



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 presents
Puccini's *Tosca*
Feb. 23 to March 9**

***Tosca* Family Matinee
\$15 Student Tickets on March 9**

**Exploring Rome through Art and Music
Lorenzo lectures at Seattle Art Museum Feb. 22 and 23**

Seattle—Seattle Opera's production of Puccini's *Tosca* opens at McCaw Hall on February 23, with two star-studded casts in nine performances running from Feb. 23 through March 9. As the heroine who fights for love, it's no surprise that *Tosca* is a favorite character for so many sopranos. Written by the composer of *La Bohème* and *Madama Butterfly*, this Italian opera features the ultimate triangle of passion: the opera diva *Tosca*, her lover Cavaradossi, and the villainous Baron Scarpia.

On Opening Night, American soprano Lisa Daltirus makes her Seattle Opera debut as *Tosca*, a role that she has sung in numerous previous productions in the United States. Frank Porretta, an American tenor also making his Seattle Opera debut in *Tosca*, sings the role of Cavaradossi. Porretta comes by his talent naturally—he's the son of two opera singers, Frank Porretta Jr. and Roberta Palmer (Palmer made her own Seattle Opera debut as *Tosca* in 1977). Greer Grimsley, last seen here as Wagner's cursed Dutchman, portrays

Baron Scarpia in this cast. Daltirus, Porretta, and Grimsley appear on February 23, 27, March 1, 5, and 8.

For the Sunday/Friday performances, Canadian soprano Michele Capalbo makes her West Coast debut as Tosca. Tenor Brandon Jovanovich sings the role of Cavaradossi in his Seattle Opera mainstage debut. A member of the 1998 Seattle Opera Young Artists Program (the first year of the program), Jovanovich won the prestigious 2007 Richard Tucker Award for the most promising American tenor under the age of 40. American baritone Gary Simpson sings Baron Scarpia, a role that he has sung at the Deutsche Oper Berlin, Toledo Opera, Opernair Festival, and Graz Austria. Capalbo, Jovanovich, and Simpson can be heard in *Tosca* on February 24 and 29 and March 2 and 9.

Following the sold-out success of the *Pagliacci* Family Day, Seattle Opera is offering a **Tosca Family Day** at the **March 9 matinee**, with \$15 student tickets and special family activities. Young opera-goers can pick up temporary tattoos and even craft their own “diva tiara” during intermission. The KING FM Instrument Petting Zoo will be set up at McCaw Hall to allow kids to explore a world of instruments, from bass violins to xylophones.

Tosca sets its action in the Rome of 1800. The personal drama of the three principal characters plays out in the church of Sant’ Andrea della Valle, the Palazzo Farnese, and the Castel Sant’ Angelo, all locations that may still be explored today in Rome. On **February 22 and 23**, Seattle Opera is participating in **A Roman Holiday**, a weekend of events centered around Seattle Art Museum’s *Roman Art from the Louvre* exhibit featuring 180 pieces of ancient Roman art. On February 22, at 7:00 p.m. at Seattle Art Museum, Seattle Opera Education Director Perry Lorenzo will lecture on *The Three Faces of Rome: Ancient, Christian, and Opera*. Lorenzo will also be speaking at SAM on February 23 at 1:00 p.m. during SAM’s *Family Day: Rome the World* event.

To view video clips from an earlier Seattle Opera production of *Tosca*, get insights about the newest production at “Speight’s Corner,” and read interviews with both Daltirus and Capalbo about their approach to singing *Tosca*, visit www.seattleopera.org.

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TOSCA

Music by Giacomo Puccini
Libretto by Luigi Illica & Giuseppe Giacosa
In Italian with English captions

Marion Oliver McCaw Hall

9 Performances: February 23, 24m, 27, 29, March 1, 2m, 5, 8, and 9m, 2008

Approximate Running Time: 2 hours and 40 minutes including two intermissions

Evening performances start at 7:30 p.m., matinees at 2:00 p.m.

Tickets: \$25 - \$169

March 9 Family Day Matinee: \$15 student tickets (some restrictions apply, check Seattle Opera website for more information)

Seattle Opera Ticket Office: 206.389.7676/800.426.1619

Online Orders: www.seattleopera.org

Premiere: Rome, Teatro Costanzi, January 14, 1900

Previous Seattle Opera Presentations: May 1964, February 1969, May 1977, September 1987, September 1993, February 2001

Artists

Floria Tosca: Lisa Daltirus†/Michele Capalbo†*

Mario Cavaradossi: Frank Porretta†/Brandon Jovanovich†*

Baron Scarpia: Greer Grimsley/Gary Simpson*

Sacristan: Peter Strummer†

Cesare Angelotti: Jason Grant

Spoletta: Steven Cole

Sciarrone: Barry Johnson

Jailer: Byron Ellis

Shepherd Boy: David Korn

Conductor: Vjekoslav Sutej

Stage Director: Chris Alexander

Set Designer: Thierry Bosquet

Costume Designer: Andrew Marlay

Lighting Designer: Connie Yun
Hair and Makeup Designer: Joyce Degenfelder
English Captions: Jonathan Dean

Scenery: San Francisco Opera
Costumes: Originally created for New York City Opera

* On February 24, 29, March 2, and 9, 2008, only

† Company debut

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

Brandon Jovanovich and David Korn are former Seattle Opera Young Artists.

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Performances of *Tosca* are made possible in part by generous grants from 4Culture; 98.1 Classical KING FM; ArtsFund; C.E. Stuart Charitable Trust; Kreielsheimer Endowment Fund; Mayor's Office of Arts & Cultural Affairs, City of Seattle; National Endowment for the Arts; Nesholm Family Foundation; PONCHO; the James and Sherry Raisbeck Lead Singers' Fund; Washington State Arts Commission.

Season Sponsors: Boeing and Microsoft.

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. 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, and draws opera-goers from four continents and fifty states.