



NEWS ABOUT NEW ENGLAND REGIONAL WINNERS 1999-2000 Edition

Our latest winners...

Once again, the New England Regional winners made quite a stir at the most recent National Auditions. The new format for the finals, in which five winners are chosen from among ten semifinalists in a full-orchestra concert on the Met's stage, showed off our singers to splendid effect. Indeed, all three of our 1999 winners, **Kelly Kaduce**, **Jossie Pérez**, and **Barbara Quintiliani** won—another great showing for our region!

Good news follows on good news for **Barbara Quintiliani**. In what would be a coup for *any* singer, Barbara recently walked away with first prize in the Marian Anderson Competition, a competition held every four years: all this for a singer still in the midst of her bachelor's degree in music! Part of this honor includes a solo recital at New York's Alice Tully Hall. This fall she will join the cast of Boston Lyric Opera's *Aïda* as the High Priestess.



Fellow 1999 alumna **Jossie Pérez** joined Barbara for an operatic recital this past October at Boston's Museum of Fine Arts and looks forward to a concert at New York's Roerich Museum in late November. In the meantime, the mezzo-soprano is busy as a member of the elite Lindemann Young Artist Development Program at the Metropolitan Opera, which includes opportunities to perform at the Met and with regional opera companies. For Boston Lyric's March 2000 production of *The Magic Flute*, Jossie will sing the Second Lady.

This past summer found soprano **Kelly Kaduce** at Glimmerglass Opera performing in the premiere of an innovative opera, *Central Park*, composed by three different composers with three different librettists. She also appeared there in *Il ritorno d'Ulisse in patria*. For Western Opera Kelly took a bow as Donna Elvira for their staging of *Don Giovanni*. Then it was off to Florence for intensive Italian instruction under the auspices of the Ester B. and Albert S. Kahn Career Entry Award.

Winners from the past ...

For **Jane Shivick (1998)** the coming year promises a series of solo recitals throughout New England. This past year she triumphed in the Gerda Lissner Foundation Vocal Competition and was heard as soprano soloist in many concerts in the Greater Boston area, including Bruckner's *Te Deum* and Vaughn Williams's *Serenade to Music*.



Memories of **Keith Phares' (1998)** debut last year as Paris in Gounod's *Roméo et Juliette* still ring in the ears of Boston Lyric Opera audiences. From nearby New York Keith reports that he is completing his second year as a Young Artist with the Juilliard Opera Center. Most recently he performed the role of Morales in Bizet's *Carmen* with the New York City Opera, a return engagement with that company after his appearances last spring as Yamadori in *Madame Butterfly*. With the Aspen Opera Theater Center the baritone has also sung Guglielmo in *Così fan tutte* and Harlekin in *Ariadne auf Naxos*. Looking ahead to the year 2001 Keith is scheduled to make his principal debut with the Opera Theatre of St. Louis in Offenbach's operetta *La Grande Duchesse de Gérolstein*.



Look for one of our **1998** finalists, **Sol Kim** in Longwood Opera's production of Mozart's *Don Giovanni* early this fall. Sol will be making her debut with that company in the role of Zerlina.

Winning First Prize in the 1999 George London Foundation Vocal Competition is one more feather in the cap of our **1997** winner **Theodore Green**. After a year of successes with Central City Opera (*Street Scene*), the Opera Theatre of St. Louis (*Otello*) and Opera Omaha (the world premiere of Libby Larson's *Eric Hermunson's Soul*), Ted's upcoming season is shaping up to be a banner year. With Sarasota Opera he sings Nadir in Bizet's *Les Pêcheurs de perles*; for Seattle Opera, Edgardo in *Lucia di Lammermoor*; for Nevada, Rodolfo in *La bohème*; and for Minnesota Opera he sings in the rarely-performed American masterpiece, *The Tender Land* by Aaron Copland.



Stephen Salters (1996) has been named the first prize winner of the Walter M. Naumburg Competition, a distinction that includes a solo recital in New York City and a solo recording, Stephen's second album. He joins the likes of Dawn Upshaw and Christopher Trakas in being so honored. With the National Opera of Paris he is scheduled to sing in *Tristan und Isolde* and in Britten's *Billy Budd*. Also in Paris, in a joint project of the National Opera and the Centre de Formation Lyrique, he will star as Don Giovanni in Mozart's eponymous opera. Closer to home, Stephen makes his debut in the Bank of Boston Celebrity Series, and with the Boston Baroque he records the role of Thoas in Gluck's *Iphigénie en Tauride*.



For the 1999-2000 concert and opera season Canadian mezzo-soprano **Danièle LeBlanc (1996)** has before her a rich and varied schedule. From the role of Jane Seymour in *Anna Bolena* for Dijon to the title role of *L'Italiana in Algeri* for Opéra de Québec's opening night, from the role of Olga in *Eugene*

Onegin for Lyric Opera of Kansas City to Musetta in Kentucky Opera's *La bohème*, with forays into the role of Hänsel for Manitoba's staging of the Humperdinck chestnut, Danièle is ideally situated to show off her varied gifts. A highlight of this past season was her return to Dijon to sing Adalgisa in *Norma*.

With no less than five roles and two covers under his belt from his second year at the Paris Opéra's Young Artist Development Program, **Jean-Pierre Trevisani (1995)** is poised to add four more tenor roles to his repertoire. For the Paris company he will appear in operas both arcane and familiar:

Fénelon's *Salambô*, Prokofiev's *War and Peace*, Poulenc's *Dialogues des Carmélites* and Offenbach's *Les Contes d'Hoffmann*. Concert engagements include a recital of French "impressionist" *mélodies* in Japan and Rossini's *Stabat Mater* with the Orchestre de Poissy.



Jami Rogers (1994) finalist) is quickly establishing herself as the Queen of the Night of choice, a role she most recently reprised this fall for New York City Opera's *Die Zauberflöte*. Highlights from last season include performances of Ravel's *L'Enfant et les*

sortilèges (also at NYCO) and *Roméo et Juliette* with Cleveland Opera. For her debut this season with the Kentucky Opera the soprano has chosen the role of Adele in *Die Fledermaus*.

After her success at the Welsh National Opera as Ulrica in *Un ballo in maschera*, mezzo-soprano **Jill**

Grove (1993) made her debut with Los Angeles Opera in Tobias Picker's *The Fabulous Mr. Fox*. Future engagements find her in Paris for Strauss's *Die schweigsame Frau* at the Théâtre du Châtelet and for her Dutch debut with the Netherlands Opera in Szymanowski's *King Roger*. Under the baton of Maestro Roberto Abbado, Jill takes a bow as alto soloist in Beethoven's Ninth Symphony. Also this year, the mezzo-soprano makes her highly-anticipated debut at the Met as Emilia in Verdi's *Otello*, followed by Pantalia in *Mefistofele* and Rosswaise in *Die Walküre*.



Since being named a finalist in our **1993** auditions, soprano **Janna Baty** has been busy making a name for herself in Europe, North and South America, winning along the way such prestigious awards as the XXI Concurso Internacional de Ejecución Musical Dr. Luis Sigal in Chile

and making her debuts at the Aldeburgh Festival and with the Royal Philharmonic Orchestra in the UK premiere of Bernstein's Symphony No. 3. Other projects include her first recording with the Boston Modern Orchestra Project and in February of 2000, her debut as the Countess in *Le nozze di Figaro* at Eugene Opera.

During the 1998-1999 season one of our **1992** winners, **Bo Song**, returned to New York City Opera to sing the Duke in Verdi's *Rigoletto*. With the Duluth Symphony the Chinese-born tenor was engaged for a gala opera concert. Recent successes include performances of Verdi's *Requiem* with the Brooklyn Philharmonic and throughout the country.

San Francisco Opera heard **Pamela Dillard**, a **1992** finalist, as Rosette in *Manon* and as Waltraute in *Die Walküre* this past season. For Opera Columbus Pam assayed the role of Siebel in *Faust*. The mezzo-soprano will next be heard as the alto soloist in Mahler's Symphony No. 2, "Resurrection" with the Colorado Symphony.

For those of us who long to hear our regional winners close to our region, the recent performances in Providence of **Diane Alexander (1991)** as Musetta in Puccini's *La bohème* were a welcome delight. To hear her first traversal in the role of Susanna in *Le nozze di Figaro* Boston area audiences will have to travel to Arizona, for her Susannah to Indianapolis or Nashville, for her Manon to New Orleans, and for perhaps her most exciting portrayal yet to Houston's Grand Opera to hear her debut there in the world premiere of Carlisle Floyd's *Cold Sassy Tree*.

One of our **1991** finalists, **Samuel Mungo** has been a popular performer at Central City Opera throughout the years, and he returned there as Eisenstein in *Die Fledermaus* earlier this year, a role he has also sung for Opera Theatre of Connecticut. Last season marked two debuts, Danilo in *The Merry Widow* for

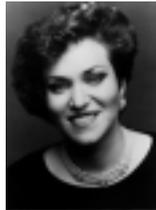
Sacramento Opera and Mercutio in *Roméo et Juliette* for Virginia Opera. That company has requested more, and Sam complies with the title role in *Don Giovanni* and his first Escamillo in *Carmen*. For his first bow as soloist in Carnegie Hall the baritone will perform Mozart's *Requiem* and Bok's *Missa Solemnis* with MidAmerica Productions.

Rave reviews followed **Mary Ann McCormick (1990)** everywhere she went during her North American tour with the Sydney Symphony and Edo de Waart. Later in the season she returned to the Met for Schoenberg's *Moses und Aaron* and Handel's *Giulio Cesare*. In the coming season the mezzo-soprano is scheduled for performances of *Die Walküre* at the Met, joins the National Symphony for Handel's *Messiah* at the Kennedy Center and regales the Seattle Opera with her take on Mistress Quickly in their production of *Falstaff*.

Guiping Deng, one of our **1990** finalists, heard the local call to sing close to home and delighted us by performing a concert of Chinese folk songs and Italian arias with pianist Long Wu in Newton at the Druker Auditorium. Her calling card has become Cio-Cio San in Puccini's masterpiece, *Madame Butterfly*, and recent and upcoming performances in that role include productions by the Cleveland, Capital City and Santa Barbara operas.



The Baroque has soprano **Dominique Labelle (1989)** in its thrall with performances this present season of Bach's "Wedding" Cantata and Handel operatic arias with the Saint Paul Chamber Orchestra, *Messiah* with the Philharmonia Baroque and the National Arts Centre Orchestra, Handel's *L'Allegro, il Penseroso, ed il Moderato* in the Mark Morris production, the title role in *Rodelinda* for the Göttingen Opera Festival and even Bach's arrangement of the Pergolesi *Stabat Mater* for the Handel and Haydn Society of Boston. Dominique's solo recital at Carnegie Hall's Weill Recital Hall will offer a change of pace for the soprano who is in ever-increasing demand.



It has been quite a while since news of **Dean Anthony (1989)** finalist) has reached the New England patrons. Happily, Mr. Anthony has been busy here and abroad creating roles in the world premieres of operas such as *The Witch Boy* (Lloyd), *The Stone Man* (Dutton), *Travels* (Bond), and Robert Greenleaf's *Under the Arbor*, which was also telecast on PBS. Most recently the tenor debuted with Baltimore Opera, Opéra de Montréal and the Saint Louis Symphony. For the end of the millennium he is scheduled to make his debut with Arizona Opera as Curly in *Of*

Mice and Men, his Connecticut Opera debut in *Susannah*, and he returns to Opera Carolina for their production of *Die Zauberflöte* as Monostatos.



Denyce Graves's (1987-88) most recent solo recording, "Voce di Donna," was released early this fall by BMG Classics and features some of the mezzo's signature stage impersonations. She can be heard live in many of these same roles throughout the United States, notably as Dalila in the

Los Angeles production of *Samson et Dalila*, as Carmen for her debut with the Lyric Opera of Chicago, and in what promises to be a tour-de-force, as Charlotte with Michigan Opera Theatre's *Werther* opposite Andrea Bocelli. Teatro alla Scala will be graced with her portrayal of Mère Marie in Poulenc's *Dialogues des Carmélites*. Closer to home, she will be heard in a solo recital at Boston's Jordan Hall in December of 1999, one of an illustrious line of solo recital engagements here and abroad.

Once again baritone **Haijing Fu's (1987-88)** sojourn at the Met seems to belie the notion that the tradition of "house" singers is a thing of the past. After last year's list of performances in new Met productions such as *La traviata* and *Lucia di Lammermoor*, he returns as Conte di Luna in *Il trovatore*. San Diego will hear the baritone as Amonasro in *Aïda* and Los Angeles Opera will hear him in the title role of *Rigoletto*.



Julia Kierstine, a finalist in **1986**, traversed the country last year, taking on roles as varied as Rosalinde in *Die Fledermaus* for Eugene Opera, Leonora in *Il trovatore* for West Bay Opera, and *Madama Butterfly* for Pacific Repertory Opera. Orchestral performances included a Beethoven Symphony No. 9 with Pensacola Symphony Orchestra and with the Richmond Symphony, where she once again takes on the soprano solo in that same piece this season. The San Jose Symphony will be the venue for her Madame Goldentrill in Mozart's *The Impresario*.



It seems that mezzo-soprano **Lorraine Hunt-Lieberson (1985-86)** has made the heroes and heroines of Baroque opera her very own domain, and she remains unsurpassed in that repertory. Early this fall devotees of the Baroque will be able to revel in her performances of Handel's *Hercules* with Boston's Emmanuel Music, one of her old haunts. The glittering highlight for Lorraine this year will surely be her highly-anticipated debut at the Met in the



world premiere of John Harbison's *The Great Gatsby*. For the Salzburg Festival she sings the role of Le Perelin in Saariaho's *Clemence* and for the Vienna Festival Ottavia in *L'incoronazione di Poppea*. The Los Angeles Philharmonic has engaged her to sing the title role in *L'Enfant et les sortilèges*, Simon Rattle conducting. Elsewhere on the concert stage, the mezzo sings in Bach's *St. Matthew Passion* with the Cleveland Orchestra under Christoph von Dohnányi.



Both Baltimore Opera and Opera Carolina will hear our **1985-1986** winner, **Ann Panagulias** as Violetta in Verdi's *La traviata* in the 1999-2000 season. For Portland Opera the title role of Janacek's *The Cunning Little Vixen* will be the soprano's calling card. Ann kicked off the season in Tokyo as the featured soprano soloist in

Ryuichi Sakamoto's new work, *Life*. She counts her performances in Weill's *Die Burgschaft* for the Spoleto, U.S.A. Festival as one of her highlights last year.

This past summer mezzo-soprano **Victoria Liven-good (1985)** returned to Italy's Spoleto Festival for Prokofiev's *War and Peace*. In the coming months Buenos Aires' Teatro Colón awaits her portrayal in Menotti's *The Consul* and the Cleveland Opera her Dalila in the Saint-Saëns opera. She joins fellow Met alumna Lorraine Hunt-Lieberson for *The Great Gatsby* at the Met and plans to grace the stage of Portland Opera for her debut there as Carmen, while for her San Francisco opera she will debut as Meg Page in Verdi's final work, *Falstaff*.



Another of our regional winners renowned for her portrayals of Handel heroines is **Lisa Saffer (1984)**, and her current roster shows that for New York City Opera she will impersonate Dalinda in Handel's *Ariodante*, a role she previously recorded for Harmonia Mundi. For the same opera company she takes on Blonde in *Die Entführung aus dem Serail*. Across the plaza at Lincoln Center she will sing an "Art of the Song" recital at Walter Reade theater. She will also appear in Europe in compositions by Oliver Knussen: in Amsterdam in *Where the Wild Things Are*, another role she has recorded, and in Italy, his Symphony No. 2. Back home she will sing Cugononde for the Lafayette Symphony's *Candide*.



After a busy season last year singing principally in opera houses throughout Europe, **Marcus Haddock (1984)** will be featured this coming season in two Puccini operas back in the United States, *Tosca* with The Washington Opera and *La rondine* for the Los Angeles

Music Center. He returns to houses in Europe where he is constantly in demand, in particular to Geneva for *Werther* (a role he recently recorded for the Naxos label with the Orchestre de Lille) and to Hamburg for the title role in *Les Contes d'Hoffmann*, another favorite role he reprises for the summer festival in Orange. In the spring of 2000, the focus will be on the role of Julien in *Louise*, performed for Paris's Théâtre du Châtelet and for the opera of Toulouse, which is mounting a new production of Charpentier's beloved opera.

If one role has become associated with **Marquita Lister (1983)** it must be Verdi's Egyptian princess, Aïda. Audiences in Houston in this country, Edmonton and Calgary in Canada, and in Dresden in Germany will have a chance to hear her truly regal incarnation of Aïda when she performs in those lucky cities in the new 1999-2000 season. New York City audiences will be treated to her highly-acclaimed portrayal of yet another signature role, Bess in Gershwin's *Porgy and Bess*, slated for March of 2000. For those in the New England region, Marquita offers *Tosca* with the Connecticut Opera in April 2000.



Among **Sondra Kelly's (1982)** most notable recent engagements are performances as Azucena in *Il trovatore* in Puerto Rico, as Maddalena in *Rigoletto* in China, and as the Third Lady in *Die Zauberflöte* under Seiji Ozawa for the New Japan Philharmonic. She will be heard in Geneva as Schwertleite for the Swiss capital's *Die Walküre*, in Utah as Alice Ford in *Falstaff*, in Green Bay as Azucena, and in Sarasota as the witch in *Hänsel und Gretel*.



This coming season, Stephen Salters will be joined by another singer of our Met family, soprano **Sharon Baker**, a **1981** finalist, for Boston Baroque's recording of Gluck's *Iphigénie en Tauride*. Sharon will also be performing in a nationally-broadcast series called "What Makes It Great?" with Robert Kapilow and singing Handel's *Messiah* both with the San Antonio Symphony and the Boston Cecilia. To mark the year 2000 she will be participating in a gala concert at the University of New Hampshire, where she currently teaches. A favorite of Boston's many fine period ensembles, the soprano once again collaborates with the Boston Baroque this season as Madame Silberklang in Mozart's *Der Schauspieldirektor*.

For the latest information on these and other singers of the New England Metropolitan Opera Auditions, as well as upcoming engagements of these singers in the Boston area, please visit us online at www.neaudtion.org.