



MATT MORGAN
TENOR

Having the distinction of making debuts at three of the four theaters at New York's Lincoln Center, Matt Morgan has established himself as a tenor to watch. His New York debut came as Don Gomez in Weber's *Die drei Pintos* with Leon Botstein and the American Symphony Orchestra. The very same season, his New York City Opera debut occurred in the world premiere of Charles Wuorinen's *Haroun and the Sea of Stories*. Following these successes, Mr. Morgan debuted with the National Chorale at Avery Fisher Hall as the tenor soloist in Handel's *Messiah*.

Most recently he was seen as Ruggero in *La rondine* with the Opera Company of Middlebury after previously appearing with the company as Nadir. Additional recent engagements include Frederick in *The Pirates of Penzance* with Jacksonville Symphony Orchestra, and Nanki-Poo in *The Mikado* with Syracuse Opera. He also created the role of Pan in the World Premiere and Recording of *The Judgment of Minds* with the American Opera Projects. An appearance with the Opera Theater of Connecticut as Almaviva in *The Barber of Seville* concludes his season. The upcoming 2011-2012 season brings Handel's *Messiah* with both the Dayton Philharmonic and Jacksonville

Symphony. The 2009-2010 season brought Matt's debut in the title role of *Faust* with Opera Idaho, Hamlet in *Rosencrantz and Guildenstern are Dead* with AOP and the Mark Morris Dance Company and a return to New York City Opera as Tapioca in *L'etoile*. In previous seasons, he debuted at Opera Colorado as Ferrando in *Così fan tutte*, Greenwich Music Festival as Der Soldat in Viktor Ullmann's *Der Kaiser von Atlantis*, and Sacramento Opera as Frederick in *The Pirates of Penzance*. After successes as Laurie in *Little Women*, he returned to Dayton Opera as Camille in *The Merry Widow*.

He has performed at New York City Opera for three consecutive seasons to great audience and critical acclaim in a variety of repertoire ranging from Rameau's *Platee* to works of the 20th century. Most recently he appeared in their new production of *The Pirates of Penzance* where Mr. Morgan was as an "endearing and loveable" Frederick "with the right hero looks and a wonderful tenor voice". Among his many appearances at Lincoln Center his other New York successes include his portrayal of Britten's anti-hero in Gotham Chamber Opera's wildly successful production of *Albert Herring*.

Outside of New York City, Mr. Morgan has appeared with Pittsburgh Opera, Opera Colorado, Fort Worth Opera, Portland Opera, New Orleans Opera, Dayton Opera, Toledo Opera, and many others in a variety of repertoire. His performances have included Nemorino in *L'elisir d'amore*, Ernesto in *Don Pasquale*, Tamino in *Die Zauberflöte*, Ferrando in *Così fan tutte*, Don Ottavio in *Don Giovanni*, Almaviva in *Il barbiere di Siviglia*, Ramiro in *La cenerentola*, Romeo in *Roméo et Juliette*, as well as many works of modern opera and musical theater. A much sought after interpreter of this repertoire he has most recently starred at New York City Opera as Frederick in their new production of *The Pirates of Penzance*, after previously taking part in their premieres of *The Mines of Sulphur*, and *The Little Prince*. He also appeared recently with Fort Worth Opera as Curly opposite Anthony Dean Griffey in *Of Mice and Men* and as Tony in *West Side Story* with New Orleans Opera.

His busy concert schedule has taken him to sing with some of the country's leading symphony orchestras and concert organizations including the Pittsburgh Symphony Orchestra, the American Symphony Orchestra, the National Chorale, and the Bard Music Festival in a variety of repertoire ranging from the works of Handel to music of the 20th century.

Mr. Morgan tours North America regularly, most recently playing to crowds of tens of thousands at the two largest Italian festivals in North America- (Milwaukee Festa Italiana and the Upper Ohio Valley Italian Festival). As a recording artist his DVD's and CD's are distributed internationally and are carried by every online music service and music seller worldwide. Matt is an alumnus of the Pittsburgh Opera Center, National Opera Company, and Louisiana State University. He is based in New York City and continues his studies with Bill Schuman.

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Opera

Almaviva	<i>Barber of Seville</i>	Opera Theater of Connecticut	2011
Ruggero	<i>La rondine</i>	Opera Company of Middlebury	2011
Nanki-Poo	<i>The Mikado</i>	Syracuse Opera	2010
Frederick	<i>The Pirates of Penzance</i>	Jacksonville Symphony	2010
Nadir	<i>Pearl Fishers</i>	Opera Company of Middlebury	2010
Tapioca	<i>L'etoile</i>	New York City Opera	2010
Hamlet	<i>Rosencrantz/Guildenstern</i>	AOP/Mark Morris Dance Co.	2009
Faust	<i>Faust</i>	Opera Idaho	2009
Der Soldat	<i>Der Kaiser von Atlantis</i>	Greenwich Music Festival	2009
Pan	<i>The Judgement of Midas</i>	American Opera Projects	2009
Ferrando	<i>Così fan tutte</i>	Opera Colorado	2009
Camille	<i>The Merry Widow</i>	Dayton Opera	2009
Frederick	<i>The Pirates of Penzance</i>	Sacramento Opera	2008
Haroun	<i>Djamileh (Bizet)</i>	Opera Theater Pittsburgh	2008
Curly	<i>Of Mice and Men</i>	Fort Worth Opera	2008
Tony	<i>West Side Story</i>	New Orleans Opera	2008
Prince Karl	<i>The Student Prince</i>	Skylark Opera	2007
Frederick	<i>Pirates of Penzance</i>	New York City Opera	2007
Beppe	<i>Pagliacci</i>	Toledo Opera	2006
Albert Herring	<i>Albert Herring</i>	Gotham Chamber Opera	2006
Snake/Vain Man (cover)	<i>The Little Prince</i>	New York City Opera	2005
Hugo/Fenney (cover)	<i>The Mines of Sulphur</i>	New York City Opera	2005
Flammand (cover)	<i>Capriccio</i>	New York City Opera	2005
Don Ottavio	<i>Don Giovanni</i>	San Antonio Opera	2005
Laurie	<i>Little Women</i>	Dayton Opera	2005
Nemorino	<i>L'elisir d'amore</i>	Nevada opera	2004
Nemorino	<i>L'elisir d'amore</i>	Pensacola Opera	2004
Thespis/Mercure (cover)	<i>Platée</i>	New York City Opera	2004
Paris	<i>La Belle Helene</i>	North Star Opera	2004
Tamino	<i>Die Zauberflöte</i>	Opera Theater of Pittsburgh	2003
Ernesto	<i>Don Pasquale</i>	Forth Worth Opera	2003
Don Ottavio	<i>Don Giovanni</i>	Opera Atelier	2002
Nanki Poo	<i>The Mikado</i>	Pittsburgh Public Theater	2002
Don Gomez	<i>Dei drei Pintos</i>	Bard Music Festival	2002
Alfred	<i>Die Fledermaus</i>	Pine Mountain Opera	2002

Concert/Oratorio

<i>Messiah</i>	Dayton Philharmonic	2011
<i>Messiah</i>	Jacksonville Symphony	2011
<i>Carmina Burana</i>	Johnstown Symphony Orchestra	2009
<i>Messiah</i>	National Chorale at Lincoln Center (Avery Fisher Hall)	2008
Gala Benefit Concert	Seagle Music Colony	2008
<i>Carmina Burana</i>	Avery Fisher Hall	2006
Mozart Gala	Dayton Opera	2006
<i>Messiah</i>	National Chorale at Avery Fischer Hall	2005
<i>Elijah</i>	Johnstown Symphony Orchestra	2005
<i>Messiah</i>	Johnstown Symphony Orchestra	2004

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Critical Acclaim

Dayton Opera - *The Merry Widow*

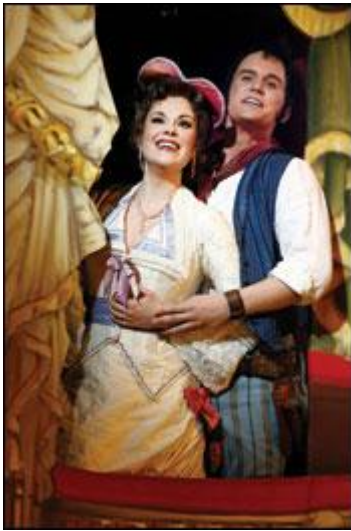
Morgan's high, sweet-sounding tenor is well-suited to the role, and his agility and passion as Valecienne's admirer adds to the considerable chemistry of the production.

-Dayton City Paper, 2009

Der Kaiser von Atlantis – Greenwich Music Festival

“Scene III represented a tender, human moment in the struggle, and Morgan and Durkin's voices soared.”

- The Greenwich Citizen, 2009



New York City Opera - *Pirates of Penzance*

“...his attractive lyric tenor served him well”

New York Times, 2008

“Matt Morgan cut a fine figure as Frederick...”

-New York Sun, 2008

“Matt Morgan played the part with winning charm. His fine tenor voice was fiery in confronting his former nursemaid, Ruth, ably sung and acted by contralto Myrna Paris, a veteran of City Opera G & S productions, sweet in his love duet with Mabel in the first act, and plaintive in their parting duet in Act Two.”

- classicalsource.com, 2008

“Frederic is endearing and loveable as played by Matt Morgan. He has a genuine youthful idealism, and despair as he navigates his particular plight.”

-NYTheater.com. 2008

“The delicate and adorable Matt Morgan -- sounding most convincingly British despite his Louisiana roots -- perfectly captures the good-hearted and slightly dim-witted Frederic.”

-Theater Mania, 2008

“...he's got the right hero looks and has a wonderful tenor voice.”

-Curtainup.com, 2008

Opera Theater of Pittsburgh – *Djamileh*

“Tenor Matt Morgan was superb as the dissolute Haroun, winning no sympathy for his self-absorption.”

-Pittsburgh Tribune, 2008

Fort Worth Opera – *Of Mice and Men*

“Matt Morgan made the most of Curley's strutting...”

-Opera News, 2008

New Orleans Opera – *West Side Story*

“The two leads, Sarah Jane McMahon as Maria and Matt Morgan as Tony, brought a touching realism to their roles as the star-crossed young lovers. Morgan's renditions of "Something's Coming" and "Maria" were especially beautiful, displaying a rich and warm tenor voice.”

-NOLA.com, 2008

Skylark Opera - *The Student Prince*

"Matt Morgan's light, flexible tenor brings both sweetness and vocal weight to such classic numbers as the "Serenade"
-Star Tribune, 2007

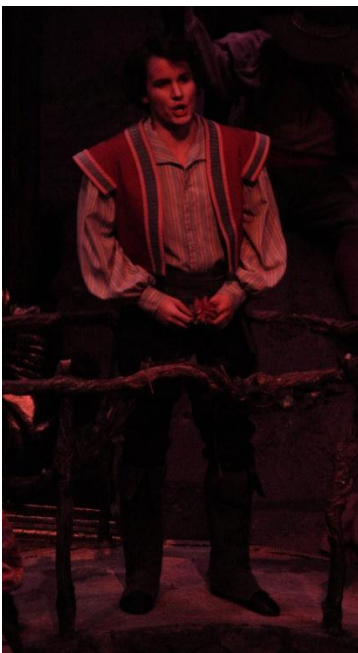
"Matt Morgan tackled the prince's schmaltz-stuffed ballads with a sweet, soaring tenor."
-St. Paul Pioneer Press, 2007

Gotham Chamber Opera – *Albert Herring*

"Matt Morgan played Albert as kin to Murphy Brown's overmatched boss, Miles Silverberg, able to sustain a googly-eyed look of panic through virtually the entire scene of his coronation as the May King, until his rum-laced lemonade produces googly-eyed delirium."
-New York Times, 2006

"When New York audiences have had a chance to hear tenors John Easterlin and Matt Morgan and soprano Leah Wool, it's been mostly in sharply portrayed cameos. Here, they all sing roles ample enough to show how deep the talent pool is among young American singers."
-Newsday, 2006

"As Albert, Matt Morgan was a bespectacled look-alike for Matthew Broderick in a constant state of embarrassment or surprise, and should receive praise for some sweet and characterful singing, while changing from a vulnerable gosling to a more defiant adult."
-Seen and Heard International, 2006



Nevada Opera – *L'elisir d'amore*

"As Nemorino, the farmhand pining for his employer, Adina (Redding), Morgan has not only a nice, light tenor but good comic timing and moves. His scenes after drinking the "elixir" (wine from a snake-oil salesman) sent the audience into waves of chuckles as he alternately struts his stuff and despairs of attracting Adina's attentions."
-Reno Gazette-Journal, 2004

"Tenor Matt Morgan sings and plays opposite Miss Redding and is a most believable Nemorino. Gullible, naive and boyish with a pure, smooth tenor instrument, Mr. Morgan is all that Nemorino should be."
-Nevada Events and Reviews, 2004