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All new-to-Seattle productions in 2018/19—including opera about tech icon Steve Jobs

Robust community engagement work continues to expand with new operas for youth

_The Gershwins® Porgy And Bess℠, The Turn of the Screw, Il trovatore, The (R)evolution of Steve Jobs, Carmen_ come to McCaw Hall

SEATTLE—Seattle Opera’s 2018/19 season offers something new for everyone. Every production is new to Seattle, and the offerings span the entire repertoire—from the standard European classics _Il trovatore_ and _Carmen_ to the twentieth-century masterpieces _The Gershwins® Porgy And Bess℠_ and _The Turn of the Screw_. The season also reaches into the twenty-first century with _The (R)evolution of Steve Jobs_, which comes to Seattle after its world premiere and rave reviews in Santa Fe—where it was hailed as the best-selling new production in the company’s history.

_Steve Jobs_ offers a “way in” for everyone with a smartphone, meaning there is room for lovers of electronic music, opera aficionados, and everyone in between.
Written by Pulitzer Prize-winning librettist Mark Campbell and composed by DJ/composer Mason Bates, the work explores the contradictions behind the man whose vision to streamline digital communication could never solve the innate messiness of the human condition. Bates brings his laptop and electronic sound into the orchestra pit—and not for the first time. This may be his first opera, but he is as comfortable working with classical musicians as he is DJ-ing post-show at a Moby concert, and he has brought his blend of classical music and electronica to packed crowds in collaborations with clubs and orchestras around the country. In awarding Bates the Heinz Medal, Teresa Heinz remarked that “his music has moved the orchestra into the digital age and dissolved the boundaries of classical music.”

“I was one of the many wowed audience members at the world premiere of The (R)evolution of Steve Jobs last year,” says Seattle Opera General Director Aidan Lang, “and was thrilled that Seattle Opera was a co-commissioner of this vital new American work. So much of opera’s standard repertoire has been around for so long that we forget about the anticipation of the audience hearing a new Puccini opera for the first time. That anticipation, that buzz, was in the air in Santa Fe—and for good reason. The show is fantastic.”

The mainstage season at McCaw Hall kicks off with a beloved American classic: *The Gershwins’® Porgy And Bess℠*, Aug. 11-25, 2018, depicting life, death, love, and hope in an African American community in 1920s South Carolina. Coming to Seattle from The Glimmerglass Festival, director Francesca Zambello’s production has been hailed as “an overall theatrical and musical success,” proving “that Gershwin’s opus remains America’s most important 20th-century opera” (Bachtrack.com). Maestro John DeMain, whose *Porgy and Bess* recording won a Grammy, conducts the opera for the fourth time at Seattle Opera.

Just in time for Halloween, the mainstage season continues with a classic ghost story, *The Turn of the Screw* (Benjamin Britten), Oct. 13-27, 2018. Stage Director Peter Kazaras returns following his thoughtful direction of *An American Dream* in 2015 and 2017, bringing this intense English-language thriller to life with
Maestro Constantin Trinks at the podium. The company will also cast a boy soprano for the role of Miles.

In the New Year, Il trovatore (Verdi) returns Jan. 12-26, 2019, with a new production, co-produced with Aalto Musiktheater Essen, and originally directed by Moshe Leiser and Patrice Caurier, the creative team behind the Best New Production at the 2014 International Opera Awards. Also interpreting this tale of dark secrets, love, and revenge will be tenor Issachah Savage (winner of Seattle Opera’s 2014 International Wagner Competition).

Next up is the much-anticipated west-coast premiere of The (R)evolution of Steve Jobs, Feb. 23-March 9, 2019, before heading to San Francisco Opera. The remarkable creative team includes Mark Campbell, the librettist who wrote As One, which Seattle Opera produced in 2016, and composer Mason Bates. Recently named the most-performed composer of his generation and the 2018 Composer of the Year by Musical America, Mason Bates serves as the first composer-in-residence of the Kennedy Center for the Performing Arts. At the podium is Maestro Nicole Paiement, Artistic Director of Opera Parallèle, who has gained an international reputation for conducting new work.

The mainstage season concludes with opera’s favorite femme fatale and some of the most beloved, seductive, and recognizable tunes of all time. The production of Bizet’s Carmen comes to Seattle from co-producer Opera Philadelphia, running May 4-18, 2019.

**Artist Highlights from 2018/19 Season**

Mason Bates (composer, The (R)evolution of Steve Jobs) works in clubs under the name DJ Masonic. He has developed a post-classical rave that has integrated classical music and electronica in collaborations with clubs and orchestras around the country (including his club/classical project called Mercury Soul). He is now serving as the first composer-in-residence of the
Kennedy Center, and was recently named the most-performed composer of his generation and the 2018 Composer of the Year by Musical America.

**Porgy and Bess Local Chorus, select members:**

**Michael Wansley** performed with Macklemore & Ryan Lewis from 2012-2015, vocalist on “Thrift Shop” (Grammy for Best Rap Performance).

**Ty Willis**, active in the local musical theater community, performs at the Village Theatre, ACT Theatre, 5th Avenue Theatre, and more.

**Tena DuBerry** runs a local radio and television broadcast “The Tena DuBerry WOW Show,” and she is the founder and director of the Black Women in Music Festival 2014-2018.

**Angel Blue** (Bess, *Porgy and Bess*) is a former beauty pageant winner (Miss Hollywood and Miss California) and BBC broadcaster.

**Mark Campbell** (librettist, *The (R)evolution of Steve Jobs*) is the most in-demand librettist in the US. He had five world premieres in 2016 alone.

**Angela Meade**, who will be performing Leonora in *Il trovatore*, is from Centralia, WA. She recently performed the title role in *Norma* at the Metropolitan Opera.

**Maestro Nicole Paiement** (conductor, *The (R)evolution of Steve Jobs*), Artistic Director of Opera Parelèlle has gained an international reputation for conducting new work.

**Issachah Savage** (Manrico, *Il trovatore*), winner of Seattle Opera’s International Wagner Competition in 2014.
Paul Tazewell (*Porgy and Bess* costume designer) has designed costumes for *Hamilton* and *The Immortal Life of Henrietta Lacks*, starring Oprah Winfrey.

Vita Tzykun (production design, *The (R)evolution of Steve Jobs*) has designed set, costumes, and projections for opera, theater, and film/TV. She art directed Lady Gaga’s ABC Thanksgiving Special, and she has had solo exhibits at the National Opera America Center in New York.

In addition to the mainstage offerings, Seattle Opera’s 2018 school programs will build upon the impressive expansion of the program in 2017. The program went from 65 schools in 2015/16 to 81 schools in 2016/17, a 25 percent increase. Two-thirds of the schools were Title I or low-income schools, and Seattle Opera went to schools from King County to Olympia and Wenatchee.

“Our intention is that through these operas for youth, we will do much more than simply introduce an art form. We hope that children and teens will experience opera as a medium that can speak directly to their lives,” says Barbara Lynne Jamison, Seattle Opera’s Director of Education and Community Engagement.

This January Seattle Opera will be touring a new opera, *The Three Feathers*, a Grimms’ fairy tale adaptation, written by librettist and poet Dana Gioia and composer Lori Laitman. In *The Three Feathers* a princess quests to find meaning and love in a chaotic world (one ruled by a Frog King). To Stage Director Kelly Kitchens, “*The Three Feathers* is about how, with perseverance, you can find the treasure that’s been in front of you all along.” The English-language opera will tour from January–June 2018. Fully staged and costumed, *The Three Feathers* has a cast of five singers and live piano accompaniment. Each performance includes a post-show audience discussion to deepen the students’ engagement with the opera’s message about gaining confidence and the power of inner strength.
Also this winter (February 2-3, 2018 at Cornish Playhouse), the company’s Youth Opera Project has 82 performers (82!) producing a new version of *Robin Hood*, by librettist Kelley Rourke and composer Ben Moore. The piece reimagines the beloved Robin Hood tale for chamber orchestra, and the company has cast two Robin Hoods—one female and one male—to tell the tale of the spunky forest dweller, the consummate underdog whose sympathies lie with the dispossessed. The Youth Opera Project is a program that runs through the school year and is run in partnership with Seattle Public Theatre. *Robin Hood* is intended for audiences of all ages. Tickets are $5, but no one will be turned away for inability to pay.

Seattle Opera Ticket Information: Subscriptions on sale now. Five-opera renewal and new subscription ticket prices: $199 to 4,135.* Seattle Opera Ticket Office: 206.389.7676 or 800.426.1619. Online orders: seattleopera.org/subscribe2018. Mainstage performances take place at Marion Oliver McCaw Hall, 321 Mercer Street. Evening performances begin at 7:30 p.m., with Sunday matinees at 2:00 p.m. *Prices include a $3-per-ticket facility fee and (in some locations) a preferred seating donation. Young professionals ages 21-39 who join BRAVO! and students under 18 save 50 percent on tickets.
**The Gershwins’* Porgy And Bess℠**
By George Gershwin, DuBose and Dorothy Heyward, and Ira Gershwin
In English with English captions

Marion Oliver McCaw Hall
Performances: August 11, 12, 15, 17, 18, 19, 22, 24, and 25, 2018

Approximate Running Time: 2 hours and 28 minutes with one intermission
Evening performances begin at 7:30 p.m., Sunday matinees at 2:00 p.m.
Premiere: Alvin Theater, New York, NY; October 10, 1935

**Cast:**
Porgy                Alfred Walker (Aug. 11, 15, 17, 19, & 25)
                    Kevin Short* (Aug. 12, 18, 22, & 24)
Bess                 Angel Blue (Aug. 11, 15, 17, 19, & 25)
                    Elizabeth Llewellyn* (Aug. 12, 18, 22, & 24)
Crown                Lester Lynch
Serena               Mary Elizabeth Williams
Sportin’ Life        Jermaine Smith
Clara                Brandie Sutton*
Jake                 Derrick Parker*
Maria                Judith Skinner*
Mingo                Bernard Holcomb*
Robbins              Edward Graves*
Peter the Honeyman  Martin Bakari*
Jim                  Nicholas Davis*
Undertaker           Damien Geter*
Annie                Cheryse McLeod Lewis
Nelson               Ernest C. Jackson Jr.*
Crab Man             Ashley Faatoalia
Strawberry Woman     Ibidunni Ojikutu
Lily                 Marlette Buchanan

Conductor            John DeMain
Original Production by Francesca Zambello
Stage Director       Garnett Bruce*
Set Designer         Peter Davison*
Costume Designer     Paul Tazewell*
Lighting Design      Mark McCullough
Choreographer        Eric Sean Fogel*

* Company Debut
Scenery and props for this production of *Porgy and Bess* are co-produced by Glimmerglass Festival and Seattle Opera.

Costumes by Washington National Opera

**Production Sponsors:** Kreielsheimer Endowment Fund  
**Additional Support from:** 4Culture
The Turn of the Screw
Music by Benjamin Britten
Libretto by Myfanwy Piper
In English with English captions

Marion Oliver McCaw Hall
Performances: October 13, 14, 17, 20, 24, 26, and 27, 2018

Approximate Running Time: 1 hour and 48 minutes with one intermission
Evening performances begin at 7:30 p.m., Sunday matinee at 2:00 p.m.
Premiere: Teatro la Fenice, Venice; September 14, 1954

Cast:
Governess Elizabeth Caballero
Peter Quint Ben Bliss
Mrs. Grose Maria Zifchak
Miss Jessel Marcy Stonikas
Flora Soraya Mafi*

Conductor Constantin Trinks*
Director Peter Kazaras
Set Designer Robert Dahlstrom
Projection Designer Adam Larsen, Hum-Bar LLC*
Costume Designer Deborah Trout
Lighting Design Connie Yun

* Company Debut

Production Sponsor: Marks Family Foundation
Il trovatore
Music by Giuseppe Verdi
Libretto by Salvatore Cammarano
In Italian with English captions

Marion Oliver McCaw Hall
Performances: January 12, 13, 16, 19, 20, 23, 25, and 26, 2019

Approximate Running Time: 2 hours, 14 minutes with one intermission
Evening performances begin at 7:30 p.m., Sunday matinees at 2:00 p.m.
Premiere: Teatro Apollo, Rome, Italy; January 19, 1853

Cast:
Leonora        Leah Crocetto (Jan. 12, 16, 20, & 25)
               Angela Meade* (Jan. 13, 19, 23, & 26)
Manrico        Issachah Savage (Jan. 12, 16, 20, & 25)
               Martin Müehle* (Jan. 13, 19, 23, & 26)
Azucena         Elena Gabouri (Jan. 12, 16, 20, & 25)
               Nora Sourouzian* (Jan. 13, 19, 23, & 26)
Di Luna          Lester Lynch (Jan. 12, 16, 20, & 25)
                 Michael Mayes* (Jan. 13, 19, 23, & 26)
Ferrando        Adam Lau
Inez             Nerys Jones*
Ruiz             John Marzano*

Conductor       Carlo Montanaro
Original Production
   Directed by      Moshe Leiser* and Patrice Caurier*
Scenery Designer  Christian Fenouillat*
Costume Designer  Agostino Cavalca*
Lighting Designer  Christoph Forey*

* Company Debut

Co-production with Aalto Musiktheater Essen

Production Sponsors: Seattle Opera Foundation, Ann P. Wyckoff
The (R)evolution of Steve Jobs
Music by Mason Bates
Libretto by Mark Campbell
In English with English captions

Marion Oliver McCaw Hall
Performances: February 23, 24, 27, March 2, 6, 8, and 9, 2019

Approximate Running Time: 1 hour and 26 minutes
Evening performances begin at 7:30 p.m., Sunday matinee at 2:00 p.m.
Premiere: July 22, 2017, Santa Fe Opera
Seattle Opera premiere

Cast:
Steve Jobs John Moore
Laurene Powell Jobs Emily Fons*
Steve Wozniak Garrett Sorenson*
Kōbun Chino Otogawa Adam Lau
Chrisann Brennan Madison Leonard*
Paul Jobs Morgan Smith

Conductor Nicole Paiement*
Stage Director Kevin Newbury
Scenery Designer Vita Tzykun
Costume Designer Paul Carey*
Lighting Designer Japhy Weideman*
Video Designer 59 Productions*
Sound Designer Rick Jacobson*

* Company Debut

Co-commission with Santa Fe Opera and San Francisco Opera, with support from Cal Performances
Co-production with Santa Fe Opera, San Francisco Opera, and The Indiana University Jacobs School of Music

Production Sponsors: Lenore M. Hanauer, ArtsFund, C.E. Stuart Charitable Trust, Tagney Jones Family Fund at Seattle Foundation
Carmen
Music by Georges Bizet
Libretto by Henri Meilhac and Ludovic Halévy
In French with English captions

Marion Oliver McCaw Hall
Performances: May 4, 5, 8, 11, 12, 15, 17, and 18, 2019

Approximate Running Time: 2 hours and 38 minutes with two intermissions
Evening performances begin at 7:30 p.m., Sunday matinees at 2:00 p.m.
Premiere: Opera-Comique (Salle Favart); March 3, 1875

Cast:
Carmen: Ginger Costa-Jackson (May 4, 8, 12, & 17)
Zanda Švēde* (May 5, 11, 15, & 18)
Don José: Adam Smith* (May 5, 11, 15, & 18)
Escamillio: Rodion Pogossov
Micaela: Vanessa Goikoetxea* (May 4, 8, 12, & 17)
Emily Dorn* (May 5, 11, 15, & 18)
Le Remendado: John Marzano
Frasquita: Madison Leonard
Mercédès: Sarah Coit

Conductor: Giacomo Sagripanti
Director: Paul Curran*
Set and Costume Designer: Gary McCann*
Lighting Design: Paul Hackenmueller*

* Company Debut

Co-production with Opera Philadelphia

Production Sponsors: Barbara Stephanus, Office of Arts & Culture | Seattle, Jay S. Wakefield and Susanne M. Wakefield, Ph. D.

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About Seattle Opera
Established in 1963, Seattle Opera is committed to serving the people of the Pacific Northwest with performances of the highest caliber and through innovative educational and engagement programs for all. Each year, more than 95,000 people attend Seattle Opera performances, and more than 400,000 people of all ages are served through school performances, radio broadcasts, and more. By drawing our communities together, and by offering opera’s unique fusion of music and drama, we create life-enhancing experiences
that speak deeply to people’s hearts and minds. Connect with Seattle Opera on Facebook, Twitter, and SoundCloud.