

SEATTLE OPERA.

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Contact: Gabrielle Kazuko Nomura Gainor, 206.676.5559, gabrielle.gainor@seattleopera.org

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Seattle Opera's *Cinderella* lights up the stage with vocal fireworks

**Oct. 19-Nov 1, 2019 at McCaw Hall
Tickets start at \$35**

SEATTLE—When stage director **Lindy Hume** last worked at Seattle Opera, her powerful *Rigoletto* sparked important #MeToo conversations with a story intended to be devoid of hope. Next up, she's bringing something completely different to McCaw Hall—a sparkling fairytale that families will fall in love with.

"When Rossini composed his *Cinderella* (*La Cenerentola*), the alternative title was *Goodness Triumphant*," Hume said. "Cinderella ends in a blaze of optimism, which is sorely needed in these times. This show is joyful, quirky, and led by a feisty heroine whose defining character is her goodness."

Hume's upcoming production stars audience favorite **Ginger Costa-Jackson** (*Carmen* in Seattle Opera's 2019 *Carmen*) alternating with Canadian mezzo-soprano **Wallis Giunta** (company debut) as the title character. Inspired by the whimsical worlds of Charles Dickens and Tim Burton, Hume sets the familiar classic in and around an emporium filled with multi-level sets, unexpected twists, and Victorian-era costumes, including two jewel-encrusted ball gowns for the heroine. But this fairytale isn't Disney.

“One of my favorite moments in the opera is the pep-talk that Alidoro (the prince’s tutor) gives to Cinderella about allowing her inner beauty to shine; it reminds me of Lady Gaga’s ‘Born This Way,’ an anthem to the outsider kid,” Hume said. “When Cinderella goes out there and knocks them dead, we are all on her side.”

There’s no “bibbidi-bobbidi-boo” in Rossini’s masterpiece—instead, what makes this opera enchanting is its ability to speak to human behavior. The prince disguises himself as a servant in order to find a woman who loves him for who he is. Cinderella falls for, and ultimately marries, a man (who turns out to be royalty). But the real moral of the story is that she finds her own happily-ever-after: Cinderella extends goodness, love, and forgiveness to the family who wronged her.

Finally, the *bel canto* singing is a magic all its own.

“The roles in *Cinderella* require opera singers at the very top of their game,” said **Seattle Opera Dramaturg Jonathan Dean**. “*Bel canto* operas set up the performers as sports stars. There will be moments when, it’s almost as if the plot is suspended so the singer can wow you with their voice; *bel canto* means ‘beautiful singing’ in Italian.”

Returning for *Cinderella* is maestro **Gary Thor Wedow**, who most recently conducted *The Marriage of Figaro* (‘16), *Semele* (‘15), and *Don Giovanni* (‘14) at Seattle Opera. In the role of the prince, Don Ramiro, are two American tenors: **Matthew Grills** who returns following his Count Almaviva in *The Barber of Seville* (‘17) and **Michele Angelini** in his company debut. Returning singers include **Joo Won Kang** as Dandini and **Adam Lau** as Alidoro. Singers making debuts are **Jonathan Michie** (Dandini), **Peter Kalman** (Don Magnifico), **Maya Gour** (Tisbe), and **Miriam Costa-Jackson** (Clorinda)—who, following *Cinderella*, will join her sisters Marina and Ginger Costa-Jackson in a special [Three Singing Sisters](#) concert at McCaw Hall on Nov. 2.

“We adults love fairytales just as much as kids—who doesn’t love a story of pure musical effervescence and joy?” said **Seattle Opera General Director Christina**

Scheppelmann. "Come and truly enjoy yourself at the theater, and at the end of the night, go home with a smile"

Seattle Opera will offer a special Family Day presentation at 2 p.m. on Sunday, Oct. 27; students age 18 and under pay only \$20 for almost any seat. Family Days also feature special student-oriented activities during intermission. *Cinderella* opens Saturday, Oct. 19 and closes on Friday, Nov. 1, 2019. Tickets are available online at seattleopera.org, by calling 206.389.7676, or in person at the ticket office located at the Opera Center, 363 Mercer Street. Box office hours are 10 a.m.-6 p.m., Monday-Friday. Groups save at least 20 percent: 206.676.5588 or groups@seattleopera.org

Cinderella

Music by Gioacchino Rossini

Libretto by Jacopo Ferretti

In Italian with English captions

Premiere: Teatro Valle, Rome, Italy, January 25, 1817

Previous Seattle Opera Performances: 1977, 1996, 2013

Marion Oliver McCaw Hall

Performances: Oct. 19, 20, 23, 25, 26, 27, 30 & Nov. 1, 2019

Approximate Running Time: 2 hours, 55 minutes including one intermission
Evening performances begin at 7:30 p.m., Sunday matinees at 2:00 p.m.

Cast:

Cinderella	Ginger Costa-Jackson (Oct. 19, 25, 27, & Nov. 1) Wallis Giunta* (Oct. 20, 23, 26, & 30)
Don Ramiro	Michele Angelini* (Oct. 19, 25, 27, & Nov. 1) Matthew Grills (Oct. 20, 23, 26, & 30)
Dandini	Joo Won Kang (Oct. 19, 25, 27, & Nov. 1) Jonathan Michie* (Oct. 20, 23, 26, & 30)
Don Magnifico	Peter Kalman*
Clorinda	Miriam Costa-Jackson*
Tisbe	Maya Gour*
Alidoro	Adam Lau
Conductor	Gary Thor Wedow
Director	Lindy Hume
Production Designer	Dan Potra

* Company Debut

2019/20 Season Sponsor: In memory of Karyl Winn
Production Sponsor: Marks Family Foundation

About Seattle Opera

Established in 1963, Seattle Opera is committed to serving the people of the Pacific Northwest with performances of the highest caliber and through innovative educational and engagement programs for all. Each year, more than 95,000 people attend Seattle Opera performances, and more than 400,000 people of all ages are served through school performances, radio broadcasts, and more. By drawing our communities together, and by offering opera's unique fusion of music and drama, we create life-enhancing experiences that speak deeply to people's hearts and minds. Connect with Seattle Opera on Facebook, Twitter, SoundCloud, and on 98.1 Classical KING FM.

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