

THE METROPOLITAN OPERA

NEW ENGLAND REGIONAL WINNERS 2000-2001 Edition

Our latest winner...

Already **Sandra Piques Eddy**, our **2000** regional winner, has a recording to her credit: Melissa in Gilbert & Sullivan's *Princess Ida*, on the Newport Classics label with the forces of Ohio Light Opera. This past summer the mezzo-soprano was heard in *Salome* at Glimmerglass, where she found herself in the company of several New England regional finalists, including **Harold Gray Meers**, **Kara Shay Thomson**, and **Steven Humes**. Closer to home Sandra showed off her winning voice in a fall recital at the Museum of Fine Arts in Boston, and later this year she makes her Boston Lyric Opera debut as Kate Pinkerton in *Madama Butterfly*.



Winners from the past ...

Houston Grand Opera Studio has snatched up the promising dramatic soprano **Barbara Quintalini**, one of our triumvirate of **1999** national winners, and she is scheduled to sing in their upcoming productions of *Katya Kabanova*, *The Tender Land*, *Prince Igor*, and *Don Carlo*. Recently Barbara staged yet another artistic coup by walking away with first place in the Eleanor McCollum Competition for Young Singers. The Santa Fe Chamber Music Festival heard her for the first time this past season, while audiences at the Boston Lyric Opera welcomed her return to the house as the High Priestess in *Aida*.



Now in her second year in the prestigious Lindemann Young Artist Development Program at the Metropolitan Opera, **Jossie Pérez (1999)** looks forward to making her debut this season at the Met as Mercedes in *Carmen*, Rosette in *Manon*, and as one of the Flower Maidens and the Second Esquire in *Parsifal*. Last season she joined the Boston Lyric Opera production of *The Magic Flute* and bowed as Isabella for her Wolf Trap Opera debut in Rossini's *L'italiana in Algeri*. At Carnegie Hall's Weill Recital Hall Jossie performed Ravel's *Chansons madécasses* with James

Levine and the Met Chamber Ensemble.

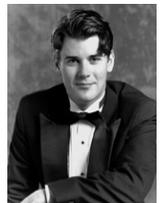


Soprano **Kelly Kaduce** joined fellow **1999** winner Jossie Pérez, among others, for an opera gala with the Monadnock Symphony this past September, this after a successful tour across America last season as Donna Elvira in the Western Opera Theater production of *Don Giovanni*. Mimi will be the role of choice for her debut with Opera Delaware, while Gretel takes her south to Sarasota, Florida for that company's staging of the Humperdinck chestnut. Look for Kelly on television this holiday season in performances with the Boston Pops for their Christmas Festival.

Steven Humes, winner of an **1999** Encouragement Award from our Regional Council, was one of our many finalists at Glimmerglass this past summer. Last year he made his Boston Lyric Opera in *Die Zauberflöte*, and he returns to that house this year for *Salome*. For his first solo turn with Chicago Opera Theater, the bass will sing in Monteverdi's *L'orfeo*.



Baritone **Keith Phares (1998)** was Taddeo to Jossie Pérez's Isabella in Wolf Trap Opera's *L'italiana in Algeri* this past summer, a debut for Keith both with that company and in that role. In the upcoming 2000-2001 season he is slated for return engagements with the New York City Opera in productions of *Rigoletto*, *La bohème*, and *Die tote Stadt*. To follow his principal debut last year with the Opera Theatre of St. Louis, Keith looks forward to portraying Pip in that company's staging of Argento's *Miss Havisham's Fire*.



During her fruitful summer apprenticeship with Central City Opera, **Sol Kim**, a **1998** finalist, portrayed Sœur Mathilde in Poulenc's *Dialogues des carmélites* and covered the role of Blanche. Returning to Longwood Opera once again this year, the soprano will be heard as Susanna in Mozart's *Le nozze di Figaro*.

In this 100th anniversary year of Copland's birth, the composer's only true opera is showing up on more rosters than ever before, and our **1997** winner

Theodore Green joined the Minnesota Orchestra for their reading of *The Tender Land* this past season. Sarasota Opera heard the tenor as Nadir in Bizet's *Les Pêcheurs de perles*; Louisville was treated to his Count Almaviva in *Il barbiere di Siviglia*; for Nevada it was Rodolfo in *La bohème*; for Opera Theatre of St. Louis Cassio in *Otello*. The upcoming season promises more firsts, including his debut for Seattle Opera as Edgardo in *Lucia di Lammermoor*. Closer to home, Ted will toss off some high C's as Tonio for Boston Lyric Opera's *La Fille du régiment*.



Luna in *Il trovatore*, Germont in Houston's *La traviata*, and Marcello in Cincinnati's *La bohème*, a role he will reprise for Opera Theatre of St. Louis in 2001. Earlier this season he joins Canadian Opera's production of *Billy Budd*.

The 1999-2000 season marked mezzo-soprano **Jill Grove's (1993)** debuts at Carnegie Hall and with the Met, where she was featured in operas as far-afield as *Otello*, *Mefistofele*, and *Die Walküre*. She returns to the house in December 2000 for Mary in *Der fliegende Holländer*. Her Parisian debut will be in Strauss's *Die schweigsame Frau* at the Théâtre du Châtelet. Jill looks forward to her debut at the Santa Fe Opera in another rarely-performed Strauss opera, *Die Ägyptische Helena*, and also as Dame Quickly in Verdi's *Falstaff*.



Still based in Paris, **Stephen Salters (1996)** continues to concertize across the globe. On this side of the pond, the baritone will join Boston's Handel and Haydn Society for performances of *Messiah* this holiday season.



Fellow 1996 winner **Danièle LeBlanc (1996)** had a busy season last year with *Anna Bolena* (Dijon), *L'italiana in Algeri* (Opéra de Québec), *Eugene Onegin* (Kansas City), and *La bohème* (Kentucky Opera) to mention only a few. Opera Columbus will have to wait until early February 2001 for the mezzo-soprano's debut there as Cherubino in *Le nozze di Figaro*. Danièle's homeland will have at least three chances to catch the singer in Québec (*Norma*), Edmonton, and Montréal (*Così fan tutte*).



Among his most recent accomplishments, **Jean-Pierre Trevisani (1995)** can count his selection as "Best Young Artist on the Stage of the Paris National Opera." Look for this tenor once again next year at Paris's Opéra.



So far **Sheryl Heather Cohen (1994)** has completed two recordings on the American music label, one of music by Mozart, the other music of Stephen Foster. A third recording is planned for this fall. On stage the lyric soprano will perform a series of Mozart concerts in the Philadelphia area this season and cover the roles of Gilda (*Rigoletto*) and the title role in *The Ballad of Baby Doe* for Utah Opera. With the same company she will sing Berta in Rossini's ever-popular *Il barbiere di Siviglia*.



There are some who will remember **1994** as the year that **Lester Lynch** was among our New England regional finalists, especially now that this baritone is garnering such accolades as first place in the George London Competition in 2000. Recent triumphs include a debut at Deutsche Opera as the Conte di

For the third year in a row soprano **Janna Baty, a 1993** finalist, was invited to be a fellow at the Tanglewood Music Center. While there this past summer she sang the role of Alice Ford in *Falstaff* under the baton of Seiji Ozawa. She was also heard last season as the Countess in *Le nozze di Figaro* for Eugene Opera. Scheduled this fall are recitals with pianist Nobuko Amemiya and concerts with the Boston-based Auros Group for New Music.



This past season saw the debut of **Diane Alexander (1991)** with the Newport Festival and with Houston Grand Opera in the world premiere of Carlisle Floyd's *Cold Sassy Tree*. She has been tapped for return engagements with the Indianapolis Opera for Baby Doe in the eponymous opera, by Opera Grand Rapids for Hanna Glawari in *The Merry Widow*, and by Central City for Musetta in *La bohème*.



After his debut last season with Virginia Opera (Daniello in *The Merry Widow*), **Samuel Mungo**, one of our **1991** finalists, has been in demand at that house, and he has been engaged to sing the title role in their production of *Don Giovanni* and Escamillo in their *Carmen*, his first foray in that role. For a change of pace, his calling card for Utah Opera will be Karl Magnus in *A Little Night Music*.

Last season **Mary Ann McCormick (1990)** toured North America with Edo De Waart and the Sydney Symphony Orchestra in performances of Beethoven's Ninth, followed by a return to the Metropolitan Opera for *Moses und Aron*, *Giulio Cesare*, and Wagner's *Ring*. Highlights for this season are her Seattle Opera debut in *Falstaff* and a performance of Copland's *The Tender Land* with the BBC Symphony Orchestra conducted by

Leonard Slatkin at the Barbican Centre in London.

It takes a special voice to embrace the *morbidezza* of those Puccini heroines who teeter between fragility and steadfastness, like Liù and Cio-Cio San, Mimi and Minnie. In soprano **Guiping Deng (1990)**, we find that rare artist who looks, feels, and sings those parts to perfection. Consider her Cio-Cio San in Puccini's masterpiece, *Madama Butterfly*, a role she has sung in Los Angeles Opera Center, Opera Theatre of St. Louis, Houston Grand Opera, Opera Portland (Maine), and Connecticut Opera and during this coming season also at Boston Lyric Opera, Sacramento Opera, Cleveland, Hawaii Opera Theatre, Capital City, and Santa Barbara operas.



Singing the title role in Handel's *Rodelinda* for the Göttingen Opera Festival must count as one of the high points of last season for soprano **Dominique Labelle (1989)**, a difficult choice nonetheless in a smashing season filled with masterpieces of the Baroque. Coming this season will be a live BBC television broadcast of Bach's B Minor Mass as played by Sir Roger Norrington and the Orchestra of the Age of Enlightenment, featuring Dominique. As part of Christopher Hogwood's last concerts as Music Director of the Handel and Haydn Society Dominique will sing Mozart's bravura concert aria, "Ch'io mi scordi di te?" Also noteworthy is Dominique's upcoming portrayal of the heroine of Donizetti's *Lucia di Lammermoor* for Seattle Opera.



It has been quite a year for **Dean Anthony (1989)** finalist). For the end of the millennium he made his debut with Arizona Opera as Curly in *Of Mice and Men* and his Connecticut Opera debut in *Susannah*. This year Fort Worth Opera welcomes the tenor for his debut there in *Le nozze di*

Figaro as Curzio and Don Basilio, and he will return there for Little Bat in *Susannah*. *Falstaff* will be the opera of his debut at Florentine Opera. Also this season, Dean looks forward to several engagements with Opera Omaha, including *Pagliacci*, *Man of the Mancha*, and *Carmina Burana*.

Mezzo-soprano **Denyce Graves (1987-88)** and singing-sensation Andrea Bocelli made quite a stir as Charlotte and Werther in Michigan Opera Theater's *Werther*, the first-ever for the blind Bocelli. At the Met



this year she will once again claim her turf as the pre-eminent Dalila of our times. For Washington Opera she takes on the role of Dulcinea in *Don Quixote*. A few performances of *Carmen* are slated (Berlin and Orlando) and a Verdi *Requiem* for Cologne. But it is in the grand old tradition that Denyce has devised her performance schedule this season with an extensive series of recitals and solo concerts throughout the country.



In the Washington Opera 1999-2000 season opener **Haijing Fu (1987-88)** was the headliner as Rigoletto, a role that also greeted Los Angeles Opera patrons this past March. Haijing will return to the Met this season as Ping in *Turandot* and as Conte di Luna in *Il trovatore*. San Diego will hear the baritone as Amonasro in *Aida*.

Basing herself in Germany, soprano **Deborah Cole (1986)** has explored both established repertoire and new music throughout the region. Last year alone she sang in the world premiere of *Das stille Zimmer* by Michael Hirsch in Bielefeld and in the German premiere of *Wolf Cub Village* by Wenjing, which she sang in its original Chinese. Along the way she managed to sing Pamina in *Die Zauberflöte*, Amina in *La sonnambula*, a Gretel or two in *Hänsel und Gretel*, and Musetta in *La bohème*, among many others.



This past season **Lorraine Hunt-Lieberman (1985-86)** received the New York City Opera's Artist Award, where her performances as Sesto in *La clemenza di Tito* and as Xerxes in the opera of the same name made quite a sensation. Meanwhile, around the corner at Lincoln Center at the Metropolitan Opera, the mezzo-soprano made her widely-acclaimed debut as Myrtle Wilson in the world premiere of John Harbison's *The Great Gatsby*, a role to be reprised for her debut with Lyric Opera of Chicago. She will return to the Boston area for a program of Bach cantatas with Emmanuel Music early in 2001.

For her debuts in the 1999-2000 season with Baltimore Opera and Opera Carolina our **1985-1986** winner, **Ann Panagulias** sang Violetta in Verdi's *La traviata*. The soprano next takes her Violetta to the stage of Opera Columbus. Recently her calling card for her debut at Portland Opera was the title role in Janacek's *The Cunning Little Vixen*. Among other notable future engage-



ments is a much-anticipated return to that house as Blanche in *Dialogues des carmélites*.

The roles of Carmen (Portland Opera and Opera Grand Rapids), Dalila (Cleveland Opera), and Baba the Turk in *The Rake's Progress* (Vancouver Opera) feature in **Victoria Livengood's (1985)** upcoming season. Last year she made her way to Buenos Aires's Teatro Colón for Menotti's *The Consul*, and return engagements are planned there in 2001 for *Die Frau ohne Schatten* and *The Rake's Progress*. The mezzo

joined fellow Met alumna Lorraine Hunt-Lieberson for *The Great Gatsby* at the Met last season, and she will cover Geschwitz there for the Met's *Lulu*. Madrid's Teatro Real has engaged Victoria for the world premiere of *La señorita Cristina*. Just recently Victoria's first solo recording, *Piercing Eyes*, was released, featuring the music of Haydn.

Once again this season **Lisa Saffer (1984)** proves her versatility as a master of the Baroque and of contemporary music. To kick off the season she will tackle the leading role of Hilda Mack in Henze's *Elegy for Young Lovers* with the Schoenberg Ensemble and then will return to New York City Opera for her first-ever Almirena in Handel's *Rinaldo*. Another Handel opera, this one a rarity, *Admeto*, will bring the soprano to Boston's Emmanuel Music this season. She marks her debut at the National Arts Center with performances of Knussen's Symphony No. 2 and Henze's *Being Beauteous*. And to seal up things this season she travels to Seattle for performances as Woglinde and the Woodbird in *The Ring*.

Tenor **Marcus Haddock (1984)** was heard this past season in *Tosca* with the Washington Opera and in *La rondine* for the Los Angeles Music Center. This past summer he joined the Boston Symphony Orchestra for Beethoven's Ninth at Tanglewood. In Europe he will take bows in *Manon* at Madrid's Teatro Real, *Simon Boccanegra* at Deutsche

Oper Berlin, *La traviata* in Seville, *Les Contes d'Hoffmann* at Paris's Bastille, and *Roméo et Juliette* in Lyons. Closer to home, Dallas Opera will welcome his Duke of Mantua in *Rigoletto* and Washington Opera his Pinkerton in *Madama Butterfly*. Also in 2001 in Cologne to commemorate the 100th anniversary of Verdi's death, Marcus will be the soaring tenor soloist in that composer's *Requiem*.

What a varied repertory this upcoming season brings for **Marquita Lister (1983)**! She take on the roles of

Giorgetta in *Il tabarro* and Nedda in *Pagliacci* for Connecticut Opera, Madama Butterfly for Austin Lyric Opera, Susannah for Opera Carolina and Toledo Opera, Salome for Boston Lyric, and her signature role of Aida for L'Opéra de Montréal.



Sondra Kelly (1982) will join Marquita Lister in Connecticut Opera's *Il tabarro* this coming season, will spook audiences in Sarasota as the witch in *Hänsel und Gretel*, and share her comedic talent with Tampa Bay Performing Arts Center's audiences with her portrayal of Berta in *Il barbiere di Siviglia*.



Boston still leads the nation in the performance of early music, particularly music of the Baroque, and local talents such as **Sharon Baker, a 1981** finalist, ensure that performances are of the highest caliber. This year, Sharon will bring the role of Drusilla to life in Boston Baroque's *L'incoronazione di Poppea*. In an interesting rarity, the soprano will join forces with the Boston Baroque for the "premiere" performance and recording of a recently-discovered opera in which Mozart collaborated, *The Beneficent Dervish*, a sequel to *The Philosopher's Stone*. And in what must count as a record, she will be performing in her twelfth consecutive *Messiah* for Boston Baroque.



A favorite with Michigan audiences, **Valerie Yova (1981)** has been singing in that region over the last few seasons. Highlights with the Detroit-based Lyric Chamber Ensemble include recitals and opera programs. Last season the soprano made her way to Cleveland for San José Ballet's performances of *A Midsummer Night's Dream*. Planned for 2000 are a Mozart Requiem with the International Symphony in Port Huron, Michigan.

A winner in **1976, Janice Hall** has been busy concertizing and developing a broad repertory that includes triumphs with Lyric Opera of Chicago (*Le nozze di Figaro*), Vancouver Opera (*La bohème*), Flemish Opera (*Venus and Adonis*), and Freiburg (*Madama Butterfly*), among many others. The Santa Fe Symphony has engaged the soprano for Berlioz's *L'Enfance du Christ*, and already Janice looks forward to performing the role of Salome for the first time in 2001.



For the latest information on these and other singers of the New England Metropolitan Opera Auditions, please visit us online at www.neaudition.org.