. AS SEATTLE OPERA STRIVES TO CREATE RESPECTFUL PARTNERSHIPS THROUGHOUT THE PACIFIC NORTHWEST, WE HOPE TO CONTRIBUTE TO COLLECTIVE HEALING AND TRUE RECONCILIATION.

# ARTISTS

## MICHAEL ADAMS

**Belcore**

**Baritone** (Fort Worth, TX)

**Seattle Opera Debut:** Guglielmo, *Così fan tutte* ('18)

**Previously at Seattle Opera:** Eugene Onegin, *Eugene Onegin* ('20)

**Engagements:** Zurga, *The Pearl Fishers* (Gran Teatre del Liceu); Papageno, *The Magic Flute* (Washington National Opera); Masetto, *Don Giovanni* and Maximilian, *Candide* (Grand-Théâtre de Genève); Count Almaviva, *The Marriage of Figaro* (Opera Omaha, Madison Opera)

## TESS ALTIVEROS

**Giannetta**

**Soprano** (Seattle, WA)

**Seattle Opera Debut:** Clorinda, *The Combat* ('17)

**Previously at Seattle Opera:** *Songs of Summer* ('20); Female Soldier, *The Falling & The Rising* ('19); E, *O+E* ('18)

**Engagements:** Susanna, *The Marriage of Figaro* (Kentucky Opera); *Magnificat* (Minot Chamber Chorale); Rockstar, *Tales from a Safe Distance* (Decameron Opera Coalition/ Resonance Works); Elle, *La voix humaine* and Lucy, *The Telephone* (Opera on the James); *Navidad* (Pacific MusicWorks)

## JAMIE BARTON

**Mezzo-Soprano** (Rome, GA)

**Seattle Opera Debut:** Fenena, *Nabucco* ('15)

**Previously at Seattle Opera:** *Songs of Summer* ('20)

**Engagements:** Orfeo, *Orfeo ed Euridice* (Metropolitan Opera); Ježibaba, *Rusalka* (San Francisco Opera); Azucena, *Il trovatore* (Lyric Opera of Chicago); Eboli, *Don Carlo* (Dallas Opera); Mère Marie, *Dialogues des Carmélites* (Bayerische Staatsoper); Julia Child, *Bon Appétit!* (Houston Grand Opera)

## PATRICK CARFIZZI

**Dulcamara**

**Bass-baritone** (Newburgh, NY)

**Seattle Opera Debut:** Frank, *Die Fledermaus* ('06)

**Previously at Seattle Opera:** Music Master/Truffaldino, *Ariadne auf Naxos* ('15); Don Magnifico, *Cinderella* ('13); Ping, *Turandot* ('12)

**Engagements:** Brander, *La Damnation de Faust* (Metropolitan Opera); Speaker, *The Magic Flute* (Metropolitan Opera); Don Alfonso, *Così fan tutte* (Lyric Opera of Kansas City); Doctor Bartolo, *The Barber of Seville* (San Diego Opera); Bartolo, *The Marriage of Figaro* and Starveling, *A Midsummer Night's Dream* (Santa Fe Opera)

## LUKE FIEWEGER

**Bassoon** (Chicago, IL)

Prior to joining the Seattle Symphony, Luke Fieweger completed the joint Bachelor of Arts/Masters of Music program between Harvard University and the New England Conservatory. His chamber music experience includes performances with members of the Chicago Symphony and others.

## DAVID GATELY

**Director** (Seattle, WA)

**Seattle Opera Debut:** *The Barber of Seville* ('92)

**Engagements:** *Angels in America* (BBC Symphony Orchestra); *Before Night Falls* (Florida Grand Opera); *Voir Dire* (Fort Worth Opera World Premiere)

# ARTISTS CONT.

## DAVID HSIEH

**Actor** (Seattle, WA)

**Seattle Opera Debut:** *Amelia* ('10)

**Previously at Seattle Opera:** Actor, *Charlie Parker's Yardbird* ('20); Supernumerary, *Rigoletto* ('14), *The Daughter of the Regiment* ('13), *Don Giovanni* ('11)

**Engagements:** Performer, *City of Refuge* (ReAct Theatre)

## JOHN KEENE

**Piano** (Lancaster, PA)

John Keene joined Seattle Opera for *Fidelio* in 2012 and serves as the company's Head of Music Staff and Chorus Master. In addition to preparing the chorus and overseeing all musical activities, Keene regularly accompanies singers in concert and conducted Seattle Opera's *As One*. He previously served as Head of Music and Chorus Master at Florida Grand Opera and as concert accompanist has appeared in Carnegie Hall, Lincoln Center, Kennedy Center, and many other great halls.

## MADISON LEONARD

**Adina**

**Soprano** (Coeur d'Alene, ID)

**Seattle Opera Debut:** Chrisann Brennan, *The (R)evolution of Steve Jobs* ('19)

**Previously at Seattle Opera:** Gilda, *Rigoletto* ('19); Frasquita, *Carmen* ('19)

**Engagements:** Gilda, *Rigoletto* (Austin Opera); Ilia, *Idomeneo* (Wolf Trap Opera); Morgana, *Alcina* (Washington National Opera); Susanna, *The Marriage of Figaro* (Dallas Opera); Mabel, *The Pirates of Penzance* (Utah Opera)

## DAVID MCDADE

**Piano** (Portland, OR)

David McDade first worked with Seattle Opera in 1995, accompanying rehearsals of *Rigoletto* and the *Ring*, and joined the staff full-time in 2002. As Head of Coach-Accompanists for Seattle Opera, he works with each conductor to prepare every singer for their roles. During these months of quarantine his "Performances in Place" videos have brought the joy of music to many. McDade has been a vocalist, a French horn player, and a conductor.

## ANGELA MEADE

**Soprano** (Centralia, WA)

**Seattle Opera Debut:** Leonora, *Il trovatore* ('19)

**Engagements:** Ermione, *Ermione* (Teatro di San Carlo di Napoli); Aida, *Aida* (Gran Teatro del Liceu); Elisabetta, *Robert Devereux* (Los Angeles Opera); Imogene, *Il Pirata* (Metropolitan Opera); Norma, *Norma* (Teatro Municipale di Piacenza)

## CARLO MONTANARO

**Conductor** (Cecina, Italy)

**Seattle Opera Debut:** *Don Quichotte* ('11)

**Previously at Seattle Opera:** *Rigoletto* ('20); *Il trovatore* ('19); *Madame Butterfly* ('17)

**Engagements:** *The Barber of Seville* and *La traviata* (Opéra National de Paris); *Nabucco* (Deutsche Oper Berlin); *Tosca* (Opéra National de Paris), *Fedora* (Frankfurt Opera), *Il Turco in Italia* (Teatro San Carlo di Napoli)

## VALERIE MUZZOLINI

**Harp** (Nice, France)

Valerie Muzzolini is Principal Harp of the Seattle Symphony, a position she has held since the age of 23. In demand both nationally and internationally, she has performed as a guest principal harp, an active chamber musicians, and soloist.

## JAY ROZENDAAL

**Piano** (Bellingham, WA)

Jay Rozendaal is Coach-Accompanist on the staff of Seattle Opera having served on numerous productions since 1991, including three *Ring* cycles. He has also worked on the staffs of San Francisco Opera, Dallas Opera, Santa Fe Opera, Houston Grand Opera, Portland Opera, and Central City Opera. Rozendaal is also a member of the voice faculty at Western Washington University, having served as music director for Western's Opera Studio. He has appeared regularly around the Pacific Northwest in recital, chamber, and concert engagements.

## KYLE SEAGO

**Film Director** (Seattle, WA)

**Seattle Opera Debut**

**Engagements:** Tacoma Symphony; ODESZA, (Seattle Theatre Group)

## ANDREW STENSON

**Nemorino**

**Tenor** (Rochester, MN)

**Seattle Opera Debut:** Arturo, *Lucia di Lammermoor* ('10)

**Previously at Seattle Opera:** Tamino, *The Magic Flute* ('17); Tonio, *La fille du Regiment* ('13); Orphée, *Orphée et Eurydice* ('12)

**Engagements:** Ernesto, *Don Pasquale* (Glyndebourne Festival); Ferrando, *Così fan tutte* (Lyric Opera of Chicago); Demetrius, *The Enchanted Island* (Metropolitan Opera); Candide, *Candide* (Glimmerglass Festival); Almoviva, *The Barber of Seville* (Colorado Opera); The Steersman, *The Flying Dutchman* (Dallas Opera)

## ALEXANDER WHITE

**Trumpet** (Burke, VA)

Alexander White returns to the Seattle Symphony as Associate Principal Trumpet after being Principal Trumpet of the Malaysian Philharmonic and the Seoul Philharmonic. He is the winner of the 2009 Olga Koussevitzky Young Artist Award (Winds Division), the first time a trumpet player ever placed in the competition.

## CONNIE YUN

**Lighting Designer** (East Lansing, MI)

**Seattle Opera Debut:** *Die Fledermaus* ('06)

**Previously at Seattle Opera:** *The Turn of the Screw* ('18); *Beatrice and Benedict* ('18); *An American Dream* ('17 and '15)

**Engagements:** Tacoma Symphony, ODESZA, Seattle Theatre Group



# SEATTLE OPERA.

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