

Issachah Savage  
Tenor

The profile of American tenor Issachah Savage was dramatically raised when he swept the boards at Seattle’s International Wagner Competition in 2014, taking First Prize, Audience Prize and Orchestra Favourite award. Formerly a member of San Francisco Opera’s prestigious Merola Program, Issachah performed a varied repertoire including scenes from *Samson et Dalila*, *Lohengrin, Die Walküre* and *Parsifal.*His performance of the last act of Verdi’s *Otello*, inspired the *San Francisco Chronicle* to write ​“From his opening notes — impeccably shaded and coiled with repressed fury — to the opera’s final explosion of grief and shame, Savage sang with a combination of power and finesse that is rare to observe.”

Operatic milestones of Issachah Savage’s recent seasons include his debut as Bacchus in Strauss’ *Ariadne auf Naxos*at Seattle Opera under Lawrence Renes, his Metropolitan Opera debut as Don Riccardo in Verdi’s *Ernani*conducted by James Levine, his Los Angeles Opera debut as Narraboth in *Salome*conducted by James Conlon and his first Siegmund in *Die Walküre*at the Canadian Opera Company under Music Director, Johannes Debus. At Austin Lyric Opera, Savage has appeared in two of Verdi’s most demanding roles, as *Otello*and as Radames in *Aida*, the latter role also marking his debut at Houston Grand Opera, under the baton of Antonino Fogliani. It was in the 2018/19 season that Issachah Savage made three major European debuts to great acclaim: as Bacchus in *Ariadne auf Naxos*at Théâtre du Capitole Toulouse under Evan Rogister, as Siegmund in*Die Walküre*with Opéra National de Bordeaux conducted by Paul Daniel and as Gran Sacerdote di Nettuno in Mozart’s *Idomeneo* in Peter Sellars’ acclaimed new staging for the 2019 Salzburg Festival, conducted by Theodore Currentzis.

In semi-staged opera performance, Savage has appeared with Riccardo Muti and the Chicago Symphony Orchestra as the Messenger in *Aida*, the Opera Orchestra of New York in Massenet’s *La Navarraise*, the National Philharmonic at Strathmore in the title role of Wagner’s *Rienzi*and with the San Antonio Symphony Orchestra as Manrico in *Il trovatore*under Sebastian Lang-Lessing. At both the Aspen Music Festival under Robert Spano and at Tanglewood with the Boston Symphony Orchestra under Jacques Lacombe, Savage again received critical acclaim as Verdi’s Radames.

Equally at home on the concert platform, Issachah Savage has a wide repertoire that includes mainstay works such as Beethoven, Symphony No.9, Verdi, *Messa da Requiem*and Mahler, *Das Lied von der Erde* alongside less-frequently performed pieces like Stravinsky, *Pulcinella*, Weill, *Lost in the Stars* and Gershwin, *Blue Monday*. Savage sang the world premieres of Wynton Marsalis’s *All Rise*under the late Kurt Masur and the New York Philharmonic, and of Leslie Savoy Burr’s *Egypt’s Night*with Philadelphia’s Opera North. A much in demand concert soloist, Savage has performed under Gustavo Dudamel and the Los Angeles Philharmonic at both the Hollywood Bowl and New York’s David Geffen Hall, under Paul Daniel with the Orchestre National de Bordeaux-Aquitaine, under Stephane Deneve and the St. Louis Symphony Orchestra, under Lawrence Renes and the Melbourne Symphony Orchestra and under Marin Alsop and the Baltimore Symphony Orchestra to name but a few. He most recently joined Marin Alsop and the Handel and Haydn Society in Boston for Beethoven Symphony No.9 and returned to Bordeaux for Mahler’s *Das Lied von der Erde* with Paul Daniel.

In addition to his great competition success in Seattle, Issachah Savage has received a number of prestigious awards, recognition and career grants from institutions including the Wagner Societies of New York, Washington DC and Northern California, the Licia Albanese International Puccini Foundation, the Olga Forrai and Gerda Lissner Foundations and he was honoured in the early stages of his career development as the first ever ​‘Scholar Artist’ of the Marian Anderson Society of Philadelphia.

Current and future seasons include his long-awaited and postponed debut as Wagner’s *Tannhäuser*with Los Angeles Opera, as well as concert appearances with the Dallas Symphony Orchestra, Los Angeles Philharmonic, National Symphony Orchestra in Washington, DC, the Toronto Symphony Orchestra, and Orquestra Sinfônica do Estado de São Paulo.