



SCHOOL OF MUSIC

Presents

Guest Artist Series: An Afternoon of Opera and Song

Michael Adams, baritone

Sergio Cepeda, tenor

Mary Femeinar, soprano

Rainelle Krause, soprano

Tyson Deaton, collaborative pianist

September, 24, 2024

2:00 P.M. The Van Cliburn Concert Hall at TCU

Sweeter than Roses

Henry Purcell
(1659-1695)

Ms. Krause

Dank sei dir, Herr

Friedrich Ochs
(1782-1860)

Ms. Femeinar

Granada

Agustín Lara
(1897-1970)

Non puede ser

Pablo Sorozábal
(1897-1988)

Mr. Cepeda

Der Hölle Rache
from *Die Zauberflöte*

Wolfgang Amadeus Mozart
(1756-1791)

Ms. Krause

Trees on the Mountains
from *Susannah*

Carlisle Floyd
(1926-2021)

Vi mnye pisali... Kogda bi zhizn domashnim krugom
from *Eugene Onegin*

Piotr Tchaikovski
(1840-1893)

Mr. Adams

Dunque proprio é finita
from *La bohème Act III*

Giacomo Puccini
(1858-1924)

- Pause -

Furie Terribili from <i>Rinaldo</i>	George Frideric Handel (1759-1865)
Il dolce suono... Spardi d'amaro al pianto from <i>Lucia di Lammermoor</i> with Ms. Pam Adams	Gaetano Donizetti (1797-1848)
Selections from from Les pêcheurs des perles Au fond du temple saint Je frémis, je chancelle Ms. Femeinear, Mr. Adams, Mr. Cepeda	Georges Bizet (1838-1875)
Tombe degl'avi miei...Fra poco a me ricovero from <i>Lucia di Lammermoor</i> Mr. Cepeda	Gaetano Donizetti (1797-1848)
The Last Rose of Summer	arr. Benjamin Britten (1913-1976)

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Translations

Dank sei dir, Herr

Thanks be to Thee,
Thanks be to Thee, O Lord,
Thou hast led Thy people
With Thee,
Thine is now the land.

Even before these enemies manaced us,
Thy hand protected us,
In Thy grace Thou gavest us salvation.

Granada

Granada, land of dreams for me
My song becomes gypsy-like when it is for you.
My song made of fantasy, my song a melancholy flower
That I come to give to you.
Granada, blood-stained soil, in bull fight afternoons,
A woman who preserves the enchantment of Moorish eyes.
I dream of you rebellious, a gypsy, covered with flowers
And I kiss your scarlet mouth, juicy apple, that speaks to me of love affairs
Granada, my beautiful sung, in precious verses
I have nothing else to give you, than a bouquet of roses
Of roses of sweet fragrance that framed the dark virgin.
Granada your land is full,
of lovely women, of blood and sun.

No puede ser

No way! This woman is good.
She cannot be a wicked woman!
In her look, like a strange light,
I've seen that this woman is unhappy.

She cannot be a cheap siren
who poisoned every moment of my life.
No way! Because I've seen her pray,
because I've seen her love,
because I've seen her cry!

Those eyes that cry don't know how to lie.
Bad women do not look like that.
Gleaming in her eyes I saw two tears,
and my hope is they may gleam for me,
they may gleam for me.

Vivid light of my hopes
Be merciful with my love
Because I cannot pretend,
because I cannot be silent,
because I cannot live!

From Eugene Onegin: Onegin visits Tatiana to address her love letter she wrote to him.

You wrote to me. Don't deny it!
I have read your trustful soul's confessions,
Innocent love's claims.
Your sincerity touches me.
It awoke in me
Long perished feelings.
But I don't want to praise you,
I will repay you
By the confession equally artless.
Accept my admission,
I submit myself to your judgement.

Aria:

If my life by the family circle I wanted to limit,
If being a father, a spouse was my happy lot,
Then beyond you alone I would not look for another bride.
But I am not created for bliss, it is alien to my soul.
In vain are your perfections for I don't deserve them.
Believe me, my conscious be my witness,
Our marriage would be a torture.
I, no matter how much in love with you,
Once used to it would lose my love immediately.
See for yourself what kind of roses Hymen has prepared for us.
And possibly for many days.
My dreams and young years cannot return, Cannot return,
I cannot renew my soul. I love you as a brother,
As a brother, And maybe even more tenderly.
And maybe, maybe More, more tenderly.
Do listen to me with no anger: A young maid will exchange many times
One dream for another light dream. Learn to control yourself
Not everyone is as understanding as I am Lack of experience can bring you grief.

From Die Zauberflöte: Queen of the Night places a knife into the hand of her daughter Pamina and exhorts her to assassinate Sarastro, the Queen's rival, else she will disown and curse Pamina.

The wrath of Hell boils in my heart, death and despair are blazing around me!
Unless Sarastro feels the pangs of death at your hands you are no longer my daughter.
Forever disowned, forever abandoned, forever destroyed may all ties of nature be,
unless Sarastro dies at your hands! Hear! Gods of vengeance! Hear a mother's vow!

From Carlisle Floyd's Susannah: After fleeing the revival meeting and refusing to be baptized by the corrupt reverend Blitch, Susannah sings this sad song to herself outside her house, unaware that the preacher is listening in.

From Puccini's La bohème, Act III: Mimì, overcome with sorrow, wishes Rodolfo a fond farewell. They remember their past happiness together. Marcello catches Musetta flirting with a strange man. He leaves the tavern with her as they hurl insults at each other. Mimì and Rodolfo stay behind and agree to stay together until spring, after which they can separate.

RODOLFO
Then it really is finished!
You're leaving, my little one? Good bye, dreams of love!

MIMÌ
Goodbye, sweet awakening in the morning!

RODOLFO
Goodbye, life of dreams...

MIMÌ
Goodbye, rebukes and jealousies...

RODOLFO
...which one of your smile calms.

MIMÌ
Goodbye, suspicions...

RODOLFO
Kisses...

MIMÌ
...poignant bitternesses!

RODOLFO
Which I, as a poet, set to rhyme with 'caresses.'

MIMÌ, RODOLFO
Alone in winter is a thing you can die from.

MIMÌ
Alone!

MIMÌ, RODOLFO
While in spring, there is the sun for a companion!

Marcello:
What were you doing? What were you saying...?

MUSETTA
What do you mean?

Marcello:
Near the fire, to that gentleman?

MUSETTA
What do you mean?

MIMÌ
No one is along in April...

MARCELLO
When I showed up, you changed your tune!

MUSETTA
That gentleman was saying: "Do you like dancing, Miss?"

MARCELLO
Vain, frivolous flirt!!

RODOLFO
One speaks with the lilies and roses...

MIMÌ
A gentle twittering comes out of the nests.

MUSETTA
Blushing, I answered: "I would dance night and day..."

MARCELLO
Your talk hides dishonest intentions...!

MUSETTA
I want my freedom!

MARCELLO
I'll spank you if I catch you flirting!

MUSETTA
What's this line of yours?

MIMÌ, RODOLFO
At the flowering of Spring we have the sun for a companion.

MUSETTA
What are you shouting at me? What tune are you singing at me?
We were not joined at the altar!

MARCELLO
Mind you, under my hat certain ornaments don't go--I'm not a cheat!

MUSETTA
I detest those lovers who behave like... husbands!

MIMÌ, RODOLFO
The fountains chatter. The evening breeze
Spreads a balm over human suffering.

MARCELLO
I won't play a laughing stock
To enterprising novices.

MUSETTA
I make love with whom I please! It doesn't suit you?

MARCELLO
Vain, frivolous flirt!
Are you going? Good! Thanks! I feel richer for it!

MUSETTA
Musetta is going away, yes!

MUSETTA, Marcello:

To you I bid good riddance!

MIMÌ, RODOLFO

Do you want us to wait for spring again?

MUSETTA

Sir, I say goodbye to you with pleasure!

MARCELLO

Your obedient servant promptly leaves you!

MUSETTA

You hack house painter!

MARCELLO

Viper!

MUSETTA

Toad!

MARCELLO

Witch!

MIMÌ

Always yours for life!

MIMÌ, RODOLFO

We'll leave each other at the season of flowers!

MIMÌ:

I would like winter to last eternally!

From Rinaldo:

Terrible furies surround me,
Follow me with horrible faces!

From Lucia di Lammermoor: Lucia enters, covered in blood. Moving between tenderness, joy, and terror, she recalls her meetings with Edgardo and imagines she is with him on their wedding night.

I was stirred by the sweet sound of his voice! Ah, that voice won this heart of mine!
Edgardo, I am yours again, Edgardo, ah, my Edgardo!
Yes, I am yours again, I escaped from your enemies. An icy shiver creeps in my bosom.
Every nerve quivers! My step falters! Sit with me a while near the fountain.
Alas! The terrible spectre rises and parts us! Alas! Alas! Edgardo! Edgardo! Ah!
The spectre...parts us! Here let us hide, Edgardo, at the foot of the altar.
it is strewn with roses! Celestial harmony, do you not hear it? Ah, strains
of our wedding-hymn! The ceremonyawaits us. Oh, how happy I am!
Edgardo, Edgardo, how happy I am! Oh, joy that I feel but cannot express!
The incense is burning - the sacred torches are glowing all around!
Here is the minister! Give me your hand...Oh, happy day!
At last I am yours, at last you are mine, God has given you to me.

Every rare pleasure I shall share with you.

Life for us will be a gentle smile from heaven.
Shed bitter tears on my earthly garment,
while in Heaven above I will pray for you.
Only when you join me, will Heaven be blissful for me, ah yes, for me,

From Les pêcheurs de perles, Act I: Just as Zurga is chosen to lead the pearl fishers, his old friend, Nadir arrives after a long absence. Together, the two reminisce about the night they encountered a mysterious woman of extraordinary beauty at the gates of Kandy. Both immediately fell in love with her but renounced their intense rivalry for her in order to save their friendship.

NADIR

At the back of the holy temple,
decorated with flowers and gold,
a woman appears...
I can still see her.

ZURGA

A woman appears...
I can still see her.

NADIR

The prostrate crowd
looks at her amazed
and murmurs under its breath:
look, this is the goddess
looming up out of the shadow
and holding out her arms to us.

ZURGA

Her veil parts slightly;
what a vision, what a dream!
The crowd is kneeling.

BOTH

Yes, it is she, it is the goddess,
more charming and more beautiful;
yes, it is she, it is the goddess,
who has come down among us.
Her veil has parted,
and the crowd is kneeling.

NADIR

But through the crowd
she makes her way.

ZURGA

Already, her long veil
hides her face from us.

NADIR

My eyes, alas, seek her in vain.

ZURGA

She flees!

NADIR

She flees!
But what is this strange flame
which is suddenly kindled within my soul!

ZURGA
What unknown fire is destroying me!

NADIR
Your hand pushes mine away.

ZURGA
Your hand pushes mine away.

NADIR
Love takes our hearts by storm
and turns us into enemies.

ZURGA
No, let nothing part us!

NADIR
No, nothing!

ZURGA
Let us swear to remain friends!

NADIR
Let us swear to remain friends!

BOTH
Oh yes! Let us swear to remain friends!
We have seen her, she is the Goddess
who today led you to me,
and from now I'll keep you my promise,
close as brothers we shall be!
Great Goddess, Heaven descended,
she today has led you to me!
Now we shall tread one single path,
never again to part till death!

From Les pêcheurs de perles, Act III: The storm has died away but the village has suffered terrible damage from flooding. Zurga's anger has passed and he sadly reflects on Nadir's fate. Leïla intercedes for Nadir and Zurga relents, but his jealousy reawakens when he realizes how much Leïla loves his rival.

LEILA
I quiver, I falter, alas, alas!
What will his cruel soul grant me?
Under his gaze, terror grips me,
what will his cruel soul grant me, etc.?

ZURGA
I quiver before her, Leïla, how lovely she is!
Yes, even lovelier in front of death.
Yes, God led her here, to punish me,
yes, I quiver, ah! how lovely she is!
to Leïla

Have no fear, come nearer, I am listening!

LEILA

Zurga, I have come to beg you for mercy,
by Brahma, by the heavens, by your hands I am kissing!
Spare an innocent and strike no-one but me!

ZURGA

What! He's innocent! He, Nadir? Ah, how? Quick, tell me!
Were you not waiting for him in the holy sanctuary?

LEILA

It was purely by chance that his steps led him towards me.

ZURGA

Can I believe you?

LEILA

Ah! may I be accursed
If I am deceiving you and lying!
Ah! Zurga, by your hands I am kissing, etc.

ZURGA

And so, his promise and our sacred friendship...
O rapture, Nadir, you were no traitor,
no, Nadir, you were no traitor!
O rapture! Innocent, he, Nadir, Ah!

LEILA

For myself, I have no fear, Zurga,
but I tremble for his sake!
Ah! do not turn a deaf ear to my lament,
come to our aid!
He has given me his soul,
he is my only love...

ZURGA

Her only love!...

LEILA

O blazing flame, alas, this is his last day!

ZURGA

His last day!

LEILA

Ah! have mercy, Zurga, ah! have mercy!
Ah! may my beseeching voice make you relent!
Grant me his life, Zurga, I beg of you,
grant me his life, and so help me to die!

ZURGA

What do I hear?

LEILA

Ah! you must relent!
Grant me his life and so help me to die!

ZURGA

And so help you to die?
Ah! Nadir! I might have forgiven him
and saved him, for we were friends,
but you love him, you love him, you love him!

LEILA

Almighty God! I shudder!
God!

ZURGA

That word alone has revived my hatred and my rage,
in your effort to save him, you've destroyed him forever!

LEILA

Have mercy, have pity...

ZURGA

Spare your idle prayers!

LEILA

Have mercy, have pity!

ZURGA

I am jealous!

LEILA

Jealous!

ZURGA

As he did, Leila, as he did, I loved you!

LEILA

Ah!

ZURGA

You were begging me for his life,
but by rekindling the flame
of my jealousy,
you have destroyed him for ever!
Let the sentence be carried out
and may a dual sacrifice
avenge me and unite
your guilty loves!
Yes, unite your guilty loves!

LEILA

Do you dare reproach me for having loved him!

ZURGA

I reproach him for being loved when I am not!

LEILA

Ah! at least, do not dip your hands in his blood!

ZURGA

In your effort to save him, you destroy him forever.

LEILA

Ah! let me be the only victim of your rage!

ZURGA

You love him...

LEILA

Have mercy!

ZURGA

You love him...

LEILA

By heaven!

ZURGA

He must die!

LEILA

Very well, take your revenge, cruel man!
Take it, cruel man, and take my life as well,
but once your rage has had its way, remorse, infamy
will haunt you for ever!
Let the sentence be carried out
and let a dual sacrifice
unite for ever
in heaven our tender loves!
Go on, take my life, I defy you!
Yes, infamy, etc.

ZURGA

O rage! O fury! O atrocious torture!
O jealousy! Beware! Ah! fear my wrath!
Fear my vengeance! O fury! O jealousy!
Let the sentence be carried out!
There will be no mercy, no pity,
you shall die with him!
Yes, death for both of you!
There will be no mercy!

LEILA

Ah! barbarous man!

ZURGA

There will be no pity!

LEILA

Ah! cruel man! Zurga, be accursed,
I hate you and I love him forever!

From Lucia di Lammermoor: A group of people passes by his home. Edgardo learns from them what happened in Ravenswood, and that Lucia is dying. Suddenly church bells ring out, the sign that Lucia has died.

Tombs of my fathers, last son of an unhappy race,
receive me, I implore you. My anger's brief fire is quenched...I will fall on
my foe's sword. For me, life is a horrible burden! The whole universe
is a desert for me without Lucia! Yet the castle gleams with torches...Ah, the night
was too short for the revels! Heartless jade! While I pine away in hopeless tears,
you laugh and gloat by your happy consort's side! You amid joys, I near to death!
Soon this neglected tomb will give me refuge.
A compassionate tear will not fall upon it...ah!
Alas, for wretched me not even the solace of the dead.
You too, forget that despised marble tombstone!
Never visit it, O cruel one, by your husband's side.
Ah, respect at least the ashes of him who dies for you, etc.
Never visit it, forget it exists, respect at least the one who died for you,
Oh, cruel one! Respect.

Artist Biographies



Known for her absolute precision and fiery coloratura, soprano **Rainelle Krause** is a versatile and compelling artist. She recently impressed audiences and critics alike at her debut at Houston Grand Opera in her signature role, Die Königin der Nacht in *Die Zauberflöte*. Her performance was praised by Texas Classical Review for its “brilliance, agility, and precision,” and The Houston Chronicle called it, “a smashing company debut.” Last season for Ms. Krause brought several significant appearances as Die Königin der Nacht at Bergen Nasjonale Opera, Opera Orchestre Montpellier Occitanie, Staatsoper Berlin Unter den Linden, and at The Metropolitan Opera (cover). This season, she reprises her celebrated Königin in a return to the Royal Danish Opera and Berlin Staatsoper Unter den Linden, and makes her Dutch National Opera, English National Opera, and Nashville Opera debuts in the role.

Other recent highlights include her guest artist appearance with English National Opera’s BBC Proms concert “Horrible Histories: ‘Orrible Opera’”, soprano soloist for the Brevard Music Festival’s *Carmina Burana* under Maestra JoAnn Falletta, Oscar in *Un ballo in maschera* at Royal Danish Opera, the Princess in *The Snow Queen* at Concertgebouw Amsterdam under the baton of Kent Nagano, Tania in *Al gran sole carico d’amore* with Theater Basel, Pat Nixon in *Nixon in China* at The Princeton Festival, and featured artist for Opus Opera’s event, *Mystique*, a circus and opera collaboration.

Rainelle holds a Bachelor of Music (2010) and a Master of Music (2012) in Vocal Performance from Indiana University's Jacobs School of Music in her hometown of Bloomington, IN. She currently lives in the Dallas-Fort Worth area with her husband and beloved pets, and trains on aerial silks.



Mary Femeinar has been described by *The New York Times* as showing “versatility...in her sorrowing and in her transcendent joy.” Engagements for the 2022-23 season include the title role of Carlisle Floyd’s *Susannah* with Wichita Grand Opera, Alice Ford in Verdi’s *Falstaff* with Maryland Lyric Opera, and Countess Almaviva in Mozart’s *Le nozze di Figaro* in a return to Opera Omaha. Recent performances include the Countess Almaviva with Maryland Lyric Opera and Opera Omaha’s concert “Opera Under the Stars”, where she sang excerpts of Verdi’s *La Traviata* and Bizet’s *Les pêcheurs de Perles*. Performances canceled due to COVID-19 in recent seasons include Monteverdi’s *L’Incoronazione di Poppea* as Damigella, Pallade & Venere with Opera Delaware and Beethoven’s Mass in C Major with Grant Park Music Festival.

Ms. Femeinar’s engagements for the 2018-19 season included a return to Grand Théâtre de Genève as Micaëla in Bizet’s *Carmen* and concerts with Maryland Lyric Opera as Donna Elvira and Susanna. The 2017-18 season included Zerlina in Mozart’s *Don Giovanni* at the Grand Théâtre de Genève, Ginevra in a workshop of Handel’s *Ariodante* at the Opera Omaha One Festival, the soprano soloist in Mariana Sadovska’s *The Wreck* at the Opera Omaha One Festival, and Amore in Cavalli’s *Il Giasone* at the Château de Versailles.

Highlights as a member of the Troupe des Jeunes Solistes at the Grand Théâtre de Genève include Musetta in Puccini’s *La Bohème*, Amore in Cavalli’s *Il Giasone*, Mimì in *Scènes de la vie de Bohème* (based on Puccini’s *La Bohème*), Nanetta in Verdi’s *Falstaff*, and Helena in Britten’s *A Midsummer Night’s Dream*. Other opera credits include the title role in Handel’s *Semele* at Opera Omaha and Seattle Opera, Pamina in Mozart’s *Die Zauberflöte* with Pacific MusicWorks, Proserpine in Charpentier’s *La Descente d’Orphee aux Enfers* with Gotham Chamber Opera, and Polissena in Handel’s *Radamisto* at Juilliard.

Ms. Femeinar has also performed in concert, which performances of Monteverdi’s *Orfeo* with Pacific MusicWorks, Tchaikovsky’s *Orleanskaya Deva* with the Grand Théâtre de Genève, Handel’s *La Resurrezione* with William Christie and Juilliard415, and the St. Matthew Passion with Juilliard 415 at Alice Tully Hall.

She is a recipient of the Novick Career Advancement Prize, the Makiko Narumi Memorial Prize, and the Hardesty and Beverley Peck Johnson Award. Mary holds an Artist Diploma in Opera Studies and a

Bachelor of Music degree from the Juilliard School and a Master of Arts degree from Teachers College, Columbia University. She is a native of Auburn, AL.



Sergio Cepeda has been highly acclaimed for his exciting, passionate tenor voice and commanding stage presence, making this young and upcoming tenor the "whole package." Reviewing a recent performance of *The Magic Flute*, a critic wrote: "Mr. Cepeda's beautiful tenor voice handled Tamino's music with elegance, appropriate color, and well balanced tone throughout. His acting was clear and direct. He made a handsome and dashing young prince." Another critic said about Mr. Cepeda's Orchestra of New Spain debut, "Sergio Cepeda has a wonderful lyric tenor voice. Pure honey. It is perfectly produced, and even throughout all of the registers." Mr. Cepeda's performances on the operatic stage have taken him throughout the USA and Europe, performing such roles as Tamino in *The Magic Flute*, Nemorino in *L'elisir d'amore*, Alfredo in *La Traviata*, Romeo in *Roméo et Juliette*, Edgardo in *Lucia di Lammermoor*, and Don Ottavio in *Don Giovanni*.

Mr. Cepeda's most recent performances include *The Juliet Letters* with Neo Camerata, Flavio in Bellini's *Norma*, Manuel Garcia in *Dudas satisfechas* for Orchestra of New Spain, Obadiah in Mendelssohn's *Elijah* with the Arkansas Symphony Orchestra, along with miscellaneous concert work. Mr. Cepeda is a regular performer with Timeless Concerts, a classical music organization that presents classical, crossover, and popular works through gala-style concerts in the Dallas/ Fort Worth area.

Mr. Cepeda is at ease performing a wide variety of musical genres, such as classical, jazz, tango, and mariachi. In vocal competitions, Mr. Cepeda has been a solid contender and was the 1st prize recipient of the UNT Winspear Opera Scholarship Competition, and 1st Audience Prize (5th Prize with the judges) at Shreveport Opera's Singer of the Year Competition. Florida Grand Opera/Young Patronesses of Opera awarded him the 2nd Prize. Mr. Cepeda's formal studies earned him degrees from the University of Texas at Arlington (B.M. Music Business), TCU (M.M. VoicePerformance), and University of North Texas (Post-Graduate Artist Certificate in Opera Performance.) He continues his training with Inci Bashar, Gioacchino LiVigni and his Mediterranean Opera Studio in Sicily and New York.

His professional mariachi career started at age 15, when he began training and performing as a guitarist and vocalist with members of Mariachi de Oro in Fort Worth, Mariachi Cobre of Tucson and Disney World/Epcot, Rigoberto Alfaro of Mariachi Vargas de Tecalitlán, and the brothers Jesús and José

Hernandez of Mariachi Sol de México, all 3 ensembles considered among the most elite of their genre. At age 17, he was invited to what would become a life-changing event when DECCA recording label invited him to collaborate with the Fort Worth Symphony and the rising star tenor, Juan Diego Flórez, on the album *Sentimiento Latino*.

Mr. Cepeda's performances for charity and fundraising events helped raise over \$600,000 for various local, national, and international organizations and disaster relief programs.



Praised by *Opera News* for “brandishing a beautiful, evenly produced, nicely ripe sound,” **Michael Adams** sings the Count in *Le nozze di Figaro* with both Opera Omaha and Madison Opera in the 2022-23 season. Next season, his engagements include his Metropolitan Opera debut as Dancaïro in *Carmen* as well Orff’s *Carmina Burana* with the Phoenix Symphony.

Last season, he made two company and role debuts in his home state of Texas: Sharpless in *Madama Butterfly* with Dallas Opera and the Count in *Le nozze di Figaro* with Austin Opera before joining the Metropolitan Opera roster for its production of the latter. He also returned to the Deutsche Oper Berlin as the Count and the Herald in a new production of Shrecker’s rarely performed *Der Schatzgräber* and Utah Opera for his first performances of Figaro in *Il barbiere di Siviglia*, originally scheduled during the pandemic.

The baritone recently made his debut at the Grand Teatre del Liceu as Zurga in *Les pêcheurs de perles*. He first joined Seattle Opera as the title role in *Eugene Onegin*, Guglielmo in *Così fan tutte*, and Belcore in filmed performances of *L’elisir d’amore* and made company debuts and subsequent returns at the Grand

Théâtre de Genève as Melisso in *Alcina*, and Marcello in *La bohème*, Masetto in *Don Giovanni*, and Maximilian in *Candide*; Utah Opera as Marcello in *La bohème*, Silvio in *Pagliacci*, and Betto in *Gianni Schicchi*; and Des Moines Metro Opera as Lescaut in *Manon*, Ping in *Turandot*, Donald in *Billy Budd*. He joined Knoxville Opera for Enrico in *Lucia di Lammermoor*, made his first appearance at the Glimmerglass Festival as Gaylord Ravenal in *Showboat*, and sang Edwin Cheney in Hagen's *Shining Brow* with Arizona Opera.

Mr. Adams has returned to Washington National Opera as Papageno in *Die Zauberflöte* and Lieutenant Audebert in Puts' *Silent Night*. He is a former Cafritz Young Artist with the company, He joined the Deutsche Oper Berlin for a season, singing a number of roles including Ping in *Turandot*, the Marquis in *La traviata*, and Harašta in *The Cunning Little Vixen*. His concert performances include a Bernstein concert under the baton of Miguel Harth-Bedoya, Bach's *Cantata No. 29* and Handel's *Te Deum*, all with the Fort Worth Symphony.

After completing two years as a Resident Artist at the Academy of Vocal Arts, he was a Resident Artist of the Santa Fe Opera and Studio Artist at Wolf Trap Opera.

A 2018 grant winner from The William Matheus Sullivan Musical Foundation. Additionally, he was 2015 winner of first place in the Gerda Lissner International Vocal Competition, Licia Albanese-Puccini Foundation International Vocal Competition, and the Mario Lanza Competition; the namesake award from the Nelson Eddy Foundation; third place in the Giulio Gari Foundation International Vocal Competition, and fifth place in the Loren L. Zachary Competition, an encouragement award winner of the Opera Index Competition. He was a Metropolitan Opera National Council Auditions semi-finalist in 2015.

Mr. Adams holds a Bachelor of Music degree from Texas Christian University and completed further training at the Seagle Music Colony and Janiec Opera Company of the Brevard Music Center.



Known for his broad range of repertoire and versatility of style, **Tyson Deaton** has established a reputation for leading energetic and inventive performances. With his musical roots in the standard canon, his affinity for contemporary works is also acclaimed by audiences and critics.

Deaton led Cipullo's *Glory Denied* in his Fort Worth Opera debut, yielding the first professional recording of this work (Albany), rated "Best of 2013" (Washington Post), and one among "12 Best Full-Length Opera Recordings of 2014" (OperaNews). Other audio releases include the Offenbach rarity *L'île de Tulipatan* (Albany), and with Julia Kogan, *In Jest*, (First Hand Records) recorded at Champs Hill.

Adept on the concert stage as in the orchestra pit, his recital partners have included Denyce Graves, Michael Norsworthy, Talise Trevigne, Linda Wang, Judith Kellock, Julie Landsman, Victoria Livengood, Craig Mumm, Adrienne Danrich, Sherrill Milnes, and Matthew Worth. *Jacob's Pillow*, *The Brooklyn Academy of Music*, *The John F. Kennedy Center* count among the venues he has been a guest.

Joining San Francisco Opera for *Sweeney Todd*, he has also worked with New York City Opera, Houston Grand Opera, New York City Opera, American Modern Ensemble, Anchorage Opera, Atlanta Opera, Sarasota Opera, and Kentucky Opera, and others.

A fervent advocate for the music of our time, Deaton is a frequent consultant for new work development, and has led premieres of composers such as Libby Larsen, Zach Redler, David T. Little, Tarik O'Regan, Robert Paterson, Kennedy Verrett, and Stewart Copeland.