

# SEATTLE OPERA.

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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'*<sup>®</sup> *Porgy And Bess*<sup>SM</sup>, *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'*<sup>®</sup> *Porgy And Bess*<sup>SM</sup> 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*<sup>®</sup> *Porgy And Bess*<sup>SM</sup>**, 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 Parellele, 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, 5<sup>th</sup> 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 Parallèle 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](http://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*<sup>SM</sup>**

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 Mühle* (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 hours 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)
Escamillo	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.