

**AMANDA PABYAN**  
**SOPRANO**



One of America's most distinguished lyric-coloratura sopranos, **Amanda Pabyan** has been described by the New York Times as "a brilliant coloratura" and "technically agile, clarion toned and incisive." Amanda most recently appeared as Konstanze in *Die Entführung aus dem Serail* with Opera Atelier, Fiordiligi in *Così fan tutte* with the Lyrique-en-mer festival in Belle-île, and made her role debut of Juliette in *Romeo et Juliette* with Syracuse Opera. Most recently she revisited Konstanze in *Die Entführung aus dem Serail* for Arizona Opera and sang Donna Anna in *Don Giovanni* with Syracuse Opera. Upcoming she will return to Syracuse Opera as Susanna in *Le nozze di Figaro*.

In the 2009-2010 season she made an appearance with the Seattle Symphony as the soprano soloist in Beethoven's Ninth Symphony and covered the role of Donna Anna in *Don Giovanni* with New York City Opera. Having proved her mettle singing Mozart's formidable Queen of the Night throughout the United States in the 2007-2008 season Ms. Pabyan moved into more lyrical repertoire, making her role and house debut as Konstanze in *Die Entführung aus dem Serail* with Anchorage Opera. Additionally she appeared as

Gretel for Washington National Opera's *Hansel und Gretel*, sang Handel's *Messiah* with Boston Baroque, and reprised her Blonde in *Die Entführung aus dem Serail* for Boston Lyric Opera. Ms. Pabyan made her Metropolitan Opera debut as the Queen of the Night in *Die Zauberflöte* under the baton of James Levine. Other recent opera engagements include *Die Zauberflöte* with Opera Colorado, *Die Entführung aus dem Serail* with Michigan Opera Theatre, and the title role in Gluck's *Orphée et Eurydice* at Glimmerglass Opera.

In the 2005-2006 season Ms. Pabyan was engaged by the Metropolitan Opera and the Dallas Opera for productions of *Ariadne auf Naxos*, by New York City Opera for *Capriccio*, and by the Dallas Opera and Utah Symphony & Opera for *Die Zauberflöte*. She also joined James Conlon and the Cincinnati Symphony May Festival for concert performances of *Die Entführung aus dem Serail* and returned to Canterbury Opera in Christchurch, New Zealand to sing her first *Lucia di Lammermoor* garnering rave reviews from the press. Other operatic highlights include *Die Zauberflöte* at Washington National Opera, Florida Grand Opera, Minnesota Opera, and New York City Opera, *Paul Bunyan* at Florida Grand Opera, Thaïs at Kentucky Opera, *Die Entführung aus dem Serail* at Portland Opera, the title role of Lakmé with the Canterbury Opera, and Rosmene in Handel's *Imeneo* at Glimmerglass Opera.

On the concert stage, she has joined the American Symphony Orchestra at Lincoln Center in a triple-bill of semi-staged operas by Hindemith, performed the Fauré *Requiem* with the North Carolina Symphony Orchestra, and appeared in a New Year's Eve performance with the Boston Pops Orchestra in a program saluting the Viennese tradition. Ms. Pabyan participated in the Washington National Opera's Domingo-Cafritz Young Artist Program and was the 2002 New England Regional Winner and a National Semi-finalist in the Metropolitan Opera National Council Auditions. She joined Glimmerglass Opera as a member of the Young American Artist Program in the summer of 2002 and appeared with the Santa Fe Opera in 2001 as part of the company's Apprentice Artist Program.

Ms. Pabyan holds a Bachelor of Music degree in Voice from Rutgers University's Mason Gross School of the Arts and a Masters Degree in Vocal Performance from Boston University's College of Fine Arts. Ms. Pabyan has made a recording of Italian Cantatas and German Arias, "Nel dolce dell'oblio", with Callisto.

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Critical Acclaim

**Syracuse Opera – Roméo et Juliette**

“Her famous entrance aria (“Je veux vivre”) was beautifully sung...Pabyan’s all too frequently omitted Act 3 air (“Amour ranime mon courage”) was performed with note-perfect abandon wed to convincing acting. Among the couple’s four duets, the balcony scene’s joyous “Ô nuit divine” and the tragic farewell of the final scene (“Consoletoi, pauvre âme”) were exquisite.”

-The Ithica Journal

**Glimmerglass Opera - Orphée et Eurydice**

“Coloratura soprano Amanda Pabyan limned the lyrical role of Eurydice with rich, penetrating tone and firm dramatic intention.”

-Gay City News, 2007

“In the Gluck version of the tale, Eurydice dies as the curtain rises, so it is not until the long duet between Orpheus and Eurydice late in the opera that we have the chance to sample the voice of Amanda Pabyan. Her full, attractive sound and focused stage demeanor are a fine match for Maniaci.”

-The Syracuse Post-Standard, 2007

**Michigan Opera Theater - Die Entführung aus dem Serail**

“The exception is soprano Amanda Pabyan, who gives a rambunctious as well as vocally assured performance as Blonde, maid servant to the tale’s heroine Konstanze. Pabyan exudes energy. Bright-eyed, bouncing about the stage, she seems to be having great fun.”

-The Detroit News, 2007

**Opera Colorado - Die Entführung aus dem Serail**

“Amanda Pabyan speared her high notes dead-on, then plunged confidently into the vocal depths, imitating Osmin with comic flair and personality to create a winning Blonde.”

-Opera News, 2006

**Kentucky Opera - Thaïs**

The coloratura melismas and alluring dancing of Amanda Pabyan as La Charmeuse were an especially attractive highlight.

-Opera, 2005

**Canterbury Opera – Lucia di Lammermoor**

“Lucia demands a very strong singer with a huge technique, and Amanda Pabyan provided just that. Her high notes carried huge emotional power. She sustained the progression of the role brilliantly, conveying the impression of being latently mad from the start.”

- The Press, 2006

“Amanda Pabyan's Lucia is both musically satisfying and dramatically gripping. She immerses herself into the mind of Lucia moving from the innocent woman in love, to the tortured madwoman as she is victimized by the greed and ambition of her brother. Her portrayal is dramatic, but by no means over the top. Into this she brings her vivid voice... She even manages to deliver top notes while being flung around the stage.”

-theoperacritic.com, 2006

**Glimmerglass Opera - *Imeneo***

“...Mr. Alden has coaxed some risk-taking performances from his splendid cast... Amanda Pabyan, a brilliant coloratura, was delightful in her multishaded portrayal of Rosmene.”

-New York Times, August 4, 2004

“Pabyan's mad scene (here, she became increasingly drunk, grabbing the half-emptied glasses of her lovers) was performed with increasing passion, growing hysteria and a momentous final collapse -- but not before singing (while prone on the dining room table) a perfect series of trills with great agility that ended in a stunning F.”

-Ithaca Journal, 2004

“Ms. Pabyan is a soprano of fearsome agility and power.”

-New York Observer, August 16, 2004

**North Carolina Symphony - *Fauré Requiem***

“If you can label a movement as the "hit" of this Requiem, it would definitely be the exquisite "Pie Jesu" section, with soprano solo. Amanda Pabyan gave a beautifully controlled and delicate performance of this treacherously exposed, gorgeous solo. That alone was worth the price of admission.”

-Classical Voice North Carolina, February 2004

**New York City Opera – *Die Zauberflöte***

“Soprano Amanda Pabyan, slim and pretty, tore into the Queen of the Night’s arias with whistling high notes, precision and surprising heat; the audience cheered her.”

-Opera News, 2004

“In her City Opera debut, Amanda Pabyan, a gifted young coloratura soprano, gave technically agile, clarion-toned and incisive accounts of the Queen's fearsomely difficult arias.”

-The New York Times, 2003

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Imeneo/Orphée et Eurydice – George Mott