

Deborah Domanski

MEZZO SOPRANO

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646.641.1685



“The lovely mezzo-soprano Deborah Domanski sings the courageous Zenobia with luscious sound and lyrical refinement.”
- Anthony Tommasini, The New York Times, August 4, 2008

“Magnificent!” That’s the word former General Director Richard Gaddes used to describe Deborah Domanski’s performance in the role of Zenobia in the Santa Fe Opera’s 2008 Season production of *Radamisto*.

D.S. Crafts, reviewer for The Albuquerque Journal wrote, “Deborah Domanski as Radamisto’s wife Zenobia exudes sensuality both in voice and stage presence. Her clear, focused and radiant mezzo-soprano illuminates both her enthusiastic acceptance of death “Son contenta di morire” and her tender plea “Quando mai” (When cruel destiny). She and David Daniels are later reunited in a sparkling duet.”

Prior to her triumph as Zenobia, Deborah sang the role of Signora Guidotti in the Santa Fe Opera pre-season one-hour production of Nino Rota’s *The Timid Twosome*. Other recent engagements include Lazuli in *L’Etoile* with Austin Lyric Opera in early 2010, the title role of *La Cenerentola* with Opera Southwest in October 2009, Prince Orlovsky in *Die Fledermaus* with Opera Southwest, the pants role of Jack in the American premier of Dame Ethel Smyth’s *The Wreckers* performed with the American Symphony Orchestra at Avery Fisher Hall - Lincoln Center, Mezzo-Soprano soloist with the Columbia Pro Cantare in Handel’s *Messiah*, and Cherubino in *Le Nozze de Figaro* with Opera Southwest. Deborah also recently debuted with Opera Hong Kong & The Hong Kong Philharmonic and performed benefit recitals for Opera Santa Barbara and Opera Southwest.

In April of 2006 *Tulsa World* Opera Critic James D. Watts proclaimed “Domanski may be the best Cherubino we’ve seen,” after Deborah debuted in *Le Nozze de Figaro* with the Tulsa Opera. Deborah Domanski brings an extraordinary combination of scintillating musicality and captivating stage-presence to all her roles, including the title role of L’Enfant in *L’Enfant et les Sortilèges*, Zerlina in *Don Giovanni*, Nancy in *Albert Herring*, Rosina in *Il Barbiere di Siviglia*, Minerva in Monteverdi’s *Il ritorno d’Ulisse in patria*, Miss Jessel in *Turn of the Screw*, Sally Follett in the New York premier of *A Death in the Family* by William Mayer, and Aphrodite in the world premier of *Paris and Oenone* by Philip Hagemann. At Pittsburgh Opera, Deborah performed the roles of Nireno in Handel’s *Giulio Cesare*, Flora in *La Traviata*, Cherubino in *Le Nozze di Figaro* (matinee), Siebel in *Faust* (matinee), and was responsible for the roles of Rosina, Cesare, and Mercedes.

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During the 2002-2003 season, Deborah made her **Los Angeles Philharmonic** debut under Maestro Esa-Pekka Salonen as the Alto Soloist in **Mozart's Requiem**. Among other solo concert engagements, she has performed with the **Laredo Symphony** as alto soloist in **Beethoven's 9th**, the **Greenwich Choral Society's** performance of **Rossini's Petit Messe Solenne**, and with **The Juilliard Choral Union** in **Vivaldi's Gloria** in **Alice Tully Hall**. As a Young Artist in the **Juilliard Opera Center** she was a participant in the prestigious 2002 Juilliard Vocal Arts Honors Recital in **Alice Tully Hall**. As the 2002 competition winner at the **Music Academy of the West**, Miss Domanski became the **Marilyn Horne Foundation Awardee** and was presented in recital, and on national radio and in World Wide Web broadcast in October 2002. January 2005, Deborah made her **Weill Concert Hall** debut as part of the Horne Foundation's **The Song Continues...** recital series at **Carnegie Hall**. She maintains her passion for the art of song recital and presents concerts and education programs around the world. In 2007, Deborah presented a recital in Delhi, India, and several other locations around the U.S. entitled **Shaping the Invisible: Leonardo da Vinci's Principles in Song**. After completing two years with the **Pittsburgh Opera's Young Artist Program**, Deborah spent the summers of 2005 & 2006 with the **Santa Fe Opera Apprentice Program**, where her responsibilities included performing **Mercedes** in *Carmen* and covering Susan Graham in the role of **Cecilio** in Mozart's *Lucio Silla*.

Deborah Domanski's education includes a Bachelor of Music, Cum Laude, from **Chapman University** in California, a Master of Music from **Manhattan School of Music**, and an Artist Diploma from **The Juilliard School - Juilliard Opera Center**.

"Deborah has a strong, beautiful, warm voice, with lot's of color." - Conductor Harry Bicket

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Reviews

Santa Fe Opera - Zenobia, Radamisto

"Handel, Faithlessness and Devotion... The lovely mezzo-soprano Deborah Domanski (replacing Christine Rice, who withdrew from the production because of illness) sings the courageous Zenobia with luscious sound and lyrical refinement." - Anthony Tommasini, New York Times, Monday, August 4, 2008

"Radamisto, Santa Fe Opera... Zenobia's fidelity to Radamisto has a fiery side, especially when she struggles to rebuff Tiridate, and Deborah Domanski's fine lyric soprano conveys it excitingly. Her silky, bare-midriff costume bespeaks a sexiness that explains her appeal to Tiridate." - George Loomis, Financial Times, Wednesday, Aug 6, 2008

"Santa Fe Opera: Radamisto... A late change to the cast, Deborah Domanski as Radamisto's wife Zenobia exudes sensuality both in voice and stage presence. Her clear, focused and radiant mezzo-soprano illuminates both her enthusiastic acceptance of death "Son contenta di morire" and her tender plea "Quando mai" (When cruel destiny). She and David Daniels are later reunited in a sparkling duet." -D.S. Crafts, The Albuquerque Journal, Monday, July 21 2008

"Radamisto, Santa Fe Opera... Deborah Domanski, who took over the role of Zenobia from Christine Rice, sang with artful coloratura phrasing and looked enchanting in an open midriff costume that few other singers would dare." - Maria Nockin, Music & Vision Magazine, Sunday, August 17, 2008

"Bizarro Handel plot mended by stylish staging, glorious singing... As well as displaying great abs, Deborah Domanski showed a burnished flexible mezzo as Zenobia, handling the brilliant passages as well as the legato with equal panache." - Lawrence A. Johnson, South Florida Classical Review, Saturday, August 09, 2008

"Handel's Radamisto at Santa Fe Opera... Mezzo soprano Deborah Domanski, an alluring and wonderfully talented SFO apprentice singer, has been doing the role of Zenobia, Radamisto's wife (replacing mezzo Christine Rice), and she is an amazing creature. Singing in the sweetest of tones and with meticulous style, she simultaneously exemplifies the ideal Oriental maiden with colorful spangles and a bare midriff." - David Gregson, Opera West, Monday August 11, 2008

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Austin Lyric Opera – Lazuli, L'Etoile

"Madcap fun and musical charm in Chabrier's *The Star*... Mezzo-soprano Deborah Domanski brings a luscious voice, vivacious presence and miraculously flexible body (Gumby has nothing on her) to the pants role of Lazuli." - Mike Greenburg, Incident Light, Tuesday, February 2, 2010.

"Arts Review: *The Star (L'Etoile)*... Mezzo Deborah Domanski evokes Lazuli's raffishness and boyishness with enthusiasm." - Robert Faires, The Austin Chronicle, Thursday, February 4, 2010

"Review: *Austin Lyric Opera's 'The Star'*... Domanski did well in the classic trouser role, all gangly moves capped by a sweet tone." - Jeanne Claire van Ryzin, Austin American Statesman, Monday, February 1, 2010.

Opera Southwest - Prince Orlofsky, Die Fledermaus

"Review: *Die Fledermaus*... Deborah Domanski, who made such an impression this summer in Santa Fe's Radamisto, appears in the ultimate comic trouser role, the Russian Prince Orlofsky. She/he conveys in gorgeous tones the spirit of the entire operetta in the famous aria *Chacun á son gout* (Whatever you like), a toast to champagne among the many pleasures of life." - D.S. Crafts, Albuquerque Journal, Monday, October 06, 2008

Opera Southwest - Cherubino, Le Nozze di Figaro

"Review: *Opera Southwest*... Deborah Domanski as Cherubino, is outstanding in this "trouser role". Playing a teenage boy full of overly-amorous spirit, she captures the character perfectly with a sweet, yet vibrantly captivating soprano. In the confessional *Non so piu* (I no longer know) she/he tells of exploding adolescent hormones, cast of course in 18th century language. She graces *Voi che sapete* (You who know what love is) with delightfully surprising ornaments in the repeat." - D.S. Crafts, Albuquerque Journal, Monday, 15 October 2007

Tulsa Opera - Cherubino, Le Nozze di Figaro

"The things we do for love, *The Marriage of Figaro* sings with comic brilliance... Domanski may be the best Cherubino we've seen. She perfectly captures the spirit of a hormone-crazed young fellow so in love with love he can't do anything right. The dressing-up scene is a hoot as Cherubino plays at being a woman. But Domanski also delivers vocally, with fine performances of "Voi, che sapete" and "Non so piu cosa son." - James D. Watts Jr., Tulsa World, Monday April 24, 2006

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Ashlawn-Highland Festival - Rosina, *The Barber of Seville*

“*Barber*: Shear romance...She [Deborah Domanski] has a beautiful voice that can handle all the ornamentation that Rossini throws her way, plus the no-nonsense, full-throttle, no-holds-barred, magnificent, full out voice that he expects. She is truly a feast for the eyes.” - Eleanor Tudor, The Daily Progress, Tuesday, July 27, 2004

Pittsburgh Opera Center - Minerva, *Il ritorno d'Ulisse in patria*

“*Opera Center delivers superb production of 'Return of Ulysses'...* Deborah Domanski was spectacular as Minerva, bounding over the composer's arpeggios to brilliant, open high notes.” – Steven Singer, Pittsburgh City Paper, Wednesday, May 5, 2004

Pittsburgh Opera Center - Erika, *Vanessa (Scenes)*

“*Opera Singers provide intriguing mix in 'Sampler'...* Mezzo-soprano Deborah Domanski sang a flawless rendition of "Must the Winter Come So Soon?" from Barber's *Vanessa*. Her voice was rich, smooth and balanced, her technique rock-solid and every syllable clearly projected.” - Eric Haines, Pittsburgh Post-Gazette, Saturday, January 31, 2004

Music Academy of the West - Cherubino, *Le Nozze di Figaro*

“*The Marriage of Figaro, a musical bliss from beginning to end...* Mezzo-soprano Deborah Domanski sang and acted the boyish role of Cherubino with joyous abandon, perfectly embodying the sexual ambiguities and love's angst of the role. Her singing was unfailingly musical in the two newly-embellished numbers for Cherubino, “*Non so piu*” and “*Voi che sapete*.” – Truman C. Wang, Classical Voice.Org, Sunday Aug 10, 2003.

“*Figaro's wedding...* Deborah Domanski fully inhabited the spirit and song of Cherubino, which is saying something. Not only was she convincing as a boy, but utterly believable as the adolescent who has discovered that all women are magic. Her foolishness was character-driven, her comic bits the natural extension of ardent and effervescent youth. We cared about her plight and her happiness.” – Peter Frisch, Santa Barbara News-Press, Wednesday, August 13, 2003.

Juilliard Opera Center - Zerlina, *Don Giovanni*

“Deborah Domanski's Zerlina was a total delight, visually & vocally.” – Glenn Lonely, New York Theater Wire, May 10, 2003.

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Los Angeles Philharmonic - Alto Soloist, *Mozart's Requiem*

"*Cathedral: 3,000 Attend Philharmonic Concert...* Four promising young singers - ...Deborah Domanski – were the vocal soloists." - Daniel Cariaga, Los Angeles Times, Monday, September 30, 2002.

Music Academy of the West - Nancy, *Albert Herring*

"*'Albert Herring' Finds a Youthful Voice...* The richest, most promising voices of the cast belong to... Deborah Domanski (Nancy)..., all of whom deliver their words with admirable clarity and sung with ardor." – Daniel Cariaga, Los Angeles Times, Monday, August 12, 2002.

"*Santa Barbara, California...* Nancy was the lovely mezzo-soprano Deborah Domanski, who shone vocally and looked adorable in the part of a village sweetheart." – Carl Byron, Opera News, November 2002. Vol. 67, No. 5.

Manhattan School of Music - Aphrodite, *Paris and Oenone*

"*New York...* Of special note was Deborah Domanski, a knock-out Aphrodite." – Donald Westwood, Opera News, May 1999.

"*Music Review; 2 Operas Have Some Fun...* Deborah Domanski (Aphrodite) – sang alluringly as a trio and individually." – Allan Kozinn, New York Times, January 13, 1999.

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Resume

Operatic Roles

Lazuli	<i>L'Etoile</i>	Chabrier	Austin Lyric Opera	2010
Angelina	<i>La Cenerentola</i>	Rossini	Opera Southwest	2009
Zenobia	<i>Radamisto</i>	Handel	Santa Fe Opera	2008
Orlofsky	<i>Die Fledermaus</i> (English)	Strauss	Opera Southwest	2008
Signora Guidotti	<i>I Due Timidi</i> (English)	Nino Rota	Santa Fe Opera	2008
Cherubino	<i>Le Nozze di Figaro</i>	Mozart	Opera Southwest	2007
Jack	<i>The Wreckers</i>	Ethel Smyth	American Symphony Orchestra	2007
Cherubino	<i>Le Nozze di Figaro</i>	Mozart	Tulsa Opera	2006
Mercedes	<i>Carmen</i>	Bizet	Santa Fe Opera	2006
Cecilio	<i>Lucio Silla</i>	Mozart	Santa Fe Opera – Cover	2005
Miss Jessel	<i>Turn of the Screw</i>	Britten	Pittsburgh Opera Center	2005
Cherubino	<i>Le Nozze di Figaro</i>	Mozart	Pittsburgh Opera – matinée	2005
Flora	<i>La Traviata</i>	Verdi	Pittsburgh Opera	2004
Rosina	<i>Il Barbiere di Siviglia</i>	Rossini	Ashlawn-Highland Festival	2004
Nireno	<i>Giulio Cesare</i>	Handel	Pittsburgh Opera	2004
Minerva	<i>Il ritorno d'Ulisse in patria</i>	Monteverdi	Pittsburgh Opera Center	2004
Zerlina	<i>Don Giovanni</i>	Mozart	Juilliard Opera Center	2003
L'Enfant	<i>L'Enfant et les Sortilèges</i>	Ravel	Music Academy of the West	2002
Nancy	<i>Albert Herring</i>	Britten	Music Academy of the West	2002
Nancy	<i>Albert Herring</i>	Britten	Juilliard Opera Theater	2001
Aphrodite	<i>Paris and Eonone</i>	Hagemann	Manhattan School of Music	1999

Orchestral/Oratorio

Soloist	<i>Musical Theater Gala</i>	Gerard Salonga	Hong Kong Philharmonic	2009
Soloist	<i>Arias e³ Ensembles</i>	Zhang Guoyong	Hong Kong Philharmonic	2009
Alto Soloist	<i>Messiah</i>	Frances Dawson	Columbia Pro Cantare	2007
Alto Soloist	<i>Mozart Requiem</i>	Esa-Pekka Salonen	Los Angeles Philharmonic	2002
Alto Soloist	<i>Beethoven's 9th</i>	Brendon Townsend	Laredo Symphony Orchestra	2005
Alto Soloist	<i>Rossini Petit Messe Solennelle</i>	Paul Mueller	Greenwich Choral Society	2003
Alto Soloist	<i>Mozart Requiem</i>	Judith Clurman	Juilliard Choral Union & Orch.	2002
Alto Soloist	<i>Vivaldi Gloria</i>	Judith Clurman	Juilliard Choral Union & Orch.	2002

Solo Recitals

<i>Shaping the Invisible – Leonardo Da Vinci's Principles in Song</i>	Florence, Italy	May 2008
<i>Shaping the Invisible – Leonardo Da Vinci's Principles in Song</i>	Santa Fe, New Mexico	April 2008
<i>Shaping the Invisible – Leonardo Da Vinci's Principles in Song</i>	Portland, Oregon	January 2008
<i>Shaping the Invisible – Leonardo Da Vinci's Principles in Song</i>	Delhi, India	January 2006

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Resume: Solo Recitals, con't

<i>The Song Continues...</i>	Marilyn Horne Foundation Festival	Weill Hall at Carnegie	Jan. 2005
Bard Music Festival	"Copland and His World" Recital		October 2005
Marilyn Horne Foundation Recital	Ames Town & Gown Concert Series, Iowa		April 2005
Marilyn Horne Foundation Recital	Brownville Concert Series, Nebraska		November 2003
<i>On Wings Of Song</i>	Marilyn Horne/Kosciuszko Foundation		October 20, 2002
Alice Tully Hall	Juilliard Vocal Arts Honors Recital		April 2, 2002
Schloss Leopoldskron	Salzburg, Austria		1999 & 2000

Out-Reach/Benefit Programs

Opera Santa Barbara	<i>French Arias</i>	Santa Barbara, California	2009
Opera Southwest	<i>Arias e³ Songs</i>	Albuquerque, New Mexico	2009
Desert Chorale Fundraiser	<i>Art Songs Recital</i>	Santa Fe, New Mexico	2009
Santa Fe, New Mexico	<i>Holiday Programs</i>	Santa Fe Opera	2007
Scholarship Benefit Program	<i>American Celebration</i>	Chapman University	2007
Juilliard Alumni Gala Concert	<i>Sing for Hope</i>	The Juilliard School	2006
New York City Educational Programs	<i>Classical Songs</i>	Marilyn Horne Foundation	2002
Bering Omega AIDS Hospice Fundraiser	<i>An Evening of Arias</i>	Houston, Texas	2000, 2002 & 2005
Discover Opera Ensemble	<i>Secret Aria Man, The Spy Who Sang For Me</i>	Manhattan School of Music	2000

Education

The Juilliard School	Artist Diploma-Juilliard Opera Center		2000-2003
The Music Academy of the West	Summer Program		2001, 2 & 3
Manhattan School of Music	Master of Music		2000
University of Miami School of Music in Salzburg	Summer Program		1999 & 2000
Chapman University	Bachelor of Music – Cum Laude		1998

Awards and Honors

Lifetime Achievement in the Arts Award	Chapman University		2007
Metropolitan Opera National Council Auditions	Great Lakes Region Finalist		2005
Gold Career Grant	The Shoshana Foundation		2003
Marilyn Horne Foundation Award	Santa Barbara, CA		2002
Leopoldskron Competition	Salzburg, Austria		1999 & 2000
Young Musicians Foundation	Los Angeles, CA		1997 & 1998

References: available by request

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Suggested Operatic Repertoire

Jo/Meg	Little Women	Adamo
Miranda	The Tempest	Ades
Lady w/ Hatbox	Postcard from Morocco	Argento
Romeo	I Capuleti e I Montecchi	Bellini
Beatrice	Beatrice et Benedict	Berlioz
Dinah	Trouble in Tahiti	Bernstein
Carmen/Mercedes	Carmen	Bizet
Hermia	Midsummer Night's Dream	Britten
Miss Jessel	Turn of the Screw	Britten
Nancy	Albert Herring	Britten
Erika	Vanessa	Barber
Lazuli	L'Etoile	Chabrier
Melisande/Genevieve	Pelleas et Melisande	Debussy
Smeton	Anna Bolena	Donizetti
Inez	Maria Padilla	Donizetti
Ariodante	Ariodante	Handel
Zenobia	Radamisto	Handel
Rinaldo	Rinaldo	Handel
Serse	Serse	Handel
Nerone/Poppea	Agrippina	Handel
Ruggiero	Alcina	Handel
Sesto/Nireno	Giulio Cesare	Handel
Hansel	Hansel and Gretel	Humperdinck
Iphienie	Iphienie en Tauride	Gluck
Orfeo	Orfeo ed Euridice	Gluck
Siebel	Faust	Gounod
Stefano	Romeo et Juliette	Gounod
Beppe	L'Amico Fritz	Mascagni
Cendrillon/Prince	Cendrillon	Massenet
Penelope/Melanto/Minerva	Il ritorno d'Ulisse in patria	Monteverdi
La Musica/Euridice	Orfeo	Monteverdi
Poppea/Ottavia	L'Incoronazione di Poppea	Monteverdi
Cherubino	Le Nozze di Figaro	Mozart
Zerlina	Don Giovanni	Mozart
Dorabella	Così fan tutti	Mozart
Idamante	Idomeneo	Mozart
Annio/Sesto	La Clemenza di Tito	Mozart

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Cecilio	Lucio Silla	Mozart
Don Ramiro	La Finta Giardiniera	Mozart
Sifare/Farnace	Mitridate	Mozart
2nd Lady	Die Zauberflote	Mozart
Varvara	Katya Kabanova	Janacek
Fox	Cunning Little Vixen	Janacek
Helene	La Belle Helene	Offenbach
Nicklauss	Les Contes D'Hoffmann	Offenbach
La Perichole	La Perichole	Offenbach
Public Opinion	Orpheus in the Underworld	Offenbach
Gitana	El Gato Montez (Zarzuela)	Penella
Charlotte	Werther	Massenet
Secretary	The Consul	Menotti
Dido	Dido and Aeneas	Purcell
L'Enfant/Cat/Squirrel	L'Enfant et les Sortileges	Ravel
Rosina	Il Barbiere di Siviglia	Rossini
Angelina	La Cenerentola	Rossini
Komponist	Ariadne auf Naxos	Strauss
Octavian	Der Rosenkavalier	Strauss
Orlofsky	Die Fledermaus	Strauss
The Page	Salome	Strauss
Olga	Eugene Onegin	Tchaikovsky
Mignon	Mignon	Thomas
Tebaldo	Don Carlo	Verdi
Flora	La Traviata	Verdi
Maddelena	Rigoletto	Verdi

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Suggested Concert Repertoire

Christmas Oratorio	J.S. Bach
Magnificat	
Mass in B minor	
St John Passion	
St Matthew Passion	
Choral Fantasia	Beethoven
Choral Symphony	
Mass in C	
Missa Solemnis	
9th Symphony	
Alto Rhapsody	Brahms
Liebeslieder Waltzes	
Dixit Dominus	Handel
Israel in Egypt	
Messiah	
Samson	
Stabat Mater	Haydn
Elijah	Mendelssohn
Coronation Mass	Mozart
Mass in c minor	
Requiem	
Magnificat	Pergolesi
Petit Messe Solenne	Rossini
Gloria	Vivaldi
Magnificat	
Serenade to Music	Vaughan Williams

Deborah Domanski is a wonderfully talented young mezzo soprano... she'll have an excellent career." - Marilyn Horne



Zenobia
Santa Fe Opera, *Radamisto*



Zenobia
Santa Fe Opera, *Radamisto*



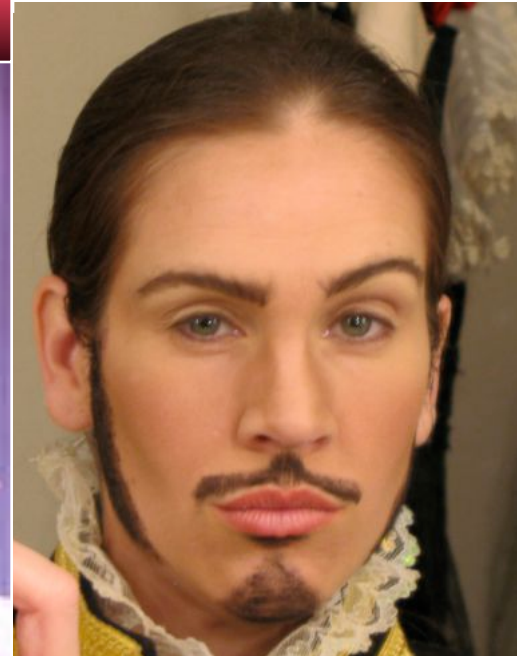
Angelina
Opera Southwest, *La Cenerentola*



Hong Kong Philharmonic



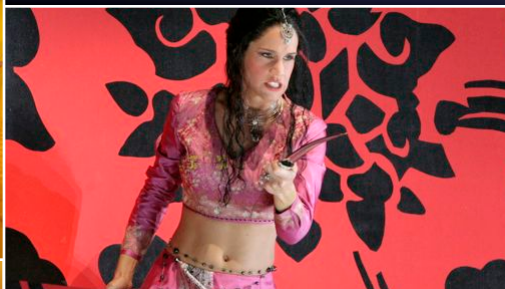
Cherubino, Music Academy of the West, *Le Nozze di Figaro*



Prince Orlofsky
Opera Southwest, *Die Fledermaus*



Lazuli
Austin Lyric, *The Star (L'Etoile)*



Zenobia, Santa Fe Opera, *Radamisto*



Zenobia, Santa Fe Opera, *Radamisto*
(with Luca Pisoni)