

THE METROPOLITAN OPERA

NEW ENGLAND REGIONAL WINNERS 2003-2004 Edition

Our most recent winners...



This fall bass **Christian Van Horn (2003)** our regional and national winner will regale audiences of Boston's Museum of Fine Arts with a recital. Shortly thereafter he will debut with the Seattle Symphony under the baton of John Harbison in Bach Cantatas BWV 163 and 165. Look for him as part of the 28th Annual Richard Tucker Music Foundation Gala in November to be telecast by PBS. Florida Grand Opera will be treated to his interpretation of the role of Masetto in Mozart's *Don Giovanni* for his debut with that company in 2004. Also in 2004, Christian has been invited to join the roster of the Chicago Lyric Opera Center for American Artists.

The Houston Grand Opera Studio has been home to many New England winners, among them our **2003** second place winner **Arturo Chacón-Cruz** who joins the celebrated program for the 2003-2004 season. This is a wonderful follow-up to the tenor's experience with the San Francisco Opera Merola Program earlier this summer. In Houston he will be a part of that opera company's production of Puccini's *Turandot*. Another exciting bit of news for the tenor is winning the 2003 Eleanor McCollum Competition for Young Singers. And to top that, he was also selected for the Audience Choice Award.



Wendy Bryn Harmer, third place winner from **2003** counts being a part of the Young Artist Program at the Opera Theatre of Saint Louis this past summer a wonderful opportunity. She followed this exhilarating experience with her second summer as part of the Music Academy of the West. There she received a special award from the Marilyn Horne Foundation and was also selected by the legendary mezzo for an elite two-

week program in Villecroze, France. Luckily for those of us in the Boston area, we will get a chance to hear Wendy tackle the role of Giovanna in Boston Lyric Opera's *Rigoletto*. Plans are also under way for her to join the company's productions of *Tosca* and *Così fan tutte* later in the season. Look for her also in January's edition of *Classical Singer* magazine in an article about summer programs.

Corey Bix, selected as third place winner in 2003, spent the summer at the Glimmerglass Opera as a Young American Artist. He was featured at the MFA concert in September and is now finishing his master's degree at NEC. Look for him as part of the ensemble with Boston Lyric Opera this season.



And going back over the years...

What a way to make an entrance! For her debut in New Zealand, soprano **Amanda Pabyan (2002)** sang the title role in Delibes' *Lakmé*, the premiere of that opera in that country! Now an alumna of the Washington Opera Young Artists Program of the Americas, Amanda looks forward to her Queen of the Nights in *Die Zauberflöte* this upcoming season, one for the New York City Opera (a debut) and later in the spring for Minnesota Opera. Baroque music is also a part of the mix with a recording scheduled of Handel solo cantatas for Callisto Records in Italy and the role of Rosmine in Handel's *Imeneo* for Glimmerglass Opera. Later in the season, the soprano has been enlisted by New York City Opera to return as cover for the role of Ermione in Rossini's rarely performed opera of the same name.



Last year mezzo-soprano **Kellie Van Horn**, winner of a special encouragement award in **2002** and wife of Christian, joined the cast of

Connecticut Grand Opera and Orchestra's *La traviata* to sing Aminta. She was immediately re-engaged for this season, this time in the role of Siebel for the company's production of Gounod's *Faust*. Starting in early 2004 Kellie will head to Florida for a studio artist position with Sarasota Opera. There she will sing the Third Lady in *Die Zauberflöte* and cover Charlotte in Massenet's *Werther*.

Joanna Mongiardo, one of our **2001** regional and national winners, made an auspicious debut this past season at Carnegie Hall with the Oratorio Society of New York singing as soloist in Orff's *Carmina Burana*. A 2003 laureate of the prestigious Sullivan Award which provides role preparation assistance for five years, the soprano is delighted about her upcoming appearances as Susanna in Mozart's *Le nozze di Figaro* with both the Portland and Knoxville operas. Also on the horizon are engagements as Paquette in *Candide* for Opera Pacific and the title role in the Gounod favorite *Roméo et Juliette* with Madison Opera.



The young baritone **Lee Poulis**, who won a special encouragement award in **2001**, began his second year as a member of the Young Artist Program at Washington Opera, where he most recently covered the role of Dr. Falke in *Die Fledermaus*. Also in Washington Lee will sing Dandini in Rossini's popular *La cenerentola*. Boston area audiences will be able to catch him performing Marcello in *La bohème* with the Newton Symphony Orchestra.



Monadnock Music welcomed **Morris Robinson (2001)** this past fall, as did the Charleston Symphony Orchestra's Moja Arts Festival. November finds the baritone in Boston as soloist in Shostakovich's Symphony 14 with the New England String Ensemble. Engagements at the Met for 2003-2004 include the High Priest in *Nabucco*, and parts in two new productions there. First will be the First Nazarene in *Salome* and later the Commendatore in *Don Giovanni*.



The flower maiden in the Metropolitan Opera's production of Wagner's *Parsifal* is one of those roles assumed by young singers who are destined for future stardom. No surprise therefore that **Sandra Piques Eddy (2000)** should have been invited to take on the role with the Met last season. After a spectacular 2002-2003 season including the Page in *Salome* and Don



Ramiro in Mozart's *La finta giardiniera* both for Florida Grand Opera and Mallika in Delibes' *Lakmé* for Spoleto Festival USA, Sandra looks forward to a return to New York. With City Opera she will reprise the role of Don Ramiro and play Pitti Sing for their *Mikado* production. No fewer than four roles are lined up for her at the Met this season: Naked Virgin (*Moses und Aaron*), Olga (*Merry Widow*), Zulma (*L'italiana in Algeri*), and Countess Ceprano (*Rigoletto*).



After her San Francisco Opera debut as Naiad in Strauss's *Ariadne auf Naxos* last season, **Sandra DeAthos**, a **2000** finalist, looks forward to joining the San Francisco Philharmonia Baroque for Bach's *Magnificat* this winter. In the realm of orchestral repertoire there will be Dvorák's *Te Deum* with the Springfield Symphony, while in the realm of opera Sandra will take a bow as The Hen in *The Cunning Little Vixen* for San Francisco Opera and will join her husband Harold Gray Meers in Handel's *Acis and Galatea* for Berkeley Opera.

In 2003, tenor **Harold Gray Meers (2000)** made his debut with the Opera Company of Philadelphia as Gastone in *La traviata*, with a return engagement there later in the year for Brighella in *Ariadne auf Naxos*. Philadelphia hearkens again for performances as Little Bat in Floyd's *Susanna*. Then on to Baltimore for Ernesto in *Don Pasquale*. And to be close to home and his wife, Sandra DeAthos, Harold ends the season with Berkeley Opera as Acis opposite his wife's Galatea in Handel's *Acis and Galatea*. The tenor also looks forward to the San Francisco staging of *Billy Budd* in the fall of 2004, in which he will sing The Novice.



One of our regional and national winners **Kelly Kaduce (1999)**, made her Broadway debut as Mimi in the famed Baz Luhrman production of *La bohème*—quite a change from her roles in the world premiere of Bright Sheng's opera *Madame Mao* staged by Santa Fe Opera. While in Santa Fe, Kelly also covered the title of Janáček's *Katya Kabanova*. To open the 2003-2004 season the soprano is performing her first Juliette in Kansas City Opera's *Roméo et Juliette*. Later in the season comes a return to Florida Grand Opera, where many of our singers find a welcome home, and there she will bow as Donna Elvira in Mozart's *Don Giovanni*.





You can find several of our New England winners and finalists at Carnegie Hall this season, including mezzo-soprano **Jossie Pérez (1999)**, regional and national winner and alumna of the Met's Lindemann Young Artist Development Program. She joins the Juilliard Orchestra at Carnegie under Charles Dutoit for Falla's *El amor brujo*. You will also find her sharing star billing with Keith Phares (1998) for Boston Lyric's *Così fan tutte* as she takes on Dorabella this spring, a role to be reprised for the Belle Île Festival in France later on. At the Met, Jossie dons trousers for Cherubino in *Le nozze di Figaro*. And it seems that the Puerto Rican-born singer makes the most of her roots by singing Carmen for Washington State Opera, singing Rosina in *Il barbiere di Siviglia*, and offering a recital of Spanish music at the Museum of Fine Arts in Boston.

Under the auspices of the Marilyn Horne Foundation: The Song Continues, **Barbara Quintiliani**, one of 1999's regional and national winners, will present a song recital in the prestigious first season of Carnegie Hall's new underground performance space Zankel Hall. This year the soprano continues her residency with the Young Artists Program of the Americas at Washington Opera, where she will cover Rosalinde in *Die Fledermaus*. The Quincy-native can count another debut among her triumphs this season, this one as Gulnara in Verdi's *Il corsaro* with Sarasota Opera. Closer to home, Opera Boston audiences will be treated to her Luisa Miller in the Verdi opera.



In one of those fairy-tale kind of stories, bass **Steven Humes (1999** for New England and **2003** for the Eastern Region) was flown to Munich to sing for the Bavarian State Opera and, as soon as he had sung on the stage of the National Theater, was offered a two-year contract singing principal roles. First among these—and his international debut—will be Masetto in *Don Giovanni*. Also lined up are roles in *Carmen*, *La bohème*, *La traviata*, *Madama Butterfly*, *Tannhäuser*, and *Tosca*. In the summer of 2003 he debuted with the Ravinia Festival in their production of *Der Freischütz* and returned to the Mostly Mozart Festival for Haydn's *The Creation*.



Boston audiences will enthusiastically remember baritone **Keith Phares's (1998)** charming portrayal of Figaro in Boston Lyric Opera's *Il barbiere di Siviglia* last fall. Happily, he returns to that company this sea-

son as Guglielmo in *Così fan tutte*. He will be keeping things light as Malatesta in *Don Pasquale* and Pish-Tush in *The Mikado*, both for Arizona Opera. Also out west in Utah, the baritone interprets the role of Valentin in *Faust*. For the middle of the country he sings Mercutio in Kansas City Opera's *Roméo et Juliette*. And back on the eastern seaboard Keith traverses the role of Anthony Hope in *Sweeney Todd* for New York City Opera.



Royal Swedish Opera has invited **Theodore Green (1997)** back this coming season for Rodolfo in *La bohème*, a role he reprises also for Toledo Opera and Opera Omaha in 2003-2004. For Des Moines Opera Ted has chosen the role of Faust in the eponymous opera. Mahler's *Das Lied von der Erde* is the repertoire of choice for his engagement with the Louisville Orchestra.



One of our **1996** regional winners as well as a national winner, mezzo-soprano **Danièle LeBlanc** returned to Winnipeg last season as Dorabella in Mozart's *Così fan tutte* and to Québec as Maddalena in Verdi's *Rigoletto*. Among Danièle's recent successes was Isabella in Rossini's *L'italiana in Algeri* with the Opéra de Montréal. And proving that she practically owns Rossini's mezzo roles, Columbus Opera has insisted on having her back for Rosina in *Il barbiere di Siviglia*.



Continuing his world-wide concertizing, tenor **Jean-Pierre Trevisani (1995)** most recently made his way to the Théâtre National Algérien for Pinkerton in *Madama Butterfly*. The Opéra of Lausanne was the venue of choice for his Hoffmann in Offenbach's *Les contes d'Hoffmann*. Another significant first was a Mozart Requiem in his home town of Paris as part of the Festival Musique en L'Île.



Philadelphia's newest baroque orchestra Tempesta di Mare invited **Sheryl Heather Cohen**, our **1994** regional and national winner, for rare performances of Handel's *Apollo and Daphne*. Also recently, the soprano opened the Sylvan Opera season with two gala concerts, *Somebody Loves Me* (an evening of operetta and musical theater) and *Vive L'Amour* (operatic scenes). Among last season's triumphs are an evening of Gilbert and Sullivan with Fairfield



County Chorale and a concert featuring music of Mozart and Schubert with Newton Choral Society.

How do you top a 2002-2003 season that included the role of Dancairo for the Met's production of *Carmen* and the role of Tonio for Chicago Lyric Opera's *I Pagliacci*? For one of our regional finalists in **1994**, **Lester Lynch** it is simple: make your debut at Michigan Opera Theater as Renato in Verdi's *Un ballo in maschera*, sing your first Rigoletto (with Dayton Opera), perform in concert with the Berlin Radio Orchestra, return to Chicago Lyric Opera for *Samson et Dalila*. And if that still is not enough, then simply add another debut in 2004—Paolo/Boccanegra for Santa Fe Opera in Verdi's *Simon Boccanegra*.

Jami Rogers's (1994), most recent accomplishments include her international debut with the Opéra de Montréal as the Queen of the Night in Mozart's *Die Zauberflöte*, one of her signature roles. She also returned triumphantly to Cleveland Opera for lighter fare, Gilbert and Sullivan's *The Pirates of Penzance*. Notable for the soprano was her debut at Sarasota Opera as Zerbinetta in their production of *Ariadne auf Naxos*. Travel to the Lake George Opera this summer for her Cunegonde in Bernstein's beloved *Candide* or catch the coloratura singing the Queen of the Night for Sarasota Opera.



Winning an ARIA award signals that a major artist has been launched. This year our **1993** winner **Jill Grove** was so honored. To add to this, the mezzo-soprano makes her debut with Lyric Opera of Chicago this season in her first performances as Erda in Wagner's *Siegfried*. Donald Runnicles will conduct her return to San Francisco for the role of Jenny Reefer in Virgil Thompson's *The Mother of Us All*. For the Metropolitan Opera's ring cycle this year Jill performs Erda in both *Siegfried* and *Das Rheingold* with James Levine at the podium. Concert appearances this season also keep this artist in demand. For her Cleveland Orchestra debut, Jill will be the mezzo soloist in Verdi's *Requiem*. To round out the season, she adds appearances at the Kennedy Center and Carnegie Hall, among others.



Our **1993** finalist **Janna Baty's** portrayal of the Duchess in Thomas Adès's new opera *Powder Her Face* in a last-minute debut for the Hamburgische Staatsoper production this past March added an undeniable elec-



tricity to her performances a few weeks later in the same role for Boston Modern Orchestra as part of their Opera Unlimited Festival. Also in Boston later this season, the soprano sings her first Despina in Mozart's *Così fan tutte* with Boston Lyric Opera. Janna can also be heard on recordings to be released this year: Lukas Foss's *Griffelkin* for the Chandos label and *Persian Landscapes* for Naxos.

Central City Opera can revel in soprano **Diane Alexander's (1991)** seventh season there when she returns as Kathie in *The Student Prince*. Future engagements include debuts with Hawaii Opera Theater in her acclaimed title-role portrayal of Hanna Glawari in Lehar's *The Merry Widow*. For Augusta Opera it will be a delightful Rosalinde in *Die Fledermaus*, a role especially associated with this singer. The renowned Newport Music Festival has invited Diane back this season as Artist in Residence. As part of her tenure there, she will perform a series of concerts featuring the works of Poulenc and Prokofiev.



Last summer at the Kennedy Center under the baton of Christopher Hogwood, **Kathryn Honan-Carter**, one of our **1990** finalists, sang Annio in the National Symphony Orchestra's performance of Mozart's *La clemenza di Tito*. Also this past summer the mezzo-soprano was featured in The Opera Festival of New Jersey as Mercédès in *Carmen* and The Mezzo in *Six Characters in Search of an Author*. Among recent and upcoming engagements for Kathryn are Garcias in Washington Opera's *Don Quixote* and Stephano in El Paso Opera's *Roméo et Juliette*.

After a busy season in San Francisco, including his debut with that company in *Turandot* and a return engagement for *Ariadne auf Naxos*, **Dean Anthony (1989)** can be found this coming season all over the country. Certain to be a highlight will be his New York City Opera debut as Monostatos in *Die Zauberflöte*. He will be heard there also in *Turandot*. Returning once again to Palm Beach, the tenor essays several roles in *Manon Lescaut*. Alfred in J. Strauss's chestnut *Die Fledermaus* will be his calling card for Knoxville Opera. One of last season's most memorable successes was his Vancouver Opera debut as Curley in Floyd's *Of Mice and Men*.



Back at the Metropolitan Opera this season will be



baritone **Haijing-Fu (1987-88)** for productions of Verdi's *La traviata* and Puccini's *La bohème*. Choosing among last season's successes is tough, but certainly Haijing would list his debut in Tokyo's Suntory Hall in the leading role of Seikyo in world premiere of Tan Dun's new opera, *Tea*, the same role that served as his debut for Netherlands Opera.

Appointed in 2003 as a Cultural Ambassador for the United States, **Denyce Graves (1987-88)** traveled to Poland, Romania, and Venezuela for her first goodwill missions of musical performances, lectures, and seminars. The mezzo-soprano kicks off the new season with a return to Los Angeles Opera for *La damnation de Faust*. After taking a bow as Dalila in Puerto Rico, Denyce appears in recital throughout the United States. And for the towns that are not on her tour, the mezzo offers "Divas on Ice," a program to be broadcast in December on NBC, combining arias with world-class figure skating. The definitive Carmen of her generation will portray the ill-fated gypsy for Munich's Bayerische Staatsoper and Cincinnati Opera. Another highlight for 2003-2004: Dallas Opera has specifically mounted for Denyce a rare double-bill of Falla's *El amor brujo* and *La vida breve*.



Operetta seems tailor-made for the voice of soprano **Deborah Cole (1986)**. She lends her effervescent timbre and personality this season to Opera Nova's production of *Der Zarewitsch* as Sonja. With the Johann-Strauß Orchester she sings in a special Operetta Concert, then helps that orchestra ring in the New Year in a series of seven concerts in and around Frankfurt. In between these engagements Deborah will miraculously find time to sing in five additional New Year's concerts with the Halle Sinfonie Orchester. What a way to welcome 2004!



Soprano **Julie Kierstine (1986)** reports that she has just had great success in the title role of Minnie in the Mendocino Music Festival production of Puccini's *La Fanciulla del West*. For the 2003-2004 season Julie makes a return to Chattanooga Opera for Leonora in Beethoven's *Fidelio*. For the Bozeman Symphony the soprano will take a solo



bow in the Verdi *Requiem*.

People are still talking of the incandescent performance of our **1985** winner **Lorraine Hunt Lieberson** as Didon in the Met's production of Berlioz's *Les Troyens* last season. This season the mezzo-soprano joins the elite handful of singers chosen for the premiere season of Carnegie Hall's acclaimed Zankel Hall, which opened in September 2003. That month also marked the release of Lorraine's recording of Bach cantatas Nos. 82 and 199 on the Nonesuch label. Also expected in the near future is the release of *Rilke Songs*, a set of songs composed for her by her husband Peter Lieberson. She is accompanied on the piano by Peter Serkin.



How spectacular the last two seasons have been for **Ann Panagulias**, our **1985** winner! Consider the role of Anna Hauptmann for the world premiere of *Loss of Eden* for Opera Theatre of Saint Louis, debuts as Violetta in *La traviata* for Opera Carolina and Opera Columbus, and returns to the Spoleto, USA Festival for Weill's *Die Burgschaft* and to Portland Opera for *A View from the Bridge*. And now comes the new season which promises such highlights as *Lady Macbeth of Mtsensk* and *The Cunning Little Vixen*, both for the San Francisco Opera.



From Monte Carlo's *Don Carlo* to the Met's *Faust* and *La traviata*, last season proved to be a spectacular one for **Marcus Haddock (1984)**. Earlier this fall the tenor took a star turn in *Madama Butterfly* with the Royal Opera House Covent Garden, while November and December find him ensconced in Chicago for the title role of Gounod's *Faust* for that city's Lyric Opera. After that it's off to Dallas for Verdi's *La traviata* and that's only through January! All told, 2003-2004 will be an especially memorable and busy one for Marcus.



Jacksonville University has just awarded our **1984** winner **Victoria Livengood** an honorary doctorate degree. This accolade follows hard on the heels of successes in a Stravinsky double-bill at the Met in *Oedipus Rex* and *Le Rossignol*. Also at the Met this season, Vicky takes command of the role of Herodias in Strauss's *Salome*. To round out her Met appearances she joins the cast of *Die Walküre* as Waltraute in the Wagner tetralogy.



For those interested in holiday shopping, the mezzo-soprano has recorded a recital disk entitled "We Gather Together." Upcoming is the title role in Menotti's *The Medium* recorded live and conducted by the composer in Italy's Spoleto Festival.

Gracious and exquisite as ever **Lisa Saffer (1984)** stepped in at the last moment to sing as the soprano



soloist in Pergolesi's *Stabat Mater* in the Opening Festival of Zankel Hall at Carnegie Hall, becoming the first singer from the Met auditions to sing in the new hall. This past summer in Garsington she sang the role of Sandrina in Mozart's early opera *La finta giardiniera*, a role she reprised for New York City Opera earlier this fall. New York City welcomes back one of the champions and best exponents of baroque repertoire for the role of Atalanta in Handel's *Xerxes*, while Salt Lake City enjoys her Cleopatra in another Handel favorite *Giulio Cesare*. Lisa was recently honored with the Royal Philharmonic Society's Award for Best Vocal Performance.

Determined heroines are part of the future for our **1983** winner, **Marquita Lister**. Starting with Amelia in Verdi's *Un ballo in maschera* for Dresden's Semper Opera and ending with another Verdi role, *Aida*, for Connecticut Opera, the soprano has devised a demanding schedule for herself. And in between these roles she is also scheduled to embody Gershwin's Bess for Opera Carolina and Salome for Stuttgart's production of the Strauss masterpiece.



Already this season our **1982** winner **Sondra Kelly** made quite a splash in her debut as Herodias in Strauss's *Salome* for Lyric Opera of Kansas City. Since the role of Ulrica in Verdi's *Un ballo in maschera* is virtually her calling card, it comes as no surprise that Kansas City is clambering for the mezzo-soprano's return next season in that pivotal role. Among her many engagements last season were appearances as Azucena in Verdi's *Il trovatore* for Opera Carolina and the Innkeeper/Hostess in Mussorgsky's epic *Boris Godunov* alongside James Morris in the title role.

Our **1981** finalist **Sharon Baker** thoroughly enjoyed singing the villainous role of Melissa in Handel's rarely performed *Amadigi* for Monadnock Music in New



Hampshire this past summer. This was quite a change of pace for the soprano who has made a career of singing ingenues or soubrettes. Our resident Baroque specialist par excellence, Sharon reports a thrilling highlight of the season just past, singing Handel's *Messiah* during Easter Week in both Krakow and Warsaw in Poland with Boston Baroque.

The opera theaters of Hof and Kaiserslautern, Germany were treated to **Janice Hall's (1976)** latest acclaimed portrayal of the protagonist of Strauss's *Salome*. The soprano returns this new season to Kaiserslautern for *I Pagliacci*, while closer to home Britten's *Turn of the Screw* will be on Janice's agenda for the Fort Worth Opera.

