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ARTIST MANAGEMENT & REPRESENTATION

JENNIFER AYLMER

SOPRANO

American soprano **Jennifer Aylmer** has developed a sterling reputation for her beautiful voice, compelling stage portrayals, and impeccable musicianship. The New York Times has hailed her for her, "awesome accuracy," while The Chicago Sun-Times has recommended that listeners, "bask in the aural delight of Aylmer's dazzling shifts from regal command to cool insouciance and fatally attractive seduction." This season also marks her directorial debut with Stony Brook State University. Her upcoming engagements include a return to Portland Opera as Susanna in *Le nozze di Figaro*, performances of Despina in *Cosí fan tutte* for Opera Theatre of Saint Louis, in addition to concerts with the Haydn Orchestra and Kansas City Symphony. Recently, Jennifer made her debut singing Monica in *The Medium* with Spoleto Festival USA. Ms Aylmer also returned by popular demand to the Isabella Stewart Gardner Museum in Boston, with Baritone Randall Scarlata, and Pianist Laura Ward in their Tin Pan Alley concert, and repeated the program again in the fall of 2010.

Ms. Aylmer was recently seen in the title role of *Rodelinda* with Portland Opera, as Martha in the new opera *John Brown* with the Lyric Opera of Kansas City, as Hannah in Opera New Jersey's *The Merry Widow*, and as Gretel in *Hansel und Gretel* for her Atlanta Opera debut, which she also covered for the Metropolitan Opera. Concert engagements included appearances with Lyric Fest!, the Sarasota Performing Arts series, Sing for Hope, SEFoS' "The Great Escape", and NYFOS' "No Song is Safe from Us" concert. The 2009-2010 season saw Ms. Aylmer returning to the Metropolitan Opera to cover the roles of Berta in *Il barbiere di Siviglia* and Mme. Pdtochina's Daughter in *The Nose*, singing *An American Songbook* concert with Lyric Fest concert series, and returning to the Alabama Symphony for Mozart's *Requiem*. Engagements for the 2008-2009 season included the title role in *Semele* with Florentine Opera, Kathie in *The Student Prince* with Nashville Opera, Mařenka in *The Bartered Bride* with Opera Boston, and Susanna in *Le nozze di Figaro* at the Green Mountain Festival. In the 2006-2007 season Ms. Aylmer returned to both New York City Opera as Gretel in *Hansel and Gretel* and the Metropolitan Opera as Papagena in *Die Zauberflöte*, sang Rosasharn in *The Grapes of Wrath* at Utah Opera, and debuted with both the Phoenix Symphony as Gretel and with San Diego Symphony in Mozart's *Exultate, Jubilate*, Villa-Lobos' *Bachianas Brasileiras*, and Mahler's *Symphony No. 4*.

Ms. Aylmer made her debut with the Metropolitan Opera in the 2005-2006 season as Bella in the world premiere of Tobias Picker's *An American Tragedy*. Other highlights in the opera arena include leading roles in Handel's *Orlando*, *Don Pasquale*, *Die Zauberflöte*, *Le nozze di Figaro*, *Der Rosenkavalier*, Handel's *Flavio*, *Street Scene*, *Falstaff*, and *The Turn of the Screw* with such companies as New York City Opera, Minnesota Opera, Orlando Opera, Utah Opera, the Aspen Festival, Opera Theater of St. Louis, Kentucky Opera, and Berkshire Opera. With Austin Lyric Opera she has performed both Gilda in *Rigoletto* and Stella in *A Streetcar Named Desire*. As a member of the Houston Grand Opera studio she created the role of Amy in the world premiere of Mark Adamo's *Little Women*.

Equally accomplished in oratorio, concert, and an especially sought-after recitalist Ms. Aylmer has been a featured soloist with the Haydn Orchestra in Balzano, Italy, National Symphony Orchestra, the Aspen Festival Orchestra, and the Beijing Music Festival. She sang Eurydice in Gluck's *Orphée et Eurydice* with the Oratorio Society of New York at Carnegie Hall, opposite Ewa Podles, and during the summer of 2005 made her San Francisco debut singing Bernstein's *Arias and Barcarolles* with Michael Tilson Thomas. Additional concert highlights include Beethoven's 9th Symphony, and Fauré's *Requiem.* Ms. Aylmer made her New York recital debut as the 2001 recipient of the Alice Tully Hall Vocal Arts Debut Recital from the Juilliard School and has been presented across the country by the Marilyn Horne Foundation. A native of Long Island Ms. Aylmer is a graduate of Eastman School of Music and alumnus of the Julliard Opera Center. Her many honors and awards include a Career Grant from the William Matheus Sullivan Foundation, the Richard F. Gold Career Grant, the National Society of Arts and Letters and the Catherine Filene Shouse Career Grant from the Wolf Trap Opera Company.

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Critical Acclaim

Spoletto USA – *The Medium*

"Jennifer Aylmer gloried in Monica's big tunes (and little ones, as ghosts of the dead children of Flora's dupes)..."
- New York Times

"Soprano Jennifer Aylmer sand and acted beautifully as Monica, Madame Flora's daughter. She was particularly effective in the tender "O Black Swan," in which she attempts to comfort and calm her mother, and she caught the other-worldly effects, using a quite different voice quality, in her apparition scene as Doodly, the dead daughter of Mrs. Nolan. Her love duet with the mute Toby, in which she sings both her words and his is a dramatic high point and the actor Gregg Mozgala built an effective scene."
- The Post and Courier-

"Jennifer Aylmer's ample voice and figure made Monica more womanly than she usually is. Monica's music, the opera's main thread of lyricism amid Baba's upheaval, gained a new soulfulness, and her scenes with the Toby were tinged with desire."
- Charlotte Observer

Opera Boston – *The Bartered Bride*

"The cast possessed a real knack for romantic comedy, which needs both dramatic truth and a light touch to be successful. As Mařenka, the bartered bride, Jennifer Aylmer sang with a bright, open soprano and was a clever and worthy adversary to everyone obstructing her way to a happy ending."
-*Opera News*

"Soprano Jennifer Aylmer (Marenka) and tenor Patrick Miller (Jenik) played our determined lovers, singing and playing with style - Aylmer especially shone, with an easy ability to reach her upper registers, used here mainly for comic effect."
-*The Boston Herald*

"Jennifer Aylmer was sweetly endearing as Marenka, singing with generous quantities of clear and appealing tone."
-*Boston Globe*

Metropolitan Opera – *An American Tragedy*

"…soprano Jennifer Aylmer made a nice MET debut as Bella Griffiths (another cousin of Clyde's). She was sweet, ingenious, and appealing."
-*New York Sun*

New York City Opera - *The Magic Flute*

"The soprano Jennifer Aylmer's creamy voice was nicely suited to the role of Pamina."
-*The New York Times*

Utah Opera – *The Magic Flute*

"Leading the cast is soprano Jennifer Aylmer as Pamina. She was fabulous in her role. Her acting was wonderful and her singing superb. Particularly stunning was the poignancy she brought to the aria "Ach, ich fuhl's," when she believes Tamino no longer loves her."
-*Desert Morning News*

"Soprano
Jenifer Aylmer, as Pamina, made the best impression among the soloists on opening night with her warm lyric voice and engaging stage presence."
-*The Salt Lake Tribune*

<u>The New York City Opera - Handel's *Flavio*</u>
"But one could argue that the main news about City Opera's ''Flavio'' is the music -- especially the countertenor Bejun Mehta as Guido and the soprano Jennifer Aylmer as Emilia... Ms. Aylmer was a worthy partner, with showers of warm easy coloratura in her first aria and full sad sweetness in her later laments."
-*The New York Times*

"Soprano Jennifer Aylmer's lament over her father's body was a model of shapely phrasing, tonal purity and emotional warmth."
-*The New York Post*

"As Guido and Emilia, countertenor Bejun Mehta and soprano Jennifer Aylmer are finely paired, with their second-act duet standing out as a musical highlight."
-*The New Jersey Star-Ledger*

<u>Michigan Opera Theatre - *Don Pasquale*</u>
"Aylmer brought more flirtatious comedy to her account of Norina's wiles in Quel guardo il cavaliere'."
- *Detroit Free Press*

<u>The Berkshire Opera Company - *The Turn of the Screw*</u>
"Jennifer Aylmer delivered one of the greatest Governesses since that of Helen Donath, whose lovely, sunny sound and sensitivity to dynamics and phrasing the attractive young soprano brought to mind. A fine actress, Aylmer projected the character's shyness and increasing obsessive agitation with excellent diction and pinpoint physical skill."
-*Opera News*

"Jennifer Aylmer, making her debut here as the Governess, displayed a seamless and plangent soprano, always in control in evoking an innocent's first chilling encounter with supernatural terror. A most convincing singing actress, Aylmer provided the crucial personification of the work's title as the figurative screw of realization tightens ever more."
- *The Berkshire Eagle*

<u>Lake George Opera - *Il Re Pastore*</u>
"Soprano Jennifer Aylmer, as the Shepard king Aminta, towered over the rest of the singers with her dark timbre, floating intonation and deft coloratura, her voluminous projection sometimes filling the miniature hall's box space beyond the saturation point."
- *Opera News*

<u>New York Festival of Song – *"Lyrics by Shakespeare"*</u>
"Ms. Aylmer's name had been getting around recently, and deservedly so; hearing her live was one of the greatest pleasures of the evening…her sound is not manufactured but clear and her own."
- *The New York Times*

<u>Cincinnati Symphony - *Mahler's Symphony #4*</u>
"Soloist in the Finale of the Mahler was Jennifer Aylmer - whose bright, clear vocalism warmed like a summer sunrise."
-*Cincinnati Post*

"Aylmer ...sang with ideal lightness and purity and caught the childlike innocence of the words."
- *Cincinnati Enquirer*

<u>Rochester Philharmonic - Barber's *Knoxville: Summer of 1915*</u>

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"Soprano

Jennifer Aylmer, the soloist in the Barber, delivered the best vocal performance that I've heard in Rochester all year. Jennifer Aylmer, who sang the Barber, was equally impressive. She has a powerful and expressive voice; and her effortless, conversational manner created a nostalgic mood, calling to mind a lazy summer day in Knoxville."

-Democrat and Chronicle