

ENCORE



Salome

# ENCORE

## ARTS IN PERFORMANCE MAGAZINE

Philbrook Heppner, *Publisher*

SEATTLE OPERA  
1985-86 SEASON

VOLUME X, NUMBER 4

# Salome

By Richard Strauss

March 22, 23, 26, 28, 29, 1986  
SEATTLE OPERA HOUSE  
TICKETS: 443-4711

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# SEATTLE OPERA

PRESENTS

## Salome

by

**Richard Strauss**

based on the play by Oscar Wilde

**Conductor** STEFAN MINDE  
**Stage Director** SONJA FRISELL \*  
**Costume Designer** SARAH NASH GATES \*  
**Lighting Designer** JOAN SULLIVAN  
**Choreographer** MARK MORRIS \*  
**Supratitles by** BODO IGESZ

**Salome** JOSEPHINE BARSTOW \*, GOLD / JANE MENGEDOHT \*, SILVER  
**Jokanaan** ROGER ROLOFF, GOLD / CLAUDE CORBEIL \*, SILVER  
**Herod** EMILE BELCOURT, GOLD / QUADE WINTER \*, SILVER  
**Herodias** GERALDINE DECKER  
**Narraboth** BARRY BUSSE  
**A page to Herodias** PATRICIA LOTT MEESEN \*  
**First soldier** ARCHIE DRAKE  
**Second soldier** NORMAN SMITH  
**A Cappadocian** BYRON ELLIS  
**A Slave** TODD CASE  
**First Jew** STEPHEN WALL  
**Second Jew** KENT BANTON \*  
**Third Jew** TIMOTHY MUSSARD  
**Fourth Jew** BARTON NYE GREEN \*  
**Fifth Jew** CHARLES EDGAR \*  
**First Nazarene** PETER ATHERTON  
**Second Nazarene** ROBERT CUFFEL

**Musical Preparation** MICHAEL MITCHELL, JOHN WEBBER  
**Hair Design** WAYNE GEROU  
**Make-up Design** ELEANOR VON DASSOW  
**Stage Manager** MARC RUSH

Supratitles used by arrangement with Mississippi Opera Association.

\* Seattle Opera debut.  
The performance will last approximately  
one hour and forty minutes.  
There will be no intermission.  
Latecomers will not be seated during the music.

Saturday, March 22, 7:30, GOLD CAST  
Sunday, March 23, 2:00, SILVER CAST  
Wednesday, March 26, 7:30, GOLD CAST  
Friday, March 28, 7:30, SILVER CAST  
Saturday, March 29, 7:30, GOLD CAST

This production of *Salome* sponsored in part by a generous gift from  
an anonymous donor.

Silver Series performances are sponsored in part by the  
Seattle Arts Commission, the Washington State Arts Commission,  
and the National Endowment for the Arts.

PONCHO has generously provided funding for the supratitle booth.

The 1985-86 season is funded in part by a generous grant  
from the Kreielsheimer Foundation.

The new lighting board installed in the Opera House has been  
funded by the M. J. Murdock Foundation, the Burlington Northern  
Foundation, and the City of Seattle.

Puget Sound Business supports Seattle Opera through the  
Corporate Council for the Arts.

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Brian McMaster, Artistic Director

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## From the House of the Dead

by Janacek, in English

OCTOBER 4, 7, 9, 11, 1986



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attraction supported by the  
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## The Marriage of Figaro

by Mozart, in Italian

JANUARY 24, 27, 29, 31, 1987

## Madam Butterfly

by Puccini, in English

MARCH 7, 10, 12, 14, 1987

## Lucia di Lammermoor

by Donizetti, in Italian

MAY 2, 5, 7, 9, 1987

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## The Story of the Opera

Judea

About 30 A.D.

On the grand terrace in Herod's palace, Narraboth the young Syrian, newly-appointed Captain of the guard, watches the princess Salome, who is with her stepfather Herod and her mother, Herodias, in the adjoining banquet hall.

Narraboth can do nothing but speak of Salome's beauty; this disturbs the court page, who anxiously tells Narraboth not to gaze at the princess so intently. Jokanaan, the prophet, calls out from the cistern where he is imprisoned, foretelling the coming of the Messiah, and two soldiers on the terrace talk with a Cappadocian about the enigmatic prophet. Narraboth excitedly announces that the princess is approaching, and the page again warns him against watching her.

Salome leaves the banquet hall to get away from Herod's lecherous stare. Jokanaan calls out, and Salome is intrigued. She questions the soldiers about the prophet. The young Syrian tries to advise her to return to the banquet. Salome, however, is fascinated by the prophet's voice and, in growing excitement, asks that the soldiers bring him out to her. When the soldiers refuse, Salome tempts and manipulates Narraboth with promises of her attention. The captain yields and orders the soldiers to open the well where Jokanaan is kept.

The prophet comes out of the cistern; he denounces Herodias' wicked acts. Salome, fascinated, compares Jokanaan's eyes to dark caves, his pale body to cool ivory. After she tells him who she is, Jokanaan insults her, but the princess tells the prophet his voice is like music; she asks what she should do, and he tells her to seek Christ. Salome instead tells Jokanaan how she admires his body, comparing his skin to lilies. Jokanaan rebuffs her, and she says it is his hair she adores, comparing it to the night. Again Jokanaan rejects her, and Salome says it is his mouth she desires. She asks to kiss him, but he spurns her. The young Syrian, in anguish, tries to stop Salome, but she continues to plead with Jokanaan, and Narraboth kills himself.

Jokanaan tells her to seek Christ, for He alone could save her. Salome, obsessed with Jokanaan, continues begging him to let her kiss his mouth. The prophet declares her accursed, and goes down into his cistern.

Herod, followed by Herodias and their guests, comes out onto the terrace looking for Salome, and slips in Narraboth's blood. He is unnerved, and Herodias suggests they return to the palace, but Herod instead renews his attentions toward Salome.

When Jokanaan calls out again, a noisy argument develops among the Jews.



Jokanaan cries out about the Redeemer of man, and a pair of Nazarenes tell the curious Herod about Christ's miracles. Jokanaan denounces Herodias, again enraging her.

Herod, seeking a diversion, asks Salome to dance for him, offering her anything if she will comply. Herodias advises Salome to refuse, and at first, the girl does. But, receiving Herod's oath that he will give her anything, she agrees despite her mother's angry protests. When she has finished, she asks the delighted Herod for her reward — Jokanaan's head on a platter. This pleases Herodias, but Herod is shocked. He tries to argue Salome out of her request, but she refuses to yield. At last, Herod acquiesces. Salome waits expectantly by the cistern until the executioner hands her Jokanaan's head.

Now, she says, she can kiss his mouth. She asks Jokanaan why his eyes are closed, why his tongue is silent. She praises his body and his hair and his mouth, and she declares her passion for him. Finally, kissing his mouth, she asks if the bitterness upon his lips is the taste of love. Herod, appalled, orders her killed. ■

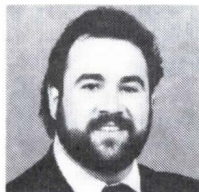
## About the Artists



### Peter Atherton

Bass-baritone  
First Nazarene

Peter Atherton made his Seattle Opera debut in 1984 as the Marquis of Calatrava in *La Forza del Destino*. Last season he appeared in *Tannhäuser* and in *La Bohème* with Seattle Opera and he portrayed the Count des Grieux in this season's *Manon*. Other engagements this season include appearances with Lyric Opera Cleveland.



### Kent Banton

Tenor  
Second Jew

Kent Banton makes his Seattle Opera debut in these performances. He has sung Rodolfo, Eisenstein, and Turiddu, among other roles, and has performed at the Inspiration Point Fine Arts Colony and the Nacogdoches Summer Opera Repertory.



### Josephine Barstow

Soprano  
Salome  
Gold Cast

Josephine Barstow has sung her electrifying Salome with the Royal Opera at Covent Garden, with the Vienna State Opera, with the Deutsche Oper in Berlin, with the English National Opera, and with the San Francisco Opera, among others. As principal soprano with the English National Opera, she appeared as Violetta, Arabella, Senta, Leonora in *La Forza del Destino*, Leonora in *Fidelio*, and Emilia Marty in *The Makropoulos Case*. She made her Covent Garden debut in *Peter Grimes* and has since sung with the Royal Opera as Santuzza, Beethoven's Leonora, and Lady Macbeth, in addition to appearances in the world premieres of Tippett's *The Knot Garden* and *The Ice Break*, and Henze's *We Come to the River*. She made her American opera debut in Miami as Lady Macbeth, a role she has sung with Lyric Opera of Chicago and many other opera companies. In 1982, she earned praise singing *Salome* in her San Francisco Opera debut, and she returned to San Francisco in the summer season 1984 to portray Rosalinde in *Die Fledermaus*. She made her debut in Houston singing

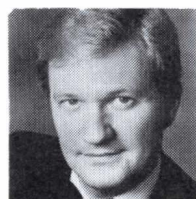
Ellen Orford to the Peter Grimes of Jon Vickers and last season she returned for *La Traviata*. Future engagements in Houston include *Salome* and *The Makropoulos Case*. This season, she appeared in a Zürich *Macbeth*, in the *Ring* at Bayreuth, and as Jenufa in Cologne. With the English National Opera this season she sings Elizabeth in *Don Carlos*, and Donna Anna in a new production of *Don Giovanni*. This is her Seattle Opera debut.



### Emile Belcourt

Tenor  
Herod  
Gold Cast

Emile Belcourt made his Seattle Opera debut as Loge in 1978, a role which he enacts in this summer's new production of the *Ring* in Seattle. A native of Canada, he began his operatic career in Germany and France. He has performed a variety of major roles with the English National Opera including Herod, Offenbach's *Bluebeard*, Pluto in *Orpheus in the Underworld*, Eisenstein in *Die Fledermaus* and Loge in an Angel/EMI recording of the *Ring*. He has performed with many major opera companies, including San Francisco Opera, the Welsh National Opera, the Royal Opera at Covent Garden, where he made his debut as Gonzales in Ravel's *L'Heure Espagnole*. He has sung frequently in Canada, with companies in Toronto, Ottawa, and Edmonton, among others, and this February, in Saskatoon, he made his directorial debut staging a *Die Fledermaus* in which he also sang Eisenstein. His other roles with Seattle Opera have included Siegmund, Tristan, and Eisenstein.

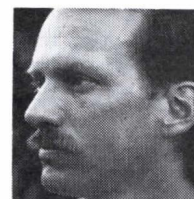


### Barry Busse

Tenor  
Narraboth

Barry Busse made his Seattle Opera debut in 1984 as Siegmund in *Die Walküre*, and repeated the role last year in Seattle Opera's new production of the opera as he will in this summer's *Ring*. This season, he sang Canio for both the Fort Worth Opera and the Florentine Opera in Milwaukee. Last season he made his Manitoba Opera debut as Canio and, with the Fort Worth Opera, sang Des Grieux in Puccini's *Manon Lescaut*. He has sung with the Santa Fe Opera as Apollo in Strauss' *Daphne*, and as Alwa in Berg's *Lulu*; with the Miami Opera as Ismaele in *Nabucco* and Cavaradossi in

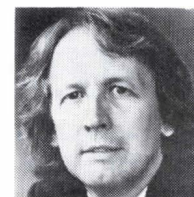
*Tosca*; and with the San Francisco Opera he has appeared in *Fidelio*, *Norma*, and *Otello*. He appeared in the New York City Opera premiere of Floyd's *Of Mice and Men* and has performed with the Houston Grand Opera, Hawaii Opera Theater, and, with the Virginia Opera, in the world premiere of Musgrave's *Mary, Queen of Scots* portraying Bothwell, a role he has recorded.



### Todd Case

Baritone  
A Slave

Todd Case has been a regular member of the Seattle Opera Chorus for 10 years, singing several small roles for the company, including The Gatekeeper in *La Bohème*. He performs frequently as a soloist with Northwest Choral groups.

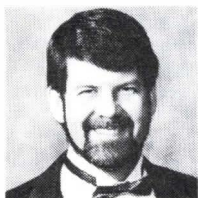


### Claude Corbeil

Bass-baritone  
Jokanaan  
Silver Cast

Claude Corbeil makes his Seattle Opera debut in these performances. Last season, the Canadian bass-baritone portrayed Don Basilio in *The Barber of Seville* at L'Opéra de Montreal, Mozart's Figaro for Edmonton Opera, Richard Taverner in Davies' *Taverner* at the Opera Company of Boston and, at the Santa Fe Opera, Jupiter in *Orpheus in the Underworld*. He opened this season in Montreal as Dr. Malatesta in *Don Pasquale* and returned in January to portray Don Basilio. This January, he sang Dr. Bartolo in *The Barber of Seville* for the Vancouver Opera. For Portland Opera, he sang the title role in Puccini's *Gianni Schicchi* in November. In past seasons, other engagements have included Don Giovanni in Boston, the Four Villains in *The Tales of Hoffmann* for the Charlotte Opera, and Mozart's *Figaro* at L'Opéra de Montreal. He has sung with the New York City Opera, Houston Grand Opera, and Pittsburgh Opera. He has also performed at Covent Garden, and in Switzerland, France, Belgium and Santiago, Chile.

## About the Artists



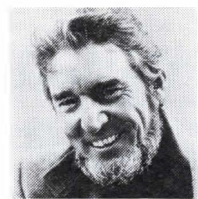
**Robert Cuffel**  
Tenor  
Second Nazarene

Robert Cuffel makes his Seattle Opera debut in these performances. This past fall, he appeared in *The Magic Flute* at the University of Washington, where he had previously sung Dr. Cajus in *Falstaff*.



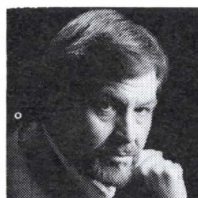
**Geraldine Decker**  
Contralto  
Herodias

Geraldine Decker made her professional opera debut with the Seattle Opera portraying the First Norn, in *Götterdämmerung*. She made her Metropolitan Opera debut as Mamma Lucia in *Cavalleria Rusticana*, and has sung at the Met in *Peter Grimes*, *Parsifal*, *Boris Godunov*, *La Traviata*, *Die Walküre*, and *The Rise and Fall of the City of Mahagonny*. She has sung with the Lyric Opera of Chicago in *Cavalleria Rusticana* and as Martha in a nationally-televvised *Faust*. Last season her engagements included Ulrica in *Un Ballo in Maschera* in Portland, Filipyevna in *Eugene Onegin* in Houston, and Erda in Dallas. This season she has sung Grandmother Buryja in *Jenufa* at the Met, and, with the Washington Opera, Ulrica and Filipyevna. Recent engagements at the Seattle Opera include Klytämnestra in *Elektra*, Mama McCourt in *The Ballad of Baby Doe*, and Grandmother Buryja. This summer she will sing Erda and the First Norn in the Seattle *Ring*.



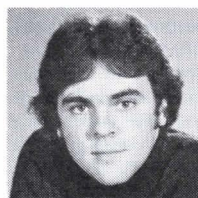
**Archie Drake**  
Bass-baritone  
First Soldier

Archie Drake has appeared in over 1,000 performances with Seattle Opera. Last season he appeared in *The Ballad of Baby Doe*, *La Bohème*, and *Jenufa*; this season he appeared as the Innkeeper in *Manon*.



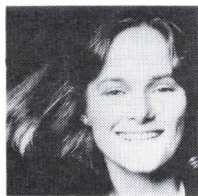
**Charles Edgar**  
Bass  
Fifth Jew

Charles Edgar was a lead baritone for the Bern Opera company and has given over 300 performances in Europe. In May he will sing the Verdi *Requiem* in Bellingham. This is his Seattle Opera debut.



**Byron Ellis**  
Baritone  
A Cappadocian

Byron Ellis has been a regular member of the Seattle Opera Chorus since 1979 and most recently appeared as a soldier in *Manon*. Last season, he was a Washington Dandy in *The Ballad of Baby Doe*.



**Sonja Frisell**  
Stage Director

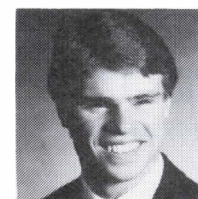
Sonja Frisell has directed productions for major North American and European opera companies, including the Metropolitan Opera, Lyric Opera of Chicago, Dallas Civic Opera, the Canadian Opera, Ottawa, and companies of Geneva, Paris, Brussels, Turin, Venice, Rome and Bregenz. She served on the staff of La Scala, Milan for fifteen years, acting as Head of Production from 1974 to 1979, and she returns often for new productions, revivals, and restagings. She made her American debut in 1969 directing *Khovanshchina* for Lyric Opera of Chicago and has since returned to that company for new stagings of *Lucia di Lammermoor*, *La Bohème*, and *Simon Boccanegra*. In her tenth season with San Francisco Opera, she has staged among others, *Un Ballo in Maschera*, *Simon Boccanegra*, *Werther*, *Don Carlo*, and *The Marriage of Figaro*. She made her Metropolitan Opera debut during the 1980-81 season, directing *L'Italiana in Algeri* and her Houston Grand Opera debut the same season with *Un Ballo in Maschera*. Last season her engagements included *Ernani* for the Miami Opera and *Agrippina* at Le Fenice, Venice and her debut at the Teatro Colón with *Carmen*. In January she

staged *Rigoletto* for Miami Opera. This is her Seattle Opera debut.



**Sarah Nash Gates**  
Costume Designer

Sarah Nash Gates makes her Seattle Opera debut with this production. She has designed costumes for a wide range of productions, including *The Tales of Hoffmann* for the Aspen Music Festival, *Showboat* for the Wolf Trap Foundation, and the Production Clown Wardrobe for the 108th Edition of Ringling Brothers, Barnum and Bailey Circus. She served as resident Costume Designer with the Hartman Theater Company, designing touring productions of *The Gin Game* and *Showboat* for Columbia Artists. Her work has been selected for the United States Institute of Theater Technology's Juried Sceneography Exposition three times. Currently, she is Costume Designer at the University of Washington School of Drama. In the Northwest, she has designed costumes for A Contemporary Theater's *Amadeus*, Intiman's *Duet for One*, and the 1986 season-opening *Tempest* at the Oregon Shakespeare Festival.



**Barton Nye Green**  
Tenor  
Fourth Jew

Barton Nye Green most recently appeared as Tamino in *The Magic Flute* with the Tacoma-Pierce County Opera. He has portrayed leading roles in operas at the University of Washington. This is his Seattle Opera debut.



**Patricia Lott Meessen**  
Mezzo-soprano  
Herodias' Page

Patricia Lott Meessen made her operatic debut as Orlovsky in Portland Opera's 1982 Summer Festival production of *Die Fledermaus*. She has been a soloist with the Seattle Symphony, the Northwest Chamber Orchestra, and the Oregon Symphony. She has performed with opera

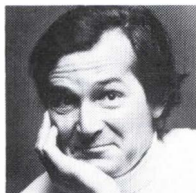
## About the Artists

companies in Seattle, Tacoma, Eugene, and San Francisco. She sang the Third Lady in *The Magic Flute* with the Tacoma-Pierce County Opera. This is her Seattle Opera debut.



**Jane Mengedoht**  
Soprano  
Salome  
Silver Cast

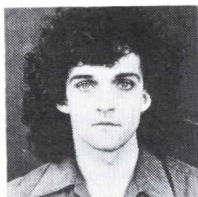
Jane Mengedoht makes her American opera debut in these performances. A native of Seattle, she has established an important European career. Last summer, she opened the Lucerne Summer Music Festival with Beethoven's *Ninth Symphony*, and last season, she appeared at the Grand Théâtre de Genève as Gluck's Alceste. In the fall of 1984 she made her Berlin debut singing Pfitzner's *Von deutscher Seele* with the Berlin Philharmonic. She began her Swiss career during the 1980-81 season as a member of the Lucerne Opera, and the following year became leading soprano at the St. Gallen Opera. During the 1982-83 season she sang the title role in *Rusalka* for the Lucerne Opera, and she opened the following season at Lucerne as Amelia in *Simon Boccanegra*. During the 1983-84 season she performed in a concert version of *Das Spielwerk* with the Vienna Symphony Orchestra.



**Stefan Minde**  
Conductor

Stefan Minde was born in Leipzig and began his conducting career in Europe, with engagements at opera houses in Frankfurt, Wiesbaden, Cologne, Hanover and Düsseldorf. In 1968 he was invited by Erich Leinsdorf to come to the United States and assist at the Berkshire Music Festival. The following year he was engaged by the San Francisco Opera and made his opera debut conducting *The Marriage of Figaro*. He served as General Director and Conductor of the Portland Opera from 1970 to 1984, presenting and conducting a diverse repertoire, including *Salome*, *Ariadne auf Naxos*, *Tristan und Isolde*, *Der Rosenkavalier*, the American premiere of Krenek's *Life of Orestes*, the world premiere staging of Bernard Herrmann's *Wuthering Heights* and a new production of Wagner's *Lohengrin* staged by the composer's great-grandson, Wolf-Siegfried Wagner. He has served as guest

conductor in Toronto, Edmonton, San Diego, Cincinnati, Pittsburgh, and at the New York City Opera. He made his Seattle Opera debut conducting *La Cenerentola*, and returned for *Falstaff*, *Abduction from the Seraglio*, and, *Elektra*.



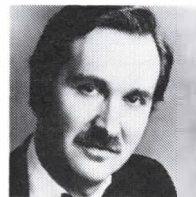
**Mark Morris**  
Choreographer

Mark Morris has won kudos for his fresh, unique, witty, and highly musical choreography. Widely hailed as the new crown prince of dance, he formed his own company, the Mark Morris Dance Group, in 1980, after performing with several other companies, including Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Kaleda Balkan Dance Ensemble. While growing up in Seattle, he studied dance with Verla Flowers and with Perry Brunson of First Chamber Dance. He has created dances for many companies, including the Pacific Northwest Ballet and the Batsheva Dance Company in Israel. His company has performed at the Dance Theater Workshop in New York, the Brooklyn Academy of Music's Next Wave Festival, and at the London Dance Umbrella. Last year, he performed in New York, Chicago, Washington, London, and Paris, and this year his company performed in Vienna. He has recently finished a commission for the Boston Ballet, which was hailed as daring and innovative. This spring he will teach at the University of Washington, and this fall his company again performs at the Next Wave Festival. This is his Seattle Opera debut.



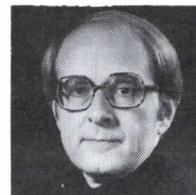
**Timothy Mussard**  
Tenor  
Third Jew

Timothy Mussard made his Seattle Opera debut last season in *The Ballad of Baby Doe* and returned in *Tannhäuser*. He has sung as a resident artist with the Anchorage Opera. He currently serves on the UCLA faculty.



**Roger Roloff**  
Baritone  
Jokanaan  
Gold Cast

Roger Roloff added to his string of successful Wotans this January a highly-praised king of the gods in *Das Rheingold* with the Nouvel Orchestre Philharmonique in France, conducted by Marek Janowski. Last spring he scored a major success as the *Siegfried Wanderer* in a Götz Friedrich production at the Deutsche Oper in Berlin, and in 1984, he won plaudits in the role with the Dallas Civic Opera. Last season the *New York Times* praised his Wotan in Art Park's first *Das Rheingold*, and German critics hailed his Scarpia at the Hanover Opera. Other engagements have included his English National Opera debut last year as Karenin in Iain Hamilton's *Anna Karenina*, Wotan with the Boston Lyric Opera, Friedrich in Wagner's *Das Liebesverbot* at the Waterloo Music Festival, and, with the Opera Orchestra of New York, Jupiter in *Die Liebe der Danaë* and the Old Duke in the American premiere of Richard Strauss' first opera, *Guntram*. In November 1985 he made his New York recital debut. This season, he has sung Scarpia in *Tosca* for the Hawaii Opera Theater, and appeared in *Fidelio* with the Kentucky Opera. His last appearance with Seattle Opera was his acclaimed Wotan in the 1985 *Die Walküre*, which he will repeat along with the *Rheingold* Wotan and the *Siegfried Wanderer* in Seattle this summer.



**Norman Smith**  
Bass  
Second Soldier

Norman Smith last appeared with Seattle Opera as Donner in the 1982 *Ring*. His other roles with Seattle Opera include Don Basilio and Ramfis. He has sung with opera houses in Krefeld, Detmold, and Essen.



**Joan Sullivan**  
Lighting Designer

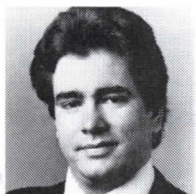
Joan Sullivan made her Seattle Opera debut lighting *La Forza del Destino* in January 1984, and she returned to Seattle to light the 1984 *Ring* and all the

productions of the 1984-85 season as well as the new production of *Die Walküre*. This season, she designed lighting for *Manon*, and she will return to light *Eugene Onegin* and the 1986 *Ring*. In January she designed lighting for Miami Opera's *Rigoletto*. As associate lighting designer for the Lyric Opera of Chicago, her work included recreating the lighting for Penderecki's *Paradise Lost* in the company's 1979 premiere at La Scala in Milan. She served as Assistant Lighting Designer at San Francisco Opera and since leaving San Francisco, has designed lighting for Dallas Civic Opera, New Orleans Opera, New York City Opera, and others.



**Stephen Wall**  
Tenor  
First Jew

Stephen Wall appeared last season as Walther in *Tannhäuser* and as Father Chappelle *The Ballad of Baby Doe*. He has sung with Tacoma-Pierce County Opera, the Northwest Chamber Orchestra, and the Seattle Symphony.



**Quade Winter**  
Tenor  
Herod  
Silver Cast

Quade Winter makes his Seattle Opera debut in these performances. He has sung in Europe at the Opera de Nantes in France, at La Scala in Milan in the title role of Cherubini's *Anacreon*, and in Graz, Austria, as Hermann in *Pique Dame*, Gabrielle in *Simon Boccanegra*, Claudio in *Das Liebesverbot*, and in the title role of *Parsifal*. In the U.S., he has sung with the San Francisco Opera, with the Eugene Opera as the Duke of Mantua, with the Anchorage Opera as Canio, with the Carmel Bach Festival as Don Ottavio and Tamino, and with the Sacramento Symphony as Herod. With the San Francisco Opera's affiliate, the Merola Opera, he has portrayed Mr. Upfold in *Albert Herring* and Max in *Der Freischütz*. He received his musical training in Eugene, Oregon, and participated in the San Francisco Opera's Merola Program from 1979 to 1980. Presently he is a leading tenor with the Staatsoper Würzburg, where he has sung the title role in *Don Carlos*, Lensky in *Eugene Onegin*, and Herod.

## Orchestra and Supernumeraries

### Orchestra

The orchestra is composed of members of the Seattle Symphony Orchestra and members of the Musician's Association of Seattle.

#### Violin I

Ilkka Talvi,  
Concertmaster  
John Weller  
Karen Bonnevie  
Mariel Jensen Bailey  
Sue Davis  
Martin Friedmann  
Corinne Odegard  
Cecilia Poellein  
David Soter  
Clark Story  
Marjorie Kransberg Talvi  
Chun-Leung To

#### Violin II

Janet Hayes,  
Principal  
Erna Soter  
Marilyn Garner  
Holly Jean Ager  
Kathleen Boyer  
Wesley Fisk  
Virginia Hunt  
Elizabeth Lowe  
Kenneth Moore  
Sandra Gillette Schram  
Susan Branscom Taylor  
Joan Martin Woodard

#### Viola

Richard Skerlong,  
Principal  
Dorothy Shapiro  
Tim Kilian  
Catherine Brubaker  
Keith Conant  
Penelope Crane  
Norma Durst  
Renate Stage

#### Cello

Susan Williams,  
Principal

Theresa Benshoof  
Walter Gray  
Bruce Bailey  
Roberta Downey  
William Scott  
Craig Weaver

#### Bass

Ronald Simon,  
Principal  
Nancy Page Griffin  
Sandra Lambert  
David Postetter  
Marilyn Uusitalo

#### Flute

Scott Goff,  
Principal  
Judy Kriewall  
Pamela Mooney

#### Piccolo

Zartouhi Dombourian-Eby

#### Oboe

Bernard Shapiro,  
Principal  
John DeJarnatt

#### English Horn

Glen Danielson

#### Clarinet

Christopher Sereque,  
Principal  
Robert Ingalls

#### E-Flat Clarinet

Dileep Gangolli

#### Bass Clarinet

Larey McDaniel

#### Bassoon

Morgan Griffin,  
Principal  
Penny Boulter  
Mona Butler

#### Contrabassoon

David Taylor

#### Horn

Robert Bonnevie,  
Principal  
David Forbes,  
Assistant Principal  
Scott Wilson  
David C. Knapp  
Mark Robbins

#### Trumpet

Charles Butler,  
Principal  
Jeffrey Cole  
Richard Pressley

#### Trombone

David L. Ritt,  
Principal  
Stephen Fissel  
Harry Case

#### Tuba

Michael Russell,  
Principal

#### Harp

Carol Sue Mukhalian,  
Principal

#### Celeste/Organ

Victoria Bogdashevskaya,  
Principal

#### Timpani

Michael Crusoe,  
Principal

#### Percussion

Randolph Baunton,  
Principal  
Howard Gilbert  
Ronald Johnson

#### Personnel Manager

Ronald Simon

#### Assistant

Personnel Manager  
Sandra Gillette Schram

Rotating members of the string section are listed alphabetically.

### Supernumeraries

Richard Footh  
George Franz  
Tom Leitch  
Alan Robertson  
Soldiers

Bran Marah  
Nate Weston  
Slaves

James Caddell  
Executioner

Jacqueline Delecki  
Jean Krynicki  
Veil Assistants

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