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LA TRAVIATA

VOLUME 41 ISSUE 3

16 A USER'S GUIDE TO KONWITSCHNY'S VERDI
Jonathan Dean

18 PULLING BACK THE CURTAIN
Jessica Murphy Moo

23 CREATIVE CONNECTIONS: SEATTLE OPERA'S TEEN VOCAL STUDIO

39 SEATTLE OPERA GALA

46 TWO UPCOMING OPERAS WE HOPE YOU WILL ENJOY

Production Essentials

10 2016/17 Season Sponsors and Production Sponsors
11 The Cast of *La traviata*
12 The Story of *La traviata*
12 Artists
15 Chorus
15 Actors
15 Orchestra

Departments

7 From the General Director
8 Board of Directors
9 Service Directory
9 From the President
20 Seattle Opera Staff
21 Staff Chat
22 Donor Highlight
22 Education and Community Engagement Sponsors
25 Annual Fund
27 Individual Donors
38 Institutional Donors
38 In-Kind Sponsors
38 Volunteer Fundraising
40 Seattle Opera at the Center
42 Seattle Opera Encore Society
44 Leadership Circle
45 Seattle Opera Guild
49 Amusements
49 Online at Seattleopera.org
50 Upcoming Events

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FROM THE GENERAL DIRECTOR

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We all think we know *La traviata*. Its great musical highlights are instantly recognizable, even to more casual operagoers. Its central character, Violetta, is one of the pinnacles of the soprano repertoire. And *La traviata* is one of the world's most-performed operas. But despite its universal popularity, I have found over the years that often its true artistic purpose is not fully understood, and this misunderstanding derives from the work's genesis.

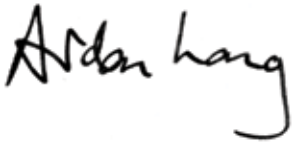
The life and early death of the famous courtesan, Marie Duplessis, was turned into a short autobiographical novel, *La dame aux Camélias* (The Lady of the Camellias), by one of her many lovers, Alexandre Dumas *fils*. The novel was an immediate success, so much so that Dumas promptly turned it into a stage play. An undoubted part of the novel's appeal was that it satisfied the reader's prurient curiosity into the previously hidden world of the high-society courtesan, as well as highlighting the hypocrisy of a society that on the one hand actively promoted prostitution while at the same time condemning it.

Drama, however, works to a different beat; and what was permissible in a novel was certainly not allowed on the nineteenth-century stage. Dumas's play presents the sexual and moral politics that underpin his novel much more obliquely, and instead gives much greater prominence to its three central characters and particularly to its tragic love story. And operas are different still. Add into the mix the intense emotional pull of Verdi's music plus the inevitable compression that an opera libretto brings to its source material, and it is easy to see how in experiencing *La traviata*, one could focus on the love story and miss the social criticism at its core.

Of all the great opera composers, none was more socially and politically aware than Verdi. Beneath its love story, *La traviata* pulses with social indignation, and like so many of his works, it fell foul of the censor. The usual solution was adopted: Verdi was ordered to set the action back in time, in the hope that the audience would simply sit back and let the music and drama wash over them and not connect the opera's potent content with their own lives.

Today, we face a conundrum. How do we present the work in a manner that respects its wonderful romantic appeal but also presents Verdi's true intention? How to reflect the sense of modernity that Verdi sought, without resorting to glib parallels between the social mores of different ages? We have therefore chosen to present an intriguing production of *La traviata* by the famous German director Peter Konwitschny. It has played previously to great acclaim in London, Graz, Vienna, and Nürnberg, and calls for performances of extreme intensity from its singers in order to reveal the true depths of Verdi's masterpiece. Any successful production also needs strong musical leadership, and so it gives me great pleasure to give a Seattle Opera debut to Maestro Stefano Ranzani, a conductor whose work has been seen in all the distinguished opera houses of the world.

This production is certainly different from the norm but makes for a highly compelling and thought-provoking evening, and I do hope you enjoy it.



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FROM THE PRESIDENT

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Happy New Year, and welcome to Seattle Opera! It's been an incredible season so far, with two new-to-Seattle productions earlier in 2016. I've been especially looking forward to this production of Verdi's *La traviata*, with its incredibly beautiful music and moving story.

The beginning of 2017 also marks the end of our Calendar Year End campaign. We are so thankful for the support of the Seattle Opera donor family. Your donations, great and small, pool together to ensure a fantastic season for all to enjoy. Thanks to your help, the remainder of our season will continue to captivate you and your fellow audience members. Our upcoming productions of *Katya Kabanova* and *The Magic Flute* will both be remarkable experiences—the Czech opera by Leoš Janáček is filled with heartrending emotional turbulence, while Mozart's fanciful masterpiece will be a visual delight with costumes by Zandra Rhodes. We need your enduring support to keep these and future operas accessible to all audiences.

Of course, the biggest project on the horizon is Seattle Opera at the Center, our new civic home coming in 2018 on the site of the former Mercer Arena, adjacent to Marion Oliver McCaw Hall. This new, welcoming facility will revitalize our neighborhood here in the Seattle Center's Theater District, and it will house our administrative, rehearsal, and community space while we continue to perform in McCaw Hall. This project is imperative to the future of Seattle Opera, as we continue to shift the company's vision and mission toward a truly integrated relationship with our Puget Sound community. A major aspect of our mission is the continued growth of our Education and Community Engagement programs, which currently bring the thrill of opera to nearly 80,000 children and adults outside of McCaw Hall. Our new building will replace our facilities in South Lake Union and provide a centralized location for our many engaging programs, with dedicated space for the very first time in Seattle Opera history!

I'd like to share a heartfelt thanks to Immediate Past President Maryanne Tagney, whose inspirational and stalwart leadership continues to advance the plans for Seattle Opera's new home. Maryanne is truly committed to seeing this project through, sharing her time, energy, and financial support. She and her husband, David Jones, have contributed the campaign's largest private gift to date. Thank you, Maryanne and David!

See the architectural renderings and learn more about Seattle Opera at the Center by visiting the info table located at the top of the grand staircase. We're kicking off the public phase of this project with an exciting Design Debut event on January 24 here at McCaw Hall, and I hope you can join us!

Brian Marks
President, Seattle Opera Board of Directors

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Thank you to the wonderful Seattle Opera donor family—your enduring Annual Fund support fuels this mainstage production and so much more throughout the season.

LA TRAVIATA

Music by Giuseppe Verdi
Libretto by Francesco Maria Piave

Premiere: Teatro la Fenice, Venice, Italy, March 6, 1853

Seattle Opera Premiere: 1973

Performed at Marion Oliver McCaw Hall: January 14, 15m, 18, 21, 22m, 25, 27, and 28, 2017

In Italian with English Captions

Performances 7:30 p.m. Matinees 2:00 p.m.

Total Running Time: 1 hour and 50 minutes

THERE WILL BE NO INTERMISSION.

CONDUCTOR
Stefano Ranzani†

STAGE DIRECTOR
Peter Konwitschny†

REVIVAL DIRECTOR
Mika Blauensteiner†

PRODUCTION DESIGNER
Johannes Leiacker†

LIGHTING DESIGNER
Martin Doone†

HAIR AND MAKEUP DESIGNER
Joyce Degenfelder

ENGLISH CAPTIONS
Jonathan Dean

CAST

(in order of vocal appearance)

VIOLETTA VALÉRY
Corinne Winters† (Jan. 14, 21, 25, 28)
Angel Blue (Jan. 15, 18, 22, 27)

FLORA BERVOIX
Maya Lahyani

MARQUIS D'OBIGNY
Jonathan Silvia

BARON DOUPHOL
Barry Johnson

DR. GRENVIL
Charles Robert Austin

GASTONE
Eric Neuville

ALFREDO GERMONT
Joshua Dennis† (Jan. 14, 21, 25, 28)
Zach Borichevsky† (Jan. 15, 18, 22, 27)

ANNINA
Karen Early Evans

GIUSEPPE
John Marzano†

GIORGIO GERMONT
Weston Hurt (Jan. 14, 21, 25, 28)
Stephen Powell† (Jan. 15, 18, 22, 27)

MESSENGER
Kwangsuk Ku†

ASSISTANT CONDUCTOR
Philip A. Kelsey

ASSISTANT DIRECTOR
Dan Wallace Miller

FIGHT DIRECTOR
Geoffrey Alm

CHORUSMASTER
John Keene

MUSICAL PREPARATION
Philip A. Kelsey, David McDade, Jay Rozendaal

STAGE MANAGER
Yasmine Kiss

† Seattle Opera debut

Eric Neuville and Maya Lahyani are former Seattle Opera Young Artists.

This production was originally created by English National Opera and Opera Graz, Austria. English captions by Jonathan Dean © 2017. Makeup provided by M·A·C.

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THE STORY

At a modern-day society event, guests await the arrival of Violetta Valéry, the city's most sophisticated high-society courtesan. Violetta is dying, and the cruel voyeurs are eager to witness Violetta's demise. The crowd foists a new admirer on her: a young, socially awkward bookworm named Alfredo Germont. But he lectures Violetta, telling her that she should lead a respectable life in which love reigns supreme. She tries to dismiss his ideas as naïve and impractical, but reassesses her life, renounces her lifestyle, and moves to the country with Alfredo.

Violetta's new perspective is shattered when Giorgio Germont, Alfredo's solid, middle-class father, confronts her. He wants her to leave his family alone. Violetta agrees to comply with Germont's wishes and returns to the brutal society she left behind. When Alfredo discovers that Violetta has abandoned him, he is devastated and seeks revenge, blaming Violetta for everything. Apocalyptic forces threaten to destroy the social order, but they never drown out Violetta's expression of love.

A doctor visits Violetta and tells her she will recover, but she prepares to die. Alfredo comes to visit her in the hope of conjuring up one final illusion of their love, but he is too late.

ARTISTS

GEOFFREY ALM
Fight Director (Seattle, WA)

Seattle Opera Debut: *War and Peace* ('90)
Previously at Seattle Opera: *Hansel and Gretel* ('16); *The Tales of Hoffmann* ('14); *The Ring* ('00-'13)
Recently: *Man of La Mancha* (5th Avenue Theatre); *Dangerous Liaisons* (ACT Theatre); *The Lion, the Witch, and the Wardrobe* (Seattle Children's Theatre)

CHARLES ROBERT AUSTIN
Dr. Grenvil

Bass-Baritone (Seattle, WA)
Seattle Opera Debut: Antonio, *The Marriage of Figaro* ('16)
Recently: Bluebeard, *Bluebeard's Castle* (Virginia Arts Festival, Buffalo Philharmonic, and Seattle Symphony); Soloist, Belshazzar's Feast (Virginia Symphony); Praise-God Tweke, *Merry Mount* (Rochester Philharmonic Orchestra at Carnegie Hall)
Upcoming: Warden George Benton, *Dead Man Walking* (Vancouver Opera); Raimondo, *Lucia di Lammermoor* (Vashon Opera)

ANGEL BLUE
Violetta Valéry

Soprano (Los Angeles, CA)
Seattle Opera Debut: Clara, *Porgy and Bess* ('11)
Recently: Clara, *Porgy and Bess* (Teatro alla Scala); Elena, *Mefistofele* (Festspielhaus, Baden-Baden); Mimì, *La bohème* (Wiener Staatsoper)
Upcoming: Peri, *Das Pardies und die Peri* (Accademia Nazionale di Santa Cecilia); Mimì, *La bohème* (Sächsische Staatsoper Dresden); BBC Host for Cardiff Singer of the World

MIKA BLAUENSTEINER
Revival Director (Vienna, Austria)

Seattle Opera Debut
Recently: Assistant to Peter Konwitschny, *La traviata* (English National Opera, Graz, Vienna, Nuremburg); Assistant to Johannes Erath, *Lohengrin* (Oslo)
Upcoming: Co-director, *The Lighthouse* (Bregenz Festival); writer and performer, *Intimate Talk* (Orpheum, Vienna)

ZACH BORICHEVSKY
Alfredo Germont

Tenor (Philadelphia, PA)
Seattle Opera Debut
Recently: Edmondo, *Manon Lescaut* (Metropolitan Opera); Anatol, *Vanessa* (Santa Fe Opera); Eisenstein, *Die Fledermaus* (Cincinnati Opera)
Upcoming: Soloist, Defiant Requiem: Verdi at Terezín (Chicago Philharmonic); Soloist, Recital with Kathryn Lewek (George Washington University); Alfredo, *La traviata* (Glyndebourne Festival)

JOYCE DEGENFELDER
Hair and Makeup Designer (Los Angeles, CA)

Seattle Opera Debut: *Parsifal* ('03)
Previously at Seattle Opera: *Hansel and Gretel* ('16); *Count Ory* ('16); *The Flying Dutchman* ('16)
Recently: *King Charles III* and *Vietgone* (Seattle Repertory Theatre); *A Christmas Carol* (ACT Theatre); *The Nutcracker* (Pacific Northwest Ballet)
Upcoming: *Well* (Seattle Repertory Theatre); *Katya Kabanova* (Seattle Opera)

JOSHUA DENNIS
Alfredo Germont

Tenor (Sacramento, CA)
Seattle Opera Debut
Recently: Roméo, *Roméo et Juliette* (Minnesota Opera); Tamino, *The Magic Flute* (Michigan Opera Theatre); Alfredo, *La traviata* (Opera Columbus, Opera Idaho)
Upcoming: Bern Venters, Bohlmer's *Riders of the Purple Sage,* world premiere (Arizona Opera); Jaquino, *Fidelio* (Houston Symphony); Werther, *Werther* (Opera Idaho)

MARTIN DOONE
Lighting Designer (Burnley, UK)

Seattle Opera Debut
Recently: *Carmen* (Teatro Nacional de São Carlos and English National Opera); *Benvenuto Cellini* (English National Opera, Dutch National Opera); *Xerxes* (English National Opera)
Upcoming: *Benvenuto Cellini* (Opéra national de Paris)

KAREN EARLY EVANS
Annina

Soprano (Seattle, WA)
Seattle Opera Debut: First Handmaiden, *Turandot* ('12)
Previously at Seattle Opera: Anna, *Nabucco* ('15); Mistress of Novices, *Suor Angelica* ('13)
Recently: Soprano soloist, *Vedem* (Music of Remembrance); Magda, *La rondine* (Puget Sound Concert Opera); Soprano soloist, *Pagliacci Palooza* (Vashon Opera)
Upcoming: Soprano soloist, *New Year à la Française* (Puget Sound Concert Opera); Chorus *Katya Kabanova* and *The Magic Flute* (Seattle Opera)

WESTON HURT
Giorgio Germont

Baritone (Houston, TX)
Seattle Opera Debut: Germont, *La traviata* ('09)
Previously at Seattle Opera: Talbot, *Mary Stuart* ('16); Nabucco, *Nabucco* ('15); Ford, *Falstaff* ('10)
Recently: Sharpless, *Madame Butterfly* (Berkshire Opera Festival); Germont, *La traviata* (New Orleans Opera); Scarpia, *Tosca* (Houston Grand Opera)
Upcoming: Valentin, *Faust* (New Orleans Opera), Scarpia, *Tosca* (Tulsa Opera); Sharpless, *Madame Butterfly* (Seattle Opera)

BARRY JOHNSON
Baron Douphol

Baritone (Douglas, AZ)
Seattle Opera Debut: Marco, *Gianni Schicchi* ('90)
Previously at Seattle Opera: Lackey, *Ariadne auf Naxos* ('15); Sciarrone, *Tosca* ('15); Marullo, *Rigoletto* ('14)
Recently: Frank, *Die Fledermaus*, and Sharpless, *Madame Butterfly* (Tacoma Opera); Dr. Dulcamara, *The Elixir of Love* (Vashon Opera)
Upcoming: Sacristan, *Tosca* (Vashon Opera); Beethoven's Symphony No. 9 (Tacoma City Ballet)

PETER KONWITSCHNY
Stage Director (Neumarkt in der Oberpfalz, Germany)

Seattle Opera Debut
Recently: *La bohème* (Oper Leipzig); *Lohengrin* (Staatsoper Hamburg); *Attila* (Theater Lübeck)
Upcoming: *Elektra* (Staatstheater Stuttgart); *La Juive* (Opéra national du Rhin); *Peer Gynt* (Theater an der Wien)

MAYA LAHYANI
Flora Bervoix

Mezzo-Soprano (Tel Aviv, Israel)
Seattle Opera Young Artist 2009/10
Seattle Opera Debut: Dryad, *Ariadne auf Naxos* ('15)
Recently: Soloist, Alonzo King LINES Ballet (Yerba Buena Center for the Arts); Carmen, *Carmen* (PORTopera and Opera Las Vegas)
Upcoming: Varvara, *Katya Kabanova* (Seattle Opera); Flora, *La traviata* (Metropolitan Opera); Soloist, Mahler Symphony No. 2 (Charlotte Symphony Orchestra)

JOHANNES LEIACKER
Production Designer (Landshut, Germany)

Seattle Opera Debut
Recently: *Don Giovanni* (Opera Frankfurt); *La rondine* (Oper Graz); *Aida* (Deutsche Oper am Rhein)
Upcoming: Set designer, *Rigoletto* (Ópera de Oviedo); set and costume designer, *La Juive* (Opéra National du Rhin); set and costume designer, *Carmen* (Aalto-Musiktheater Essen)

ERIC NEUVILLE
Gastone

Tenor (Waupaca, WI)
Seattle Opera Young Artist 2009/10, 2010/11
Seattle Opera Debut: Normanno, *Lucia di Lammermoor* ('10)
Previously at Seattle Opera: A Nobleman, *Count Ory* ('16); Abdallo, *Nabucco* ('15); Scaramuccio, *Ariadne auf Naxos* ('15)
Recently: Laurie, *Little Women* (Madison Opera); Young Thompson, *Glory Denied* (Nashville Opera); Soloist, Mozart Requiem (Seattle Symphony)
Upcoming: First Priest, *The Magic Flute* (Seattle Opera); Bernstein MASS (Austin Symphony); Don José, *La tragédie de Carmen* (Skylark Opera)

STEPHEN POWELL
Giorgio Germont

Baritone (West Chester, PA)
Seattle Opera Debut
Recently: Jaroslav Prus, *The Makropulos Case* (San Francisco Opera); Macbeth, *Macbeth* (Michigan Opera Theatre); Soloist, *Carmina Burana* (Philadelphia Orchestra)
Upcoming: Oliver Jordan, *Dinner at Eight*, world premiere (Minnesota Opera); Britten's War Requiem (North Carolina Symphony); Germont, *La traviata* (San Diego Opera)

STEFANO RANZANI
Conductor (Milan, Italy)

Seattle Opera Debut
Recently: *La bohème* (Bayerische Staatsoper); *Macbeth* (Teatro Colón); *Madame Butterfly* (Staatsoper Unter den Linden)
Upcoming: *Madame Butterfly* (Deutsche Oper Berlin); *La bohème* (Teatro La Fenice); *Lucia di Lammermoor* (Teatro di San Carlo)

ARTISTS CONT.

JONATHAN SILVIA
Marquis d'Obigny

Bass-Baritone (Kirkland, WA)
Seattle Opera Debut: First Villager, *Pagliacci* ('08)
Previously at Seattle Opera: High Priest of Baal, *Nabucco* ('15); Luther, *The Tales of Hoffmann* ('14); Imperial Commissioner, *Madame Butterfly* ('12)
Recently: Zuniga, *Carmen* (Pacific Northwest Opera); Oroveso, *Norma* (Skagit Opera)
Upcoming: *Winterreise* (Bellevue Presbyterian Church); Leporello, *Don Giovanni* (Pacific Northwest Opera); Second Armored Man, *The Magic Flute* (Seattle Opera)

CORINNE WINTERS
Violetta Valéry

Soprano (Frederick, MD)
Seattle Opera Debut
Recently: Fiordiligi, *Così fan tutte* (Royal Opera Covent Garden); Desdemona, *Otello* (Opera Vlaanderen); Fiordiligi, *Così fan tutte* (Accademia Nazionale di Santa Cecilia)
Upcoming: Katya, *Katya Kabanova* (Seattle Opera); Violetta, *La traviata* (San Diego Opera and Royal Opera Covent Garden)

CHORUS

Soprano
Donna Baldwin
Jennifer Bromagen
Carissa Castaldo
Jennifer Cross
Dana Johnson
Mary McLaughlin
Heather Mullin
Eleanor Stallcop-Horrox
Shelly Traverse
Erin White

Mezzo
Lorraine Burdick
Laura Eichelberger
YeonSoo Lee
Cheryse McLeod Lewis
Gail Neil
Elizabeth Peterson
Melissa Plagemann
Allison Brooke Robertson
Susan Salas
Lucy Weber

Tenor
Nathan Barnes
Joel Cummings
Jon Farmer
Tim Janecke
Dustin Kaspar
Bob Leavens
John Marzano
Karl Marx Reyes
Stephen Wall

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Dan Aarthun
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Trumpet
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Assistant Personnel Manager
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The Orchestra is composed of members of the Seattle Symphony Orchestra.

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Eliana Harrick
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Ava Messinger
Alice Porter
Mary Kay Voss

A USER'S GUIDE TO KONWITSCHNY'S VERDI

By Jonathan Dean

German director Peter Konwitschny doesn't like it when critics lump him together with the radically conceptual directors who proudly graft new ideas onto old operas. (This approach has become known as *régie* theater.) Konwitschny sees the potential pitfalls: "Too often, in *régie* opera, ideas get onstage that have nothing to do with the piece," he told *Die Presse*. "That's how you get *Rigoletto* set in a slaughterhouse, or Nazis onstage during *Lohengrin*. That is wrong." With an opera-conductor father and a singer mother, Konwitschny grew up understanding that an opera's music defines its characters and action. But over the course of a distinguished career, he has never let traditional ways of visualizing operas limit theatrical possibilities. His *La traviata*, which honored the Verdi bicentennial in London, is a case in point. For American audiences more accustomed to, say, Franco Zeffirelli's lavish approach to this beloved masterpiece, here are a few basic ground rules for Konwitschny's theater:

DOWN WITH ROMANTIC CLICHÉ!

Sopranos and tenors sing lots of love duets; it goes with the job. But not every love duet is created equal. The really great ones are about the detailed psychology of the characters, not a Hallmark card. In *La traviata*, for instance, Verdi never shows us Violetta and Alfredo at ease in their relationship. But what variety of interactions he chronicles instead! When they first meet, it's almost an intervention: Alfredo is compelled to exorcise the demon of Violetta's "party girl" mania. Later, they nervously miscommunicate; then, their private argument becomes a brutal scene of public humiliation. Only their final duet, "Parigi, o cara," displays the tender mutual affection of a love duet, although it's a fantasy and they're both obviously in denial.

Konwitschny thinks love is a red herring when it comes to uncovering the truth of this work: "*La traviata* is not a love story but the story of a woman who discovers she is dying and who refuses to accept that fact," he told Graz dramaturg Bernd Krispin. Konwitschny sees Alfredo not as a dashing romantic hero but as an unlikely partner for Violetta, someone outside her social circle who can challenge the core assumptions that underpin her life.

NOWHERE TO HIDE, NOT EVEN THE PAST

It was Verdi, not Konwitschny, who chose a contemporary setting for *La traviata*. Verdi wanted the work set in the present (1853, when the opera premiered), since his goal was to make the audience sympathize with a sexual outcast, forcing them to consider their own double standards and hypocrisies. Konwitschny shares this goal: "The theater exists to make us more human, which also means criticizing ourselves, holding up a mirror to ourselves and seeing how pitiful our humanity is." The management of Venice's Teatro La Fenice in 1853, alas, was not that brave. They insisted on costumes that moved the action of *La traviata* back 150 years. The distance provided by antiquated costumes may have softened the shock, but it infuriated Verdi, who called the premiere a "fiasco."

For Konwitschny, it's not the date that matters, it's immediate access to the drama. "The characters' behavior towards each other should be based on the present-day repertory of behavioral forms." Old-fashioned costumes that restrict movement (corsets and hoop skirts, for example) limit that range of behavior; that's why you won't see any in this production.

THE BENEFITS OF A LIMITED VOCABULARY

One of the truly groundbreaking things about Verdi's music for *La traviata* is its concise organic unity. A few years earlier, it wasn't unusual to find Italian operas assembled through cut-and-paste, or the paint-by-number standard forms of *bel canto*. In *La traviata*, however, Verdi reuses music from scene to scene, building layers of meaning and intensity: the familiar drinking song from the opening party becomes Violetta's farewell to life; the tune of Alfredo's great cry of love returns, transformed, as Violetta's great cry of "Amami, Alfredo." Music for Violetta's lifestyle—sensuous waltzes and frilly ornamental trills—dominates the score the way Violetta dominates the action. And naturally so, because, as Konwitschny puts it, "She is the only human being in the piece."

Parallel to Verdi's concentrated musical vocabulary, Konwitschny's designers chose to restrict their theatrical language to a very few terms: a pile of books, playing cards, a series of curtains. At one point during its genesis, *La traviata* had the working title *Love and Death*. These themes, says Konwitschny, "are, of course, timeless, and so we deliberately avoided realistic sets and instead created a symbolic world of theater drapes that is both surreal and nightmare-like....The act of passing through several curtains that open successively can also signify the passage toward death." Tightening the focus on the essential symbols clarifies characters, music, story, and themes. As Verdi himself showed us, less is more.

BEYOND REALISM, TOWARD TRUTH

Verdi's own theatrical mentor was Shakespeare; a lifelong obsession with Shakespeare led Verdi to transform Italian opera from *bel canto* to *verismo*, from the concerts-in-costume of the 1840s to the live-action movies of the 1890s. But neither stagey Romanticism nor cinematic realism guarantees artistic vitality. Shakespeare's plays have held the stage for four centuries, not because they're "realistic" but because they help people process the human experience. When Verdi's operas are presented unencumbered by outdated theatrical conventions, they come more and more to resemble great productions of Shakespeare—entertaining, beautiful, and profound.

COMPASSION IS MUCH; BUT IT'S NOT ENOUGH

Music has an extraordinary ability to bypass our brains and go straight to our hearts, which explains why it's so easy for operagoers to get swept away by powerful emotion. But there's more to *La traviata* than a simple tearjerker. "Verdi is not at all about pathos," says Konwitschny. Konwitschny demands we rise above the flood-tide of feelings and also consider the characters dispassionately. Is Violetta herself complicit in her sorry fate? What hope is there, after we've witnessed her story? That hope survives is a given for Konwitschny; the director calls himself "a descendent of Brecht, who said the world must be changed and can be changed. And I believe that, despite all the experiences which don't inspire optimism."

Right: English National Opera, *La traviata*, 2013, © Tristram Kenton

PULLING BACK THE CURTAIN

Meet *La traviata*'s leading sopranos and tenors.

By Jessica Murphy Moo

VIOLETTA

CORINNE WINTERS

TIMES TWO: Winters performed Violetta in this production at the English National Opera in 2013. **MCCAW HALL DEBUT:** She will perform the role next at San Diego Opera, Royal Opera House Covent Garden, and in Melbourne for Opera Australia. **ENERGY BOOST:** When Winters sang Violetta without intermission before, she hid a mint in her bra. "A balm for the throat before my big aria. We find our tricks." Sometimes she plants protein bars in the quick-change booths. **TRAINING FOR THE BIG RACE:** "I sing out in rehearsal. I try not to mark at all. Singing is athletic. You have to train the muscles. I treat it like I'm training for a marathon." **VERDI'S GENIUS:** "From a vocal perspective it's written perfectly. It's challenging, but not too challenging. It's paced perfectly for the voice. There are two *bel canto* duets (they sit like vocalise to warm up the voice), then by the time you get to your two big arias you're warmed up." **THIS PRODUCTION:** "It's challenging staging, not meant to be super literal. It's about emotions. I find that incredibly captivating." **FAVORITE COMPOSER:** Tchaikovsky. **"I WILL WEAR MY HEART UPON MY SLEEVE":** Winters met her partner when she was performing Desdemona in *Otello*. Her partner performed Cassio. **RULES FOR THE ROAD:** They have a rule that they don't go more than three weeks without seeing each other. **NEXT UP:** Winters stays in Seattle to sing Katya in *Katya Kabanova*, a role she says is on her "bucket list."

ANGEL BLUE

ON THE HEELS OF LA SCALA: Blue comes here after performing Clara in *Porgy and Bess* in Milan. We heard her sing it at Seattle Opera first! **VIOLETTA DEBUT:** Seattle Opera marks Blue's role debut, though she sang Violetta as a young artist and says, "We've been friends since I was 18 years old." **"NO EXIT" OPERAS:** Blue recently performed the role of Lulu at the Bregenz Festival, Edinburgh International Festival, and Young Vic in London. She was onstage with no break for one hour and 47 minutes. **THE PLUS-SIDE TO NO INTERMISSION:** "I stay in character and take the audience with me." **BFF:** Plácido Domingo. He taught her Zarzuela, a traditional form of Spanish musical theater, which they have performed together across the world, from Beijing to the Middle East. **MISS HOLLYWOOD AND MISS CALIFORNIA:** A four-time title holder, Blue started in pageantry and moved to opera after that. "I needed that competition. It was healthy for me." **NEED WE ASK?:** For her talent she sang "Sempre libera." **DIVAS:** "Opera is more cutthroat than pageantry." **NEWLYWED:** Blue married her college sweetheart, Adam Mielke, this summer. **REPORTING FROM THE BBC:** After being featured on *The South Bank Show* by Lord Melvyn Bragg, she was invited to train as a broadcaster. She co-hosted the BBC Cardiff Singer of the World competition. **LEONTYNE PRICE:** "She'll always be my favorite. I've loved her since I was four years old. She represents so much positivity to me, not just as an African-American woman but for the world of opera, men and women alike."

ALFREDO

© Simon Pauly

JOSHUA DENNIS

THIRD ALFREDO: Prior to this production, Dennis has performed the role in Idaho and Columbus. **STAPLE:** "There are some operas I love to sing and some operas I don't need to sing again. *Traviata* I'll sing as long as I can." **EPIPHANY:** After his first voice lesson with a voice teacher who had sung at La Scala, he realized, "This is what I want to do." Then he called his brother and encouraged him to do the same. **TWO CAN PLAY:** Joshua and Joseph Dennis are identical twins. "We have pretty much the same voice. When we sing in harmony together, it's pretty trippy." (Joseph will sing Boris in *Katya Kabanova* in Seattle.) **FAVORITE OPERAS:** The romantic period. **HOME BASE:** Santa Fe. **HOBBIES:** Home improvement. **HAVE KITCHEN, WILL TRAVEL:** Before traveling, he boxes up and ships his cooking knife, his spices, and his drip coffee maker. "Anything that brings home with me. And I don't want to fill up my suitcase with spices." **BE NICE TO BACKSTAGE COLLEAGUES:** Dennis met his wife at Santa Fe Opera while she was the production stage manager. **DEATH OF A SALESMAN IN SEATTLE:** "I did a two-week stint here selling door-to-door security systems in 2007 when the recession happened. I was knocking on doors of multiple people who had been burglarized and I'd say, 'Let's protect you and your family.' But nobody was buying, so I went back to Texas." **"PIANO MAN" BAN:** He used to play piano at a bar, but his voice teacher made him stop singing Billy Joel and Elton John because it was making him sing like them. "Now I can sing whatever I want."

© Kathryn Lewek

ZACH BORICHEVSKY

REUNION: Borichevsky performed Alfredo with Corinne Winters at Michigan Opera Theatre. (He also performed the role in Glyndebourne Touring Company.) **ON THE OTHER SIDE OF THE PROSCENIUM:** He saw this production with Corinne Winters performing at English National Opera. **THE CHAIR AND THE CURTAIN:** "I think in this production of opera—with extreme stylistic decisions—the audience's attention is focused completely on the character. There is nowhere to hide. We all have the responsibility to 'bring it' every night." **HOW HE READS ALFREDO:** "He is nervous; he is young, on the edge of something he doesn't understand, but it is the event of his life." **FAVORITE MUSICAL LINE IN ALL OF OPERA:** Alfredo and Violetta's first duet "Un dì, felice, eterea." **THE BRINDISI, OR HOW TO SING THE MOST RECOGNIZABLE MELODY IN ALL OF OPERA:** "Keep it meaningful and fresh. It would be easy to sing along with it, rather than sing it for the first time. It must seem improvisational." **FAVORITE OPERA:** *La bohème.* "It is the ultimate operatic masterpiece." **MET DEBUT:** He recently made his Met debut as Edmondo in *Manon Lescaut.* **SCHOOL:** Graduated from George Washington University, Yale School of Music, and the Academy of Vocal Arts. **PENNSYLVANIAN:** Born in Pittsburgh, grew up near Philadelphia. **FOOTBALL TEAM:** Eagles. "Unfortunately." **UP NEXT:** Borichevsky will sing at his alma mater with his fiancée soprano Kathryn Lewek (who has been busy singing the Queen of the Night). And he will sing Alfredo at the Glyndebourne Festival.

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STAFF CHAT: SERENA EDULJEE

Serena Eduljee has loved singing since she was very young. Initially inspired by contemporary musicians such as Mariah Carey and Freddie Mercury, Serena started voice lessons at an early age and eventually attended a Seattle Opera performance of *The Tales of Hoffmann*. She never looked back. Now, it is 2017, and she is doing what she set out to do, performing with various opera companies across the United States and Canada. In addition to singing professionally, Serena teaches a full voice studio, holds a stylist position at Michael Kors, and is a freelance makeup artist. She is also performing the role of Cinderella in *Cinderella en España*, the new opera that Seattle Opera is bringing to schools in the region this year.

—Jessica Murphy Moo

See Serena in *Cinderella en España* at our two public performances on February 4 at our Frost Fest and March 19 at Kirkland Performance Center.

© Philip Newton

THERE ARE SO MANY CINDERELLA STORIES. HOW DOES *CINDERELLA EN ESPAÑA* OFFER A NEW TWIST?

It is set in Spain, modern day Barcelona. Cinderella is not a servant to her step-mother and stepsisters; instead, she is a waitress at the family-owned café. The story examines what it means to be beautiful and what it means to be ugly—not in a cosmetic or superficial sense, but as a human being. In this modern take on Cinderella, it's not about needing to be saved; it's not about actual rags; it's about the qualities that people will project onto you based on where they're from and what they're experiencing and how to keep your own self worth while saving yourself. We wanted to say strength is important; kindness is important; generosity is important; along with, compassion, patience, love, forgiveness. It's also hilarious. The cast has me in stitches the whole time.

IT'S A BILINGUAL OPERA. CAN YOU EXPLAIN HOW THAT WORKS?

The opera is split pretty 50/50 between English and Spanish. We'll sing or speak a phrase in English and repeat it in Spanish and vice versa. There's a constant translation and cultural fluidity.

IS THERE A PRINCE AND A FAIRY GODMOTHER?

We like to think of the Prince as another person who is finding his own path and strength amongst a lifestyle and environment that seems to draw it out for him. His own kindness sets him apart and is what attracts him to the kindness and inner beauty of Cinderella. The Fairy Godmother is not an actual magical being, but rather a generous stranger. We want to show that generosity and kindness is magic.

YOU ALSO PERFORMED IN SEATTLE OPERA'S YOUTH OPERA *OUR EARTH*. WHAT DO YOU ENJOY ABOUT PERFORMING FOR YOUNG AUDIENCES?

There is something so artistically gratifying to see someone light up for the first time about opera. They are riveted. They understand it. They ask intelligent and engaging questions. They share the same enthusiasm for us that they might show a pop star in concert—cheering and singing along where they might pick up a melody. It's fantastic to see them cling to opera with the same joy as you would expect them to for contemporary music. I truly love what I do. I love being an opera singer. I love being a musician. It's a cool and surreal experience to end up at the company that started my passion. I don't think many people get to say that. I'm grateful. I'm grateful for what I've accomplished so far, but I'm still young in this field. To see what comes next is exhilarating.

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Your support fuels the programs that enrich the lives of opera lovers of all ages!

Gifts toward Seattle Opera's Education and Community Engagement programs make it possible to connect with classrooms and neighborhood centers across the Puget Sound region. Your impact is exponential as multiple generations share a growing love of this art form with friends and family. We express sincere gratitude for the following donors who have made commitments of $5,000 and more as of December 2, 2016.

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We are also proud to partner with Lease Crutcher Lewis every day as we work on Seattle Opera at the Center, our project to build a new civic home next to our performance space at Marion Oliver McCaw Hall. This building will revolutionize the way you experience opera on and off the stage. Seattle Opera and Lease Crutcher Lewis share similar values. We both "sweat the details" and deliver quality and excellence with the utmost integrity. We are grateful for our partnership, and we look forward to opening our new state-of-the-art educational, artistic, and civic space to you in 2018.

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SEATTLE OPERA'S TEEN VOCAL STUDIO

Saturday mornings are Caitlyn McConnell's favorite time of the week. After taking the 7:30 a.m. ferry from Bremerton to Seattle, she walks to Seattle Center to join rehearsals for Seattle Opera's Teen Vocal Studio.

Caitlyn got hooked on singing classical music when she was 11 years old. She doesn't come from a particularly musical family—aside from a grandmother who yodels—but she has certainly added musicality to the family tree. During her sophomore year she placed first in the WA State Solo and Ensemble Competition, and this year she was a semi-finalist in the Classical Singer Convention. She recently applied to the music programs at several colleges, from Juilliard to McGill University, and for her audition video she sang "Una voce poco fa" from *The Barber of Seville*.

When Caitlyn took a music theory class during her freshman year at Central Kitsap High School, her music interest became even more focused. "I began to see so many patterns," she says, and her interest in music became twofold: it became a pursuit she was passionate about and also one that made her intellectually curious and which dovetailed with her interest in linguistics.

Seattle Opera Teen Vocal Studio fits perfectly with her interests. The weekly rehearsals are run by Seattle Opera's Education and Community Engagement Director Barbara Lynne Jamison, who uses her decades of experience teaching vocal music and her years running the education programs for the Metropolitan Opera Guild to choose appropriate music for young voices. The program's curriculum involves diction, performance practice, stage presence, acting, and movement, and something important to note is that the program is tuition free.

Barbara started the program because of feedback she had heard from college vocal program administrators. "We have a lot of young people in our community who are planning to go to college to pursue a career as a classical singer," Barbara says, "and we had heard that some young singers were coming in unprepared." She saw that this program would fill a need in the industry and provide an important bridge in a young singer's career. Caitlyn likes to get into the nitty gritty language work, learning the IPA (International Phonetic Alphabet) so she can sing in any language and be understood. She also values the feedback she receives from Barbara and from the group. The group has most recently been learning Gluck's *Orfeo*, which the studio will perform in May.

While Caitlyn is not one hundred percent sure where her voice will settle—what kind of soprano will she be?—she is OK with accepting where she is in the process. Right now she thinks she is a coloratura soprano, and she is eager to see where that voice will take her next.

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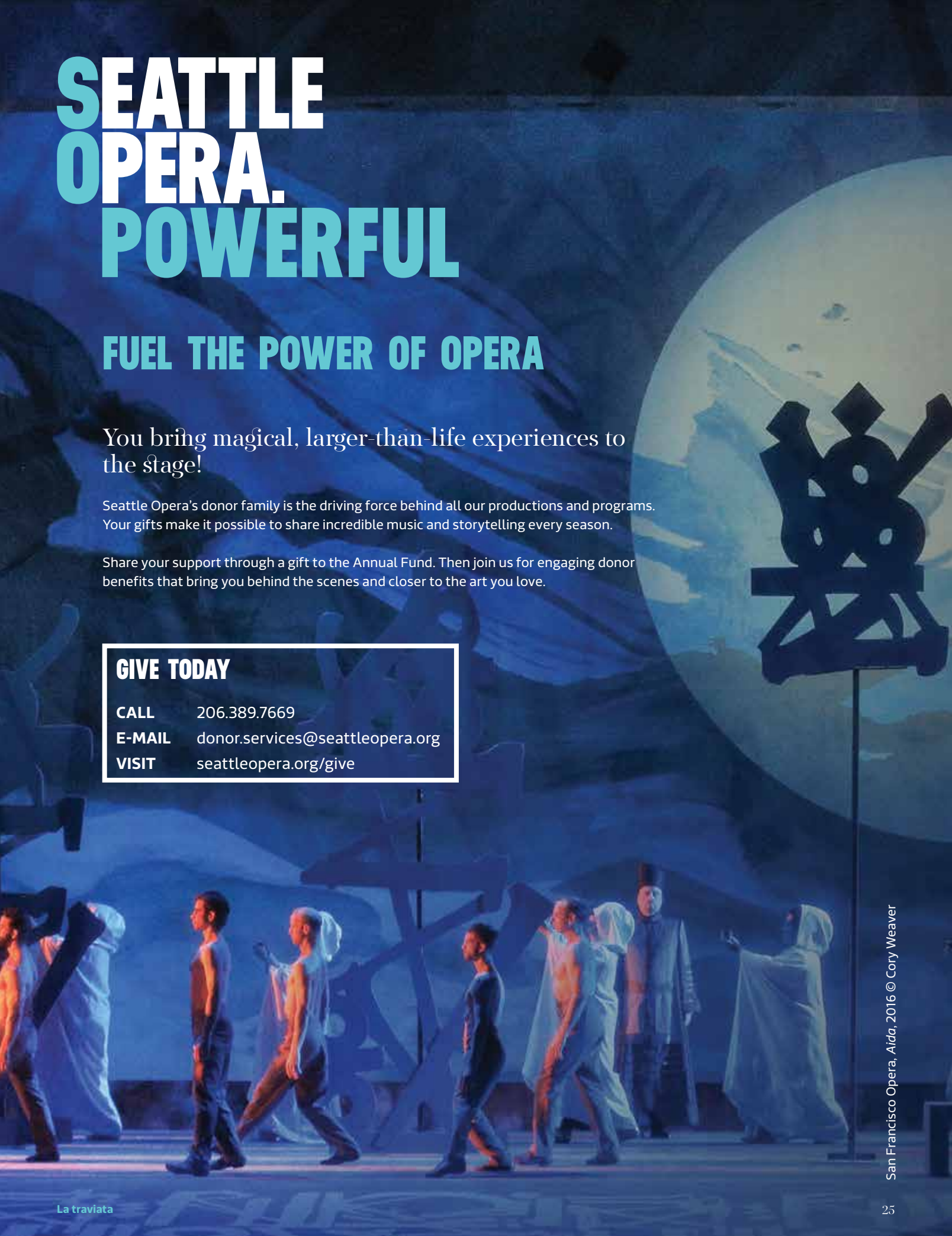

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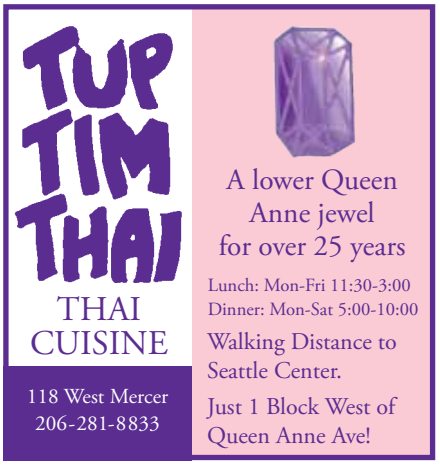

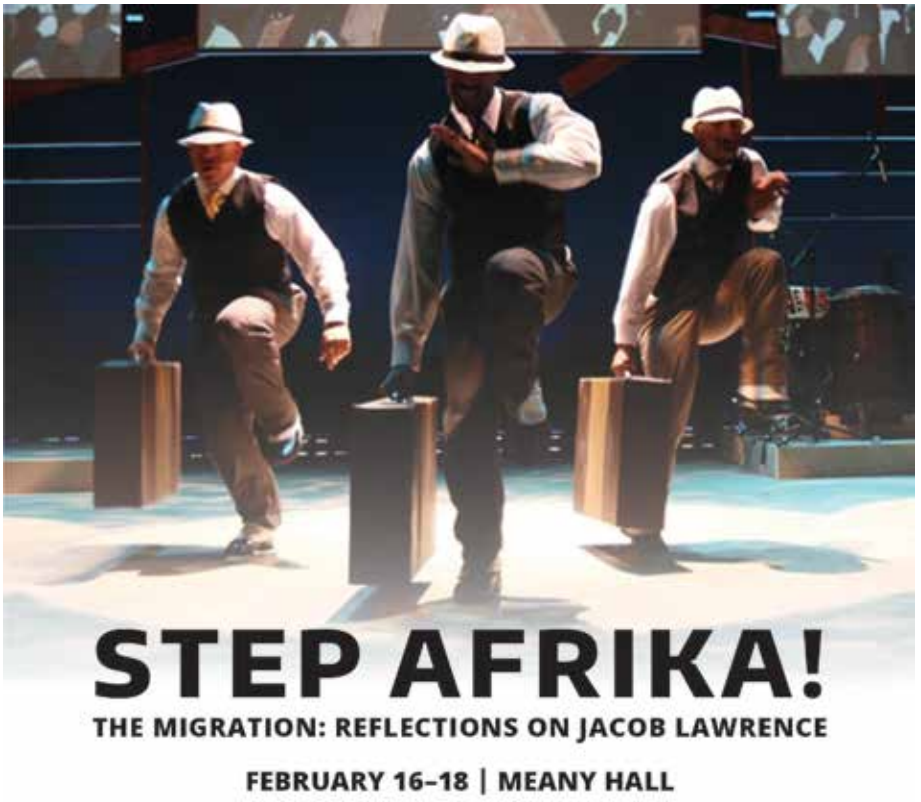

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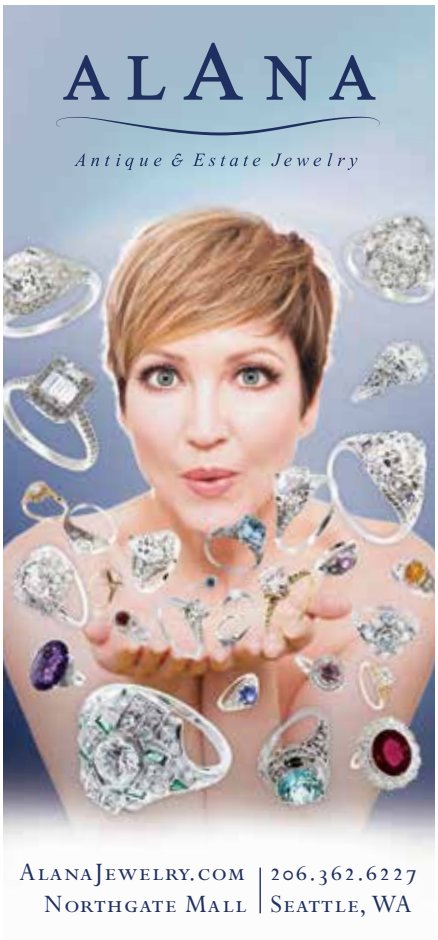

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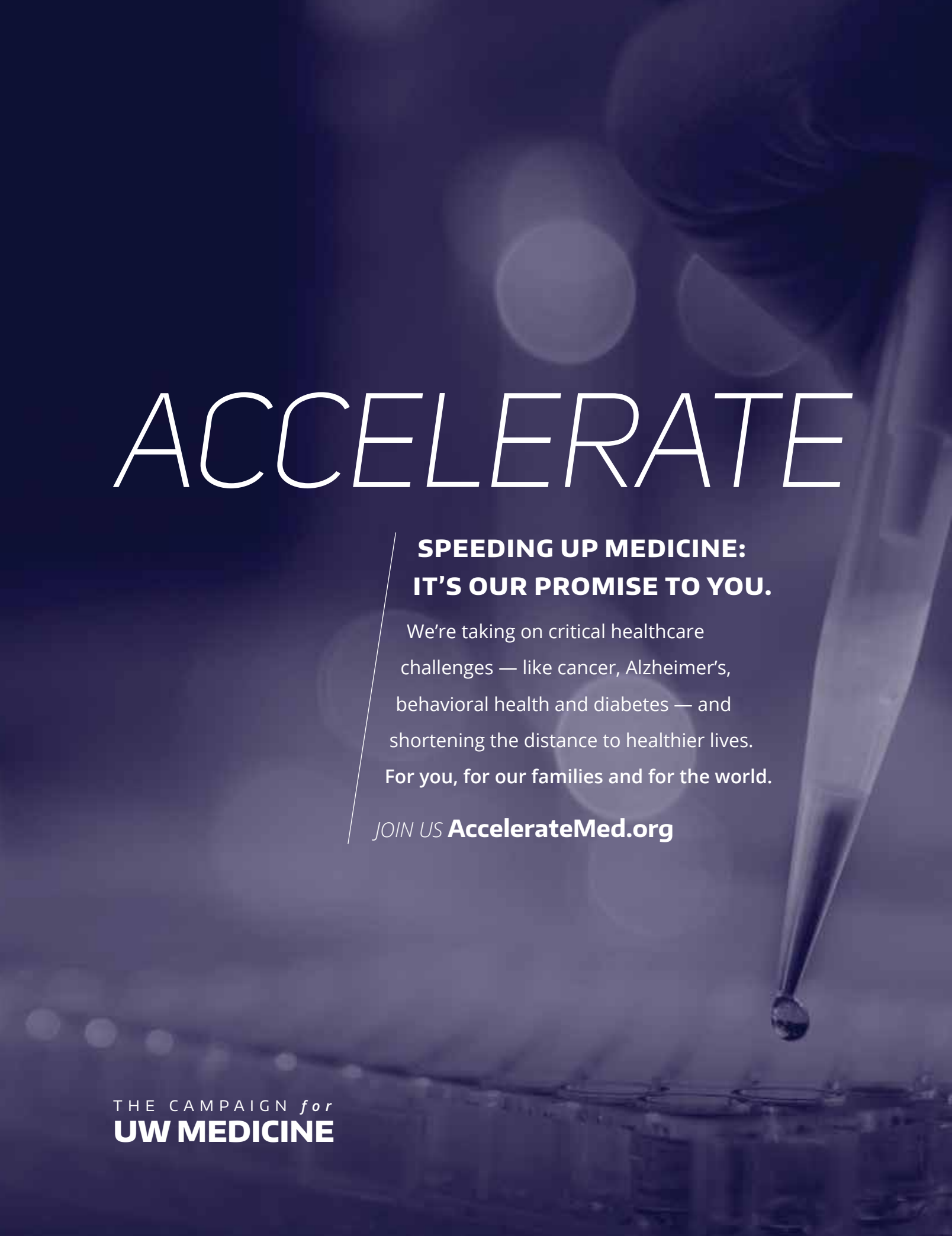
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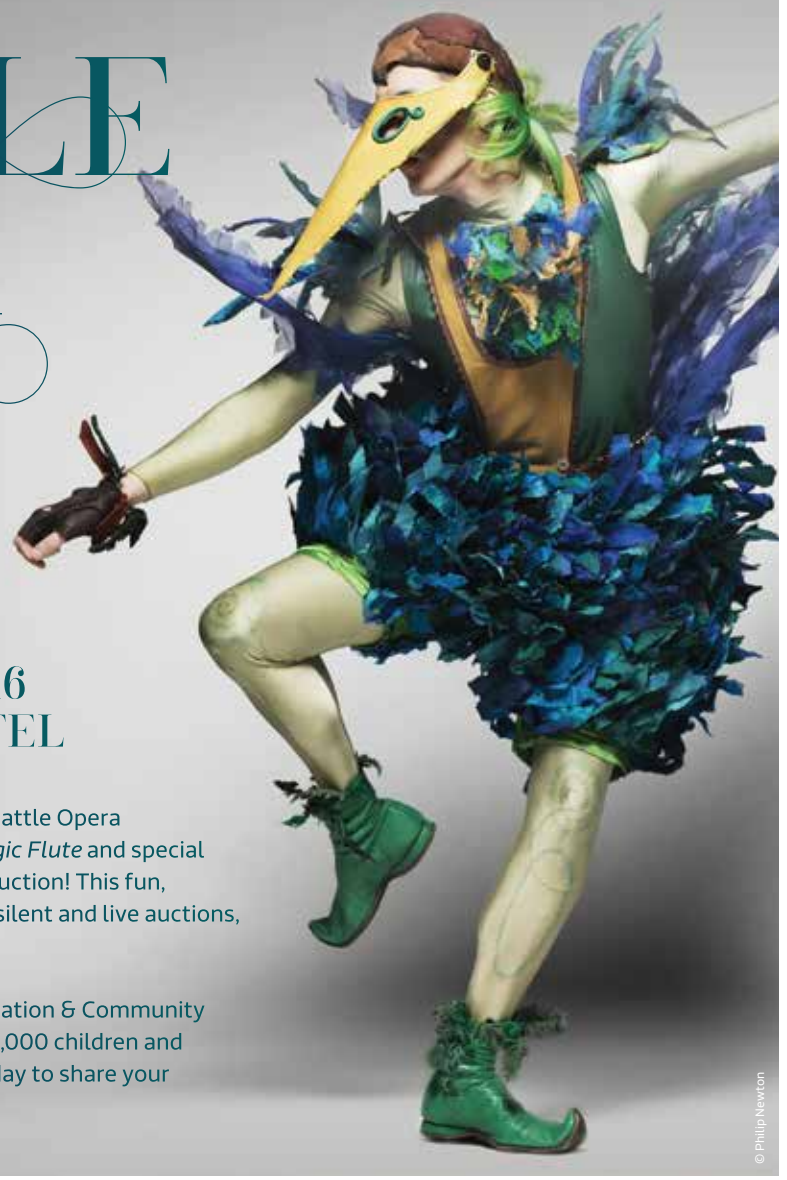

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You are invited to attend the Design Debut over happy hour at Marion Oliver McCaw Hall on Tuesday, January 24, at 5:30 p.m. See our designs, talk to our architects, and learn about getting involved! Please RSVP for you and your guests to Donor Services.

Opening at the end of 2018, our new building will connect to our performance space at McCaw Hall and will do so much more than replace our home for operations and rehearsal in South Lake Union. For the first time in Seattle Opera's history, the company will have a dedicated Education and Community Engagement space for art lovers of all ages to enjoy year-round.

Designs by NBBJ are a manifestation of General Director Aidan Lang's vision that opera is for everyone. In the Education and Community Engagement space—visible from the street on the corner of Mercer Avenue and Speight Jenkins Way—art instruction, creation, and performance will take place in this versatile room that can seat 200 (pictured above). We will be equipped to train more teaching artists for in-school programs, offer camps and workshops on-site (and increase the number we offer), and rehearse more touring operas.

Education and Community Engagement are at the heart of Seattle Opera's mission. With your help, our new building will empower us to unlock opera for all.

Visit the campaign table at the top of the Grand Staircase before the performance to see renderings and learn more about this exciting project.

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Carl and Renee Behnke
Joshua Green Foundation
Mary Pigott
Pete and Julie Rose

$25,000 - $49,999

Allan E. and Nora Davis
Katharyn Alvord Gerlich
John Graham Foundation
Glenn Kawasaki
Patricia Britton and Stellman Keehnel
Sandy and Chris McDade
Neukom Family
Norcliffe Foundation
Moccasin Lake Foundation
Stephen P. and Paula R. Reynolds
Satterberg Foundation
Anonymous (1)

Conductor's Circle
$10,000 - $24,999

Nancy Alvord
Norman Archibald Charitable Foundation
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Florence & William Beeks - Las Brisas Foundation
Mr. William B. Beyers
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Peter Horvitz
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Ann Ramsay-Jenkins and the William M. Jenkins Fund
Faye Sarkowsky
Jon and Mary Shirley Foundation
Mary Snapp and Spencer Frazer
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First Chair
$5,000 - $9,999

Chap and Eve Alvord
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Michael P. Bentley
Creelman Foundation
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The Hugh and Jane Ferguson Foundation
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William Franklin
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Ed Kim
Loeb Family Charitable Foundations
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Leigh and Louise Rabel
Rosanne Esposito-Ross and Louis Ross
Daryl Russinovich
Alane and Doyle Simons
Brad Smith and Kathy Surace-Smith
James and Katherine Tune
Brad Vanderburg
Vijay and Sita Vashee
Ann P. Wyckoff
Lynn Hubbard and David Zapolsky
Anonymous (1)

Encore
$2,500 - $4,999

Bob and Clodagh Ash
Jim and Barb Barnyak
Kumi and Anthony Baruffi
John H. Bauer
Annette and Daniel Becker
The Sheri and Les Biller Family Foundation
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C. Kent and Sandra C. Carlson
Linda Cheng
Leslie and Dale Chihuly
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Janet Wright Ketcham Foundation
Anna Kinney
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Alison and Glen Milliman
Charlie and Eleanor Nolan
Douglas E. & Nancy P. Norberg
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Brooks and Suzanne Ragen
Scott Redman
Roberta Romero
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Rich and Leslie Wallis
Gail and Bill Weyerhaeuser
Korynne Wright

LEADERSHIP CIRCLE

Take your place in the circle of Seattle Opera's most visionary supporters.

Leadership Circle Members

as of December 22, 2016

Not pictured:

Anonymous (1)

William and Sally Neukom

Toby Bright and Nancy Ward

Loretta and Robert Comfort

Christopher and Carolyn Eagan

Eric Hawley and Gwen Lowery

Gary and Parul Houlahan

Carol Maione and Brian Marks

Nesholm Family Foundation

James and Sherry Raisbeck

Joan Snelson

Maryanne Tagney and David Jones

True-Brown Foundation

Jay and Susanne Wakefield

Gail and William Weyerhaeuser

Through a multiyear Annual Fund commitment of $100,000 or more, you can join the Leadership Circle and help realize an unbounded vision for Seattle Opera's future.

By providing an enduring level of support, Leadership Circle members act as pillars for our community, ensuring the vitality of the arts that enrich our region's culture. Thank you to our members for keeping Seattle Opera connected and thriving.

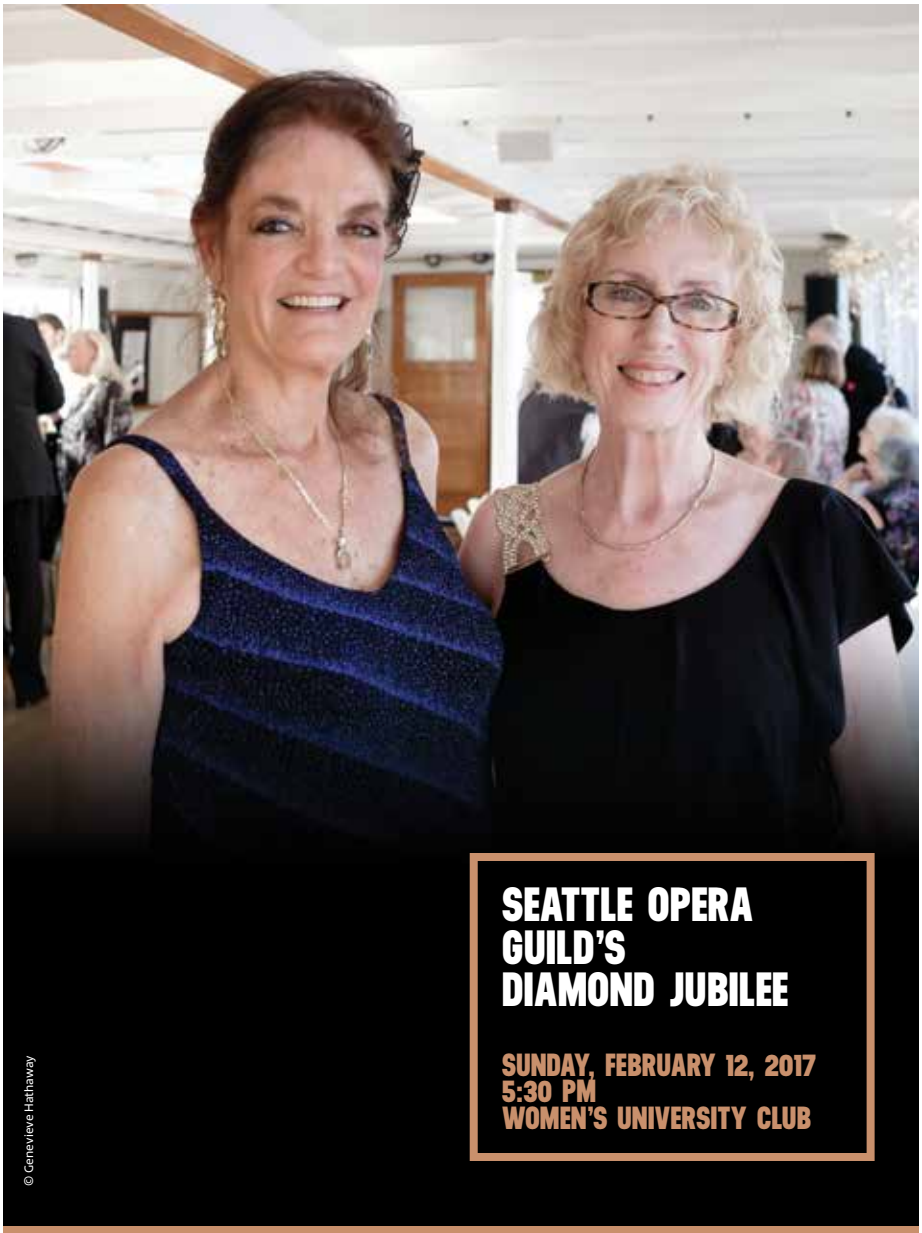
LEADERSHIP CIRCLE GIFTS

- Are customized gifts planned in advance for three years or more totaling $100,000+.
- Give you premium recognition and access to your opera company.
- Allow you to create a lasting impact!

Members will join General Director Aidan Lang for an intimate dinner as a token of gratitude for their meaningful gifts. To learn more about the Leadership Circle, contact Director of Development Lisa Bury at 206.676.5530 or lisa.bury@seattleopera.org.

SEATTLE OPERA GUILD: CELEBRATE WITH US!

Join us for an elegant celebration of Seattle Opera Guild's 60 years of support for Seattle Opera.



The mission of the Seattle Opera Guild is to support opera in our region. With the Guild's support, Seattle Opera was founded and is now world-renowned. Many celebrated singers have begun their careers in Seattle with the support of the Guild's Training Grants. The Guild has fostered opera in the community by supporting N.O.I.S.E. (Northwest Opera in Schools, Etc.) and Seattle Opera's Education and Community Engagement programs. The Guild's Preview Groups have given young singers opportunities to perform before small audiences as they develop their careers. The Guild also supports MONC (Metropolitan Opera National Council NW), the gateway to international careers for talented singers from our region.

If you enjoy opera performed in intimate, convivial settings and want to contribute to the growth of opera and young opera singers, come join us! Look for our brochures in the lobby, or contact Florence Rose Thompson at florencet@seattleoperaguild.com.

Seattle Opera Guild
60th Anniversary

The evening features performances by Seattle favorite, tenor Vinson Cole and mezzo-soprano Victoria Livengood (soon to be seen in Seattle Opera's *Katya Kabanova*), followed by Seattle Opera Guild Training Grant winners Corinna Quilliam, Cheryse McLeod Lewis, Marcus Shelton, and Ryan Bede, accompanied by David McDade.

The evening will feature a delicious dinner and raffle drawings for a stunning diamond necklace as well as other prizes!

RSVP by February 3, 2017, to Gayle Charlesworth at 253.639.1423 or gaylec@seattleoperaguild.com.

TWO UPCOMING OPERAS WE HOPE YOU WILL ENJOY...

Could *Katya Kabanova* and *The Magic Flute* be more different? Not really. They represent the wide and fascinating range of the art form we love.

Katya Kabanova is as close to realism as opera gets. Premiered in the 1920s, this domestic story of love and isolation avoids sentimentality at every turn. Janáček's music offers flashes of beauty to accompany the dramatic moments of Katya's sheltered life. Ever-changing, the music will keep you at the edge of your seat.

"The music is so complex," says soprano Corinne Winters, who sings Violetta in *La traviata* and Katya in *Katya Kabanova* at Seattle Opera. "Somehow Janáček makes it emotional without being cheesy. I love Puccini, but I sometimes think Puccini is too sentimental. Janáček really pulls at the heartstrings [in a way that] complicates and keeps you guessing."

The Magic Flute takes you to the world of fairy tales—a journey where goodness triumphs over the evil Queen of the Night, where love wins, and where pink emus dance (thanks to Zandra Rhodes' costume designs)! Mozart's music accompanies the journey with balance and perfection in every corner of the vocal register from high-flying coloratura to the deep river of Sarastro's sound, and the magical, playful ensembles for all to enjoy.

***Katya Kabanova* Production Sponsors:**
Seattle Opera Foundation, City of Seattle Office of Arts & Culture, Kreielsheimer Endowment Fund

***The Magic Flute* Production Sponsors:**
Tagney Jones Family Fund at Seattle Foundation, ArtsFund, 4Culture

KATYA KABA
february 25-ma
SEATTLEOPERA.ORG/KATY

© Philip Newton

Seattle Opera 2016/17 Season

ANOVA

rch 11, 2017

VA

La traviata

THE MAGIC FLUTE

may 6-21, 2017

SEATTLEOPERA.ORG/FLUTE

© Philip Newton

SEATTLE OPERA.

Janáček
KATYA KABANOVA
Small town.
Big dreams.
No escape.

© Philip Newton

CAPTIVATING DRAMA

Recently awakened to true love, sheltered Katya longs to be free of her dreary arranged marriage and dominating mother-in-law. Can her fragile world survive when pent-up passions finally burst forth? Janáček, a contemporary of Puccini, takes inspiration from Slavic folk songs to weave a dreamlike story of isolation, longing, and provincial oppression. Don't miss this Seattle Opera premiere.

A New Seattle Opera Production
In Czech with English subtitles.
Evenings 7:30 PM
Sunday Matinee 2:00 PM

Featuring the Seattle Opera Chorus and members of Seattle Symphony Orchestra.

FEB. 25–MAR. 11
MCCAW HALL
206.389.7676
SEATTLEOPERA.ORG/KATYA

SEASON SPONSOR: **SEATTLE OPERA GUILD**
PRODUCTION SPONSORS: **SEATTLE OPERA FOUNDATION, CITY OF SEATTLE OFFICE OF ARTS & CULTURE, KREIELSHEIMER ENDOWMENT FUND**

GET INVOLVED WITH YOUR OPERA—BE A VOLUNTEER!

Want to know what's happening behind the scenes at Seattle Opera throughout the year?

Become a volunteer, and enrich your opera experience in a whole new way! Many opportunities are available to best fit your time and talents, including becoming the face of the organization as a front desk team member, an "opera extra" as a supernumerary, an Artist Aide to assist our guest artists, and much more.

Visit seattleopera.org/volunteer to play an essential role with Seattle Opera.

© Jonathan Vanderweit

AMUSEMENTS

Gifts of Artistic Expression

Located on the Kreielsheimer Promenade Level of McCaw Hall. Open two and a half hours prior to curtain.

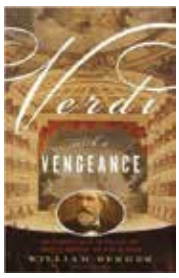
NOTE: Amusements will also be open after the performance for this intermission-free production.

LA TRAVIATA CD

Take home the music of Verdi's heartfelt masterpiece with this highly regarded recording featuring Ileana Cotrubaş, Plácido Domingo, and Sherrill Milnes. Carlos Kleiber conducts the Bayerisches Staatsorchester in this 1955 Deutsche Grammophon release. 2-CD set includes libretto. $41.95

VERDI VARIETÀ

Whether you're looking for scholarly examinations of his cultural impact, an in-depth book and CD study companion for *La traviata*, or a whimsical, lovingly detailed recreation of the Italian master in finger puppet felt, our shop offers plenty of ways to celebrate Verdi to suit any taste and budget. Be sure to visit us after the show! Prices vary.



EXCLUSIVE ARTWORK T-SHIRTS

Designer Kitty Kough created this graphic illustration for Seattle Opera's edgy and elegant production of Verdi's timeless tragedy. Eye-catching design includes Violetta's signature white camellias and chic red dress complete with broken heart. Available in men's and women's long sleeve. Prices vary.

SHOP AMUSEMENTS ONLINE AT SEATTLEOPERA.ORG/SHOP.

SEATTLE OPERA ONLINE

Visit seattleopera.org to find trailer videos, photos, audio clips, and interactive guides about *La traviata* and all the operas we present.

VIDEOS

VERDI HIGHLIGHTS

Giuseppe Verdi's gift for melody elevates his greatest operas into a class all their own. In honor of the tune-filled *La traviata*, check out a montage of iconic music from four Verdi masterpieces.

TIMELESS *TRAVIATA*

This behind-the-scenes featurette explores the concepts and ideas behind this production. Includes interviews with Seattle Opera General Director Aidan Lang, *La traviata* Revival Director Mika Blauensteiner, and soprano Corinne Winters, as well as early rehearsal footage.

ONE-MINUTE TRAILER

A montage of dress rehearsal footage from Seattle Opera's *La traviata.*

ARTIST INSIGHTS

Hear our two Violettas talk about performing this iconic role. Each of their unique interpretations shows why no two performances are alike!

AUDIO PLAYER

MUSICAL EXCERPTS

Sample audio clips and highlights from *La traviata* and many other Seattle Opera performances at soundcloud.com/seattle-opera.

ALSO ON THE WEB

#SOTraviata

SEATTLE SYMPHONY
LUDOVIC MORLOT, MUSIC DIRECTOR
2016/17

FEBRUARY 10

LEONIDAS KAVAKOS
& YUJA WANG
IN RECITAL

Leonidas Kavakos, violin
Yuja Wang, piano

JANÁCEK: Violin Sonata
SCHUBERT: Fantasie in C major
DEBUSSY: Violin Sonata in G minor
BARTÓK: Violin Sonata No. 1

Two extraordinary stars unite for a scintillating evening of duets, including Schubert's variations on a moving love song. Enjoy the sensitive interplay of violin and piano in alluring sonatas from Debussy and Bartók, one ephemeral and the other earthy.

Media Sponsor: encore media group

LEONIDAS KAVAKOS

YUJA WANG

FOR TICKETS:
206.215.4747 | SEATTLE**SYMPHONY**.ORG

UPCOMING EVENTS

Design Debut: Seattle Opera at the Center

January 24, 2017

Learn about the exciting plans for our new building coming in 2018 to house our administrative, rehearsal, and community space next to McCaw Hall!

Seattle Opera Guild Diamond Jubilee

February 12, 2017

The Seattle Opera Guild, our longtime operatic partner and 2016/17 Season Sponsor, celebrates 60 years of successes in promotion of opera at this special event.

FOR DONORS

The Music of *Katya Kabanova*

February 9, 2017

Join WAM and Maestro Oliver von Dohnanyi as he leads a discussion on the Seattle premiere of Czech composer Leoš Janáček's 95-year-old work.

SOWING Circle Reception and Dress Rehearsal

February 22, 2017

Preview *Katya Kabanova* with members of The SOWING Circle, and enjoy refreshments during intermission.

Katya Kabanova Dress Rehearsals

February 22 & 23, 2017

Watch the final details come together at the last rehearsals prior to opening night.
(Annual Fund donors of $250 and more)

Spotlight Dinner: *Katya Kabanova*

February 23, 2017

General Director Aidan Lang hosts this insightful three-course dinner prior to the *Katya Kabanova* Dress Rehearsal, featuring a special guest artist.
(Annual Fund donors of $500 and more)

Panel Discussion and Reception

March 5, 2017
Get an inside look at what it's like to be a Seattle Opera artist! Join the artists of *Katya Kabanova* for a discussion of their work, moderated by General Director Aidan Lang.
(Annual Fund donors of $500 and more)

Questions? Contact Donor Services at rsvp@seattleopera.org or 206.389.7669.
SEATTLEOPERA.ORG/DONATE

OPERA ON THE RADIO

Tune to 98.1 Classical KING-FM every Saturday evening for more great opera, including live performance from the Seattle Opera stage and great recordings hosted by Aidan Lang or Jonathan Dean.
KING.ORG

BRAVO!

BRAVO! Nights

BRAVO! members enjoy complimentary wine and coffee in the BRAVO! Lounges.
SEATTLEOPERA.ORG/BRAVO

BRAVO! Laser Opera

Friday, February 10. Doors open at 6:30 p.m., show starts at 7:00 p.m.
Pacific Science Center Laser Dome
Join us for an annual BRAVO! tradition. This year's live laser show is choreographed to music from the 2017/18 season's operas, including *Madame Butterfly*, *Aida*, and more.
Free for BRAVO Members and one guest. $10 for non-members
SEATTLEOPERA.ORG/LASEROPERA

TALKS AND PUBLIC PRESENTATIONS

Pre-Performance Talks

60 minutes before every Seattle Opera performance. Free.
Nesholm Family Lecture Hall, McCaw Hall

Opera Talk Backs

This 30-minute free event is hosted by a member of the artistic or education staff and will feature a special guest from the cast or creative team. Join us to explore a variety of perspectives on performance and production.
Free. In the Allen Room at McCaw Hall after every performance. Space is limited.

EDUCATION & COMMUNITY ENGAGEMENT EVENTS

Free Community Previews

New Format!
Our new format features professional singers and an accompanist in an hour-long presentation that takes the audience on a journey through the story and music of the upcoming mainstage opera.

If you'd like to bring a community preview to your neighborhood, contact Mark Allwein at 206.676.5566.

Speakers Bureau

Previews by Norm Hollingshead are available throughout King, Pierce, and Kitsap counties. Visit SEATTLEOPERA.ORG/SPEAKERSBUREAU for a full list of dates and events.

Seattle Opera Lecture Series at SU

January 17, 2017, 7:00 p.m.
Join us in the Pigott Auditorium at Seattle University for a fun and interactive multi-media experience designed to make you think about opera in new and innovative ways. Free.

Artful Aging

In community centers, retirement homes, and memory loss centers, Seattle Opera will provide a host of engaging creative experiences, including recitals, guided sing-alongs, workshops to create original opera scenes, and more. The arts keep our minds engaged and our spirits strong!
SEATTLEOPERA.ORG/ARTFULAGING

Opera in the Making

Flex your creative writing muscles and write your own libretto! "Introduction to Libretto Writing" is for anyone who wants to learn the basics of writing for the voice and for the stage. We welcome newbies and writers who have worked in other genres. Sign up for a class that meets for eight weeks.
SEATTLEOPERA.ORG/MAKING

Youth Events

Cinderella en España

A bilingual one-act opera for children, visiting schools and community centers
January-June, 2017
SEATTLEOPERA.ORG/TOUR

Youth Opera Chorus

A training chorus for children in grades K-7, focusing on diction, collaborative singing, and stage movement. Three levels to choose from: Overture Chorus, Crescendo Chorus, Advanced Ensemble.
SEATTLEOPERA.ORG/YOC

STUDENT DRESS REHEARSALS

Up Next: *Katya Kabanova*,
February 22 and 23, at 7:00 p.m.
SEATTLEOPERA.ORG/EXPERIENCEOPERA

CLASSROOM OPERA FORUMS

A customized classroom-based discussion where students will "read between the lines," engaging with opera through the underlying social, historical, and literary connections with opera. 2016/17 Forums will explore *Hansel and Gretel*, *La traviata*, *Katya Kabanova*, and *The Magic Flute*.
SEATTLEOPERA.ORG/EXPERIENCEOPERA

SEATTLE OPERA ACADEMY

A three-week intensive voice program for young adults on the campus of Western Washington University in Bellingham, Washington, culminating in two performances of Aaron Copland's *The Tender Land* on August 4 and 5 at McIntyre Hall.
July 16-August 6, 2017
SEATTLEOPERA.ORG/ACADEMY

Publicis EtNous