



SEATTLE OPERA
SPEIGHT JENKINS GENERAL DIRECTOR

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Seattle Opera Projects Budget Surplus for 2013/14 Season

Kate Lindsey and Asher Fisch Named Seattle Opera Artists of the Year

Maryanne Tagney Elected as Board President

Seattle – Seattle Opera is projecting a surplus for the 2013/14 season, to be confirmed with published audited financials in December 2014. The surplus will be used to replenish its operating reserves for future seasons, which were significantly lowered during the recent recession. On an operating budget of nearly \$28 million, the company saw significant growth in contributions and ticket sales that both exceeded expectations for the year. This announcement comes following the company's Annual Meeting at McCaw Hall on Tuesday, July 15.

Seattle Opera Board President, Dr. William T. Weyerhaeuser thanked his fellow board members and donors for their generosity and support during his tenure as president.

Contributing to Seattle Opera's surplus this season were a variety of factors, including successful fundraising and ticket sales operations thanks to generous donors and subscribers, a slightly increased overall attendance of 95,000, and the economic impact of Wagner's *Ring* cycle in August, 2013. Opera lovers from all 50 states and 22 foreign countries flocked to Seattle for this unforgettable experience of story, music, spectacle, and community.

“Speight’s single-minded focus on the art of opera has been an inspiration to us all,” said Board Chairman John Nesholm. “When Seattle Opera staff was tasked with creating its list of core values, ‘art matters’ is what came to the forefront; this is because of Speight. What we have seen on the stage is because of his taste, his leadership and his values. He has truly brought our company to new standards of excellence.”

In addition to the company’s financial state of affairs, Seattle Opera announced the election of New Board President, Maryanne Tagney.

“I have big shoes to fill,” Tagney said. “We have a great Board here; I’m very excited about working with Aidan Lang as we begin a new chapter in Seattle Opera’s history.”

Artists of the Year

Also announced at Tuesday’s meeting: the company’s 2013/14 Artists of the Year awards went to **Kate Lindsey** for singing the role of The Muse/Nicklausse in the May 2014 production of *The Tales of Hoffmann*, as well as Conductor **Asher Fisch**, conductor of the August 2013 *Ring*.

“I’m thrilled that Kate Lindsey has won her second Seattle Opera Artist of the Year Award, for her remarkable Muse and Nicklausse in *The Tales of Hoffmann*,” Jenkins said. “She first won this award in 2010, when she created the title role in the world premiere of *Amelia*, by Daron Hagen. It was a great pleasure then to present this talented young American mezzo in the first opera composed with her voice and personality in mind, and I am gratified that Kate’s artistic growth since then has more than fulfilled her early promise. I can’t wait to hear what she does next year as the Composer in *Ariadne auf Naxos*.”

In regards to Fisch, Jenkins said: “Since we opened McCaw Hall with *Parsifal* in 2003, the great Israeli conductor Asher Fisch has given Seattle Opera many of our most unforgettable performances. He won Seattle Opera’s Artist of the Year Award twice before, for *Der Rosenkavalier* in 2006 and for *Turandot* in 2012. But Wagner is the composer who’s the most important to him, so I am supremely happy that our company has recognized his musical leadership of last summer’s extraordinary *Ring*—certainly the strongest *Ring* of my career. For

that reason I am particularly happy to be able to offer a CD set of this complete *Ring* for sale to the public.”

In 1991, Seattle Opera’s Artist of the Year award was created to honor the individual singer, conductor, director, or designer who had made the most significant contribution to the success of the season. At the conclusion of the 2003/04 season, Seattle Opera began honoring two Artists of the Year for each season: one a conductor, director, or designer; the other a singer.

Participating in the selection process of Seattle Opera’s Artists of the Year are members of Seattle Opera’s Board of Trustees, Diamond Level and Platinum Circle donors, and staff, as well as selected members of the local press. This is the company’s 23rd annual selection of Artist of the Year.

Board of Trustees News

Artists of the Year

Kate Lindsey

Rising star mezzo-soprano Kate Lindsey made her Seattle Opera debut as the title role in Daron Hagen’s *Amelia* in 2010, and, this past season, returned to sing The Muse/Nicklausse in Seattle Opera’s *Les contes d’Hoffmann*. Ms. Lindsey has already appeared in many of the world’s prestigious opera houses, including the Metropolitan Opera, Santa Fe Opera, Seattle Opera, Los Angeles Opera, Royal Opera House Covent Garden, the Glyndebourne Opera Festival, the Aix-en-Provence, Festival, Lille Opera, the Théâtre des Champs-Élysées, and the Bayerische Staatsoper. Her repertoire includes Rosina in *Il barbiere di Siviglia*, Cherubino in *Le nozze di Figaro*, Zerlina in *Don Giovanni*, Idamante in *Idomeneo*, Sesto in *La clemenza di Tito*, Angelina in *La Cenerentola*, Hansel in *Hansel und Gretel*, the Composer in *Ariadne auf Naxos* and Nicklausse/The Muse in *Les contes d’Hoffmann*. An accomplished concert singer, Ms. Lindsey sang the premiere performances of a new commission by John Harbison with James Levine and the Boston Symphony Orchestra. She has also appeared with the New York Philharmonic, Cleveland Orchestra, St. Louis Symphony Orchestra, Met Chamber Orchestra (in Carnegie Hall), Cercle de l’Harmonie in Europe, and at the Tanglewood and Mostly Mozart festivals. She has worked with many of the world’s most distinguished conductors including Harry Bicket, James Conlon, Emmanuelle Haim, Thomas Henglebrock, Vladimir Jurowski James Levine, Lorin Maazel, David Robertson, Jeremie Rohrer, and Franz Welser-Möst In recital, she has been

presented by the Metropolitan Museum of Art and Rockefeller University in New York City. Ms. Lindsey recently starred in the Metropolitan Opera's HD broadcast of its new production of *Les contes d'Hoffmann*. She was also featured in its broadcasts of *La clemenza di Tito* and *The Magic Flute* (which was subsequently released on DVD). Next year, she returns to Seattle to sing the Composer in *Ariadne auf Naxos*.

Asher Fisch

Asher Fisch made his Seattle Opera debut conducting *Parsifal* in the opening performance of McCaw Hall in 2003, and returned for *Lohengrin*; *Der Rosenkavalier* (for which he won Artist of the Year); *Der Fliegende Holländer*; *Tristan und Isolde*; *Turandot*; and *Fidelio*. He has formerly served as Music Director of Israeli Opera (1998-2008) and the Wiener Volksoper (1995-2000). He recently conducted *Parsifal* at the Metropolitan Opera; *Rigoletto* at Dresden Semperoper; *Don Carlo* at Bayerische Staatsoper; *The Merry Widow* at Opéra national de Paris; and *Cavalleria rusticana/Pagliacci* at Wiener Staatsoper. He is a regular guest at European opera houses, including Berlin Staatsoper, Vienna Staatsoper, Teatro alla Scala, Paris Opera, Dresden Semperoper, and Royal Opera Covent Garden, among others. In the US, he has conducted at LA Opera, the Met, Lyric Opera of Chicago, and Houston Grand Opera. Among the North American symphony orchestras, Fisch has conducted those of Chicago, New York, Philadelphia, Los Angeles, Seattle, Houston, Toronto, and Montreal. In Europe, he has conducted the Munich Symphony, the Berlin Philharmonic, Dresdner Staatskapelle, London Philharmonic Orchestra, and Orchestre National de France, among others. In September 2013 he took up the baton as Principal Conductor and Artistic Advisor of West Australian Symphony Orchestra in Perth, and he will conduct *Salome*, *Parsifal*, and *Ariadne auf Naxos*, among others, at Bayerische Staatsoper next year.

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2013/14 Season Sponsor: The late Gladys Rubinstein, in memory of Sam Rubinstein.

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About Seattle Opera

Celebrating its 50th anniversary in 2014, Seattle Opera is one of the leading opera companies in the United States. Founded in 1963, 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 41 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 five continents and 50 states.