



ANGELA GILBERT
SOPRANO

South African soprano Angela Gilbert is an accomplished international interpreter of the Bel Canto repertoire. She recently performed the title roles in Lucia di Lammermoor and Maria Stuarda for San Diego Opera under the batons of Richard Bonyngue and Edoardo Mueller, respectively. Angela has also sung Lucia for the Anna Livia International Opera Festival in Dublin, Kentucky Opera, Connecticut Opera, Cape Town Opera, Palm Beach Opera and has covered the role for San Francisco Opera. She has also performed Norina in Don Pasquale with Cape Town Opera and Wolf Trap Opera, Adina in L'elisir d'amore with the Bar Harbor Music Festival, and Inez in La Favorita, Elena in La Donna del Lago and the title role in Adelia with the Opera Orchestra of New York.

A versatile performer, Angela also relishes her ongoing relationship with Mozart and Verdi. An alumna of the Lindemann Young Artist Development Program at the Metropolitan Opera in New York, she studied and performed Konstanze in Die Entführung aus dem Serail under the baton of James Levine. She has since performed the role for Icelandic Opera and also taken on Mozart's Konigin der Nacht in Die Zauberflöte for the Lyrique en Mer Festival, Cape Town Opera, and the Atlanta Ballet. While a member of the Lindemann Program she performed the Unborn in Die Frau ohne Schatten with Christian Thielemann and Philippe Auguin, Dew Fairy in Hänsel und Gretel with Sir Charles Mackerras, and in Le Nozze di Figaro. She has since returned to the Metropolitan Opera roster to cover performances of both the Queen of the Night as well as Olympia in Les Contes d'Hoffmann. She has portrayed Violetta in La Traviata for the Spiers Festival, Bar Harbor Music Festival and Cape Town Opera and Gilda in Rigoletto for Opera Africa.

Angela has appeared in concert with Cape Town Philharmonic, Natal Philharmonic, Hanover Festival, and the City of London Sinfonia at Mansion House. She has sung Messiah in Cape Town and with the Charleston Symphony Orchestra and Honeggar's Le Roi David with the Michael O'Neal Singers. An avid recitalist, Angela has performed for New York Festival of Song with Steve Blier, Klein Karoo Festival, Cape Town Concert Series, Cape Town Art Song Society, Johannesburg Concert Series, Cape Town Song Makers Guild, Southeastern Festival of Song, Sing for Hope and Arts & Letters Live at the Dallas Museum of Art.

A graduate of the South African College of Music in Cape Town, Angela Gilbert is the recipient of numerous awards and prizes including the VITA award, the Oudemeester Music Prize, the Adcock Ingram Music Prize and the Chiappini Opera Trust. Angela proudly represented South Africa in the 2003 Cardiff Singer of the World Competition, and now lives in Philadelphia where she studies with Bill Schuman.

Nov-09

FOR MORE INFORMATION, PLEASE CONTACT
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**cover engagement / *gala concert*

PERFORMANCE PROFILE			
Bernstein	<i>Candide</i>	Cunegonde	Metropolitan Opera*
Donizetti	<i>Don Pasquale</i>	Norina	Cape Town Opera, Wolf Trap Opera
	<i>L'elisir d'amore</i>	Adina	Bar Harbor Music Festival
	<i>La Favorita</i>	Adelia	Opera Orchestra of New York
	<i>Lucia di Lammermoor</i>	Lucia	Anna Livia Festival, Connecticut Grand Opera, Kentucky Opera, Palm Beach Opera, San Diego Opera, San Francisco Opera*
	<i>Lucrezia Borgia</i>	Ines	Opera Orchestra of New York
	<i>Maria Stuarda</i>	Maria	San Diego Opera
	<i>Viva la Mamma</i>	Daria Garbinati	Wolf Trap Opera
Handel	<i>Alcina</i>	Morgana	Potsdam-San Souci, Badlauchstädt Schleswig-Holstein Music Festival
Humperdink	<i>Hänsel und Gretel</i>	Dew Fairy	Metropolitan Opera
Lehár	<i>Die lustige Witwe</i>	Hanna Glawari	Cape Town Opera
Mozart	<i>Die Entführung aus dem Serail</i>	Konstanze	Icelandic Opera, Danny Kaye Playhouse*
	<i>La finta giardiniera</i>	Sandrina	Cape Town Opera
	<i>Don Giovanni</i>	Donna Anna	Cape Town Opera
	<i>Le nozze di Figaro</i>	Susanna	Cape Town Opera
	<i>Der Schauspieldirektor</i>	Madame Herz	Wolf Trap Opera
	<i>Die Zauberflöte</i>	Konigin der Nacht	Atlanta Ballet, Cape Town Opera, Civic Theatre Johannesburg, Lyrique en Mer Festival, Metropolitan Opera*
Offenbach	<i>Les contes d'Hoffmann</i>	Olympia/Antonia/Giulietta	Cape Town Opera
Rossini	<i>La donna del lago</i>	Elena	Opera Orchestra of New York
Strauss, J.	<i>Die Fledermaus</i>	Rosalinde	Glyndebourne*
Verdi	<i>Rigoletto</i>	Gilda	Opera Africa
	<i>La Traviata</i>	Violetta	Bar Harbor Music Festival, Cape Town Opera, Opera Africa, Spier Opera

CONCERT / RECITAL APPEARANCES

Brahms	<i>Requiem</i>	Cape Town Philharmonic
Händel	<i>Messiah</i>	Cape Town Opera, Charleston Symphony Orchestra, New Choral Society
Honnegar	<i>Le Roi David</i>	Michael O'Neal Singers
Mendelssohn	<i>Elijah</i>	Cape Town Philharmonic, New Choral Society
	<i>Hymn of Praise</i>	Cape Town Philharmonic
Mozart	<i>Mass in c minor</i>	Cape Town Philharmonic
	<i>Requiem</i>	Johannesburg Philharmonic
Various	"A Multitude of Sins"	New York Festival of Song
	"Our Love is Here to Stay"	Southeastern Festival of Song
	"Shakespeare Remixed"	Wolf Trap Discovery Series

HONORS AND AWARDS

Cardiff Singer of the World, South African Delegate 2003;
Vinas Competition Finalist, Barcelona 2000; Wendy Fine
Singing Competition, Winner 1999; Oudemeester Prize,
Winner 1997; Adcock Ingraham, Winner 1996

EDUCATION

Wolf Trap Opera, Filene Young Artist; Metropolitan Opera,
Lindemann Young Artist Program; Cape Town Opera, Studio
Artist; Cape Town College of Music, Performers Degree

VOCAL TRAINING: Bill Schuman, Patricia McCaffrey, Sarita Stern

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Critical Acclaim

MARIA STUARDA - San Diego Opera
(February 2008)

"Mary's role spans two and a half octaves, with extreme emphasis at both ends of the range. Gilbert was in excellent voice, and her growling 'yells' at Elizabeth were as potent as her crystalline highs. Both singers and characters are stretched to their limits. As Mary, Gilbert exhibits grace and gravitas, as well as prodigious amounts of fear, longing, anger and forgiveness. These are two stunning performances, conveyed in breathtaking voices"

Curtain Calls
(www.sdtheatrescene.com), Pat
Launer (February 2008)

"Gilbert has the vocal goods for Stuarda.....she floats a fine pianissimo....she got better as the evening progressed. She was stubbornly defiant in her confrontation with Elizabeth, and by the time she was ready for her executioner, she was grounded and soaring"

Los Angeles Times, Mark Swed (February 2008)

OPERA GALA - KZN Philharmonic Orchestra, Durban, SA (October 2007)

"Angela Gilbert.....has for several years lived in the US, where she has established a big reputation in opera, performing a wide range of roles. It is easy to understand why. She is one our country's prime musical exports, presenting a beautiful and well-trained voice with a winning personality - she smiles a lot - and a highly intelligent insight into the music she is singing. Her singing was consistently fine, but if I had to nominate the finest item I think I would go for *Depuis le jour* from Charpentier's *Louise*, the soft high notes sung with exquisite accuracy and control. *Caro Nome* from Verdi's *Rigoletto* was another example of lovely phrasing and tonal quality. The singer showed her versatility in more dramatic interludes from Donizetti's *Lucia di Lammermoor* and Bellini's *La Sonnambula*."

Artsmart, Michael Green (October 2007)

LUCIA DI LAMMERMOOR - Anna Livia International Opera Festival (September 2007)

"Lucia di Lammermoor introduced a remarkable young South African soprano, Angela Gilbert, in the title role. She proved to be well up to the role's demands, with a rich, fulsome voice and excellent coloratura"

Opera Magazine, Ian Fox (December 2007)

LA TRAVIATA – Bar Harbor Festival, Maine (July 2007)

“Just such perfect notes and perfect moments were produced over and over again by soprano Angela Gilbert in the Bar Harbor Music Festival’s performance of La Traviata. The woman is a phenomenon. Not only because of her incredible range and tone, but for her stamina. As the doomed Violetta Ms Gilbert never left the stage (except at the intermission) after making her first appearance as the saucy courtesan who gives up her fast and loose life for the love of Alfredo. And for most of her time on stage she was singing. Sometimes in a voice so powerful one wondered why the wine glasses on stage didn’t explode, and sometimes so small and delicate the whole audience stopped breathing, in order not to miss a single sweet syllable. And when she sang the word “gioia” it was almost onomatopoeia. While Ms Gilbert was without question the star of this show, she had some terrific company up there on the stage...”

MaineCoastNow.com, Nan Lincoln (Jul 2007)

LUCIA DI LAMMERMOOR – Kentucky Opera (December 2006)

“Gilbert’s Lucia was no ice-and-crystal voice but one with a warm, opal sound that caressed the ear.....with the mad scene, Gilbert took over the stage in every way, spinning out the coloratura with silken tone”

Opera News, Charles H. Parsons (Mar 2007)

“with soprano Angela Gilbert presenting a vocally confident, dramatically credible Lucia, the production proves immensely compelling.....(Gilbert) was fully capable of shaping her voice to the requirements of the character who shifts in seconds between expressive extremes. Gilbert had no fear of attacking notes above the stave with laser beam precision, never employing a false kind of portamento to slide up to the necessary pitch. Her control of dynamic nuance, particularly in her very soft singing, was a continual pleasure to hear. (Lucia’s mad scene) is the opera’s most celebrated component, and here Gilbert brings a remarkable array of strengths to the fore.....her view of the deranged Lucia is one of insanity tempered by genuine affection..... tricky scale passages, notes pulled out of thin air, elegantly applied portamento and ornaments – all of these contribute to a performance that is not only overtly beautiful, but one which employs beauty to deepen characterization.”

The Courier Journal, Louisville, Kentucky – Andrew Adler (3rd Dec 2006)



DIE ENTFÜHRUNG AUS DEM SERAIL – Icelandic Opera (September/October 2006)

“.....atrociously difficult aria Martern aller Arten. It would be worth paying ten or twenty thousand krónur just to hear this aria sung by Angela Gilbert, even if you were blindfolded. I’ll eat my hat if she doesn’t go on to sing this role in the world’s smartest opera houses. It is an absolute marvel to see how she turns on the acrobatic bar, tossed up high into the air and coming down upright, amazingly without difficulty. Her voice is superbly focused, all the vowels with a full oval bel canto sound, her mouth like that of a doll with a hinged jaw, open-shut, with no forcing, everything flowing and smooth. Seldom have I seen such good casting at the Icelandic Opera, not only from the point of view of singing but also of acting.”

fisis.is (A website of the icelandic singing teachers association), Bergþór Pálsson (30 Sep 2006)

“....(Angela Gilbert had) some slight nervousness to begin with, but she more than made up for this in the second act. For example, she sang the demanding aria Martern aller Arten, magnificently. It can’t be denied that her strong foreign accent in the Icelandic spoken text interfered a bit with the flow of the production, but one got used to it as time went on and her singing made it possible to forgive her everything else.”

Morgunblaðið, Jónas Sen (3 Oct 2006)

“Angela Gilbert has a beautiful and full-bodied voice that would have been well at home in a much larger opera house than ours, though she did not overpower Gamla bíó [the Icelandic Opera, which is an old cinema]. She also has a lot of charisma and managed both to express her quandary regarding Selim’s advances and her love for Belmonte, her joy at the thought of escaping from captivity and her sorrow when she expects to be united with her lover in death.”

tmm.is, Silja Aðalsteinsdóttir

LUCIA DI LAMMERMOOR – San Diego Opera (February 2006)

Audiences go mad for “Lucia” soprano

“South African-born coloratura soprano Angela Gilbert makes a smashing company debut in the role of the tragic Scottish heroine Lucia. She has a secure and even-toned vocal range, an easy agility for the melismatic leaps the role requires, and a lovely, delicate sound that’s well suited for the fragile character of Lucia. Gilbert throws herself (quite literally) into the role’s acting challenges, hurling herself repeatedly to the floor, banging her head madly against a pillar and careening down the stairs on tip-toes during her famous mad scene. Gilbert is the shining high point in a well-cast, well conducted and well-designed production. Opening night showgoers gave the opera a prolonged standing ovation, which began when Gilbert stepped out from behind the curtain for her curtain call. Although she’s still a young singer, Gilbert is an exceptional talent who could well become the Lucia of her generation.”

NC Times, Pam Kragen (22 Feb 2006)

“She has a beautiful voice. She sings *Regnava nel silenzio* and *Quando rapita* gorgeously. She’s also an actress that does athletic stage business that Sills, Sutherland and Callas would never have dared attempt”

Opera West, David Gregson (20 Feb 2006)

“(Angela Gilbert) had the looks, talent and high notes to portray the doomed Scottish lass.....she was at her best in the climactic mad scene.....Gilbert displayed trills, arpeggios and cascading phrases that showcased her stratospheric upper register, including high E-flat. Nowhere was her performance more impressive, or poignant, than in the elaborate duet with the flute.”

Classical Music Critic, Valerie Scher (20 Feb 2006)

“(Angela Gilbert) a beautiful young woman at the beginning of what promises to be an international career. Gilbert conveys her character’s full emotional range, from fetchingly fey to truly mad and she looks great in Peter J. Hall’s becoming costumes. Everyone else sings very loudly in the Sextet, but Gilbert soars above them while preserving vocal beauty and quality for the mad scene. All evening long, despite numerous stratospheric notes and the challenging coloratura of her music, she never emits an unpleasant, unmusical or off-pitch tone. Chalk up another find for General Director Ian Campbell.”

La Jolla Villa News, Charlene Baldrige (21 Feb 2006)

“The opera hinges on the skill of its centrepiece, and it requires a spectacular coloratura soprano. Angela Gilbert, another impressive “discovery” by San Diego Opera’s general manager Ian Campbell, is unequivocally up to the task. Half a century ago, the role launched the international career of the great Australian soprano, Joan Sutherland. This production might just do the same for Gilbert. Her Lucia is a woman of unbridled passion; Gilbert convincingly ricochets from innocence to sensuality, joy to agony. She is compelling in every scene, as actor and singer. But it is the celebrated third-act mad scene where she dazzles most. She is shattered, desperate, entranced, lost in an ecstasy of despair, her insanity marked by frenzied head-banging. Her stratospheric soprano is luminous in the flute-duet, exhilarating in the frantic trills and seemingly endless chromatic runs. Her voice is pure, clear, supple crystalline, not overpowering but completely in control. Her effortless coloratura turns are so assured that in their duets, local darling Richard Leech (her Edgardo) seems to be straining by contrast.”

KPBS Theatre Critic, Pat Launer

“Miss Gilbert sang the role of Lucia with radiant passion and elegance besides her stunning looks on stage...she managed to meet the composer’s demanding singing in the first act cabaletta, the duet with Edgardo and the final climax of the opera – the third act mad-scene including E-flat(s) at the end of *Il dolce suono* and *Spargi d’amaro pianto*.”

KUSP fm (Monday Night at the Opera), Edgar Rosas Quintero (27 Feb 2006)



“En el plano vocal, el papel de 'Lucia' fue interpretado por la joven soprano sudafricana Angela Gilbert, cuyos máximos logros y haber sido finalista del concurso 'Singer of the Year' del 2003, celebrado en Cardiff, Gales. Su interpretación fue destacada y convincente, ya que exhibió un manejo virtuoso y colorido de la coloratura y un timbre de soprano lírica que resonó de manera espléndida. Escénicamente su caracterización fue la de una mujer vulnerable y frágil, sacando adelante la exigencias de la difícil escena de su locura”

Mundoclasico.com, Alberto Rosas

“The role of Lucia was interpreted by the young South African soprano Angela Gilbert, whose biggest credit to date was to have been a finalist at the “Cardiff Singer of the World' in 2003. Her interpretation was outstanding and convincing, since it exhibited a virtuous and colourful handling of coloratura with the timbre of a lyric soprano that resonated splendidly. Scenically her characterization was one of a vulnerable and fragile woman, preparing the audience for the difficult mad-scene. [Or – preparing the audience for the difficult mad scene ahead].”

Mundoclasico.com, Alberto Rosas (English Version)

“Lucia was sung by Angela Gilbert, a finalist in the British Broadcasting Corporation's Cardiff Singer of the World Contest in 2003. She had already performed this role in Cape Town, South Africa and in Palm Beach, Florida, and her coloratura was clear and precise. The most unusual aspect of her voice is that the notes above high C have warmth and color. It is also interesting to note that this charming young singer almost never seems to stand still. She gave a graphic portrayal of her character's mental breakdown while spinning out the most intricate vocal lines of the Mad Scene”

Music & Vision, Maria Nockin - Arizona (26 Mar 2006)

“Gilbert sang with what might be called measured abandon. Some difficult fioriture were attempted, but all of them well within the singer's reach. The director Andrew Sinclair did have Gilbert bang her head against some marble columns at the beginning of Act 3; but that scene (the mad scene) also saw the soprano at her finest, with her cadenza at the end of *Ardon gli incensi* being genuinely haunting. Gilbert has a compact voice, but it is strong in the middle, with a dark, husky hue.”

Opera Magazine, James C. Taylor (Jun 2006)