

EMILY GOLDEN

Mezzo-soprano

Renowned for her wide-ranging dramatic and vocal interpretations, mezzo-soprano Emily Golden has been acclaimed in *The New York Times* for her “handsome mezzo-soprano voice, lustrously dark in the mezzo range” and her “positively virtuosic” performances. Frequently seen in the world’s greatest opera houses, Miss Golden’s successes have included her Opéra National de Paris debut as the title role of Salammbô in the world premiere of the Phillipe Fénélon opera at the Bastille, her Royal Opera Covent Garden debut as Carmen at the Israel Festival, Clairon in Capriccio at the Lyric Opera of Chicago, and the Prince in the Robert Carsen production of Cendrillon at the Teatro Regio di Torino.

Carmen has figured prominently throughout Miss Golden’s career, with more than 300 performances worldwide. One of her most notable collaborations was opposite Neil Shicoff at the Lyric Opera of Chicago in 1990, however this role has also served as an introduction to the New York City Opera, Atlanta Opera, Cleveland Opera, Florida Grand Opera, Scottish Opera, the Opera Theatre of St. Louis, Opéra National du Rhin, Tokyo Konzerthaus and, as previously mentioned, Covent Garden. Perhaps the largest audience came to know her Carmen through the popular Peter Brook adaptation, which she performed throughout Europe and at Lincoln Center’s Vivian Beaumont Theatre.

In recent years Miss Golden has shown an affinity for the German operatic repertoire. Established as “an intense and vibrant” Composer in Ariadne auf Naxos at the Rome Opera and at L’Opéra de Montpellier, her performances as Octavian in Der Rosenkavalier in Paris, at the New York City Opera in the Jonathan Miller production and at the Santa Fe Opera have also met with acclaim. Miss Golden made her professional opera debut at the age of twenty-one at the Metropolitan Opera. She returned to the roster of the Metropolitan Opera in the 1997-1998 for the role of Clairon in Capriccio. Recent additions to her repertoire include Klytemnestra in the Austin Lyric Opera production of Elektra, directed by Ken Cazan and conducted by Artistic Director Richard Buckley. She has performed Countess Geschwitz in Alban Berg’s Lulu in Berlin and Toronto, and Jokasta in Wolfgang Rihm’s Oedipus at the world premiere in Berlin and at the Santa Fe Opera.

Over the course of her career, she has transitioned from the coloratura Rossini roles of the Italian repertoire, such as Isolier in Le Comte Ory, the title role of La Cenerentola, and Isabella in L'Italiana in Algeri, which she performed at Santa Fe Opera, to the dramatic mezzo-soprano roles of Azucena in Il Trovatore and Amneris in Aida, which she performed for the first time at the Indianapolis Opera. She has also performed Ottavia in Monteverdi's The Coronation of Poppea, and recently added the role of the Principessa in Puccini's Suor Angelica to her repertoire.

An exemplary musician and gifted actress, Emily Golden has frequently been sought out by the leading composers of our generation to create roles in their operas. The mezzo's interpretation of the Secretary in The Consul was first acclaimed at the Atlanta Opera, Washington National Opera, the Lyric Opera of Chicago, Nantes Opéra and Angers Opéra in France, and in a Monte Carlo production directed by Gian Carlo Menotti himself. Miss Golden's portrayal of the Secretary at the Berkshire Opera was released on the Newport Classics label, and in 2005 she made her debut as the Secretary at Arizona Opera, reprising her collaboration on this opera with General and Artistic Director Joel Revzen. At the Lyric Opera of Chicago, Miss Golden created the role of Maria Macapa in the world premiere of William Bolcom's McTeague in the Robert Altman production that was explored in a television documentary. She also gave the New York premiere of Bolcom's Whitman Triptych with the American Composer's Orchestra at Carnegie Hall and appeared at the Lyric Opera of Chicago in the American premiere of Berio's Un Re In Ascolto. At the Santa Fe Opera she performed Berthe in the American premiere of Judith Weir's Blonde Eckbert and reprised the role of Jokasta in Wolfgang Rihm's Oedipus; both productions were directed by Francesca Zambello.

She has also performed leading roles in other important twentieth century works such as Lulu (Countess Geschwitz) at the Deutsche Oper and at the Canadian Opera Company, and Lady Macbeth of Mtsensk (Sonyetka) at the San Francisco Opera, Lyric Opera of Chicago and Spoleto, Baba the Turk in The Rake's Progress at the Indianapolis Opera and the leading role of Anna I in Kurt Weill's The Seven Deadly Sins in the Anne Bogart production at the New York City Opera. She repeated her performance of Seven Deadly Sins with the Kansas City Symphony, under Music Director Anne Manson. Miss Golden added the role of Mother Marie in Les Dialogues des Carmélites to her repertoire with performances at Central City Opera, and performed Charles Wuorinen's Haroun Songbook at the Guggenheim Museum as part of their

Work and Process series. A recording of the work with The Group for Contemporary Music resulted. She also returned to the New York City Opera to perform Cecilia March in Mark Adamo's opera Little Women, in a production directed by Rhoda Levine.

In addition, she has appeared with the Frankfurt Opera, L'Opéra de Nice, the Netherlands Opera and the American companies of Baltimore, Louisville, Long Beach (CA), Memphis, Mobile, Seattle and Washington DC. She has also appeared with the Opera Orchestra of New York.

The mezzo-soprano appears frequently in concert performing a wide range of repertoire. She has performed the somber symphonies and song cycles of Gustav Mahler as well as the fiery El Amor Brujo of Falla, Beethoven's Ninth Symphony and Missa Solemnis, Prokofiev's Alexander Nevsky, the Verdi Requiem and the choral works of Handel, Rossini and Mozart. Engagements have included appearances with the American Composer's Orchestra and the Brooklyn Philharmonic, both with Dennis Russell Davies, Baltimore Symphony with Gunther Herbig, the Buffalo Philharmonic with Semyon Bychkov, the Chicago Symphony with Sir Georg Solti, the St. Louis Symphony with Leonard Slatkin, the Seattle Symphony with Gerard Schwarz, the Symphonies of Alabama, Colorado, Columbus, Greensboro, Milwaukee, New Jersey, Spokane (WA), and the Minnesota and Philadelphia Orchestras. Seiji Ozawa has frequently invited Miss Golden to the Saito Kinen Festival and she has worked with the Boston Symphony as well. With Leon Botstein and the American Symphony Orchestra Miss Golden sang the premiere of Wolfgang Rihm's Abgesangszene at Avery Fisher Hall. The mezzo has also been engaged for concert performances abroad by the Israel Philharmonic and BBC Scottish Orchestra.

In recital she has appeared on the Great Performer's Series at Lincoln Center's Alice Tully Hall and with the Chamber Music Society of Lincoln Center. Miss Golden performed Chopin Songs with pianist Ruth Laredo at the Metropolitan Museum and has presented several solo recitals at the Music Festival of the Hamptons (NY).

A native of New York, Emily Golden received her bachelor of Music degree from the Manhattan School of Music, following earlier studies in piano, horn and voice at The Juilliard School. She has won several prestigious vocal competitions including Dallas's G.B. Dealy Award.