

SEATTLE OPERA.

Photo © Philip Newton



spring 2021 season program guide

DON GIOVANNI

PREMIERES MARCH 5 AT 7 PM
AVAILABLE THROUGH MARCH 28

FROM THE GENERAL DIRECTOR



Thank you for welcoming Seattle Opera into your home for this digital performance of Wolfgang Amadeus Mozart's *Don Giovanni*, one of three great operas (*The Marriage of Figaro*, *Così fan tutte*) he created with librettist Lorenzo Da Ponte. Their handling of operatic storytelling is without equal. And in the hands of our creative team, led by conductor Lidiya Yankovskaya, stage director Brenna Corner, video director Ken Christensen, and lighting designer Connie Yun, this production takes on added layers of musical prescience, dramatic interpretation, and visual dynamics.

As the title makes clear, *Don Giovanni*, the seducer, is the center of this daylong tale. But the surrounding characters are the ones who drive the intrigue and passion. Giovanni's behavior sparks all kinds of reactions—from revenge and anguish to curiosity and compassion to disgust and envy. Leporello, Giovanni's manservant, is a reluctant loyalist. Donna Anna, Giovanni's accuser, is vengeful to the point of conspiring to have him murdered. Zerlina, the newlywed, is torn between Giovanni's panache and her husband. Then there is Donna Elvira, who believes herself his wife. At first she risks public humiliation to accuse him of treachery. But in the end, she pleads for Giovanni to repent and to save his soul from the depths of hell.

Musically, *Don Giovanni* is without question a work of genius. It's elegant and powerful, musically depicting each character's personality and social standing. The brilliance is the combination of differing emotions and vocal lines by each of the four characters all held together by an elegant musical arc that belies those very feelings. For me, this is a masterpiece! From overture to finale, Mozart's virtuosity is on full display throughout this opera.

What's more, we filmed the production in black and white, not as a visual trick but as a way to match the theatrical elements that Mozart and Da Ponte created with the beauty of cinema. Visually speaking, our approach was inspired by the 1964 film adaptation of the Broadway play *Hamlet* starring Richard Burton. Our stage director Brenna Corner believes that "the stars of this production are the music and the libretto, while the package we're offering it in is the cinematography."

Throughout the course of the pandemic, performing arts organizations all over the world are testing new ways to create their art while respecting strict safety protocols. We are no different. Making music and drama that meet our high artistic standards and yours, while simultaneously keeping everyone safe, has encouraged us to rethink our usual ways of producing opera. For this *Don Giovanni*, we recorded the score in Tagney Jones Hall. We then filmed the action in the largest space at the Opera Center, where we constructed a stage and set. The action and music were synchronized in the editing process. I share these details to give you some idea of the challenges and opportunities we faced. We are determined to make emotional music and powerful theater for you. We are also determined to provide work for artists and crews and to pave new paths for creating and delivering art that we can utilize in future productions.

After more than 200 years, *Don Giovanni* remains an intriguing story. I invite you to immerse yourself in the characters and music that continue to make this opera a remarkable work of art, generation after generation.

Christina Scheppelmann

FROM THE PRESIDENT



I join Christina in welcoming you to our presentation of *Don Giovanni*, the first production in our spring opera series. I'm sure you've heard the proverb, "When life gives you lemons, make lemonade." This pandemic season, Seattle Opera has gone way beyond making lemonade out of the lemons COVID-19 has tossed us. We are not just meeting challenges, but embracing them and growing as a result. Despite all odds—and in some ways, because of them—there is a lot of clever innovation coming up. You'll see it in abundance in this production.

We are learning by leaps and bounds about taking opera, which we typically present live and big, and delivering it directly to you...in your home...in a small-screen format. We are not just video-capturing a staged performance, but taking advantage of the opportunities that video allows to increase the impact of our storytelling through cinematography.

At the same time, we are creatively accommodating some rather inconvenient pandemic requirements: from the obvious, like keeping the sizzle in socially distanced love scenes, to the hopefully imperceptible, like minimizing the sound of mandated air circulation fans. Our performing artists have praised the company for leading the industry in safety protocols that allow them to focus on their art. I think you'll agree that the care we've taken is well worth it for the virtuoso performances they deliver.

Behind the scenes, the various stakeholders that keep Seattle Opera going are stepping up as well. Staff has been brilliant in response to COVID-19, from delivering opera in an entirely new format to strengthening our partnership with Path with Art. The Board of Directors is pitching in more than ever, providing steady leadership, increasing philanthropic support, and using their broad network of connections to open new paths forward for the company.

In addition, by far the most important contributors to Seattle Opera's success are subscribers like you. You keep us singing! Your support in all its forms—flexibility in switching from stage to screen, much needed financial contribution, and direct communication—is encouraging and touching. We love to hear from you, and you make a difference. Let the world hear, too. Share news of all we are offering with friends and family, and on social media!

There is much more to come this spring with *Flight*, *Tosca*, and new recitals. Also coming is the *Big Opera Show* on April 11. See the announcement in this program for more details. Invite friends! With a variety show format, it will be a great way to initiate the opera-curious. Like our famous *Big Opera Party*, it will be an event to remember. And stay tuned for news of next season, when we will hopefully be able to gather together in the theater to share the opera we love.

Now *Don Giovanni*. Mozart presents the menace of his Don Juan in music so deceptively elegant that we are almost tempted to overlook his despicable behavior. The dénouement masterfully sets up the Don's final downfall to utter gratification of those he wronged and gives us a wholly satisfying evening at the opera.

**Lesley Chapin Wyckoff, President
Seattle Opera Board of Directors**

THANK YOU TO OUR SUPPORTERS!

2020/21 SEASON SPONSOR
BARBARA STEPHANUS

DON GIOVANNI PRODUCTION SPONSORS

TOM MCQUAID
ANN P. WYCKOFF
WITH ADDITIONAL SUPPORT FROM 4CULTURE
AND K&L GATES

WITH SUPPORT FROM
MAUREEN AND RICHARD SWANSON
YOUNG SINGERS SEASON SPONSOR



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

Thank you!

UPCOMING RECITALS



JASMINE HABERSHAM

**PREMIERES FRIDAY, FEB. 19 , 7 PM
AVAILABLE UNTIL MARCH 12**

Featuring works by
Leonard Bernstein,
Harold Arlen,
and John Carter

“**MS. HABERSHAM PERFORMED WITH
BRIGHTNESS AND GOOD DRAMATIC EFFECT.**”

—SAN FRANCISCO CHRONICLE



KAREN VUONG

**PREMIERES FRIDAY, MAY 7 , 7 PM
AVAILABLE UNTIL MAY 28**

Winner of the
2011 Marilyn Horne
Lieder Competition

“**THERE WAS ALSO EUPHORIC APPLAUSE FOR THE PERFORMANCE, WHICH
WAS BLENDED WITH LOUD BRAVO CALLS, ESPECIALLY FOR THE LEADING
SINGERS KAREN VUONG AND GERARD SCHNEIDER...**”

—SALZBURGER VOLKSBLATT

**FREE AND AVAILABLE ONLINE AT
WWW.SEATTLEOPERA.ORG, YOUTUBE, AND FACEBOOK.**

DON GIOVANNI

Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

Premiere: Prague National Theatre (Estates Theatre), 1787

Seattle Opera Premiere: 1968

In Italian with English subtitles

Conductor..... Lidiya Yankovskaya †
Stage Director Brenna Corner †
Video Director Ken Christensen †
Lighting Designer Connie Yun
Projection Designer..... Chris Reay
Sound Designer Robertson Witmer
Costumes, Hair, and Makeup Designer Liesl Alice Gatcheco
Set Designer Doug Provost
English Subtitles Jonathan Dean

CAST (In order of vocal appearance)

Don Giovanni Jared Bybee †
Donna Anna Vanessa Goikoetxea
Leporello Michael Sumuel †
Don Ottavio Andrew Stenson
Donna Elvira Laura Wilde †
Zerlina Jasmine Habersham †
Masetto Adam Lau
Commendatore Kenneth Kellogg †
Piano/Musical Preparation..... David McDade, Jay Rozendaal

Assistant Conductor..... Philip A. Kelsey
Production Stage Manager Yasmine Kiss
Assistant Stage Manager Adrienne Mendoza and Alex Wommack

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



THE STORY

Act I

Leporello, servant to Don Giovanni, keeps watch as Don Giovanni's latest love conquest goes wrong. Don Giovanni attempts to flee from Donna Anna, who is determined to call for help. Her father, the Commendatore, arrives, and Don Giovanni kills him in a duel. Giovanni and Leporello flee. Donna Anna forces her fiancé, Don Ottavio, to vow revenge.

The next morning, Don Giovanni and Leporello encounter Donna Elvira, who laments that her lover has left her. (Her lover, of course, is none other than Don Giovanni.) Leporello tries to smooth things over, explaining that Elvira is only one of a long list of Don Giovanni's conquests. But Donna Elvira, too, vows revenge.

Next, Don Giovanni and Leporello crash the wedding preparations of Zerlina and Masetto in a local park. Don Giovanni invites them to his home for a party and then tries to seduce Zerlina. But Donna Elvira arrives in the nick of time and whisks her away. Elvira also warns Donna Anna and Don Ottavio, while they are laying an epitaph on her father's statue, not to trust Don Giovanni. As he leaves, Anna recognizes Giovanni as the masked stranger who attacked her and killed her father. But Ottavio is not yet ready to take revenge into his own hands.

At Don Giovanni's party, he dances with Zerlina and tries to drag her into another room. Don Ottavio, Donna Anna, and Donna Elvira confront Don Giovanni, but he escapes.

Act II

Don Giovanni forces Leporello to switch clothes with him and takes advantage of the disguise to avoid those hunting him. He also takes the opportunity to woo Donna Elvira's maid.

Back in the park, Giovanni and Leporello meet up near the statue of the Commendatore. The statue speaks, reproaching Don Giovanni. Undaunted, Don Giovanni invites the statue to dinner.

Don Ottavio, having taken steps to apprehend the murderer of his fiancée's father, begs Donna Anna to marry him immediately. But she refuses, begging for more time and patience as she deals with the grief of the day's events.

At Don Giovanni's house that night, Donna Elvira makes a last-ditch attempt to get Giovanni to change his ways. But he refuses. The statue arrives for dinner and orders Giovanni to repent or face damnation. When Don Giovanni refuses, he goes straight to hell.

CREATING DON GIOVANNI

By Glenn Hare



Laura Wilde and Andrew Stenson practice social distance during a rehearsal break.

Since the beginning of the pandemic, we've been working on the best possible ways to bring opera experiences to you. This season, you've witnessed our thinking and our progress—from solo recitals filmed by the singers in their homes using their smartphones to a multi-camera, fully-costumed production performed on the McCaw Hall stage. We've moved forward again. In this presentation of *Don Giovanni*, you'll experience the results of meticulous forethought and coordination. Read on for an inside look into our creative process for *Don Giovanni*.

Recording the musicians and singers in Tagney Jones Hall

Don Giovanni is the largest opera we've produced during the pandemic. This production has a larger cast and more crew members than *The Elixir of Love*. Tagney Jones Hall was used to make audio recordings of pianos and singers, because it provided superb acoustics and the space needed to comply with the required safety guidelines of Washington State, the America Guild of Musical Artists, and others.

How we synchronized the audio and video recordings

The greatest joy of opera is that the music and the drama are one. Under normal circumstances, this means that the movements on stage and the musical energy are intimately linked and constantly affecting one another. We took a different approach with this production. The video was filmed separately from the music, with the performers singing along to the sound recordings. In the post-production editing, we synchronized the audio with the video. This added an extra challenge, unifying the musical elements with physical actions. To aid with this, stage director Brenna Corner and conductor Lidiya Yankovskaya held extensive staging rehearsals to get a full sense of the dramatic arc and specific movement within the opera *before* we recorded the audio. This step guided their musical choices. The recordings then dictated the dramatic action we filmed. Using this process, we were able to produce a compelling artistic experience and remain safe.



Photo © Paula Podemski

In costume, Vanessa Goikoetxea (Donna Anna) is filmed in front of a green screen.

What black and white film can do

Stage director Brenna Corner was inspired by the 1964 *Hamlet* on Broadway directed by Richard Burton. This production was filmed in black and white. It's an extraordinary piece that goes back to the basics. The set and costumes give a sense of place, but nothing too specific. This abstracted setting allows the drama of the piece to be center stage and the journey of the individual characters. *Don Giovanni* lends itself to this approach.

We chose to lean into the unique elements of cinema. Cinematic photography has a theatricality of its own, and we believe this is an extraordinary storytelling opportunity. With film, you—the audience—can see the action play out from the perspectives of the characters involved. It's an exciting approach.

How we focused the story

If you're deeply familiar with *Don Giovanni*, you will notice that several scenes, arias, and recitatives have been cut for logistical and editorial reasons. As an example, the dinner scene in Act 2 requires food and a large chorus—two things prohibited by COVID-19 restrictions. We considered using fake food. But fake food looks fake when filmed in high definition. We also cut the fight scene. Punching, pushing, and shoving are hard to pull off while maintaining social distance. Some recitatives were also removed in order to focus our narrative. In this case, we cut sections that offered excuses for Giovanni's awful behavior.

**TO LEARN MORE, BE SURE TO READ OUR
INTERVIEWS WITH MAESTRO LIDIYA YANKOVSKAYA
AND DIRECTOR BRENNA CORNER ON OUR BLOG:
WWW.SEATTLEOPERA.ORG/BLOG**

WHAT MAKES THE TITLE CHARACTER OF DON GIOVANNI SO TROUBLESOME?

By Naomi André, PhD

*Content Warning: Sexual harassment and sexual assault are mentioned in this article.
Editor's Note: This article recounts scenes that are not in this production because of pandemic health restrictions or editorial consideration.*



Gabriel Bacquier (Don Giovanni) seduces Huguette Tourangeau (Zerlina) in our 1968 production of this Mozart masterpiece.

On the one hand, he is popular, wealthy and—it goes without saying—good looking and dashing. On the other hand, he does terrible things to everyone: assaults all of the leading women (Donna Anna, Donna Elvira, and Zerlina) and within the span of the opera also “seduces” offstage women. Moreover, there are former conquests we learn about in Leporello’s “catalogue” aria. Don Giovanni also wreaks havoc for the men; he kills the Commendatore, and sexually assaults Don Ottavio’s fiancé.

Up until the recent past, it was common to think of Don Giovanni as a “bad boy” in the spirit of “boys will be boys!” There was a pervasive acknowledged double standard that allowed for some men to have such a demanding libido that they could not fully control their behavior and were therefore accepted by society. Of course, similar actions by women towards men were totally unacceptable. After the #MeToo movement against sexual abuse and harassment got underway in 2016, and became more widespread after the allegations, trial, and conviction of Harvey Weinstein, it is difficult for most audiences today to maintain those older beliefs. So now, what do we do with Don Giovanni? Hence we reach a central vexing element of this opera.

Don Giovanni is not a prominent, wealthy, well-educated man who should get a “pass” and blind eye turned toward his destructive behavior. At the end of the opera, he is dragged down to the hellish underworld and this is justly deserved. Yet there is more to think about in his character. There is a sophistication in Mozart and Da Ponte’s rendering of his position in the plot and his music. The punishment for Don Giovanni seems to start much earlier than the Act 2 finale. Throughout the opera, we have a hard time really getting to know Don Giovanni and his feelings toward the women he seduces or even his faithful

servant, Leporello. He does not reveal his love or gratitude to any of them. Instead, our understanding of him is the mirror for what they project upon him and read into his character. This is the wretchedness about the titular role; he is an empty vessel that reacts to what is around him. We get to know him through what others tell us and how they treat him. His class status initially grants him respect, but once people get to know him, they feel tainted. By the end of the opera, everyone is disgusted with him, and most want some sort of vengeance.

To see *Don Giovanni* only as a morality tale is an easy, fairly shallow way of thinking about this opera. It's clear that he represents the "wrong path to take" whether in the Enlightenment at the end of the eighteenth century, or in the present moment after #MeToo. Instead, if we look more closely, we learn how to respond to the inevitable Don Giovannis who show up in our life today. Donna Anna, Donna Elvira, and Zerlina teach us how to react to the person who sweet talks us and then sexually assaults us. In these women, we see that there is no one right response to undo pain and trauma. We learn how to listen to our friends who tell us that they have been harassed, even when society says slut-shames them or says that they are "crazy" or that "it was their own fault." We witness the fierce rage of Donna Anna and realize that it is not an exaggerated, inappropriate reaction. Onstage, we see how helpless Don Ottavio feels as he tries, unsuccessfully, to comfort his partner when she does not know how to talk about what happened. Juxtaposed with Zerlina and Masetto, we see that class status can have a lot to do with how we are vulnerable to predators, and how we reconnect with our primary relationships after an assault.

**TO SEE *DON GIOVANNI* ONLY AS
A MORALITY TALE IS AN EASY,
FAIRLY SHALLOW WAY
OF THINKING ABOUT THIS OPERA.**

Throughout the opera, we see Donna Elvira's confusion about her feelings towards Don Giovanni. More than any other character, we see an arc in her portrayal. She moves through the drama wanting him back, needing to tell others what happened, being willing to take him back (beginning of the Act 2 trio "Ah, taci, ingiusto core"), seriously questioning if she should take him back (late Act 2 rondo "Mi tradi, quell'alma ingrata"), and finally a resolution for the end. She is the last of the leading women who sees Don Giovanni alive—on a mission to save his soul.

The three women have several solo moments that highlight their voice with complicated virtuoso singing. As members of the upper class, Donna Anna and Donna Elvira sing multi-sectional arias with a lot of ornamentation, wide leaps, and extreme vocal demands. Don Giovanni rarely sings alone and when he does, it presents a compact simplicity. His longest solo moment is when he is pretending to be his servant Leporello and sings with Masetto an aria about catching and punishing the one who dishonored Zerlina. This scene ends badly for Masetto as Don Giovanni reveals himself, turns on him, and beats up the peasant.

As himself, Don Giovanni only has two short solo numbers, each frequently performed in less than two minutes. The first ("Fin ch'han dal vino") feels like a hurried rush to the finish. The pounding duple meter feels like it trips over itself with a few points of syncopation as Don Giovanni outlines the hedonism of seduction through wine, dancing, and feasting. His second solo is a *canzonetta* ("Deh vieni alla finestra") that serenades Elvira's maid in Act 2. It features a florid mandolin line and a simple plucked pizzicato string accompaniment that support a simple lyrical melody. For his status as the title character and his position as part of the aristocracy, his solo music is unremarkable.



Photo © Gary Smith

From our 1991 production, Mari-Anne Haggander (Donna Elivira) seeks vengeance against Dale Duesing (Don Giovanni).

What holds our attention are not Don Giovanni's debonair actions, but the projections others place on him. In addition to some of the women's showstopping arias, the music that breathes the most life into the drama are the ensembles. From duets, a ravishing trio, quartets, and a brilliant sextet we see how Don Giovanni is able to blend into his surroundings. We also see how the others relate to him as they try to engage him through sincere and honest interactions. Yet Don Giovanni's intentions for the long game (past the next seduction) are frequently deceptive and never clear. We can see him as a hollow man: Don Giovanni becomes less of an agent acting out his own free will, and more of a placeholder as the product of privilege. In the audience today, we watch and learn so much from how each character responds and reacts to the familiar, yet vastly troubling, presence of Don Giovanni.

Today is perhaps the time for fans to take a new look at this musical masterpiece and re-evaluate each character's response to Don Giovanni's disruptive presence just as we examine what we think about the real Don Juans that presently inhabit our world.

Naomi André is Seattle Opera's Scholar in Residence and a Professor at the University of Michigan. She is the author of numerous scholarly articles and Black Opera: History, Power, Engagement.

UP NEXT FLIGHT

Photo © Philip Newton

**SUBSCRIBER EARLY ACCESS BEGINS
SATURDAY APRIL 3, AT 7 PM
PUBLIC STREAMING: APRIL 23-25**



**“FLIGHT IS THAT RAREST THING, A POPULAR NEW COMIC OPERA...
DOVE’S MUSIC FLIES, THE OPERA IS FUN, AND PEOPLE ARE GOING
TO LOVE IT.”**

—THE EVENING POST

ARTISTS

JARED BYBEE

Don Giovanni

Baritone (Modesto, CA)

Seattle Opera Debut

Engagements: *The Pilot*, *The Little Prince* (Utah Opera); *Lescaut*, *Manon Lescaut* (Gran Teatre del Liceu); *Figaro*, *The Barber of Seville* (Arizona Opera); *Kurwenal*, *Tristan und Isolde* (Eugene Symphony)

KEN CHRISTENSEN

Video Director (Seattle, WA)

Seattle Opera Debut

Engagements: Productions for King County Parks, Woodland Park Zoo, Bloomberg Businessweek, City of Tacoma

BRENNA CORNER

Stage Director (Atlanta, GA)

Seattle Opera Debut

Engagements: *Hansel & Gretel* (San Diego Opera); *La bohème* (Calgary Opera and Kentucky Opera); *Don Giovanni* (Opera San Antonio)

JONATHAN DEAN

Dramaturg (Okemos, MI)

As Dramaturg, Jonathan Dean helps audience, staff, and artists access, understand, and interpret opera. Since 1997, he has created English captions for more than 75 operas. He helped build Seattle Opera's online presence and directed in-house publications including the book *50 Years of Seattle Opera* and a recording of *Der Ring des Nibelungen*. His hour-long English adaptations for children of Wagner's *Ring* operas introduced young learners all over Washington to the passion and fascination of opera.

LIESL ALICE GATCHECO

Costume, Hair and Makeup Designer (Seattle, WA)

Liesl Alice Gatcheco has worked as a fashion designer, wardrobe stylist, costume designer, makeup artist, and has been the Hair and Makeup Manager at Seattle Opera for more than 10 years. She also serves as the company's photography stylist. Gatcheco is a graduate of Fashion Institute of Technology and Loyola Marymount University with degrees in Fashion Design and Art History and currently owns Eyebrowbaby, a permanent makeup studio in Ballard.

VANESSA GOIKOETXEA

Donna Anna

Soprano (Bizkaia, Spain)

Seattle Opera Debut: *Micaela*, *Carmen* ('19)

Previously at Seattle Opera: *Nedda*, *Scenes from Pagliacci* ('20)

Engagements: *Vitellia*, *La clemenza di Tito* (Gran Teatre del Liceu Barcelona); *Fiordiligi*, *Così fan tutte* (Teatro de la Maestranza de Sevilla); *Jenny Hill*, *Rise and Fall of the City of Mahagonny* (Korea National Opera); *Donna Anna*, *Don Giovanni* (Covent Garden London); *Nedda*, *Pagliacci* (Teatro Colón); *Benamore*, *Benamor* (Teatro de la Zarzuela Madrid)

JASMINE HABERSHAM

Zerlina

Soprano (Macon, GA)

Seattle Opera Debut

Engagements: Adina, *The Elixir of Love* (Phoenicia Festival of the Voice); Katie Jackson, *The Fix* (Minnesota Opera); Pip, *Moby Dick* (Opera San Jose); Susanna, *The Marriage of Figaro* (Madison Opera); Nanetta, *Falstaff* (Berkshire Opera Festival); Sarah Ruth, *Edward Tulane* (Minnesota Opera)

KENNETH KELLOGG

Commendatore

Bass (Richmond, CA)

Seattle Opera Debut

Engagements: Ulderico and Zenovito, *Sigismondo* (Capella Cracoviensis); Father, *Blue* (Glimmerglass Festival and Lyric Opera of Chicago); Sparafucile, *Rigoletto* (Sacramento Philharmonic & Opera); Sarastro, *The Magic Flute* (Theatre St. Gallen); Soloist, *A Perfect Union—The Obama Symphony* (Ridgefield Symphony Orchestra)

ADAM LAU

Masetto

Bass (San Francisco, CA)

Seattle Opera Debut: Papa Kobayashi, *An American Dream* ('15)

Previously at Seattle Opera: Alidoro, *Cinderella* ('19); Kōbun Chino Otogawa, *The (R)evolution of Steve Jobs* ('19); Ferrando, *Il trovatore* ('19); The Speaker, *The Magic Flute* ('17)

Engagements: Raimondo, *Lucia di Lammermoor* (Lyric Opera of Kansas City); Basilio, *The Barber of Seville* (Portland Opera); Oroveso, *Norma* (Utah Opera); Soloist, Verdi *Requiem* (Carnegie Hall); Angelotti, *Tosca* (The Dallas Opera); Tom, *Un ballo in Maschera* (Orchestre Philharmonique de Monte-Carlo)

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.

DOUG PROVOST

Set Designer (St. Louis, MO)

Doug Provost joined the Seattle Opera staff as the Director of Production in 2017. In his role he oversees set construction and carpentry; sound, lighting, and projection design; hair and makeup; costume design and assembly; and more. Prior to coming to Seattle Opera, Provost served in various capacities at Arizona Opera, Minnesota Opera, and Hawaii Opera Theatre.

CHRIS REAY

Projection Designer (Seattle, WA)

Seattle Opera Debut: *Der Ring des Nibelungen* ('01)

Previously at Seattle Opera: Projection Coordinator, *The Magic Flute* ('11); *Semele* ('15); *Turn of the Screw* ('18); *The (R)evolution of Steve Jobs* ('19)

Engagements: Projection Programmer, *Marie, Still Dancing* (5th Avenue Theater); *Shout Sister, Shout* (Seattle Rep)

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.

ANDREW STENSON

Don Ottavio

Tenor (Rochester, MN)

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

Previously at Seattle Opera: Nemorino, *The Elixir of Love* ('20); 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); Almaviva, *The Barber of Seville* (Colorado Opera); The Steersman, *The Flying Dutchman* (Dallas Opera)

MICHAEL SUMUEL

Leporello

Bass (Odessa, TX)

Seattle Opera Debut

Engagements: Figaro, *The Marriage of Figaro* (San Francisco Opera); Alidoro, *Cinderella* (Norwegian National Opera); Angelotti, *Tosca* (Opera Philadelphia); Bass Soloist, Mozart *Requiem* (Grant Park Music Festival)

LAURA WILDE

Donna Elvira

Soprano (Watertown, SD)

Seattle Opera Debut

Engagements: Agathe, *Der Freischütz* and Fiordiligi, *Così fan tutte* (Staatstheater Stuttgart); Gretel, *Hansel & Gretel* (Melbourne Symphony Orchestra); Jenůfa, *Jenůfa* (Santa Fe Opera), Katya, *Katya Kabanova* (Scottish National Opera); Donna Anna, *Don Giovanni* (Berkshire Opera Festival)

ROBERTSON WITMER

Sound Designer (Seattle, WA)

Seattle Opera Debut: *The Falling and the Rising* ('19)

Previously at Seattle Opera: Charlie Parker's *Yardbird* ('20)

Engagements: *Dracula* (ACT Theatre); *Greenwood* (Alvin Ailey American Dance Theater); *Lyric Suite* (Spectrum Dance Theater)

LIDIYA YANKOVSKAYA

Conductor (St. Petersburg, Russia)

Seattle Opera Debut

Engagements: *Moby-Dick* (Chicago Opera Theater); *Taking Up Serpents* (Washington National Opera and Chicago Opera Theater); *Pia de' Tolomei* (Spoleto Festival USA); *The Marriage of Figaro* (Dallas Opera); (Hawaii Symphony Orchestra)

CONNIE YUN

Lighting Designer (East Lansing, MI)

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

Previously at Seattle Opera: *The Elixir of Love* ('20); *The Turn of the Screw* ('18); *Beatrice and Benedict* ('18); *An American Dream* ('17 and '15)

Engagements: *La traviata* (Madison Opera); *La finta giardiniera* (Portland Opera); *Snow White* (Seattle Children's Theatre); *Frida* (Portland Opera); 2021 Festival (Palm Beach Opera)

puccini's

TOSCA

**SUBSCRIBER EARLY ACCESS BEGINS
FRIDAY, JUNE 4, AT 7 PM
PUBLIC STREAMING: JUNE 25-27**



**TOSCA HAS JUST ABOUT EVERYTHING: GREAT TUNES, DESPERATE
LOVERS, LOADS OF ACTION, AND A BAD GUY YOU LOVE TO HATE.**

-SEATTLE TIMES

ONE NIGHT ONLY! LIVE AND FROM THE OPERA CENTER TO YOU!

Join us for this one-hour special broadcast to your favorite viewing device as your host takes a raucous behind-the-scenes tour of the Opera Center and meets surprise guests at every turn.

Attendance is free and open to the public. Donations made during the event provide critical funds to keep Seattle Opera singing and bringing you music until it's safe to gather again.

Learn more and register at seattleopera.org/bigoperashow

SUNDAY, APRIL 11, 2021, 5 PM
WRITTEN AND DIRECTED BY LAMAR LEGEND
PRESENTED BY SEATTLE OPERA



THE BIG OPERATION SHOW

SEATTLE OPERA.

363 MERCER STREET, SEATTLE, WA 98109

NON-PROFIT
ORG.
U.S. POSTAGE
PAID
SEATTLE OPERA

WATCH YOUR OPERA SEASON

Thank you for subscribing to our 2020/21 season!

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

- Visit www.seattleopera.org/myaccount and log in to your account.
- A link to a private 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**.

