The Metropolitan Opera

National Council Auditions

NEW ENGLAND REGION

NEW ENGLAND WINNERS 2007-2008 EDITION

Our Most Recent Winners ...

It's been a great year for **Michael Fabiano** (2007), one of our trio of 2007 First Place Regional Winners**.** The tenor went on to become a National Grand Prize Winner at the Met, the First Prize Winner in the 35th annual Loren L. Zachary National Vocal Competition in Los Angeles, and a 2007 Sarah Tucker Grant recipient. A second-year resident artist at the Academy of Vocal Arts in Philadelphia, Michael spent the summer at the Stadttheater in Klagenfurt, Austria as Alfredo in *La Traviata*. This fall finds him in Athens singing both Rinuccio in *Gianni Schicchi* and the title role in Stravinsky's *Mavra*. Then it's back to the States for a December recital in memory of Judith Raskin—part of his win at the Met—and a January AVA concert, where the tenor will take on the role of Des Grieux in Act II of *Manon Lescaut*. Before a return to AVA in May for another Alfredo, Michael repeats his Rinuccio under Riccardo Chailly for his La Scala debut.

Tenor **Matthew Plenk**, another 2007 Regional First Place Regional Winner and a National Grand Prize Finalist, entered the Met's Lindemann Young Artists Program this fall. Last summer he was Camille de Rosillon in *The Merry Widow* with Yale Opera in Italy. Matthew will welcome 2008 as soloist with the Hartford Symphony in their New Year's Concerts.

Shortly after becoming a 2007 First Place Regional Winner, mezzo-soprano **Faith Sherman** went on to win the Houston Grand Opera Eleanor McCollum Competition as well. In her final semester in the young artist program of the Juilliard Opera Center, the mezzo sang Clytemnestre in Gluck's *Iphigenie en Aulide* and Ramiro in Mozart's *La Finta Giardiniera*. Then in the summer Faith returned to Wolf Trap Opera as Erminella in John Musto's *Volpone* and the Second Lady in *Die Zauberflöte*. She joined the Houston Grand Opera Studio this fall.

Sara Jakubiak, the winner of the 2007 Encouragement Award, has recently completed her studies at Yale Opera, where last season she performed as Mimi in *La Bohème* and joined The Philharmonia Orchestra of Yale in Britten's "War Requiem." After a spring Hammond Performing Arts Series recital with fellow 2007 Finalists Raymond Ayers and Brandon Wood, the soprano headed west to apprentice in the 2007 Santa Fe Young Artist Program, where she covered Mimi and the title role in Richard Strauss' *Daphne*; she also performed scenes from *Jenufa* and *Rusalka*.

And Going Back Over the Years ...

Sidney Outlaw (2006), who received a Master of Music degree from Juilliard in May, had a busy winter in concert on New York stages. The baritone performed in H. Leslie Adams's opera *Blake* at the Schomburg Center for African American Culture in Harlem, took part in the New York Festival of Song's "Songs of War and Peace," and presented his Marilyn Horne Foundation debut recital at Saint Bartholomew's Cathedral. The spring brought the role of Agamemnon in Gluck's *Iphigenie en Aulide* with the Juilliard Opera Theatre, and his Avery Fisher Hall debut in Beethoven's Ninth Symphony. After spending his third consecutive summer at the Music Academy of the West, Sidney joined Florida Grand Opera's Young Artist Studio this fall. He will return North in December for the Oratorio Society of New York's "Messiah," and in March he will present a recital in Greensboro, North Carolina.

Leticia Brewer (2006), who was recently awarded 5th Place at the 2007 Montreal International Music Competition, is currently a member of the Atelier Lyrique at L'Opera de Montréal, where last season she was Lisetta in Haydn's *Le Monde de la Lune* (*Il Mondo della Luna*). Other roles last season were Mistress Bentson *in Lakmé* for L'Opéra de Montréal and Liu in the Vienna Volksoper *Turandot.* A winner of one of this season's Encouragement Awards from the Marilyn Horne Foundation, Leticia was Mimi in their *La Bohème* in August. On the soprano's agenda: an Atelier Lyrique-sponsored concert entitled "Trois sopranos et leurs divos...," a recital for Musica Camerata di Montréal, and Susanna in the Atelier Lyrique's production of *Il Segreto di Susanna.*

Soprano **Ashley Becker** (2006) received a Masters of Music degree in June from the Schulich School of Music at McGill University, where she performed in Mendelssohn's "Lobegesang" with the Choeur Classique de Montréal. In the summer the soprano was a Young Artist at the Seagle Music Colony in Schroon Lake, New York and sang Elaine in *Crazy For You* and Hanna Glawari in *The Merry Widow,* a performance aired on North Country Public Radio. In September Ashley toured North Carolina with the Opera Company of North Carolina's "Opera About Town" series. Ms Becker won Second Place in the student division of the 2007 Orpheus National Music Competition.

Highlights of **Laura Vlasak Nolen's** (2005) exciting 2006/2007 season included a November

appearance in the annual Richard Tucker Foundation Gala at Avery Fisher Hall, a return to New York City Opera as Malcolm Graeme in Rossini's *La donna del lago*, and the release on Telarc of Dukas' *Ariane et Barbe Bleu,* with Laura as Sélysette*.* In the summer the mezzo returned to the Caramoor Festival to perform in Rossini's "Petite Messe Solennelle" and sing Pierotto in Donizetti's *Linda di Chamounix*. The 2007/2008 season began with choral engagements: Beethoven's "Mass in C Major" with the Honolulu Symphony, and Dvorák's "Stabat Mater" in Milwaukee. In December Laura will sing Isabella in scenes from *L'italiana in Algerie* in a concert entitled "Melody for Peace," co-sponsored by UNESCO and the Melody for Dialogue Among Civilizations Association, in both Paris (November) and New York (December). The New Year begins with the mezzo's Metropolitan Opera debut as Waltraute in *Die Walküre* under Lorin Maazel*,* followed by a debut with the Opera Orchestra of New York under Eve Queler as Teresa in Bellini's *La Sonnambula.*

Mezzo-soprano **Stephanie Chigas** (2005) returned to Boston to perform three roles in Boston Midsummer Opera's production "The Tales of Offenbach": Pietro in Les Brigands, Nicklausse in *The Tales of Hoffmann*, and the title role in *La Périchole*. The mezzo has sung with the Santa Fe Opera, Glimmerglass Opera, and Boston Lyric Opera, where she was Flora Bervoix in *La Traviata* and Albine in Massenet's *Thaïs*.

Alex Richardson's (2005) calendar last season included appearances as Tamino in *Die Zauberflöte* in a semi-staged production with the Fort Worth Symphony, and as Fenton in *Falstaff* for Amarillo Opera. This summer the tenor made his European debut as Alfredo in *La Traviata* at the Lyrique-en-mer Festival in Belle-Ile, France. October finds him in Huntsville, Alabama for a residency and recital for the Marilyn Horne Foundation. Alex's upcoming engagements include a television broadcast "Regina Resnik Presents," where he will sing the Shostakovich "Songs from Jewish Folk Poetry," and February performances as the Bullfighter in Osvaldo Golijov's *Ainadamar* with the Chicago Symphony. April brings the role of Will Tweedy in Carlisle Floyd's *Cold Sassy Tree* at Amarillo Opera.

Bass **Liam Moran** (2005) began the past season at Opera Omaha as Angelotti in *Tosca*. After completing his second year at the Florida Grand Opera Studio, he spent the summer as a Filene Young Artist at the Wolf Trap Opera Company, where he sang Zuniga in *Carmen* (opposite Denyce Graves) with the National Symphony under Stephen Lord, Siroco in Chabrier's *L'Etoile*, and the Speaker in *Die Zauberflöte*. Now a first-year resident artist with Pittsburgh Opera, the young bass begins the new season as the Bonze in *Madama Butterfly*. Other upcoming Pittsburgh roles include the King in *Aida,* Dr. Dulcamara in *L'elisir d'amore,* and the Immigration Officer in Jonathan Dove's *Flight*.

Winner of a 2006 Encouragement Award at the Marilyn Horne Foundation Vocal Competition at the Music Academy of the West, **Michelle Johnson** (2005) is a recent graduate of the Opera Institute at Boston University, where her roles included Donna Elvira in *Don Giovanni* and the Lady with a Cakebox in Argento's *Postcard from Morocco.* This summer Michelle joined the Great Waters Music Festival in Wolfeboro, New Hampshire for its Masterworks Concert of music by Poulenc, Gershwin and Rutter. Now with the outreach program at Opera Theatre of St. Louis, the soprano will sing Monisha in Joplin's *Treemonisha* with Opera Providence in February.

Claudia Huckle (2004) is in her second year as a member of the Domingo-Cafritz Young Artist Program at Washington National Opera. Last season the mezzo made her Washington National Opera debut as Kate Pinkerton in *Madama Butterfly* under Plácido Domingo, sang Siegrune in Francesca Zambello's production of *Die Walküre*, and covered the role of Karolka in *Jenufa*. Claudia also performed La Ciesca and Dorabella in the Young Artist performances of *Gianni Schicchi* and *Così fan tutte*. Her concert appearances included the Mozart "Requiem" on a United States and European tour with the Monteverdi Choir and English Baroque soloists under John Gardiner, Emilia in Rossini's *Otello* with Washington Concert Opera, and the Slave in *Salome* with the National Symphony Orchestra. In the summer she returned to the apprentice program at Santa Fe Opera to cover Dorabella. Upcoming engagements in Washington this season include fall appearances as Zerlina and Hansel in Young Artist performances of *Don Giovanni* and *Hansel and Gretel,* as well as Countess Ceprano in *Rigoletto*, Irene in Handel's *Tamerlano*, and the Second Maid in *Elektra* in the spring. Claudia will also return to Monte Carlo Opera as Zerlina in February.

Last season **Leslie Ann Bradley** (2004) performed several song recitals in her native Ontario, and then returned to Boston in the "Tales of Offenbach" with Boston Midsummer Opera as Estrella in *La Périchole* and Fiorella in *Les Brigands*. In November she will be the soprano soloist in the Canadian premiere of Paul McCartney's oratorio "Ecce Cor Meum," a co-production of the Orpheus Choir of Toronto, Chorus Niagara, and London Pro Musica, with the Amabile Treble Concert Choir and Orchestra London. February finds Leslie in Kitchener, Ontario performing with the Grand Philharmonic Choir in Rossini's "Petite Messe Solonelle."

Wendy Bryn Harmer (2003, 2004) has recently taken first prize in the 2007 Jensen Foundation Voice Competition, an award that includes $15,000 cash and an engagement with Opera Charlotte in North Carolina. Last season the alumna of the Met's Lindemann Young Artist Program performed in a George London Foundation concert with Ben Heppner, took part in a Marilyn Horne Foundation residency and concert in Pittsburgh, brought her conniving Vitellia in *La Clemenza di Tito* to Opera Boston, and returned to the Met as First Lady in *Die Zauberflöte*, Barena in *Jenufa*, and First Servant in Richard Strauss' *Die Ägyptische Helena*. After spending the summer in Chicago as a young artist at the

Ravinia Festival's Steans Institute, Wendy is back at the Met this season for more First Ladys, Dunyasha in *War and Peace* (December), and Ortlinde in *Die Walküre* (January/February). The soprano will also cover Clotilde in *Norma* (fall) and Vitellia in *Clemenza* (May).

Jason Abrams (2004) has recently taken part in staged performances of Handel's "Ode for the Birthday of Queen Anne" in Greenwich, CT., a co-production of the Greenwich Music Festival and Moving Theater. December will bring the countertenor's Carnegie Hall debut as alto soloist in the Oratorio Society of New York's "Messiah;" also in New York, Jason continues as a featured soloist with The Bach Choir in the Holy Trinity Lutheran Church. His signature operatic role this season is Nireno in Handel's *Giulio Cesare*, which he will cover for Lyric Opera of Chicago in the fall and perform with Florida Grand Opera in the spring. Jason also joins the roster of New York City Opera as the Countertenor cover in March performances of Purcell's *King Arthur*, conducted by Jane Glover and directed by Mark Morris.

Christian Van Horn's (2002, 2003) 2006-2007 season began with his Arizona Opera debut as Mozart's Figaro, followed by Zuniga in *Carmen* with Opera Pacific. In the spring the bass-baritone returned to Florida Grand Opera to sing Karenin in the world premiere of David Carlson's *Anna Karenina*, a role he repeated with Opera Theatre of St. Louis in June. Next came his Santa Fe Opera debut as the Emperor in the American premiere of Tan Dun's *Tea: A Mirror of Soul*. Christian's 2007/2008 season began with a gala concert for Opera Pacific at the Hollywood Bowl and continues with his Colline in *La Bohème* for Los Angeles Opera. In the spring he sings Raimondo in Virginia Opera's *Lucia di Lammermoor*, and then Timur in Fort Worth Opera's *Turandot*. June brings performances of the Verdi "Requiem" with Conspirare in Austin, Texas. Christian's wife **Kellie Jenkins Van Horn** (2002) was Mercédès in *Carmen* and Hermia in *A Midsummer Night's Dream* with the Des Moines Metro Opera last summer.

After a November run as Pinkerton in *Madama Butterfly* at Washington National Opera under Plácido Domingo, **Arturo Chacón-Cruz** (2003) made his Italian debut with Teatro Comunale di Bologna as Rodolfo in *La Bohème*, his Spanish debut as Christian in Alfano's *Cyrano de Bergerac* with Valencia Opera, his debut with Teatro di San Carlo in Naples as Rinuccio in *Gianni Schicchi*, his French debut with Festival de Radio France and Opera National de Montpellier as Marcello di Bruges in Donizetti's *Il Duca d'Alba*, and his debut as Roméo in *Roméo et Juliette* with Detroit Opera. This fall the tenor sings Rodolfo for Washington National Opera, Opera Pacific, and Los Angeles opera—his debut role with that company. In the spring Arturo returns to Montpellier Opera for Puccini's "Messa di Gloria." Next comes Ruggero in Puccini's *La Rondine* and Alfredo in *La Traviata* at Michigan Opera Theatre, followed by Arcadio in Daniel Catan's *Florencia en el Amazonas* with Cincinnati Opera next July. On the 2008/2009 horizon: more Alfredos and Rodolfos, the title role in *Les Contes d'Hoffmann*, and the Duke in *Rigoletto.*

Corey Bix (2003) has won a 2007 George London Foundation award: his prize song was the Prize Song from *Die Meistersinger*. The Foundation also awarded him the Vienna Prize: a two week residency in Vienna, where the tenor will audition for the Vienna Staatsoper, coach with Kammersangerin Hilda Zadek, and study conversational German. Corey recently sang Sam Polk in *Susannah* for the New York Opera Project, and Don José in *Carmen* under Julius Rudel at this summer's Aspen Music Festival. December will find Corey in New York and Pennsylvania for performances of Bach's "Christmas Oratorio" with the Alpha Omega Ensemble. He will repeat his Don José in a concert *Carmen* with the Glacier Symphony in April, and will return to Santa Fe Opera as Dr. Caius in *Falstaff* next summer.

After a July 2006 visit to Canterbury Opera in Christchurch, New Zealand for her first *Lucia di Lammermoor,* **Amanda Pabyan** (2002) made her Metropolitan Opera debut last season as the Queen of the Night in *Die Zauberflöte* under James Levine; she was the Queen again for Pittsburgh Opera last spring. Next, Amanda presented another of her Mozart specialties, Blonde in *Die Entführung aus dem Serail,* at Michigan Opera Theater in Detroit. In the summer the soprano returned to Glimmerglass to sing Eurydice in Gluck's *Orphée et Eurydice.* She undertakes another *Entführung* role, Constanze, with Anchorage Opera in November, and then debuts with Boston Baroque in Handel's "Messiah" in December. Amanda will reprise her Blonde for Boston Lyric Opera this spring.

Bass-baritone **David Crawford** (2002) remains on the roster of the Metropolitan Opera, where last season he covered the role of Guccio in their new production of *Gianni Schicchi*. The bass-baritone was a Sarasota Opera Studio Artist during the 2007 Winter Opera Festival, and won their Bradenton Opera Guild's Helen Jepson Dellera Award. David spent the summer as a member of the Chautauqua Opera Young Artists Program, where his roles included Johann in *Werther* and the Jester in *Once Upon a Mattress*. In October he'll be Angelotti in *Tosca* for Cleveland Opera. Spring brings a return to Sarasota as Monterone in *Rigoletto* and Perichaud in *La Rondine*.

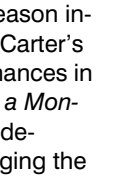
Among **Yeghishe Manucharyan**'s (2002) many appearances last season was his Rodrigo in Rossini's *La donna del lago* for Minnesota Opera, Nadir in Bizet's *Les Pêcheurs de Perles* for Opera Boston, and a Berlioz "Requiem" with the Boston University Orchestra and Chorus under Andrew Litton. Last summer the tenor participated in Boston Midsummer Opera's "The Tales of Offenbach" as Piquillo in *La Périchole* and in the title role of *The Tales of Hoffman.* This fall Yeghishe covers Pylade in the Metropolitan Opera's new production of Gluck's *Iphigénie en Tauride.* He makes

his San Diego Opera debut as the Earl of Leicester in Donizetti's *Maria Stuarda* next winter.

Joanna Mongiardo (2001) spent the summer of 2006 at Central City Opera, where she took on the title role in their celebratory 50th Anniversary production of Douglas Moore's *The Ballad of Baby Doe*. The soprano then went on to complete her second season with the Deutsche Opera am Rhein in Düsseldorf**,** where she appeared as Blondchen in *Die Enführung aus dem Serail*, Susanna in *Le nozze di Figaro*, Sophie in *Der Rosenkavalier*, and Oscar in *Un ballo in maschera*. Back on this side of the ocean, Joanna performed at a New Year's Eve gala with the Memphis Symphony, appeared at Carnegie Hall in Mozart's "Requiem" for MidAmerica Productions, and joined the Xalapa Symphony in Mexico for "Carmina Burana." Recent stateside appearances included "A Taste of Opera" for Boston Lyric Opera and the Boston Landmarks Orchestra, and "The Tales of Offenbach" for Boston Midsummer Opera, where she sang Guadalena in *La Périchole,* Falsacappa in *Les Brigands,* and Olympia in *The Tales of Hoffman.* The new season brings several orchestral debuts for Joanna: a December "Messiah" with the Pittsburgh Symphony, Haydn's "Creation" with the Louisiana Philharmonic, and "Carmina Burana" with the Colorado Symphony. Next year's highlights include an Opera Gala with the Wellesley Symphony, Gretel with Newton Symphony, Sophie in *Der Rosenkavalier* with the Huntsville Symphony, and another **"**Creation" with the National Chorale at Avery Fisher Hall.

Katherine Rohrer's (2001) 2006/2007 season started with her 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,* and then at New York City Opera as Vitige in Handel's *Flavio.* The mezzo then returned to England for Pauline in Prokofiev's *The Gambler* with Grange Park Opera. Next, in her Glimmerglass debut, Katherine was the Messenger and Proserpine in Monteverdi's *L'Orfeo*. Her current season includes a return to New York to sing Stella in Elliott Carter's *What Next?* at the Miller Theatre and winter performances in Valencia, Spain as Clara in Prokofiev's *Betrothal in a Monastery*. Next summer Katherine returns to the Glyndebourne Festival as Mercedes in *Carmen* before singing the title role on tour with the company.

Last season **Morris Robinson** (2001) was Florida Grand Opera's Ramfis in *Aida* and Colline in La Bohème, Washington Opera's Commendatore in *Don Giovanni* under Plácido Domingo, and the Met's Sarastro in *Die Zauberflöte* under James Levine, in both the original production and the new Julie Taymor English version. At the Cincinnati May Festival the bass sang Ferrando in *Il Trovatore* and Rossini's "Stabat Mater" under James Conlon. Next came the Verdi "Requiem" with the Chicago Symphony, the Mozart "Requiem" with the Schola Cantorum de Venezuela at New York's Mostly Mozart Festival, and the release of his first Decca CD, a gospel collection entitled "Going Home." Morris' upcoming concert appearances include the Beethoven's Ninth with the National Symphony and the Dallas Symphony, the Verdi "Requiem" with the National Symphony and the Nashville Symphony, and Moussorgsky's "Songs and Dances of Death" with the New York Chamber Music Society. On the opera stage, Morris returns to Washington for more Commendatores, and begins the New Year as Sarastro with Opera Pacific and Ramfis with Pittsburgh Opera. After revisiting the Cincinnati May Festival to sing Padre Guardiano in Verdi's *La Forza del Destino*, the bass travels to Aix-en Provence for Osmin in Mozart's *Zaide*. Next summer he takes on a different Osmin in *Die Entführung aus dem Serail* at Chicago's Ravinia festival, where he will also reprise his Commendatore. On the horizon: Falsolt in Plácido Domingo's new Ring Cycle at Los Angeles Opera in 2008-2010.



Lee Poulis (2001), a recent alumnus of the Domingo-Cafritz Young Artist Program at the Washington National Opera, sang in Los Angeles Opera's 2006-2007 season opening night production as the Marchese D'Obigny in *La Traviata*, and also covered the Germont of Renato Bruson. In January the young baritone performed a Carnegie Hall recital under the auspices of The Weill Music Institute and The Marilyn Horne Foundation, and then was off to Dusseldorf for his debut as Marcello in *La Bohème* at Deutsche Oper am Rhein. A frequent recitalist and concert performer, Mr. Poulis has often collaborated with song composer Lori Laitman; he can be heard on Albany Records on her latest recording, "Becoming a Redwood," along with soprano Barbara Quintiliani (1999).

Sandra Piques Eddy (2000) spent the summer of 2006 in Japan, where she sang Mercedes in *Carmen* and covered the title role at Veroza Opera under Seiji Ozawa. Highlights of the mezzo's 2006/2007 season included Dorabella in *Così fan tutte* for New York City Opera, a return to the Met for Lola in *Cavalleria Rusticana*; Béatrice in *Béatrice et Bénédict* with Chicago Opera Theater, and her first performances of Rosina in *Il barbiere di Siviglia* with Austin Lyric Opera and the Jacksonville Symphony Orchestra. In January she joined Philip Lauriat and the Granite State Opera and bass-baritone Charles Mays, Jr. (2004) for an Opera Gala. The current season finds the mezzo mainly in pants: she sings Cherubino in *Le Nozze di Figaro* with both Canadian Opera Company in Toronto in the fall and Atlanta Opera in the spring, and Stephano in *Roméo et Juliette* with Hawaii Opera Theatre in the winter. Back at the Met, Sandy will cover Cherubino and also Sonya in *War and Peace.* Next summer she returns to Glimmerglass as Romeo in Bellini's *I Capuleti ed I Montecchi*.

Alison Tupay (2000) has recently received a 2007 Encouragement Grant from the William Matheus Sullivan Foundation. Last season the mezzo joined James Conlon and the Houston Symphony for her signature role, the Drummer Girl in Viktor Ullmann's *Der Kaiser von Atlantis*, written while the composer was at the Teresienstadt concentration camp. Alison also brought her Lisbé in Grétry's *Beauty and the Beast (Zémire et Azor)* to Arizona opera, and sang Bian-

ca in Britten's *The Rape of Lucretia* under Lorin Maazel as part of the Castleton Residency in Virginia, a program affiliated with the Youth Orchestra of the Americas. In June Alison returned to the Opera Theatre of St. Louis as Pitti-Sing in *The Mikado*. Next spring brings a Verdi "Requiem" with the Ashland (Ohio) Symphony Orchestra.

Harold Meers (2000) began last season with Sacramento Opera as Ferrando in *Così fan tutte*; his wife and frequent colleague **Saundra DeAthos** (2000) was Despina. The couple moved on to Bozeman, Montana as Nanki-Poo and Yum-Yum in *The Mikado* with Intermountain Opera; they then performed a joint recital for the Artist Series of Sarasota. Harold next joined Opera Santa Barbara as the Duke in *Rigoletto*, and then made his Cleveland Opera debut as Narroboth in *Salome.* The tenor's summer began with another debut: his Nemorino in *The Elixir of Love* at Chautauqua Opera**.** Harold begins the current season as Alfredo in *La Traviata* with Piedmont Opera in Winston-Salem, and repeats his Nemorino with the Helena Symphony next spring.

Kelly Kaduce (1999) has continued to shine in major roles in both traditional favorites and new works. The soprano began last season as Cio-Cio San in *Madama Butterfly* for Boston Lyric Opera, where she had recently triumphed as Massenet's *Thaïs.* The soprano then made her official European operatic debut at Sweden's Malmö Opera och Musikteatre as Mimi in *La Bohème,* and performed in a New Year's Eve gala with Florida Grand Opera. 2008 brought two world premieres: Rosasharn in Minnesota Opera's production of Ricky Ian Gordon's *The Grapes of Wrath*, and the title role in David Carlson's *Anna Karenina* for Florida Grand Opera and Opera Theater of St. Louis. Kelly then returned to Santa Fe Opera as Princess Lan in the American premiere of Tan Dun's *Tea: A Mirror of Soul*; she also performed an eclectic recital of works by Berg, Kander, Honegger, Turina, Gordon, and Granados with the Santa Fe Chamber Music Festival. The current season begins with Kelly's Opera Pacific debut as Mimi, with Arturo Chacón-Cruz (2003) as her Rodolfo. She returns to Malmö Opera as Marguerite in *Faust*, to Minnesota Opera for her first *Rusalka*, and to Opera Theatre of St. Louis for *Madama Butterfly.* Kelly will also offer recitals next winter at St. Olaf College and (with her husband, baritone Lee Gregory) at Bates College.

Jossie Pérez (1999) began the 2006-2007 season with performances of Sesto in *La clemenza di Tito* at the Gran Teatre del Liceu in Barcelona and Rosina in *Il barbiere di Siviglia* at Michigan Opera Theatre. Ever since Boston Lyric Opera's "Carmen in the Common," the tempestuous gypsy has continued to be the mezzo's signature role—Jossie wielded her castanets with Opera Pacific last winter, in Japan under Seiji Ozawa in the Saito Kinen Festival last summer, and with Portland (Oregon) Opera this fall. In October she takes part in an "Operalia" Gala in the Dominican Republic--she was the Operalia competition winner in 2001. Next spring Jossie sings Charlotte in Massenet's *Werther* at Teatro de la Maestranzo in Seville, and in the fall she returns to Barcelona as Cherubino. Future seasons include more Carmens and also Cloe in Martín y Soler's *L'arbore di Diana* in Barcelona and Maddelena in Portland Opera's *Rigoletto*.

Barbara Quintiliani (1999) mesmerized audiences as Opera Boston's *Lucrezia Borgia* in spring 2006, as she had done as *Luisa Miller* a year earlier. The summer brought the soprano's first foray into French opera when she sang Antonia in *The Tales of Hoffman* in Boston Midsummer Opera's production "The Tales of Offenbach." Barbara's next role is Marguerite in *Faust* with New Orleans Opera this October; then a November recital at the Longy School of Music in Cambridge will showcase works by Mozart, Schumann, Liszt, and Richard Strauss. The spring brings the soprano's eagerly anticipated return to Opera Boston for Elvira in Verdi's *Ernani*.

With over 270 international performances behind him, **Steven Humes** (1999) is now in his fifth season with the Bavarian State Opera. Last season's additions to his repertoire of more than 50 roles included the First Soldier in *Salome*, the Second Mate and Arthur Jones in *Billy Budd*, the Bonze, Colline, Zuniga, Angelotti, Baron Duphol, Il Frate in *Don Carlo*, The King of Hearts in the world premiere of Unsuk Chin's *Alice in Wonderland*, and Alaska Wolf Joe in Weill's *The rise and fall of the city of Mahagonny,* the last in his Los Angeles Opera debut. Steven will return to Los Angeles next winter as Walter in *Der zerbrochene Krug*, by Viktor Ullmann. This past October he offered his first Timur in Atlanta Opera's *Turandot*; upcoming debut roles in Munich include Wurm in *Luisa Miller*, Titurel in *Parsifal* and Lord Gualtiero Valton in *I Puritani*. This season the busy bass will also repeat the Bonze, Angelotti, Zuniga, King of Hearts, Colline, Duphol, Sir Gualtiero Raleigh in Donizetti's *Roberto Deveraux,* the First Soldier in *Salome,* the Speaker in *Die Zauberflöte,* Sam (Count Ribbing) in *Un Ballo in Maschera*, the Hermit in Der *Freischütz,* the Grand Priest in *Nabucco*, Orestes' Tutor *in Elektra,* and the Night Watchman in *Die Meistersinger.*

After his Sebastian in the 2006 North American premiere of *The Tempest*, by British composer Thomas Adès at Santa Fe Opera, **Keith Phares** (1998) returned to New York City Opera to sing Fritz in Korngold's *Die Tote Stadt,* and to Arizona Opera as Count Almaviva in *Le Nozze di Figaro.* The baritone also bowed as Harlequin in *Ariadne auf Naxos* with Utah Symphony & Opera, reprised his Maurice Bendrix in Jake Heggie's *The End of the Affair* with Lyric Opera of Kansas City, and joined composer-conductor Adès and the Los Angeles Philharmonic in Gerald Barry's *The Triumph of Beauty and Deceit*. This season Keith continues his commitment to bringing the works of living composers to the stage. First, in November he sings the title role in Robert Aldridge*'s Elmer Gantry* in a co-production with Nashville Opera and Montclair State University (NJ). Then in March the baritone makes his Houston Grand Opera debut as Charlie in the world premiere of Jake Heggie's *Last Acts*, opposite Frederica von Stade. Keith next makes a role debut as Sharpless in *Madama Butterfly* with Opera Ontario, and revisits Opera Theatre of Saint Louis as the heroic

shepherd Lubino in a new production of Martín y Soler's *Una Cosa Rara*. For the Met Keith covers the roles of Count Almaviva in *Figaro* and Mercutio in *Roméo et Juliette*. His concert schedule includes the Fauré "Requiem" with the Saint Louis Symphony.

Jane Shivick (1998) is a frequent recitalist and oratorio soloist in the New England area. In March the soprano joined the Assabet Valley Mastersingers with orchestra in Mozart's *"Exsultate, Jubilate"* and Schubert's *Mass in E Flat Major* #6. She then sang La Donna in Opera Providence's world premiere of Enrico Garzilli's *Michelangelo.* On the soprano's agenda are spring performances of Beethoven's Ninth with the Symphony Pro Musica and conductor Mark Churchill in Hudson and Westborough. Jane is also Director of Chapel Choirs and College Cantor at Assumption College in Worcester.

Last season **Sol Kim Bentley** (1998) sang Lucy in Menotti's "The Telephone" for Opera Boston outreach in a benefit concert for the Accelerated Cure Project for Multiple Sclerosis in Arlington. The soprano was Mimi in *La Bohème* in March with Boston Opera Collaborative and Riverside Theatre Works in Hyde Park, and later joined Commonwealth Opera of Western Massachusetts for the musical theatre revue "Jacques Brel is Alive and Well and Living in Paris." A frequent participant in the productions of Longwood Opera, Sol was their Gretel last spring and returns as Rosalinda in *Die Fledermaus* this fall.

Kara Shay Thomson (1997) has become known for her Countess in *Le nozze di Figaro,* which she has performed with Toledo Opera and Utah Festival Opera, and most recently with Pensacola Opera. Last season the soprano covered Marietta in Korngold's *Die Tote Stadt* for New York City Opera, and was soprano soloist in the Beethoven Ninth with the National Chorale at Lincoln Center. Summer brought Kara to Steamboat Springs, Colorado as Madama Butterfly.

Stephen Salters (1996) recently returned to Opera Boston, where he had created the title role in Elena Ruehr's "Toussaint Before the Spirits," as Bank Account Bill in Weill's *The Rise and Fall of the City of Mahagonny*. Also on his calendar last season were Mendelssohn's "Elijah" with Utah Symphony and Opera, Handel's "Messiah" with the Ann Arbor Symphony, and Vaughan Williams' "Sea Symphony" with the Pacific Chorale. The baritone also toured the States and Europe with the Musica Angelica Baroque Orchestra of Los Angeles and the Vienna Academy Orchestra as Jesus in Bach's "St. Matthew Passion." In November Stephen will join host Tom Brokaw at the Kennedy Center for a high-profile Veteran's Day concert; the program includes Vaughan Williams' "Dona Nobis Pacem" and Haydn's "Mass in a Time of War." Stephen will also join Chicago's Joffrey Ballet for their Anthony Tudor Centennial celebration in February, performing Mahler's "Kindertotenlieder" for Tudor's "Dark Elegies." The spring brings Stephen's Dandini in Rossini's *La Cenerentola* for Opera Memphis, and concerts of opera arias here and in Belgium.

Lester Lynch (1994) began last season as Tonio in *Pagliacci* with Pittsburgh Opera, a role he had recently sung with Lake George Opera. The baritone brought his acclaimed Crown in *Porgy & Bess* to Opera Company of Philadelphia in February, San Francisco Opera in March, and Los Angeles Opera in May, and also recorded the role for Decca with Marquita Lister (1983) and the Nashville Symphony under John Mauceri; he encores Crown in Dallas next winter. June brought Lester to Cleveland Opera as Germont in *La Traviata*, and more Verdi is on his calendar this season: Count di Luna in *Il Trovatore* with Louisville Opera in the fall and Nashville Opera in the spring, and the title role in *Macbeth* for Dayton Opera in January. Lester then appears in a concert version of *Samson and Delilah* with Denyce Graves (1988) at Kentucky Opera in March, and winds up the season with Opera Theater of St. Louis as Sharpless in *Madama Butterfly.*

In the summer before her 2006-2007 season, the versatile **Jill Grove** (1993) made her Italian debut as Ulrica in *Un Ballo in Maschera* at Genoa's Teatro Carlo Felice, and then made yet another debut at the New York's Bard Festival performing Mussorgsky's "Nursery" and Liszt's "Missa Solemnis." The mezzo then took part in the season opener of the Chamber Music Society of Lincoln Center for a performance of Brahms' Viola Songs. Jill revisited Los Angeles Opera as their Nurse in *L'Incoronazione di Poppea,* and then returned to the Met for the "Omniscient Mussel" in the new production of Richard Strauss's *Die Ägyptische Helena,* and her role debut there as Cornelia in Handel's *Giulio Cesare.* The current season has begun with a reprise of her Ulrica for Minnesota Opera. Next on Jill's calendar: the Nurse in Strauss's *Die Frau ohne Schatten* at Lyric Opera of Chicago, followed by Auntie in *Peter Grimes* at the Met. After a Verdi "Requiem" with the Dallas Symphony in April, she will sing Erda in *Das Rheingold* for San Francisco Opera, a role she will repeat in Plácido Domingo's new Ring Cycle at Los Angeles Opera in 2008-2010.

Last spring **Janna Baty** (1993) originated the leading role (theatre impressario/actress Laura Keene) in Eric Sawyer's new opera *Our American Cousin*, based on events of the last night of the life of Abraham Lincoln. An evening of scenes from that opera followed in August at the University of California, Berkeley, and a staged performance is on the horizon. The versatile mezzo joined the UMass Symphonic Band in "An Introduction to the Moon" by Libby Larsen, and rejoined the Hartford Symphony for Mozart concert arias at the Talcott Mountain Music in Simsbury, Connecticut. Fall appearances include songs of Bolcom and Vaughan Williams in Amherst, Boston University's Messiaen Project, and the Beethoven Ninth with The Longwood Symphony, whom she will join for a European tour in the spring. The New Year brings Viennese classics with the Hartford Symphony, an all-Berio concert with Collage New Music at Longy, and Mahler's "Songs of a Wayfarer" with the Pro Arte Orchestra. Janna also joins the Cantata Sing-

ers for the premiere Charles Fussell's oratorio "*High Bridge*--A Choral Symphony After Poems of Hart Crane," and sings her first Mother/Witch in *Hansel und Gretel* at Amherst. In addition to co-directing her Manhattan-based vocal chamber music ensemble/series "Music at St. George's" and continuing as a Lecturer in Voice (Visiting Assistant Professor) at the University of Massachusetts in Amherst, Janna also made her fourth and fifth commercial recordings, folk songs in Persian by Iranian composer Reza Vali and Laura Keene in Our American Cousin, both with Boston Modern Orchestra Project.

Diane Alexander's (1991) engagements last season included a Violetta in *La Traviata* with Nevada Opera, the title role in Floyd's *Susannah* with Arizona Opera, and a reprise of her popular Hanna Glawari in The *Merry Widow* with Opera Columbus. The soprano, who has also worn the Widow's glamorous weeds with Lyric Opera of Kansas City, Nevada Opera, New Orleans Opera, Virginia Opera and Hawaii Opera, repeats the role with Milwaukee's Florentine Opera Company this November.

Carmen has become an international signature role for **Mary Ann McCormick**, (1990) who portrayed the moody gypsy most recently for Connecticut Opera in October 2006 and for Teatro dell'Opera di Roma in December. Spring brought the mezzo back to the Met to cover La Zelatrice in *Suor Angelica* in their new production of Puccini's *Il Trittico*. While in the New York area, she also appeared in performances of Rossini's "Petite Messe Solennelle" with the Hudson Valley Singers, Bach's "Mass in B Minor" with the Westchester Chorale, and Beethoven's "Missa Solemnis" with the New Choral Society. Last summer Mary Ann took part in the summer Dvorák/Janacek Festival at the Marcella Sembrich Opera Museum in Lake George, New York, singing the former's "Gypsy Songs" and performing in the latter's *Diary of One Who Vanished*; she also joined in a concert of American songs for the Summer Breeze Concert Series in Mt Vernon. This fall begins with Mendelssohn's "Elijah" with Columbia Pro Cantare in Columbia, Maryland, and then a long stint abroad as Mary Ann reprises her Carmen for the Theatre of St. Gallen in Switzerland. Next April the mezzo returns to the States for Mahler's "Das Lied von Der Erde" with the Chamber Orchestra of Philadelphia.

Dominique Labelle (1989) has had another busy year here and abroad. After a Christmas "Messiah" with the New York Philharmonic and a Bach Wedding Cantata with the Boston Symphony Chamber Players, the soprano was off to the Netherlands for Mozart with the The Brabants Orchestra. Next came her Nitocris in Handel's "Belshazzar" in San Francisco with the Philharmonia Baroque, the Mahler Second with the Detroit Symphony, and a return to the Göttingen Festival as Pharaoh's Daughter in Handel's "Solomon." After summer performances of Purcell at Aston Magna, the busy soprano began the new season with a Bach "B Minor Mass" with the Washington Bach Consort in Bethesda, followed by a return to the Netherlands for a series of Haydn concerts entitled "De Kaizerin zingt!" ("The Empress sings!") in six cities with the Netherlands Bach Society. Still on Dominique's calendar this year: the Mozart "Requiem" with the Pacific Symphony in Costa Mesa and the "Messiah" with the Beethoven Orchestra Bonn. In March the soprano joins the Royal Concertgebouw in Amsterdam for Bach's "St. Matthew Passion," and then returns home to sing Handel's "Delirio Amoroso" in the Handel & Haydn Society's "Italian Virtuosi" concerts and "Leiderkreis" in Emmanuel Music's Schumann series. Spring brings a Carnegie Hall performance of the Fauré "Requiem" with the Orchestra of St. Luke's under Bobby McFerrin and another "B Minor Mass" with Deutsche Kammerphilharmonie Bremen under Roger Norrington. Dominique will perform in another "B Minor Mass" with the Bamberg Symphony Orchestra in December 2008.

Creator of more than 80 roles, **Dean Anthony** (1989) has also emerged as a stage director, most recently guiding a semi-staged presentation of Anton Coppola's *Sacco and Vanzetti* for Tampa Bay Performing Arts Center and *Man of La Mancha* for Augusta Opera. The tenor also performed in those productions, as Reporter/Celestine Madeiros/Arresting Police Officer in the former and as Sancho Panza in the latter. Last season Dean was Goro in *Madama Butterfly* with Duluth Festival Opera, Opera Carolina and Nashville Opera; also in Nashville, the tenor performed in a double bill as 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*. Dean made his Florida Grand Opera debut as Nick in Puccini's *La Fanciulla del West***,** and joined Baltimore Opera as Spoleta in *Tosca*. This fall he will perform Andres\Cochenille\Pittichinaccio\Frantz in Offenbach's *Les Contes d'Hoffmann* with Virginia Opera.

Haijing Fu, (1988) whose home base is Dalian, China, returned last November to Boston University in their Fringe Festival "East Meets West." The baritone presented 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. He also appeared last season in a role created for him, the Chief Minister in the world premiere of Tan Dun's *The First Emperor* at the Metropolitan Opera. In the summer Haijing made his Santa Fe Opera debut in the role that he had created and performed in Tokyo, Amsterdam and Lyon, the Japanese monk Seikyo, in the North American premiere of Tan Dun's *Tea: A Mirror of Soul.* Next spring he will return to the Met for more Chief Ministers, and will bring his Seikyo to Teatro Carlo Felice in Genoa in June.

Last season **Denyce Graves (1988)** was Judith in Bartok's *Duke Bluebeard's Castle* for Washington National Opera and Dallas Opera, and Dalilah for Orlando Opera, San Diego Opera, Florida Grand Opera, and the NHK Symphony in Tokyo. The mezzo also performed a recital of arias and spirituals at the Kennedy Center for the Performing Arts and appeared with the Madison Symphony in Ravel's "Shéhérazade" and

in a "Triptych" from Richard Danielpour's and Toni Morrison's *Margaret Garner*, a role originally created for her. After a program of arias for the Chicago Symphony's Musicians Pension Fund Concert in June, the mezzo brought her Carmen first to the Greek National Opera in Athens in June, and then to Wolf Trap under Stephen Lord. This season, Denyce sings the Baba the Turk in Stravinsky's *A Rake's Progress* at San Francisco Opera, makes her Hong Kong Opera debut as Charlotte in Massenet's *Werther*, sings Dalilah in concert for Kentucky Opera, and reprises her *Margaret Garner* at Michigan Opera Theatre, where she premiered the title role in 2005.

Based in Germany, **Deborah Cole** (1986) has performed regularly in concerts of opera and operetta with the Johann-Strauss Orchestra, Frankfurt under Günter Gras. Ms Cole's full calendar this year has also included an opera Gala with the Frankfurt Symphony, concerts in several cities with the Rheinischen Troubadoure, and Michaela in Bizet's *Carmen* in Dinkelland, Holland. The versatile soprano has also recently joined a jazz trio in Wiesbaden for a program entitled "The Good Old Song and Dance." She returns to the States in the fall for concerts of Scarlatti, Mozart, Strauss and Chopin in Ticonderoga and Keene Valley, New York. Deborah Cole has been teaching voice at the Gutenberrg University in Mainz since 2003.

This summer **Victoria Livengood** (1985) returned to the Spoleto Festival for memorial concerts for her good friend and mentor Gian Carlo Menotti, and then sang Baba (Madame Flora) in *The Medium* at the Seagle Music Colony in Schroon Lake, NY. The mezzo had begun the year in that role for L'Opéra de Monte Carlo, where she also sang Mama Lucia in Cavalleria. In the spring the self-styled "Dixie Diva" brought her Marquise de Berkenfeld in *La Fille du Régiment* to Washington National Opera and Santiago Opera in Chile. The new season begins with a solo recital and master class series at East Carolina University, and a return to the Met to cover Akhrosimova (the Grandmother) in Prokofiev's *The Gambler*. Next year Vickie will perform Azucena in *Il Trovatore* for both Anchorage Opera and Virginia Opera, and will return to Boston in June as Carmen with Concert Opera Boston/Chorus Pro Musica. She also looks forward to her first Klytemnestra in *Elektra* in Las Palmas in the Canary Islands in 2009.

After beginning her 2006/2007 season in concert with the Schönberg Ensemble in Detmold, Germany, **Lisa Saffer** (1984) repeated her Susanna for Arizona Opera, made her Houston Opera debut in the title role of Janácèk's *The Cunning Little Vixen*, and portrayed La Princesse in Philip Glass's *Orphée* at Glimmerglass. Concert highlights last season included Bach's "Christmas Oratorio" with Collegiate Chorale in Carnegie Hall and Handel's "Messiah" with the Pittsburgh Symphony. The soprano began this season as Aminta in Mozart's *Il Re Pastore* with the Philharmonic Baroque in Berkeley. Next came a George London Foundation benefit recital in New York with Bejun Mehta; she repeats this program in December at Wellesley College, where she also conducts a master class. Meanwhile, Lisa covers Susanna at the Met this fall. In February she returns to Opera Boston in the title role of Handel's *Semele,* and joins the Portland (Maine) Symphony for Valentine's Day concerts. Then it's back to Europe for a Handel recital with David Daniels at the Gran Teatre Del Liceu in Barcelona, and to English National Opera to take on the dual role of Renee/Alice in Olga Neuwirth's *Lost Highway*. In May Lisa joins the Mark Morris Dance Group and the Seattle Symphony in Brooklyn performances of Handel's *L'Allegro, il Penseroso ed il Moderato.*

Marcus Haddock (1984) began his eventful 2006/2007 season with his San Francisco debut as Gustavo in *Un Ballo in Maschera* opposite Deborah Voigt. Other season highlights included the Duke in *Rigoletto* with Vienna State Opera, the title role in *The Tales of Hoffman* in Vienna and at the Teatro Real in Madrid, Don José *in Carmen* in Munich and in Japan with Jossie Pérez (1999) under Seiji Ozawa, the title role in *Don Carlo* in Santiago, and Gabriele Adorno in *Simon Boccanegra* at the Met. His summer ended at Tanglewood as tenor soloist in the Beethoven Ninth. Marcus began this season as Rodolfo in concert performances of *La Bohème* with the Atlanta Symphony and Robert Spano. Next he takes on Cavaradossi in *Tosca* for Opéra Bastille, and brings his Don Carlo to the Israel Philharmonic under Zubin Mehta. The new year brings more Don Josés with Semperoper in Dresden, and a return to Covent Garden as Gabriele Adorno in May. Marcus winds up his whirlwind season as Ruggero in Puccini's *La Rondine* with Los Angeles Opera in June and returns to Tanglewood Berlioz' *Les Troyens* with the Boston Symphony under James Levine at Tanglewood.

Marquita Lister (1983) spent much of the past season at Dresden's Semperoper, where she sang her signature Salome throughout the season and Aida in June. Bess continues to be a signature role: the soprano brought her well-known portrayal to the Teatro Calderón in Valladolid, Spain, and to the Festival dell'Operetta di Trieste, and will perform the role this November at the Théâtre Municipal de Grenoble and next February with the National Philharmonic at the Music Center at Strathmore in Bethesda, Maryland. Next season also brings another frequent role, Lady Macbeth, for Opera Memphis.

Last season **Sondra Kelly** (1982) joined Tampa Opera as Katherine Ann Porter in a concert performance of Anton Coppola's *Sacco and Vanzetti* and as Azucena in *Il Trovatore*. The summer the mezzo brought her Dame Quickly in *Falstaff* to Opera North in New Hampshire. This October Sondra takes part in "An Evening of Opera and Song," a kick-off concert for a new opera company, Fox River Opera in Appleton, Wisconsin. In April the mezzo will sing her first Baba (Madame Flora) in Menotti's *The Medium* for Syracuse Opera.