



SHANA BLAKE HILL SOPRANO

Shana Blake Hill continues to excite audiences and critics alike as she proves herself a multifaceted performer in both operatic and orchestral repertoires. Opera News recently hailed Ms. Hill's Cincinnati Opera debut of Rosalba in *Florencia en el Amazonas* as "...a highlight of the performance...floods of glorious sound." Hill's performance of composer Bright Sheng's *The Phoenix* with The Philadelphia Orchestra caused the Saratogan to exclaim "*Shana Blake Hill was amazing in this very difficult soprano role...her richly colored tone lent dignity and a sense of awe to the tale...she was a mesmerizing presence.*" Ms. Hill has appeared as a principal artist with such opera companies as: The Los Angeles Opera, Savonlinna Festival Opera (Finland), Dayton Opera, Cincinnati Opera, Opera Pacific, Long Beach Opera, Santa Barbara Opera, Fargo Moorhead Opera, San Luis Obispo Mozart Festival Opera, Berkshire Opera and Opera Nova. She has also been featured as a solo artist with orchestras such as; The Philadelphia Orchestra, The Los Angeles Philharmonic, The Hollywood Bowl Orchestra, The Pacific Symphony, Berkeley Symphony, The New West Symphony, Pacific Chorale, The Florida Philharmonic, The Naples Philharmonic, The Pasadena Symphony, The Louisville Orchestra, The Colorado Symphony, and The Durham Symphony.

Especially at home with contemporary music, some of Ms. Hill's World Premieres and projects include: Bright Sheng's *The Phoenix* for soprano and orchestra, *Sakagawea* in Michael Ching's opera Corps of Discovery on the Louis and Clark expedition, Sally Hemings in Glenn Paxton's opera Monticello on the controversial personal life of Thomas Jefferson, Ticie in *On Gold Mountain*, an opera by Nathan Wang commissioned by Los Angeles Opera on the novel by Lisa See, *Sara's Diary: 9/11*, a dramatic song cycle on prose by Pulitzer Prize winning journalist Leroy Aarons for NPR live radio broadcast, and both the roles of Rosalba and Florencia Grimaldi in Daniel Catan's acclaimed opera *Florencia en el Amazonas*.

In the genre of film Ms. Hill was chosen by legendary film composer Jerry Goldsmith to record the title track "*The Mission*" which opens Paramount's Blockbuster film *The Sum of All Fears*. Amazon.com remarks in their review of the soundtrack CD, "*what sets it apart is the operatic performance of Shana Blake Hill...a stirring opening which proves to be the highpoint of the score.*" Ms. Hill's performance of "*The Mission*" was recently chosen to be part of Paramount Studio's newly released 90th Anniversary Favorite Soundtrack Compilation CD. Other media credits include solos on the soundtracks of the feature film "*Red Dirt*" and the Sci-Fi Series "*Seven Days to Midnight*".

Highlights of Ms. Hill's recent engagements and notable upcoming events include: The recent release on the Naxos label of Bright Sheng's *The Phoenix* and Ms. Hill's subscription debut with The Philadelphia Orchestra and Charles Dutoit, Violetta in *La Traviata* with Dayton Opera, *Mr. Tambourine Man* by John Corigliano with The Pasadena Symphony, Roberta in *An American Tragedy* by Tobias Picker (West Coast Premiere), World Premiere song cycle By William H. Curry with The North Carolina Symphony, Mozart's *Requiem* with The Pasadena Symphony and Northwest Sinfonietta, Nedda in *I Pagliacci* with Opera Sacramento, Violetta in *La Traviata* with Opera Southwest, Maria in *West Side Story* with the Lexington Philharmonic, *A Christmas Celebration* at Disney Hall, and an evening of three Puccini Heroines with The Northwest Sinfonietta. Projects in Development include a classical Cabaret series in Downtown LA in collaboration with The Blankenship Ballet, and a new album/live performance project with Grammy winning producer Andrea Heard.

Born in North Carolina Ms. Hill received her Bachelor of Music degree from the Oberlin Conservatory of Music, her Master of Music from The University of Southern California Thornton School of Music, and is an Alumna of The Los Angeles Opera's Resident Artist program. She is a proud resident of and participant in the Downtown LA Arts Community.

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OPERA

Nedda	<i>I Pagliacci</i>	Sacramento Opera	2012
Nedda	<i>I Pagliacci</i>	Fargo Moorhead Opera	2011
Violetta	<i>La traviata</i>	Opera Southwest	2011
Musetta	<i>La bohème</i>	Opera Idaho	2010
Cio-cio San	<i>Madama Butterfly</i>	Bar Harbor Opera Theater	2010
Roberta	<i>An American Tragedy</i>	The Broad Stage	2010
Violetta	<i>La traviata</i>	Dayton Opera	2009
Rosalinda	<i>Die Fledermaus</i>	Opera Southwest	2008
Rosalba	<i>Florencia en el Amazonas</i>	Cincinnati Opera	2008
Susannah(cover)	<i>Susannah</i>	Opera Pacific	2008
Countess	<i>Le nozze di Figaro</i>	Opera Southwest	2007
Sakagawea	<i>Corps of Discovery</i>	Fargo Moorhead Opera	2007
Fiordiligi	<i>Così fan tutte</i>	Bar Harbor Music Festival	2006
Leila	<i>The Pearl Fishers</i>	Fargo Moorhead Opera	2006
Mimi	<i>La bohème</i>	Bar Harbor Music Festival	2005
Vitellia	<i>La clemenza di Tito</i>	West Bay Opera	2005
Donna Anna	<i>Don Giovanni</i>	West Bay Opera	2004
Nedda	<i>I pagliacci</i>	Redlands Bowl Opera	2004
Adina	<i>L'elisir d'amore</i>	Fargo Moorhead Opera	2004
Musetta	<i>La bohème</i>	Dayton Opera	2003
Musetta	<i>La bohème</i>	Redlands Bowl Opera	2003
Suor Angelica	<i>Suor Angelica</i>	Opera Nova	2003
Papagena	<i>Die Zauberflöte</i>	Los Angeles Opera	2002
Countess	<i>Le nozze di Figaro</i>	West Bay Opera	2002
Zerlina (cover Donna Anna)	<i>Don Giovanni</i>	Savonlinna Festival, Finland	2001
Barbarina (cover Countess)	<i>Le nozze di Figaro</i>	Los Angeles Opera	2001
Mimi	<i>La bohème</i> (student Matinee)	Los Angeles Opera	2000
Auntie's Niece #1	<i>Peter Grimes</i>	Los Angeles Opera	2000
Ticie	<i>On Gold Mountain(WP)</i>	Los Angeles Opera	2000
Rosalba (debut)	<i>Florenzia en el Amazonas(WP)</i>	Los Angeles Opera	2000

CONCERT/ORATORIO

The Phoenix	The Phoenix, Bright Sheng	The Philadelphia Orchestra	2010
Soloist	Mahler #2	The New West Symphony	2009
Soloist	Christmas Special, live TV	The Colorado Symphony	2008
Recital	Secrets of the Sky and Sea	Berkshire Opera, SEFoS	2008
Soloist	Te Deum, Bruckner, Beethoven #9	The New West Symphony	2008
Soloist	Romeo and Juliet, Berlioz	Louisville Orchestra	2008
Soloist	Great Mass in C minor (Mozart)	Pasadena Symphony	2008
Soloist	Les Chants D'Auvergne, Mahler #4	Naples Philharmonic	2008
Soloist	Stabat Mater, Dvorak	The Angeles Chorale	2008
Recording:	"The Phoenix" (Bright Sheng)	Seattle Symphony	2007
Soloist	Der Hirt auf dem Felsen	The Pasadena Symphony	2007
Soloist	Bacchianas Brasileiras #5	The Durham Symphony	2007
The Phoenix	The Phoenix, Bright Sheng	The Philadelphia Orchestra	2006
Soloist	Carmina Burana	The New West Symphony	2006
Soloist	Beethoven Missa Solemnis	Berkeley Symphony	2004
Recording:	"The Sum of All Fears"	Paramount Pictures	2003
Soloist	Beethoven Symphony #9	Pacific Symphony	2002
Soloist	Rodrigo, Ausencias de Dulcinea	Los Angeles Philharmonic	2001

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Critical Acclaim
Requiem W.A.Mozart

Northwest Symphonietta

In front the quartet of soloists made a brilliant match: Shana Blake Hill's clear-edged soprano with Puccini-esque legato... perfectly balanced in solos and in four-part harmony, the four brought out both the poetry of the Latin and the emotion of the music.

- The News Tribune, Rosemary Ponnekanti

Dayton Opera - La traviata

Shana Blake Hill, beautiful and vibrant, is well-remembered for her debut as Musetta in Dayton Opera's La Bohème. If Verdi were alive, he would be in love with Shana; the audience certainly was. Verdi gives Violetta some of the greatest music in the literature... he lavished incredible musical riches on his heroine. Shana makes the very most of this timeless gift, singing with sheer beauty and passion. I can predict that we are hearing one of the great Violettas of the future. Her beauty is only the beginning. Molding a vibrant voice around each vocal line, her characters are given a life of their own.

- Dayton Arts Beat, Burt Sidel

Soprano Shana Blake Hill shone in the role of Violetta, especially during her signature aria "Sempre libera," a musical debate between devoted love and shallow pleasure. Her sparkling jewelry and shimmering dress perfectly matched her glittering voice.

- Dayton Daily News, Adam Alonzo

Durham Symphony Orchestra

"The orchestra was next joined by outstanding soprano Shana Blake Hill, recently heard in composer Bright Sheng's The Phoenix with the Philadelphia Orchestra under Charles Dutoit. She sang the mesmerizing double aria segment of the final scene of Verdi's Otello – "Willow Song" and "Ave Maria." I never hear these two lavish arias without being moved, and Hill's rich, steady voice, soaring over the orchestra's magical accompaniment, did the trick...Hill rejoined the orchestra for a stunning performance of the recitative and aria "Follie!...Sempre Libera" from Verdi's La Traviata. Hill's vocal mastery was like pyrotechnics flashing in the sky and floating gently toward earth."

-Classical Voice of North Carolina

Cincinnati Opera – Florencia en el Amazonas

"A particular highlight of the performance was the moment when Rosalba (the delicate soprano **Shana Blake Hill**) recognized Florencia: both singers poured out floods of gorgeous sound."

-Opera News

Opera Southwest – Le nozze di Figaro

"Shana Blake Hill as Rosina,...provides the grace and dignity which set her apart from the others."

-ABQ News

Hill – Critical Acclaim continued

Philadelphia Orchestra - *The Phoenix* (Bright Sheng)

“Shana Blake Hill was amazing in this very difficult role... her richly colored tone lent dignity and a sense of awe to the tale. Adorned with a single jewel just above her forehead and dressed in a brilliantly colored gown, she was a mesmerizing presence...the vocal line carries words through strange intervals and rhythms, pleasant, complex, but a wonderfully powerful combination of voice and unique orchestration”

-The Saratogian

Fargo Moorehead Opera – *Corps of Discovery*

“Shana Blake Hill was transcendent in the role of Sakakawea, imbuing the iconic persona with vibrant passion, independent spirit and depth of character. Her warmly lyrical, fluid voice shone with a polished brilliance that did not sacrifice tonal beauty for power.”

-The Forum

New West Symphony – *Carmina Burana*

Shana Blake Hill, a breathtaking soprano who created luminous moments.

-The Ventura Star

Los Angeles Opera – *Le nozze di Figaro*

“Shana Blake Hill brought vocal richness and poise to the role of Barbarina... “

-Los Angeles Times

“Shana Blake Hill made Barbarina delicious to look at and to listen to.”

-Concertonet.com

West Bay Opera - *La clemenza di Tito*

“Shana Blake Hill is Vitellia...Hill has a mellow soprano that soars. It is seamless throughout her range and has a timbre that is a feast for the ears.”

-San Mateo County Times

“Shana Blake Hill successfully tackled the rigorous vocal demands of Vitellia with musical and technical assurance...”

-San Francisco Classical Voice

West Bay Opera – *Don Giovanni*

“Donna Anna, sung by Shana Blake Hill, is the pure emblem of innocence and grief, mourning her father’s murder and seeking vengeance. Hill’s warm soprano expertly delivers the role, and rouses audience cheers with her dolorous aria in the second half.”

-Palo Alto Weekly