

# SEATTLE OPERA.

Photo © Philip Newton



spring 2021 season program guide

# FLIGHT

**PREMIERES APRIL 3 AT 7 PM  
AVAILABLE THROUGH APRIL 25**

# FROM THE GENERAL DIRECTOR



Welcome aboard Seattle Opera's virtual presentation of *Flight*, Jonathan Dove's dark comedic opera about unexpected human connections under very special circumstances. Love, hatred, attraction, isolation, forgiveness and more are on full display in an airport departure lounge during a circumstances beyond our control. To create the set, we filmed the production in The Museum of Flight. From conception to completion, Matt Hayes, the president of the museum, and his staff were extremely supportive and enthusiastic. I want to thank them for their assistance and cooperation through all the twists and turns of this production.

*Flight* is one of those few new operas to receive worldwide success. First performed in 1998 at the Glyndebourne Festival, subsequent productions have taken place throughout Europe, the United States, and Australia. *Flight* was inspired by the real-life story of Mehran Karimi Nasseri, an Iranian stranded in Terminal 1 of Charles de Gaulle Airport for 18 years. The opera also captures the comings and goings of airport workers and global travelers. Interestingly, *Flight* premiered while Nasseri was living in the airport. What's more, his story inspired Steven Spielberg's 2004 film *The Terminal* featuring Tom Hanks.

In the last several years, Seattle Opera has staged *The (R)evolution of Steve Jobs*, *The Falling and the Rising*, *As One*, *Charlie Parker's Yardbird*, and other contemporary works as an indication of the company's interest and commitment to introducing new stories, new characters, new music, and new perspectives. We're also committed to the development of new storytellers and their creation of new stories. These are the hallmarks of the Jane Lang Davis Creation Lab, a new multi-year initiative supported by the generosity of the Friday Foundation. The first cohort is comprised of 17 young (ages 18-30) composers and librettists from diverse backgrounds and experiences who are mentored by librettists Jerre Dye and Tazewell Thompson, actress Aishé Keita, and composers Zach Redler and Kamala Sankaram. Concert presentations of their works-in-progress will take place later this year.

The performances of these new works reminds me that some of today's most beloved titles were once works-in-progress. Take as an example *Madame Butterfly*, which Puccini took three months to overhaul after it premiered. Mozart's *Don Giovanni* is another example. He famously wrote new parts to fit different singers. Truly experiencing a new operatic work requires curiosity, openness, and a sense of adventure; the same requirements needed for travel, be it a hour's drive by car or an international flight across numerous time zones. I'm glad you're joining us for this journey.

So as we prepare for departure, take time to grab a beverage and a snack. Then make yourself comfortable. Everyone at Seattle Opera wishes you an enjoyable *Flight*.

A handwritten signature in black ink, reading "Christina Scheppelmann".

**Christina Scheppelmann**

# FROM THE PRESIDENT



Welcome to *Flight*, a new opera filmed on location in an unexpected and dynamic place: Seattle's own Museum of Flight! Our artistic team, working out of the box with the staff at the museum, has once again reimagined the possibilities of our season in the age of COVID. We are deeply grateful for the assistance and ingenuity of the team at the Museum of Flight. Together, we are landing a *Flight* that artistically and literally takes opera to entirely new places!

This rewarding collaboration is an example of Seattle Opera's ongoing commitment to community. Another recent example was last season's production of *The Falling and the Rising*, a chamber opera that told a story of military service, sacrifice, and resilience. That performance featured a volunteer community chorus of veterans from Path with Art, a local non-profit organization that transforms the lives of people recovering from trauma by harnessing the power of creative engagement. After seeing *The Falling and the Rising*, a musical colleague from the family of a nationally recognized composer turned to me tearfully, saying, "This is what opera can be!"

In the same way, our work with the Museum of Flight is not just good citizenship, it is good art. Good opera serves and elevates the community. That is why our Vision Statement directly references the community: Seattle Opera is a cultural icon that speaks to all the communities of, and visitors to, the Puget Sound region.

Projects like *Flight* reveal Seattle Opera to be more than a presenting organization. We strive to be good neighbors and friends to the community that surrounds us. We work closely with KING FM, JazzED, Bloodworks NW, and other organizations, to name a few. We even have a department dedicated to Programs and Partnerships in the community.

Seattle Opera's lasting commitment to community is physically manifested in the concrete and steel of the Opera Center building adjacent to McCaw Hall. Our audio system pipes opera to people walking in front of the building; our large windows invite curious onlookers to see the behind the scenes work of opera; our meeting and rehearsal spaces are used by community organizations both large and small. The Opera Center is a touchpoint for the entire city.

Above all, we serve and elevate our many audiences by producing extraordinary opera. Opera that inspires and illuminates. Opera that changes hearts and minds. Opera that tells big, powerful stories about the famous and the not-so-famous.

Which brings us back to *Flight*—a story about one stranded traveler, but also about courage, empathy, the human condition. The Museum of Flight's airplanes, control tower, and grand staircase are the perfect settings for this story. Once again, community collaboration adds to the impact of the art. And art, in turn, serves the community.

I hope that you will learn more about this new opera by exploring this program for a synopsis, a message from the composer Jonathan Dove and an essay from the director Brian Staufenbiel. I think you will be as excited as I am to lift off on an unforgettable *Flight*!

A handwritten signature in black ink, reading "Lesley Wyckoff".

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



# SEATTLE OPERA. THANKFUL

Seattle Opera deeply appreciates the leadership and staff at the Museum of Flight. Your collaborative spirit and ingenuity made this production of *Flight* possible. We applaud your commitment to art, culture, history, and science.



Photo Credit © Ted Huettner/The Museum of Flight

## THANK YOU TO OUR SUPPORTERS!

**2020/21 SEASON SPONSOR**  
**BARBARA STEPHANUS**

**YOUNG SINGER SEASON SPONSOR**  
**MAUREEN AND RICHARD SWANSON**

Photo © Philip Newton



**FLIGHT PRODUCTION SPONSORS**  
**CHARLES AND LISA SIMONYI**  
**MICROSOFT CORPORATION**  
**TAGNEY JONES FAMILY FUND**  
**AT SEATTLE FOUNDATION**  
**WITH ADDITIONAL SUPPORT FROM**  
**THE NATIONAL ENDOWMENT FOR THE ARTS**

### TITLE SPONSORS

**ARTIST SPONSORS**  
**CAROLYN CORVI AND JOHN BATES**  
**SHARLEEN JOYNT**





# FLIGHT

Sponsored by



Music by Jonathan Dove †  
Libretto by April De Angelis†

World Premiere: Glyndebourne Opera House, 1998  
Seattle Opera Premiere

Conductor.....Viswa Subbaraman†  
Stage Director .....Brian Staufenbiel†  
Video Director ..... Kyle Seago  
Lighting Designer ..... Duane Schuler  
Audio and Sound Designer.....Robertson Witmer  
Costumes, Hair, and Makeup Designer ..... Liesl Alice Gatcheco  
Choreographer .....Sonia Dawkins†  
English Subtitles ..... Jonathan Dean

CAST (In order of vocal appearance)

Refugee ..... Randall Scotting  
Controller..... Sharleen Joynt†  
Bill .....Joshua Kohl  
Tina..... Karen Vuong  
Older Woman .....Margaret Gawrysiak  
Steward ..... Joseph Lattanzi  
Stewardess ..... Sarah Larsen  
Minskman..... Aubrey Allicock  
Minskwoman..... Karin Mushegain  
Immigration Officer .....Damien Geter

Assistant Conductor..... Philip A. Kelsey  
Assistant Stage Director .....Michael Janney  
Stage Manager ..... Yasmine Kiss  
Music Preparation .....David McDade, Jay Rozendaal  
Assistant Stage Managers ..... Alex Wommack, Cristine Reynolds  
Location Scout .....Doug Provost

† Seattle Opera mainstage debut

Licensed by arrangement with C. F. Peters Corporation, New York.

SEATTLE OPERA ACKNOWLEDGES THAT THE MUSEUM OF FLIGHT, 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.



Photo © Philip Newton

## THE STORY

### Act I

In an airport terminal, the Controller sits in her tower, observing a Refugee who has been living there for weeks. People start to arrive for their flights: a married couple, Bill and Tina, are going on holiday to rediscover romance; the Older Woman is meeting a young man whom she met on holiday; the Steward and Stewardess go about their business—some of the time. Another couple arrives, almost late for their flight to Minsk, Belarus. The Minskwoman is pregnant. At the last moment, she refuses to board the plane and the Minskman leaves without her. The Refugee offers her a magic stone to comfort her. The travelers are preparing to depart when the Controller announces that, because of storms, flights are indefinitely delayed.

### Act II

That night, a storm rages. Everyone tries to sleep—either in pairs or alone—and each secretly approaches the Refugee, fascinated by his magic stone. He gives them all what each thinks is a unique stone and they make wishes. Bill is restless and seeks out the Stewardess, but finds the Steward instead: they go off to explore the control tower. The women and the Refugee decide to get drunk, and, as they become more garrulous, the women discover that each of them has ‘the’ stone. They vent their anger, with dire consequences for the Refugee. The consequences of Bill and the Steward’s explorations are no less cataclysmic.

### Act III

Flights resume the next morning. The Minskman returns; he could not bear to be separated from his wife. Bill and the Steward have a surprise for their partners. Tina has a nasty surprise for Bill. The Refugee has a surprise for the women. The Minskwoman has a surprise for everyone. When the Refugee tells his story, even the Immigration Officer has a surprising reaction. Flights are announced and under the Controller’s watchful eye, the airport returns to normal...

# NOTES FROM THE COMPOSER

By Jonathan Dove



I had written the opera I wanted to see, but I had no idea how an audience would react.

Unlike many operas, mine wasn't based on a hit play or a best-selling novel or blockbuster movie (although six years later, the same true story would inspire Spielberg's *The Terminal*)—and while I hoped people would relate to the experiences of a group of travelers stranded in an airport, I didn't know if they would laugh at any of the jokes, or enjoy the music.

April De Angelis and I had set out to write a comedy—something I felt was in short supply in twentieth-century opera—but then came across the haunting tale of Mehran Nasser, the Iranian refugee who had already been living for nearly a decade in Charles de Gaulle airport and would remain there until 2006. We didn't try to tell his story, but his predicament had a mythic resonance which we found irresistible—and a magnetism which seemed to draw other stories to it.

*Flight* is now 23 years old, and has travelled the world. Each new production has shone a different light on it. It is wonderful to have been given the opportunity to write the piece we wanted to see, and discover that others wanted to see it too—and that everyone finds something different in it.

**READ OUR BLOG WITH QUESTIONS YOU CAN  
THINK ABOUT AFTER WATCHING THE OPERA.  
[WWW.SEATTLEOPERA.ORG/FLIGHTQUESTIONS](http://WWW.SEATTLEOPERA.ORG/FLIGHTQUESTIONS)**

# YOUR FLIGHT IS NOW BOARDING

By Brian Staufenbiel, Director of *Flight*



Operas, like airports, are filled with stories.

Some are familiar, some violent, some funny. Like airports, they are crammed with messy human lives journeying to a final destination. To push the metaphor, operas can transport us all over the world and connect us to what is happening now. Indeed, today we're seeing more and more new operatic stories that are relevant, inclusive, and speak to our modern world—even to the point of setting an opera about a true story that took place in an airport. Jonathan Dove's *Flight* is a funny, poignant, and thought-provoking exploration of colliding souls, each of whom is looking for something better, searching for that elusive dream state we sometimes call happiness. At the heart of the show is a story inspired by that of Mehran Karimi Nasseri, an Iranian refugee who lived in the departure lounge of Terminal One in Charles de Gaulle Airport near Paris for almost eighteen years—from August 1988 until July 2006.

Telling this story in the medium of a film produced with rigorous social-distancing protocols demands a nod to the COVID pandemic. The resonance for *Flight* is striking. We have been plunged into a hundred-year event that has left hundreds of millions sequestered and exhausted. It is perhaps easier now to feel, viscerally, what it was like for Nasseri to be isolated and even ostracized, what the world would be like if no one would come close to you and wrap their arms around you and whisper in your ear, I love you. That sense of separation, even banishment, is the crux of *Flight*. Sure, it is a dark comedy, and you will laugh a lot. But deep in the narrative is a real exploration about how we treat each other and what we owe to fellow human beings—especially the people we do not know or feel kinship with. The opera finds fresh ways to show how we can “other” someone with a judgmental glance and how this all-too-common impulse negates our ability to feel the empathy necessary to know someone.

Empathy works in multiple directions. We can walk miles in many shoes. As you watch this narrative about a tired, desperate protagonist asking for help, you might imagine yourself behaving the same way as the travelers in the opera, inclined to say, “Please leave me alone,” or, worse, not even acknowledging he is there. Deftly, the celebrated librettist April De Angelis waits until the end of the opera—as our refugee is being arrested—to give him the opportunity to tell his story in the form of a brilliant aria. (*Flight* is an opera after all!) Only then, after the cast of disparate characters learns of his harrowing history, do they come to his aid. Their empathy has finally been roused. These are the same people who shunned him, beat him, and left him for dead. In *Flight*, you need to travel a thousand miles in his airborne wheel well and learn that his brother has fallen out, died—and taken his papers with him, stranding him in the airport indefinitely—before you know him. The cast of characters, stand-ins for humanity, give us hope, changing before our eyes, as they try to help and make a difference. They evolve, but only after a thousand miles of listening. *Flight* is a journey that all of us could, or maybe should, take more often.



# ARTISTS

## APRIL DE ANGELIS

**Librettist** (London, England)

**Seattle Opera Debut**

April De Angelis is an acclaimed playwright who has worked in stage, radio, and television. Among her recent works are *My Brilliant Friend*, *The Village*, *Frankenstein*, *Jumpy*, and an adaptation of *Wuthering Heights*. Her works have been produced at London's National Theatre and Old Vic, Manchester's Royal Exchange, and Oxford's Old Fire Station. Her libretti include *Flight*, which paired her with Jonathan Dove, and *The Silent Twins* with Errollyn Wallen. Television credits includes *Aristophanes* for Channel 4 and she has written extensively for radio, including an acclaimed adaptation of *Peyton Place* for BBC Radio. De Angelis's original musical, *Mother Gin*, is planned for production this year and she is currently writing new plays for Theatre Royal Stratford East and the Headlong Theatre Company.

## AUBREY ALLICOCK

**Minskman**

**Baritone** (Tuscon, AZ)

**Seattle Opera Debut:** Cesare Angelotti, *Tosca* ('15)

**Previously at Seattle Opera:** Figaro, *The Marriage of Figaro* ('16)

**Engagements:** Young Emile, *Champion* (Opera de Montréal); Figaro, *The Marriage of Figaro* (Opera Theatre of Saint Louis); Argante, *Rinaldo* (Glyndebourne)

## SONIA DAWKINS

**Choreographer**

**Seattle Opera Debut**

**Engagements:** *Curious Incident of the Dog in Night Time*, *My Heart is the Drum* (Village Theatre); *Pieces of My Heart* (Philadanco); *Pullman Porter Blues* (Seattle Repertory); *Untitled* (New York Theatre Ballet); *Blueprint* (SD Prism | Dance Theatre); *Untitled* (Taratibu Youth Association)

## JONATHAN DOVE

**Composer** (London, England)

**Seattle Opera Debut**

Jonathan Dove's music has filled opera houses and delighted audiences of all ages on five continents. Throughout his career opera and the voice have been the central priorities in Dove's output. Starting with his breakthrough opera *Flight*, commissioned by Glyn-debourne in 1998, Dove has gone on to write almost thirty operatic works. His understanding of the individual voice is exemplified in his large and varied choral and song work. In 2010, *A Song of Joys* for chorus and orchestra opened the festivities at the Last Night of the Proms, and in 2016 an expanded version of *Our Revels Now Are Ended* premiered at the same occasion. Dove's commitment to community outreach and collaboration has resulted in numerous innovative projects, among them *Tobias and the Angel*, *Life is a Dream*, *The Walk from The Garden*, and *The Monster in the Maze*. Jonathan Dove was made a Commander of the British Empire (CBE) in the Queen's 2019 Birthday Honors for services to music.

## 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.

## MARGARET GAWRYSIAK

**Older Woman**

**Mezzo-Soprano** (Geneseo, IL)

**Seattle Opera Debut:** Vera Boronel, *The Consul* ('14)

**Previously at Seattle Opera:** Madame Larina, *Eugene Onegin* ('20); Berta, *The Barber of Seville* ('17); Marcellina, *The Marriage of Figaro* ('16)

**Engagements:** Marcellina, *The Marriage of Figaro* (Opera Colorado); Old Lady, *Candide* (Tanglewood/Ravinia Festival); Madame Larina, *Eugene Onegin* (Atlanta Opera); Emma Jones, *Street Scene* (Virginia Opera); Mistress Hibbons, *Scarlet Letter* (Opera Colorado)

## DAMIEN GETER

**Immigration Officer**

**Bass** (Chesterfield County, VA)

**Seattle Opera Debut:** Undertaker, *Porgy and Bess* ('18)

**Previously at Seattle Opera:** Colonel, *The Falling and the Rising* ('19)

**Engagements:** Undertaker, *Porgy and Bess* (Metropolitan Opera); Angelotti, *Tosca* (Eugene Opera); Composer, *American Apollo* (Washington National Opera); Sam, *Trouble in Tahiti* (Reno Chamber Orchestra); Reverend, *Sanctuaries* (Third Angle New Music)

## SHARLEEN JOYNT

**Controller**

**Soprano** (New York, NY)

**Seattle Opera Debut**

**Engagements:** Controller, *Flight* (Pacific Opera Victoria); Cunegonde, *Candide* (Ravinia Music Festival); Musetta, *La bohème* (Vancouver Opera); Zerbinetta, *Ariadne auf Naxos* (Calgary Opera)

## JOSHUA KOHL

**Bill**

**Tenor** (Fargo, ND)

**Seattle Opera Debut:** Brighella, *Ariadne auf Naxos* ('15)

**Previously at Seattle Opera:** Kudrjas, *Katya Kabanova* ('17)

**Engagements:** Soloist, *Das Lied von der Erde* (Philharmonisches Orchester Freiburg); Fenton, *Falstaff*; Prologue/Peter Quint, *The Turn of the Screw*; Tom Rakewell, *The Rake's Progress*; Des Grieux, *Manon*; B.F. Pinkerton, *Madama Butterfly* (Theater Freiburg)

## SARAH LARSEN

**Stewardess**

**Mezzo-Soprano** (Minneapolis, MN)

**Seattle Opera Debut:** Mercedes, *Carmen* ('11)

**Previously at Seattle Opera:** The Composer, *Ariadne auf Naxos* ('15); The Secretary, *The Consul* ('14); Maddalena, *Rigoletto* ('14)

**Engagements:** Flora, *La traviata* (Metropolitan Opera); Dorabella, *Così fan tutte* (Mill City Summer Opera); Donna Elvira, *Don Giovanni* (Virginia Opera); Jan, *Everest* (Calgary Opera, Lyric Opera of Kansas City) Laurene Powell, *The (R)evolution of Steve Jobs* (Austin Opera, Atlanta Opera, Lyric Opera of Kansas City)

## JOSEPH LATTANZI

**Steward**

**Baritone** (Atlanta, GA)

**Seattle Opera Debut:** *Moralès, Carmen* ('11)

**Previously at Seattle Opera:** Kuligin, *Katya Kabanova* ('17); Assan, *The Consul* ('14); Registrar, *Madama Butterfly* ('12)

**Engagements:** Silvio, *Pagliacci* (Atlanta Opera); Count Almaviva, *The Marriage of Figaro* (Cincinnati Opera); Hawkins Fuller, *Fellow Travelers* (Arizona Opera, Des Moines Metro Opera); Don Giovanni, *Don Giovanni* (Jacksonville Symphony)

## KARIN MUSHEGAIN

**Minskwoman**

**Mezzo-Soprano** (Redlands, CA)

**Seattle Opera Debut:** Cinderella, *La Cenerentola* ('13)

**Previously at Seattle Opera:** Cherubino, *The Marriage of Figaro* ('16)

**Engagements:** Susanna, *The Marriage of Figaro*; Rosina, *The Barber of Seville* (Charlottesville Opera); Zerlina, *Don Giovanni* (Austin Opera); Hansel, *Hansel and Gretel* (Virginia Opera); Aldonza, *The Man of La Mancha* (Pensacola Opera); Zibaldona, *Cinderella* (Opera San Jose)

## RANDALL SCOTTING

**Refugee**

**Countertenor** (Grand Junction, CO)

**Seattle Opera Debut:** Athamas, *Semele* ('15)

**Engagements:** Apollo, *Death in Venice* (Royal Opera House); Hamor, *Jephtha* (Boston Baroque); Spirit/Cupid, *Dido and Aeneas/Venus and Adonis* (Florentine Opera); San Giovanni, *San Giovanni Battista* (Opera Omaha); Soloist, *Carmina Burana* (Springfield Symphony); Eliogabalo, *Eliogabalo* (West Edge Opera)

## KYLE SEAGO

**Video Director** (Seattle, WA)

**Seattle Opera Debut:** *The Elixir of Love* ('20)

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

## DUANE SCHULER

**Lighting Designer** (Elkhart Lake, WI)

**Seattle Opera Debut:** *Norma* ('94)

**Previously at Seattle Opera:** *The Magic Flute* ('17); *Count Ory* ('16); *The Marriage of Figaro* ('16)

**Engagements:** *Cinderella* (Dutch National Opera); *Of Love and Rage* (American Ballet Theatre); *Manon Lescaut* (San Francisco Opera); *The Marriage of Figaro* (Santa Fe Opera); *Cinderella* (Los Angeles Opera); *Tosca* (Lyric Opera of Chicago)

## BRIAN STAUFENBIEL

**Director** (San Fransisco, CA)

**Seattle Opera Debut**

**Engagements:** Director/Production Designer, *Elektra, Das Rheingold* (Minnesota Opera); *Das Rheingold* (Arizona Opera, L'Opéra de Montréal); Director, *Scare Pair* (LA Opera); Director/Concept Designer, *Everest, Harvey Milk* (Opera Parallèle); Director/Concept Designer, *Goodbye, Mr. Chips* (Festival Napa Valley)

## VISWA SUBBARAMAN

**Conductor** (Big Spring, TX)

**Seattle Opera Debut**

**Engagements:** *We Shall Not Be Moved* (Opera Philadelphia, Dutch National Opera); *Voir Dire* (Fort Worth Opera)

## KAREN VUONG

**Tina**

**Soprano** (Los Angeles, CA)

**Seattle Opera Debut:** Trang/Nurse, *Amelia* ('10)

**Engagements:** Rusalka, *Rusalka*; Gänsemagd, *Königskinder* (Tiroler Festspiele); Fiordiligi, *Così fan tutte*; Micaëla, *Carmen*; Almirena, *Rinaldo* (Oper Frankfurt)

## ROBERTSON WITMER

**Sound Designer** (Seattle, WA)

**Seattle Opera Debut:** *The Falling and the Rising* ('10)

**Previously at Seattle Opera:** *Don Giovanni* ('21); *Charlie Parker's Yardbird* ('20)

**Engagements:** *Dracula* (ACT Theatre); *Greenwood* (Alvin Ailey American Dance Theater); *Lyric Suite* (Spectrum Dance Theater); *The Great Leap* (Portland Chinatown Museum)

# ORCHESTRA

### Violin I

Noah Geller, *Concertmaster*  
Andy Liang, *Asst. Concertmaster*  
Mae Lin  
Mikhail Shmidt

### Violin II

Natasha Bazhanov, *Principal*  
Artur Girskey, *Asst. Principal*  
Stephen Bryant

### Viola

Wesley Dyring, *Principal*  
Olivia Chew, *Asst. Principal*

### Cello

Nathan Chan, *Principal*  
David Sabee, *Asst. Principal*

### Bass

Jordan Anderson, *Principal*

### Flute/Piccolo

Jeffrey Barker, *Principal*  
Zartouhi Dombourian-Eby

### Oboe/English Horn

Stefan Farkas, *Principal*

### Clarinet

Benjamin Lulich, *Principal*  
Eric Jacobs

### Bassoon

Seth Krimsky, *Principal*  
Francine Peterson

### Horn

John Turman, *Principal*  
Jenna Breen

### Trumpet

Alexander White, *Principal*  
Christopher Stingle

### Trombone

Sam Schlosser, *Principal*  
David Lawrence Ritt

### Tuba

John DiCesare, *Principal*

### Timpani

James Benoit, *Principal*

### Percussion

Michael Werner, *Principal*  
Matthew Decker

### Harp

Valerie Muzzolini, *Principal*

### Piano/Celeste

Jay Rozendaal, *Principal*

### Personnel Manager

Scott Wilson

### Assistant Personnel Manager

Keith Higgins

*\*Rotating members of the string sections are listed alphabetically. The Orchestra is composed of members of the Seattle Symphony Orchestra.*

Stage crew work is performed by employees represented by I.A.T.S.E., Local, 15, 488, 887.



# ONE NIGHT ONLY!

Join Seattle Opera for a special, one-night only event. Our fundraiser has gone virtual this year with a raucous streaming adventure written and directed by Lamar Legend. No fee to attend!

Donations made during the event will allow Seattle Opera to keep singing until it is safe to gather again.

Enhance your at home experience by hosting a watch party and/or ordering dinner & cocktails. Visit our website for details.

## CO-CHAIRS

Stella Choi-Ray  
Susan Coughlin  
Josh Rodriguez  
Paula Stokes

**RSVP: SEATTLEOPERA.ORG/BIGOPERASHOW**  
**RSVP@SEATTLEOPERA.ORG**  
**206.389.7667**

# THE BIG OPERA SHOW

FEATURING SPECIAL GUESTS AND A PERFORMANCE BY  
**LAWRENCE BROWNLEE**



HOSTED BY  
**REBECCA M. DAVIS**



ALSO FEATURING KENNETH KELLOGG,  
CHERYSE MCLEOD LEWIS, KAREN VUONG

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



# 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](http://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](mailto:tickets@seattleopera.org) or call **206.389.7676**.

