



SEATTLE OPERA
SPEIGHT JENKINS GENERAL DIRECTOR

FOR RELEASE: September 2, 2009

Press Contacts: Hilda Cullen, 206.676.5543, hilda.cullen@seattleopera.org
Sara Schweid, 206.676.5559, sara.schweid@seattleopera.org

Visuals Contact: Monte Jacobson, 206.676.5545, monte.jacobson@seattleopera.org

Single Ticket Sales Begin For Seattle Opera's Hot-Blooded *Il Trovatore* and Lighthearted *Falstaff*

**Online Pre-Sale Begins September 12
Phone and In-Person Sales Start September 14**

Seattle—Single ticket sales for Seattle Opera's productions of Verdi's *Trovatore* and *Falstaff* start September 12 in an online pre-sale. Phone and in-person sales begin on September 14. Tickets for the company's other two 2009/10 productions—Verdi's *Traviata* and the world premiere of Daron Aric Hagen's *Amelia*—went on sale in June.

Verdi's *Trovatore* opens at McCaw Hall on January 16 and runs for eight performances through January 30. This passionate tale of love, secrets, and revenge is an intense masterpiece of sound and spectacle. Featuring numerous familiar tunes, *Il Trovatore* will be conducted by Yves Abel and staged by Jose Maria Condemi. Sets were created by Allen Moyer, with costumes by John Conklin and lighting by Thomas Hase.

Tenor Antonello Palombi and soprano Lisa Daltirus—who shared the stage last season in Seattle Opera's production of *Aida*—return to the company as the lovers Manrico and Leonora. The Friday/Sunday cast features tenor Arnold Rawls in his Seattle Opera debut as Manrico, alongside Mary Elizabeth Williams, a former Seattle Opera Young Artist, making her Seattle Opera mainstage debut as Leonora. Mezzo-soprano Malgorzata Walewska, who made her Seattle debut last season as Judith in

Bartók's *Bluebeard's Castle*, sings the role of the gypsy Azucena, alternating with Mary Phillips. Baritone Gordon Hawkins, who sang Donner and Gunther in Seattle Opera's 2009 *Ring* cycle, returns to the role of Count di Luna, which he sang in the company's 1997 production. Baritone Todd Thomas alternates with him in the role of the oath-bound count.

In February and March, the merry wives of Windsor unite in mischief-making when an ignoble nobleman plots to plunder their savings. *Falstaff* integrates the knight's pithiest observations from Shakespeare's *Henry IV* plays into the plot of *Merry Wives*, creating an opera that is equal parts orchestral virtuosity and riotously paced comedy.

Bass Peter Rose and bass-baritone Eduardo Chama alternate in the role of the portly knight, with bass-baritone Simone Alberghini and baritone David Won alternating in the role of Ford. Stephanie Blythe, a 2009 Artist of the Year for her portrayal of Amneris in *Aida*, sings Dame Quickly at all eight performances. Svetla Vassileva, in her Seattle Opera debut, alternates with Sally Wolf in the role of the mischievous Alice Ford. *Falstaff* will be directed by Peter Kazaras and conducted by Riccardo Frizza.

Tickets for *Il Trovatore* and *Falstaff* can be purchased at seattleopera.org starting September 12. On September 14, phone and in-person sales begin. Tickets may be purchased at Seattle Opera's ticket office, 1020 John Street (two blocks west of Fairview), or by calling 206.389.7676 or 800.426.1619.

Please note the artist lists for Il Trovatore and Falstaff on the following pages replace all previously announced cast lists. For more information, visit seattleopera.org.

IL TROVATORE

Music by Giuseppe Verdi

Libretto by Salvatore Cammarano and Leone Emanuele Bardare, after Antonio García Gutiérrez

In Italian with English Captions

Marion Oliver McCaw Hall

8 Performances: January 16, 17m, 20, 23, 24m, 27, 29, & 30, 2010

Approximate Running Time: 2 hours and 40 minutes, including one intermission

Evening performances begin at 7:30 p.m.; matinees begin at 2:00 p.m.

Premiere: Teatro Apollo, Rome, Italy, January 19, 1853

Previous Seattle Opera Presentations: 1966, 1975, 1982, 1989, 1997

Artists

Manrico:	Antonello Palombi/Arnold Rawls ^{†*}
Leonora:	Lisa Daltirus/Mary Elizabeth Williams ^{†*}
Azucena:	Malgorzata Walewska/Mary Phillips [*]
Count di Luna:	Gordon Hawkins/Todd Thomas [*]
Ferrando:	Arthur Woodley
Ruiz:	Leodigario del Rosario
Inez:	TBA

Conductor:	Yves Abel
Stage Director:	Jose Maria Condemi
Set Designer:	Allen Moyer
Costume Designer:	John Conklin
Lighting Designer:	Thomas Hase
English Captions:	Jonathan Dean

Sets: Minnesota Opera

Costumes: Seattle Opera

†Company Debut

* On January 17, 24, and 29, 2010, only

Leodigario del Rosario and Mary Elizabeth Williams are former Seattle Opera Young Artists.

FALSTAFF

Music by Giuseppe Verdi
Libretto by Arrigo Boito, after William Shakespeare
In Italian with English Captions

Marion Oliver McCaw Hall
8 Performances: February 27, 28m, March 3, 6, 7m, 10, 12, & 13, 2010.

Approximate Running Time: 3 hours, including two intermissions
Evening performances begin at 7:30 p.m.; matinees begin at 2:00 p.m.

Premiere: Teatro alla Scala, Milan, February 9, 1893
Previous Seattle Opera Presentations: 1978, 2001

Artists

Sir John Falstaff:	Peter Rose/Eduardo Chama*
Ford:	Simone Alberghini/David Won†*
Alice Ford:	Svetla Vassileva†/Sally Wolf*
Nannetta:	Anya Matanovic†
Dame Quickly:	Stephanie Blythe
Fenton:	Blagoj Nacoski†
Meg Page:	Sasha Cooke†
Dr. Caius:	Doug Jones
Bardolph:	Steven Goldstein
Pistol:	Ashraf Sewailam
Innkeeper:	David Smith Larsen

Conductor:	Riccardo Frizza
Stage Director:	Peter Kazaras
Set Designer:	Donald Eastman
Costume Designer:	Anna Bjornsdotter
Lighting Designer:	Connie Yun
Choreographer:	TBA
English Captions:	Jonathan Dean

Sets: Seattle Opera
Costumes: Opera Cleveland

†Company Debut

* On February 28, March 7, and 12, 2010, only

Anya Matanovic is a former Seattle Opera Young Artist.

###

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 38 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 operagoers from four continents and fifty states.