

The Metropolitan Opera
National Council Auditions

NEW ENGLAND REGION

NEW ENGLAND WINNERS 2006-2007 EDITION

Remembering Lorraine Hunt Lieberson



Much has been written in the American and international press about Lorraine since her untimely death on July 3, 2006. This extraordinary artist was the New England Region First Place Winner in 1985. Those of us old timers on the auditions committee remember the shivers down our backs when she sang Rusulka's Song to the Moon the first time she auditioned in 1983. Over the years, we watched with great pride as she, pursuing her career in a highly individualistic, distinctive and brilliant manner, achieved international renown. We were so lucky to hear her often in Boston as she sang frequently with Emmanuel Music, Boston Lyric Opera, Boston Symphony Orchestra, Handel and Haydn Society, Boston Baroque. Her loss is felt keenly in the musical world where she carved out a very special niche, and even more keenly by those of us in Boston who knew and loved her.

The Met is dedicating in her memory all the performances of its new 2007 production, Gluck's Orfeo—this had been a production planned for Lorraine.

Pauline Ho Bynum

Our most recent winners...



After a busy summer **Sidney Outlaw**, our 2006 winner, has returned to New York to complete his studies at Juilliard, where he was recently seen as Theseus in Britten's *A Midsummer Night's Dream*. Mr. Outlaw spent his second consecutive summer at the Music Academy of the West, where he has worked with Marilyn Horne and coached with Warren Jones and John Churchwell: this year he appeared there as Il Barone di Trombonok in Rossini's *Il Viaggio a Reims*. In August Mr. Outlaw performed in recital with Warren Jones at the Paul Porter Center for Performing Arts in Brevard, North Carolina. A 2005 recipient of a Marilyn Horne Foundation Encouragement Award, Sidney Outlaw participated in Ms. Horne's master class at Carnegie Hall in the fall of 2006. On February 25th 2007, at Saint Bartholomew's Cathedral in New York City, he will give his debut recital for the Horne Foundation recital series "On Wings of Song."

Soprano **Leticia Brewer**, our 2006 second place regional winner, is a member of Atelier Lyrique at

L'Opéra de Montréal. Recent operatic appearances include the Second Lady in *Die Zauberflöte* at the Banff Center for the Arts, Polissena in Handel's *Radamisto* and Elettra in *Idomeneo* with Opera McGill, Soleà in Manuel Penella's *El Gato Montés* with Toronto's "Opera in Concert," and Ariadne in *Ariadne auf Naxos* at the Summer Opera Lyric Theatre. Oratorio performances include the Dvorak and Brahms Requiems and Mahler's *Das Klagende Lied*. This season, Ms. Brewer will perform Liu in the Vienna Volksoper's production of *Turandot* as well as Miss Benson in L'Opéra de Montréal's production of *Lakmé*.



Ashley Becker has started her studies for a Master's in Music at McGill University in Montreal, where she received her undergraduate degree and was the recipient of many rewards and scholarships.



The young soprano recently sang the role of Mimi in *La Bohème* in Toronto with Summer Opera Lyric Theatre and the role of Elettra in *Idomeneo* with Opera McGill. In November Ms. Becker will appear as Madame Lidoine in Poulenc's *Dialogues des Carmélites* with Opera in Concert in Toronto; then in December she will sing a concert of Russian repertoire with the Choeurisma Ensemble in Montreal.

Matthew Truss, winner of the 2006 John Moriarty Encouragement Award, made his professional debut playing the major role of Belize as well as two smaller roles in the North American premiere of Peter Eotvos's *Angels in America*, a collaboration between Opera Boston and Boston Modern Orchestra Project, in their Opera Unlimited Festival in June. The young countertenor received a bachelor's degree in Opera Performance from Boston Conservatory in May, and is currently taking some time off before planning graduate studies. His operatic debut was in the title role of Boston Conservatory Opera's production of *Akhnaten* by Phillip Glass, and this past February he returned to the conservatory stage as Oberon in Britten's *A Midsummer Night's Dream*.



And Going Back Over the Years ...

Last season **Laura Vlasak Nolen** (2005) covered the role of Elvira Griffiths in the Metropolitan Opera's world premiere of Tobias Picker's *An American Tragedy*, made her New York City



Opera debut as Sélysette in *Ariane et Barbe-Bleue* by Paul Dukas (a role she will record in London with the BBC Symphony under Leon Botstein), and made her Dallas Opera debut as the Third Lady in *Die Zauberflöte*. The summer of 2006 found the mezzo covering Siegrune in *Die Walküre* on the Met's Japan tour, and at the Caramoor Festival where she performed Enrichetta in *I Puritani* and Isaura in *Tancredi*. The 2006/2007 season began with a Richard Tucker Foundation concert in Cleveland. After a December *Messiah* with the Danbury Chamber Orchestra, Ms. Nolen covers Maria Zifchak as Emilia in Rossini's *Otello* with Eve Queler's Opera Orchestra of New York, and returns to New York City Opera for Malcolm Graeme in Rossini's *La donna del lago* in the spring.

Stephanie Chigas (2005) sings her first Cherubino at the Krannert Center for the Performing Arts in Illinois this October with the Sinfonia da Camera led by Ian Hobson. The mezzo has sung with the Santa Fe Opera, Glimmerglass Opera, the Olney Theatre, and Boston Lyric Opera, where last season she was Flora Bervoix in *La Traviata* and Albine in Massenet's *Thaïs*. She also covered the role of Leda in *The Mines of Sulphur*, by Sir Richard Rodney Bennett, for the New York City Opera, and sang the role of La Sphinge in the American Premiere of Enescu's opera *Oedipe* for Sinfonia da Camera. Also a frequent presence on the concert stage, Ms. Chigas was a soloist in Fauré's Requiem in Carnegie Hall in June. Ms. Chigas was a 2005 George London Foundation Competition Winner and the 2004 recipient of The Stephen Shrestinian Award for Excellence awarded through Boston Lyric Opera.



In the summer of 2005 **Alex Richardson** (2005) completed his second apprenticeship with Santa Fe Opera and sang the flamenco tenor role of the Soldier Ruiz Alonzo in Golijov's *Ainadamar*, directed by Peter Sellers. He then repeated this role for his Atlanta Symphony debut and toured with that company as the Bullfighter in the same piece to the Ravinia and Ojai Festivals. Other recent operatic portrayals include Rodolfo in *La Bohème* with Bronx Opera, Camille in *The Merry Widow* with Opera Southwest, and Tamino in *Die Zauberflöte* in a semi-staged production with the Fort Worth Symphony last summer. Mr. Richardson appeared on the Marilyn Horne Foundation recital in May and in the Brownville (Nebraska) Concert Series this September. Other awards have included a Richard Tucker Foundation grant at Santa Fe Opera and the Lauren Butler Vocal Competition at El Paso Opera



Liam Moran (2005) spent the summer of 2006 at Glimmerglass Opera creating the role of M. Follenvie in the world premiere of Steven Hartke's *The Greater Good*. In September the young bass moved on to Opera Omaha to sing Angelotti in *Tosca*. Now he has returned to his home base, Florida Grand Opera, where last season he was Count Ceparino in *Rigoletto*, the Corporal in *La Fille du Régiment*,



and Larkens in *La Fanciulla del West*. This season brings his Alessio in *La Sonnambula*, conducted by Sir Richard Bonyngue and directed by Renata Scotto, and the Sergeant of Arms in Puccini's *Manon Lescaut*. Liam Moran will also cover the role of Karenin in the world premiere of David Carlson's *Anna Karenina*.

Michelle B. Johnson (2005) has recently received an "Encouragement Award" at the Marilyn Horne Foundation Vocal Competition at the Music Academy of the West. The young soprano, now in her second year at the Opera Institute at Boston University, will appear in October with the Boston Symphony under James Levine as the Fourth Virgin in Schönberg's *Moses und Aron*. This fall Ms. Johnson will also figure prominently in the annual Boston University Fringe Festival, and in December she will perform excerpts from Mozart's *Idomeneo* and his Mass in C Minor with the Greater Youth Boston Symphony Orch (GYBSO). Last April Ms. Johnson performed Vaughn Williams's "Dona Nobis Pacem" with bass-baritone Simon Estes in a gala concert in Carnegie Hall to celebrate Robert A. Brown's Inauguration as President of Boston University.



Claudia Huckle (2004) is in her first season with the Domingo-Cafritz Young Artist Program at Washington National Opera. She has studied at the Royal College of Music in London, New England Conservatory, and Curtis Institute of Music, where last spring she was Albert's Mum in the Curtis Opera production of Britten's *Albert Herring*. An apprentice at both the Ravinia Festival and Santa Fe Opera, Ms. Huckle appeared in 2006 as the Page in Santa Fe's production of *Salome*. Last winter the young mezzo was a soloist in the Mozart Requiem with Sir John Eliot Gardiner and his Orchestre Révolutionnaire et Romantique in San Francisco; then she returned to Boston as The Fox in Boston Lyric Opera's production of *The Little Prince*. This season in Washington she will sing Siegrune in *Die Walküre* and cover roles in *Madama Butterfly* and *Jenùfa* and will sing the role of La Ciesca in the Young Artist performance of *Gianni Schicchi*.



Bass-baritone **Charles Mays, Jr.** (2004) has been a featured soloist, recitalist, and chamber musician with many orchestras and festivals. A Ph.D. candidate in Voice Performance at the University of Hartford, Mr. Mays has sung operatic and concert roles with Hartt Opera and the Hartford Symphony. He has also often participated in the Marlboro Music Festival, and in May 2006 toured with Musicians from Marlboro in Washington D.C., New York City, and Boston. Also in Boston last summer he performed three roles in "The Marriages of Mozart" with Boston Midsummer Opera. For the last three summers Charles Mays has also been a popular recitalist at the Woodstock Fringe Festival, where this year he presented a concert of songs by Schu-



bert, Wolf, Bolcom and the world premiere of a new song cycle by Larry Alan Smith.

Since becoming a Regional Winner in 2003 as a mezzo and 2004 as a soprano, **Wendy Bryn Harmer** has won the top prize at the 2005 George London Foundation Competition. Ms. Harmer joined the Lindemann Young Artist Program at the Metropolitan Opera in 2004 and last season she was the First Bridesmaid in *Le Nozze di Figaro* and a Flower Maiden in *Parsifal* at the Met. Under the auspices of the Marilyn Horne Foundation she also made her New York City recital debut. This summer Ms. Harmer played Mimi in Utah Festival Opera's *La Bohème*. Her fall schedule begins with a joint George London Foundation concert with Ben Heppner at the Morgan Library in New York. Next comes her conniving Vitellia in Mozart's *La Clemenza di Tito* with Opera Boston, a Marilyn Horne Foundation residency and concert in Pittsburgh, and a return to the Met as First Lady in *The Magic Flute*.



Countertenor **Jason Abrams** (2004) received First Place in the 2004 National Association of Teachers of Singing competition in the Boston Region and also First Place in the 2005 Connecticut Opera Guild Competition. That summer, as a member of the Studio Artist program at Central City Opera, Mr. Abrams was awarded the Starkey Young Artist Award. Last season the countertenor was a semi-finalist in both the Ft. Worth McCammon Competition and the Palm Beach Opera Competition. He also appeared as Nireno in Handel's *Giulio Cesare* with Connecticut Opera Theater, Arsamene in Handel's *Xerxes* with Pittsburgh Opera, and Arnalta in Monteverdi's *L'Incoronazione di Poppea* with Central City Opera. He also performed with the Virgin Consort and joined the Providence Chorale for Bernstein's "Chichester Psalms" and the Waverly Consort for "The Christmas Story."



Bass-baritone **Christian Van Horn** (2003) recently made his Baltimore Opera debut as Colline in *La Bohème* after completing his term at Chicago's Lyric Opera Center for American Artists. While there, Mr. Van Horn appeared with Lyric Opera of Chicago first as the King in *Aida* and last season as Zuniga in *Carmen*, Count Ceprano in *Rigoletto*, and the Police Kommissarius in *Der Rosenkavalier*. He also performed the title role in Chicago Opera Theatre's *Le nozze di Figaro*. Mr. Van Horn sang in Beethoven's Ninth with the Chicago Philharmonic, and made an unexpected debut with the Chicago Symphony as a last minute replacement in Tippett's "Child of our Time" with Sir Andrew Davis. After summer appearances at the Bard Festival and the Beethoven Ninth with the Pacific Symphony, Mr. Van Horn returned to Chicago in September for a Lyric Opera gala concert. The 2006-2007 season continues with Mr. Van Horn's debut with Arizona Opera as Mozart's Figaro, followed by Zuniga with Opera Pacific. In the spring he returns to Florida Grand Opera to



sing Karenin in the world premiere of David Carlson's *Anna Karenina*, a role he will repeat with Opera Theatre of St. Louis later in the season.

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, and the "Ramón Vargas" Opera Development Scholarship given by Ramon Vargas and Pro Opera in Mexico. This summer saw his return to Utah Festival Opera for Rodolfo in *La Bohème*, a role he will sing this January at the Teatro Comunale di Bologna, after a November run appearing as Pinkerton in *Madama Butterfly* at Washington National Opera under Maestro Domingo. The new year finds him back in Houston for Edmondo in *Manon Lescaut*; then he's off to Opera de Valencia to sing Christian in Alfano's *Cyrano de Bergerac* with Domingo, and on to New Israeli Opera in Tel Aviv for Rinuccio in *Gianni Schicchi*. Next summer he'll be in France singing and recording Donizetti's *Il Duca d'Alba* for Montpellier Opera and Radio France; then it's back to Washington Opera for another *Bohème*. Also on his agenda: a *Traviata* in Lyon, a *Rigoletto* in Genova, and a *Hoffmann* in Torino.



Tenor **Corey Bix** (2003) has recently completed his two years in the Young Artist program at Florida Grand Opera, where last season he sang Joe in *La fanciulla del West* and covered Don José in *Carmen*. The young tenor began the 2005/2006 season at Opera Omaha, where he reprised the role of the Western Union Boy in Britten's *Paul Bunyan*; in January he returned to Omaha to perform a program of American Music with Maestro Stewart Robinson. Recent performances include a Miami concert of excerpts from Berlioz' *Béatrice et Bénédict* with the Florida Grand Opera Ensemble, the Mozart Requiem with the Palm Beach Symphony, and a Visiting Artist concert at Simpson College in Iowa. This summer he returned to Santa Fe as an apprentice, singing the role of the Second Jew in *Salome* and covering Tamino in *Die Zauberflöte*. Corey Bix is one of 40 opera singers worldwide who have been invited by Plácido Domingo to compete in Valencia, Spain at Operalia World Opera Contest later in October.



The Queen of the Night in *Die Zauberflöte* has been a specialty for soprano **Amanda Pabyan** (2002), who has performed the role for Minnesota Opera, Florida Grand Opera, Washington National Opera, Utah Symphony & Opera, and New York City Opera. Coming up are more Queens at Opera Colorado in November and Pittsburgh Opera in March, and the soprano will also cover the role at the Met this season. In addition, she was Papagena with Dallas Opera last winter. Another Mozart specialty has been Blonde in *Die Entführung aus dem Serail*, which Ms. Pabyan sang with Portland Opera, Opera Colorado, and in a concert performance with



James Conlon and the Cincinnati Symphony May Festival; she will bring this role to Michigan Opera Theater next May. Last June Ms. Pabyan visited Canterbury Opera in Christchurch, New Zealand for her first *Lucia*. Next summer Ms. Pabyan returns to Glimmerglass Opera to sing Eurydice in Gluck's *Orphée et Eurydice*.

The last two seasons have found bass-baritone **David Crawford** (2002) at Florida Grand Opera in their Resident Artist program, where he has appeared as Monterone in *Rigoletto*, Jake Wallace in *La Fanciulla del West*, Hortensio in *La Fille du Régiment*, and Zuniga in *Carmen*. He has also spent two years in the Merola Program at San Francisco Opera, where he performed the title role in *Le nozze di Figaro* (he will next tackle Dr. Bartolo in that opera) and the King in Conrad Susa's *Transformations*.



Kellie Jenkins Van Horn (2002) performed in the inaugural season of Boston Midsummer Opera singing Dorabella, Marcellina, and Cherubino in scenes from the three Mozart/Da Ponte operas.



Joanna Mongiardo (2001) spent last summer at Central City Opera, where she sang the title role in the celebratory 50th Anniversary production of Douglas Moore's *The Ballad of Baby Doe*. Her home base these days, however, is Germany, where in September 2005 Ms. Mongiardo joined Düsseldorf's Deutsche Oper am Rhein. During the 2005/6 season, she performed the roles of Susanna in *Le nozze di Figaro*, Blonde in *Die Entführung aus dem Serail*,



Gianetta in a new production of Gilbert and Sullivan's *The Gondoliers*, a Flower Maiden in *Parsifal*, and Nannetta in *Falstaff*. Next at Deutsche Oper, Ms. Mongiardo reprises her Blonde in October and sings Oscar in a new production of *Un Ballo in Maschera* in December. The soprano returns to the States to sing a New Year's Eve Gala with the Memphis Symphony and a January performance of the Mozart Requiem at Carnegie Hall. Then it's back to Dusseldorf for Susanna again in *Le Nozze di Figaro* and Sophie in *Der Rosenkavalier*.

Last season began with **Katherine Rohrer's** (2001) Glyndebourne debut as Nadine, the leading character in the world premiere of John Lunn's new opera for young people, *Tangier Tattoo*. Later in the season Ms. Rohrer sang Oberto in Handel's *Alcina* with the Opéra de Lyon. Miss Rohrer also appeared in concerts for the Richard Tucker Music Foundation and the Marilyn Horne Foundation, and made her Atlanta Symphony debut in Mozart's Great Mass in C Minor. Ms. Rohrer's 2006/2007 season starts with her October return to the San Francisco Opera for Maddalena in *Rigoletto*, followed by her debuts first with the Lyric Opera of Chicago as Stephano in *Roméo et Juliette* in November, and then at the New York City



Opera as Vitige in Handel's *Flavio* in April. Miss Rohrer next returns to Great Britain for Pauline in Prokofiev's *The Gambler*. Next summer she debuts with Glimmerglass Opera as the Messenger and Proserpine in Monteverdi's *Orfeo*.

Morris Robinson (2001) began this season as a soloist in Boston Lyric Opera's 30th Anniversary Concert, and then was off to Florida Grand Opera to open the season as Ramfis in *Aida*. The young bass was their Sparafucile in *Rigoletto* last season; he will also sing Colline in *La Bohème* there this fall. A graduate of the Metropolitan Opera Lindemann Young Artist Development Program, Mr. Robinson has appeared on the Met stage in many roles, including the King in *Aida*, Reinmar in *Tannhäuser*, and the High Priest of Baal in *Nabucco*. Beginning in January Mr. Robinson will be the Met's Sarastro in *Die Zauberflöte* (both in the original production and in a new children's English version) under James Levine. He has also recently performed under Maestro Levine as Pietro in *Simon Boccanegra* at the Verbier Festival and as The Commendatore in *Don Giovanni* with the Boston Symphony Orchestra at Tanglewood, and with the Metropolitan Opera on Tour in Japan. Last spring saw his first Osmin in *Die Entführung aus dem Serail* at the Cincinnati May Festival. Mr. Robinson's first recording on Decca is due for release this spring.



Lee Poulis (2001) sings in Los Angeles Opera's 2006-2007 season opening night production as the Marchese D'Obigny in *La Traviata*; he also covers the Germont of Renato Bruson. The young baritone is an alumnus of the Music Academy of the West, the San Francisco Opera's Merola Program and most recently, the Domingo-Cafritz Young Artist Program at the Washington National Opera, where last season Mr. Poulis was Desiré in Act II of *Fedora* as part of Washington National Opera's 50th Anniversary Season gala. Abroad, Mr. Poulis has recently sung Masetto in *Don Giovanni* with the Hamburg Staatsoper and the Bilbao Opera, and the Starveling in Britten's *A Midsummer Night's Dream* at the Teatro Real in Madrid. In January Mr. Poulis sings a Carnegie Hall recital under the auspices of The Weill Music Institute and The Marilyn Horne Foundation.



This season **Sandra Piques Eddy** (2000) travels from coast to coast, before she goes to Japan next summer to sing Mercedes and cover Carmen at Veroza Opera under Seiji Ozawa. This fall finds her back at New York City Opera for Dorabella in *Così fan tutte*, a role she has recently sung at Pittsburgh Opera and Glimmerglass. The new year begins with a return to the Met for Lola in *Cavalleria Rusticana*; last season her Met roles were Cherubino in *Le Nozze di Figaro* and Rosette in *Manon*. Next, she's off to Texas for Rosina in *Il Barbiere di Siviglia* at Austin Lyric Opera and then to Chicago Opera Theater for Béatrice in *Béatrice et*



Bénédict. A highlight of last season was her first Isabella in *L'Italiana in Algeri* with Arizona Opera.

Alison Tupay (2000) looks forward to her March sojourn with Arizona Opera, where she will sing Lisbé in the company's production of Grétry's *Beauty and the Beast (Zémire and Azor)*, a role she first sang as an artist-in-residence for Opera Theatre of St. Louis. The mezzo returns to St. Louis next summer as Pitti-Sing in their production of *The Mikado*. Last season she made her New York City Opera debut as Modestina in Rossini's *Il Viaggio a Reims*. A special role for Ms. Tupay has been the Drummer Girl in Viktor Ullmann's *Der Kaiser von Atlantis*, written while the composer was at the Teresienstadt concentration camp, which she has performed with the New World Symphony in New York and Miami and at the Spoleto Festival in Italy, with members of the Los Angeles Philharmonic, and at the Ravinia Music Festival.



The summer brought soprano **Jodie Frisbie** (2000) to Boston to perform in the "Marriages of Mozart" for Boston Midsummer Opera. She reports she has accepted a position at Bethany College in Lindsborg, Kansas as an Assistant Professor of Voice and Choral Activities. Best of luck to Professor Frisbie in her new career!



Harold Gray Meers (2000) began this season in September in Sacramento as Ferrando in *Così fan tutte*, a role he had sung for Opera Illinois in May. He next moved on to Bozeman for Nanki-Poo in *The Mikado* with Intermountain Opera. February will find him back in Santa Barbara for the Duke in *Rigoletto*; last winter he was their Rinuccio in *Gli anni Schicchi*. The tenor performs frequently with his wife, soprano **Sandra DeAthos** (2000), who will join him in *Così* as Despina and in *The Mikado* as Yum-Yum. They appeared together last November as Alfred and Adele in *Die Fledermaus* at Sacramento Opera, and then joined Michael Tilson Thomas and the San Francisco Symphony for Stravinsky's *Le Rossignol*. This past June Ms. DeAthos was Gretel in *Hansel and Gretel* for Opera Theatre of St. Louis under William Lumpkin, and this fall she joins Sacramento Opera as Susanna in *Le Nozze di Figaro* and the Illinois Symphony as Sophie in excerpts from *Der Rosenkavalier*. Another co-production of Harold Gray Meers and Sandra DeAthos is their daughter Margaret, born in August 2004.

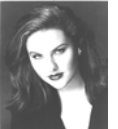


Kelly Kaduce (1999) began the 2005-2006 season as Marguerite in Nashville Opera's *Faust* and as Floyd's *Susannah* for Orlando Opera, and then reprised her Caroline Gaines in Danielpour's *Margaret Garner* with Opera Company of Philadelphia, a role she had originated for Michigan Opera Theatre in May 2005. Next came a return engagement at New York City Opera as Mimi in



La Bohème, and her Boston Lyric Opera debut in her first performances of *Thaïs*. In May Ms. Kaduce returned to Opera Theater of St. Louis for the American premiere of Michael Berkeley's *Jane Eyre*; she then came back to Boston in a trio of roles in "The Marriages of Mozart" with Boston Midsummer Opera. The soprano begins the 2006-2007 season as Cio-Cio San in *Madama Butterfly* for Boston Lyric Opera under Keith Lockhart. She will go on to star in two world premiere productions: as Rosashorn in Ricky Ian Gordon's *The Grapes of Wrath* for Minnesota Opera; and then the title role in David Carlson's *Anna Karenina* for Florida Grand Opera; that production moves to Opera Theater of St. Louis in the summer of 2007. Ms. Kaduce then returns to Santa Fe Opera for the American premiere of Tan Dun's *Tea: A Mirror of Soul* as Princess Lan.

Jossie Pérez (1999) has brought her temptresses and trouser roles to houses on both sides of the ocean. Last season saw the mezzo in several Mozart roles: Elvira in *Don Giovanni* at Lyric Opera of San Antonio and Dorabella in *Così fan tutte* in Santiago in the summer of 2005, and then Sesto in *La Clemenza di Tito* in Barcelona, Annio in the same opera with Washington National Opera, and Sifare in *Mitridate, Rè di Ponto* in Granada; she also sang in the Mozart Requiem with the Madison Symphony. Another highlight last season was her Isabella in *L'Italiana in Algeri* with Opera Pacific, where she returns to sing Carmen next February. Boston Lyric Opera's "Carmen on the Common" will also be fiery gypsy in the Saito Kinen Festival in summer 2007 with Seiji Ozawa conducting, and later in Portland, Oregon.



Barbara Quintiliani (1999) won a triple crown in the International Singing Contest Francisco Viñas when in January of 2006 she became the first American woman in more than 25 years to win First Prize, and was also awarded the Competition's Verdi Prize and Public Prize. Afterward, the Teatro Lyceo in Barcelona asked her to stay on as Elektra in Mozart's *Idomeneo*, which had been her debut role at Washington National Opera. A native of Quincy, Ms. Quintiliani returned home for the title roles in *Luisa Miller* in spring 2005 and *Lucrezia Borgia* in spring 2006 with Opera Boston. After rampaging as Donizetti's conniving queen, in July the soprano did an about-face as Puccini's "Suor Angelica" with Chautauqua Opera. Ms. Quintiliani joined the Santa Fe Opera 50th Anniversary Gala in August. In September she highlighted an Opera Boston Gala and performed a concert entitled "Night at the Alhambra" for the Andrew Wolf Benefit Concert Series at the All Newton Music School. October brings a program including two Bach "Wedding Cantatas" with Boston Classical Orchestra.



Steven Humes (1999) is now in his fourth season with the Bavarian State Opera in Munich. He now has over fifty operatic roles in his repertoire: just from

May to July of 2006 he was Narumov in Tchaikovsky's *Pique Dame*, the Marchese di Calatrava in *La forza del destino*, Sir Gualtiero Raleigh in *Roberto De-veraux*, the Second Prisoner in *Fidelio*, the High Priest in *Moses und Aron*, Count Ceparano in *Rigoletto*, Orestes' Tutor in *Elektra*, the Flemish Delegate in *Don Carlo*, and the Night Watchman in *Die Meistersinger von Nürnberg*. Next season he reprises many of these roles, and adds the First Soldier in *Salome*, a Brother in *Don Carlos*, the Second Mate and Arthur Jones in *Billy Budd*, the Bonze in *Madama Butterfly*, Colline in *La Bohème*, Zuniga in *Carmen*, Angelotti in *Tosca*, and the Baron Duphol in *La Traviata*, a role he has performed on a recent CD with the Bavarian State Opera under Zubin Mehta. Last season he was Biterolf in *Tannhäuser* with Maestro Mehta in Japan.



Last season **Keith Phares** (1998) bowed at New York City Opera as The Pilot in *The Little Prince*, a role that he had originated with Boston Lyric Opera. The baritone also sang Escamillo in *Carmen* with Arizona Opera, Harlequin in *Ariadne auf Naxos* with Dallas Opera, Chou-En Lai in Portland Opera's presentation of *Nixon in China*, Danilo in *The Merry Widow* at the Lyric Opera of Kansas City, Masetto in *Don Giovanni* at the Spoleto Festival USA, and Sebastian in the North American premiere of Thomas Adès' *The Tempest* at the Santa Fe Opera. This fall Mr. Phares is Fritz in Korngold's *Die tote Stadt* with New York City Opera, returns to Arizona Opera as Count Almaviva in *Le nozze di Figaro*, and makes his Los Angeles Philharmonic debut as Deceit in Gerald Barry's *The Triumph of Beauty and Deceit*. Spring highlights include Harlequin with Utah Symphony and Opera, and Maurice Bendrix in a new production of Jake Heggie's *The End of the Affair* with Lyric Opera of Kansas City.



Jane Shivick (1998) is a frequent recitalist and oratorio soloist in the New England area. Recently the versatile soprano has performed music of Puccini, Massenet, Joplin, and Gershwin in recital with Opera Providence; and songs by Duparc, Strauss, and Rachmaninoff, along with operatic arias and Broadway tunes, at the Saint Paul's Music Festival in Worcester. This fall Ms. Shivick took part in the third annual Opera Gala at Worcester's Tuckerman Hall. In March she will join the Assabet Valley Mastersingers with orchestra for a program entitled "Mystical Meditations" at St. Mark's School, Southborough. Ms. Shivick is director of Chapel Choirs and College Cantor at Assumption College.



Soprano **Sol Kim Bentley** (1998) was Violetta in *La Traviata* for Longwood Opera last season; this season she sings Lucy in Menotti's "The Telephone" for Opera Boston outreach, in conjunction with Young Audiences of Massachusetts. In June she will return to Washington D.C. to perform Set I of Canteloube's "Chants d'Auvergne" with the Trinity Chamber Orchestra, where



she also performed in recital in May of 2006.

Soprano **Kara Shay Thomson** (1997) has performed roles as diverse as Fortuna in Monteverdi's *L'incoronazione di Poppea* and Miss Jessel in Britten's *The Turn of the Screw* with Chicago Opera Theater. Recently she has become known for her Countess in *Le nozze di Figaro*, which she performed with Toledo Opera in 2005 and Utah Festival Opera in the summer of 2006; in March of next year she will reprise this role for Pensacola Opera.



Stephen Salters (1996) returns to Opera Boston, where he created the title role in Elena Ruehr's "Toussaint Before the Spirits," as Bank Account Bill in Kurt Weill's *The Rise and Fall of the City of Mahagonny*. Last winter he was Don Giovanni for Memphis Opera; and this summer he was Allazim in Mozart's *Zaide* at the Gmunden (Austria) Festival and in



Mallorca with the Wiener Akademie under Martin Haselböck. In December the baritone will sing in Mendelssohn's "Elijah" with Utah Symphony and Opera, and will also perform in Handel's "Messiah" in Ann Arbor. Beginning early next year Mr. Salters will tour with the Musica Angelica Baroque Orchestra of Los Angeles, the Wiener Akademie Baroque and Herr Haselböck, as Jesus in Bach's "St. Matthew Passion"; their travels will take them to Los Angeles, Mexico City, New York City, Baden-Baden, and the Spring Festival in Budapest.

Soprano **Jami Rogers** (1994) performed in Boston Midsummer Opera's "Marriages of Mozart" singing the roles of Despina, Zerlina, and Susanna in scenes from the three Mozart/Da Ponte operas.



Baritone **Lester Lynch** (1994) began 2006 as Ping in a Carnegie Hall concert performance of Act III of *Turandot* with Aprile Mollo and the Orchestra of St. Luke's. In February he recorded Crown in *Porgy and Bess* with the Nashville Symphony under John Mauceri; they also performed the work in Nashville in June. Throughout the spring Mr. Lynch was often on the concert stage: with the San Antonio Symphony at St. Philip's College; in a Gershwin Gala with the Grand Rapids Symphony; with the Master Chorale of Washington at the Kennedy Center in the world premier of "Whitman's Journey" by Adolphus Hailstork; and in two performances with the Cincinnati May Festival, the opening night "Carmina Burana" and Tippett's "A Child of Our Time." Then Mr. Lynch was off to Lake George Opera for Tonio in *I Pagliacci*; he makes his Pittsburgh Opera debut in this role in October. In 2007 Mr. Lynch performs in *Porgy & Bess* with the Opera Company of Philadelphia in February, the San Francisco Opera in March, and the Los Angeles Opera in May.

In the 2005/2006 season, **Jill Grove** (1993) added to her Verdi repertoire with Preziosilla in *La forza del*



destino at San Francisco Opera; she then returned to the Metropolitan Opera for Margret in *Wozzeck*. Spring and summer brought debuts at Opera Pacific as Amneris in *Aida* and the Teatro Municipal in Santiago as La Cieca in *La Gioconda*, as well as Mademoiselle Arvidson in *Un ballo in maschera* in Genoa. The mezzo also performed in concert with the Boston Symphony Orchestra, the Los Angeles Philharmonic, the Philadelphia Orchestra, the St. Paul Chamber Orchestra, and the Seattle Symphony. November brings the Nurse in Monteverdi's *L'incoronazione di Poppea* with Los Angeles Opera, followed by a December "Messiah" with the Toronto Symphony. In the spring Jill Grove returns to the Met as the Omniscient Mussel in *Die agyptische Helena* by Richard Strauss and as Cornelia in *Giulio Cesare in Egitto*.

Diane Alexander (1991) began last season as Leila in Bizet's *Les Pêcheurs de Perles* with Indianapolis Opera. In January the soprano sang Violetta in *La Traviata* in Charlotte with Opera Carolina; she will repeat the role in Reno for the Nevada Opera Association in November. In February she will join Opera Columbus as *The Merry Widow*, a role she sang with Lyric Opera of Kansas City last season. In April Ms. Alexander will take on the title role in Floyd's *Susannah* with Arizona Opera.



Samuel Mungo (1991) recently received his doctorate at University of Colorado and has taken a position as Director of Opera Studies at Texas State University in San Marcos. Last season he was Executive Producer of Colorado Light Opera's inaugural year, and also served as assistant to director James Robinson (and played Pasha Selim) for Opera Colorado's *Die Entführung aus dem Serail*, a production he will mount with Florida Grand Opera this November. Last season he also directed Bernstein's *Trouble in Tahiti* for the Boulder Opera Project, and Menotti's *Amahl and the Night Visitors* for the Rocky Mountain Center for Musical Arts. The baritone was recently Pooh Bah in *The Mikado* in a Central City Opera/Colorado Symphony production and sang the title role in *Gianni Schicchi* for Colorado University (CU) Opera.

After her visit to Boston Lyric Opera in spring 2005 as the Minsk Woman in Jonathan Dove's *Flight*, **Mary Ann McCormick** (1990) Joined the Opéra National de Paris as the First Maid in *Elektra*. The mezzo's 2005/2006 season began with Olga in *Eugene Onegin* at Louisville Opera; then she returned to Europe for Waltraute in *Die Walküre* at Teatro la Fenice, her debut performances as *Carmen* with Teatro Regio di Torino, and the role of Priyamvada in Alfano's *Sakuntala* with Teatro dell'Opera di Roma. The fiery gypsy dominates the busy mezzo's schedule this fall: she will sing the role with Connecticut Opera in late October before returning to Rome Opera for more Carmens in December.



Dominique Labelle (1989) began this season with chamber concerts in Montreal, and went on to New York for Bach Cantatas with the Orchestra of St. Luke's. In December the soprano sings Handel's "Messiah" with the New York Philharmonic. In March Ms. Labelle joins the Boston Symphony Chamber Players for Bach's Wedding Cantata BWV 202, and then she's off to the Netherlands for Mozart with the Het Brabants Orchestra and Bach's St. Matthew Passion with the Royal Concertgebouw. April brings Nitocris in Handel's *Belshazzar* with the Philharmonia Baroque in San Francisco, and May the Mahler Second with the Detroit Symphony and a then return to the Göttingen Festival in Handel's "Solomon." The 2007/2008 season finds Ms. Labelle back in the Netherlands for Haydn in October, another "Messiah" in December, and the Saint Matthew Passion in March.



After spring forays at Nashville Opera and Indianapolis Opera as Pong in *Turandot*, **Dean Anthony** (1989) returned Hudson Chamber Opera, now renamed Diamond Opera Theater, singing Larry/Matt and directing Henry Mollicone's "The Face on the Barroom Floor." In July Mr. Anthony was Goro in *Madama Butterfly* with Duluth Festival Opera; he repeats this role with Opera Carolina this October and Nashville Opera next April. In early fall he again wore two hats, playing Sancho Panza and directing *Man of La Mancha* for Augusta Opera. November brings his Florida Grand Opera debut as Nick in *La Fanciulla del West*, followed by a Nashville double bill: he'll be The Tea Pot/Arithmetic Man/The Tree Frog in Ravel's *L'Enfant et les Sortilèges* and King Kaspar in Menotti's *Amahl and the Night Visitors*. Next spring the tenor joins Baltimore Opera as Spoleta in *Tosca*.



Haijing Fu's (1988) appearances this season include the role of the High Priest in the world premiere of Tan Dun's *The First Emperor* at the Metropolitan Opera this winter, and the role of Seikyo in the North American premiere of that composer's *Tea: A Mirror of Soul* at Santa Fe Opera next summer. *Tea* has taken the baritone from Tokyo, where he created the role in 2002, to The Netherlands Opera for the European premiere the next year, to the Opéra de Lyon, and last winter to the New Zealand International Arts Festival. Haijing Fu returns in November to Boston University in their Fringe Festival "East Meets West." He will present singers from the International Music Center at Shenyang Conservatory, where he teaches, in excerpts from the contemporary Chinese opera *The Savage Land*, by Jing Xiang.



Denyce Graves (1988) continues to add contemporary roles to her repertoire. In June she created the role of the titular dragon in Elliot Goldenthal's *Grendel* for Los Angeles Opera. This fall the mezzo will be Judith in Bartok's *Duke Bluebeard's Castle* for Washington National Opera; she will repeat the role with



Dallas Opera next January. Last season Ms. Graves sang *Carmen* at Chicago Lyric Opera, Opera Colorado, and Hamburg State Opera as well as at the Met. This season Ms.

Graves will take her Dalilah to Orlando Opera, San Diego Opera, and Florida Grand Opera in April; then she returns to *Carmen* at the Greek National Opera in Athens next June.

Victoria Livengood (1985) made her New York City Opera debut last spring as Lampito, leader of the Spartan women, in the New York premiere of Mark Adamo's *Lysistrata*. June brought a return to Central City as Mama McCourt in Moore's *The Ballad of Baby Doe*. In November the mezzo is off to Alaska for a Verdi concert with Anchorage Opera. Next year Ms. Livengood will be Madame Flora in *The Medium* and Mama Lucia in *Cavalleria Rusticana* for L'Opéra de Monte Carlo. A run at Washington National Opera as La Marquise in *La Fille du Régiment* will be followed by a return to Boston in June in her debut as Santuzza in *Cavalleria Rusticana* with Concert Opera Boston/Chorus Pro Musica.



In November **Lisa Saffer** (1984) repeats her Susanna for Arizona Opera, and then returns to the concert stage: at the Stone Mountain Arts Center in Brownfield, Maine on December 1, and later that month in Bach's "Christmas Oratorio" with Collegiate Chorale in Carnegie Hall and Handel's *Messiah* with the Pittsburgh Symphony. 2007 brings two contemporary roles: her Houston Opera debut in the title role in Janáček's *The Cunning Little Vixen*; and La Princesse in Philip Glass's *Orphée* with Glimmerglass Opera. In September the soprano will be Aminta in Mozart's *Il Re Pastore* with the Philharmonic Baroque in Berkeley.



Marcus Haddock (1984) began the current season with Gustavo in *Un Ballo in Maschera*, his San Francisco Opera debut. The tenor returns to Vienna in October for the Duke in *Rigoletto*, and then repeats his Hoffmann at the Teatro Real in Madrid. The new year brings *Carmens* in Munich in January and April, with a return to the Met as Gabriele Adorno in *Simon Boccanegra* in between. In the spring Mr. Haddock will sing the title role in *Don Carlo* in Santiago and more Hoffmanns in Vienna. Already booked into 2008, Marcus Haddock anticipates *Don Carlo* in Israel, *Carmen* in Dresden, and *Simon Boccanegra* at Covent Garden.



In the the 2005/2006 season **Marquita Lister** (1983) was Lady Macbeth in Dresden; this season she's their Salome, a signature role since her performances with Boston Lyric Opera in 2001. She brought the troubled teen to the Michigan Opera Theatre in Detroit last June. Also last fall, the soprano sang Bess at Atlanta Opera, and in February 2006 she performed and recorded this role with the Nashville Symphony. Last spring Ms. Lister was *Aida* at for Opera Pacific and Elena in *I Vespri siciliani* at the Teatro Colon in Buenos Aires. She returns to Dresden in June for more *Aidas*.



Sondra Kelly (1982) returned to Kansas City Opera last year as Ulrica in *Un Ballo in Maschera*; this spring she was Zita in *Gianni Schicchi* and Mama Lucia in *Cavalleria Rusticana* for Connecticut Opera. Next February the mezzo joins Tampa Opera as Katherine Ann Porter in a concert performance of Anton Coppola's *Sacco and Vanzetti*. Then in April she's back in Tampa as Azucena in *Il Trovatore*.

