

THE METROPOLITAN OPERA

NEW ENGLAND REGIONAL WINNERS 2005-2006 Edition

Our most recent winners...

Exciting opportunities are on the horizon for mezzo-soprano **Laura Vlasak Nolen**, our 2005 regional winner and national semi-finalist. In October, she will debut with New York City Opera as Sélvsette in *Ariane et Barbe-Bleue*, after which she will join the Metropolitan Opera roster covering the role of Elvira Griffiths (played by Dolora Zajick) in Tobias Picker's world premiere, *An American Tragedy*. 2006 will take Ms. Nolen to Rome as part of the Renata Scotto Academy at the Santa Cecilia Conservatory, and in May she will sing Mozart's *Requiem* with the Westchester Philharmonic. Most recently she performed the role of Eustazio in Handel's *Rinaldo* with the Berkshire Opera. Upcoming engagements include the title role in *Giulio Cesare* with Opera Theater of Connecticut, and her Dallas Opera debut as the Third Lady in *Die Zauberflöte*.



This fall, our 2005 second-place regional winner and 2005 George London Foundation Competition winner, mezzo-soprano **Stephanie Chigas**, covers the role of Leda in *The Mines of Sulphur* at New York City Opera, and soon after will sing the role of La Sphinge in the American Premiere of George Enescu's opera *Oedipe* with Sinfonia da Camera. In November, she reprises the title role in *The Rape of Lucretia* (which she recently performed with Boston University's Opera Institute) at Maryland's Olney Theatre. She returns to Boston in the Spring of 2006 to sing Flora Bervoix in *La Traviata* and Albine in *Thaïs* both with Boston Lyric Opera.



Her fellow second-place regional winner, **Alex Richardson** is thrilled to now be represented by Columbia Artists Management, and was also recently accepted onto the roster at the Marilyn Horne Foundation. This summer, the tenor made his professional debut with Santa Fe Opera in the flamenco styled role of Ruiz Alonso in *Ainadamar*, a new opera by Osvaldo Golijov, featuring Dawn Upshaw and directed by Peter Sellars. Mr. Richardson will reprise the role in the next stop for this production, the Rose Theater at Lincoln Center.



He looks forward to upcoming performances as Camille in *The Merry Widow* at Opera Southwest, Beethoven's *Symphony No. 9* with the Brooklyn Philharmonic, and concerts with the Colorado Symphony in Denver.

Though only 23, bass **Liam Moran**, our 2005 third-place winner, has already been widely featured in opera and oratorio. Mr. Moran is a recent graduate of Yale's opera program, with whom he performed Dikoj in *Kat'a Kabanova* and Theseus in *A Midsummer Night's Dream* this spring. Then it was on to San Francisco to sing Trulove in *The Rake's Progress* with Merola Opera Center. Looking ahead, Mr. Moran will sing Penderecki's *Credo* under the composer's baton at Yale, as well as Mozart's *Requiem* with Los Angeles' Musica Angelica Baroque Orchestra. In the 2005-2006 season, Florida Grand Opera audiences will be treated to a trio of roles sung by Mr. Moran; Larkens in *La Fanciulla del West*, Corporal in *La Fille du Régiment*, and Count Ceprano in *Rigoletto*.



2005's Encouragement Award winner, **Michelle Johnson**, might hail from Pearland, Texas, but lucky Bostonians have watched her blossom into a soprano to watch. She is newly graduated from New England Conservatory of Music. While at NEC, she made her operatic debut in Britten's *The Turn of the Screw* as Miss Jessel. This summer, Ms. Johnson sang with Maestro James Levine as a Fellow with the Tanglewood Music Center. She will continue her vocal studies in Boston with Penelope Bitzas as she begins her first year with Boston University's Opera Institute.



And going back over the years...

While still an undergraduate at New England Conservatory, mezzo-soprano **Claudia Huckle** was our 2004 regional and national grand prize winner. After completing her degree, she began the summer winning the Sybil Tutton Award in the UK, and then went on to the Stean's Institute for Young Artists at the Ravinia Festival in Chicago. This fall she will join the opera program at The Curtis Institute of Music, where she is



slated to perform the 3rd lady in *The Magic Flute*, Dryad in *Ariadne auf Naxos*, and both Nancy and Mrs. Herring (on different nights) in *Albert Herring*.



Leslie Ann Bradley, second place winner for 2004, just returned from the Academie International de Musique Maurice Ravel in the south of France. While there, she participated in an intensive program focusing on the interpretation of French art song that ended in a competition called the Concours Pierre Bernac. Ms. Bradley won this prize. Before her stint in France, the soprano sang Rosalinde in *Die Fledermaus* in Western Canada. Next on the list is an Opera Gala in Concord, New Hampshire, after which she returns to Montreal for several concerts. She will round out the season with a winner's recital in Paris as part of the Journée de la Musique Française Competition.

Also very busy, **Wendy Bryn Harmer** (2004 soprano, 2003 mezzo-soprano) was able to find the time between roles to get married in December. Ms. Bryn Harmer is in her second year at the Metropolitan Opera's Lindemann Young Artist Program. Her schedule there includes concerts, recitals, and upcoming roles on the Met stage, including the Bridesmaid in *Le nozze di Figaro* and a Flower Maiden in *Parsifal*. The Boston Conservatory graduate spent her summer in Italy singing concerts and studying Italian. She began the fall season with a recital for the Marilyn Horne Foundation in New York City.



2004's Regional Encouragement Award recipient, countertenor **Jason Abrams**, is making a name for himself in early music ensembles close to his home in Manhattan and beyond. He is this year's first-place winner of the Connecticut Opera Guild Competition. Mr. Abrams looks forward to a season of solo appearances with the Waverly Consort, The Virgin Consort, and the Providence Singers with whom he will sing the American premier of *Psalm Cycle III* by Julian Wachner.



Bass, **Christian Van Horn**, who was our 2003 regional and national winner, has recently enjoyed great success in Chicago. This past year, he made his debuts with the Lyric Opera of Chicago and Chicago Opera Theatre. 2005-2006 will see Mr. Van Horn return to the Lyric Opera of Chicago as Zuniga in *Carmen* opposite Denyce Graves, followed by Count Ceprano in *Rigoletto*, and the Police Commissioner in *Der Rosenkavalier*. Looking ahead to future seasons, he is slated to sing Beethoven's 9th *Symphony* and the title role in *Le nozze di Figaro*.



A recent graduate of the prestigious Houston Grand Opera Studio, tenor **Arturo Chacón-Cruz** (2003) was the winner of the "Don Plácido Domingo" Zarzuela

Prize and the "Cultur Arte de Puerto Rico" Prize in Operalia 2005 in Madrid, Spain where he sang under the baton of Maestro Domingo. In 2006 he will sing alongside Domingo in the role of Christian in Alfano's *Cyrano de Bergerac* with Spain's Valencia Opera. 2006 will be his debut year for three Puccini roles; Edmondo in *Manon Lescaut* with HGO, Rinuccio in *Gianni Schicchi* with Connecticut Opera, and Rodolfo in *La bohème* with Utah Festival Opera.



Tenor **Corey Bix** (2003) spent the summer at Santa Fe Opera covering the title role in Mozart's rarely performed *Lucio Silla*. Before returning to Florida Grand Opera for his second season as a young artist, he will head west to Opera Omaha, where he will reprise his role as the Western Union Boy in Mark Lamos' production of *Paul Bunyan*. Back in Florida, he is scheduled to appear as Joe in *La Fanciulla del West*, and will cover the roles of the Duke in *Rigoletto* and Don José in *Carmen*.



Our 2002 regional winner, soprano **Amanda Pabyan**, is enjoying a high-flying career, specializing in lyric-coloratura repertoire. Engagements of the present season include *Ariadne auf Naxos* with the Metropolitan Opera and the Dallas Opera, *Capriccio* at New York City Opera, *Die Zauberflöte* at the Dallas Opera and Utah Symphony & Opera, and *Die Entführung aus dem Serail* at Opera Colorado. In the summer of 2006, Ms. Pabyan returns to Canterbury Opera in Christchurch, New Zealand to sing her first *Lucia di Lammermoor*.



David Crawford (2002) performed this summer with the Merola Opera Program at the San Francisco Opera, where he was featured in the role of Figaro in *Le nozze di Figaro*. This fall, the bass will sing Ben Benny in Britten's *Paul Bunyan* with Opera Omaha, after which he will travel to Florida Grand Opera as part of their Resident Artist Program to sing Jake Wallace in *La Fanciulla del West*, Hortensio in *The Daughter of the Regiment*, Count Monterone in *Rigoletto*, and Zuniga in *Carmen*.



Winner of 2002's special encouragement award, **Kellie Van Horn**, began 2005 in Florida with Sarasota Opera, where she was seen both as Lola in *Cavalleria Rusticana* and Mallika in *Lakmé*. This year has also taken the mezzo-soprano back to Opera Theatre of Saint Louis as Lady Essex in Britten's *Gloriana*. Ms. Van Horn is slated to return to Sarasota once again in 2006 as Prince Orlofsky in *Die Fledermaus*.



Mezzo-soprano **Katherine Rohrer** (2001 regional winner and national finalist), who has been an Adler

Fellow with San Francisco Opera, recently made her San Francisco Symphony debut in an evening of Rossini and Offenbach. Her current projects include debuts with the Gotham Chamber Opera as Teseo in Handel's *Arianna in Creta* and with Opera Colorado as Cherubino in *Le nozze di Figaro*. In May of 2006 she will travel to France for Oberto in Handel's *Alcina* with the Lyon Opera.



Joanna Mongiardo, our 2001 regional co-winner and national semi-finalist, has been adjusting to life in Germany. Currently, the soprano is in Düsseldorf with Deutsche Oper am Rhein, with whom she will sing Blonde in *Die Entführung aus dem Serail*, Giannetta in a new production of Gilbert and Sullivan's *The Gondoliers*, Susanna in *Le nozze di Figaro*, and will finally round out the season as Olympia in *Les Contes d'Hoffmann* in April. Ms. Mongiardo was also the recent recipient of an Encouragement Grant from the Gerda Lissner Foundation. The foundation holds an annual vocal competition to "discover the greatly gifted as they begin their operatic careers".



An alumnus of the Metropolitan Opera Lindemann Young Artist Development Program, bass **Morris D. Robinson**, was 2001's third-place winner. This past season at the Met, he sang the King in *Aida*, and appeared in new productions of *Die Zauberflöte* under the baton of James Levine, and *Tannhäuser* with conductor Mark Elder. Mr. Robinson returned to the Opera Theatre of Saint Louis this summer for Sparafucile in *Rigoletto* and the Blind Ballad Singer in Britten's *Gloriana*. Next season, he will return to the Met stage for *Aida*'s King and the role of Sarastro in *Die Zauberflöte*. Also on the horizon, another Sparafucile will mark his debut with Florida Grand Opera, while his Chicago Opera Theatre debut will be Osmin in Mozart's *Die Entführung aus dem Serail* in 2006.



Our special encouragement award winner from 2001 was a memorable young baritone, **Lee Poulis**. Now an alumnus of the Domingo-Cafritz Young Artist Program at the Washington National Opera, he recently created the role of Senator Raitcliffe in their acclaimed world premiere production of Scott Wheeler's *Democracy*, as well as performing the roles of Papageno in the Company's *Die Zauberflöte*, and Angelotti in *Tosca*. This spring, Mr. Poulis made his debut at Berlin's Staatsoper Unter den Linden as Masetto in *Don Giovanni*. During the 2005-2006 season, he debuts at the Opera in Bilbao, with Madrid's Teatro Real, and with Los Angeles Opera. This September, Mr. Poulis will sing De Sirieux in Act II of *Fedora* as part of Washington National Opera's 50th



Anniversary Season celebration.

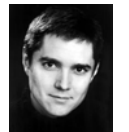
Mezzo-soprano **Sandra Piques Eddy** (2000) delighted Glimmerglass Opera audiences this summer with her portrayal of Dorabella in *Così fan tutte*. Continuing to make her mark as a celebrated pants role interpreter, Ms. Eddy looks forward to performing Cherubino in *Le nozze di Figaro* in her fifth season at the Metropolitan Opera. The same role recently marked her triumphant debut with Los Angeles Opera. She will soon add the role of Rosette in *Manon* to her Met repertoire, and debuts with Kentucky Opera as Meg in *Little Women*, Arizona Opera as Isabella in Rossini's *L'italiana in Algeri*, and Pittsburgh Opera as Mozart's Dorabella.



Sandra DeAthos, a 2000 finalist, is a new mother, but still finds time to perform around the world. The soprano recently sang the role of the Temple Dancer in *Mae Naak*, an opera by Somtow Sucharitkul with the Bangkok Opera in Thailand. Next on her schedule is Mabel in *The Pirates of Penzance* with Intermountain Opera in Montana, then on to Sacramento Opera for Adele in *Die Fledermaus* with her husband, Harold Gray Meers as Alfred. She will spend the summer of 2006 in Saint Louis where she will appear as Gretel in Humperdink's *Hansel and Gretel*.



Tenor **Harold Gray Meers** (2000 third-place winner) has had a full year indeed, performing The Novice in Britten's *Billy Budd* with San Francisco Opera, Camille in *The Merry Widow* with Virginia Opera, and both Edgardo in *Lucia di Lammermoor* and Macheath in Kurt Weill's *Threepenny Opera* with West Bay Opera. The season ahead promises new opportunities as he prepares to sing Le Berger in *Oedipe* (the only opera by Georges Enescu) with Sinfonia da Camera, as well as Alfred in *Die Fledermaus* with Sacramento Opera and Rinuccio in *Gianni Schicchi* with Opera Santa Barbara.



1999 marked the year that **Kelly Kaduce** won both regional and national prizes from the Met National Council. This year, her calendar took her to Minnesota Opera to sing her first performances of Cio-Cio-San in *Madama Butterfly*, then Micaëla in *Carmen* with Nashville Opera, immediately followed by the world premiere of Richard Danielpour and Toni Morrison's *Margaret Garner* as Caroline Gaines, opposite Denyce Graves and Rodney Gilfry, at Michigan Opera Theater. The 2005-2006 Season will offer three role debuts for Ms. Kaduce, beginning with Marguerite for Nashville Opera's *Faust*, the title role in Carlisle Floyd's *Susannah* for her Orlando Opera debut, and Thaïs in her company debut with Boston Lyric Opera. She then reprises Caroline Gaines with



Opera Company of Philadelphia, followed by *La bohème*'s Mimi with New York City Opera, and a return to Opera Theater of St. Louis for the American premiere of Michael Berkeley's *Jane Eyre*. With Florida Grand Opera Ms. Kaduce is engaged to star in the 2007 world premiere production of *Anna Karenina* by composer David Carlson

Sharing regional and national honors in 1999, mezzo-soprano **Jossie Pérez** is a recent alumna of the Metropolitan Opera's Lindemann Young Artist Development Program, and she has had great success in several roles with the Company. Her next foray at the Met will be the role of Stephano in a new production of *Roméo et Juliette*. With Opera Pacific she will appear as Isabella in *L'Italiana in Algeri*, and then as Annio in Mozart's *Clemenza di Tito* with Washington National Opera. The mezzo will continue her season with two more Mozart engagements, Sifare in *Mitridate* in Granada, Spain, after which she gears up for performances of his *Requiem* in Madison, Wisconsin.



Soprano **Barbara Quintiliani**, rounds out our memorable trio of regional and national winners from 1999. A native of Quincy, Massachusetts, she manages to perform annually in her home state. For her recent performance with Opera Boston as the title character in Verdi's *Luisa Miller*, The Boston Globe called Ms.



Quintiliani "the Verdi soprano the world has been waiting for." She dazzled a wide audience as part of the televised Washington Opera Gala in the sextet from *Don Giovanni* under the baton of Valery Gergiev.

Among her engagements for the 2005-2006 season are Leonora in *Il Trovatore* for Austin Lyric Opera and Lucrezia in Donizetti's *Lucrezia Borgia* in a return to Opera Boston. On the concert stage, she will give a recital in Lincoln Center's Alice Tully Hall as the first-place winner in the Licia Albanese Puccini Foundation Competition.

After over 100 performances last season, bass **Steven Humes** (1999, 2003) continues to sing with the Bavarian State Opera this season in Munich, Germany. His varied future performance schedule includes productions of *Der Freischütz*, *La bohème*, *Rigoletto*, *Madama Butterfly*, *Tosca*, *La traviata*, *Carmen*, *Die Zauberflöte*, *Die Meistersinger von Nürnberg*, *Roméo et Juliette*, *Saul*, *Billy Budd*, and several others.



This September, he traveled to Tokyo, Japan with the company to present two Wagner productions; *Die Meistersinger von Nürnberg* and *Tannhäuser* both directed by David Alden.

Acclaimed both on the opera and concert stage, baritone **Keith Phares** is emerging as one of today's most versatile artists. A graduate of NEC and the Juil-

iard Opera Center, he was our regional and national winner in 1998. During the 2005-2006 season, Mr. Phares returns to New York City Opera to sing The Pilot in the Francesca Zambello production of *The Little Prince*. He then joins Arizona Opera for Escamillo in *Carmen*, and debuts at The Dallas Opera as Harlequin in *Ariadne auf Naxos*. He also bows as Chou-En Lai in Portland Opera's presentation of *Nixon in China*, and returns to the Spoleto Festival USA to reprise his portrayal of Masetto in the acclaimed Günter Krämer production of *Don Giovanni*. Next summer, he will take on the role of Sebastian, as part of the highly anticipated North American premiere of Thomas Adès' *The Tempest* at Santa Fe Opera.



1998 co-winner, **Jane Shivick** will be singing the soprano solo in Handel's *Judas Maccabeus* with the Rhode Island Civic Chorale and Orchestra this November. She will begin next season with a fall opera gala in Worcester's Tuckerman Hall in 2006.

Baritone **Stephen Salters** (1996) has been performing Mozart in Memphis as of late. He recently recreated the composer's famous philandering Count Almaviva in *Le nozze di Figaro*, and in February is slated to charm the ladies once again, singing the title role in *Don Giovanni*. A sought-after concert artist, Mr. Salters just returned from Spain, where he sang in Murcia and Cadaques, and in early December, he looks forward to appearing in recital at the Kennedy Center, Washington D.C. Also this season, he will travel to Chicago to collaborate on *Don Quixote Dances* with the Luna Negra Dance Theater at the new Harris Theatre for Music and Dance in beautiful Millennium Park.



It was indeed an international evening of song when French tenor **Jean-Pierre Trevisani** (1995) gave a concert this year at the Universidad Luis Angel Arango, which was broadcast on Colombian National Television. Back in France, he performed a series of Dvorak *Requiems* notably at the Collégiale of Mantes-la-Jolie, near Paris. Anticipated future engagements include a trip to Tours to sing the *Requiem* and a *Mass* by composer Michael Haydn, as well as concerts planned in Lisbon, Portugal.



Baritone **Lester Lynch** (1994) was also quite active during this past season, with performances that included his debut with Lyric Opera of Chicago as Alfio/Tonio in *Cavalleria Rusticana/Il Pagliacci* and a return to the Company for the High Priest in *Samson et Dalila*, as well as his debut in the title role in *Rigoletto* with Dayton Opera. In New York, he gave a George London Foundation recital with pianist/composer John Musto at the Morgan Library. Mr. Lynch

looks forward to his debut this fall with the Washington National Opera, under the direction of Maestro Plácido Domingo, in the roles of Monforte in Verdi's *Vespri Siciliani* and as Crown in Gershwin's *Porgy and Bess*. In February of 2006 Mr. Lynch will record the role of Crown for the NAXOS label with the Nashville Symphony.

So far, this year has been a thrilling one for Mezzo-soprano **Jill Grove** (1993). The season began with her Royal Opera, Covent Garden debut as La Cieca in *La Gioconda*. Then, on two week's notice, she replaced an ailing Dolora Zajick to offer a highly acclaimed portrait of Azucena in Houston Grand Opera's *Il Trovatore*. She recently returned to Lyric



Opera of Chicago as Erda in *Das Rheingold* and *Siegfried*, as well as First Norn in *Götterdämmerung* as part of the Company's complete *Ring* cycles. This season, Ms. Grove adds to her list of Verdi roles with her first performances of Preziosilla in *La Forza del Destino* with San Francisco Opera. She will return to the Metropolitan Opera for Margret in *Wozzeck*, then on to her debut with Opera Pacific as Amneris in *Aida*. Boston audiences will have a chance to hear her in Beethoven's *9th Symphony* with the BSO under Maestro James Levine.

Janna Baty (1993) experienced an auspicious first this summer...the birth of her first child, Charlie. The new mother plans to be back in action as early as November for Verdi's *Requiem* with Boston's Cantata Singers, and will travel to Korea in December for Rossini's *Stabat Mater Dolorosa* with Daejon Philharmonic. She will begin the new year with Boulez's *Le Marteau Sans Maitre* with the Contemporary Ensemble of the Los Angeles Philharmonic, then it is back to Boston for Beethoven's *Missa Solemnis* with Back Bay Chorale and Orchestra of Emmanuel in the spring.



2004-2005 season engagements for soprano **Diane Alexander** (1991) included Rosalinda in *Die Fledermaus* with Nashville Opera, Abigail Williams in *The Crucible* with Indianapolis Opera, as well as her signature role, Hanna Glawari in *The Merry Widow* with Virginia Opera, Nevada Opera, and New Orleans Opera. Ms. Alexander's present season promises to be just as exciting, as it will feature performances of Violetta in *La Traviata*, marking her debut with Opera Carolina, as well as Leila in Bizet's *The Pearl Fishers* with Indianapolis Opera, *Holiday Pops* with Tucson Symphony Orchestra, and Hanna Glawari in *The Merry Widow* with the Lyric Opera of Kansas City.



Mezzo-soprano **Mary Ann McCormick** (1990) will soon be singing in Venice's famed Teatro La Fenice in performances of Wagner's *Die Walküre*, conducted by Jeffrey Tate. Also in Italy, she will portray the ti-

tle role in *Carmen* with Teatro Regio di Torino and with the Rome Opera House. This summer, she was in Paris for the Bastille's production of *Elektra*. Stateside, she just finished two recitals in New York, and this fall, she will sing Olga in *Eugene Onegin* with Kentucky Opera.



Regional and national winner from 1989, Soprano **Dominique Labelle**, has many performances to prepare for in the upcoming months. She began the fall with a Concert at Harvard with the Handel and Haydn Society. She is off to Montreal in late November, where she will perform Bach's *Christmas Oratorio* at the Church of St. Andrew & St. Paul. Then it is on to a bit of Berlioz with the Milwaukee Symphony, and Handel's *Messiah* in Ottawa. In 2006, Ms. Labelle will sing more Handel, this time in his *Esther* with the Netherlands Bach Society. Her spring will be a season of Bach, first the *St. John Passion* at the Concertgebouw with Sir Roger Norrington conducting, and then *St. Matthew Passion* with H&H, under the baton of Grant Llywellen.



Creator of more than 70 roles, **Dean Anthony** (1989) has been praised for his vocal, dramatic, physical, and acrobatic abilities, often referred to as The Tumbling Tenor. For the 2004-2005 Season, he entertained audiences as Puck in *A Midsummer Night's Dream* with Utah Symphony & Opera, Pong in *Turandot* with Virginia Opera, Alfred in *Die Fledermaus* with New Orleans Opera, and Monostatos in *The Magic Flute* with Opera Carolina. This season, he plans on another Pong in *Turandot* with Indianapolis and Nashville Opera, as well as Nick in *La Fanciulla del West* with Florida Grand Opera.



After starting this season off with a bang, singing Act III from *Samson et Dalila* for Opening Night at the Metropolitan Opera, **Denyce Graves** (1997, 1998) will essay a trio of Carmens this fall, first at Chicago Lyric Opera, then with Opera Colorado, and again at the Met. It will be her lustrous mezzo-soprano that will be heard at this holiday's Lincoln Center Christmas Tree Lighting Ceremony. In the new year, she will recreate the title role in *Margaret Garner* with the Opera Company of Philadelphia and with Opera Carolina. After *Carmen* in Hamburg and the spring Met Gala honoring Joseph Volpe, she will jet to California to star as The Dragon in Elliot Goldenthal's highly anticipated world premiere *Grendel* with the Los Angeles Opera.



1986's regional and national winner, soprano **Deborah Lynn Cole** has a full schedule of opera, operetta and oratorio in the United States and Europe. This season, she will be performing the leading role in Be-



rios *Passaggio* at the National Theater in Mannheim. Then, it will be Micaela in *Carmen* with Opera Piccola and Nedda in *Pagliacci* in La Palma, as well a number of concerts with the Johann-Strauß Orchestra, Frankfurt. Ms. Cole is also looking forward to her first Verdi *Requiem* in Meschede, Germany.

Grateful Boston audiences will have the chance to catch **Lorraine Hunt Lieberson** (1985) this season with the Boston Symphony Orchestra; in November for Peter Lieberson's *Neruda Songs*, and Beethoven's *Missa Solemnis* in January. She will take *Neruda Songs* on tour with the Cleveland Orchestra and Robert Spano, and then will return to the BSO for Schoenberg's *Gurrelieder*. The peerless mezzo-soprano will perform Mahler's *Rückert Lieder* with the New World Symphony and San Francisco Symphony Orchestras, both with Michael Tilson Thomas, as well as Mahler's *Symphony No. 2* with the Chicago Symphony Orchestra, also under Tilson Thomas. She will round out the season with the world première of Peter Lieberson's *The World in Flower* with the New York Philharmonic Orchestra and Maestro Lorin Maazel.



Victoria Livengood (1985) has had quite a year since our last newsletter, performing with Houston Grand Opera as Lampito in the world premiere of Mark Adamo's *Lysistrata*, and with Baltimore Opera as Giulietta in Offenbach's *Les Contes D'Hoffmann*. In May, the mezzo was honored locally with the Boston Conservatory of Music's Distinguished Alumni Award, which she followed with Dalila in *Samson et Dalila* with Boston's Chorus Pro Musica and the Baroness in Barber's *Vanessa* for her debut at Central City Opera. This season, she returns to the Jacksonville Symphony for Mahler's *Das Knaben Wunderhorn* followed by her debut with the Fort Worth Opera as the Old Prioress in Poulenc's *Dialogues of the Carmelites*. In the spring of 2006, Ms. Livengood will make her New York City Opera debut again as Lampito in *Lysistrata*.



Soprano **Lisa Saffer** (1984) performed an astonishing array of repertoire this past season, opening with the roles of Thalie and Clarine in the Mark Morris production of Rameau's *Platée* at the New York City Opera. With the the Philharmonia Baroque Orchestra she performed Handel's *Samson* and arias in Disney Hall in Los Angeles and in Carnegie Hall's Zankel Hall. Ms. Saffer then returned to the English National Opera to reprise her star turn in the title role in Berg's 1930's masterpiece *Lulu* in the spring. Her highly acclaimed portrayal of Lulu will be recorded for commercial release on the Chandos label. Upcoming



engagements include Handel's *Messiah* with Minnesota Orchestra and Musica Sacra at Carnegie Hall, *Shepherd on the Rock* at Caramoor Festival, *Semele* with Arizona Opera, *Giulio Cesare* with San Diego Opera, *Ariodante* in Barcelona, and Mozart's *Mass in C minor* in Gottingen, Germany. In March 2006, she will surely delight Indiana opera fans as Susanna in *Le nozze di Figaro* with the Indianapolis Opera.

The 2004-2005 Season opened with *Roméo et Juliette* in Munich for tenor **Marcus Haddock** (1984). He then went on to star in *Tosca* in Tel Aviv and *Don Carlo* in Florence. In March, he sang several performances of *Carmen* in Rome, and a series of Verdi *Requiems* with the National Symphony Orchestra in Washington D.C. In May, Mr. Haddock was back in Italy for *Tosca* in Florence with Zubin Mehta. His numerous upcoming engagements this year include Gustav in *Un Ballo in Maschera* in Philadelphia, followed by Hoffmann in Dallas. In early 2006, he is scheduled for Pinkerton in *Madama Butterfly* at the Los Angeles Opera, Don José in *Carmen* with Bayerische Staatsoper (Munich) and Houston Grand Opera, as well as Rodolfo in *La bohème* with Fort Worth Opera and the title role in *Werther* with Austria's Wiener Staatsoper.



Statuesque soprano **Marquita Lister** (1982, 1983) recently undertook her first performances of Amelia in *Un Ballo in Maschera* for the Dresden State Opera.

She then returned to Stuttgart Opera as the title role in *Salome*, and Essen Opera as Santuzza in *Cavalleria Rusticana*. This season, Ms. Lister continues her string of portrayals of some of opera's most memorable heroines in *Porgy and Bess* with Atlanta Opera and for the Nashville Symphony, *Aida* with Opera Pacific and Palm Beach Opera, *Salome* with Michigan Opera Theatre, as well as Verdi's Lady Macbeth in Dresden.



Sondra Kelly (1982), a well known interpreter of the dramatic mezzo-soprano repertoire, is a graduate of The Boston Conservatory. Her recent roster of engagements has included appearances as Azucena in *Il Trovatore* for Opera Carolina, Herodias in *Salome* for the Lyric Opera of Kansas and Connecticut Opera and Ulrica in Verdi's *Un Ballo in Maschera* in Kansas City. In 2006, Ms. Kelly will sing two roles with Connecticut Opera, Zita in *Gianni Schicchi* and Mamma Lucia in *Cavalleria Rusticana*.



Another alumna of The Boston Conservatory, **Janice Hall** (1976), has distinguished herself as a versatile soprano with a wide repertoire. Her upcoming engagements of note include the role of Blanche in *Dialogues of the Carmelites* with Fort Worth Opera in January, and the title role of *Madama Butterfly* at the Komische Oper Berlin.

