The Metropolitan Opera
National Council Auditions
NEW ENGLAND REGION

NEW ENGLAND WINNERS 2008-2009 EDITION

Our Most Recent Winners....

After his final year at Yale Opera and a George London Foundation Encouragement Award, 2008 National Winner **Edward Parks** made his debut at the Charleston Spoleto Festival as Lieutenant/ Judge in Anthony Davis' *Amistad*. Next the baritone revisited the Orchestra Sinfonica di Milano Giuseppe Verdi as Fred Graham in *Kiss Me Kate*. Returning to Music Academy of the West, he was Snooks in Bolcom's *The Wedding* and won the Marilyn Horne Foundation Song Competition, earning an October New York recital. Edward joined the Metropolitan Opera Lindemann Young Artist Program this fall.

2008 National Finalist **Christopher Magiera** was a Liederkranz Foundation Competition prizewinner and made his Carnegie Hall debut in a Liederkranz concert. The baritone also won First Place in the Opera Birmingham Vocal Competition and was a Finalist in this year's Operalia. As a member of the 2008 Glimmerglass Opera Young American Artists Program, Christopher covered the role of Daneili in Wagner's *Das Liebesverbot*. He has joined the Opera Studio at the Bavarian State Opera for the 2008-2009 season.

2008 Second Place Winner **David McFerrin** made his international debut at the Rossini Festival in Wildbad, Germany as Taddeo in *L'Italiana in Algeri* after performances as Aeneas in" Dido and Aeneas" with Miami's Seraphic Fire and a "Bernstein Broadway Classics" at Cleveland's Blossom Music Festival; the baritone sings more Bernstein when he joins the Israel Philharmonic at Carnegie Hall in the "Concerto for Orchestra, Jubilee Games." This season David will study at the Hochschule für Musik Nürnberg in Augsburg, Germany.

After his graduation from Yale Opera, 2008 Encouragement Award Winner **Zach Borichevsky** spent the summer in the Young Artists Program at Glimmerglass, where he played Antonio in Wagner's *Das Liebesverbot* and covered Luzio, the lead tenor role. This fall Zach makes his debut with Boston Lyric Opera as Nathanael/Spalanzani in *Les contes d'Hoffmann.*

And Going Back Over the Years...

2007 National Winner **Michael Fabiano** made his professional debut last season at the Stadttheater of Klagenfurt, Austria as Alfredo in *La Traviata*, sang Houssar in Stravinsky's *Mavra* and Rinuccio in *Gianni Schicchi* with the Greek National Opera, and reprised his Rinuccio for his La Scala debut. More Alfredos followed at Philadelphia's Academy of Vocal Arts, Opera New Jersey, and in a semi-staged production at the Minnesota Orchestra Sommerfest. The tenor sang his first Rodolfo in a concert *La Bohème* with the Philadelphia Orchestra at the Bravo! Vail Music Festival, and began this season in that role for Kansas City Lyric Opera. He next makes his Opera Colorado debut as Pinkerton in *Madama Butterfly* and sings his first Edgardo in *Lucia di Lammermoor* at AVA. The future holds debuts as Cassio in *Otello* at Opéra Bastille, Rodolfo and the Duke in *Rigoletto* at Semperoper Dresden, Alfredo at Teatro San Carlo in Naples, and Nemorino in *L'elisir d'amore* with Fort Worth Opera.

Now in his second year in the Metropolitan Opera's Lindemann Young Artist Development Program, 2007 National Finalist **Matthew Plenk** made his Met debut last season as the Sailor's Voice in *Tristan und Isolde* and his Boston Symphony debut at Tanglewood as Iopas in *Les Troyens*, both with James Levine; he also performed recitals at New York's Goethe Institute and the Manchester Music Festival in Vermont. This season the tenor joins Maestro Levine and Metropolitan Opera Chamber Ensemble for two concerts and returns to the Met as The Sailor's Voice under Daniel Barenboim. This spring Matthew makes his Boston Lyric Opera debut as Don Ottavio in *Don Giovanni*.

Last season's 2007 Regional Winner **Faith Sherman** joined the Houston Grand Opera Studio. At Houston Grand Opera the mezzo was a soloist in the world premiere of "The Refuge" by Christopher Theofanidis and covered Frederica von Stade's Madeleine in Jake Heggie's *Last Acts*. This summer she was Dorabella in *Così fan tutte* at Chautauqua Opera. Next in Houston, Faith will cover Beatrice for five HGO performances of *Beatrice et Benedict* and sing Beatrice in three student performances, cover Hermia in *A Midsummer Night's Dream*, and sings Countess Ceprano/Page in *Rigoletto* and Mrs. Rowlandson in the world premiere of André Previn's *Brief Encounter*.

Sara Jakubiak (2007) received Santa Fe Opera's 2007 Judith Raskin Memorial Award after covering the title role in *Daphne* and Mimi in *La Bohème* and singing Rusalka and Jenufa in opera scenes. This season the soprano makes her company debut at Tulsa Opera as Mimi and covers Magda in *La Rondine* for Los Angeles Opera.

After joining Florida Grand Opera's Young Artist Development Program last season, 2006 Regional Winner **Sidney Outlaw** made his FGO debut as Achilla in *Giulio Cesare* and covered Zurga in *Les pêcheurs de perles*. Summer appearances included Beethoven's Ninth at the Bowdoin Music Festival and the role of Papageno in *Die Zauberflöte* at Opera North in Lebanon, New Hampshire. Next came a Marilyn Horne Foundation concert in New York and a performance of the Martin

Luther King song cycle "A Time to Break the Silence" in Austin. This season Sidney will be FGO's Marchese d'Obigny in *La Traviata* and Prince Yamadori in *Madama Butterfly,* and will also cover Dandini in *La Cenerentola*. In concert he sings the "Messiah" with the Memphis Symphony and with Musica Sacra in Carnegie Hall.

Leticia Brewer (2006) continued last season as a member of the Atelier Lyrique at L'Opéra de Montréal, performing the title role of *Il segreto di Susanna*. She also toured Quebec in several Atelier Lyrique sponsored concerts and performed a Schubert recital for Musica Camerata di Montréal at McGill University. Next spring Letitia joins Pacific Opera Victoria as the Second Lady in *Die Zauberflöte*.

Ashley Becker (2006) was Mimi in *La Bohème* in her second summer as a Young Artist at the Seagle Music Colony in Schroon Lake, New York. This fall the soprano moved to Louisiana to join the Shreveport Opera SOX Young Artist program for the 2008-2009 season, which she began with the Rapides Symphony Orchestra in Alexandria in their season opening Pops concert.

This summer **Matthew Truss** (2006) received the Jerry Hadley Award in the Elardo International Opera Competition in Bruges, Belgium, where he performed in a Finalists Concert with the Charlemagne Orchestra. The countertenor returned this fall to his alma mater The Boston Conservatory and their new professional ensemble Guerilla Opera, performing as Reverend Eli Hunt in a new work entitled *We Are Sons* by Rudolf Rojahn. Matthew joins that company again in the spring in another premiere, Marti Epstein's *Rumpelstiltskin*, as the Father.

2005 Regional Winner **Laura Vlasak Nolen** made her Met debut last season as Waltraute in *Die Walküre* under Lorin Maazel. In addition to concert appearances with Milwaukee's Bel Canto Chorus (Dvorák's "Stabat Mater"), the Honolulu Symphony (Beethoven's "Mass in C"), and the Washington Chorus (Haydn's "Mass in Time of War"), the mezzo also appeared as Isabella in *L'Italiana in Algeri* in UNESCO galas in New York and Paris and made her Opera Orchestra of New York debut as Teresa in *La sonnambula*. Her Tisbe in *La Cenerentola* at Charleston's Spoleto Festival was followed by the title role in *Giulio Cesare* at Glimmerglass and a sojourn at the Wexford Opera Festival as Dorotea in Carlo Pedrotti's *Tutti in maschera*. Laura next sings Elgar's "The Music Makers" with the Dallas Symphony, "Messiahs" with the Philadelphia Orchestra and Danbury Chamber Orchestra, and concert performances as Iras in *Anthony and Cleopatra* with New York City Opera in Carnegie Hall. She then returns to the Met to reprise her Waltraute under James Levine and sing Ines in *Il Trovatore*. Also on Laura's calendar: Rossini's "Stabat Mater" at Carnegie Hall with the New York Choral Society and Suzuki in *Madama Butterfly* in concert with the Dallas Symphony.

Stephanie Chigas (2005) returned to Boston Midsummer Opera for the title role in Peter Brook's *The Tragedy of Carmen* after performances of the Verdi "Requiem" with the Warren Philharmonic under Susan Davenny Wyner in Ohio and in Symphony Hall with the Boston University Symphony Orchestra. Upcoming engagements include the Second Maid in *Elektra* with the New York Philharmonic under Lorin Maazel and Octavian in a concert performance of *Der Rosenkavalier* with Sinfonia da Camera at the University of Illinois Urbana-Champaign; the mezzo also reprises the Brook *Carmen* with the Boston University Insight Festival in New York.

Early this year **Alex Richardson** (2005) performed Beethoven's Ninth for Carnegie Hall's LinkUP! Program, sang the role of the Bullfighter in Golijov's *Ainadamar* with the Chicago Symphony, and appeared as Will Tweedy in Floyd's *Cold Sassy Tree* at Amarillo Opera. This summer at Tanglewood the tenor was Fatty the Bookkeeper in *The Rise and Fall of the City of Mahagonny*. On Alex's calendar are a recital for the Las Cruces (New Mexico) Civic Concert Association, a reprise of his Bullfighter at Carnegie Hall with the Orchestra of St. Luke's under Robert Spano, and a Marilyn Horne Foundation gala in Huntsville, Alabama.

Last season **Liam Moran** (2005) joined Pittsburgh Opera and made his debut as The Bonze in *Madama Butterfly*. He also appeared as the Immigration Officer in *Flight* and the King in *Aida*, as well as Capellio and Dulcamara in student performances of *The Capulets & the Montagues* and *The Elixir of Love*. The bass returned to Wolf Trap this summer for Melisso in *Alcina* and Truffaldino in *Ariadne auf Naxos*, and also for Rocco in *Fidelio* excerpts with the National Symphony. At Pittsburgh this season Liam takes on the title role in *Don Pasquale*, the Old Hebrew in *Samson et Dalila*, Colline in *La Bohème*, and Haly in *L'Italiana in Algeri*. He will also perform the role of Kissinger in excerpts of *Nixon in China* with the Pittsburgh Symphony conducted by the composer John Adams. Liam reprises his Colline with Austin Lyric Opera in their 2009-10 season.

Michelle Johnson (2005) completed the Opera Tampa Apprentice Program and then returned last summer to the Opera Theatre of St. Louis as a second year Gerdine Young Artist. Last fall the soprano sang in the premiere of Cary John Franklin's children's opera *The Enchantment of Dreams*, a collaboration between Washington National Opera and Opera Theatre of St. Louis; then in February she was Monisha in Joplin's *Tremonisha* with Opera Providence. Now her home base is Philadelphia, where she has begun her studies at the Academy of Vocal Arts.

2004 National Winner **Claudia Huckle** recently completed the Domingo-Cafritz Young Artist Program at Washington National Opera, where last season she was Countess Ceprano in *Rigoletto*, Irene in *Tamerlano*, and the Second Maid in *Elektra*. The mezzo also sang Hansel and Zerlina in Young Artist performances of *Hansel and Gretel* and *Don Giovanni*, and reprised her Zerlina in a Young Artist performance with L'Opéra de Monte-Carlo. Concert engagements included the "Messiah" with the National Symphony. Claudia has returned home to England for a Devon recital and the Seventh International Neue Stimmen Masterclass in Gütersloh, Germany.

At this year's Orchestre Symphonique De Trois-Rivieres Competition in Quebec, **Leslie Ann Bradley** (2004) won the First Prize/Prix Fondation Desjardins, the Prix Marmen, and the Prix de Trois-Rivieres award, a concert which took place in May. Also last season the Canadian soprano appeared in Kitchener, Ontario in Rossini's "Petite Messe Solonelle," sang in "Carmina Burana" with the Victoria Symphony, and joined l'Orchestre Symphonique de l'Estuaire for the Fauré " Requiem," as well as offering a recital at the University of Montreal and a program of Italian opera arias at the Montreal Symphony's Festival Bel Canto. After her Micaela in Boston Midsummer Opera's production of *The Tragedy of Carmen*, Leslie returned to Canada for *The Merry Widow* in Montreal with Jeunesses Musicales and performances as the First Lady in *Die Zauberflöte* for Opera Ontario.

Last season **Wendy Bryn Harmer** (2003, 2004) continued at the Met as The First Lady in *Die Zauberflöte*, Dunyasha in *War and Peace*, and Ortlinde in *Die Walküre*; she also covered Clotilde in *Norma* and Vitellia in *La clemenza di Tito*. The soprano performed in a Lucia Albanese-Puccini Foundation concert in New York, and won the eighth annual Fritz and Lavinia Jensen Foundation Vocal Competition: her prize includes a future engagement with Opera Carolina. This season at the Met Wendy sings Chloe in *Pique Dame*, the First Lady, and three roles in the *Ring* cycle: Freia in *Das Rheingold*, Ortlinde in *Die Walküre*, and the Third Norn in *Götterdämmerung*; she also covers Donna Elvira in *Don Giovanni*. Other engagements include her Palm Beach Opera debut as Adalgisa in *Norma* and a solo recital in St. Louis for the Marilyn Horne Foundation.

Last spring **Jason Abrams** (2004) joined Florida Grand Opera as Nireno in *Giulio Cesare*, a role he had recently covered for Lyric Opera of Chicago. The countertenor also sang L'umana Fragilitá/ Pisandro in Monteverdi's *Il ritorno d'Ulisse in Patria* in a return to the Greenwich (CT) Music Festival and was the countertenor cover in Purcell's *King Arthur* for New York City Opera. This season Jason sings his first performances of Athamas in *Semele* with Milwaukee's Florentine Opera under Jane Glover and revisits Central City Opera for mainstage performances of Eustazio and family performances of Gofreddo, both in *Rinaldo*. He also returns to New York Holy Trinity Bach Choir for a number works including the "Magnificat."

The 2007/2008 season was a year of firsts for 2003 National Winner **Christian Van Horn**, who made debuts with Los Angeles Opera as Colline in *La Bohème*, Virginia Opera as Raimondo in *Lucia di Lammermoor*, and Fort Worth Opera as Timur in *Turandot*. This summer he made his international debut at Salzburg as the Duke in *Roméo et Juliette*. After fall performances as Nourabad in *Les pêcheurs de perles* with Lyric Opera of Chicago Christian joins the Bavarian State Opera. After his debut as Colline, he will sing the Doctor in *Macbeth*, the Speaker in *Die Zauberflöte*, Baron Douphol in *La Traviata*, Zuniga in *Carmen*, Oroveso in *Norma*, Orestes' Tutor in *Elektra*, Astolfo in *Lucrezia Borgia*, the Bonze in *Madama Butterfly*, and a Police Commissioner in *Der Rosenkavalier*. For their summer festival Christian repeats Astolfo and sings the King in *Aida* and the Oracle in *Idomeneo*.

Arturo Chacón-Cruz (2003) made a surprise stand-in Los Angeles Opera debut in a starry Verdi "Requiem" under Placido Domingo before he officially began the 2007/2008 season as Rodolfo in *La Bohème* for Washington National Opera, Opera Pacific, Los Angeles (his scheduled debut there) and later in Berlin at Staatsoper Unter den Linden. Next came more Puccini: Ruggero in *La Rondine* with Teatro La Fenice and Michigan Opera Theater as well as a "Messa di Gloria" in Montpellier. The tenor's Alfredo in *La Traviata* in Michigan was followed by a role debut as Lensky in *Eugene Onegin* at the Opera de Bellas Artes in Mexico City, Arcadio in Catán's *Florencia en el Amazonas* in his Cincinnati Opera debut, a Verdi "Requiem" with the Montreal Symphony at the Lanaudiere Festival, and this fall a return to Washington as Alfredo. In Europe he sings Rodolfo in Graz and Faust at the Opéra National de Montpellier, and adds the title role in *Les contes d'Hoffmann* to his repertoire for his debut at the Teatro Regio in Turin. Arturo also appears as Pinkerton in *Madama Butterfly* for Florida Grand Opera and sings another Verdi "Requiem" with the Colorado Symphony.

Last season **Corey Bix** (2003) joined the Wagner Society of Washington D. C. and took part in the 15th Evelyn Lear and Thomas Stewart Emerging Singers Concert at the German Embassy; he also won this year's Robert Lauch Memorial Grant from the Wagner Society of New York. The tenor repeated his Don José in a concert *Carmen* with Montana's Glacier Symphony, and returned to Santa Fe Opera as Dr. Caius in *Falstaff*, also covering Yonas in the American Premiere of Kaija Saariaho's *Adriana Mater*. This season brings a George London Foundation Recital with Lauren Flanigan in New York and Corey's European debut at Theater St. Gallen in Switzerland as Matteo in *Arabella*.

Last season 2002 Regional Winner **Amanda Pabyan** performed both leading soprano roles in *Die Entführung aus dem Serail*, Konstanze in her Anchorage Opera debut and Blonde in her Boston Lyric Opera debut. The soprano also appeared as Gretel in Washington National Opera's *Hansel und Gretel* and as Ivona in Jeff Myers' "The Hunger Art," a new opera-in-progress with American Lyric Theater in New York. Amanda's choral appearances included the "Messiah" with Boston Baroque and Haydn's "Heiligmesse" and Handel's "Silete Vent" with the Riverside Choral Society. She reprises her Konstanze for Opera Atelier in Toronto this fall, and makes her role debut as Juliette in *Roméo et Juliette* with Syracuse Opera next spring.

Bass-baritone **David Crawford** (2002) remains on the roster at the Met, where last season he was the Warrior in *Macbeth*. Other recent appearances included Angelotti in *Tosca* for Cleveland Opera, Monterone in *Rigoletto* and Perichaud in *La Rondine* for Sarasota Opera and Marchese D'Obigny in *La Traviata* for Palm Beach Opera. This season the bass-baritone stays close to the Met to sing Zuane in *La Gioconda*, the

Commissioner in *Madama Butterfly*, Crebillon in *La Rondine*, the Captain in *Eugene Onegin*, and Count Ceprano in *Rigoletto*.

At the Met last season **Leah Wool** (2002) was a Bridesmaid in *Le nozze di Figaro* and Marshal Murat's Adjutant in *War and Peace* and covered the Sandman in *Hansel and Gretel*. The mezzo also sang Hansel with the Newton Symphony and the title role in *La Cenerentola* with both Opera New Jersey and Opera Fairbanks. Leah was also the recipient of a 2008 Sullivan Foundation Award, a five-year program of financial aid for coaching in new roles. This season she returns to the Met to cover Myrtale in *Thaïs*, joins Boston Baroque as Amastre in *Xerxes*, reprises her Cenerentola for Orlando Opera, and performs Meg in *Little Women* with Syracuse Opera; she also sings Bach's "Magnificat" and Vivaldi's "Gloria" at the Casals Festival in Puerto Rico. Next summer Leah makes her Glimmerglass Opera debut as the Secretary in *The Consul*.

Last season **Yeghishe Manucharyan** (2002) covered Pylade in *Iphigenie en Tauride* and Alfredo in *La Traviata* at the Met and made his San Diego Opera debut as the Earl of Leicester in *Maria Stuarda*. Recent concert appearances have included the Kodaly "Te Deum" and the U.S. premiere of Igor Kuljeric's "Croatian Mass" in Eugene, Oregon; the Berlioz "Requiem" with the Brooklyn Philharmonic; the Mozart "Requiem" with the Long Island Philharmonic; "Elijah" with the Back Bay Chorale; and the Verdi "Requiem" with the Landmarks Orchestra. Yeghishe began this season as Rodolfo in *La Bohème* for Tulsa Opera. He returns to Carnegie Hall with Opera Orchestra of New York as Lykov in Rimsky-Korsakov's *The Tsar's Bride*, and with the Voices of Ascension in Beethoven's "Mass in C," and joins The Choral Arts Society of Washington for the Verdi "Requiem" at the Kennedy Center. Next winter he returns to Opera Boston as Ivan in Shostakovich's *The Nose*.

Last season National Finalist **Katherine Rohrer** (2001) was Stella in Elliott Carter's opera *What Next?* in New York and Clara in Prokofiev's *Betrothal in a Monastery* in Valencia, and was a resident artist and recitalist for the Marilyn Horne Foundation at the University of Louisville School of Music. In the summer Katherine returned to Glyndebourne as Mercedes in *Carmen*; now she makes her debut in the title role with the company on tour throughout the United Kingdom. The new year brings Katherine's New York City Ballet debut as the alto solo in Stravinsky's "Les Noces" and the role of Sonyetka in *Lady Macbeth of Mzensk* with the Teatro Municipal in Santiago.

2001 Regional Winner **Joanna Mongiardo** made orchestral debuts last season in a "Messiah" with the Pittsburgh Symphony, the "Creation" with the Louisiana Philharmonic (followed by another with the National Chorale at Lincoln Center), and "Carmina Burana" with the Colorado Symphony, The Florida Orchestra in Tampa Bay, and the Philadelphia Orchestra, with whom she later toured to Vail and Saratoga. Other highlights included Gretel in *Hansel and Gretel* with the Newton Symphony and a reprise of Sophie in *Der Rosenkavalier* with the Huntsville Symphony. She now returns to the Deutsche Oper am Rhein to sing Blondchen in *Die Enführung aus dem Serail* and Oscar in *Un ballo in maschera*. After joining the Harvard-Radcliffe Chorus for Poulenc's "Gloria" and Opera Grand Rapids as Adina in *L'elisir d'amore*, Joanna joins Boston Lyric Opera as the First Wood Sprite in *Rusalka* and Zerlina in *Don Giovanni*.

Last season **Morris Robinson** (2001) made debuts at the Washington National Opera as the Commendatore in *Don Giovanni* under Placido Domingo, Opera Pacific as Sarastro in *Die Zauberflöte*, and the Pittsburgh Opera as Ramfis in *Aida*; he also revisited the Cincinnati May Festival as Padre Guardiano in *La forza del destino* and appeared with the Chamber Music Society of Lincoln Center, the São Paolo Symphony, and the National Symphony. After his Osmin in Mozart's *Zaide* at Aix-en Provence, the bass brought more Mozart to Chicago's Ravinia Festival: the Osmin in *Die Entführung aus dem Serail* and a reprise of his Commendatore, both under James Conlon. This fall Morris returned to the Met as the First Nazarene in *Salome* and performs recitals at the National Academy of Sciences with the Philadelphia Chamber Music Society and in the Temple of Dendur in New York's Metropolitan Museum of Art. Next year brings his Los Angeles Opera debut under Maestro Conlon as Sarastro; he also sings Fasolt in *Das Rheingold* in a new *Ring* Cycle that continues through 2010. Other engagements include Timur in *Turandot* in Washington and his first Grand Inquisitor in *Don Carlos* at Cincinnati Opera. In summer Morris returns to Ravinia for Sparafucile in *Rigoletto* and the Beethoven Ninth, and sings Rocco in *Fidelio* and the Verdi "Requiem" at the Aspen Music Festival.

This year **Lee Poulis** (2001) took the Top Prize in the Francisco Viñas International Voice Competition, First Prize in the Liederkranz Foundation Voice Competition, and Fourth Prize in the Palm Beach Opera Voice Competition; he also won a George London Foundation Encouragement Award in memory of Theodor Uppman, and the Astrid Varnay Award in The Elardo International Opera Competition in Bruges, Belgium. Last spring the baritone took part in New York concerts for the winners of the Liederkranz and also the Chester Ludgin Verdi Baritone Competition, in which he had taken First Place in 2007. Lee made a last-minute debut as Renato in *Un ballo in maschera* at the Teatro Municipal de Santiago and performed as soloist in Eissler's "Deutsche Sinfonie" at the Beethovenfest in Bonn. For the next two years he will be at the Theater Bonn appearing as Renato, Astolfo in Vivaldi's *Orlando furioso*, Yeletsky in *Pique Dame*, Germont in *La Traviata*, Michonnet in *Adriana Lecouvreur*, and Papageno in *Die Zauberflöte*; he will also sing Valentin in *Faust* in Chemnitz.

Last season 2000 Regional Winner **Sandra Piques Eddy** sang Cherubino in *Le nozze di Figaro* with both Canadian Opera in Toronto and Atlanta Opera, Stephano in *Roméo et Juliette* with Hawaii Opera Theatre, Isabella in *L'Italiana in Algeri* with Vancouver Opera, and the title role in *La Cenerentola* at the Charleston Spoleto Festival, where she also performed in

Beethoven's "Mass in C." Back at the Met, Sandy covered both Cherubino and Sonya in *War and Peace*, and then returned to Glimmerglass as Romeo in *I Capuleti ed I Montecchi*. The mezzo's 2008-09 roles include Cenerentola at Austin Lyric Opera; Charmian in *Antony and Cleopatra* with New York City Opera in her Carnegie Hall debut; Juno and Ino in *Semele* with Milwaukee's Florentine Opera; and the title role in *La Tragédie de Carmen* with Chicago Opera Theater. Next year Sandy tours the United Kingdom with Opera North as Dorabella in *Così fan tutte*.

Alison Tupay (2000) pursued her interest in contemporary music last season, joining the Juilliard Orchestra and the Hilliard Ensemble under Dennis Russell to perform Alexander Raskatov's "Nunc Dimittis," an original epilogue to Alfred Schnittke's unfinished Ninth Symphony, and performing in New York concerts of works by Galina Ustvolskaya and the complete songs of Igor Stravinsky. Alison also sang the Verdi "Requiem" with the Ashland (Ohio) Symphony Orchestra and the Beethoven Ninth with the Bowdoin International Music Festival, and was Ericlea in Monteverdi's *Il Ritorno d'Ulisse in Patria* at the Greenwich (CT) Music Festival. She returns to Ashland in the current season.

Jodi Frisbee (2000) is starting her third year as Assistant Professor of Music and head of the voice division at Bethany College in Lindsborg, Kansas. This summer the soprano traveled to Sweden and Germany with the Bethany College Choir as their featured soloist. Upcoming: an appearance with the Lawrence Chamber Orchestra in a "Baroque by Candlelight" concert.

National Winner **Kelly Kaduce** (1999) began last season with her Opera Pacific debut as Mimi in *La Bohème*; she then returned to Malmö Opera as Marguerite in *Faust*, to Minnesota Opera for her first *Rusalka*, and to Opera Theatre of St. Louis as Madame Butterfly. In July Kelly made her Latin American debut at the Teatro Municipal de Santiago as Suor Angelica. In recital, the soprano performed at St. Olaf, Bethany and Bates Colleges, and offered a master class at San Diego State University. Now Kelly adds five heroines to her resume, beginning with Desdemona in *Otello* in her Kentucky Opera debut. She returns to Malmö Opera as Violetta in *La Traviata*, to Florida Grand Opera as Countess Almaviva in *Le nozze di Figaro*, to Opera Theatre of Saint Louis in the title role of *Salome,* and to Michigan Opera Theatre as Nedda in *I Pagliacci*. Kelly also joins the St. Louis Symphony for an evening of Verdi and Puccini arias.

National Winner **Jossie Pérez (**1999) was Carmen with Portland (Oregon) Opera last fall and Charlotte in *Werther* at Teatro de la Maestranzo in Seville; she also performed in an "Operalia" Gala in the Dominican Republic and joined the Deutsche Symphonie in Berlin for Mendelssohn's "A Midsummer Night's Dream." This season Jossie returns to the Gran Teatre del Liceu in Barcelona as Cherubino in *Le nozze di Figaro* and to Portland for Maddalena in *Rigoletto*, and reprises her *Carmen* at the Teatro de La Opera in San Juan. Future engagements include Cloe in *L'arbore di Diana* by Martin y Soler in Barcelona and Madrid and another Carmen in Barcelona in 2010.

National Winner **Barbara Quintiliani** (1999) began last season in New Orleans as Marguerite in *Faust*; she also presented a recital at the Longy School of Music, sang in a Beethoven's Ninth with Symphony Silicon Valley in San Jose, and made her eagerly anticipated return to Opera Boston for Elvira in *Ernani*. In the summer the soprano joined the New England Symphonic Ensemble in Carnegie Hall for John Rutter's "Magnificat" with the composer conducting and Boston Landmarks Orchestra for the Verdi "Requiem." Barbara began the current season with a bel canto concert for Opera International at Bethesda's Music Center at Strathmore. After covering Lucrezia Borgia with Washington National Opera and performing in galas with L'Opéra de Montréal and Toledo Opera, Barbara will cover the title role in Cherubini's *Medea* for Opera Orchestra of New York. The summer brings two important Verdi roles: Lady Macbeth in the original 1847 version of *Macbeth* for Granite State Opera and Leonora in *Il Trovatore* for Chautauqua Opera.

Now in his sixth season with the Bavarian State Opera, **Steven Humes** (1999) returned here last season for his first Timur in Atlanta Opera's *Turandot* and two ventures at Los Angeles Opera: Walter in the American premiere of Victor Ulmann's *Der zerbrochene Krug* and Alaska Wolf Joe in *The Rise and Fall of the City of Mahagonny*. Steven's Munich debut roles included Wurm in *Luisa Miller*, Titurel in *Parsifal* and Lord Valton in *I Puritani*; others were Wagner/Gravis in Busoni's *Doktor Faust*, Baron Douphol in *La Traviata*, the Grand Priest in *Nabucco*, Truffaldino in *Ariadne auf Naxos*, Orestes' Tutor in *Elektra*, the First Soldier in *Salome,* and the Night Watchman in *Die Meistersinger*. This season Steven makes his role debut as Prince Gremin in *Eugene Onegin*, and also appears as Sarastro in *Die Zauberflöte,* Kardinal von Lothringen in Pfitzner's *Palestrina*, Pistola in *Falstaff,* and Lodovico in *Otello*, as well as Grubetta in *Lucrezia Borgia*, the Doctor in *Macbeth*, the Oracle in *Idomeneo*, Titural, the First Soldier, and the Grand Priest. Next June he returns to the Opera Theater of St. Louis as Colline in *La Bohème*.

Last season 1998 National Winner **Keith Phares** sang the title role in Robert Aldridge's *Elmer Gantry* in a co-production with Nashville Opera and Montclair State University, and made his Houston Grand Opera debut as Charlie in the world premiere of Jake Heggie's *Three Decembers (Last Acts)*. The baritone also offered Susan Kander's "Five Movements for My Father" at Weill Recital Hall, made a role debut as Sharpless in *Madama Butterfly* with Opera Ontario, and revisited Opera Theatre of Saint Louis as Lubino in Martín y Soler's *Una Cosa Rara*. For the Met he covered Count Almaviva in *Le nozze di Figaro* and Mercutio in *Roméo et Juliette*. Coming up this season: Haly in *L'Italiana in Algeri* with Opera Company of Philadelphia, a reprise of Charlie at San Francisco Opera, Falke in a concert *Die Fledermaus* with Opera New Jersey, Ned Keene in *Peter Grimes* at Washington National Opera, and Dandini in *La Cenerentola* at Glimmerglass.

Last season 1998 National Winner **Jane Shivick** was a soloist in eight holiday concerts with the Boston Pops Esplanade Orchestra at Symphony Hall, gave a recital for the 200th anniversary of the Holden Baptist Church, performed Beethoven's Ninth with Symphony Pro Musica in Hudson, and was the guest soloist at the Independence Day concert of the Massachusetts Symphony Orchestra. The soprano's 2008-2009 season opened with an opera gala in Worcester's Tuckerman Hall, where she will return for the New England debut of Mikael Tariverdiev's "Watercolours." Jane will also perform a recital in Sturbridge, join the Rhode Island Civic Chorale & Orchestra for Mozart's "Mass in C Minor," and make guest appearances with the Massachusetts Symphony Orchestra and Opera Providence. She now directs all of the chapel choirs at Worcester's Assumption College, where her student choir has grown from 11 singers to 100 and has toured to New York and Washington, D.C.

Sol Kim Bentley (1998) was Rosalinde in *Die Fledermaus* for Longwood Opera and Connecticut Lyric Opera last season. The soprano has continued her association with Opera Boston, singing Lucy in Menotti's "The Telephone" in their outreach program and for Opera Boston Underground. Last spring Sol covered Barbara Quintiliani as Elvira in their *Ernani*, and this fall she covers Emily Pulley as Agathe in *Der Freischütz*. In the spring she performs in *A Threepenny Opera* with Commonwealth Opera of Western Massachusetts.

Kara Shay Thomson (1997) was Marie/Marietta in Korngold's *Die tote Stadt* in her company debut with Summer Opera Theatre in Washington, D. C. Recently accepted into the Evelyn Lear & Thomas Stewart Emerging Singers Program, Kara performed in an Emerging Singers concert at the Embassy of the Federated Republic of Germany. This winter Kara will sing the title role in *Tosca* with Sarasota Opera.

Last season's highlights for **Stephen Salters** (1996) included a Veteran's Day concert at the Kennedy Center; appearances with Chicago's Joffrey Ballet singing Mahler's "Kindertotenlieder" for Anthony Tudor's "Dark Elegies"; "Carmina Burana" with The Florida Symphony in Tampa Bay; Theodore Wiprud's "American Journal" with the Lark Chamber Artists in New York; and Dandini in *La Cenerentola* for Opera Memphis. The baritone began the current season in a New York Philharmonic Insight Series recital performing music of Dvorak's African-American student Harry Burleigh. Stephen heads to France for Gershwin concerts with the Orchestre National des Pays de la Loire in Angers and Nantes and then returns to Opera Boston for the lead role of Kovalyov in Shostakovich's satire *The Nose*. He later revisits the University of Hawaii in Hilo to perform a recital and teach his master class series "Until Now: Discovering Your Life Force."

Last season **Elizabeth Kennedy** (1995) joined Manhattan Lyric Opera to cover Hanna Glawari in *The Merry Widow* and Adele in *Die Fledermaus*. The soprano was also was a resident artist at the Natchez Festival of Music, where she covered Lucy in Menotti's *The Telephone* and performed the role of Gertie Cummings in *Oklahoma!* She next covered Helena in *A Midsummer Night's Dream* for New York's Dell'Arte Opera Ensemble, and this fall joined the chorus of the Metropolitan Opera's Verdi "Requiem." In the spring Elizabeth takes on the role of Mrs. Gobineau in Menotti's *The Medium* for Taconic Opera.

Lester Lynch (1994) began last season with Kentucky Opera as Count di Luna in *Il Trovatore*, later reprising the role for Nashville Opera and taking on more Verdi as *Macbeth* for Dayton Opera. The baritone also brought his Crown in *Porgy & Bess* to Dallas Opera and performed a Marilyn Horne Foundation recital in Orlando, an "Elijah" with the Collegiate Chorale in Carnegie Hall, and two concerts for Young at Arts in Bronxville, New York. Last spring Lester returned to Kentucky as the High Priest in a concert version of *Samson et Dalila*, Cleveland Opera as Germont in *La Traviata*, and Opera Theater of St. Louis as Sharpless in *Madame Butterfly*. This season also began with his Count di Luna, this time at Minnesota Opera. In November Lester makes his company debut with Lyric Opera of Chicago in *Porgy & Bess*, singing four performances as Porgy and nine as Crown. Next year he offers a premier by William Bolcom in the Marilyn Horne Foundation's Carnegie Hall celebration of the diva's birthday, reprises his Germont for Lyric Opera of Kansas City, and performs a tribute to Paul Robeson with Maryland's Columbia Pro Cantare.

Last season 1993 Regional Winner **Jill Grove** reprised her Ulrica in *Il Trovatore* in her Minnesota Opera debut, sang the Nurse in *Die Frau ohne Schatten* at Lyric Opera of Chicago, and returned to the Met as Auntie in *Peter Grimes*; she also performed Mahler songs in Fort Worth and a Verdi "Requiem" with the Dallas Symphony. This summer the mezzo sang Erda in *Das Rheingold* for San Francisco Opera's "American *Ring*" cycle; she will repeat the role in Placido Domingo's new *Ring* at Los Angeles Opera in 2008-2010. Jill completed the season with the Mahler Eighth at Ravinia and her first performances of that composer's "Das Lied von der Erde" at the Festival del Sole in Napa Valley. This fall Jill joined Los Angeles Opera as Zita in *Gianni Schicchi*. She returns to Lyric Opera of Chicago as Countess Geschwitz in *Lulu* and to the Met for both the *Rheingold* and *Siegfried* Erdas.

Janna Baty (1993) joined the voice faculty of the Yale School of Music this fall after two years at the University of Massachusetts Amherst, where last season she sang her first Mother/Witch in *Hansel und Gretel* and her first Britten "War Requiem." Other highlights included Messiaen at Boston University, Berio with Collage New Music; Mahler with the Pro Arte Orchestra, and the premiere of Charles Fussell's "High Bridge—A Choral Symphony After Poems of Hart Crane" with the Cantata Singers. Janna also joined the Longwood Symphony here in the Beethoven Ninth and in England performing Barber's "Knoxville: Summer of 1915." Last summer she was Laura Keene in the world premiere of Eric Sawyer's *Our American Cousin* with the Boston Modern Orchestra Project. Janna began this season in Amherst singing Isolde's "Liebestod;" on her calen-

dar are performances with the San Francisco Contemporary Music Players in Boulez' "Le Marteau sans maître," with the Cantata Singers in Britten's "Phaedra," and a reprise of "Knoxville" with the Lexington Symphony. The mezzo also continues to co-direct enCANTA Collective, her New York-based vocal chamber music ensemble. Janna recently received a Marion and Jasper Whiting Foundation Fellowship that will enable her to travel to Brazil to study Portuguese and do research at the Rio's Museo Villa Lobos.

1991 Regional Winner **Diane Alexander's** engagements last season included a reprise of her *Merry Widow* with Milwaukee's Florentine Opera Company, Rosalinde in *Die Fledermaus* with Piedmont Opera, and Nedda in *I Pagliacci* with Augusta Opera; she also joined the Northwestern University Symphony for the Verdi "Requiem." Summer brought the soprano to the Hawaii Opera Theatre in Honolulu to perform Desiree in *A Little Night Music*. This fall Diane is Leila in *Les pêcheurs de perles* for Opera Columbus.

1991 Regional Winner Dr. **Joseph Wiggett** is the Director of the Opera Workshop and Associate Professor of Voice at California State University Stanislaus in Turlock. The baritone has continued to perform as well as teach, taking part in a recital last spring at Sonoma State University and a Brahms "Requiem" with the Sacramento Youth Symphony. He also recently directed *Gianni Schicchi* in Turlock.

Dr. **Samuel Mungo** (1991) is in his second year as Director of Opera Studies for Texas State University in San Marcos, where last season he directed *Die Fledermaus* and *The Magic Flute*. Also, at the recommendation of the San Antonio Opera, he assisted Hollywood director/ producer/ writer and director Garry Marshall in directing *The Elixir of Love* for that company. Next season Sam returns to San Antonio to guide *Il Trovatore*.

1990 Regional Winner **Mary Ann McCormick** began last season with "Elijah" with Columbia Pro Cantare in Maryland, where she returned for a December "Messiah." The mezzo also reprised her Carmen for the Theatre of St. Gallen in Switzerland, took part in a spring gala honoring Pavarotti in Avery Fisher Hall, and performed the Mahler/Schoenberg "Das Lied von Der Erde" with the Chamber Orchestra of Philadelphia and "Israel in Egypt" with the Westchester Chorale. Last summer Mary Ann took part in a unique outdoor concert in Mount Vernon with former Yankees superstar Bernie Williams, who played his electric guitar. This season began with an opera gala with the Johnstown (PA) Symphony Orchestra and continues with Mary Ann's Suzuki in *Madama Butterfly* with Opera Colorado and Nefertiti in concert performances of Glass' *Akhnaten* with The Atlanta Opera.

Last season 1989 National Winner **Dominique Labelle** performed Bach with the Washington Bach Consort, the Deutsche Kammerphilharmonie Bremen, and the Royal Concertgebouw; Handel with the Beethoven Orchestra Bonn and the Handel & Haydn Society; and Haydn with The Netherlands Bach Society; she also sang the Mozart "Requiem" with the Pacific Symphony and the Fauré "Requiem" with the Orchestra of St. Luke's under Bobby McFerrin. The soprano also sang Angelica in *Orlando* at the International Handel Festival in Göttingen, Germany. This season Dominique returns to The Netherlands for Telemann's "Brockes Passion" and to Germany for Mozart's "Mass in C Minor" with The Brabant Orchestra, and then joins the Iceland Symphony for works by Handel & Purcell, the Bamberg Symphony for Bach's "B Minor Mass," and the San Diego and Nashville Symphonies for the "Messiah." Next year the soprano sings Isis in Handel's "Jephtha" with the City of Birmingham Orchestra, the title role in his "Athalia" with the Philharmonia Baroque Orchestra in Berkeley, and his "Alexander's Feast" in Göttingen; Handel, Purcell and Pergolesi are on her program with the Sarasa Ensemble in Boston. Dominique also appears at the Kennedy Center with Opera Lafayette as Louise in Pierre Alexandre Monsigny's *Le Deserteur* and sings the Countess in *Le nozze di Figaro* in concert at the Budapest Festival and later in a staged performance of that production in the Canary Islands.

Last season **Dean Anthony** (1989) performed Andres\ Cochenille\Pittichinaccio\Frantz in *Les contes d'Hoffmann* with Virginia Opera and Goro in *Madama Butterfly* with Opera Company of North Carolina. The tenor has also emerged as a stage director, last season guiding *La Tragédie de Carmen* for the Augusta Opera and *The Merry Widow* at the University of Minnesota, as well as A. R. Gurney's play *The Dining Room* at Manatee Community College in Bradenton, Florida, where he is Associate Director of Theatre. This summer Dean directed opera scenes at Brevard College, and began the new season directing *Sweeney Todd* in Augusta. On stage he will perform Lutz in *The Student Prince* with Nashville Opera and Pang in *Turandot* with Opera Columbus.

1988 National Winner **Haijing Fu** performed two signature roles last season: Seikyo in Tan Dun's *Tea: A Mirror of Soul* at Genoa's Teatro Carlo Felice and the Chief Minister in Tan Dun's *The First Emperor* at the Met. Haijing's home base is Dalian, China, where he teaches at the Shenyang Conservatory of Music. This fall marks their fourth annual collaboration year with the Michigan State University School of Music, where he recently participated in a gala evening of opera highlights.

Last season 1988 Regional Winner **Denyce Graves** sang Baba the Turk in *A Rake's Progress* at San Francisco Opera, Charlotte in *Werther* in her Hong Kong Opera debut, Dalila in *Samson et Dalila* in concert for Kentucky Opera, and Carmen in Karlsruhe, Germany. In Washington, D. C., Denyce joined Placido Domingo at an open-air Mass celebrating Pope Benedict XVI's first visit to the United States. Summer found the mezzo in Central City, Colorado headlining a 30th anniversary tribute to Artistic Director Emeritus John Moriarty, at the Hollywood Bowl as *Carmen* with the Los Angeles Philharmonic, at the Ravinia Festival with the Vancouver Opera Orchestra, and in Idaho with the Sun Valley Summer Symphony and the Mormon Tabernacle Choir. This season Denyce reprises the title role in *Margaret Garner* for Michigan Opera Theatre, returns to Washington

Opera as Carmen, sings Dulcinée in Massenet's *Don Quichotte* in a new production at San Diego Opera, and tours Great Britain singing her first Princess Eboli in *Don Carlos* with Opera North. Other season highlights include appearances with the Utah Symphony and Brian Stokes Mitchell performing the "American Songbook," a program honoring the memory of Martin Luther King, Jr. for the Denver Spirituals Project, and a recreation of the historic Marian Anderson concert on the steps of the Lincoln Memorial as a part of the Lincoln Bicentennial.

Based in Germany, 1986 National Winner **Deborah Lynn Cole** performs frequently with Frankfurt's Johann-Strauss Orchestra and the Rheinische Troubadours. In the summer the soprano sang in Mendelssohn's "A Midsummer Night's Dream" with the Neue Philharmonie Westfalen, performed with Bulgaria's Plovdiv Symphony Orchestra, and sang in three Puccini galas with the North Rhine Westphalia Philharmonic. Deborah sang more Puccini for the 2008 Ruhr Festival as Minnie in *La fancuilla del West* in student performances in six cities. She then returned to the States for a masterclass at the Seagle Music Colony in Schroon Lake, NY. The versatile soprano also performed in a jazz concert in Wiesbaden and a dance gala in Frankfurt am Main, where she returns for pre-Advent concerts this fall before singing Christmas concerts in Hochheim and New Year's concerts with the Johann Strauss Orchestra.

After performing as the Marquise de Berkenfield in *La Fille du Régiment* at Santiago Opera, 1984 National Winner **Victoria Livengood** returned to the Met last season to cover the Grandmother in *The Gambler*. She was Azucena in *Il Trovatore* for both Anchorage Opera and Virginia Opera, and revisited Boston in June as Carmen with Concert Opera Boston/Chorus Pro Musica. The mezzo now returns to the Met to cover Herodias in *Salome*, Larina in *Eugene Onegin*, and Jezibaba in *Rusalka*. Other appearances this fall include an Italian opera gala with the Albany Symphony, a holiday concert with the Fairfield County Chorale in Norwalk, and a benefit in Kingston, Jamaica. Next year Vicki sings her signature Carmen in concert with the National Philharmonic at the Bethesda Strathmore Festival, offers a benefit concert for the Jacksonville Symphony, and makes her role debut as Klytemnestra in *Elektra* at the Las Palmas Opera Festival in the Canary Islands.

Last season 1984 National Winner **Lisa Saffer** covered Susanna in *Il nozze di Figaro* at the Met, sang Aminta in *Il Re Pastore* with the Philharmonic Baroque in Berkeley, and returned to Opera Boston in the title role of *Semele*. The soprano also performed a George London Foundation benefit recital in New York with Bejun Mehta and a Handel recital with David Daniels at the Gran Teatre Del Liceu in Barcelona; she also took on the dual role of Renee/Alice in Olga Neuwirth's *Lost Highway* for English National Opera. Lisa next joined the Mark Morris Dance Group and the Seattle Symphony in Handel's "L'Allegro, il Penseroso ed il Moderato" (which they will encore at Berkeley next spring), performed Baroque music at the Cooperstown Chamber Music Festival, and sang a Bach "Wedding Cantata" at the Portland Chamber Music Festival. This season brings the Bach "Mass in B Minor" with the Washington Chorus, the "Messiah" at Duke, Schoenberg's "Pierrot Lunaire" with the St. Paul Chamber Orchestra, *The Fairy Queen* with Musica Angelica in Santa Monica, "Elijah" with the Choral Art Society of Portland, a concert with the Choral Arts Society of Washington, a recital at Bates College, Beethoven's Ninth with the Winston-Salem Symphony, and selections from Oliver Knussen's *Where the Wild Things Are* with the San Francisco Symphony conducted by the composer.

1984 National Co-Winner **Marcus Haddock** began last season as Rodolfo in concert performances of *La Bohème* with the Atlanta Symphony and continued with Cavaradossi in *Tosca* for Opéra Bastille and the title role in *Don Carlo* in concert with the Israel Philharmonic under Zubin Mehta. The new year brought one of his signature roles, Don José in *Carmen*, with Semperoper Dresden, and a return to Covent Garden as Gabriele Adorno in *Simon Boccanegra*. Marcus then sang Ruggero in *La Rondine* with Los Angeles Opera and Énée in *Les Troyens* at Tanglewood with the Boston Symphony under James Levine. This fall brought a reprise of Adorno at San Francisco Opera; the tenor continues with Don José in Los Angeles and at Netherlands Opera, Cavaradossi with San Diego Opera, and the title role in *Werther* opposite Susan Graham with the Bavarian State Opera and at the Opéra Bastille.

Last season 1983 Regional Winner **Marquita Lister** offered her signature Bess in *Porgy and Bess* here and abroad: at the Trieste Festival of Operetta, in Santander, Spain; on tour with Cape Town Opera in Berlin; with Fresno Grand Opera; and in concert with the National Philharmonic in Bethesda.The soprano also brought another signature role, Lady Macbeth, to Opera Memphis. After this summer's gala opera concert for The National Association of Negro Musicians in Chattanooga, the soprano took part in a "Bernstein on Broadway" 90th birthday celebration with the New World Symphony Orchestra at the Teatro Antico in Taormina and a New Jersey State Opera gala in Ocean Grove. In March she makes her role debut as Rusalka for Boston Lyric Opera.

Last season **Sondra Kelly** (1982) brought her Dame Quickly in *Falstaff* to New Hampshire's Opera North and sang her first Baba (Madame Flora) in *The Medium* for Syracuse Opera. This summer the mezzo began a new opera workshop in Boston with Dr. Michelle Alexander. In March Sondra makes her role debut as the Marquise of Berkenfield in *La Fille du Régiment* with Connecticut Opera.

Janice Hall (1976) twice visited Cali, Colombia last season, first as Nedda in *I Pagliacci* and then as a soloist in the Beethoven Ninth. After singing the world premiere of Joelle Wallach's "Five Songs for soprano and piano" in a Composers Concordance recital, Janice played multiple roles (The Rabbi, The Doctor, Hannah Pitt, the Oldest Living Bolshevik) in Peter Eötvös' *Angels in America* at the Fort Worth Opera Festival.