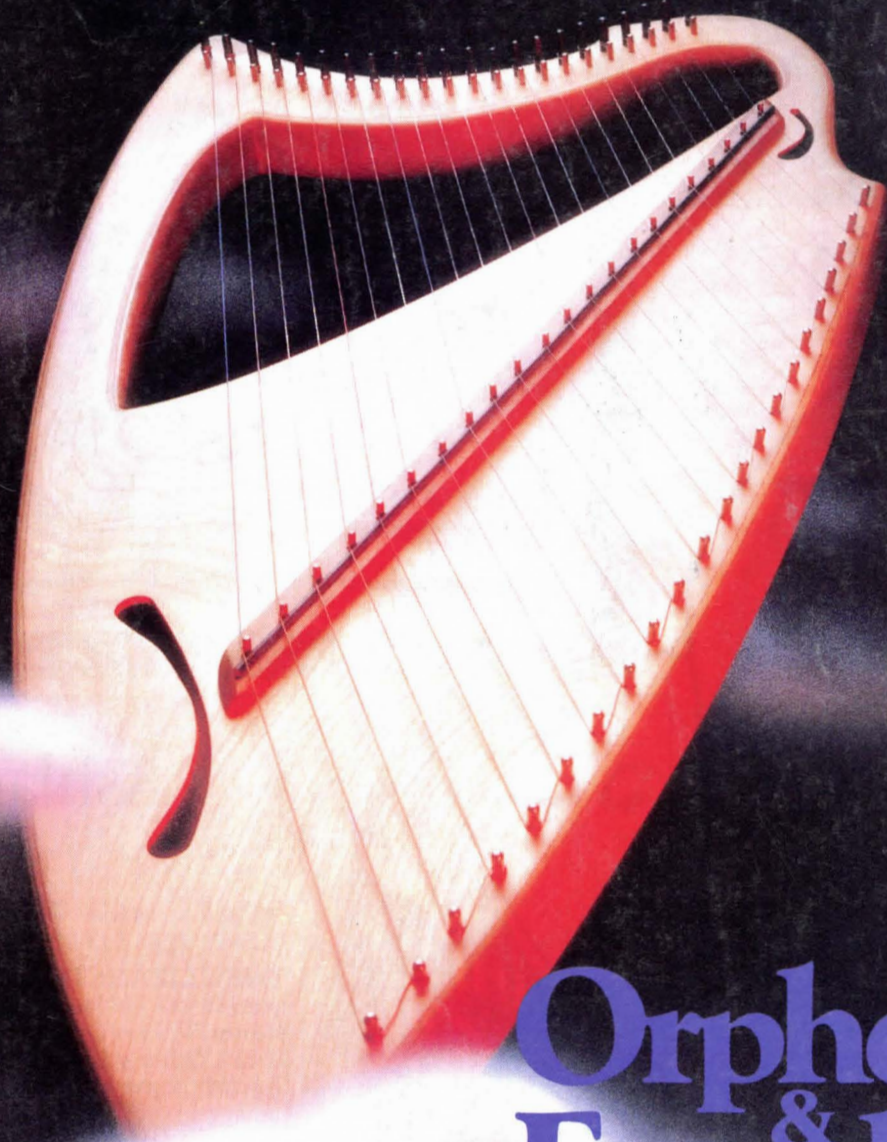


ENCORE



Orpheus
&
Eurydice



P U B L I S H I N G I N C .

Volume XII, No. 3

SEATTLE OPERA

1987-88 SEASON

Orpheus and Eurydice

January 16, 17, 20, 22, 23, 27, 1988
SEATTLE OPERA HOUSE
TICKETS: 443-4711

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'A Gala at La Scala'

The Board of Trustees of the Seattle Opera Guild is presenting its Third Annual "Dinner with the Stars" of the Gold and Silver Series on Sunday, March 6, 1988, following the matinee of Verdi's *Rigoletto*.

This "Dinner with the Stars" fund-raising event has been received with great pleasure and anticipation since the first in 1986, when the Seattle Opera Guild presented "Dinner in Café Vienna" after a performance of Mozart's *Così fan tutte*, and in 1987 when "An Evening in Versailles" followed a performance of Gounod's *Faust*.

This year, special thanks go to the Italian Club for their courtesy and cooperation in creating this beautiful evening, and to the Crowne Plaza Hotel for underwriting a great portion of the evening by creating a splendid four-course dinner. Robert Hutchinson, floral designer, is researching Italian rococo and baroque designs for an Italian theme! Many more surprises!

MARK YOUR CALENDAR!
'A GALA AT LA SCALA'

Sunday, March 6, 1988
6:30 p.m. to 9:30 p.m.

Crowne Plaza Hotel, Evergreen Ballroom

\$40, \$75 Tables of 10.
Invitations mailed February 8, 1988

—Helen M. Bergman, Chairman

Satyagraha

"A work of great and austere beauty, one that cannot fail to move the receptive viewer by the radiant simplicity of its means and the timelessness of its subject."

—Chicago Tribune

This summer, Seattle Opera will present the West Coast premiere of Philip Glass's *Satyagraha*. The story of Mohandas Gandhi and the development of the passive resistance movement, *Satyagraha* has already been recognized as the most popular work of the world's most popular contemporary composer of opera; last year *Satyagraha* sold out every performance of its seven-show run at the Lyric Opera of Chicago.

Douglas Perry, the Gandhi of all previous performances of *Satyagraha*, will sing all performances of the role in Seattle, and many members of the Seattle cast will be repeating their roles from the Chicago production, including Claudia Cummings (Seattle Opera's Baby Doe in 1984), Patryk Wroblewski, Henry Runey, and Pamela Laurent.

Bruce Ferden, Music Director of the Spokane Symphony and conductor of the work's premiere in Brooklyn, will conduct; Harry Silverstein will direct, with set and costume designs by Robert Israel and choreography by Clare West.

Satyagraha opens July 23, with additional performances on July 26, 28, and 30. Tickets will be available later in the season.

A Message from the General Director

Dear Friends,

The *New York Times*, the *New Yorker*, and *Opera News* have at different times in the last few months criticized U.S. opera companies for totally ignoring in 1987 the 200th anniversary of the death of Christoph Willibald von Gluck. Seattle Opera now celebrates this event—16 days late. This was the first opportunity for us to bring Vinson Cole to Seattle Opera, and without this remarkable singer, the production could not have happened.

Before turning to our production, a word or so on Gluck. Honored and wealthy his lifetime, the German-born, Bohemian-raised master was revered enough at one time to achieve a place as one of the six composers above the proscenium of the Metropolitan Opera House, constructed in 1883. Though a conservative in his youth, with his 1762 *Orfeo ed Euridice*, produced in collaboration with his librettist Raniero de Calzabigi, he created Reform Opera, in which words and music united to create a lyric drama not subservient to the technical facility of singers. Twelve years later, as the protégé of his former pupil, Queen Marie Antoinette of France, Gluck adapted his *Orfeo* into a French grand opera, *Orphée et Euridice*. In the work he did not disregard the drama but added to it more dance and a few more selections to expand the story. If the result was more musicologically conservative, the new opera has, I believe, a greater appeal. Certainly a tenor is preferable to a mezzo-soprano in a romantic role. Moreover, the 1774 tenor version has a clarity, personality, and integrity that I feel is well worth performing. Gluck, incidentally, created in *Orphée* a huge hit and spent the rest of his life creating operas for Paris and Vienna, dying in 1787 a wealthy and respected member of the international artistic community.

Along with the decision to create a new production of *Orphée*, or, as we have anglicized it, *Orpheus*, came my decision to ask Mark Morris to choreograph the work. The decision came from several reasons, including my great respect for Morris and his Dance Group as being second to none in their physical realization of music, my desire to celebrate one of Seattle's most significant artists, and my experience of watching classical ballet fail in other productions of this opera. Again and again I have seen singers and chorus sing, then dancers dance, the result being a dichotomy that defeated drama. Gluck indeed demanded that the dancing and singing should work as a unified whole to carry out the drama. I felt that Mark Morris and his Dance Group could fulfill the composer's charge.

The next step was to discover a director who believed in the same coordination and whose concept of *Orpheus* would accommodate Morris's style of dance. In Stephen Wadsworth I found a director (and two other colleagues, set designer Thomas Lynch and costume designer Martin Pakledinaz) who saw the opera in ideal collaborative terms.

On the musical side, Vinson Cole, with his worldwide experience in a variety of lyric tenor roles, his musicianship, stamina, and exquisite instrument, satisfied every requirement for Orpheus. A Silver tenor also had to be found, and fortunately, Gran Wilson, previously acclaimed in Seattle for the purity and style of his bel canto, proved more than equal to the incredibly demanding part. The Eurydice for both casts, Sheri Greenawald, gives Seattle a chance to hear and see an acting soprano of formidable talent, and the team was further enhanced by conductor George Manahan, a remarkable expert in French, baroque, and classical literature. Karen Hall, whose lyric soprano adorned *Siegfried* as the Forest Bird, agreed to undertake *Amour*, and the lighting design—of unusual importance in our production—was entrusted to the distinguished designer of the Opera Theater of St. Louis, Peter Kaczorowski.

The concept of *Orpheus* in a contemporary period stresses the mythic quality of the piece. Nymphs and shepherds spoke to Marie Antoinette and her court. To us, however, they are as distant as an outer moon of Pluto. Were *Orpheus* about 18th-century problems, this would be fine, but instead this remarkable opera deals with the issues every man and woman must face: love, death, immortality. By bringing *Orpheus* into our own period yet attaching to it some classical attributes, we emphasize its timelessness and true mythic quality.

We offer then a new production of one of the earliest popular operas, a work seen in a new form and in, if you will, a new dress. We may be a few days late celebrating the bicentennial of Gluck's death, but we hope in the production successfully to celebrate his life and artistic accomplishment.

Cordially,



Speight Jenkins

SEATTLE OPERA

PRESENTS

Orpheus and Eurydice

(Orphée et Euridice)

Tragédie opéra (Drama-heroique) in two acts
by Pierre-Louis Moline after Raniero de Calzabigi
Music by Christoph Willibald Gluck
(Paris version, 1774)

Edited by Ludwig Finscher
By arrangement with Foreign Music
Distributors for Alkor-Edition, publisher and copyright owner.

Conductor GEORGE MANAHAN*
Stage Director STEPHEN WADSWORTH
Set Designer THOMAS LYNCH*
Costume Designer MARTIN PAKLEDINAZ*
Lighting Designer PETER KACZOROWSKI*
Choreographer MARK MORRIS
Supratitles SONYA FRIEDMAN

Orphée VINSON COLE*, GOLD/GRAN WILSON, SILVER
Euridice SHERI GREENAWALD*
Amour KAREN HALL

Orpheus' Spirit
The Mark Morris Dance Group

Seattle Opera salutes Rainier National Bank for sponsoring the appearance of Mark Morris and his dance company in this new production of *Orpheus and Eurydice*.

MARK MORRIS
STEPHEN BROWN, RUTH DAVIDSON, TINA FEHLANDT,
SUSAN HADLEY, PENNY HUTCHINSON, DAVID LANDIS,
ERIN MATTHISSEN, JON MENSINGER, MARK MORRIS,
DAVID MOUTON, KRAIG ANTHONY PATTERSON,
KEITH SABADO, TERI WEKSLER.

Musical Preparation MICHAEL MITCHELL, JOHN WEBBER
Choral Preparation GEORGE FIORE
Hair Designer WAYNE GEROU
Make-up Designer ELEANOR HARTMANN
Scenery Construction and Painting SEATTLE OPERA SCENE SHOP
Stage Manager GRETCHEN MUELLER

***Seattle Opera debut.**
The performance will last approximately
two hours and 30 minutes.
There will be one intermission.
Latecomers will not be seated during the music.

Saturday, January 16, 7:30, GOLD CAST
Sunday, January 17, 2:00, SILVER CAST
Wednesday, January 20, 7:30, GOLD CAST
Friday, January 22, 7:30, SILVER CAST
Saturday, January 23, 7:30, GOLD CAST
Wednesday, January 27, 7:30, NON-SUBSCRIPTION PERFORMANCE, GOLD CAST

Seattle Opera's new production of *Orpheus and Eurydice* is sponsored by Rainier National Bank, Kerry Investment Company, Mr. & Mrs. Bryant Reeve Dunn, Mr. & Mrs. John S. Robinson, and an anonymous donor.

Silver Series performances of *Orpheus and Eurydice* are sponsored in part by the Seattle Arts Commission.

Gold Series performances of *Orpheus and Eurydice* are sponsored in part by the National Endowment for the Arts Opera-Musical Theater Program.

The 1987/88 Season is funded in part by a generous grant from the Kreielshiemer Foundation.

The Seattle Opera Guild supports Seattle Opera in many generous ways.

Seattle Opera is a member of OPERA America.

The Story of the Opera

by Stephen Wadsworth

Many versions of the Orpheus story did not end happily. On many a vase and jar, in Virgil and Ovid, Orpheus was torn limb from limb by the Maenads, a roving band of reckless, crazed women inspired to ecstatic frenzy by Dionysus. Furthermore Orpheus' severed head was cast in the river Hebrus, where it floated, singing still of Eurydice. But all this was a little too grim for 18th-century audiences of neo-classical drama who, in the words of Eve Barsham, "Were troubled at the moral implications of undeserved suffering." "In order to adapt the story to the stage, I have had to modify the tragic ending," wrote Gluck's librettist, Calzabigi.

Certainly Gluck does square with Greece throughout his Orpheus opera—no where more affectingly than when grief is suddenly, tragically freshened at Eurydice's second dying, in the aria "*J'ai perdu mon Euridice*"—yet the elaborate, lengthy, *deus ex machina* happy ending can seem to our more open 20th-century sensibilities a trivialization of all that has so far happened. And couched as much of it is in dance, it can challenge an opera audience which may have come to the theater for a finale achieved *vocally*.

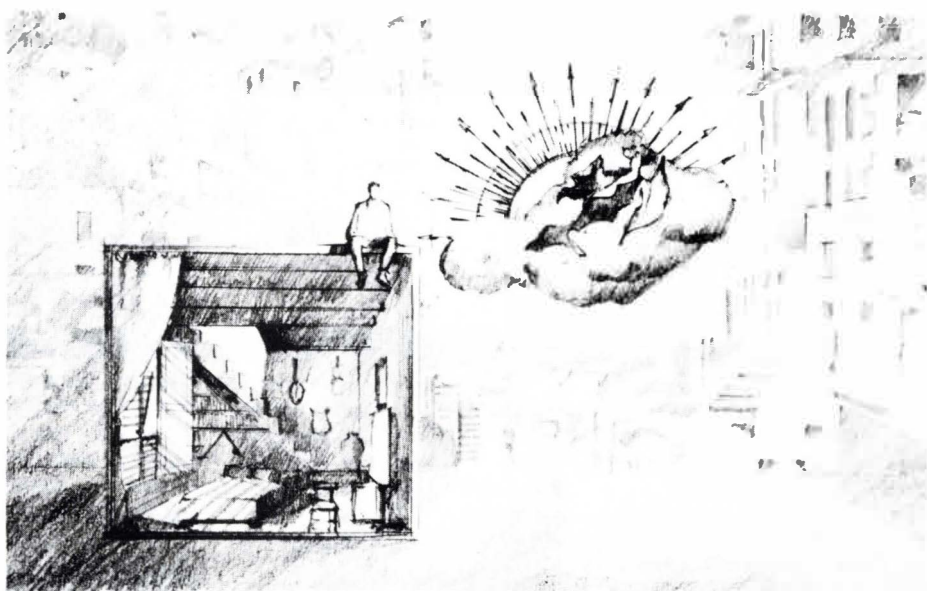
Yet, Gluck and Calzabigi's Orpheus opera blends chorus, dancers and principals into an unprecedented whole—an uncompromising distillation of some very big emotions put forth in a simple plot much less discursive than those of the operatic Baroque, and in a pervasive layering of theatrical gestures considerably more daring than anything that had gone before. *Orphée and Euridice* (originally performed in Italian as *Orfeo ed Euridice*) is a signal work of the so-called Reform of opera credited to the creators and original producers of *Orphée* who strove to replace the non-dramatic excesses of Baroque operatic theater with a truer, more natural style of acting; simpler, less merely decorative decor and costumes; and dancing that "spoke"—as an integral part of the drama, revealingly.

Two synopses follow—the first (A) that of Gluck and Calzabigi's original conception, the second (B) that of our scenario.

A

ACT I

The singer Orpheus, surrounded by friends, mourns the death of his beloved wife, Eurydice. Later, wandering alone, he pours out his grief to the forests, streams and stones. But nature is immovable. When Orpheus cries out that he will go to the Underworld to retrieve Eurydice, Cupid appears to him. "You may descend to the Underworld," says Cupid, "for the gods are touched by your plight. If your music can move the tyrants of the Underworld, you may reclaim Eurydice. But if you look at her on the journey home, you will lose her forever." Hope is reborn in Orpheus.



Orpheus watches as Amour arrives in her cloud chariot. Thomas Lynch illustration.

ACT II.

In the Underworld, Orpheus is set upon by the Furies, but the sweet strains of his song eventually appease them. He moves on. In the Elysian Fields, the Blessed Spirits disport themselves and join Eurydice in celebrating the tranquility and happiness of the place. Upon arrival, Orpheus is struck by the beauty of the Elysian Fields, but even this calm cannot assuage his sadness. Moved by his song, the Blessed Spirits surrender Eurydice to Orpheus.

ACT III.

On the journey back to earth, Eurydice begs Orpheus for a sign that he loves her still—just one look. He is so tortured by her impassioned pleas that he turns to her. She dies again and he is helpless to save her or restore her once again to life. But Cupid reappears and recalls Eurydice from death, and Orpheus and Eurydice finally enjoy a true reunion. Again in the bosom of their friends, the lovers salute love, "Whose chains are preferable even to liberty."

B

OVERTURE.

The stage is prepared for the spectacle. The company comes and goes.

ACT I.

Eurydice's funeral. Orpheus mourns Eurydice, first with his friends, then alone in the house he shared with her. His grief and anger exhaust him, and he sleeps. Cupid appears to him, moved by his pain, and tells him he may go to the Underworld and with his music reclaim Eurydice—as long as he never looks at her on the journey home. Hope is reborn in Orpheus. He sets out excitedly, lyre in hand.

The Furies form an apparition of Eurydice's funeral and torment Orpheus, but he disarms them with his passionate song. They eventually retreat, softened. Orpheus collapses, exhausted. His spirit exhorts him to keep going.

ACT II.

Eurydice arrives in the Elysian Fields. She resists the Blessed Spirits when they come to greet her: she misses Orpheus terribly and cannot be reconciled to death. Eventually, as other new arrivals accept death with more grace, Eurydice realizes she must embrace the spirits and sing their song, though it is still hard for her.

Orpheus soon appears looking for Eurydice, and though he is calmed by the tranquility of Elysium, he yearns for her still. The Blessed Spirits yield up Eurydice at his request, and the lovers begin the journey home.

Eurydice's excitement at seeing Orpheus again is ruined by his seeming coldness—he will not look at her. She begs and begs for a sign of love, forgetting everything except the desperate pain of his rejection. Finally, Orpheus looks at her—and loses her, as Cupid had warned. Orpheus grieves, clutching Eurydice's body.

Cupid returns and revives Eurydice in deference to Orpheus' true constancy. Orpheus and Eurydice embrace tenderly and return to their house and their life. In the middle of the night, Orpheus awakens, suddenly.

EPILOGUE.

The company collects at the edge of the stage to praise love.

About the Artists



Vinson Cole
Tenor
Orphée
Gold cast

Vinson Cole makes his Seattle Opera debut in these performances. A leading lyric tenor in Europe and the U.S., he is highly accomplished in the French repertory, in bel canto, and in early operas. He was acclaimed as the Chevalier des Grieux in last September's seasonal premiere of the Metropolitan Opera's *Manon*, an opera in which he had scored a success at the Paris Opéra. Other credits in the French repertory include *The Pearl Fishers* in Nice and *Werther* in Catania, Italy. He has taken bel canto bows in Nice in *Maria Stuarda* and *Anna Bolena*, in Nancy in *Lucrezia Borgia*, in Toulouse in *Lucia di Lammermoor*, and in Cologne in *Lucia* and *Don Pasquale*. His work in early operas has included Cimarosa's *Il Matrimonio Segreto* at the Paris Opéra and Monteverdi's *Il Ritorno di Ulisse* at the Salzburg Festival. He has also ventured into the works of Puccini and Verdi, having portrayed Alfredo in *La Traviata*, Rodolfo, the Duke of Mantua, and Pinkerton. Last season, he made his Metropolitan Opera debut in *La Bohème* and also appeared in the Met's *Die Fledermaus*. He has also performed in America with the opera companies of New York City, Dallas, and Santa Fe, and in Europe with the Vienna State Opera and the Welsh National Opera.



Sheri Greenawald
Soprano
Euridice

Sheri Greenawald makes her Seattle Opera debut in these performances. Praised by critics from New York to San Francisco for the dramatic intensity she brings to her roles, she sang her first *Manon* in the fall of 1986 at the San Francisco Opera and last summer portrayed the Countess in *Marriage of Figaro* for Radio France. She also made her debut at Opera North in Britain as Violetta in a new production of *La Traviata*. In addition to her work in traditional operas, she has also had success in the contemporary repertory, appearing in leading roles in several world premiere productions, including Bernstein's *A Quiet Place*, Pasatieri's *Signor Deluso* and *Washington Square*, and Carlisle Floyd's *Bilby's Doll*. During the 1985/86 season, she proved faithful as Cordelia in Albert Reiman's *Lear* at San Francisco Opera, portrayed her first Donna Elvira at the Houston Grand Opera, and made her French debut as Sandrina in Mozart's *La Finta Giardiniera* at the Opera du Nord. Other American credits include Pamina at Santa

Fe, Ann Trulove in *The Rake's Progress* at Dallas Opera, and Mimi at the Washington Opera. She has appeared frequently at the Netherlands Opera, as Mélisande, Ann Trulove, Zdenka in *Arabella*, and as Susanna in *The Marriage of Figaro*.



Karen Hall
Soprano
Amour

Karen Hall made her Seattle Opera debut in 1981 in *Die Fledermaus*. Last summer she sang a lovely Forest Bird for the Seattle Opera Ring and in the fall, she sparkled as Papagena in *The Magic Flute*. With Seattle Opera she has also sung Jano in *Jenufa*, Barbarina in *The Marriage of Figaro*, The First Niece in *Peter Grimes*, and Mary in *The Ballad of Baby Doe*. Other opera credits include Adele in *Die Fledermaus* with the Renton Opera, the title role in *Susannah* at Eureka Springs, Valencienne in *The Merry Widow* with the Tacoma-Pierce County Opera, and Curley's Wife in *Of Mice and Men* at Hidden Valley Opera. She has appeared frequently as soprano soloist with the Seattle Symphony, singing in Mahler's

Symphony No. 2 and Strauss's *Le Bourgeois Gentilhomme*, among other works. This May she will perform with the orchestra in Mahler's *Symphony No. 4*.



Peter Kaczorowski
Lighting Designer

Peter Kaczorowski makes his Seattle Opera debut lighting this production of *Orpheus and Eurydice*. He has designed for many of America's leading regional opera companies including those of Santa Fe, Washington, Minnesota, Wolf Trap, San Diego, and Tulsa as well as creating lighting for the Opera Theatre of St. Louis, where he continues as resident designer. He has designed all productions—over 25—in St. Louis since the 1982 season including the famed Jonathan Miller *Così fan tutte*, Francesca Zambello's *Cinderella*, and Stephen Wadsworth's *Alcina*. Abroad, he has designed operas for the Edinburgh International Festival and for Opera North in Leeds, England. Most recently, he designed the Knussen/Sendak opera *Where the Wild Things Are* for New York City Opera.



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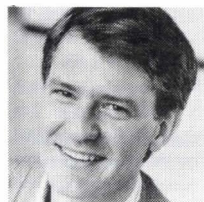
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About the Artists



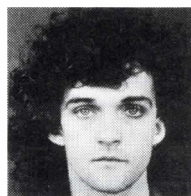
Thomas Lynch
Set Designer

Thomas Lynch makes his Seattle Opera debut with these performances. His other work with director Stephen Wadsworth includes *Alcina* at the Opera Theatre of St. Louis, and *A Quiet Place* at the Vienna State Opera. On Broadway, he designed the settings for *Tintypes*, *You Can Never Tell*, *Arms and the Man*, directed by John Malkovich, and *Design for Living*, directed by George C. Scott. He has worked extensively for the Arena Stage in Washington, D.C., the Mark Taper Forum, the La Jolla Playhouse, and the Guthrie Theatre. He received the Joseph Jefferson award for his *Time of Your Life* at the Goodman, and a New York Drama Desk nomination for *Little Footsteps*. He is a graduate of Yale College and the Yale School of Drama.



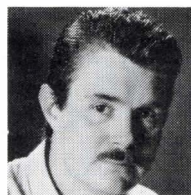
George Manahan
Conductor

George Manahan makes his Seattle Opera debut in these performances. The Music Director of the Richmond Symphony and acting Music Director of Opera/Omaha, he has conducted for the Nebraska company performances of *Don Giovanni*, *Daughter of the Regiment*, *Susannah*, *Don Pasquale*, and *Madama Butterfly*. He has also served as Associate Conductor of the New Jersey Symphony Orchestra and as Music Conductor of the New York City Opera National Company. During the 1986/87 season, he waved his wand over *The Magic Flute* at the New Orleans Opera, delivered *The Postman Always Rings Twice* at the Minnesota Opera, and led *Rigoletto* at Arkansas Opera and *La Bohème* at the Hawaii Opera. In addition to his symphonic duties in Richmond, he took the podium at the Oklahoma and Minnesota symphonies and the Brooklyn Philharmonic. He has led several operas for the Santa Fe Opera, including the American premiere of Henze's *The English Cat*, Schoenberg's *Von Heute auf Morgen*, *The Rake's Progress*, *Barber of Seville* and *The Magic Flute*. Other credits include the Italian premiere of *The English Cat* in Bologna, *Cavalleria Rusticana* and *Pagliacci* for the Baltimore Opera, and *Abduction from the Seraglio* at the Arkansas Opera Theatre. His recording of Steve Reich's *Tehillim* was named one of the ten best classical albums of 1982 by *Time* magazine.



Mark Morris
Choreographer

Mark Morris made his Seattle Opera debut choreographing "The Dance of the Seven Veils" for *Salome*. His company with him as artistic chief has been named as the dance company of the prestigious Théâtre Royale de la Monnaie in Brussels, succeeding Maurice Béjart and his Ballet. The appointment is effective in the summer of 1988. In addition to the Mark Morris Dance Group, he has set works on CoDanceco, Jacob's Pillow Dancers, Spokane Ballet, Batsheva Dance Company, Concert Dance Company of Boston, and Repertory Dance Company of Canada. In 1985 he created *Mort Subite* for the Boston Ballet—one of nine commissions of the National Choreography Project—and received a second commission in 1986 to create *Esteemed Guests* for the Joffrey Ballet. Last year his choreography was featured in the world premiere of *Nixon in China* at Houston Grand Opera. He has received choreography fellowships from the New Jersey State Council on the Arts and from the National Endowment for the Arts. In 1984 he received a New York Dance and Performance Award for choreographic achievement. He teaches regularly at the University of Washington and is currently a Guggenheim Fellow. In May he will direct *Die Fledermaus* for Seattle Opera.



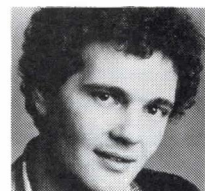
Martin Pakledinaz
Costume Designer

Martin Pakledinaz makes his Seattle Opera debut with these performances. Last year he dressed up *The Turn of the Screw* and *The Juniper Tree* at Opera/Omaha, as well as designing costumes for several plays, including *The House of Bernando Alba* and *The Piggy Bank* at the Guthrie Theater, *Ghost on Fire* at the Goodman Theater, and *The School for Wives* at La Jolla Playhouse. On Broadway his designs have been seen in *You Can Never Tell*, *Inacent Black*, and *I Won't Dance*. Off-Broadway, his recent credits include *Time of the Cuckoo*, *On the Twentieth Century*, *Four One-Act Musicals*, and *Oblomov*. He designed costumes for the national tour of *On the Twentieth Century*.



Stephen Wadsworth
Stage Director

Stephen Wadsworth made his Seattle Opera debut in 1985 with *Jenufa*. He is the Artistic Director of Opera/Omaha's Fall Festival and Artistic Director of Skylight Comic Opera in Milwaukee, where his staging of the Brecht-Weill *Threepenny Opera* and the operas of Monteverdi first brought him acclaim as a director. The Skylight cycle of Monteverdi's operas were the first in this country. Since collaborating with Leonard Bernstein on the libretto of *A Quiet Place*, he has staged the opera at the Kennedy Center, in Milan at La Scala, and at the Vienna State Opera. Last season he set his hand to *The Postman Always Rings Twice* at Minnesota Opera and Handel's *Alcina* at the Opera Theatre of St. Louis; early last fall his endeavors included Britten's *Turn of the Screw*. Other credits include Handel's *Xerxes* in Milwaukee, and *Don Giovanni* at Opera/Omaha. On the horizon is a new production of Verdi's *Simon Boccanegra* with Netherlands Opera and a soon-to-be-announced new production in Seattle.



Gran Wilson
Tenor
Orphée
Silver cast

Gran Wilson made his Seattle Opera debut in 1985 as Nemorino in *The Elixir of Love* and returned to Seattle in 1986 as an ardent Ernesto in *Don Pasquale*. Especially successful in the bel canto repertory, he made his New York City Opera debut in 1985 as Tonio in *The Daughter of the Regiment*. Other bel canto credits include Don Ramiro in *La Cenerentola* for the Anchorage Opera, Kansas City Lyric Opera, and Central City Opera, Tonio in *Daughter of the Regiment* for the Atlanta and Central City operas, Edgardo in *Lucia di Lammermoor*, and Almaviva in *Barber of Seville*. In past seasons, he has dealt with Méphistophélès as Faust at Kansas City Lyric, passed trials at the Australian Opera as Tamino, and appeared in the American premiere of Rossini's *Il Viaggio a Reims* at the Opera Theatre of St. Louis. This season, he returns to the Kansas City, Anchorage, and New York City operas and makes his debut in New Orleans as Tonio.

Thomas Lynch photo by Ken Howard.

Seattle Opera Association

Orchestra and Chorus

Orchestra

Violin I

Ilkka Talvi,
Concertmaster
John Weller
Karen Bonnevie
Mariel Bailey
Byrd Elliot
Corinne Odegard
David Soter
Clark Story

Violin II

Erna Soter,
Principal
Marilyn Garner
Wesley Fisk
Virginia Hunt
Elizabeth Lowe
Eric Scott

Viola

Dorothy Shapiro,
Principal
Tim Killian
Penelope Crane
Rachel Swerdlow

Cello

Susan Williams,
Principal
Walter Gray
Roberta Hansen Downey
David Sabee

Bass

Michael Morgan,
Principal
Sandra Lambert
Ron Simon

Flute

Scott Goff,
Principal
Judy Kriewall

Oboe

Bernard Shapiro,
Principal
John DeJarnatt

Clarinet

Dileep Gangoli,
Principal
Larey McDaniel

Bassoon

Seth Krinsky,
Principal
David Taylor

Horn

David Forbes,
Principal
Mark Robbins

Trumpet

Richard Pressley,
Principal
Jeffrey Cole

Trombone

David L. Ritt,
Principal
Stephen Fissel
Harry Case

Harp

Therese Elder,
Principal

Timpani

Ronald Johnson,
Principal

Personnel Manager

Ronald Simon

The orchestra is composed of members of the Seattle Symphony Orchestra.

Rotating members of the string sections are listed alphabetically.

Chorus

Sopranos

Carolyn Carpp
Robin Hansen
Monte Jacobson
Sarah Kern
Mary McLaughlin
Berta Nicol
Suzanne Opperman
Barbara Stearns

Mezzo-soprano

Patricia Berg
LuAnne Hargis
Karla Hays
Regina Hill
Mary Swenson Keyte
Pauline Tobias

Tenor

Lyle Bjork
Gregory Dudiak
Jahn Hedberg
Keith McWhirter (stand by)
Ian Morrison
Ronald Scheyer
Jung Yn Shin

Bass-baritone

Will Blades
Todd Case
Byron Ellis
Renwick Hester
Sean O'Meara
Tony Poluyanow
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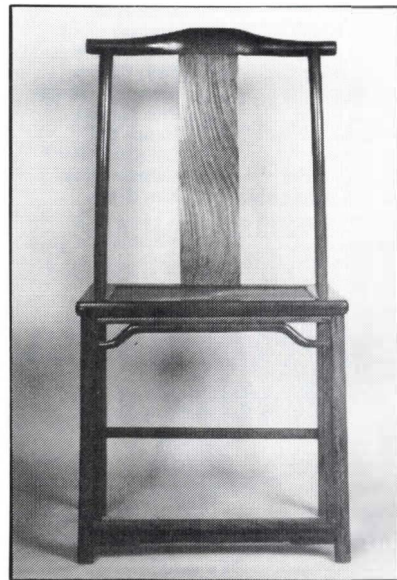
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*Work study

The Seattle Opera Association has offices on the fourth floor at the Seattle Center House. The mailing address is P.O. Box 9248, Seattle, WA 98109.