



**SARAH HELTZEL**  
**MEZZO-SOPRANO**

Lauded by *The New York Times* as “vocally striking and visually appealing,” and for her “plummy, nuanced mezzo” by *Backstage*, American mezzo-soprano **Sarah Heltzel** made her Seattle Opera debut as Siegrune and Flosshilde in their acclaimed *Der Ring des Nibelungen*. Other performances with the company include a return last season for Siegrune in *Die Walküre*, Flora in *La Traviata*, and Despina in *Così fan tutte* as a guest with the Young Artists. Ms. Heltzel will return again for the company’s 2013 Ring Cycle.

Upcoming engagements in the 2011-12 season include role debuts of Suzuki in *Madama Butterfly* with Indianapolis Opera, Nevada Opera, Opera on the James, and Syracuse Opera, as well as Der Komponist in Strauss’ *Ariadne auf Naxos* with dell’Arte Opera Ensemble and Winter Opera Saint Louis.

This past season included Dryade in Toledo Opera’s *Ariadne auf Naxos*, Desideria in Menotti’s *The Saint of Bleeker Street* with Dicapo Opera Theatre and the Mezzo soloist in Verdi’s *Requiem* with Back Bay Chorale in Boston, MA. Other appearances included Mississippi Opera’s “Passion and Fireworks” Gala, Wagner’s *Wesendonck Lieder* and Corigliano’s *Fern Hill* with the Gordon College Symphony Orchestra, and a solo recital with pianist Milos Repicky at the Vicksburg Chamber Music Festival. A proponent of new music, she also participated as a guest artist in American Lyric Theater’s Composer-Librettist Development Program, and in ALT’s new one-act opera showcases *The Poe Project* and *Opera in Eden*, at Symphony Space in New York City.

Recent engagements for Ms. Heltzel include Prince Orlofsky in Mississippi Opera’s *Die Fledermaus*, the title role in Bizet’s *Carmen* with both Tacoma Opera and Skagit Opera, the Marquise de Merteuil in Susa’s *The Dangerous Liaisons* with Dicapo Opera Theatre, Handel’s *Messiah* and Janacek’s *Glagolitic Mass* with Seattle Symphony, Mahler’s *Das Lied von der Erde* with the Boston Chamber Music Society, and Respighi’s *Il Tramonto* with the Red Rocks Music Festival. As a member of Seattle Opera’s Young Artist Program Ms. Heltzel appeared as Cherubino in Mozart’s *Le nozze di Figaro* and Miss Jessel in Britten’s *Turn of the Screw*, and with Chautauqua Opera she has sung Cherubino and the Monitor in Puccini’s *Suor Angelica*, and covered Erika in Barber’s *Vanessa*. Other roles performed include Hermia in Britten’s *Midsummer Night’s Dream*, Mère Marie in Poulenc’s *Dialogues des Carmélites*, Charlotte in *Werther*, and the title role in Offenbach’s *The Grand Duchess of Gérolstein*. Equally at home on the recital stage, Ms. Heltzel has performed numerous song recitals in the New York, Boston, and Seattle areas.

Ms. Heltzel was a winner in the 2010 Liederkrantz Opera Competition and was an encouragement grant recipient from the 2010 Career Bridges Competition, and the 2005, 2008 and 2009 Gerda Lissner Foundation Competitions. Ms. Heltzel received the 2006 Apprentice Award from Chautauqua Opera, and was a winner in the 2004 Sun Valley Opera Competition and the 2002 Palm Beach Opera Vocal Competition (Junior division). She also won the 2003 Panasonic Harmony Award, for which she made her concert debut at Alice Tully Hall with the New York Symphonic Ensemble, and was a Presser Scholar in 2000. Ms. Heltzel holds a Bachelor of Music from Gordon College (MA), and both a Master of Music degree and a Professional Studies Certificate from Manhattan School of Music.

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### MEZZO-SOPRANO

#### OPERA

Siegrune	<i>Die Walküre</i>	Seattle Opera	2013
Zweite Norn (cover)	<i>Götterdämmerung</i>	Seattle Opera	2013
Flosshilde (cover)	<i>Das Rheingold</i>	Seattle Opera	2013
Flosshilde (cover)	<i>Götterdämmerung</i>	Seattle Opera	2013
Suzuki	<i>Madama Butterfly</i>	Nevada Opera	2012
Suzuki	<i>Madama Butterfly</i>	Syracuse Opera	2012
Der Komponist	<i>Ariadne auf Naxos</i>	Winter Opera St. Louis	2012
Suzuki	<i>Madama Butterfly</i>	Indianapolis Opera	2011
Suzuki	<i>Madama Butterfly</i>	Opera on the James	2011
Der Komponist	<i>Ariadne auf Naxos</i>	dell'Arte Opera Ensemble (NYC)	2011
Evangeline/Hera	<i>Opera in Eden</i>	American Lyric Theater	2011
Desideria	<i>The Saint of Bleecker Street</i>	Dicapo Opera	2011
Dryade	<i>Ariadne auf Naxos</i>	Toledo Opera	2010
Mezzo-soprano	<i>The Poe Project</i>	American Lyric Theater	2010
Orlofsky	<i>Die Fledermaus</i>	Mississippi Opera	2010
Despina	<i>Così fan tutte</i>	Seattle Opera – YAP Guest Artist	2009
Siegrune	<i>Die Walküre</i>	Seattle Opera	2009
Zweite Norn (cover)	<i>Götterdämmerung</i>	Seattle Opera	2009
Flosshilde (cover)	<i>Das Rheingold</i>	Seattle Opera	2009
Flosshilde (cover)	<i>Götterdämmerung</i>	Seattle Opera	2009
Flora	<i>La traviata</i>	Seattle Opera	2009
First Witch/Spirit	<i>Dido and Aeneas</i>	The Dido Project	2008
Marquise de Merteuil	<i>The Dangerous Liaisons</i>	Dicapo Opera Theatre	2008
Candy Mallow, Squirrel	<i>The Golden Ticket</i>	American Lyric Theater – workshop	2007
Carmen	<i>Carmen</i>	Tacoma Opera	2007
Carmen	<i>Carmen</i>	Skagit Opera (WA)	2006
Cherubino	<i>The Marriage of Figaro</i>	Chautauqua Opera	2006
Monitor	<i>Sister Angelica</i>	Chautauqua Opera	2006
Erika (cover)	<i>Vanessa</i>	Chautauqua Opera	2006
Miss Jessel	<i>Turn of the Screw</i>	Seattle Opera - Young Artist Program	2006
Wellgunde	<i>Götterdämmerung</i>	Wagner Theatre at Mannes	2006
Siegrune	<i>Die Walküre</i>	Seattle Opera	2005
Cherubino	<i>Le nozze di Figaro</i>	Seattle Opera - Young Artist Program	2005
Paula (cover)	<i>Florencia en el Amazonas</i>	Seattle Opera	2005
Hermia	<i>A Midsummer Night's Dream</i>	Manhattan School of Music	2003
Mère Marie	<i>Dialogues des Carmélites</i>	Israel Vocal Arts Institute	2003
Zweite Dame	<i>Die Zauberflöte</i>	Manhattan School of Music	2003

#### CONCERT

Soloist	<i>Messa da Requiem (Verdi)</i>	Bay Back Chorale	2011
Soloist	"Passion and Fireworks"	Mississippi Opera	2010
Soloist	<i>Messiah</i>	Seattle Symphony	2008
Soloist	<i>Liebeslieder Walzer</i>	Music at Southampton	2008
Soloist	<i>Das Lied von der Erde</i>	Boston Chamber Music Society	2008
Soloist	<i>Opera in Eden</i>	American Lyric Theater	2008
Soloist	<i>Il Tramonto</i>	Red Rocks Music Festival (Sedona, AZ)	2007
Soloist	<i>Glagolitic Mass (Janáček)</i>	Seattle Symphony	2007
Soloist	<i>Messa da Requiem (Verdi)</i>	Carnegie Hall: Requiem for Darfur	2007
Soloist	<i>Arias of Saint-Saëns, Bizet</i>	Alice Tully Hall: NY Symphonic Ensemble	2003

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Critical Acclaim

**Dell'Arte Opera Ensemble – Ariadne auf Naxos**

"As the Composer, Sarah Heltzel sang with fire and allure"  
- Associated Press

"Mezzo Sarah Heltzel was utterly compelling as the Composer. The blind devotion to music as an art form that she injected into the character made the themes of the opera... more tangible than in Strauss's last opera, Capriccio... Like soprano Mary Ann Stewart, who played the prima donna, the commitment that Heltzel brought to the role served as fodder for the contrast between their idealized view of art and the more realistic view of opera, as personified by the commedia dell'arte troupe."  
- Opera Today

**Back Bay Chorale – Verdi Requiem**

"...Heltzel's grounded and rich mezzo-soprano, almost contralto, sound."  
- The Boston Musical Intelligencer

**Dicapo Opera Theatre - The Saint of Bleeker Street**

"Sarah Heltzel, vocally striking and visually appealing, walked away with the second act as Desideria, Michele's vindictive, doomed lover."  
- New York Times

"Also strong was Sarah Heltzel as Desideria, whose sultry mezzo stood up handily to Michele's ill temper."  
- MusicalAmerica.com

"Sarah Heltzel's handsome stature and rather angular singing gave Desideria's impassioned desperation the profile it requires."  
- Opera News (online)

"Sarah Heltzel's singing and acting captured a credible, grandly temperamental jealousy as Michele's jilted girlfriend. Her powerful entrance in Act Two – she is first seen at the end of Act One when she arrives to find Michele beaten up and handcuffed to a fence – was a highlight. In Desideria's Act Two aria... Heltzel's mighty, attractive voice admirably amplified her feelings of the moment."  
- www.classicalsource.com

**American Lyric Theater – The Poe Project**

"Mezzo-soprano Sarah Heltzel made a commanding, sinister Mortician and Doctor in the evening's first two operas."  
[for The Poe Project, American Lyric Theater]  
- Parterre Box

**Seattle Opera – La traviata**

"A special mention should be made of former Seattle Opera Young Artist Sarah Heltzel who played Flora as well as she can be played. It does not hurt that Ms. Heltzel is a beautiful, vivacious redhead, just about a perfect casting choice. She sang well, partied well and, when Violetta needed a friend, was convincingly concerned and comforting."  
- Classical Voice (classicalvoice.org)

### **Seattle Opera - Die Walküre**

"The Valkyries (Brünnhilde and her eight sisters) raised their voices impressively from the mountaintop. Miriam Murphy, Sally Wolf, Luretta Bybee, Jennifer Hines, Marie Plette, Sarah Heltzel, Michèle Losier, and Maria Steijffert seemed to have fun to boot." [for Siegrune, Seattle Opera]

- The Gathering Note,

"The Valkyries were in terrific form. A tip of the winged helmet to Valkyries Miriam Murphy, Sally Wolf, Luretta Bybee, Jennifer Hines, Marie Plette, Sarah Heltzel, Michele Losier and Maria Steijffert." [for Siegrune, Seattle Opera]

- Melinda Bargreen, 'Die Walküre': a pulse-pounding night for 'Ring' fans," Seattle Times, August 11, 2009

### **Dicapo Opera – The Dangerous Liasons**

"Most impressive were the admirable villains, mezzo Sarah Heltzel and baritone Michael Chioldi, producing singing which sensitively embraced their acting."

-New York Post,

"Not that the company doesn't perform with great dedication and virtuosity, with Heltzel's de Merteuil (she has a plummy, nuanced mezzo) [a] standout... the diction is so clear that the supertitles are superfluous."

- Backstage

"Sarah Heltzel had the emotional range for the part of the Marquise de Merteuil"

- New York Times

"The central pair were aptly sexy and stageworthy. Sarah Heltzel sang with clarity and force" (for the Marquise de Merteuil, The Dangerous Liaisons with Dicapo Opera Theater)

-The Gay City News

"Dangerous Liaisons (1994), lyrical, accessible, and replete with opportunities for vocal and dramatic display for its leading singers, received a riveting New York premiere on February 21, thanks to Dicapo Opera Theatre, with a Lincoln Center-caliber cast."

- Qonstage.com

### **Seattle Symphony - Messiah**

"mezzo-soprano Sarah Heltzel and bass-baritone Charles Robert Austin were both strong and sensitive"

- Seattle Times

### **Seattle Symphony – Glagolitic Mass**

"On hand was an unusually personality-rich quartet of vocalists... Janáček uses his mezzo and bass sparingly — a pity, since I wanted to savor more of Sarah Heltzel's amber tone."

- Crosscut.com

"The soloists, well known to Seattle Opera audiences, were chosen with care for their ability to handle vocal lines that always seem to be written for some other instrument than the voice. They are asked to sing at the extremes of their registers, frequently against the entire orchestra and chorale in full cry. Fortunately, the four soloists (Christine Goerke, Sarah Heltzel, Gary Lakes and Patrick Carfizzi) prevailed... Heltzel made a good impression in brief, low-lying solo segments."

-Seattle Times