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Seattle Opera 2002/03 Season Update

***Norma* Opens February 22**

New Production Dedicated to Kathy A. Magiera Musicians to Pay Tribute with the *Siegfried Idyll*

Antonio Nagore to Sing *Pollione*

Jenkins to Give *Norma* Seminar on February 15

Seattle—Seattle Opera General Director Speight Jenkins has announced that Seattle Opera's new production of Bellini's *Norma* will be dedicated to the memory of Kathy A. Magiera, the company's administrative director from 1992 to 2002, who died in December after a long battle with cancer. The opera opens February 22, 2003, at Mercer Arts Arena. Explaining the dedication, Jenkins said, "Kathy made an enormous contribution to the success of Seattle Opera. *Norma*, as a new production of one of the great operas, seemed to me the right work to recognize her remarkable dedication to the company."

Musicians from the Seattle Symphony and Opera Players' Organization will play Richard Wagner's *Siegfried Idyll* before the Saturday, March 1, performance of *Norma* to express their respect for Kathy Magiera. "We wanted to give something back for all she'd done for us," said Rodger Burnett "and knowing how much she loved Wagner and how important Wagner is to Seattle Opera, we felt that playing the *Siegfried Idyll* would be an especially meaningful way for us to honor her memory."

In appreciation of its former administrative director and her strong opposition to deficits, Seattle Opera has established the Kathy A. Magiera Stabilization Fund. All the gifts Seattle Opera has received in memory of Kathy Magiera have been allocated to this fund. The Seattle Symphony and Opera Players' Organization, in addition to playing the *Siegfried Idyll*, is making a \$5,000 contribution to this fund. Donations may be sent to: The Kathy A. Magiera Stabilization Fund; Seattle Opera; P.O. Box 9248; Seattle, WA 98109.

Antonio Nagore to Sing *Pollione*

American tenor Antonio Nagore joined Seattle Opera's *Norma* cast Tuesday, February 4, after tenor Paul Charles Clarke had to withdraw from the production for medical reasons.

"Opera Unabridged" *Norma* Seminar

General Director Speight Jenkins will give a seminar on Bellini's *Norma* on Saturday, February 15, from 1:00 p.m. to 4:00 p.m., in the Alki Room, one of the Northwest Rooms at Seattle Center. An internationally recognized authority on opera, Jenkins will explore the opera's background and provide musically illustrated commentary on the characters in the drama. Special attention will be given to the extraordinary interpreters of the title role. Admission is \$25, including refreshments.

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Norma
In a New Production
Featuring
Christine Goerke's First Norma and Ewa Podleś's Company Debut

This new production of Bellini's *Norma* is only the second opera production specifically designed for the Opera's interim performance theater, Mercer Arts Arena. (The first was of Richard Strauss's *Salome*; the third and last will be of Beethoven's *Fidelio*.) As previously announced, **Peter Kazaras** will direct *Norma*. Seattle Opera audiences know this tenor from his many roles here, including Captain Vere in Britten's *Billy Budd*, Loge in Wagner's *Ring*, and Herod in *Salome*. Kazaras has staged opera before (Britten's *Turn of the Screw* for the Chautauqua Institute Music School in addition to several concert stagings of operas), but this is his first production for a major opera company. Joining him are scenic designer **Curtis Wallin**, costume designer **Anna Björnsdotter**, and lighting designer **Mark McCullough**.

Wallin, an American painter as well as designer, designed the sets for Kazaras's production of *The Turn of the Screw* for Chautauqua. He also designed sets for Mark Adamo's *Little Women* for the Cabrillo Music Festival, Stravinsky's *Pulcinella* for the EOS Orchestra, and Bernstein's *Trouble in Tahiti* and Carly Simon's *Romulus Hunt* for the Opera Company of North Carolina. Björnsdotter worked with Wallin, designing costumes for the Cabrillo Music Festival's *Little Women*. Her recent opera credits include designing costumes for Puccini's *Bohème* for the San Francisco Opera Center and Janacek's *Jenufa* for Long Beach Opera. In 2001, she won best costume design in the NY Polo Ralph Lauren Film Festival for *Practical Poses for the Practical Artist*. The lighting design for *Norma* is by Mark McCullough who has designed lighting for Glimmerglass Opera, New York City Opera, and Boston Lyric Opera and for the Royal Shakespeare Company, the Bolshoi, and New York City Ballet. McCullough designed the lighting for Seattle Opera's 1998 presentation of Donizetti's *Elisir d'amore*.

For the opening night cast, American soprano **Christine Goerke** returns to Seattle to sing the first Norma of her career. She made her debut with the company in 1999 as Donna Elvira in Mozart's *Don Giovanni*, a role she has also sung with the Metropolitan Opera and will perform for the Paris Opéra-Bastille. She has also appeared in productions at Royal Opera Covent Garden, Maggio Musicale in Florence, New York City Opera, and many other companies. She has several Mozart roles to her credit in addition to Donna Elvira: Elettra in *Idomeneo*, Vitellia in *La clemenza di Tito*, as well as the Countess, Donna Anna, and Fiordiligi. Among her other roles are Alice in Verdi's *Falstaff*, Madame Lidoine in Poulenc's *Dialogues des Carmélites*, Armida in Handel's *Rinaldo*, and Ellen Orford in Britten's *Peter Grimes*.

The Polish dramatic contralto **Ewa Podleś** makes her Seattle Opera debut in the role of Adalgisa. Podleś, an extraordinarily versatile artist, is as accomplished in a Gluck or Rossini opera aria as in a Mahler symphony or song cycle. Included among the roles in her opera repertoire (some performed in concert) are the title roles in Handel's *Rinaldo* and *Giulio Cesare*, Isabella in Rossini's *Italiana in Algeri*, Ulrica in Verdi's *Ballo in maschera*, Dalila in Saint-Saëns' *Samson et Dalila*, and Jocasta in Stravinsky's *Oedipus Rex*. She has sung with the Metropolitan Opera, Teatro alla Scala, Staatsoper Berlin, Deutsche Oper Berlin, Warsaw's National Theater, and other major opera companies. Her concert work includes

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appearances with the New York Philharmonic, Orchestre National de France, the Seattle Symphony, and several other major orchestras throughout the world.

American tenor **Antonio Nagore** sings Pollione, a role he recently sang for the Minnesota Opera. Nagore made his Seattle Opera debut in January 2002 singing Pinkerton in Puccini's *Madama Butterfly*. The tenor has sung with several companies in the United States, including San Francisco Opera (where he recently sang Calaf in Puccini's *Turandot*), Houston Grand Opera, and New York City Opera. He has also sung with Royal Opera at Covent Garden, Deutsche Oper Berlin, Staatstheater in Stuttgart, and Frankfurt Opera, among others. His repertoire of more than forty roles also includes Puccini's Rodolfo in *La bohème* and Cavaradossi in *Tosca*, Don José in Bizet's *Carmen*, and Turiddu in Mascagni's *Cavalleria rusticana*. American bass **Kevin Langan** sings Oroveso. Langan has appeared with Seattle Opera in many roles, including Leporello in Mozart's *Don Giovanni*, Basilio in Rossini's *Barbiere di Siviglia*, and Raimondo in Donizetti's *Lucia di Lammermoor*. American tenor **Doug Jones** sings Flavio, and American mezzo-soprano **Sarah Kleeman** sings Clotilde, making her mainstage Seattle Opera debut.

On Sunday and Fridays, the cast features other singers in the roles of Norma, Adalgisa, and Pollione. American soprano **Sally Wolf** sings Norma. Wolf has appeared in several roles at Seattle Opera, among them Donna Anna in *Don Giovanni*, the Queen of the Night in Mozart's *Zauberflöte* (a role for which she is particularly well known and has sung with many companies, including the Metropolitan Opera), the title role in Donizetti's *Lucia di Lammermoor*, Mimi in Puccini's *Bohème*, and Baby Doe in Moore's *Ballad of Baby Doe*. In 1992, she was Seattle Opera's Artist of the Year. American mezzo-soprano **Phyllis Pancella** sings Adalgisa, a role she has performed for Pittsburgh Opera. Other roles she has performed recently include Bizet's *Carmen* at Teatro San Carlo, Ottavia in Monteverdi's *Incoronazione di Poppea* at Glimmerglass Opera, and Isabella in Rossini's *Italiana in Algeri* at Glimmerglass and New York City Opera. American tenor **Philip Webb** sings Pollione, a role he has performed for Opéra de Québec. Webb has sung a number of Verdi roles, including Ismaele in *Nabucco*, the title role in *Ernani*, Manrico in *Il trovatore*, and Don Alvaro in *La forza del destino*, and many other roles by Italian composers. He has also ventured into the French repertoire singing the title role in Gounod's *Faust* and Don José in Bizet's *Carmen*.

Italian maestro **Edoardo Müller**, a bel canto specialist, conducted Seattle Opera's 1994 *Norma* and returns this season to conduct Bellini's opera again. He made his Seattle Opera debut in 1991 conducting Donizetti's *Anna Bolena* and has also conducted Rossini's *Barbiere di Siviglia*, both in 1992 and 2000, and Puccini's *Turandot* in 1994. He has conducted in Europe's leading houses, including Teatro alla Scala and those in Paris, Geneva, Rome, and Munich. He has also conducted for the Metropolitan Opera, Lyric Opera of Chicago, and New York City Opera.

Tickets

Ticket prices for *Norma* currently range from \$35 to \$109. A \$15 ticket (the "Upper Side Special") will be available beginning the Monday before opening night, February 17. Tickets are also on sale for the last opera of the season, Beethoven's *Fidelio* (\$35 to \$109), which opens May 3, and for Seattle Opera's Young Artists Program's performances of Puccini's *Bohème* (\$28 general admission, \$15 for students), which opens March 28, 2003. *Fidelio* will be performed in Mercer Arts Arena; *La bohème*, at the Theatre at Meydenbauer Center.

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NORMA

New Production, dedicated in loving memory to Kathy A. Magiera

Music by Vincenzo Bellini

Libretto by Felice Romani, based on the tragedy of the same title by Alexandre Soumet

In Italian with English captions

Mercer Arts Arena

Eight Performances: February 22, 23m, 26, 28, March 1, 5, 7, 8, 2003

Approximate Running Time: 3 hours, including 1 intermission

Premiere: Milan, December 26, 1831

Seattle Opera Premiere: September 1978

Last Seattle Opera Presentation: January 1994

Artists

Norma: Christine Goerke/Sally Wolf*

Adalgisa: Ewa Podleś†/Phyllis Pancella*†

Pollione: Antonio Nagore/Philip Webb*†

Oroveso: Kevin Langan

Flavio: Doug Jones

Clotilde: Sarah Kleeman†

Conductor: Edoardo Müller

Director: Peter Kazaras

Assistant Stage Director: Stanley M. Garner

Set Designer: Curtis Wallin†

Costume Designers: Anna Björnsdotter†

Lighting Designer: Mark McCullough

Hair and Makeup Design: Theatrical Hairgoods Design

English Captions: Jonathan Dean

Sponsor: Corporate Council for the Arts/ArtsFund

Christine Goerke's appearance sponsored by the James and Sherry Raisbeck Singers' Endowment

The February 22 performance is dedicated to the memory of Helen Margaret Bergman.

The March 5 performance is dedicated to the memory of Helen Jensen.

* On February 23, 28, March 7, 2003, only

† Company debut

Seattle Opera Ticket Information

Single Tickets for *Norma*: \$35–\$109

Upper Side Special:* \$15

Opera Unabridged Tickets: \$25

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

Credit Cards Accepted: American Express, VISA, MasterCard

On-line Orders: www.seattleopera.org

All performances are in Mercer Arts Arena.

Evening performances begin at 7:30 p.m., the Sunday matinee at 2:00 p.m.

*On sale the Monday before opening, February 17, 2003

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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. Seattle Opera's summer presentations, particularly of Wagner's *Ring des Nibelungen*, have been acclaimed often and widely as the Pacific Northwest's premier cultural events.

Seattle Opera is grateful to the following organizations for their steadfast major institutional support: Bank of America; The Boeing Company; Classical KING FM 98.1/Beethoven, a nonprofit corporation; Corporate Council for the Arts/ArtsFund; The James and Sherry Raisbeck Singers' Endowment; Wallace-Reader's Digest Funds; Cultural Development Authority of King County; Kreielsheimer Foundation; National Endowment for the Arts; Nesholm Family Foundation; PONCHO; Washington State Arts Commission; Office of Arts and Cultural Affairs, City of Seattle; Seattle Opera Guild; and Sherman Clay Pianos. 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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