

THE METROPOLITAN OPERA

NEW ENGLAND REGIONAL WINNERS 2004-2005 Edition

Our most recent winners...



Now in her final year at the New England Conservatory of Music, our most recent regional and grand-prize winner, mezzo-soprano **Claudia Huckle (2004)**, enjoyed making her debut this past summer in

London's Royal Albert Hall for the Proms performance of Bach's B Minor Mass with the Monteverdi Choir. After a recital this fall in Georgia, Claudia was featured at our annual concert in Boston's Museum of Fine Arts. Also close to home this year: the role of The Fox for the Boston Lyric Opera premiere of Rachel Portman's *The Little Prince*, and in May arias for the Civic Symphony of Boston.

Reports of **Charles Mays, Jr.**, Claudia's co-winner in our regional auditions and a **2004** national finalist, tell of his continuing doctoral studies at the University of Hartford. Earlier this fall, the bass-baritone could be heard in the Woodstock Fringe Festival in a program of American songs entitled "I've Known Rivers." And clear across the oceans, he joined the Cairo Symphony Orchestra for Six Monologues from *Jederman*. To ring in the New Year, Charles plans to offer a program of songs by Dvorak and Burleigh for the People's Symphony Concerts in New York City.



In *Opera Stories*, a three-part series on the Bravo network being aired this fall, **Leslie Ann Bradley**, our second-place regional winner in **2004**, showcased her singing talents alongside a cast of rising young Canadian talent. And then for broadcast on Radio Canada, the soprano prepared a program featuring *mélodies* and lieder by Fauré, Debussy, Brahms, and Strauss.



A third-place winner in both our **2003** and **2004** regional auditions, first as a mezzo and then soprano, **Wendy Bryn Harmer** has added yet two more prestigious names to an already distinguished list of young artist programs. After a stint last year at the Young Artist Program at the Opera Theatre of Saint Louis, she spent this past summer at San Francisco Opera's Merola program. Now this fall she joins



many New England Region alumni at the Met's Lindemann program. In the meantime, local audiences can follow her growth as an artist when she joins the New England String Ensemble as soloist for a special winter concert.

And going back over the years...



If you are a Chicago resident or Midwest-bound this year, you will have the chance to hear bass **Christian Van Horn**—our **2003** regional and national winner—as he makes his debut at Chicago Lyric Opera in Verdi's *Aida*, followed by the role of second prisoner in that opera company's production of *Fidelio*. For Chicago Opera Theatre the role of choice is no less than the title character of Mozart's perennial favorite *Le nozze di Figaro*. Count among the bass's most recent triumphs his debut for Florida Grand Opera in the role of Masetto in another Mozart masterpiece, *Don Giovanni*.

In Houston, where he is a resident artist for the Houston Grand Opera Studio, our **2003** second-place winner **Arturo Chacón-Cruz** covered the roles of Cavaradossi in *Tosca* and Tamino in Mozart's *Die Zauberflöte* for their 2003–2004 season. For his official debut with the Houston company the tenor took on the role of Ping in *Turandot*. And already the new season promises exciting new firsts: Pinkerton in *Madama Butterfly*, Tybalt in *Roméo et Juliette*, and covers for Fenton in *Falstaff* and Idomeneo in the eponymous Mozart opera.



The Florida Grand Opera Young Artists Program has been filling its ranks of late with New England Region alumni and has now laid claim to tenor **Corey Bix (2003, third place winner)** for the coming season. Already in the pipeline for him are roles in *Trouble in Tahiti*, *Paul Bunyan*, and *Un ballo in maschera*. He will be covering the plummy roles of Tamino in *Die Zauberflöte* and Arturo in *Lucia di Lammermoor*. All this, after an exciting summer at Glimmerglass where he performed a song recital, in addition to covering roles in *La fanciulla del West* and *Patience*.





The wonderfully inventive and intimate Glimmerglass Opera has become a great home for many of our young singers every summer. Soprano **Amanda Pabyan (2002)**

joined that company's 2002 production of Poulenc's *Dialogues des Carmelites* and Handel's *Imeneo* in 2004. Her versatility will again be on full display in the upcoming season with engagements in *Die Zauberflöte* both for Washington National Opera and Florida Grand Opera. Also for Florida she has slated *Paul Bunyan*, while Kentucky Opera will greet her in *Thais*; and Portland Opera and Opera Colorado will thrill to her performances in *Die Entführung aus dem Serail*.

Still fresh from Seattle Opera's Young Artists Program, **David Crawford (2002**, second place winner) has earned bragging rights for his July 2004 mainstage debut there in Wagner's *Lohengrin*. The bass has now turned his attention to Florida Grand Opera, where, as a young artist, he has been tapped to sing the roles of the Bonze in *Madama Butterfly* and the Speaker in *Die Zauberflöte*.



Sarasota Opera has welcomed mezzo-soprano **Kellie Van Horn (2002**, special encouragement award) with open arms. As a studio artist there she

has already sung the Third Lady in *Die Zauberflöte* and debuted as Charlotte in Massenet's *Werther*. Next season for that same company comes Lola in *Cavalleria rusticana* and Mallika in Délibes's *Lakmé*.



This fall, in our neck of the woods, Kellie takes her first bow as Bizet's *Carmen* for Commonwealth Opera, while for her return engagement with Opera Theatre of Saint Louis next summer Kellie offers Lady Essex in Britten's operatic treatment of Queen Elizabeth's life, *Gloriana*.

An Adler Fellow with the San Francisco Opera, **Katherine Rohrer (2001**, regional winner and national finalist) took a bow most recently as Amina in their production of *La traviata* earlier this fall. For her debut there the mezzo sang Oberto in Handel's opera of an enchantress, *Alcina*. Future plans with San Francisco Opera include her June 2005 traversal of the role of Paulina in Tchaikovsky's *Pique Dame*. Ms. Rohrer will make her Opera Colorado debut as Cherubino in May 2005



Fellow **2001** regional winner and national semifinalist

Joanna Mongiardo found herself portraying a widely diverse set of roles this past season. From Paquette in Bernstein's *Candide* to Susanna in Mozart's *Le nozze di Figaro*, from Kathy in Romberg's *Student Prince* to Amore in Gluck's *Paride ed Elena*, it was quite a year for the soprano. The young



singer sets her sights on Europe this coming season for her international debut, and for this signal event she has chosen Adele in Strauss's *Die Fledermaus* in the Thessaloniki Concert Hall in Greece. On this side of the pond, hear her at the New York City Opera in *Madama Butterfly*, *Orlando*, and *Carmen*.



Devoted readers of New York City's paper of record, *The New York Times*, could not have missed a recent profile of **Morris Robinson (2001** 3rd place winner).

The peripatetic and versatile bass, who recently debuted as soloist in Verdi's *Messa di Requiem* at the Aspen Music

Festival, returns to home base this season for the Met's *Tannhäuser* and *Die Zauberflöte*. Also at the Met he will cover the role of the imposing Commendatore in *Don Giovanni* and the king in *Aida*, a role that will welcome him for performances next season at the Opera Company of Philadelphia. The murderous Sparafucile in *Rigoletto* is on the docket for Opera Theatre of Saint Louis; Ramphis for Boston Lyric's staging of *Aida* on the Boston Common. Meanwhile the awards pile up—most recently from the George London Competition and the Richard Tucker Foundation.

After performing at Bard College's Summerscape production of Shostakovich's *The Nose*, **Lee Poulis (2001**, special encouragement award) returned to Washington National Opera for his third season there. The baritone looks forward to his mainstage debut this season as the novice's friend in Britten's *Billy Budd* under Richard Hickox for the Kennedy Center. Later this season, he will create the role of Senator Ratcliffe in the world premiere of Scott Wheeler's *Democracy*, sing the role of Angelotti in *Tosca* under the baton of Leonard Slatkin, and essay his first Papageno in Mozart's *Die Zauberflöte*.



Catty corner from the Met lies another of New York City's cultural treasures, the New York City Opera, where you can hear many New England alumni, among them **Sandra Piques Eddy (2000)**, who recently joined Lisa Saffer (1984) for Mozart's rarely performed *La finta giardiniera*. For



NYCO the mezzo also took a curtain call for Pitti Sing in *Mikado*. Other past season highlights include Schoenberg's tragic *Moses und Aron* and Rossini's comic *L'italiana in Algeri* at the Met. Sandra kept them laughing at Los Angeles Opera as Cherubino, a role she will reprise next season, this time for Chicago Opera Theatre. She takes the stage again at the Met in the next months as Mercédès in *Carmen* and Lola in *Cavalleria rusticana*. And in Fort Worth she will sing Meg in an increasingly popular contemporary opera by Mark Adamo, *Little Women*.



Many New England region audiences recall the young mezzo **Alison Tupay** (2000 2nd place winner) from her startling Mozart singing and have wondered what she has been up to since then. In one word: singing! In the 2004 season alone she sang in productions of Ullman's *Der Kaiser von Atlantis* (Spoleto Festival Italy and the Juilliard School, to be reprised later this season for the Los Angeles Philharmonic and the New World Symphony), Handel's *Oreste* (again Spoleto), Tchaikovsky's *Eugene Onegin* (Fort Worth Symphony), Poulenc's *Dialogue des Carmelites* (New York City Opera), Adams's *Nixon in China* (Opera Theatre of Saint Louis), and Stravinsky's *Oedipus Rex* (Juilliard Opera Center).

Sandra DeAthos, a 2000 finalist, has completed her tenure as an Adler Fellow at the San Francisco Opera, after last year's main-stage debut in Strauss's *Ariadne auf Naxos*. The next season holds exciting prospects for the soprano, highlighted by engagements this fall as *The Merry Widow* at Virginia Opera and in the title role of Donizetti's *Lucia di Lammermoor* for West Bay Opera. In concert she will be heard in Mozart's Requiem and Handel's *Messiah*, both with the Elgin Symphony.



Meanwhile, Sandra's husband, tenor **Harold Gray Meers** (2000 3rd place winner) will surely count his recent debut with Baltimore Opera (as Ernesto in Donizetti's comic masterpiece *Don Pasquale*) as one of the past season's highlights. Also notable was his debut performance with San Francisco Opera as Ruiz in Verdi's *Il trovatore*. Harold returned to that company earlier this fall to sing the role of First Novice in Britten's *Billy Budd*.



2004 brought **Jodi Frisbie's** (2000, third place) debut with Opera Omaha, when she reprised the role of Lula in *Cold Sassy Tree*, which she had already performed for Opera Utah. Recently the soprano brought out the best in Papagena in *Die Zauberflöte* for Granite State Opera. For early this fall Jodi has prepared the role of Birdie in Blitzstein's *Regina* with the Boston Opera Project.



World premieres of operas are becoming a specialty for the New England region winners, including one of our 1999 regional and national winners,



Kelly Kaduce, who made her debut at Santa Fe Opera this past season in the roles of Chinese Actress and Zhi Zhen in Bright Sheng's opera *Madame Mao*. Also last season the soprano performed her first Juliette in Kansas City Opera's *Roméo et Juliette*, Donna Elvira in Mozart's *Don Giovanni* for Florida Grand Opera, the title role in *Suor Angelica* for Opera Theatre of

Saint Louis, and Mimi in Baz Luhrmann's acclaimed production of *La bohème*. In the coming season look for her return to Minnesota Opera for her first Cio-Cio San in *Madama Butterfly*, as well as performances of Micaëla in Bizet's *Carmen* at Nashville Opera.



For Boston Lyric's *Così fan tutte* this past spring, **Jossie Pérez** (1999), regional and national winner and alumna of the Met's Lindemann Young Artist Development Program, took on the role of Dorabella alongside another New England favorite, baritone Keith Phares (1998). Audiences at New York City's Met Opera and Carnegie Hall had several opportunities to hear the mezzo last season, from appearances with the Juilliard Orchestra at Carnegie under Charles Dutoit for Falla's *El amor brujo* to the Met's *La traviata* and *Il barbiere di Siviglia*. The Fundación Festival de Opera de Oviedo in Spain has invited Jossie to close out 2004 with performances in *Lucrezia Borgia*, while the Met welcomes her back for four stagings this season: *Die Zauberflöte*, *Cavalleria rusticana*, *Le nozze di Figaro*, and *Faust*.

Last year **Barbara Quintiliani**, one of 1999's regional and national winners, made two appearances at Carnegie Hall. First came a song recital at Carnegie Hall's newest concert space, Zankel Hall, presented under the auspices of the Marilyn Horne Foundation. Later, she was heard with the Buffalo Philharmonic in Stern Auditorium under the baton of JoAnn Falletta, singing music of Barber and Griffes, whose *Three Poems of Fiona McLeod* she also recorded with that group and which was recently released on the Naxos label. This fall has already been busy for the soprano with appearances as Liù in *Turandot* for Madison Opera. Later on she will grace Washington National Opera as the first lady in *Die Zauberflöte*. In song, Barbara offers recitals in Williamsburg, Virginia; a duet recital with Keri Alkema in New York City; and closer to her local fans, a Fleet Boston Celebrity Series Recital.



Bass **Steven Humes** (1999, 2003) will be returning to the Munich Staatsoper for a second season to perform several new roles, including Sprecher in a new production of *Die Zauberflöte*, Surin in *Pique Dame*, the hermit in *Der Freischütz*, Reinmar in *Tannhäuser*, and Ceperano in *Rigoletto*. And in what must be the best speed-learning/role-accumulating experience for a young artist, this resident member of the troupe will reprise many of the roles he already learned in his first season in Munich, among them Colline (*La bohème*), Zuniga (*Carmen*), the duke in *Roméo et Juliette*, Sir Raleigh (*Roberto Devereux*), Montano (*Otello*), Bonzo (*Madama Butterfly*), and Sam (*Un ballo in maschera*).



Keith Phares (1998) lent his charisma and baritone voice to characters both comic and tragic this past season. From the gravitas of Mercutio in *Roméo et Juliette* (Lyric Opera of Kansas) and Valentin in *Faust* (Utah Opera) to the levitas of Pish-Tush in *Mikado* (Arizona Opera) and Guglielmo in *Così fan tutte* (Boston Lyric Opera), Keith has seen it all. Throw in for good measure Anthony Hope from *Sweeney Todd* (New York City Opera) and Claudio from *Béatrice et Bénédict* (Santa Fe Opera). Next season expect the same diversity, starting this fall with productions of *Billy Budd* for Washington National and *La cenerentola* for Arizona and followed by appearances in *The Little Prince* for Boston Lyric and a debut for Madison Opera in Jake Heggie's *The End of the Affair*.



How is the upcoming season shaping up for our 1998 co-winner **Jane Shivick**? For Stow's Festival Chorus she will lend her soprano to Dvorak's *Stabat Mater*. Assumption College has her lined up for an opera gala with other New England region favorites, and the Assabet Valley Mastersingers have enlisted her for an evening of great opera choruses and arias in the spring.



This past season, tenor **Theodore Green (1997)** called the Royal Swedish Opera home, performing for them Rodolfo in *La bohème* and Cavardossi in *Tosca*. Earlier this fall Ted made a heroic appearance in Strauss's *Der Rosenkavalier*, taking on the Italian Singer's bravura aria and playing the landlord in a Vancouver Opera presentation that starred Deborah Voigt as the Marschallin.



Kara Shay Thomson (1997, third place winner) can look back at the 2003–2004 season with pride for her performances as Mimì in *La bohème* with Emerald City Opera and as Fortuna in Monteverdi's *L'incoronazione di Poppea* for Chicago Opera Theatre. On the orchestral front the soprano will be heard this season as soloist with the Green Bay Symphony in Mahler's Fourth Symphony.



After making Rossini mezzo heroines her calling card all over Canada in recent seasons, **Danièle**



LeBlanc, one of our 1996 regional winners, as well as a national winner, can look forward to a change of pace this season. L'Opéra de Montréal has engaged her for the tour-de-force role of the composer in Richard Strauss's *Ariadne auf Naxos*. Last season one of the singer's highlights was a return to Columbus Opera for Rosina in *Il barbiere di Siviglia*.

There are no shortages of accolades for baritone **Stephen Salters (1996)**, who has won awards from

the Leontyne Price Vocal Arts Competition, the Naumburg Competition, the Queen Elisabeth International Competition of Singing, and the International Puccini-Licia Albanese Competition. As a concert artist, he has been heard throughout the world, most recently in Vail for a program of Mozart opera arias and duets with the Rochester Philharmonic, in Detroit for Handel's *Messiah* with that city's symphony, and at the Ravinia Music Festival under the baton of Christoph Eschenbach for a rare performance of Mahler's massive Symphony No. 8, "Symphony of a Thousand." European summer audiences were treated to recitals at the Festivals of St. Lizier (France) and Cadaques (Spain). Early this fall he makes a return to Boston Baroque and Jordan Hall for Handel's *Giulio Cesare*.



The cameras must like what they see in **Jean-Pierre Trevisani (1995)**, who was recently filmed performing recitals and leading master classes in Bogotá, Colombia. The resulting DVD will be on sale commercially in the near future. In the meantime, from his home base in France the tenor will be singing in Verdi's Requiem, in a gala concert of arias and ensembles from *Madama Butterfly*, *Tosca*, and *La bohème* for Lausanne, Switzerland, and in his first Dvorak *Stabat Mater* with the Orchestre de Chambre de France. And in an interesting side bar, Jean-Pierre was engaged last season as a voice teacher for a French reality TV series!



One of our regional finalists in 1994, **Lester Lynch** made much of this past season, making his debut at Michigan Opera Theater as Renato in Verdi's *Un ballo in maschera*, singing his first Rigoletto with Dayton Opera, and debuting at Santa Fe Opera in Verdi's *Simon Boccanegra*. Fans of the baritone need not travel far this fall to hear him when he joins the Connecticut Opera's *Aida* as Amonasro.

During the 2003–2004 season mezzo-soprano **Jill Grove (1993)** returned to San Francisco for the role of Jenny Reefer in Virgil Thompson's *The Mother of Us All*, made her first appearances at Lincoln Center's Mostly Mozart Festival, and debuted with Lyric Opera of Chicago as Erda in Wagner's *Siegfried*—a performance so successful that she was invited to reprise her debut role for the company's 2004–2005 complete Ring cycle, and to take on the First Norn in *Götterdämmerung*, and to sing in their star-studded 50th anniversary gala! Wagnerians in Los Angeles will not have to wait long to hear Jill in concert for her first Brangäne in *Tristan und Isolde* with the LA Philharmonic under Esa-Pekka Salonen. Wending her way up the California coast, the mezzo offers the Verdi Requiem for the San Diego Sympho-



ny and Janacek's *Glagolitic Mass* for San Francisco Symphony.

This past season Boston Lyric Opera's *Così fan tutte* proved a veritable reunion of New England region talent, including 1993 3rd place winner **Janna Baty**,



who portrayed the redoubtable Despina. Another recent highlight for the soprano: a Carnegie Hall debut singing Berio's *Folk Songs*. Upcoming concerts take Janna to Korea for an engagement with the Daejeon Philharmonic Orchestra, to Alabama for appearances with the Tuscaloosa Symphony, and also to California for a tour with one of her favorite ensembles, the Boston Modern Orchestra Project. Opera Boston presents her in the role of Anne Putnam for *The Crucible* in late spring 2005.

The Hanna Glawari of choice these days might well be **Diane Alexander (1991)**, who will bring her indelible incarnation of the title role in Lehar's *Merry Widow* to the Operas of Virginia, Nevada, and New Orleans. Add to that list for next season performances at Nashville Opera as Rosalinde in *Die Fledermaus*—another role especially associated with her—and the role of Abigail Williams for Indianapolis Opera's *The Crucible*.



This past summer Diane marked her seventh season at Central City Opera as Kathie in *The Student Prince*, and returned to the renowned Newport Music Festival as Artist in Residence for a series of concerts featuring the works of Poulenc and Prokofiev.

Mary Ann McCormick's (1990) Met performances last season in *Die Walküre*, conducted by James Levine, was one of many recent accomplishments. Also notable, her debuts with the venerable Teatro alla Scala in Milan, where the mezzo portrayed Isabella in Rossini's *L'italiana in Algeri*, and with Teatro Comunale di Bologna in a production of *Rigoletto* that toured to Seoul, South Korea, this past summer. Future engagements take Mary Ann back to Italy: to the Teatro Regio di Torino as Azucena in *Il trovatore* and to Teatro Regio di Parma for Gluck's *Alceste*. Christoph von Dohnányi will conduct her upcoming Opéra National de Paris performances in Strauss's *Elektra*, while Boston Lyric Opera reunites the 2003 Opera Theatre of Saint Louis American-premiere cast of Dove's *Flight*—including McCormick as the Minsk Woman—for a spring 2005 production.



Earlier this fall, regional and national winner for 1989, **Dominique Labelle**, was heard in Dallas in Beethoven's Ninth and in Saint Louis for performances of Handel's *Gloria* and Bach's "Wedding Cantata." The soprano continues to lay claim to her Baroque expertise in the 2004–2005 season in the

Netherlands, where she will sing in a production of Gluck's *Orfeo ed Euridice*, in a concert devoted to Vivaldi, and on a tour throughout that country in Handel's *Messiah*. In neighboring Germany later this season she sings the title role in Handel's *Atalanta* for the Göttingen Handel Festival. Another Handel rarity will find her in Barcelona: the title role in *Athalia*. If you cannot hear her live next season in Europe, you can look forward to listening to Dominique on a recording of Handel's *Radmisto* to be released soon by Virgin Records.



What a season it has proved for **Dean Anthony (1989)**, who took on the role of Monostatos in *Die Zauberflöte* for his debut at New York City Opera and later returned to the house for *Turandot*. The operas



of Palm Beach, Michigan, and Lake George asked the tenor back last season, too, for a variety of operas including *Manon Lescaut*, *Die Zauberflöte*, and *Candide*. Nashville Opera has requested the roles of Sandy/First Officer for their production of *The Lighthouse*; Utah Symphony & Opera insisted on his Puck in *Midsummer Night's Dream*; Opera Grand Rapids had to have him as Alfred for their *Fledermaus*; and Opera Carolina's choice was what is quickly becoming his signature role, Monostatos in *Die Zauberflöte*.



In the role of Seikyo in Tan Dun's *Tea*, a role he created, **Haijing Fu (1987–88)** made quite a stir at the Opéra de Lyon in 2003–2004. As always a Met stalwart, the baritone joined the company for Germont in *La traviata* and as Conte di Luna in *Il trovatore*, also his debut role at San Francisco Opera last season. For Utah Symphony & Orchestra he takes a bow as Amos in *Aida*, and the Met beckons once more for Ping in *Turandot* in the 2004–2005 season.

This season **Denyce Graves (1987–88)** continues to travel throughout the world as a Cultural Ambassador for the United States, having visited Poland, Romania, and Venezuela for her first good-will missions of musical performances, lectures, and seminars. Four operatic heroines are part of this year's repertory for the mezzo: Carmen for Munich's Bayerisch Staatsoper earlier this fall; Azucena for Washington Opera's *Il trovatore*; Dalila in the Met's *Samson et Dalila*; and the title role in *Margaret Garner* for the world premiere of the opera with Michigan Opera Theatre and Cincinnati Opera. The avid concertizer and recitalist visits Mobile, Kansas City, Charlottesville, Columbus, Palm Desert, Daytona Beach, Houston, Philadelphia, and New York City for everything from intimate recitals to grand gala concerts, including a welcome return to Carnegie Hall for concerts



with the Oslo Philharmonic.

This past summer meant a hectic schedule of Neddas in *Pagliacci* with L'Opera Piccola in Germany for



Deborah Cole (1986), while the early fall brought the expatriate soprano a welcome respite with concerts back in her homeland, including a Rossini Gala in New York alongside such Rossini specialists as Rockwell Blake. The New Year finds her in familiar territory as she rejoins Frankfurt's Johann-Strauß Orchestra for concerts of operetta favorites. And to share her versatility as an artist, the soprano has taken on teaching voice!

A *New York Times* columnist found himself at a loss to choose just one highlight among **Lorraine Hunt Lieberson's (1985)** many promising appearances this coming season: *Roméo et Juliette* with the Boston Symphony Orchestra and James Levine or Britten's *Phaedra* with the New York Philharmonic? *Das Lied von der Erde* at Carnegie Hall with Ben Heppner and the Met Orchestra under James Levine or her Carnegie Hall recital debut? In the meanwhile, treat yourself to her latest critically acclaimed recording of music by Handel, featuring arias from *Theodora* and *Serse*, as well as a relative rarity, the cantata *La Lucrezia*.



A **1984** winner, **Victoria Livengood** had a whirlwind of activity this past season at the Met with productions of *Oedipus Rex*, *Salome*, and *Die Walküre*, a production she rejoins in 2004–2005 both early in the season and for the late spring broadcasts. She will be on call for the Met's *Les Contes d'Hoffmann*, too, covering the role of Giulietta. Washington's Kennedy Center will hear her in Mozart's Requiem, and Stamford's Connecticut Grand Opera has scheduled her for Verdi's Requiem. The mezzo's personal highlight for the coming months is her Dalila in Boston, back to her old stomping grounds.



The New York City Opera presented **Lisa Saffer (1984)** with its 2003–2004 Kolozsvar Award for her interpretation of the role of Sandrina in the provocative Mark Lamos staging of Mozart's early opera *La finta giardiniera*. Operas of the 18th century will once again



figure prominently in the soprano's repertoire this year, in particular those of Handel with the roles of Poppea for Santa Fe's *Agrippina*, Cleopatra in *Giulio Cesare* or Salt Lake City, and Atalanta in *Serse* for New York City Opera, virtually her home base. Also for NYCO, Lisa steps onto center stage for an eagerly awaited rarity—Rameau's *Platée*. Ms. Saffer sings Cleopatra for Boston Baroque in October in Boston.

After his auspicious debut in the role of Gabriele Adorno in Verdi's masterful *Simon Boccanegra* with Santa Fe Opera this past summer, **Marcus Haddock (1984)** is in fine fettle for 2004–2005. Starting with *Roméo et Juliette* for Munich and culminating with *Les Contes d'Hoffmann* for the Orange Festival in France, what a schedule it will be for the tenor! Maestro Georges Prêtre will lead a cast with Marcus as headliner for *Carmen* in concert form with the Accademia Nazionale di Santa Cecilia, while twice next year the tenor works under the baton of Zubin Mehta in *Tosca*, first for a concert presentation in Tel Aviv and later in Florence. Also in Florence, Verdi's *Don Carlo*.



To peruse **Marquita Lister's (1983)** list of engagements for the new season is to read a who's who of opera's most tragic heroines: Tosca (La Coruña and Graz); Bess (Frankfurt, Bologna, and Edmonton); Lady Macbeth (Dresden); Salome (Stuttgart); and Aida (Orlando and Costa Mesa). What an exhausting schedule it must be after last year's Amelia in Verdi's *Un ballo in maschera* for Dresden's Semper Opera; Aida for Connecticut Opera; Bess for Opera Carolina; and Salome for Stuttgart's production of the Strauss masterpiece.



More active than ever with master classes, seminars, and Meet the Artists programs, **1982** winner **Sondra Kelly** relishes her growing interaction with young singers who have flocked to her voice studios in Boston and New York. Last season Sondra reprised the role of Herodias in Strauss's *Salome* for Connecticut Grand Opera. After her recent success in that role with Lyric Opera of Kansas City, the mezzo thrills at the prospect of returning to that house for Ulrica in Verdi's *Un ballo in maschera*.

