



**ADRIANA ZABALA**  
**MEZZO-SOPRANO**

As the title character in the American Premiere of Dove's *The Adventures of Pinocchio* at the Minnesota Opera, Adriana Zabala was recently praised by *The Wall Street Journal* as showing "tremendous stamina and boy-like flair." *The New York Times* hailed her as "a vivid, fearless presence," and the *L.A. Times* as "extraordinary" for her portrayal of the Barbarian Girl in the American premiere of Philip Glass' *Waiting for the Barbarians* with the Austin Lyric Opera. Ms. Zabala enjoys a vibrant and unique career that includes opera, song repertoire, new works, concert and oratorio. She performs extensively throughout the United States and internationally, and served for five years as Artistic Director of the Southeastern Festival of Song.

Within the last few seasons Ms. Zabala has been seen on the stages of The Seattle Opera, The Minnesota Opera, Wolf Trap Opera, the Wildwood Festival, The Syracuse Opera, the Arizona Opera, the Lyric Opera of San Antonio, Opera Carolina, the Lake George Opera, Opera Pacific and Opera Saratoga. She has also been a soloist with the Minnesota

Orchestra, the Mormon Tabernacle Choir, the Jacksonville Symphony, the Spokane Symphony, the Syracuse Symphony, the Virginia Symphony, the Madison Symphony, the New York Festival of Song, and at the Caramoor International Music Festival with the Orchestra of St. Luke's. She has appeared in recital in the Barns at Wolf Trap, The Kennedy Center's Millennium Stage, The Dallas Museum of Art, Ventford Hall in Lenox, MA, and in Weill Recital Hall at Carnegie Hall.

Recent highlights include Ms. Zabala's European debut under Maestro Lorin Maazel as Mercedes in *Carmen* at the Palau de les Arts Reina Sofia in Valencia, Spain, her Carnegie Hall debut on a concert with pianist and composer Gregg Kallor, premiering *Exhilaration*, Kallor's settings of nine Emily Dickinson poems, her critically acclaimed portrayal of the Barbarian Girl in the American Premiere of Phillip Glass' *Waiting for the Barbarians* with the Austin Lyric Opera, and appearing as the alto soloist with the Mormon Tabernacle Choir with Bryn Terfel as *Elijah*.

She also made her Canadian debut with Opera Lyra Ottawa as Cherubino in *Le Nozze di Figaro*, sang the title role in *La Cenerentola* with the Atlanta Opera, returned to Opera Carolina as Rosina in *The Barber of Seville*, and celebrated the release and critical success of the compact disc *Exhilaration: Dickinson and Yeats Songs*. *Opera News Online* raved "Kallor has found a wonderful exponent in Adriana Zabala, a gifted, agile mezzo-soprano. Kallor knows how to make these words sing, and Zabala gives perfect flight to them. Singing with uncommon clarity and natural beauty, she seems to be deep inside both the poems and Kallor's musical realizations."

Recent engagements have included Hansel with Austin Lyric Opera, Dorabella with Opera Saratoga, Rosina with Sugar Creek Symphony and Song, a return engagement to the Palau de les Arts Reina Sofia in *Carmen* and *Salome*, under the direction of Zubin Mehta, the role of Isabella Linton in *Wuthering Heights* with the Minnesota Opera, and a concert of Spanish songs on the Salzburg International Chamber Music series. Upcoming engagements include Cherubino with Florentine Opera and the creation of the role of Sister James in the world premiere of Cuomo and Shanley's operatic version of the play and film, *Doubt*, with Minnesota Opera.

Adriana Zabala was born Georgia and raised in Miami, Caracas, Venezuela, and Lake Jackson, Texas. She received her undergraduate degree from Louisiana State University, was a Fulbright Scholar in Salzburg, Austria, studying German Lieder at the Mozarteum, and earned her masters degree at the University of Cincinnati College-Conservatory of Music. Ms. Zabala was a Resident Artist for two seasons with the Minnesota Opera, where she performed the roles of Cherubino, Annina, and Rosina, among others. She spent the following season as a Young Artist with the Seattle Opera, singing the title role in *La Cenerentola*. Ms. Zabala is an alumna of the apprentice programs at the Berkshire Opera, the Santa Fe Opera, Operafestival di Roma, and the Wolf Trap Opera Company.

Ms. Zabala lives in Minneapolis with her husband and two daughters.

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Critical Acclaim



***Pinocchio* – Minnesota Opera**

Zabala, who was onstage almost the entire evening, bounded about with relentless boyish energy and displayed a firmly focused mezzo that was resonant from top notes to bottom.  
[Michael Anthony](#) *Opera News*

As Pinocchio, mezzo Adriana Zabala demonstrated tremendous stamina and boy-like flair; she made his alternation of foolish behavior and abject remorse seem perfectly credible.  
[Heidi Waleson](#) *The Wall Street Journal*

As the title character, Adriana Zabala sings with intense innocence and joy, projecting life and intensity through all the makeup and beyond Pinocchio's growing nose. Hardly leaving the stage, Zabala captures the sympathy and attention of the audience throughout the tall tale.  
[Rebecca Mitchell](#) *Twin Cities Daily Planet*

***The Barber of Seville* - Opera Carolina**

Even among this strong ensemble cast, the Rosina of Adriana Zabala was a particular delight. She was a high-spirited, attractive little minx, and it was easy to see why the Count should be so smitten. Zabala's singing was equally effective. Her voice has a pleasant timbre and is well controlled throughout her ample range. Her acting was particularly alive to each possible nuance: for example, her expression of delighted astonishment at learning Almaviva's true identity was priceless.  
[Luther Wade](#) *Opera News*

***Le Nozze di Figaro* – Opera Lyra**

In addition to Adriana Zabala's lovely singing, she had the unusual achievement of actually making the character look and act like an adolescent boy.  
[Richard Todd](#) *The Ottawa Citizen*

***Roméo et Juliette* - Minnesota Opera**

Of the supporting singers, Adriana Zabala was the standout, singing the trouser role of Stephano with true Gallic grace.  
[William Randall Beard](#) *mspmag.com*

***Elijah* - Mormon Tabernacle Choir**

Supporting Terfel were... mezzo Adriana Zabala, who brought menace to her Queen Jezebel and sweet reassurance to her Angel.  
[Catherine Reese Newton](#) *The Salt Lake Tribune*

***Così fan Tutte* with Opera Saratoga**

The two stunning female leads are equally talented, both with each other and with the men...Mezzo Adriana Zabala as Dorabella is a knock-out singer, her creamy tones lending intimacy to the music, and her acting shining with star quality.  
[Judith White](#) *The Saratogan*



### **Waiting for the Barbarians – Austin Lyric Opera**

As the barbarian girl, the mezzo-soprano Adriana Zabala sang with a bright, penetrating voice. She was a vivid, fearless presence in the physically demanding role, which required her to perform one scene completely unclothed and covered with bruises.

Steve Smith *The New York Times*

Adriana Zabala, the Barbarian Girl whom the Magistrate takes in after she is tortured, was extraordinary, a young, vibrant mezzo-soprano.

Mark Swed *Los Angeles Times*

One wished for a larger role for the barbarian girl as mezzo-soprano Adriana Zabala had an impressive clarity and emotion.

Jeanne Claire van Ryzin *Austin American-Statesman*

### **Les Contes d'Hoffmann – Minnesota Opera**

Mezzo-Soprano Adriana Zabala is fabulous as Hoffmann's muse and guardian angel, Niklausse. Zabala's polish and vocal agility make her an ideal Muse/Niklausse. She and Alison Bates take full advantage of the barcarolle, one of the loveliest moments in the show.

Jay Furst *The Post-Bulletin*



A night in Venice is evoked splendidly by a solo as blissful and soothing as a ride down the canal, courtesy of Adriana Zabala.

Ron Hubbard *St. Paul Pioneer Press*

### **Bernstein Memories- Madison Symphony**

Zabala returned to give a highly entertaining rendition of "What a Movie!" from "Trouble in Tahiti," one of Bernstein's two operas. The mezzo-soprano has a wonderful range and a good sense of comic timing, both of which were put to excellent use.

Michael Muckian *The Capital Times*

### **Teatros Espanoles- New York Festival of Song**

Adriana Zabala, who has a strong, clear mezzo-soprano that she uses adroitly...sang a number of the evening's highlights...(including) a breathtakingly rapid tongue-twister of a patter song, which she coolly pulled off.

Anne Midgette *The New York Times*

### **The Barber of Seville**

The mezzo-soprano Adriana Zabala made a lithe, sexy Rosina, making the character charming and smart. Her voice had the luster of liquid silver in the middle range and beautiful fire at the top.

David Williams *The Charleston Gazette*

### **Gershwin, Ellington and Porter with the Syracuse Symphony**

Adding glitter to the golden sounds of the SSO, Andrew Russo, piano, and Adriana Zabala, mezzo-soprano, charmed the audience with their song stylings....Zabala exhibited depth and sparkle in her song interpretations. She was especially effective singing Gershwin's "You Don't Know Paree," and Ellington's "Prelude to a Kiss," A whispered gasp of pleasure rippled through the hall when they heard that Russo and Zabala would perform "In The Still of the Night." ...Winding up with music by Duke Ellington, the finale included the stellar performance of Zabala and Russo on "I Got it Bad (And that Ain't Good)."

Linda Loomis *Syracuse.com*

### **Wuthering Heights – Minnesota Opera**

Adriana Zabala makes Heathcliff's neglected wife a compelling character in a gripping fourth-act aria.

Rob Hubbard *The St. Paul Pioneer Press*

Minnesota fielded a strong cast... Adriana Zabala, as Isabella Linton, went convincingly from flirty to terrified after she makes the mistake of marrying Heathcliff.

Heidi Walleson *The Wall Street Journal*