



SEATTLE OPERA
SPEIGHT JENKINS GENERAL DIRECTOR

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Seattle Opera Announces Finalists for 2008 International Wagner Competition

**Eight Singers and Two Alternates Selected from Auditions in
Munich, London, New York, and Seattle**

**Judges are Hans-Joachim Frey, Ben Heppner, Peter Kazaras,
Pamela Rosenberg, Stephen Wadsworth, and Eva Wagner-Pasquier**

Competition Will Be Held in McCaw Hall August 16, 2008

Tickets Available Online April 12 and by Phone April 14, 2008

Seattle—Seattle Opera General Director Speight Jenkins today announced the names of the eight finalists and two alternates selected for the second International Wagner Competition, which will be held at McCaw Hall in Seattle on August 16, 2008. The singers—all between the ages of 25 and 39—were nominated by agents, general directors, and other established opera professionals. They were then selected as finalists and alternates after Mr. Jenkins and Seattle Opera's principal guest conductor Asher Fisch held auditions in Munich, London, New York, and Seattle in the fall of 2007. This August, these eight singers will compete for two \$15,000 prizes in a concert conducted by Mr. Fisch. The second International Wagner Competition is once again made possible by a generous contribution from the Charles Simonyi Fund for Arts and Sciences.

The finalists are:

Erin Caves, tenor, from Stockton, California
Jason Collins, tenor, from Beaufort/Seneca, South Carolina
Deborah Humble, mezzo-soprano, from Adelaide, Australia
Darren Jeffery, bass-baritone, from Cambridgeshire, England

Peter Lobert, bass, from Jena, Germany
Michael Weinius, tenor, from Stockholm, Sweden
Nadine Weissmann, mezzo-soprano, from Berlin, Germany
Elza van den Heever, soprano, from Johannesburg, South Africa

The alternates are:

Carla Thelen Hanson, soprano, from Rochester, Minnesota
Joni Henson, soprano, from Sault Ste. Marie, Ontario, Canada

The judges for Seattle Opera's second International Wagner Competition are an international group of authorities in all aspects of opera production—Hans-Joachim Frey, the General Director and Chief Executive Officer of the Theater Bremen, which includes Oper Bremen; tenor Ben Heppner, well known for his acclaimed performances of the Wagnerian repertoire; stage director Peter Kazaras, Artistic Director of Seattle Opera's Young Artists Program; Pamela Rosenberg, the Administrative Director of the Berlin Philharmonic and former General Director of San Francisco Opera; Stephen Wadsworth, frequent director of Seattle Opera productions, including its highly praised 2001 and 2005 *Ring* cycles and upcoming 2009 *Ring*; and Eva Wagner-Pasquier, the daughter of Wolfgang Wagner and an artistic advisor to the Aix-en-Provence Festival. The competition will be conducted by Asher Fisch, Seattle Opera's principal guest conductor.

On Thursday, August 14, two days prior to the International Wagner Competition, Ben Heppner and Asher Fisch will perform a recital in McCaw Hall.

“At the auditions in Europe and New York with Asher Fisch, we heard a lot of very fine singers,” said Seattle Opera's General Director Speight Jenkins. “We will find out how successful we were on August 16, but we both think we have eight superb, budding Wagner singers. I also worked hard to get a good group of judges, and in asking Ben Heppner to serve, we managed to add a significant event—his recital with Asher Fisch at the piano—to the long weekend. I'm also particularly pleased to have Eva Wagner-Pasquier joining us a judge. She is a good friend of mine, and it seems more than appropriate to have a great granddaughter of the composer as one of the judges.”

The first International Wagner Competition, held in August 2006, was created by Mr. Jenkins to identify and recognize qualified, emerging opera singers who demonstrate clear promise of an important career in the Wagnerian repertoire. The winners of the 2006 competition were soprano Miriam Murphy from Dublin, Ireland, and baritone James Rutherford from Dulwich, England. Since then Ms. Murphy has received significant interest from opera houses in Europe and America and has commented, “When you win a competition of this caliber, people suddenly take you very seriously.” Mr. Rutherford was widely praised in his San

Francisco Opera debut as Wolfram in the company's production of Wagner's *Tannhäuser* this past summer, when the *San Jose Mercury News* wrote: "Rutherford sang with expressive power in his early scenes, and his Act III ode to the evening star was elegant and rapturous."

Since 1975, with the presentation of its first *Ring* cycle, Seattle Opera has built an international reputation as the leading presenter of the Wagner repertoire in the United States. This Wagner tradition began under the leadership of the company's founding general director, Glynn Ross, and has continued under Speight Jenkins. During Mr. Jenkins's tenure, Seattle Opera has completed the formidable artistic feat of producing all ten of Wagner's major operas—including two very different productions of Wagner's *Ring des Nibelungen*—which have been accompanied by seminars and symposia featuring leading opera scholars from the world over. By taking a leading role in discovering and promoting outstanding young singers with a desire to carve out a career that includes the Wagner repertoire, Seattle Opera is extending its ongoing commitment to the music of Richard Wagner.

Competition Funded by the Simonyi Fund for Arts and Sciences

The first International Wagner Competition was generously funded through a contribution from the Charles Simonyi Fund for Arts and Sciences. Following Mr. Jenkins's announcement of the first-prize winners in August 2006, Susan Hutchison, executive director of the Simonyi Fund, took the stage at McCaw Hall and announced that the Fund would provide a grant to Seattle Opera for its second International Wagner Competition.

"Charles Simonyi and I are pleased to fund an event which encourages the love of Wagnerian opera," said Hutchison. "We expect this year's competition to be as sensational as the first."

Tickets for the 2008 International Wagner Competition will be available online beginning on Saturday, April 12, 2008. Tickets will be available for purchase by phone or in person beginning April 14, 2008. For more information, call 800-426-1619 or 206-389-7676 or visit www.seattleopera.org

2008 International Wagner Competition Finalists

Erin Caves, tenor

From Stockton, California

American tenor Erin Caves began his career in Europe as a baritone with the Internationaal Opera Centrum Nederland and the Musiktheater im Rvier in Gelsenkirchen, Germany, singing such roles as Valentin in *Faust*, Marcello in *La bohème* and Count Almaviva in *Le Nozze di Figaro*. His interpretation of Pelléas in *Pelléas et Mélisande* won him a fellowship by the Wagnerian Society of Solingen/Bergisches Land and the “2002 Favorite Male Singer of the Year” award. As a tenor he moved to the German National Theater in Weimar and displayed his versatility in such roles as Werther, Don Carlos, Florestan, Idomeneo, and following his performances as Erik in *Der fliegende Holländer*, he sang the role for two seasons in Nurnberg. In Weimar he added to his Wagner repertoire as Loge in *Das Rheingold* and Siegmund in *Die Walküre*, and this season also sings in *Luisa Miller* and *Tosca*. Future performances for the Juilliard-trained singer are Alwa in *Lulu* in Basel and Loge with National Reisoopera Nederland. Mr. Caves currently makes his home in Weimar, Germany.

Jason Collins, tenor

From Beaufort/Seneca, South Carolina

Jason Collins, a finalist in the 2006 International Wagner Competition, was featured as the Steersman in the 2007 Seattle Opera production of *Der fliegende Holländer*. This season he will debut at San Francisco Opera as Froh in *Das Rheingold* and the Canadian Opera as Comte de Lerne in *Don Carlos*. Other recent opera roles have included Erik in *Der fliegende Holländer* with Arizona Opera; Lenski in *Eugene Onegin* with Kentucky Opera; Zinovy in *Lady Macbeth of Mtsensk* with Austin Lyric Opera; Peter Quint in *Turn of the Screw* at Pittsburgh Opera; Chevalier de la Force in *Dialogues des Carmelites* Beppe in *Pagliacci* at Glimmerglass; and Schweik in Kurka’s *Good Soldier Schweik* at Chicago Opera Theater, a role he also sang on the 2003 Cannes Awards-nominated recording for Cedille Records. An accomplished concert artist as well, he has sung with the American, National, Pacific, Pittsburgh, and San Diego Symphony Orchestras, among others, and is the recipient of a 2005 Richard F. Gold Career Grant, the 2000 Mario Lanza competition, the Lucrezia Bori prize, and an Alice Tully scholarship. He trained at Juilliard and the Curtis Institute of Music and is a graduate of Pittsburgh Opera Center.

Deborah Humble, mezzo-soprano

From Adelaide, Australia

Deborah Humble, who now makes her home in Hamburg, Germany, received her music education in Australia from the Elder Conservatorium at the University of Adelaide and subsequently at Victoria College of The Arts in Melbourne. She began her career in Paris, where she performed with Les Musiciens du Louvre, Anne Sofie von Otter, British Youth Opera, English Festival Opera, and Scottish Opera. As a principal artist with Opera Australia and State Opera Hamburg she has sung a variety of roles, including Dido in *Dido and Aeneas*, the title role in *Iolanthe*, Rosette in *Manon*, Sonyetka in *Lady Macbeth of Mtsensk*, Brandamante in *Alcina*, Page in *Salome*, Mary in *Der fliegende Holländer*, Malik in the German premiere of Henze’s *L’Upupa*, and roles in *Parsifal* and *Die Frau ohne Schatten*. Ms. Humble has sung most major concert repertoire in performances in Australia and Europe. This season she sings Ulrica in *Un ballo in maschera*, Wowkle in *La fanciulla del West*, and Beethoven’s Ninth Symphony in Australia, and in Hamburg she sings Suzuki in *Madama Butterfly*, Zenobia in *Radamisto*,

Kartenspielerin in *Arabella*, and Erda in *Das Rheingold* in a new production of Wagner's *Ring* cycle.

Darren Jeffery, baritone

From Cambridgeshire, England

A former member of the Royal Opera Vilar Young Artists Program, Darren Jeffery made his Covent Garden debut as Sciarrone in *Tosca* and subsequently sang such roles as Masetto in *Don Giovanni*, Monterone in *Rigoletto*, Mandarin in *Turandot*, and the Bartender in the world premiere of *Sophie's Choice*. He has also performed in *Das Rheingold* and *Die Zauberflöte* with English National Opera, *L'Italiana in Algieri* with Opera de Montpellier, *Le Nozze di Figaro* with The Savoy Opera and Opera de Montpellier, as well as in *A Midsummer Night's Dream* at Teatro Real and Covent Garden. Concert appearances have included *Elijah*, *Les Troyens*, Brander in *La Damnation de Faust*, Allazim in *Zaide*, *Messiah*, Verdi's Requiem, *St. John Passion*, Beethoven's Symphony No. 9, and Balducci in *Benvenuto Cellini*. Mr. Jeffery has recorded Mozart's Requiem and *Falstaff* with Sir Colin Davis and the London Symphony Orchestra on the LSO Live label as well as *The Thieving Magpie* for Chandos. He studied at the Royal Northern College of Music, where he received a Peter Moores Foundation scholarship and the Curtis Gold Medal.

Peter Lobert, bass

From Jena, Germany

Peter Lobert initially studied medicine in Berlin, before devoting himself to vocal studies at the Carl Maria von Weber Music University in Dresden and private studies with KS Casa Celestina Pietra in Berlin. In 2002 he received a grant from the Richard Wagner Association, and since then has performed throughout Germany, in such operas as *Die Zauberflöte*, *Carmen*, *La bohème*, *Gianni Schicchi*, and recently sang the role of George Benton in *Dead Man Walking* with both Dresden Semper Opera and the Theatre of Vienna. In 2007, he made a big impression in his U.S. debut in Mozart's *The Abduction from the Seraglio* at Michigan Opera Theater. One writer said: "Peter Lobert stole the show as Osmin. This character, who foreshadows The Lord High Executioner with his gleeful listing of horrible tortures, is the comic hinge on which *Abduction* turns, and Lobert was fully up to the challenge."

Elza van den Heever, soprano

From Johannesburg, South Africa

During the current season Elza van den Heever appeared with the San Francisco Opera in *Der Rosenkavalier*, *Die Zauberflöte*, and the world premiere of Philip Glass's *Appomattox*. She made her European debut last month in Giorgetta in *Il Tabarro* with Oper Frankfurt conducted by Nicola Luisotti. The *Financial Times* said she sang "with a freshness and originality that lesser houses might only dream of finding." Next month she returns to San Francisco for a recital in the Salons at the Rex series. Upcoming performances are Beethoven's Ninth with the Green Bay Symphony and a return to Europe as Elettra in *Idomeneo* with the Grand Theatre de Bordeaux. While still an Adler Fellow at San Francisco Opera, Ms. van den Heever received enormous critical acclaim for the role of Donna Anna in *Don Giovanni*, a mainstage role she undertook after dress rehearsals had been held. Other engagements have included an all-Wagner recital at the Bunka Kaiken Theater in Japan and several performances with the San Francisco Symphony, including Mahler's Symphony No. 8 in the U.S. and on tour in Europe, and in Morton Feldman's *I Met Heine on the Rue Furstenberg*. Ms. Van den Heever currently makes her home in San Francisco.

Michael Weinius, tenor

From Stockholm, Sweden

Michael Weinius made his professional debut as a baritone in 1993 as Guglielmo in *Così fan tutte* and has since been a regular guest at major opera houses in Sweden, singing such roles as Renato in *Un ballo in maschera*, Posa in *Don Carlo*, and Marcello in *La bohème*. He has also sung several operas written for him—*Cry Wolf* by Hans Gefors and *Jeppe* by Sven David Sandström. In 2004 Mr. Weinius began singing as a tenor in roles that include Laça in *Jenufa*, Loge in *Das Rheingold*, and Sergej in *Lady Macbeth from Mtsensk*. Current roles include Riccardo in *Un ballo in maschera* at Malmo Opera, Turriddù in *Cavalleria Rusticana* at the Royal Swedish Opera, the title role in *Parsifal* and Siegmund in *Die Walküre* in Stockholm, Don José in *Carmen* in Copenhagen, and the title role in *Peter Grimes* at Den Norske Opera. This year he sings King David in the world premiere of *Bethsheba*, a role written for him by Sven David Sandström, commissioned by The Royal Swedish Opera. Mr. Weinius studied at University College of Opera in Stockholm and is also a frequent singer of lieder and concert repertoire with performances throughout Europe and in the U.S. He has received both the Gösta Winbergh Award and the Birgit Nilsson Prize.

Nadine Weissmann, mezzo soprano

From Berlin, Germany

Nadine Weissmann began her career as a recitalist and concert artist with the Deutsches Symphonie Orchester Berlin. She participated in many competitions, including Plácido Domingo's Operalia Competition, where she was the only German participant. As a winner of the Kammeroper Schloss Rheinsberg Competition, she appeared as Clytemnestra in *Iphigenie in Aulis* and the opera gala at the 2002 Rheinsberg Festival. As a principal artist of the Osnabrück Theater, she sang such roles as Marcellina in *Le Nozze di Figaro*; Old Lady in *Candide*, Maddalena in *Rigoletto*, Annina in *Der Rosenkavalier*, and the title role in *Carmen*. She has also sung the role of Baba in *The Rake's Progress*, Herodias in *Salome*, Florence Pike in *Albert Herring*, and last year made her Opera de Monte-Carlo debut as Emilia in *Otello*. She joined the ensemble at the German National Theater in Weimar in 2007 and has been singing Erda in *Das Rheingold* throughout the season. With the company she will complete her first *Ring* cycle and will make her debut in a new production of *Carmen*. Ms. Weissmann studied at the Royal Academy of Music in London and at the Indiana University School of Music in Bloomington.

2008 International Wagner Competition Alternates**Carla Thelen Hanson, soprano**

From Rochester, Minnesota

On Carla Thelen Hanson's recent performance as Tosca at New York City Opera, *The New York Times* wrote, "Ms. Hanson made a strong debut as Tosca, by turns fiery and vulnerable, her voice agreeably dark in its middle range and sufficiently full on top." Her other noted roles include title portrayals of *Norma*, *Manon Lescaut*, *Madama Butterfly*, *Aida*, as well as Donna Elvira and Donna Anna in *Don Giovanni*, Contessa in *Le nozze di Figaro*, Liù in *Turandot*, Rosina in *Ghosts of Versailles*, Senta in *Der fliegende Holländer*, and Woglinde in *Der Ring des*

Nibelungen. Her upcoming opera performances include *Elektra*, *Andrea Chenier*, *Die Walküre*, *Simon Boccanegra*, *Intermezzo*, *La Belle Helene*, *La Wally*, and the U.S. premiere of Dame Ethyl Smyth's *The Forest*. Ms. Hanson also sings with noted orchestra in the U.S., in performances of Barber's *Hermit Songs*, Handel's *Messiah*, Harbison's *Mirabai Songs*, Mozart's *Exultate Jubilate*, Orff's *Carmina Burana*, Strauss's *Vier Letzte Lieder*, Verdi's *Requiem*, and Vivaldi's *Floria and Motetto*. Ms. Hanson holds Master and Bachelor of Music degrees from Northern Arizona University.

Joni Henson, soprano

From Sault Ste. Marie, Ontario, Canada

Joni Henson joined the Canadian Opera Company's Ensemble Studio program after graduating from the University of Toronto's Opera School. She made her professional debut with the Canadian Opera Company as Alisa in *Lucia di Lammermoor* in 2004, and in 2006 made her Wagnerian debut there as Guttrune in *Götterdämmerung*, for which the *Toronto Globe and Mail* praised her "lustrous, powerful soprano" and predicted that she was "a future star in the making." In January 2006, she won first place in the Great Lake region finals of the National Council auditions of the Metropolitan Opera. Ms. Henson has also sung Fiordiligi in *Così fan tutte*, the Overseer in *Elektra*, Marietta in Korngold's *Die tote Stadt* for Toronto's Opera in Concert, and has been heard on CBC Radio in a special CBC Radio concert at the Glenn Gould Studio with the Canadian Opera Company Orchestra.

2008 International Wagner Conductor

Asher Fisch, recently named principal guest conductor of Seattle Opera, made his company debut conducting Seattle Opera's first production of Wagner's *Parsifal* in 2003 and Wagner's *Lohengrin* the following year. In 2006 he conducted both Seattle Opera's first International Wagner Competition and Richard Strauss' *Rosenkavalier*, and in August 2007 conducted Wagner's *Flying Dutchman (Der fliegende Holländer)*. A native of Jerusalem, Mr. Fisch served as the music director of Israeli Opera for many years. He made his U.S. debut in 1995 in Wagner's *Fliegende Holländer* at Los Angeles Opera, and since then has conducted at The Metropolitan Opera, Lyric Opera of Chicago, and Houston Grand Opera in the U.S.; at such European opera houses as Vienna Staatsoper, Royal Opera Covent Garden, Berlin Staatsoper, Bayerische Staatsoper, and Royal Danish Opera; and in Adelaide, South Australia, Wagner's *Ring* at the State Opera. His symphonic credits include the Munich Philharmonic, Orchestre National de France, Japan's NHK Symphony, Chicago Symphony, Seattle Symphony, New York Philharmonic, and Orchestre Symphonique de Montréal; and as a pianist, Mr. Fisch has conducted several Mozart piano concerti and Gershwin's *Rhapsody in Blue* from the keyboard and performed the four-hands version of Stravinsky's *Sacre du Printemps* with Daniel Barenboim in Berlin. This year he makes his Teatro alla Scala debut in *The Merry Widow*.

2008 International Wagner Judges

Hans-Joachim Frey has been general director and chief executive officer of Theater Bremen GmbH since August 2007, where he is responsible for Oper Bremen, the Schauspiel Bremen (drama), the Tanztheater Nordwest (dance theatre) and the Kinder-und Jugendtheater MOKS (children's theater). Mr. Frey was previously director of the office for artistic affairs and opera director of Semper Opera, Dresden, which during his tenure became the most economically successful theatre in Germany. While in Dresden he worked closely with such

famed conductors as Giuseppe Sinopoli, Sir Colin Davis, Fabio Luisi, Daniele Gatti, Daniel Harding, Christian Thielemann, Marc Albrecht, and Semyon Bychkov, and was responsible for bringing the best international singers to Dresden. He is also the founder, CEO, and spokesman of the board of the Dresden-based Forum Tiberius, which cross-links culture and the economy globally. He is the director of the Competizione dell'Opera vocal competition, founder and director of the Rubinstein International Piano Competition, and lectures on culture management at universities in Hamburg, Weimar, and Bremen.

Recognized worldwide as the finest dramatic tenor before the public today, **Ben Heppner** excels in opera's most challenging roles, from Wagner's Tristan and Lohengrin to Verdi's Otello and Berlioz's Aeneas. He is acclaimed worldwide for his beautiful voice, intelligent musicianship, and sparkling dramatic sense. His performances on the major opera stages of North America and Europe; concert appearances with the world's leading orchestras from the Boston and Chicago Symphonies to the Berlin and Vienna Philharmonics; worldwide recital appearances; and Grammy Award-winning recordings of *Die Meistersinger* on London/Decca records and *Les Troyens* with the London Symphony Orchestra on LSOLive have set new standards in his demanding repertoire. His connection with Seattle Opera goes back to 1989 when he sang his first Walther in *Die Meistersinger von Nürnberg*. He also sang his first Andrea Chénier (1996) and his first Tristan (1998) with Seattle Opera. He appeared as the Prince in *Rusalka* in 1990 and as Lohengrin in 1994 with Seattle Opera. Born in Dawson Creek, B.C., Mr. Heppner is an Officer of the Order of Canada.

Stage director and tenor **Peter Kazaras**, Artistic Director of Seattle Opera's Young Artists Program, has a long history with Seattle Opera. He has directed the Young Artists' productions of Puccini's *Gianni Schicchi* and Ravel's *Enchanted Child (L'enfant et les sortilèges)* in 2008, and he directed Mozart's *Nozze di Figaro*, Verdi's *Falstaff*, and Britten's *Turn of the Screw* as well as the Young Artists' touring productions of Peter Brook's *Tragedy of Carmen*, Pergolesi's *Maid Becomes the Mrs! (La serva padrona)*, Donizetti's *Rita*, and Bernstein's *Trouble in Tahiti*. Kazaras will direct Seattle Opera's mainstage production of Mozart's *Nozze di Figaro* in 2009. His directing credits also include Bellini's *Norma* for Seattle Opera in 2003 as well as productions for the Caramoor Festival, San Francisco Opera's Merola Program, the Cabrillo Festival, Madison Opera, Santa Fe Pro Musica, Eos, Hartt, the Academy of Vocal Arts, UCLA, and Chautauqua Institution. As a singer, Kazaras made his singing debut with Seattle Opera in 1985 as Steva in Janacek's *Jenufa* and his many roles here have included Loge in Wagner's *Ring des Nibelungen* and Peter Quint in Britten's *Turn of the Screw*. Kazaras has also sung at houses all over the world, including the Metropolitan Opera, Teatro alla Scala, Vienna State Opera, Houston Grand Opera, and San Francisco Opera. As a teacher, Kazaras has given Master Classes at Florida State University, Yale and Vassar, where he co-directed their Opera Workshop, served as an acting teacher at the Chautauqua Institute School of Music Vocal Department, and, in 2007/08, became a professor at UCLA, serving as the Director of Opera.

The daughter of Wolfgang Wagner and Ellen Drexel, **Eva Wagner-Pasquier** was born in Oberwarmensteinach, near Bayreuth. From 1967 to 1976 she worked as a personal assistant to her father, the director of the Bayreuth Festival. Concurrently, she worked in opera production at the Vienna State Opera and the Royal Opera House at Covent Garden. After seven years with Unitel Films working in opera and concert productions, she returned to Covent Garden to direct opera for three years and from there was director of programming at Opera Bastille from 1987 to 1993. Since then, she has been an artistic consultant at Houston Grand Opera, the Théâtre du Châtelet in Paris, and Teatro Real in Madrid. She is currently artistic consultant at

the Festival d'Aix en Provence in France and is a senior artistic advisor to the Metropolitan Opera.

Pamela Rosenberg, managing director of the Berliner Philharmoniker Foundation since 2006, was general director of the San Francisco Opera from 2001 to 2006. She headed the Stuttgart Opera with Klaus Zehelein from 1991 to 2000, and held leading artistic positions at the Nederlandse Opera Amsterdam, the Deutsche Schauspielhaus in Hamburg, and the Frankfurter Oper. Ms. Rosenberg received her practical training in Wieland Wagner's master classes at the Bayreuth Festival, and following his death, attained a stage management diploma at the Guildhall School of Music and Drama at the London Opera Centre. She has served on the juries of numerous international voice competitions and is a member of the Administrative Council of the "College of Letters and Sciences" at the University of California, Berkeley. She has held teaching positions at Zurich University and the Center for the Humanities at Brown University in Providence, Rhode Island, among others.

Stephen Wadsworth directed Seattle Opera's third *Ring* productions in 2001 and 2005 and will direct the third in 2009. Other Seattle Opera credits include Janacek's *Jenufa*; Gluck's *Orphée et Eurydice*, Wagner's *Fliegende Holländer* and *Lohengrin*, Handel's *Xerxes*, and most recently, the Seattle Opera/Metropolitan Opera co-production of Gluck's *Iphigenia in Tauris* both in Seattle and in New York at the Met. He has also worked with Teatro alla Scala, Royal Opera Covent Garden, Vienna Staatsoper, De Nederlandse Opera, Edinburgh Festival, and in San Francisco, Los Angeles, Toronto, and Santa Fe. Mr. Wadsworth's productions of plays by Aeschylus, Shakespeare, Molière, Marivaux, Goldoni, Shaw, Wilde, and Coward have established him as a master of the classical repertoire. He has translated and adapted a number of works for the stage, including operas by Monteverdi, Handel, and Mozart and plays by Molière, Marivaux, and Goldoni. Mr. Wadsworth wrote the libretto for Leonard Bernstein's *A Quiet Place*, which premiered in 1983. A current project for this Chevalier de l'Ordre des Arts et des Arts et des Lettres is Daron Hagen's *Amelia*, commissioned by Seattle Opera. Mr. Wadsworth was recently named the first director of opera studies for the Juilliard Opera Center.

International Wagner Competition
Saturday, August 16, 2006
Marion Oliver McCaw Hall
Seattle, Washington

For tickets and information, call 800-426-1619 or 206-389-7676 or visit www.seattleopera.org

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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. 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.