

SEATTLE OPERA.

kamiński | cote
LUCIDITY



LUCIDITY

Music by Laura Kaminsky
Libretto by David Cote †

Premiere: On Site Opera, Abrons Arts Center, New York, NY, 2024

Performances: Nov. 21, 22, 23, & 24, 2024
Tagney Jones Hall, Opera Center
Evening Performances 7:30 PM
Matinee Performances 2:00 PM

Performance Time: 90 minutes with no intermission
Performed in English

Commissioned by On Site Opera and a consortium of companies: Opera in the Heights, Opera Ithaca, Seattle Opera, Syracuse Opera, and Tri-Cities Opera.

Co-production with On Site Opera.



The commissioning of Laura Kaminsky for *Lucidity* received funding from OPERA America's Opera Grants for Women Composers program supported by the Virginia B. Toulmin Foundation.

**OPERA
AMERICA**

Seattle Opera

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FROM THE GENERAL & ARTISTIC DIRECTOR



We are honored to present the West Coast premiere of Laura Kaminsky's haunting *Lucidity* at Tagney Jones Hall. This is a deeply moving chamber opera that explores the connection between music and memory through the story of Lili, an elderly composer and singer, and

her son, Dante, who cares for her as she navigates the early stages of dementia. Their journey highlights how music binds us in unexpected and profound ways.

For those who have been affected by memory loss, music can be a powerful tool. It can provide pathways to arouse and stimulate the brain, and to quell agitation and fear.

When words and speech are no longer accessible, music has the unique ability to reach parts of the brain that remain resilient, offering a means of communication and expression.

Laura is one of the most aware composers working today. Her compositions take on unconventional subjects, finding ways of spinning them into music that resonate with people. Her gift is taking seemingly small stories and turning them into universal narratives, even with minimal resources. What's more, Laura is exceptionally skilled at writing for the voice. She has a true lyrical sense and singers love performing her work.

On a very personal note, my father was afflicted with and eventually succumbed to Alzheimer's disease. I witnessed and felt the pain of watching him slip away and the profound impact this had on my mother and siblings. But I also saw how much my father's memory of music and his love of music provided a degree of comfort to him as he suffered from the ravages of dementia. In fact, the last thing he heard before he died was the sound of music, and I know it provided him with peace.

We hope the impact of *Lucidity* will be felt deeply throughout our community and that the production will shed light on the challenges faced by individuals and families while celebrating the hope and healing that music can bring. This opera reminds us of the powerful role the arts can play in improving not only our emotional well-being, but also our cognitive and physical health.

With deepest thanks,

James Robinson

Lucidity

FROM THE PRESIDENT



Welcome to the Opera Center, Tagney Jones Hall, and *Lucidity*! We are so proud of the Opera Center—a building that is envied by arts organizations across the country. It's the home of so many aspects of Seattle Opera from rehearsal and performance spaces to administrative and meeting spaces. But the larger

vision for this facility is to extend beyond Seattle Opera—to serve the community with opera and more. The Opera Center hosts blood drives, community meetings, artist and holiday markets, an array of visual arts displays, and other public activities. We offer educational programs like Opera 101 for adults and Opera Time for our tiniest fans. And we share this location with our partners, Tasveer Film Festival (the only Oscar-qualifying South Asian Film Festival in the world) and Classical KING (Seattle's broadcasting and streaming platform dedicated to classical music).

And we love Tagney Jones Hall. This 200-seat performance space allows us to go beyond the mainstage in McCaw Hall to thrill audiences that might not otherwise encounter opera. Here, we reach audiences with dedicated offerings that are relevant to them, including chamber operas like *The Falling and the Rising*, *Bound*, and *Lucidity*. The hall is the site of artist recitals and youth performances. We even host holiday activities like *A Very Drunken Tenor Christmas Carol*, a very merry comedic opera!

Recognizing the value of this space, community organizations stage their own performances and events here. Lowbrow Opera Collective, Bells of the Sound (Handbell Ensemble), Seattle Chamber Orchestra, Puget Sound Concert Opera, and the Ladies Musical Club of Seattle have performed in this venue. In just a short time, Tagney Jones Hall has become a hub of community art making, just as we'd hoped. When you hear big operatic voices in this intimate space, you'll understand why. It's spine-tingling!

At Seattle Opera, we believe that opera has great power and should be offered widely. We also believe in good citizenship and service, building our community with art and goodwill. We believe, and make good on the belief, that Seattle Opera is for everybody. Including you! Enjoy *Lucidity*!

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

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Thank You!



LUCIDITY

Conductor	Geoffrey McDonald †
Director	Sarah Meyers †
Scenic Consultant	Cameron Anderson
Co-Props Designers	Rachel Kenner † & Alexander Wylie †
Costume Designer	Beth Goldenberg †
Lighting Designer	Tlálloc López-Watermann †
Wigs, Hair, and Makeup Designer	Ashlee Naegle

CAST

In order of vocal appearance

Dr. Claire Klugman	Blythe Gaissert † Joanna Vladyka *
Sunny	Cristina María Castro † Shaina Martinez *
Dante	Eric McKeever † Geoffrey Peterson *
Lili	Lucy Shelton † Judy Berry *

ORCHESTRA

Clarinet	Yasmina Spiegelberg †
Piano	Kyle P. Walker †
Assistant Conductor	Philip A. Kelsey
Assistant Director	Sable Strout †
Stage Manager	Gina Hays
Assistant Stage Manager	Chris Griswold †, Jonathan Moore †

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† Seattle Opera debut

* Cover artist

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THE STORY

Dr. Claire Klugman works one night in her office at the neuroscience institute. Claire is writing a book about the deep connection between music and memory. She muses about how sound surrounds our lives. Pausing, she reflects on her trouble in finishing the book. Claire wonders if she chose the right path in life—science over singing—then resolves that the book will be for Lili. A text appears on her phone: Sunny, confirming her appointment with Lili.

The next afternoon, Sunny arrives at Lili and Dante's apartment. A bit skeptical and brusque, Dante leads the young clarinetist to Lili's room. At first, Lili doesn't remember that she volunteered for a music therapy trial to treat memory loss. In an unguarded moment, Sunny indicates that she is estranged from her parents, divided by a disagreement over faith. Lili is a former singer and vocal teacher, while her son, Dante, gave up his career as a pianist to care for her. Mother and son argue over his decision to stop playing. Sunny breaks the tension by noticing Lili has the score to Schubert's "The Shepherd on the Rock" on her lap. Sunny plays it, getting a reluctant Dante to accompany. Lili begins to sing, but stops, frustrated. When Sunny asks her about her own youthful performances of "Shepherd," Lili is brought back to joyful memories. Sunny confirms she'll return next week.

The next day, Dante does errands around the house and asks Lili if she wants to go for a walk. She's not very responsive, but indicates, no. Dante struggles with his complicated feelings over being caregiver for his mother.

Sunny returns the following week. Lili responds to the clarinet but isn't very talkative. Dante invites Sunny to the kitchen to chat. They talk about Lili's glamorous past as a solo artist with recital engagements around the world. Dante was there, too: adopted by Lili at age two after he lost his parents, he was pushed by her to play piano seriously, and, showing prodigious talent, became her accompanist. Dante clearly has ambivalent feelings about growing up in his mother's shadow and later dealing with the prejudices of the music world. Back in her room, Lili is more alert. Dante points out his mother's original compositions on the shelves. Sunny is impressed. Lili and Sunny chat about career and children. Sunny shares the fact that the previous year she had to terminate a pregnancy; she wasn't ready to be a mother. Dante gives Sunny soup to take home, for "the starving artist." Dante escorts a tired Lili from the room, and Sunny, mysteriously, takes one particular score from the shelf and puts it in her bag before leaving.

A few days later, Claire is scanning the score in her office, then takes it with her when she meets Sunny in a park. Claire excitedly points out that Lili was revising the score as recently as two years earlier. Sunny asks Claire to explain her relationship with Lili. With some difficulty, Claire says that she knew Lili years ago but had to change her path, and the person she was, leaving music for science. Sunny insists Claire accompany her to the next session.

Dante is upset over the "stolen" score and Sunny explains that Claire asked her to bring it to her. Claire then enters the apartment, nervously. Dante is amazed to see her after many years. Then Claire reunites with Lili, who struggles but finally remembers her voice student from years ago. Claire tells Lili there may be a way to help each other.

A week later, Sunny is outside of Lili and Dante's apartment, on the phone with her parents, in the middle of an argument. After heated words Sunny asserts that terminating the pregnancy was her choice, and she begs her parents to let her live her own life. She hears words of acceptance; a reconciliation is possible. Dante overhears the end of the conversation and enters to awkwardly console Sunny. They compare their experiences in life, having to choosing between music and family. Dante tells Sunny she broke the silence in the house. They join Claire and Lili inside, where the two have been poring over a score together. Lili sings "Chosen Son," part of her last song cycle, with Sunny on clarinet and Dante on piano. The piece was inspired years ago by Dante as a toddler. Everyone is moved by this haunting song of family and choice. Lili is energized by the music, and Claire realizes that science and singing are one. All four share in the healing revelation.

ARTISTS' NOTES

By Composer Laura Kaminsky & Librettist David Cote



Laura Kaminsky



David Cote

Lucidity means clarity, light. It's what our characters long for: to break through the darkness of doubt and fear, retrieve a cherished memory, recognize the face of the loved one, and see the path forward. For Lili, music is not a miracle cure, but it can help create a space to bring her memories back to her, and to be more fully in the present, where she can connect with family and friends. Claire, struggling with writer's block, seeks the eureka moment that illuminates the link between science and music which underpins her book. For Sunny, it's breaking the silence with her estranged parents over a terminated pregnancy. And for Dante, it's playing again, without ambivalence, and being able to share a love of music with his mother.

Music is central to human life. As opera-makers, we create drama by organizing sounds and words to tell stories, stories that we hope touch on some of the universal truths shared by all people. In writing *Lucidity*, we hoped to shed light on the individual journeys of our four characters, but also, more broadly, on the power of music to better our human condition. It is known that making or listening to music employs more parts of the human brain than any other activity, and doctors and researchers have proven indisputably that making and consuming art is good for us—mentally, physically, and socially.

The science behind *Lucidity* intrigued us as a concrete example of the importance of music to health. We know that music therapy is a growing area for clinicians and neuroscientists and many new advances are being touted. Recently, there has been a slew of books on the subject, including *Music and Mind: Harnessing the Arts for Health and Wellness*, edited by Renée Fleming. So many insights were shared when we were privileged to engage in a conversation with Ms. Fleming and neurosurgeon David Phillips in advance of *Lucidity's* world premiere in New York earlier this fall. *I Heard There Was*

a Secret Chord: Music as Medicine by Daniel J. Levitin and *Musophilia: Tales of Music and the Brain* by Oliver Sacks are among the many other significant books that explore how music impacts memory and mental well-being.

Lucidity, however, is fiction—we're not breaking science news!—and while it is fiction, the stories of Lili, Dante, Sunny, and Claire emerged from experiences in our own lives.

Laura's father suffered from dementia in his final years, and his participation in a chorus of people afflicted by dementia provided light during a prolonged and bleak time for him and the family. David had been married for seven years when his wife died from complications relating to cancer. He was her caregiver toward the end and sharing music was a balm for both. The opera also explores the messy emotional terrain between a mother and her adopted son. David was adopted and that existential space between adoptee and parent has long fascinated him. The narrative track of Claire and her conflicted feelings about giving up singing for science is one that Laura knows well: though music was her primary passion, she was a psychology major in college, fearing the lack of opportunity for women composers years ago. We empathize deeply with every character—and hope you do, too. We also desire for the opera to invite conversations and act as a bridge between the hard sciences and audiences' lived experiences.

At its core, *Lucidity* is a human story that offers a window into the challenges faced by someone dealing with cognitive decline, and by their concerned family members, or caregivers. Because people suffering from dementia lose their sense of self, those in their circle can also lose them as the disease progresses. Beyond this, the opera explores the binding ties of family and the power of music both to challenge and to liberate.

NOTES CONT.

We hope that all who encounter *Lucidity* resonate with the story and enjoy the music.

We have been so fortunate in our brilliant collaborators.

Creating a new opera for the divine Lucy Shelton, whose 50+ year career has been centered on contemporary chamber music rather than opera has been thrilling and is more than unique; it is groundbreaking. Having Blythe Gaisert bring Dr. Klugman to life reaffirms the invaluable role she has played in Laura's evolution as an opera composer; Blythe has developed and performed leading roles in five of Laura's seven operas to date. This is our first time working with Cristina María Castro and Eric McKeever, and we are grateful to them for their passion and artistry. Schubert's song for soprano, clarinet, and piano, "The Shepherd on the Rock," serves as a dramatic and musical leitmotif for Lili, and both clarinetist Yasmina Spiegelberg and pianist Kyle Walker are actively engaged in the staging. The wonderful artist in charge of said staging, director Sarah Meyers, has been such a visionary partner helping us bring Lili and all the rest into the light. We are grateful to our lead commissioner, On Site Opera, and to Seattle Opera, for co-producing this world premiere production in both New York City and Seattle.

SEATTLE OPERA.

LES TROYENS IN CONCERT

january 17 & 19, 2025



A SEATTLE OPERA PREMIERE

Join us for an abridged version of Hector Berlioz's epic in a concert staging featuring a full orchestra and chorus.

Les Troyens à Carthage (Acts 3, 4, & 5) begins after the fall of Troy as Aeneas arrives in Carthage with tales of the Trojan War. Our production showcases mezzo-soprano superstar and Tacoma native J'Nai Bridges and tenor powerhouse Russell Thomas, who returns to Seattle Opera for the first time since 2015.

Bridges's rich, opulent voice illuminates every line of her role.

—*The Seattle Times*

[Thomas provided] a feast of the raw, powerful emotional singing that opera lovers hunger for.

—*Los Angeles Times*

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Anne M Redman—Russell Thomas "Aeneas"
Dr. Michael P. Theisen—J'Nai Bridges "Dido"

ARTISTS

LAURA KAMINSKY

Composer (New York, NY)



Seattle Opera Debut: *As One* ('16)

Possessing "an ear for the new and interesting" (*The New York Times*), Laura Kaminsky frequently addresses social and political issues in her work with a distinct musical language that is "full of fire as well as ice, contrasting

dissonance and violence with tonal beauty and meditative reflection" (*American Record Guide*). Her first opera, *As One* is the most-produced contemporary opera since its 2014 premiere, with 60-plus productions to date internationally. Her other operas are *Some Light Emerges*, *Today It Rains*, *Hometown to the World*, *Finding Wright*, and *February*. Laura's upcoming productions are *The Post Office* (Queen City Opera), *Time To Act* for a consortium led by Pittsburgh Opera, and *Force of Nature* (Utah Opera). She's the recipient of the Polish Gold Cross of Merit (Złoty Krzyż Zasługi RP) by the President of Poland for exemplary public service/humanitarian work. Kaminsky has been recognized by the National Endowment for the Arts, Koussevitzky Music Foundation, Opera America, Chamber Music America, and USArtists International, among others. She is on the faculty of Purchase College Conservatory of Music and Boston Conservatory of Music/Berklee, and is a mentor for Seattle Opera's Creation Lab.

DAVID COTE

Librettist (New York, NY)



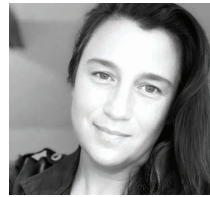
Seattle Opera Debut

David Cote is a playwright, librettist, and critic. This season's engagements include *Blind Injustice* with composer Scott Davenport Richards; *MasterVoices* at the Rose Theater in New York City; *Meltdown* with composer Stefan Weisman and

co-librettist Hai-Ting Chinn at National Sawdust; and regional premieres of *Lucidity* at Opera in the Heights (Houston) and Opera Ithaca. Previous operas are *Blind Injustice* at Peak Performances and Cincinnati Opera; *Three Way* with composer Robert Paterson at Nashville Opera and Brooklyn Academy of Music; and *The Scarlet Ibis* with Stefan Weisman at the Prototype Festival and Chicago Opera Theater. Cote wrote the text for Nkeiru Okoye's Black Lives Matter monodrama for baritone and orchestra, *Invitation to a Die-In*. Recordings include *Blind Injustice* (NAXOS), *Three Way* (American Modern Recordings), and *In Real Life* (AMR). His television and theater coverage appears in *The A.V. Club*, *Observer*, *4 Columns*, and *American Theatre*. David is the author of popular companion books about the Broadway hits *Moulin Rouge! The Musical*, *Spring Awakening*, *Jersey Boys*, and *Wicked*.

CAMERON ANDERSON

Scenic Consultant (Los Angeles, CA)



Seattle Opera Debut: *Così fan tutte* ('04)

Engagements: *Leonora* (Chicago Opera Theater); *Carmen* (Music Academy of the West); *RUR: A Torrent of Light* (Tapestry Opera); *Simon Boccanegra* (Teatro Colon); *Faust* (Academy of Vocal Arts); *Romeo and Juliet* (Wonderbound Dance)

CRISTINA MARÍA CASTRO

Sunny



Soprano (San Antonio, TX)

Seattle Opera Debut

Engagements: *Sunny*, *Lucidity* (On Site Opera); *Johanna*, *Sweeney Todd* (Opera Montana); *Maria*, *West Side Story* (Indianapolis Opera); *Frasquita*, *Carmen* (St. Petersburg Opera); *Monica*, *The Medium* (Fort Worth Opera)

BLYTHE GAISSERT

Dr. Claire Klugman



Mezzo-soprano (Tucson, AZ)

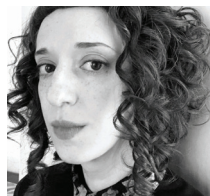
Seattle Opera Debut

Engagements: *Linda Larson*, *Hometown to the World* (Santa Fe Opera); *Katharine Wright*, *Finding Wright* (Dayton Opera); *Eva Crowley*, *An American Dream* (Opera Idaho); *Georgia O'Keefe*, *Today it Rains* (Opera Parallèle);

Walker Loats, *The Echo Drift* (Prototype); *Hansel*, *Hansel and Gretel* (San Diego Opera)

BETH GOLDENBERG

Costume Designer (New York, NY)



Seattle Opera Debut

Engagements: *Sunday in the Park with George* (Glimmerglass Festival); *The Suffragette's Murder* (Denver Center for the Performing Arts); *The Immersive Coffee Cantata Experience* (On Site Opera); *Lady M* (Heartbeat Opera); *The Mother of Us All*

(Juilliard, Metropolitan Museum of Art & NY Philharmonic); *Indecent* (Seattle Repertory Theatre)

RACHEL KENNER

Co-Props Designer (Queens, NY)



Seattle Opera Debut

Engagements: Props Supervisor, *McNeal* (Broadway: Vivian Beaumont Theater); Production Properties, *Merrily We Roll Along* (Broadway: Hudson Theatre); Props Co-Designer, *Lucidity* (On Site Opera); Props Manager, *Manahatta* (The Public Theater)

TLÁLOC LÓPEZ-WATERMANN

Lighting Designer (Galisteo, NM)



Seattle Opera Debut

Engagements: *Frankenstein* (Arizona Opera); *Florencia en el Amazonas* (San Jose Opera); *Frida* (Opera Orlando); *Turn of the Screw* (Opera Roanoke); *La bohème* (Opera Delaware); *Zorro* (San Jose Opera)

GEOFFREY MCDONALD

Conductor (Haverford, PA)



Seattle Opera Debut

Engagements: *Tosca* (Toledo Opera); *Alcina* (Mannes Opera); *Silent Night* (Wolf Trap Opera); *Il tabarro* (On Site Opera); *Flight* (Minnesota Opera); *Sky on Swings* (Opera Philadelphia)

ERIC MCKEEVER

Dante



Baritone (Central Islip, NY)

Seattle Opera Debut

Engagements: *Alidoro*, *Cinderella* (Fort Worth Opera); *Sir Joseph Porter*, *H.M.S. Pinafore* (Nashville Opera); *Dante*, *Lucidity* (On Site Opera); *Schaunard*, *La bohème* (Opera Memphis); *Papa*, *The Temple* (Opera Columbus); Soloist, *Mozart's Requiem* (Princeton Symphony)

SARAH MEYERS

Director (New York, NY)



Seattle Opera Debut

Engagements: *Frankenstein* (Arizona Opera), *The Elixir of Love* (Curtis Opera Theatre), *Glory Denied* (Berkshire Opera Festival), *The Immersive Coffee Cantata Experience*, *Sketches from Frankenstein* and *The Tell-Tale Heart* (On Site Opera)

ASHLEE NAEGLÉ

Wigs, Hair, and Makeup Designer



Seattle Opera Debut: Hair and Makeup Intern, *Julius Caesar* ('07)

Ashlee Naegle made a name for herself early on in her career by mastering the dying art of wig building. She created and designed for several companies around town until Seattle Opera created an in-house Hair and Makeup

Designer position for her in 2017. During her time as the in-house Hair and Makeup Designer, she has built a sizable wig collection, built a department, and set high standards for wigs, hair and makeup. With each production, her designs are custom built for the performers and their characters to create a believable façade for the audience and to complement the costumes and production as a whole.

LUCY SHELTON

Lili



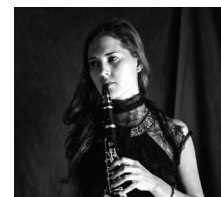
Soprano (Claremont, CA)

Seattle Opera Debut

Engagements: *The Teacher*, *Innocence* (Aix-en-Provence Festival, Finnish National Opera, Royal Opera House Covent Garden, Dutch National Opera, San Francisco Opera, Adelaide Festival, Metropolitan Opera); *Lili*, *Lucidity* (On Site Opera)

YASMINA SPIEGELBERG

Clarinet (Lausanne, Switzerland)



Seattle Opera Debut

Engagements: *Clarinet*, *Lucidity* (On Site Opera); *Chelsea Music Festival*; *Music for New Bodies* (American Modern Opera Company); *She Who Dared* (American Lyric Theater); *Nu Deco Ensemble*; *Pierrot Lunaire* (Argento New Music Project)

KYLE P. WALKER

Piano (New York, NY)



Seattle Opera Debut

Engagements: Soloist with Harlem Chamber Players (The Schomburg Center for Research in Black Culture); Solo Piano Showcase (2023 SXSW Music Festival); Soloist, Artists By Any Other Name (Adelaide Town Hall [Australia]); Soloist and Chamber Musician (The Metropolitan Museum of Art); Soloist and Chamber Musician (The Dream Unfinished)

ALEXANDER WYLIE

Co-Props Designer (Manhattan, NY)



Seattle Opera Debut

Engagements: Props Co-Designer, *Lucidity* (On Site Opera); Production Props Supervisor, *Fat Ham* (Broadway: American Airlines Theatre); *Merry Wives* (Shakespeare in the Park); *Into the Woods* (New York City Center); *Macbeth* (Classic Stage Company); *Malvolio* (The Classical Theatre of Harlem)

ALZHEIMER'S MUSIC, & MEMORY

By Rui M. Costa, DVM, PhD

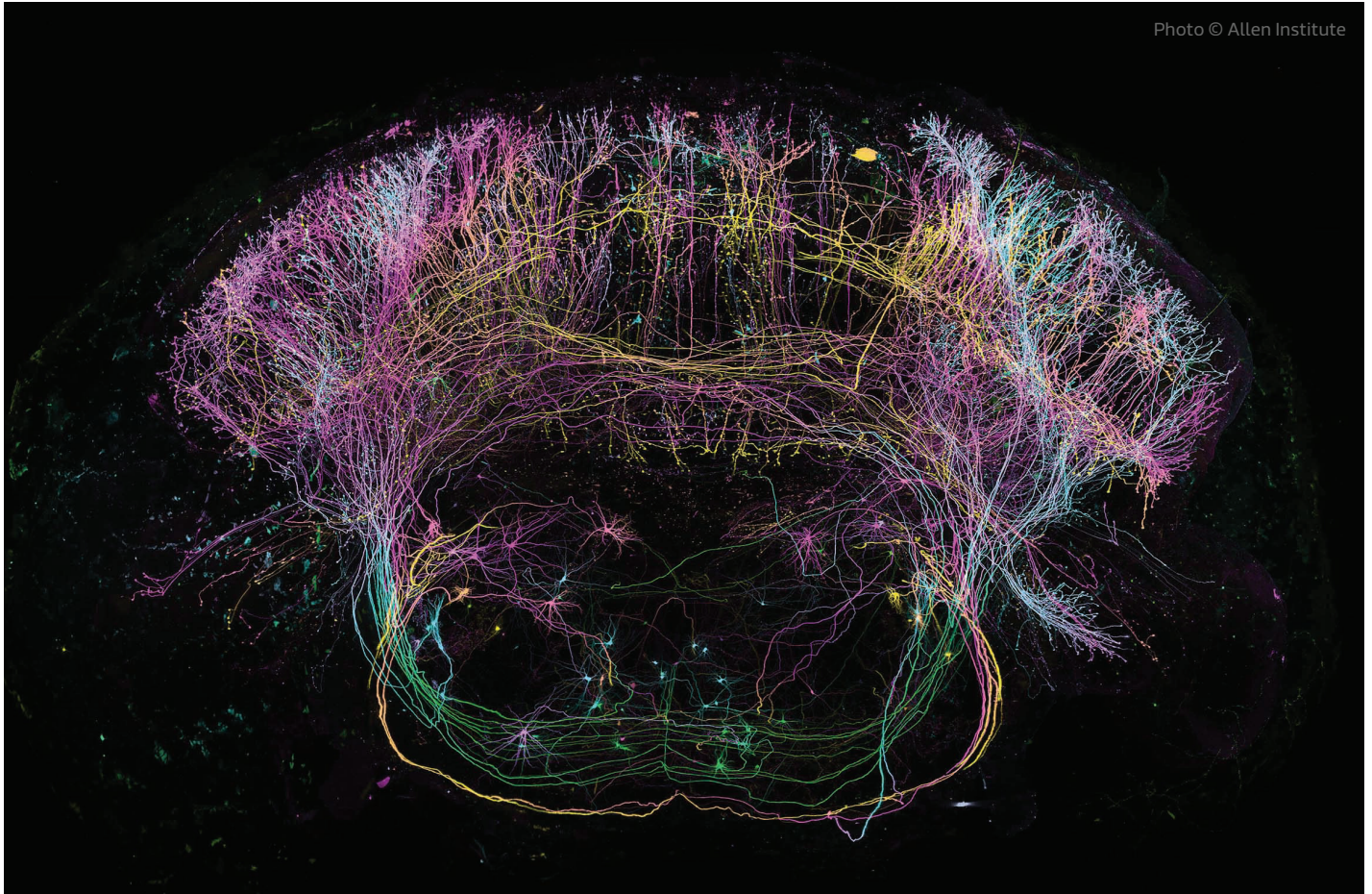


Photo © Allen Institute

An image showing the charting of brainwave trajectories of individual neurons using the Expansion Selective Plane Illumination Microscope (ExA-SPIM).

The opera *Lucidity* delves into the fragmented, bewildering world of dementia and Alzheimer's disease, a space where memory dissolves and identity blurs. It confronts a cruel paradox: characters who know that they don't know, those who don't know that they don't know, and others who are painfully aware of the knowledge lost by those around them. Amid this narrative of memory loss and fading recollection, one aspect remains untouched—music. Music cuts through the fog of memory loss, reaching into the deepest parts of the human brain, stirring something enduring even when other aspects of cognition fail.

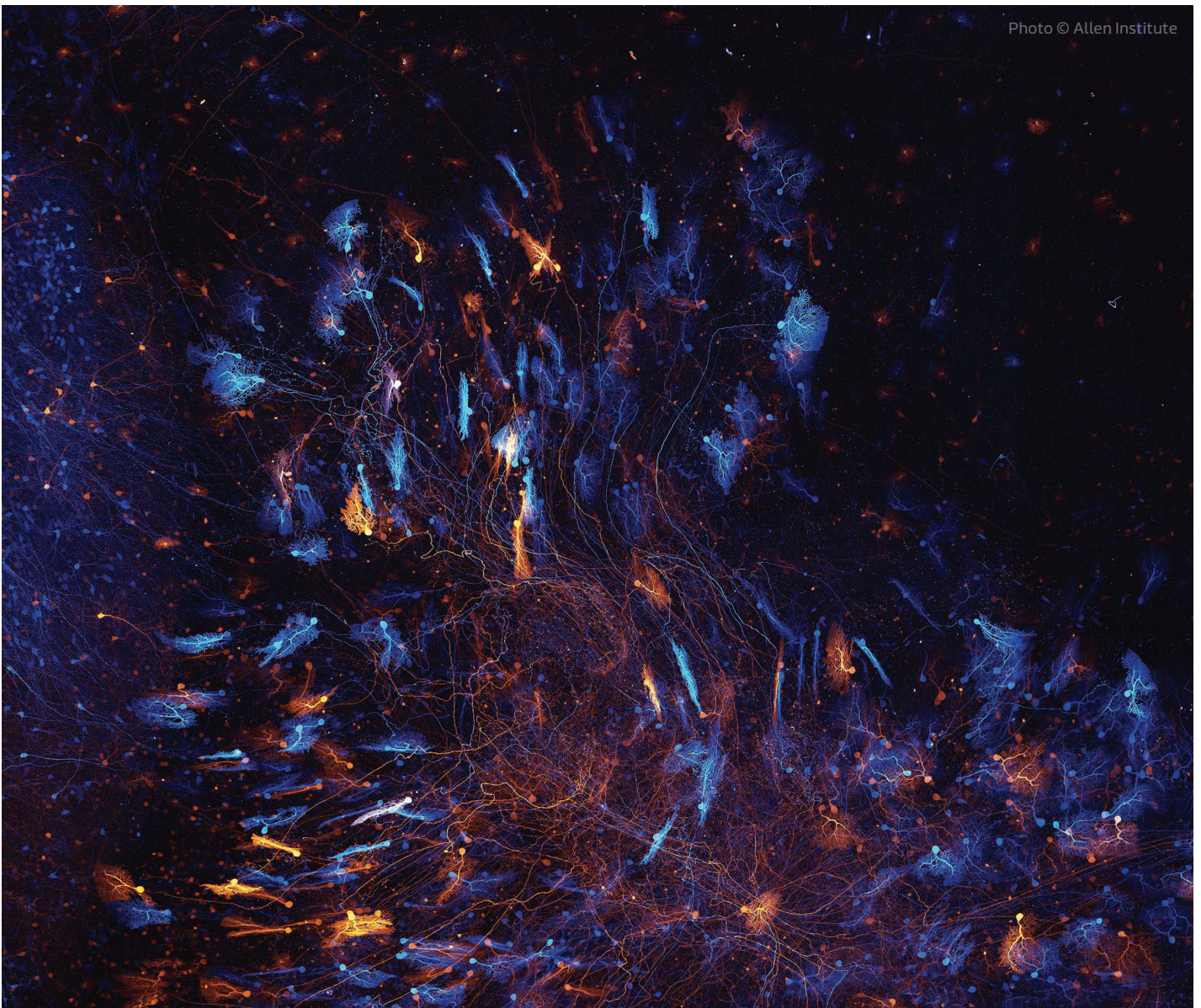
Neuroscience offers insights into why music, more than many other

stimuli, endures in the brains of people grappling with memory disorders. While Alzheimer's disease often ravages regions of the brain like the entorhinal cortex and the hippocampus and other areas of the brain crucial to forming and retrieving episodic memories, the regions tied to musical memory remain surprisingly resilient.

Music is stored not only in one region of the brain but across a widespread network involving brain areas that process auditory stimuli, like the auditory cortex and subcortical auditory regions; brain areas that process rhythms and timing; areas involved in the production of movements related to playing or dancing; and, importantly, the limbic system, which governs emotion.

These overlapping circuits mean that even in the later stages of dementia, patients often retain the ability to recognize and respond to music that has marked significant moments in their lives. For many, a song once played at a wedding or a melody from childhood can evoke vivid memories that are otherwise inaccessible. Studies using brain imaging have shown that musical memory taps into brain regions that are among the last to be affected in Alzheimer's disease.

Neurologist Oliver Sacks explored this in his work, noting how Alzheimer's patients might suddenly recall and be brought to life by a familiar song, with a change in facial expression and often the ability to hum along to the tune.



This Expansion Selective Plane Illumination Microscopy (ExA-SPIM) image shows a coronal view of a mouse brain centered on the medulla with fluorescently labeled cells pseudo-colored by depth.

Music doesn't merely provoke passive recognition; rhythm and melody can engage motor circuits in the brain and unlock an individual's ability to participate, engage, and connect with a sense of self that might otherwise seem lost. Music therapy is increasingly being used to reconnect dementia patients with their identities. Patients who may have forgotten their own names can still sing lyrics from songs learned decades ago. Singing or dancing can stimulate motor and cognitive functions and improve the quality of life in dementia patients. Even for those with profound cognitive decline, the act of tapping along to a rhythm or singing in a group can be motivating and provide a sense of connectedness.

In a world where memory fades, music remains, providing comfort, connection and a link to the self. It is in this paradox between forgetting and remembering that *Lucidity* finds its power.

Rui M. Costa is the President and CEO of the Allen Institute and a Professor of Neuroscience and Neurology at Columbia University. He received his PhD from UCLA and completed postdoctoral work at Duke University. He has led research at the National Institutes of Health, the Champalimaud Center for the Unknown, and the Zuckerman Mind Brain Behavior Institute at Columbia University. He has been knighted commander of the Order

of Santiago d'Espada and is an elected member of European Molecular Biology Organization, the National Academy of Medicine, and the Washington State of Academy of Sciences.

The Allen Institute was founded by Paul G. Allen in 2003. Its mission is to understand the principles that govern life, and to advance health. At the Allen Institute interdisciplinary teams carry out foundational moonshot research projects in the areas of brain science, immunology and cell science and share the findings openly with the world to have exponential impact in science and health.

IN THE LOBBY

Lucidity's story is deeply personal for its creators, composer Laura Kaminsky and librettist David Cote, both of whom have cared for loved ones experiencing cognitive decline and have seen firsthand how music can be both a source of comfort and an anchor to one's identity. In what ways has music been a balm for you or a loved one in trying times? Visit our lobby displays to reflect on the therapeutic role music can play in our lives.



Photo © Allen Institute

A VERY DRUNKEN CHRISTMAS CAROL

holiday hijinks & hilarity

dec. 11, 13, 15, 18, 20, & 22, 2024



A NEW PROGRAM OF HOLIDAY HILARITY!

After two seasons of sellout shows, *The Drunken Tenor*, Rob McPherson, returns to the Opera Center for another celebration of operatic holiday hits and hilarity. Seen it before? Think again. Joined by duet partners from the past, present, and future, the Drunken Tenor's bringing a flask of fresh, fermented fun brewed in his cask of comedy opera.

OPERA CENTER
206.389.7676
SEATTLEOPERA.ORG/DRUNKENTENOR

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Director of Development

Angela Gist
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Aren Der Hacopian
*Director of Artistic
Administration & Planning*

Kristina Murti
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& Communications*

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Human Resources Manager
Natasha Blanchette
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Dramaturg
Paula Podemski
Company Manager
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Head of Music Staff*
Philip A. Kelsey
Assistant Conductor
David McDade
Head of Coach-Accompanists
Jay Rozendaal
*Coach-Accompanist &
Orchestra Librarian*
Stephen Wall
Chorus Personnel Coordinator
Beth Kirchhoff
Chorusmaster Emeritus
Michael J. Hawk,
Tiffany Townsend
2024/25 Resident Artists

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*Development Operations
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Raymond Chao
*Associate Director of
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Julia Curns-Welch
*Associate Director
of Development –
Institutional Giving*
William Ekstrom
Events Coordinator
Maria Meyer
*Associate Director
of Development –
Stewardship & Events*
Emma Potter
*Development Operations
Coordinator*

Mariana Sandoval
Individual Giving Officer
Lauren Superville
Individual Giving Officer
Isabel Thomas
*Associate Director
of Development –
Campaigns & Operations*
Emma Ming Wahl
*Individual Giving
Project Specialist*
Diana Wu
Individual Giving Officer

FINANCE

Randee Byrd
Payroll Manager
Erica McIntyre
Staff Accountant
Lindsey O'Connor
Controller

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Brendan Carlson
Systems Engineer
Stuart McLeod
*SQL Developer and
CRM Administrator*
Iain Quigley
Systems Administrator

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Social Media Manager
Joshua Gailey
*Communications & Public
Engagement Manager*
Glenn Hare
*Associate Director of
Communications*
Larisa J. Melkumova
Graphic Designer
Symone Sanz
Digital Marketing Manager
Meg Stoltz
Associate Director of Marketing
Hank Tian
Web Producer
Chloe Woodward
*Marketing & Communications
Coordinator*

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Ticketing Operations Manager
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*Audience Services
Assistant Manager*
Betsy Heimbürger
Audience Services Coordinator
Debra McKinney
*Audience Services and
Group Sales Manager*
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Sales and Services*
Corrie Yadon
*Senior Manager,
Patron Experience*
Julia Barnes, Eric Jeffords,
Brian King, Nick Passabet,
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Representatives*
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Gift Shop Manager
Maggie Kase
Gift Shop Office Administrator

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Rachel Walrath
Assistant Production Manager
Kaitlin Losansky
*Second Assistant
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Ben Rampley
Assistant Technical Director
Ranleigh Starling
Assistant Lighting Designer
COSTUME, HAIR, &
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Costume Shop Manager
Ashlee Naegle
*Wigs, Hair & Makeup
Manager & Designer*
Cheryl del Rosario Lavarias
*Costume, Hair, & Makeup
Administrative Manager*
Nell Thompson
Costume Show Manager
Bel Callero
Costume Rental Assistant
Cynthia Abbott
Lead Cutter/Draper
Cora Brown
Cutter/Draper
Amy Bengtson,
Rachael Smith-Ferri
First Hands

Marie Kramer, Yoko Niendorf
Stitchers
Miriam Goodman-Miller
Crafts Supervisor
Amara Madeo
Crafts Assistant
Courtney Kessler-Jeffrey
Wardrobe Head
Christy Kazimour
Assistant Wardrobe Head
Elsa Goodman, Christy Kazimour
Dressers
Julia Wing Krafft
Lead Wig Artisan
Rosetta Greek
Lead Hair & Makeup Artist
Sarah Alexander,
Trisha Partida
*Principal Hair &
Makeup Artists*

STAGE MANAGEMENT

Gina Hays
Stage Manager
Chris Griswold, Jonathan Moore
Assistant Stage Managers

STAGE CREW

Justin Loyd
Master Stage Carpenter
Jason Balter, Bruce Warshaw
*Assistant Master
Stage Carpenters*
Adam Lantz, Matthew Lint,
Jeremy Meier, Robert Millard,
William Montes, Monica Schulz
Assistant Stage Carpenters
Jim Nash
Master Electrician
Martin Cunningham
Assistant Master Electrician
Anna Freelund, Jessica Gable,
Jim Gable, Matt Johnson
Assistant Electricians
Olivia Dagley
Head of Properties
Brandon Mason
Assistant Properties
Chris Reay
A/V Supervisor
Lucious Taylor
Video Engineer

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Youth Programs Manager
Alexei Cifrese
*Programs & Partnerships
Coordinator*
Kenneth Kellogg
Artistic Ambassador
Sara Litchfield
*Associate Director of
Youth Programs*
Marjoram Jonathan Lynn
Engagement Manager
Lokela Alexander Minami
*Associate Director of
Community Engagement*
Miriam Anderson, Jessica
Andrews, Kyleigh Archer,
Jose Iniguez, Melissa
Plagemann, William Schlott
Teaching Artists
Mia Falcone
Teaching Assistant
Li-Cheng Hung, Steven Luksan
Collaborative Pianists
Principals, stage directors,
choristers, stage managers,
assistant stage managers, and
assistant directors employed
in this production are members
of the American Guild of
Musical Artists AFL-CIO.
The musicians are represented
by the Seattle Symphony and
Opera Players' Organization,
a Chapter of the International
Guild of Symphony, Opera,
and Ballet Musicians.
Scenery construction and
stage crew work is performed
by employees represented
by I.A.T.S.E., Local #15.
Costume and wardrobe
work is performed by
employees represented by
I.A.T.S.E., Local #887.
Scenic artists and hair/
makeup work is performed
by employees represented
by I.A.T.S.E., Local #488.

UPCOMING EVENTS AT THE OPERA CENTER

JANE LANG DAVIS CREATION LAB TABLE READ

The Opera Center

Friday, December 13 at 6:00 PM

Free with RSVP requested

Experience the creation of an opera at our table read of *libretti* from this year's Creation Lab creators. Join us for a unique opportunity to witness the creative process up close and connect with rising librettists and composers from the Pacific Northwest.

seattleopera.org/tableread

BLACK ARTISTS MARKET

The Opera Center

Saturday, Dec. 14, 12:00 PM–7:00 PM

Free

Join us for our holiday craft market, featuring an array of unique treasures from Black artists, artisans, and Black-owned small businesses. Thoughtfully curated in partnership with Intentionalist, ARTE NOIR, and Wa Na Wari, discover handmade gifts, one-of-a-kind decorations, and delectable treats, all while supporting local artistry and celebrating community.

Make a day of it—the Seattle Center campus will be filled with activities, including *The Nutcracker* at Pacific Northwest Ballet; *Blithe Spirit* and *The Good, The Bad, and The Ugly Sweater* at Seattle Rep; *The Snow Queen* at Seattle Children's Theatre; and the Seattle Christmas Market.

seattleopera.org/market

THE MUSIC OF BERLIOZ WITH LUDOVIC MORLOT

The Opera Center

Saturday, Jan. 18, 2025 at 7:00 PM

\$40 Sliding Scale Fee or 1 Flex Pass Credit

Join conductor Ludovic Morlot as he extols the grandeur of Hector Berlioz's music in this one-night-only class that delves into the composer's visionary musicodramatic techniques.

seattleopera.org/berlioz

IMMERSIVE SEMINAR: THE MAGIC FLUTE

The Opera Center

Tuesdays, Jan. 28–Feb. 11, Feb. 25, & Mar. 11, 2025

6:30 PM–8:00 PM (5 In-Person Sessions)

\$150 Sliding Scale Free or 1 Flex Pass Credit

The Magic Flute is many different things: a delightful kids' show, a dated bundle of offensive clichés, a new myth for the Age of Enlightenment, an inspiration to all artists and dreamers, and, not to forget, some of the most sublime music ever written. Discover this beloved opera with others who want to consider it in detail. Seattle Opera Dramaturg Jonathan Dean will carefully guide you through the libretto, score, and cultural context, and consider uses and abuses of *The Magic Flute* since 1791.

Before the final week's discussion, participants will attend Seattle Opera's winter production of *The Magic Flute* (not necessarily together). **Please note:** This class is intended for patrons who are already ticket holders or are planning to purchase tickets to Seattle Opera's 2025 production of *The Magic Flute*. A ticket to the performance is not included in the cost of the class.

seattleopera.org/fluteseminar

YOUTH OPERA PROJECT: ROBIN HOOD

The Opera Center

January 31–February 2, 2025

Youth 18 & Under: \$10, Adults: \$20; 1 Flex Pass Credit

Embark on an exciting adventure through the Sherwood Forest in this year's Youth Opera Project production of *Robin Hood*. The outlaw who steals from the rich to give to the poor and his Merry Band battle against the evil Sheriff of Nottingham and his loyal henchmen, and learn that by working together, they can save the community they call home. Based on the classic legend with music by Ben Moore and libretto by Kelley Rourke.

seattleopera.org/robinhood