SEATTLE OPERA.

CAVALLERIA RUSTICANA HIGHLIGHTS RECITAL
PREMIERES SEPT. 25, 7 PM

PAGLIACCI HIGHLIGHTS RECITAL
PREMIERES OCT. 16, 7 PM

PLUS RECITALS BY
FREDERICK BALLENTINE
OCT. 2

MARCY STONIKAS
OCT. 9

JORELL WILLIAMS
OCT. 23

FALL 2020 SEASON PROGRAM GUIDE
FROM THE GENERAL DIRECTOR

Thank you for subscribing to the 2020/21 season and welcome to Seattle Opera’s Fall Season. We hope these virtual performances entertain you, lift your spirits, and keep you connected to the music and artists you know and love.

Our online fall season certainly is not business as usual, and we appreciate your decision to stay with us. Your dedication to Seattle Opera is outstanding. I cannot express our gratitude enough. Your passion energizes the entire company, inspiring us to create and to share art that heals and entertains. We value your opinion, so let us know how we are doing. We want to hear from you.

—Christina Scheppelmann, General Director

FROM THE PRESIDENT

I join Christina in warmly welcoming you to Seattle Opera’s 57th season. It is my absolute pleasure to assume the Presidency of the Board of Directors this season. Stepping into leadership at a time of crisis is challenging. It is also tremendously exciting! And I am confident that Seattle Opera will not just weather this episode, but use it to flourish.

First, the art form is durable. Opera has a 500-year history. It has endured plagues, wars, and disasters. Seattle Opera, too, has faced its share of hardships and emerged stronger. Opera abides because it tells big stories, needed stories, stories elevated by soul-stirring music. This is especially important in, and for, big times. Like the ones we are living in now.

—Lesley Chapin Wyckoff, President

2020/21 SEASON SPONSORS

BARBARA STEPHANUS
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RECITAL SPONSOR

KREIELSHEIMER FOUNDATION

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

Thank you!
Composed by Pietro Mascagni
Libretto by Giovanni Targioni and Guido Menasci

Turiddu ................................................................................................................... Gregory Kunde
Santuzza ......................................................................................................... Alexandra LoBianco
Mamma Lucia ............................................................................................................. Nerys Jones
Lola ............................................................................................................................. Sarah Larsen
Piano ............................................................................................................................. John Keene

The story takes place outside the church on Easter morning in a small Sicilian village.

“O Lola ch’ai di latti la cammisa”................................................................. Turiddu
Turiddu serenades his old flame Lola while her teamster husband Alfio is out of town.

“Voil sapete, o mamma”.................................................................................... Santuzza, Mamma Lucia
After everyone in the village has entered the church for Easter mass, Santuzza tells Turiddu’s mother why she is unwelcome in the house of God: she has sinned with Turiddu. But now, Santuzza fears, Turiddu is returning to Lola.

“Tu qui, Santuzza?” ................................................................. Turiddu, Santuzza, Lola
Santuzza confronts Turiddu. Incensed by Lola’s mockery and Turiddu’s indifference, Santuzza curses Turiddu.
Santuzza tells Lola’s husband Alfio that Turiddu is sleeping with his wife. Alfio vows to be avenged, and Santuzza immediately regrets what she has done.

Intermezzo...................................................................................................... John Keene

“Mamma, quel vino è generoso”................................................................. Turiddu, Mamma Lucia, Santuzza
Alfo has challenged Turiddu to a duel; but Turiddu wants to put his affairs in order before confronting his enemy.

Music and Libretto by Ruggero Leoncavallo

Tonio ....................................................................................................................... Michael Mayes
Nedda ............................................................................................................ Vanessa Goikoetxea
Silvia ......................................................................................................................... Will Liverman
Canio ....................................................................................................................... Gregory Kunde
Piano ............................................................................................................................. John Keene

The story takes place in a small Italian village where a traveling troupe of actors has come to perform.

“Si può? ... Si può?” ................................................................................................... Tonio
The Prologue announces that this opera will attempt to depict the truth of human passion.

“Qual fiamma avea nel guardo...Stridono lassù”...................................................... Nedda
Nedda, who plays the flirtatious Columbina onstage, wonders whether her jealous husband Canio knows she is cheating on him.

Nedda’s lover Silvio hopes she’ll leave Canio and commit to him instead.

“Decidi il mio destin”........................................................................................................... Silvio, Nedda
Nedda and Silvio enjoy an illicit encounter.

“Recitar! Mentre presso...Vesti la giubba” .............................................................. Canio
Canio has caught Nedda and Silvio in the act—but it’s showtime, the audience is waiting and his job is to make them laugh. “Laugh, clown...laugh over your broken heart.”
FREDERICK BALLENTINE IN RECITAL
PREMIERES FRIDAY, OCT. 2, 7 PM
AVAILABLE UNTIL OCT. 23

DELICIOUSLY SASSY!
—THE CINCINNATI ENQUIRER

THE MOST REAL, MOST CONVINCING JOSÉ I’VE EVER SEEN
—SEATTLE MAGAZINE

DOWNLOAD THE CONCERT PROGRAM AT WWW.SEATTLEOPERA.ORG/BALLENTINE

MARCY STONIKAS IN RECITAL
PREMIERES FRIDAY, OCT. 9, 7 PM
AVAILABLE UNTIL OCT. 30

SECURE VOCAL BEAUTY
—BACHTRACK

DOWNLOAD THE CONCERT PROGRAM AT WWW.SEATTLEOPERA.ORG/STONIKAS
AND ANSWERED IN FULL VOICE! Over the past nine months you contributed $1 million dollars to meet the $1 million challenge set forth by our anonymous donor in December 2019. Your generosity met this challenge five months before the deadline! In opera, and in life, timing is everything: we are deeply thankful to the more than 1,600 contributors who made first time or increased donations so that opera can be created. You support our fall season, the Songs of Summer recital series, and future performances. You keep us singing!

YOU HEARD OUR CALL

And answered in full voice! Over the past nine months you contributed $1 million dollars to meet the $1 million challenge set forth by our anonymous donor in December 2019. Your generosity met this challenge five months before the deadline! In opera, and in life, timing is everything: we are deeply thankful to the more than 1,600 contributors who made first time or increased donations so that opera can be created. You support our fall season, the Songs of Summer recital series, and future performances. You keep us singing!
ARTIST BIOS

FREDERICK BALLENTINE
Tenor (Norfolk, VA)
Seattle Opera Debut: First Armored Man, The Magic Flute ('17)
Previously at Seattle Opera: Charlie Parker, Charlie Parker’s Yardbird (’20); Don José, Carmen (’19)
Engagements: Sportin’ Life, Porgy and Bess (English National Opera, Dutch National Opera, and Metropolitan Opera); Steersman, The Flying Dutchman (Cincinnati Opera); High Priest of Amon, Akhenaten (Los Angeles Opera); Willy, Impressario (Houston Grand Opera); Hoffmann, The Tales of Hoffmann (Opera Louisiana); Rodolfo, La bohème (Opera Florentine); Judah, Castor and Patience (Cincinnati Opera)

VANESSA GOIKOETXEA
Nedda, Pagliacci
Soprano (Burango, Bizkaia, Spain)
Seattle Opera Debut: Micaela, Carmen (’19)
Engagements: Giselda, I Lombardi (ABAO Bilbao Opera); Jenny Smith, Rise and Fall of the City Mahagonny (Korea National Opera); Mimi, La bohème (ABAO Bilbao Opera)

NERSYS JONES
Mamma Lucia, Cavalleria rusticana
Mezzo-Soprano (Llanfair Caereinion, Wales)
Seattle Opera Debut: Inez, Il trovatore (’19)
Previously at Seattle Opera: Songs of Summer recital (’20); Giovanna, Rigoletto (’19)
Engagements: Second Lady, The Magic Flute (Vashon Opera); Prince Orlofsky, Die Fledermaus and Marcellina, The Marriage of Figaro (Tacoma Opera)

JOHN KEENE
Piano (Lancaster, PA)
John Keene joined Seattle Opera as Guest Chorus Master for Fidelio in 2012, and subsequently became the company’s Head of Music Staff and Chorus Master. The Seattle Times regularly describes his work with the Seattle Opera Chorus with such superlatives as “absolutely riveting” (Mary Stuart) and “essential to the success of the opera” (Aida). In addition to preparing the chorus and overseeing all the company’s musical activities, Keene regularly accompanies singers in recital and concert and conducted Seattle Opera’s As One. Before joining Seattle Opera he was Head of Music and Chorus Master at Florida Grand Opera, taught at Louisiana State University, and worked with many other companies including San Francisco Opera.

GREGORY KUNDE
Turiddu, Cavalleria rusticana | Canio, Pagliacci
Tenor (Kankakee, IL)
Seattle Opera Debut: Tamino, The Magic Flute (’88)
Previously at Seattle Opera: Don Ramiro, Cinderella (’96); Romeo, Romeo and Juliet (’88)
Engagements: Otello, Otello (Royal Opera House Covent Garden); Samson, Samson et Dalila (Teatro de la Maestranza, Seville); Calaf, Turandot (Gran Teatre del Liceu)

SARAH LARSEN
Lola, Cavalleria rusticana
Mezzo-Soprano (Minneapolis, MN)
Seattle Opera Young Artists 2011/12, 2012/13
Seattle Opera Debut: Mercédès, Carmen (’11)
Previously at Seattle Opera: The Composer, Ariadne auf Naxos (’15); The Secretary, The Consul (’14); Maddalena, Rigoletto (’14)
Engagements: Dorabella, Così fan tutte (Mill City Summer Orchestra); Donna Elvira, Don Giovanni (Virginia Opera); Jan, Everest (Calgary Opera and Lyric Opera of Kansas)

WILL LIVERMAN
Silvio, Pagliacci
Baritone (Virginia Beach, VA)
Seattle Opera Debut: Raimbaud, Count Ory (’16)
Previously at Seattle Opera: Figaro, The Barber of Seville (’17)
Engagements: Papageno, The Magic Flute (Metropolitan Opera); Silvio, Pagliacci (Opera Colorado); Pantaloon, The Love for Three Oranges (Opera Philadelphia); Silvio, Pagliacci (Portland Opera); Count Almaviva, The Marriage of Figaro (Austin Opera); Leporello, Don Giovanni (Los Angeles Opera)

ALEXANDRA LOBIANCO
Santuzza, Cavalleria rusticana
Soprano (St. Petersburg, FL)
Seattle Opera Debut: Donna Anna, Don Giovanni (’14)
Previously at Seattle Opera: Aida, Aida (’18)
Engagements: Chrysothemis, Elektra (Lyric Opera of Chicago); Prima Donna/Ariadne, Ariadne auf Naxos (Austin Opera); Helmwige, Die Walküre (Lyric Opera of Chicago); Tosca, Tosca (Portland Opera); Aida, Aida (Opera Carolina); Leonore, Fidelio (North Carolina Opera)

MICHAEL MAYES
Tonio, Pagliacci
Baritone (Cut-n-Shoot, TX)
Seattle Opera Debut: Di Luna, Il trovatore (’19)
Engagements: Rigoletto, Rigoletto (Houston Grand Opera); Joseph de Rocher, Dead Man Walking (The Israeli Opera); Richard Nixon, Nixon In China (Staatsoper Stuttgart)

MARCY STONIKAS
Soprano (Elmhurst, IL)
Seattle Opera Debut: Second Lady, The Magic Flute (‘11)
Previously at Seattle Opera: Miss Jessel, The Turn of the Screw (‘18); High Priestess, Aida (‘18); Mother, Hansel and Gretel (‘17)
Engagements: Mother, Hansel and Gretel (San Diego Opera); Chrysothemis, Elektra (Minnesota Opera); Tosca, Tosca (Arizona Opera)

JORELL WILLIAMS
Baritone (Brentwood, NY)
Seattle Opera Debut: Hannah Before, As One (‘16)
Engagements: Schauard, La bohème (Finger Lakes Opera); Hannah Before, As One (New York City Opera); Jake, Porgy and Bess (Budapesti Nyári Fesztivál); Don Giovanni, Don Giovanni (Opera Columbus); Marcello, La bohème (Kentucky Opera)
WAYS TO VIEW:

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There are two ways to access your subscriber-only fall performances:

■ Visit www.seattleopera.org/myaccount and log in to your account.
■ A link to a private YouTube URL will be emailed to you.

Haven’t logged in before, or not on our email list? No problem.
Email at tickets@seattleopera.org or call 206.389.7676.