



SEATTLE OPERA
SPEIGHT JENKINS GENERAL DIRECTOR

NEWS

News Bulletin

A Date Switch for Eaglen and McDonald: Eaglen to Sing March 7 Matinee and McDonald to Sing March 13 Performance of Seattle Opera's *Ariadne auf Naxos*

Seattle—Seattle Opera General Director Speight Jenkins announced today that sopranos Jane Eaglen and Monique McDonald, who are singing the title role in Richard Strauss's *Ariadne auf Naxos*, will each switch a performance date with the other. Eaglen will now sing the Sunday matinee performance on March 7, and McDonald will sing the final performance on Saturday March 13. The change has been made to accommodate the Metropolitan Opera's rehearsal schedule. Eaglen will need to be in New York on March 13 for rehearsals of Wagner's *Ring*. (Eaglen, who had been on vacation, joined Seattle Opera's production of *Ariadne* this week to replace Margaret Jane Wray, who had withdrawn.)

Seattle Opera's new production of Richard Strauss's *Ariadne auf Naxos* opens Saturday, February 28. Eaglen will perform on February 28 and March 3, 6, 7, and 10. McDonald will perform February 29 and March 5, 12, and 13.

Ariadne auf Naxos

Music by Richard Strauss

Libretto by Hugo von Hofmannsthal

In German with English captions

Premiere: Vienna, Hofoper, October 4, 1916

Seattle Opera Premiere: January 19, 1991

Nine Performances: February 28, 29m, March 3, 5, 6, 7m, 10, 12, 13, 2004

Approximate Running Time: 2 hours, 20 minutes, including 1 intermission

All Performances in Marion Oliver McCaw Hall

Tickets: \$37–\$118

Seattle Opera Ticket Office: 206-389-7676/800-426-1619

Online Orders: www.seattleopera.org

Ariadne auf Naxos cast (**please discard all previous cast lists**):

The Prima Donna (Ariadne): Jane Eaglen (February 28, March 3, 6, 7, 10)/
Monique McDonald† (February 29, March 5, 12, 13)
The Tenor (Bacchus): John Horton Murray†/
Michael Hendrick† (February 29, March 5, 7, 12)
The Composer: Kimberly Barber/Carolyn Kahl† (February 29, March 5, 7, 12)
Zerbinetta: Jane Giering-De Haan/
Julianne Gearhart (February 29, March 5, 7, 12)
Harlequin: Philip Cutlip
Scaramuccio: Steven Goldstein
Truffaldino: Seth Malkin
Brighella: William Saetre
The Music Teacher: Richard Stilwell
The Dancing-Master: Doug Jones
Wigmaker: Bryon Ellis
Naiad: Terri Richter
Dryad: Molly Fillmore
Echo: Priti Gandhi
The Officer: Stephen Wall
The Butler: Georg Martin Bode
The Butler's Assistant: Archie Drake

Conductor: Gerard Schwarz
Director: Chris Alexander
Set Designer: Robert Dahlstrom
Costume Designers: Cynthia Savage
Lighting Designer: Robert Wierzel
Pyrotechnics Designer: Charles T. Buck
Hair and Makeup Designer: Joyce Degenfelder
English Captions: Jonathan Dean

Scenery: Built by Seattle Opera Scenic Studios
Costumes: Built by Seattle Opera Costume Shop
Production Sponsor: Corporate Council for the Arts

Jane Eaglen's performances are made possible by generous financial support from the James and Sherry Raisbeck Singers' Endowment.

† Seattle Opera debut

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Founded in 1963, Seattle Opera has developed into one of the leading opera companies in the United States. The company is recognized internationally for its theatrically compelling and musically accomplished performances, especially the Opera's interpretations of the works of Richard Wagner. Seattle Opera dedicates its inaugural season in the new Marion Oliver McCaw Hall to Dorothy Priscilla "Patsy" Bullitt Collins.

Seattle Opera is grateful to the following organizations for their steadfast major institutional support: ArtsFund, Bank of America, The Boeing Company, Classical KING FM 98.1, Charles E. Stuart Charitable Foundation, The James and Sherry Raisbeck Singers' Endowment, Cultural Development Authority of King County, Kreielsheimer Foundation, Wallace Foundation, Microsoft Corporation, National Endowment for the Arts, Nesholm Family Foundation, PONCHO, City Office of Arts & Cultural Affairs, Seattle Opera Guild, Sherman Clay Pianos, and Washington State Arts Commission. Seattle Opera is a participant in the Seattle Arts Stabilization Project, a joint venture of the Seattle Arts Stabilization Committee and the National Arts Stabilization Fund.

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