



SEATTLE OPERA
SPEIGHT JENKINS GENERAL DIRECTOR

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Press Contacts: Hilda Cullen, 206.676.5543, hilda.cullen@seattleopera.org
Rosemary Jones, 206.676.5559, rosemary.jones@seattleopera.org
Visuals Contact: Monte Jacobson, 206.676.5545, monte.jacobson@seattleopera.org

**SEATTLE OPERA'S FIRST CO-PRODUCTION WITH THE
METROPOLITAN OPERA:**

***IPHIGENIA IN TAURIS* OPENS OCTOBER 13, 2007**

See it first in Seattle, before it goes to New York!

Seattle—Seattle Opera's first co-production with the Metropolitan Opera, Gluck's *Iphigenia in Tauris*, will open October 13, 2007. Seattle audiences will see this stunning production here first, before it travels to New York.

"The significance of *Iphigenia* is underlined by our co-producing this opera with the Metropolitan," said General Director Speight Jenkins. "It's a very great opera, and I think the production will be a success in both Seattle and New York. We, of course, are delighted to co-produce with the Met."

With direction by Stephen Wadsworth, set design by Thomas Lynch, and costumes by Martin Pakledinaz, members of the award-winning team that produced Seattle Opera's famed *Ring* Cycle, this classic drama of sacrifice and redemption assumes mythic proportions on the McCaw Hall stage.

“The discovery of this masterpiece, for all of us, has been full of wonder,” said Stephen Wadsworth. “And rehearsing it with this group of actors, so alert to its complexities and so keen to open all its doors, is exactly what rehearsing should always be about.”

Seattle Opera’s production of *Iphigenia in Tauris* stars sopranos Nuccia Focile and Marie Plette alternating in the title role. Italian soprano Focile most recently appeared here as the fragile Mimì in *La Bohème*. Focile frequently performs at La Scala in her native Italy and at the Metropolitan Opera. She is known for a varied repertoire, including such leading roles as the Countess in Mozart’s *Nozze di Figaro*, Violetta in Verdi’s *Traviata*, and Tatyana in Tchaikovsky’s *Eugene Onegin*. These performances mark Focile’s debut as the passionate Iphigenia. American soprano Plette has sung many dramatic roles at Seattle Opera, including Donna Elvira in last season’s *Don Giovanni*, Gutrune in the company’s acclaimed *Der Ring des Nibelungen*, and Elsa in Wagner’s *Lohengrin*. She has appeared at the Metropolitan Opera and later in the season she will make her debut at Lyric Opera of Chicago.

Canadian baritone Brett Polegato returns to Seattle Opera as Iphigenia’s brother Orestes. Seattle audiences will remember him as Henry Miles in Seattle Opera’s production of Jake Heggie’s *End of the Affair*. American tenor William Burden sings Pylades, the best friend of Orestes. Burden’s most recent role at Seattle Opera was Lindoro in Rossini’s *Italian Girl in Algiers*. Phillip Joll, who appeared as Wotan in Seattle Opera’s 2001 *Ring*, appears as the evil king, Thoas. Canadian mezzo-soprano Michèle Losier makes her Seattle Opera debut as the goddess Diana.

Following his triumphant Seattle Opera debut conducting the baroque opera *Julius Caesar* in February, Maestro Gary Thor Wedow returns to the pit for *Iphigenia in Tauris*.

The sets and costumes for *Iphigenia in Tauris* were built in Seattle by the Seattle Opera’s Scenic Studios and Costume Shop. Following its Seattle run, the production will travel to

New York to be presented in November and December 2007 by the Metropolitan Opera, with a different cast.

Both the Seattle and New York performances of *Iphigenia in Tauris* will be directed by Wadsworth, whose long history with Seattle Opera includes direction of the 2001 and 2005 *Ring*. “Gluck demands a lot of his actors, and he certainly gives a lot back,” said Wadsworth. “He spins out the action so sparsely and touchingly, like a web in which he catches his characters.”

Sets for *Iphigenia in Tauris* are designed by Obie Award winner Lynch, also known for his critically acclaimed set designs for Seattle Opera’s *Ring*. Costumes are designed by Tony Award winner Pakledinaz (*Thoroughly Modern Millie* in 2003, *Kiss Me Kate* in 2000), who also designed the costumes for Seattle Opera’s *Ring*. Lighting design is by Tony Award winner Neil Peter Jampolis, who has designed lighting for fourteen other productions at Seattle Opera, including Prokofiev’s *War and Peace*.

IPHIGENIA IN TAURIS (Iphigénie en Tauride)

**Seattle Opera Premiere
New Co-Production with the Metropolitan Opera**

Music by Christoph Gluck
Libretto by Nicolas-François Guillard
In French with English Captions

**Marion Oliver McCaw Hall, 321 Mercer St, Seattle, WA
8 Performances: October 13, 14m, 17, 20, 21m, 24, 26, and 27, 2007**

Tickets: \$25 to \$162
Seattle Opera Ticket Office: 206.389.7676/800.426.1619
Online Orders: www.seattleopera.org
iPhone Orders: mobile.seattleopera.org

Approximate Running Time: 2 hours and 30 minutes including one intermission
Evening performances begin at 7:30 p.m., matinees at 2:00 p.m.

Premiere: Paris, Académie Royale de Musique (Opéra), May 18, 1779

Artists

Iphigenia: Nuccia Focile/Marie Plette*

Orestes: Brett Polegato

Pylades: William Burden

Thoas: Phillip Joll

Diana: Michèle Losier†

A Minister of Thoas/A Scythian: David Adam Moore

1st Priestess/A Greek Woman: Ani Maldjian†

2nd Priestess/A Priestess: Leena Chopra†

Conductor: Gary Thor Wedow

Stage Director: Stephen Wadsworth

Set Designer: Thomas Lynch

Costume Designer: Martin Pakledinaz

Lighting Designer: Neil Peter Jampolis

Choreographer: Daniel Pelzig

Fire Designer and Flight Technical Director: Charles T. Buck

Hair & Makeup Designer: Joyce Degenfelder

English Captions: Jonathan Dean

Sets and Costumes: Seattle Opera

*On October 14, 21, and 26, 2007, only

†Company debut

Nuccia Focile's performances are made possible by generous financial support from the James and Sherry Raisbeck Lead Singers' Fund.

David Adam Moore is a former Seattle Opera Young Artist; Ani Maldjian and Leena Chopra are 2007/08 Seattle Opera Young Artists.

Sponsor: Charles Simonyi Fund for Arts and Sciences

Individual support provided by Mildred King Dunn

Season Sponsors: Boeing and Microsoft.

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About Seattle Opera

Founded in 1963, Seattle Opera is 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's Wagner tradition began under the leadership of the company's founding general director, Glynn Ross, and has continued since 1983 under General Director Speight Jenkins. Since 1975, Seattle Opera has presented 35 cycles of the *Ring* (three different productions), in addition to acclaimed productions of all the other major operas in the Wagner canon. Seattle Opera has achieved the highest per capita attendance of any major opera company in the United States. The company's mainstage performances have drawn opera-goers from four continents and all fifty states to Seattle.

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