

SEATTLE OPERA.



BOUND

Music by Huang Ruo
Libretto by Bao-Long Chu

FROM THE GENERAL DIRECTOR



Photo © Philip Newton

I'm glad that you've joined us for this performance of *Bound*. This opera, based on recent events in Texas, features a compelling libretto by Vietnamese American poet Bao-Long Chu. This production has a small cast, making Tagney Jones Hall's intimate setting an

ideal space for this deeply personal story about a teenage straight-A student bound between her family's past and her own future.

I am honored that Huang Ruo, the composer of *Bound*, will conduct the musicians, which features An-Anh Vanessa Vo playing the *Đàn bầu* and *Đàn tranh* (Vietnamese string instruments). I've followed Huang's career for nearly a decade. His music has been performed by orchestras all over the world, including the New York Philharmonic and the Hong Kong Philharmonic, to name a just a few. I had the opportunity to hear the final rehearsal of his new opera *M. Butterfly* before its world premiere in Santa Fe last summer. Extraordinarily talented, Huang writes compelling, beautiful music, especially for the voice.

I'd also like to welcome award-winning stage director Desdemona Chiang to Seattle Opera. She is based here in Seattle, and you may have seen her work at The 5th Avenue Theatre, Oregon Shakespeare Festival or ACT Theatre. Highly sought after, Desdemona has directed productions in many major cities in the US.

Bound is a story of choices: Should Diane go to school or go to work? Should Khanh remain with her family or leave? Should Judge Moriarty stick to the letter of the law or consider Diane's circumstances with empathy? After considering their conditions, what would you do? Daunting decisions are so very complicated.

A handwritten signature in black ink, reading "Christina Scheppelmann". The signature is stylized with a large, sweeping initial "C".

Christina Scheppelmann

FROM THE PRESIDENT



Welcome to *Bound*, the Opera Center, and Tagney Jones Hall!

Right now, you are literally surrounded by Seattle Opera's commitment to community. This building, the Opera Center, embodies that commitment. We believe that opera serves the community because it inspires

and unifies us, sparks creativity, enhances well-being, promotes tourism, and revitalizes our economy and city. We all need that! We believe that opera is for everyone, and this space allows us to expand our offerings beyond the McCaw Hall schedule.

Tagney Jones Hall allows Seattle Opera to present stories in a very intimate setting, placing you front and center with the music and drama. It amplifies the immediacy of a work like *Bound*, in which everyday characters have important stories to tell. The up-close experience is thrilling!

The hall showcases community talent through our programs like Teen Vocal Studio, serving pre-college vocal students, and Creation Lab, incubating a future generation of composers and librettists. It provides a performance space for outside community-based organizations like Seattle Youth Symphony Orchestra and the Latinx Orquesta Northwest. It houses auditions for Macklemore & Ryan Lewis' The Residency for young hip-hop artists.

In addition, the Opera Center is home to Classical KING FM radio, and to Tasveer, a Seattle-based arts organization focused on presenting South Asian film, art, and stories. It even hosts non-artistic events like Bloodworks Northwest's pop-up blood drives, simply for good citizenship.

All of this and more because Seattle Opera is for everyone. Thank you for being part of our community!

A handwritten signature in black ink, reading "Lesley Wyckoff". The signature is stylized with a large, sweeping initial "L".

**Lesley Chapin Wyckoff, President
Seattle Opera Board of Directors**

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We are deeply grateful to you, Seattle Opera's 4,300 Annual Fund Donors. Your passion for opera and contributions at every dollar amount inspire great performances in McCaw Hall, and support engaging activities at the Opera Center and throughout Washington State all season long.

Thank You!

BOUND

Music by Huang Ruo
Libretto by Bao-Long Chu

Premiere: Houston Grand Opera, Houston, TX, 2014

Performances at Opera Center in Tagney Jones Hall
Evening Performances 7:30 PM
Matinee Performances 2:00 PM

In English
Act I: 60 minutes

Conductor	Huang Ruo †
Stage Director	Desdemona Chiang †
Scenic Designer	Carey Wong
Costume Designer	Deborah Trout
Lighting Designer	Geoff Korf †

CAST

In order of vocal appearance

Diane Tran	Karen Vuong
Khanh	Nina Yoshida Nelsen
Stanley/Judge Moriarty	Daniel Klein †

ORCHESTRA

Đàn bầu & Đàn tranh	Vân-Ánh Vanessa Võ †
Piano	David McDade, Li-Tan Hsu
Assistant Conductor	Philip A. Kelsey
Musical Preparation	Philip A. Kelsey, David McDade, Li-Tan Hsu
Stage Manager	Lorely Dedrick

Seattle Opera offers large print and Braille versions of this program. Please see coat check for details.

† Seattle mainstage debut

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Seattle Opera and our audiences are working, performing, and experiencing opera on the land of the Coast Salish peoples. Since time immemorial, the Coast Salish peoples have been stewards of this land and its waterways and continue to shape the Puget Sound region today. This acknowledgement does not take the place of authentic relationships with indigenous communities, and it is our collective responsibility to honor, preserve, and know the land we are on.

Seattle Opera Editor: Glenn Hare
Graphic Design: Larisa J. Melkumova

THE STORY

Scene descriptions with excerpts from the libretto.

Diane Tran, the high school aged daughter of Vietnamese immigrants, has been brought to trial for truancy. She struggles with conflicting aspects of her life that bind the present to the past. Haunted by her mother's memories of war, she navigates between forgetting and remembering, desire and duty.

SCENE 1

The opera opens with Diane spending a sleepless night in jail. She questions how—as a good student, a dutiful daughter—she has come to this moment. She wants, most of all, to see her mother again. She tries to sleep and falls into a nightmare.

DIANE:

*We have come so far, from another country
and another shore. But tonight, despair
breaks like waves against my heart...*

Here's my life:

I'm in jail for helping my family survive.

SCENE 2

We see Diane at one of the jobs that she works to support herself and her siblings. Exhausted by school and assignments, she struggles to keep up with the pace of work. When her boss, Stanley, insists that she has to open the store the next day, he forces her to choose between missing another day of school and losing her income. She yearns for the carefree life of her high school peers.

STANLEY:

*Busy time is here! Customers will come in
and out! We must be quick, quick, quick!*

DIANE:

*I'm tired at work
I'm tired at school
Seven until three at school and
Three until seven at work...
To put my family first.
Quickly, quickly, quick, quick, quick!*

STANLEY:

*Come in tomorrow, girl, or don't come in
at all! Ho ho, ha ha ha...*

SCENE 3

Diane's mother, Khanh, struggles to explain why she abandoned the family. Khanh is haunted by ghost voices and blood memories of the war. She begs her ancestors for forgiveness.

KHANH:

*My leaving was a poison
In my blood, a war wound.
My leaving...forgive me...*

KHANH:

*My father and mother
Forgotten on a hillside
I never buried them
Where are they now?
Where are they tonight?
Leave it all behind me*

KHANH:

*As I left everything in Vietnam.
North and South, forgotten.
Oh, ancestors who gave me safe passage,
Please forgive me!
I must leave before I am left
Father, Mother where are you tonight?
Brother, sister, where are you?
They whisper to me.
"We have nothing.*

DIANE:

As you left me...

SCENE 4

Diane stands before a judge in court because of all the days of school she has missed. She begs the judge for leniency and understanding of her difficult work and school situation. The judge must follow his vow to uphold the law and sentences Diane to jail. When Diane questions the judge's lack of compassion he holds her in contempt and orders her to pay a fine in addition to going to jail.

JUDGE:

*Ms. Tran, watch your tongue.
I will hold you in contempt!*

DIANE:

*We don't have your money
Or the legacy of family
I go from job to job, from school and back.
My back carries an ache I cannot measure
Forsaken by mother, and father too busy to see.*

JUDGE:

*I am bound, bound...
America is a land of laws
You break the law and you pay for it
I'm putting you in jail!
And holding you in contempt.*

DIANE:

No! No! No!

JUDGE:

*All this talking back.
Your mother should have taught you better.
A little stay in jail is not a death sentence.*

SCENE 5

The judge, Stanley, and Khanh appear. They are each bound in their own way. Diane declares that ghost memories are shadows and realizes that to be "free" she must unshackle herself from her mother's past.

DIANE, KHANH, JUDGE:

*At heart we are bound
To grief and law, and responsibility...
We choose our actions
But the road we choose,
Is made sometimes with eyes wide open.
Hearts bound and closed*

*Bound to the letter of the law
Bound to ghosts and memory
Bound to what is good and right
Bound to tasks unwanted.*

*Nothing is simple...
Surely not loving or leaving
And forgetting is not easy
When ghosts live your heart*

COMPOSER'S NOTES

By Huang Ruo



When I was approached by the Houston Grand Opera to create a new chamber opera on an Asian-American subject, I thought to myself that there must have been many writings in both music and literature about “Fresh off the Boat” first generation immigration stories, but wouldn’t it be crucial and timely to tell the story of the second generation of immigrants, the young generation, born and raised in the US but not necessarily treated and accepted as one hundred percent American? What difficulties are they facing, what are their challenges? My opera, *Bound*, is inspired by the news story of high school student Diane Tran and her personal struggle.

Bound is about duty—about the choices we make either to be trapped or to be free. The Vietnamese (Eastern) idea of “family first” conflicts with the American (Western) notion of individual success. The Mother, Khanh, leaves her husband and children when she finds a new voice, one previously silenced by her husband’s notion of the subservient wife. What’s more, she is traumatized by war, and is determined to escape by leaving her family. Khanh has passed down the duty of “serving” to Diane, who effectively becomes Mother: she works two jobs to take care of her siblings and her father is never home. Between her personal needs (school) and family duty, she chooses the latter, feeling bound to it. The choice Judge Moriarty has to make also presents a dilemma: to forgive Diane or to enforce the law of the land? Bound to the duty of his job, he sentences Diane to prison although he also feels pity for her. During the entire opera, the stories of the past and present are interwoven.

The story of Diane Tran and her struggle of being torn into different directions—between Eastern and Western ideologies—is common amongst first- and second-generation immigrants

trying to make lives for themselves in the United States. Especially today, when the very concept of immigration is being challenged at the highest levels of our government, it is of the utmost importance to present perspectives, narratives, and stories that depict the real-life struggles and situations immigrants face every day—to humanize them, and to educate others.

I want to thank my librettist Bao-Long Chu, whose imagery and poetic words inspired my music so naturally. Together, we present to you our chamber opera, *Bound*.

Huang Ruo has been lauded by The New Yorker as “one of the world’s leading young composers” and by The New York Times for having “a distinctive style.” His vibrant and inventive musical voice draws equal inspiration from Chinese ancient and folk music, Western avant-garde, experimental, noise, natural and processed sound, rock, and jazz. As a member of the new generation of Chinese composers, his goal is not just to mix both Western and Eastern elements, but also to create a seamless, organic integration. Huang Ruo’s diverse compositional works span from orchestra, chamber music, opera, theater, and dance, to cross-genre, sound installation, multi-media, experimental improvisation, folk rock, and film.

LIBRETTIST'S NOTES

By Bao-Long Chu



I went back to Vietnam in March 2023, only the second time since my family and I fled the country on April 27, 1975, my eighth birthday. The first time I returned as a *Việt kiều* (an overseas Vietnamese with the connotation of betrayal) was in the summer of 1995, a few months before the official reconciliation between America and Vietnam.

During the interval of nearly 30 years between the two homecomings, Vietnam has flourished unrecognizably: becoming, in essence, greener, and younger. The landscape that was stripped barren by Agent Orange has healed itself, as nature does, alongside the support of national reforestation efforts. The country boasts a young and growing population, which has expanded by 197.9 percent over the past 60 years, from 32 to 97 million people, according to World Data. Saigon streets are charged and ebullient, each pulse a heartbeat of giddy anticipation as young people on motorcycles whizzed through the city, a buzzy blur of fumes and potentials.

It were as if the entire country had been evacuated from its visceral wounded past. Vietnam, it seems, is no longer bound to their colonized history, or the inexorable tides of loss and grief of the Vietnam War (referred to as the “American War” by native Vietnamese). I felt like a visitor who had fallen out of time and sorrow, because much of what I write as a poet is informed by a bounded time and grief of the war. While family is at the heart of *Bound*, it is specifically a

refugee family suffering from the slowly unfurling heartaches of post-traumatic stress disorder (PTSD).

Bound is inspired by a TV report that detailed how a straight-A student at Willis High School, Texas, working two jobs to help support her family, missed so many days of classes a judge jailed her for truancy. Diane Tran, the teen, told a reporter her parents' marriage had broken up and her mother had left, giving her no choice but to work. In the interview on TV, Diane said, “I thought my family was happy.” *Bound* imagines a story based on that phrase of longing.

To me, a Vietnamese refugee living in America, the notion of being bound to one's culture—and yearning for that elusive happiness—is not just an opera subject, but my life writ large: trauma ingested, told, and retold by my parents and their parents who lost their home and history twice. The first time was when they made the exodus from Hanoi to Saigon in 1952 when Vietnam was separated into North and South. The second time, of course, was in 1975.

The drama of *Bound* is interior and hinges on Khanh's decision to abandon her family, the ultimate sin within the social binding of Confucianism in Vietnam that holds the family hierarchy at the core of a life lived in harmony. Reading the mother's leaving within the American notion of individual's success or that she has found a new voice, one that has been squashed by her husband's Confucian notion of the subservient wife, is not enough. It is also important to understand that PTSD is a mental health condition that, in a sense, blurs past and present as trauma transcends time. During the entire opera, the stories of the past and present are interwoven, reflecting the mental state of those who cannot, in a sense, bind past sufferings to the past. Indirectly, *Bound* can be read as a reflection of our society's inequitable access to mental health care.

When I wrote the libretto in 2013, I had intended for Khanh's departure to be the opposite of a fugue state, an incident that involves unplanned travel or fleeing in which a person forgets his identity and origins. Instead, it was coded as a manic episode in which she was overwhelmed by memory triggered by the recollection

of abandoning her parents when she had fled Vietnam: “my father and mother / Forgotten on a hillside—I never buried / Them. Where are they now?” It was certainly a leaving based on grief and guilt—an abandonment based on an abandonment.

I am now seeing Khanh in the awakening of my recent return to Vietnam. Khanh's abandonment of her husband and children, while an act of social disharmony of the highest order, is prescient and future looking. Her action reflects the current zeitgeist of Vietnam, for once a unified country without a colonial master, and its young population. Not unlike the young people on motorcycles whizzing through the neon-lit streets of Saigon, Khanh is speeding past the lacerating heartaches and ghost stories of a time gone, and, unbounded, to stand in her own potentials. And always a mother, she is encouraging Diane, who sees herself as a duty-bound “sinking stone,” to do the same.

Bao-Long Chu is a storyteller. Originally from Vietnam, his passion for writing led him to the MFA creative writing program at University of Houston. He has written and presented extensively on writing pedagogy, the connection between art and the refugee experience, and nonprofit programming. Currently, Chu is the Program Director of Arts and Parks at Houston Endowment. Chu's poems and essays have been published in several anthologies, including The New Anthology of American Poetry: Postmodernisms 1950–Present and From Both Sides Now: The Poetry of the Vietnam War and Its Aftermath. His libretto for the opera Bound, composed by Huang Ruo, premiered in Houston in 2014 and in New York in 2019.

ARTISTS

DESDEMONA CHIANG

Stage Director (Seattle, WA)
Seattle Opera Debut



Engagements: Stage Director, *Fearless: A Workshop Presentation* (Opera Delaware); *Young Americans* (Portland Center Stage and Pittsburgh Public Theater); *Cinderella* (Village Theatre); *And So That Happened...* (The 5th Avenue Theatre); *Our Town* (Asolo Repertory Theatre); *The Winter's Tale* (Seattle Rep)

LI-TAN HSU

Pianist (Taipei, Taiwan)



Dr. Li-Tan Hsu is a prize winner at the Lizst-Garrison Competition who made her Seattle Opera debut in *An American Dream* ('17). Other Seattle Opera performances are *Orpheus and Eurydice* ('22), and *Earth to Kenzie* ('22). Hsu currently performs with the Seattle Symphony. She is a former

collaborative pianist faculty and staff at the Peabody Institute of the John Hopkins University, Aspen Music Festival, and numerous international competitions. She has served as Music Director on Seattle Opera school programs and rehearsal pianist for numerous Seattle Opera productions.

DANIEL KLEIN

Stanley/Judge Moriarty



Bass-Baritone (Seattle, WA)

Seattle Opera Debut

Engagements: *Ted/Dewey*, *Artwork of the Future* (Fresh Squeezed Opera); *Gianni Schicci*, *Gianni Schicci* (New Jersey Festival Orchestra, Opera on the Janes)

GEOFF KORF

Lighting Designer (Seattle, WA)



Seattle Opera Debut

Engagements: *King John* (Oregon Shakespeare Festival); *Selling Kabul* and *Let It Happen* (Seattle Rep); *The Sign in Sidney Brustein's Window* (Williams Project and Intiman Theatre); *36 yeses* (Cornerstone Theater Company); *Father*

Comes Home from the Wars Parts I, II, & III (University of Washington School of Drama)

DAVID MCDADE

Pianist (Portland, OR)



David McDade first worked with Seattle Opera in 1995, accompanying rehearsals of *Rigoletto* and the *Ring*, before joining the staff full time in 2002. As Head of Coach-Accompanists for Seattle Opera, he works with each conductor to prepare every singer for their roles. He recently served as

acting Chorus Master for *The Marriage of Figaro* ('22) and as piano accompanist in recitals for Amber Wagner and Helena Dix. McDade has been a vocalist, a French horn player, and a conductor.

NINA YOSHIDA NELSON

Khanh



Mezzo-Soprano (Santa Barbara, CA)

Seattle Opera Debut: Hiroko Kobayashi, *An American Dream* ('15)

Previously at Seattle Opera: Hiroko Kobayashi, *An American Dream* ('17)

Engagements: Suzuki, *Madame Butterfly* (Atlanta Opera and New Orleans Opera);

Hiroko Kobayashi, *An American Dream* and Frugola, *Il tabarro* (Opera Santa Barbara); Fricka, *Die Walküre* (Opera Santa Barbara); Mama Lucia, *Cavalleria rusticana* (Boston Lyric Opera); Mother Chen, *An American Soldier* (Bard Opera)

DEBORAH TROUT

Costume Designer (Seattle, WA)



Seattle Opera Debut: *The Marriage of Figaro* ('09)

Previously at Seattle Opera: *A Thousand Splendid Suns* ('23); *The Turn of the Screw* ('19); *Beatrice and Benedict* ('18)

Engagements: *The Crucible*; *Dracula*; and *Mr. Burns, A Post Electric Play* (ACT Theatre); *A Doll's House, part 2*; *True West*; and *The Hound of the Baskervilles* (Seattle Repertory Theatre)

VÂN-ÁNH VANESSA VÕ

Đàn bầu & Đàn tranh (Hai Phong, Vietnam)



Seattle Opera Debut

Vân-Anh Vanessa Võ is an award-winning performer of the 16-string đàn tranh (zither) and an Emmy Award-winning composer. She has performed at the Kennedy Center, the Detroit Institute of Arts Museum, and Bing Concert Hall. Upcoming performances

are schedule at Carnegie Hall's "Musical Explores," "The Hidden Heritage Project" at San Jose City Hall, and Rhythmix Cultural Festival.

KAREN VUONG

Diane Tran



Soprano (Los Angeles, CA)

Seattle Opera Debut: Trang/Nurse, *Amelia* ('10)

Previously at Seattle Opera: Mimi, *La bohème* ('21); Tina, *Flight* ('21); Soloist, *Songs of Summer* ('20)

Engagements: Rusalka, *Rusalka* (Portland Opera); Fiordiligi, *Così fan tutte* and Micaëla, *Carmen* (Oper Frankfurt); Maya Lin, *The Rift* (Washington National Opera); Gänsemagd, *Königskinder* (Tirolerfestspiele Erl); Soloist, *American Songbook Series* (Lincoln Center)

CAREY WONG

Scenic Designer (Portland, OR)



Seattle Opera Debut: *Cinderella* ('77)

Previously at Seattle Opera: *Orpheus and Eurydice* ('22); *Madame Butterfly* ('89); *Abduction from the Seraglio* ('82)

Engagements: Scenic Designer, *Mary Shelley's Frankenstein* (Indiana Repertory Theatre); *Sweeney Todd* (Theatre Under the

Stars, Houston); *Something's Afoot* (The 5th Avenue Theatre); *The World Transformed* (Portland Chinatown Museum and Seattle Children's Theatre); *Ms. Holmes & Ms. Watson - Apt. 2B* (Portland Center Stage); *Hello, Dolly!* (Village Theatre)

SAVING FACE

By Stella Margarita Gonzalez



A few months ago, I made the grueling, laborious, and time-consuming pilgrimage to the land of my Filipino brethren, Southern California. Over the last few decades my mother's immediate family trickled into Los Angeles with typical migrant dreams of a better life, career, education, and the opportunity to cheer for the Lakers live and in person.

On this latest trip, I realized that this was the first time I spent time with my mother's siblings and my grandmother without my mom. After my attempt to pry about embarrassing stories of my mother's childhood, my grandma gave me the normal interrogation of work, if I was going back to school, my health, and if I was saving enough money. She apologized for being unable to make my college graduation almost a year ago. She claimed that "bodies like ours do not know cold like that." On her few trips to Seattle, she complained about the temperature; my stories of attending college in Maine, an arctic tundra disguised as a US state, physically made her shiver. For years, I tried to figure out why I didn't fit exactly into the culture of my preppy, New England

school: too poor, too brown, too loud, too un-"American", too rowdy, too artsy, or too conscious about work. But in that moment my grandma explained those feelings of isolation clearly. I was just simply not built to be there. We were simply not built to be here. Our bodies were made to swim along the warm areas of the Pacific, eat tropical fruit, and withstand heat and monsoons.

Much like Diane in *Bound*, I spent time without my mother, who unbound herself from our homeland and was the first to venture to America. I try to not remember much from that year apart. I know I didn't understand what it meant at the time, but her labor was invisible and so distant to me. What she had done as her biggest sacrifice felt like the biggest betrayal to me as a child. Stories like Diane's are hard for me to swallow. There's this deep anger I feel knowing that her life is far from fiction for many, but also that if a few factors were altered, it would have been my own reality.

I am no stranger to work, applying to jobs the moment I turned sixteen and babysitting for cash the years prior before, but it was all in effort to keep up appearances. I am blessed enough to have had what I truly needed provided for by my parents, but when it came to purchasing the items I truly wanted, participating in all the school dances or fun things my friends did, or living my warped perception of a normal teenage life, I had to fund those luxuries.

Lin Yutang, 20th century Chinese philosopher, delineated the social pressure that many Asian cultures experience called 'face.' Face, according to Lin, is the social compulsion to present and seem dignified and civil in front of others. Face is expansive, it lacks true concrete definition, and it's visceral. When I picked up extra shifts at Old Navy to afford dinner, tickets, transportation, and a dress to my junior prom, I felt the pressures of saving face. When I was out until 10 PM on weeknights cleaning Chipotle bathrooms so I could buy my friends the presents they deserved for their birthdays, it was in the name of face.

Face is not something I felt I could achieve; it takes constant time and energy to sustain and keep up.

Over the years as I've found myself in situations and social environments where I could not keep up with everyone. I've had let go of my obsession of face. But letting go is easier said than done and a privilege itself. What speaks to me in *Bound* is the explicit manner in which trauma is mentioned. I believe the first step to defeating an enemy is to recognize it and face it. Diane and Khanh change the tides of their intergenerational trauma by creating a dialogue. Yet, generational difference still exists as Khanh persists on forgetting and Diane chooses to confront. Diane even confronts the judge's positions; his hierarchy is a direct result of lineage and family ties. Diane's overlooking of saving face in front of others, in contrast to mine, is a survival tactic. When your livelihood (and your body) inhabits a space that it is not made for, sometimes saving face and keeping up appearances becomes the least of your worries. Face and saving it has been a looming pressure over me for my whole life thus far. Maybe I should take a lesson from Diane and let it go to instill a change for the better.

Stella Gonzalez is an aspiring art historian and rising arts leader in Seattle. She received her B.A. in Art History, American Studies, and Italian from Colby College. Gonzalez has contributed curatorial research and writings to the Portland Museum of Art, Crystal Bridges Museum of American Art, the Maine State Museum, the Claude Monet Foundation and Gardens in Giverny, and the Colby College Museum of Art. As a 2022/23 Seattle Arts Fellow, she leads Pacific Northwest Ballet's sensory friendly season and works with PNB's Community Education to provide equitable access to the arts for the Seattle community.

UPCOMING EVENTS

FRIDA KAHLO AND THE BRAVEST GIRL IN THE WORLD

THE OPERA CENTER

SUNDAY, JUNE 25, 11:00 AM AND 2:00 PM

Based on the award-winning children's book of the same title written and illustrated by Laurence Anholt. This opera tells the story of Mariana, a young girl living in Mexico City who has her portrait painted by Frida Kahlo. At first, Mariana is nervous about meeting Frida because of strange rumors about the eccentric artist. But Mariana quickly befriends Frida and learns two important lessons in the process: that art can happen anywhere and how important it is to be brave even when you feel scared. *Frida Kahlo and the Bravest Girl in the World*, is a 35-minute-long bilingual opera written for youth audiences. Appropriate for all ages, especially families with children.

The Sunday, June 25, 11 AM is a sensory-friendly performance.

Tickets: \$15 adults, \$5 children 18 and under.

SEATTLEOPERA.ORG/FRIDA

SUMMER OPERA CAMPS

THE OPERA CENTER

JULY 10–21

In July, youth participants will get to sing, act, and perform while learning all about the art of opera! For ages 7-13, our campers will create original opera stories, learn songs from actual operas, and put it all together into their very own opera performance to be presented for friends and family at the end of the week. For teen performers, a weeklong vocal intensive in which participants will receive individual voice lessons and learn scenes and songs from the vast classical repertoire. No prior musical or theatrical experience is necessary.

Artful Explorers & Maestros: Ages 10–13

Fee: \$385 sliding-scale

Teen Performance Workshop: Ages 14–18

Fee: \$385 sliding-scale

SEATTLEOPERA.ORG/CAMPS

JANE LANG DAVIS CREATION LAB 2023

THE OPERA CENTER

JUNE 23–24, 1:00 PM AND 5:00 PM

Join Jane Lang Davis Creation Lab participants as they now present 20-minute works, the results of multiple months of development with the help of artistic mentors. Creation Lab is an incubator designed to cultivate the next generation of opera composers and librettists in Washington.

FREE

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BRAVO KICK OFF PARTY

NATIONAL NORDIC MUSEUM

AUGUST 2, 6:30 PM

Get a head start on Seattle Opera's 2023/24 Season with BRAVO!, our group of arts lovers ages 21-39. The party will showcase live performances, a sing-along, drinks, and light appetizers. All guests must be age 21+ with valid ID. Light appetizers provided. Beverages available for purchase.

TICKETS: \$15; FREE FOR BRAVO! MEMBERS AND ONE GUEST.

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