



**FOR IMMEDIATE RELEASE: April 2, 2024**

Contact: Joshua Gailey, 206-676-5559, [joshua.gailey@seattleopera.org](mailto:joshua.gailey@seattleopera.org)

Press images: [seattleopera.smugmug.com/2324/60th-Anniversary-Concert-Gala](https://seattleopera.smugmug.com/2324/60th-Anniversary-Concert-Gala)

Password: "press" (case sensitive)

## **Seattle Opera celebrates milestone season with special 60<sup>th</sup> Anniversary Concert & Gala**

**Concert program features mix of operatic highlights  
and rarely heard gems**

**One night only:  
May 11, 2024, at 4 PM  
McCaw Hall**

SEATTLE—The crowning event in Seattle Opera's 2023/24 season is the star-studded [\*\*60<sup>th</sup> Anniversary Concert and Gala\*\*](#), a festive jubilee featuring a selection of gems from the operatic repertoire performed by some of the company's best and most beloved singers. The concert program, which the company announced today, includes a mix of big solo arias, small ensembles, full opera scenes, and thrilling numbers from the Seattle Opera Chorus and Seattle Symphony. Audiences will be treated to a one-of-a-kind event celebrating six decades of opera in Seattle and looking forward to many new memories to come.

"We've put together a fabulous program that showcases the full strength and beauty of opera," said **General Director Christina Scheppelmann**. "From the most iconic arias to some gorgeous scenes you don't get to hear every day, this concert really shows off the best of what opera has to offer."

Highlights include many of opera's most cherished arias, such as the Habanera from Georges Bizet's *Carmen* (performed by **Ginger Costa-Jackson**), Wotan's Farewell from Richard Wagner's *Die Walküre* (performed by **Greer Grimsley**), and "My

man's gone now" from *Porgy and Bess* (performed by **Mary Elizabeth Williams**). Audiences will also hear powerful opera choruses like "Va, pensiero" from Giuseppe Verdi's *Nabucco* and big orchestral numbers like the Polonaise from Peter Ilyich Tchaikovsky's *Eugene Onegin*.

The constellation of singers features performers from three decades of Seattle Opera productions, with established veterans sharing the stage with rising stars. "This juxtaposition of artistic experience is very important to me," said Scheppelmann. "Seattle Opera has always taken very seriously the charge of fostering up-and-coming singers, and I wanted the lineup for this celebration to reflect the company's forward-looking nature. It is a rare treat to hear a mix of singers such as this on one program, singing such a varied collection of repertoire."

The lineup includes **Greer Grimsley**, who appeared most recently as Wotan in August's *Das Rheingold*, along with **Ginger Costa-Jackson** (Bradamante, *Alcina*, '23), **Mary Elizabeth Williams** (Isolde, *Tristan and Isolde*, '22), **Sarah Coburn** (Countess Adèle, *Count Ory*, '16), **John Moore** (Rasheed, *A Thousand Splendid Suns*, '23), **Duke Kim** (Alfredo, *La traviata*, '23), **Amitai Pati** (Nemorino, *The Elixir of Love*, '22), **Adam Lau** (Angelotti, *Tosca*, '21), and Resident Artist **Michael J. Hawk**.

Complementing the soloists are the 52-member **Seattle Opera Chorus**, under the direction of Chorus Master **Michaella Calzaretta**, and members of the **Seattle Symphony**, led by conductor **Kazem Abdullah**, fresh off his performances of *X: The Life and Times of Malcolm X* in February and March.

The concert will be followed by a festive gala dinner on the McCaw Hall stage, arrayed in the shadow of the set for [\*The Barber of Seville\*](#), with a Northwest-inspired menu curated by celebrated Seattle chef Tom Douglas. Tickets to the gala dinner are available for purchase in special dinner/concert packages at [seattleopera.org/60gala](http://seattleopera.org/60gala). Concert-only tickets are available at [seattleopera.org/60years](http://seattleopera.org/60years).

To mark the milestone, **Classical KING** will broadcast a series of historic recordings from throughout Seattle Opera's history, highlighting a variety of musical styles and important performers. Those broadcasts, which all begin at 8 PM, are: [Of Mice and Men](#), recorded in 1976 (May 10); [Rusalka](#), recorded in 1990 (May 17); [Boris Godunov](#), recorded in 2000 (May 24); and [The Flying Dutchman](#), recorded in 2016 (May 31).

Since its founding in 1963, Seattle Opera has grown into one of the leading opera companies in the United States, and has developed an international reputation for

mounting high-quality productions and fostering a supportive and nurturing environment for artists. The company gained early distinction for its productions of Wagner operas, creating an “international attraction” (*The New York Times*) in its past presentations of Wagner’s *Ring* cycle. In recent years, Seattle Opera has been a dedicated proponent of new American opera, offering world premieres of *Amelia* (’10), *An American Dream* (’15), and *A Thousand Splendid Suns* (’23) alongside several prominent co-commissions, including the recent “unflinching” presentation (*The Seattle Times*) of *X: The Life and Times of Malcolm X* (’24). Four general directors have led the company: founding General Director **Glynn Ross** (1963–1983), **Speight Jenkins** (1983–2014), **Aidan Lang** (2014–2019), and **Christina Scheppelmann** (2019–present).

### **About Seattle Opera**

Established in 1963, Seattle Opera is committed to serving the people of the Pacific Northwest through music, storytelling, and programs for people of all ages. Each year, more than 50,000 people attend the company's performances, and more than 100,000 people are served through school performances, radio broadcasts, and more. The organization brings opera to life in a number of different ways, offering artistic excellence through national and international collaborations. Seattle Opera strives to create an environment where artists, staff, behind-the-scenes workers, and members of the community feel a strong connection to the company, and to the art of opera. Follow Seattle Opera on Facebook, Twitter, SoundCloud, and on Classical KING.

### **Performance Information**

- Run time approx. 2 hours 30 minutes including one intermission.
- Concert tickets start at \$99; concert/dinner packages start at \$1,500.

### **McCaw Hall (321 Mercer Street, Seattle, WA 98109)**

Saturday, May 11, 2024, at 4:00 PM

### **Selections**

Entry of the Guests from *Tannhäuser* | Wagner  
“Ô vin, dissipe la tristesse” from *Hamlet* | Thomas  
“Pronto io son” from *Don Pasquale* | Donizetti  
“Oh! Che muso” from *The Italian Girl in Algiers* | Rossini  
“Ah! Lève-toi, soleil” from *Romeo and Juliet* | Gounod  
Habanera from *Carmen* | Bizet  
“My man’s gone now” from *Porgy and Bess* | Gershwin  
“Stomp your foot” from *The Tender Land* | Copland  
Wotan’s Farewell from *Die Walküre* | Wagner

Intermission

Polonaise from *Eugene Onegin* | Tchaikovsky  
"Nedda! Silvio!" from *Pagliacci* | Leoncavallo  
"Una furtiva lagrima" from *The Elixir of Love* | Donizetti  
"Aprite un po' quegli occhi" from *The Marriage of Figaro* | Mozart  
"Va, pensiero" from *Nabucco* | Verdi  
"Au fond du temple saint" from *The Pearl Fishers* | Bizet  
"Ardon gli incensi" from *Lucia di Lammermoor* | Donizetti  
"Mira, o Norma" from *Norma* | Bellini  
"Vanne, sì: mi lascia, indegno" from *Norma* | Bellini  
"Some Enchanted Evening" from *South Pacific* | Rodgers & Hammerstein  
Pilgrims' Chorus from *Tannhäuser* | Wagner

**Conductor:** Kazem Abdullah  
**Chorus Master:** Michaela Calzaretta  
**Singers:** Greer Grimsley  
Ginger Costa-Jackson  
Mary Elizabeth Williams  
Sarah Coburn  
John Moore  
Duke Kim  
Amitai Pati  
Adam Lau  
Michael J. Hawk

**Director:** David Gately  
**Scenery Designer:** Tracy Grant Lord  
**Lighting Designer:** Matthew Marshall  
**Wigs, Hair,  
& Makeup Designer:** Ashlee Naegle

Tickets and information at [seattleopera.org/60years](http://seattleopera.org/60years).

###