

## DANA BETH MILLER

Mezzo-Soprano

Hailed by the **San Francisco Chronicle** as "*the evening's biggest find*," and praised by both the **New York Times** for "*wielding a rich, substantial voice, along with a winning stage presence*," and the **Boston Globe** for having a "*voice full of alluringly dark colorings*," Dana Beth Miller is rapidly establishing herself as one of the most promising and exciting dramatic mezzo-sopranos on the stage today. She has been engaged by the leading opera houses around the world including the Metropolitan Opera, Lyric Opera of Chicago, Deutsche Oper Berlin, San Francisco Opera, Washington National Opera, Grand Théâtre Genève, New York City Opera, Seattle Opera, Dallas Opera, Boston Lyric Opera, and Cincinnati Opera, among many others.



During the 2018-2019 season, Ms. Miller made her debut with the Boston Symphony Orchestra as La Badessa in *Suor Angelica* under the baton of Andris Nelsons. She then joined the Metropolitan Opera for their acclaimed Ring Cycle production to cover the role of Grimgerde in *Die Walküre*, returned to Boston Lyric Opera as Offred's Mother in *The Handmaid's Tale*, and brought her Grimgerde in *Die Walküre* to the Boston Symphony Orchestra. The 2019-2020 season and beyond includes performances as Donna Rosa in *Il postino* with Virginia Opera, Eunice in *A Streetcar Named Desire* with Opera Roanoke, and her debut with Opera Santa Barbara.

Ms. Miller's 2017-2018 season included Santuzza in *Cavalleria rusticana* with New Orleans Opera, Amneris in a new production of *Aïda* with English National Opera, Erda in *Das Rheingold* with Arizona Opera, the mezzo-soprano soloist in Verdi's *Requiem* with the Oregon Symphony, and Dame Quickly in *Falstaff* with Opera Colorado. She opened her 2016-2017 season with the National Taiwan Symphony with Mahler's *Das Lied von der Erde* followed by title role in Massenet's *Hérodiade* with Washington Concert Opera, Amneris in *Aïda* at Pensacola Opera, Margret in the David McVicar production of *Wozzeck* with the Grand Théâtre de Genève, Ulrica in *Un ballo in maschera* with Florida Grand Opera, and Verdi's *Requiem* with the International Festival Český Krumlov. She began her 2015-2016 season at the Grand Théâtre Genève as Anna in *Les Troyens* with the Royal Philharmonic Orchestra under Charles Dutoit and as Hippolyta in Britten's *A Midsummer Night's Dream*. She then joined Florida Grand Opera as Adalgisa in *Norma*, the Tucson Symphony Orchestra for Handel's *Messiah*, Tulsa Opera as Dalila in *Samson et Dalila*, and both Arizona Opera and the Badisches Staatstheater Karlsruhe as Dame Quickly in *Falstaff*. In addition, she returned to Deutsche Oper Berlin for Mrs. Sedley in *Peter Grimes* and Azucena in *Il trovatore*. The 2014-2015 season saw the German premiere of Hans Krasa's *Die Verlobung im Traum* at Badisches Staatstheater Karlsruhe in the role of Marja Alexandrowna, and her return to Deutsche Oper Berlin as Dame Quickly in *Falstaff*, Annina in *Der Rosenkavalier*, Sonyetka in *Lady Macbeth of Mtsensk*, Erste Magd in *Elektra*, and Princess Clarissa in *L'amour des trois oranges*. Additionally, Ms. Miller joined Washington National Opera for Mary in *Der Fliegende Holländer* and made her role debut as Azucena in *Il trovatore* with Knoxville Opera.

From 2012 -2014, Ms. Miller was a principal soloist and member of the prestigious ensemble at the Deutsche Oper Berlin. Highlights included her first Erda in two complete *Ring Cycles* with both Sir Simon Rattle and Donald Runnicles, Dame Quickly in a new *Falstaff* directed by Christoph Loy, La Cieca in *La Gioconda*, Mrs. Sedley in David Alden's *Peter Grimes* from English National Opera, and Ulrica in *Un ballo in Maschera*. Additional engagements during those two seasons included Maddalena in *Rigoletto* with Opera Colorado, Mahler's *Third Symphony* with the

San Antonio Symphony Orchestra, Mary in *Der fliegende Holländer* for her debut with both the Berlin Philharmonic Orchestra and the Princeton Festival, and Amneris in *Aïda* with Tulsa Opera.

Highlights of earlier seasons include Dame Quickly in *Falstaff* with Deutsche Oper Berlin for her European operatic debut, her first *Carmen* at Boston Lyric Opera, Amneris in *Aïda* for Arizona Opera, the Foreign Princess in *Rusalka* at Opera Colorado, Margared in Lalo's rarely performed opera, *Le roi d'Ys*, with the American Symphony Orchestra at Avery Fisher Hall, Santuzza in *Cavalleria Rusticana* with Edmonton Opera and Pensacola Opera, Dulcinee in Massenet's *Don Quichotte* with Tulsa Opera, Maddalena in *Rigoletto* with Florida Grand Opera and San Antonio Opera, Verdi's *Requiem* with the Tulsa Symphony Orchestra, the Mother and Witch in *Hansel and Gretel* with Cleveland Opera and Tulsa Opera, Beethoven's *Ninth Symphony* with the Milwaukee Symphony Orchestra and Austin Symphony, Mère Marie in Poulenc's *Dialogues des Carmélites* with Austin Lyric Opera, and Stravinsky's *Les Noces* with the New York City Ballet at Lincoln Center.

Ms. Miller won first place in both the 2006 Classical Singer National Vocal Competition and the 2004 Jensen Foundation Voice Competition, second prize and the Leonie Rysanek Award at the 2006 Elardo International Opera Competition, third place in the 2003 Opera Index Career Grant Competition, the 2003 Loren L. Zachary National Vocal Competition, and the 2004 Eleanor Lieber Awards, and was a finalist in the 2005 and 2006 Richard Tucker Career Grant Competition. She also won first place in the National Opera Association Competition, received Career Development Grants from both the Dallas Opera and the San Francisco Opera's Merola Program, and has won several district and regional awards in the Metropolitan Opera National Council Auditions. Ms. Miller holds a bachelor's degree in Vocal Performance from the University of North Texas College of Music.

## DANA BETH MILLER

### Mezzo-Soprano

### Critical Acclaim

#### **Falstaff with Opera Colorado**

"Dana Beth Miller's Quickly nearly stole the show, easily projecting her impeccably controlled mezzo to the far corners of the spacious hall and gliding around the edges of the action with sure comic timing. . . ." -Opera News

#### **Cavalleria rusticana with New Orleans Opera**

"In "Cavalleria," the role of Santuzza, the rejected lover of Turiddu, was sung mournfully by soprano Dana Beth Miller, who hit the high notes with ease and distinctive clarity. Judging by the standing ovation at the end of the performance, she was clearly the audience favorite."  
-The New Orleans Advocate

#### **Un ballo in maschera with Florida Grand Opera**

"The Ulrica of Dana Beth Miller harkens to the great mezzos and contraltos of the past. She is the most interesting character in the entire piece. Her commitment is to giving a most beautiful sound while scaring the bejeezus out of us. It is time for her Azucena, Eboli and Amneris at Florida Grand Opera; this caliber doesn't come along often." -ConcertoNet.com

"Mezzo-soprano Dana Beth Miller, showing her opposite side (having played the vulnerable young priestess Adalgisa in FGO's last production of "Norma") easily slipped into the role of the sorceress Ulrica. She had the moves and officious pipes to plausibly summon the King of the Abyss to do his bidding ("Re dell'abisso, affrettati"). Miller's remarkable chest and head voice was devoid of an edge. Her articulation was as rich as her facility for tone and character; her dramatic gestures and robust voice left the audience captivated and engaged."  
-Miami ArtZine

"I have saved the best for last. The role of Ulrica is a definitive scene-stealer. Marian Anderson made her Met debut in the role and I recall the extraordinary Dolora Zajick stealing the performances each time I saw her. Florida Grand Opera has a true star in Dana Beth Miller. Unusually young for the "hag" role, she is only on for one scene, and the impression she makes is palpable. A beautiful woman, she has a mezzo that thrills from her very first note. In addition, she consistently turns in the best acting of the evening."  
-Regional News and Reviews

"Mezzo Soprano Dana Beth Miller sang the famous role of the fortune-teller, Ulrica. Miller's voice is dark, velvety, rich, and throbbing as she sings her way through the agony and ecstasy that is Ulrica's short appearance in the opera. The character only appears in the second half of Act One but Verdi demands just as much from his mezzos as he does from his sopranos. Miller was able to sing a low G below the treble staff with a full-throated sound that filled the auditorium, and just a few measures after the composer had her singing near the top of her range. Miller was also the most committed to her character of all of the performers on stage and the only one who never seemed unsure of what she was doing."  
-Edge Media Network

"Saturday's audience also was deeply fond of mezzo Dana Beth Miller, who sang Ulrica. Miller, who sang Adalgisa in last season's Norma, has a thrilling lower register that she imbued with real fire, and indeed it was at her entrance, in scene 2 of Act I, that the production took off and found its groove. The selling point for Miller's Ulrica was the dark, almost haunting quality of her lower notes and the sheer force with which she sang them; it was in every sense a memorable reading."  
-Palm Beach Arts Paper

#### **Hérodiade with Washington Concert Opera**

"mezzo-soprano Dana Beth Miller, stepped into this challenging role with aplomb for a striking company debut. Hérodiade requires both force and expressive beauty, a spiteful villain with a tender heart. Miller had the searing vocal power, a dramatic laser beam of sound she deployed in her first appearance. The top of the range in the first scene, A-flat and then A-natural on the shouts of "Hérode," was strong. . . Miller gets marks for audacity for braving even higher outbursts later in the opera. At the end of the duet with Phanuel in Act III, Hérodiade is asked to hit a high B-flat that crescendos to a dissonant C-flat, at a fortissimo dynamic. Miller made a savage attack on these notes, giving the dramatic impression of coming off the rails. Similarly, at the climax of Act IV, as Hérodiade realizes that her own daughter is cursing her ("Elle maudit sa mère!"), Massenet wrote a high B-natural, offering a slightly less terrifying alternate version that goes only to A. Miller went for the B with gusto, and the effect was just as unhinged as Massenet wanted ("avec un accent déchirant"), underscoring the character's psychological anguish."  
-Washington Classical Review

"a cast like this doesn't come along very often. Those who lament that exciting singing is dead, take heart, because the young singers onstage at the Lisner Auditorium proved that thesis wrong with some thrillingly sung, blood-and-guts performances. . . Dana Beth Miller, a late replacement, brought a powerhouse mezzo bristling with emotion to the title role, Hérodiade (Herodias, whom Salomé does not know is her mother until the final bars of the work). When the three of them, or any combination thereof, got together onstage, backed up by some impressive supporting singers, there were considerable fireworks"

-Washington Post

### **Samson et Dalila with Tulsa Opera**

"The real revelation here is Miller as Delilah. This is her first time to sing this role, but her performance Wednesday had a depth, complexity and richness that made one think she's been playing this role for years. Miller embodies the many moods of Delilah with an impressive range of tonal colors and adroit phrasing — the plummy sweetness she uses to capture Samson's attention initially in "Printemps qui commence," the harsh, bitter tone and whipcrack phrasing as she contemplates wreaking vengeance in "Amour! viens aider ma faiblesse"; the deft shift from coquettish seduction to tearful rage in "Mon cœur s'ouvre à ta voix," as she toys and manipulates and cajoles Samson to reveal the secret of his strength." -Tulsa World

### **As Adalgisa in Norma with Florida Grand Opera**

"Miller proved a real scene stealer herself, bringing depth of emotion and striking theatricality to Adalgisa's every appearance. Her rich, smoky sound, ease in the voice's highest and lowest extremes and firm control were matched by glamour and dramatic intensity. The conclusion of Act I was a high point, Miller's vocalism fiery and full throated in trio with Khudoley and the Pollione of Giancarlo Monsalve."

-South Florida Classical Review

"Dana Beth Miller was the perfect Adalgisa; a very feminine woman with a powerful voice that clearly defines this character's many changes in mood from young girl in a complicated love affair with a man who represents her nation's enemy, to heartbroken and furious at his betrayal. She then becomes comrade with her lover's spouse as she agrees to work for his downfall. Miller's voice has a luscious power that begins in the true mezzo range but unfailingly leaps to the high demands of rage."

-Concertonet.com

"Miller is a knockout in the role of the young priestess-in-training. She nearly steals the show the moment she comes on stage. Her voice is a clarion call with a beautiful evenness from the top of her register to the very lowest tones of her voice. She sings Bellini's coloratura with clarity, conviction and a true sense of the bel canto phrase. Vocally, Miller possesses one of the largest voices on the stage between the two casts but she manages to balance perfectly regardless of whoever she is singing with. . . Miller was in sync with everyone she shared the stage with. As an actress, Miller was spot-on in her characterization. The naivety and guile of the young woman seduced by the older man and then the heartbroken betrayal when she finds out the truth followed by sincere regret and a desire to make things right. Miller gave the audience every single one of these emotions during her performance."

-Edge Media Network

### **As Azucena in Il trovatore with Knoxville Opera**

"Also making a KO debut was mezzo-soprano Dana Beth Miller in the role of Azucena, the gypsy woman haunted by vengeance, given and received. Miller, who has recently been appearing regularly with German opera companies, was a stunning win for Salesky and KO. Her gorgeously versatile voice was capable of plumbing the depths of darkness and despair as well as caressing the heights of lyrical tenderness, all with expressiveness and power. That ability to contrast darkness with tenderness also contributes to Miller's sensational dramatic range. Her Act II aria "Stride la vampa," in which she reveals the death of her mother at the stake and the origins of her vengeance, was a masterpiece of narrative singing."

- The Knoxville Mercury

"Azucena, in a show-stopping performance by Dana Beth Miller"

- Knoxville News Sentinel

### **As Dame Quickly in Falstaff with Deutsche Oper Berlin**

"The singing of Dana Beth Miller, as Quickly, was full-throated and richly textured, vocal qualities that were matched by impeccable comic timing and delivery and resulted in a scintillating and often uproarious performance."

- Opera News

"For the female quartet, the Deutsche Oper delivered their best singers. Dana Beth Miller sang her organ-like "Reverenza" and "Povera Donna" so magnificently, that you thought you could see the walls shake or that you were hearing Fedora Barbieri."

- Der Opernfreund, Ingrid Wanja

"However, most of the other soloists were excellent, especially Dana Beth Miller, who brought a beautiful contralto and engaged acting to the "sex bomb" Mistress Quickly." - Das Opernglas

"Dana Beth Miller as Quickly, with a real contralto of rich abundance, delivered a fitting, organ-like "Reverenza." Visually she was transformed from a lush blonde à la Marilyn Monroe with her atomic breasts, to the Witch from Hansel and Gretel with hump and crooked nose - a fine trick! " - Oper Lounge, Bernd Hoppe

"Dana Beth Miller as Mrs Quickly stands out from the female quartet with wonderful deep notes for "Reverenza" and a homogeneously round voice." - GB Opera Magazine, Lutz Naelpa

"Christof Loy relied on universally gorgeous singing and tremendous stage presence from the ensemble. Dana Beth Miller unleashed a flashy, comic, and sexual Mrs. Quickly with ominously earthy mezzo depths." - Deutschlandfunk, Julia Spinola

"Dana Beth Miller relished the upfront chest-voice routine as Ms. Quickly with aplomb, and it must be mentioned that the gear change to the middle and upper register was expertly managed, too." - WordPress.com

"Among the quartet of merry wives (and wives-to-be), there was not a weak performance to be found...Dana Beth Miller was an utterly charming Mistress Quickly." - Mundoclassico.com, Jesse Simon

"Mrs. Quickly, for whom the name of the character is now comical, transforms into a Dolly Buster look-alike with dark tones. Due to the huge artistic presentation of this figure, designed by Dana Beth Miller, she remains strongest in my memory." - Opernfan.de, Alexander Hildebrand

"Dana Beth Miller's earthy mezzosoprano transformed Mrs. Quickly, with open hearted bodily expression, into an almost demonic "gossip girl." - Der Tagesspiegel, Ulrich Amling

### **As Amneris in *Aida***

"For example, as Amneris, the Egyptian princess who has everything except the man with whom she's infatuated, Dana Beth Miller makes every mercurial mood change palpable. From Amneris' craftiness at drawing out why her slave Aida is so distraught, then exulting in that knowledge, or from her desperate pleading Radames to save himself from the judgment he faces to her fury at being scorned yet again, Miller embodied this character so completely, so believably, that one hardly needed the surtitles to know exactly what Amneris was thinking and feeling. And it was all expressed in a voice of great, yet precisely wielded power, able to cut through the densest ensembles." - Tulsa World

### **As Santuzza in *Cavalleria Rusticana***

"Miller is spectacular as Santuzza. Her vocal prowess and intense dramatic interpretation of the role ruled the stage. Audiences will marvel at her work in this role." - Pensacola News Journal

"As Santuzza, Dana Beth Miller proved herself a fine actress, capturing the dramatic intensity that the role requires. Her voice was equally dramatic and plenty beautiful. Her performance was captivating." - Sound and Noise

"Dana Beth Miller clawed at my heart with her jaw-dropping vocal performance as Santuzza. The mezzo was the embodiment of betrayal, physically curled over with pain...she owned heartbreak with her whole body. This Santuzza needs to make an album about her anguish; it is bound to go multi-platinum." - The Edmonton Journal

### **Mezzo Soprano Soloist at the Opera de Montreal International Gala**

"One newcomer who stood out was Dana Beth Miller, an American mezzo-soprano who brought a fiery tone, firm technique, and old-fashioned sense of theater to "Acerba volutta" from Cilea's Adriana Lecouvreur." - The Montreal Gazette

"Some standouts included Dana Beth Miller who blew us away with "Acerba volutta" from Cilea's Adriana Lecouvreur and in the famous quartet from Verdi's Rigoletto. Miller has not only a warm, full-bodied voice with awesome sustaining power, but also a stage presence that should light up any scene." - Incident Light

### **As Maddalena in *Rigoletto***

"Dramatic mezzo-soprano Dana Beth Miller was a sultry and lustrous Maddalena, Sparafucile's sister, who appears only for a short time in Act III. It was an act of cruelty to allow the audience so brief a hearing of such a wonderful voice." - Incident Light

"As Sparafucile's sister Maddalena, mezzo-soprano Dana Beth Miller was a standout, pleading movingly and in rich tones for her brother to spare the Duke's life and more than holding up her end in the celebrated quartet." - Miami Herald

"Dana Beth Miller has a darkness of tone suggesting a contralto more than a mezzo, which she uses to nearly walk off with the opera with her late entrance." - ConcertoNet, The Classical Music Network

### **As Carmen with Boston Lyric Opera**

"Heading the cast was Dana Beth Miller as a compelling Carmen...her voice is full of alluringly dark colorings and has heavier weighting well-suited to her character's tragic dimensions." - The Boston Globe

"As Carmen, mezzo-soprano Dana Beth Miller displayed a voice both smoky and rich, which suited her character perfectly." - Opera News

"The singing is often sublime, particularly from Dana Beth Miller's Carmen...she is blessed with a memorably rich mezzo, suffused with a smokily tragic allure that is all but perfect for the role." - The Hub Review

"The title heroine (sung by mezzo-soprano Dana Beth Miller in her BLO debut) keeps the spark alive. She is more raunchy than coquettish, and brings a rawness to the role with a voice full of chutzpah. It is a deep, velvety mezzo soprano that is very becoming of a darker, more mature Carmen." - Going.com/Boston

### **As Margared in Lalo's *Le Roi d'Ys* with the American Symphony at Avery Fisher Hall**

"Dana Beth Miller, singing the part here, wielded a rich, substantial voice...along with a winning stage presence that made her character sympathetic even in extremes of self-involved recklessness." - The New York Times

"Dana Beth Miller has made the best of a transition to a lower fach; her Margared was full of hysterical threats, remorseful asides, and heroic repentance...one appreciated her cool control of a sizable and richly colored mezzo in a long, various and demanding part." - Opera Today

"As the villainess Margared, Dana Beth Miller brought a splendid mezzo-soprano and great dramatic instincts to the role." - The New York Daily News

"It's quite rare these days to encounter a singer who brings not only a highly individual timbre and a real sense of intensity but also a very personal commitment and passion to what is being sung. We are so accustomed today to hearing singers whose heyday has passed, or cookie-cutter voices from the younger generation, that when someone comes along with something special to offer it is quite a revelation. Dana Beth Miller's performance as Margared in the American Symphony Orchestra's concert reading of Edouard Lalo's *LE ROI D'YS* at Avery Fisher Hall was in a way a throwback to earlier times when singers came out and just gave lavishly of themselves, reveling in their own vocal prowess: unafraid of - and in fact totally committed to - buying directly into the emotional context of the music. Ms. Miller has recently shifted from soprano to mezzo; in fact I would be tempted to call her a dramatic contralto. Her voice has a smouldering richness in the lower range and she can punch out the high notes as well. The sound has a colour all its own but more importantly Ms. Miller has a feeling for grandeur of utterance that reminded me at times of Rita Gorr. Margared, a cousin to Wagner's Ortrud, is a princess steeped in melodrama and Ms. Miller wasn't afraid to express the character's violent passions yet she showed great wisdom in keeping everything musical and not resorting to 'effects'." - Oberon's Grove

"The "bad" sibling was heated to a stirring boil by mezzo Dana Beth Miller, whose steely, columnar voice, easily emphatic at bottom and tapering to an always exciting top, recalled the Margared I first encountered, Rita Gorr via old EMI LPs." - Opera Canada

### **As the Foreign Princess in *Rusalka* with Opera Colorado**

"The biggest voice of the evening belonged to the commanding, foot-stamping Foreign Princess, delivered with gusto and wit by Dana Beth Miller." - Opera News

### **As Mere Marie in Poulenc's *Dialogues des Carmélites* with Austin Lyric Opera**

"Dana Beth Miller, as Mere Marie, unleashed torrents of luscious clear tones." - Austin American Statesman

"Dana Beth Miller's portrayal of Mere Marie almost lost emotional control several times as the mezzo's upper register soared throughout the house. Dramatically, it worked, as she created a Mere Marie that was more strict and commandeering than usual. The mezzo's huge voice boomed, but Miller also managed to find intimacy and pathos during the latter scenes of the second act." - ConcertoNet, The Classical Music Network

"Dana Beth Miller was a powerhouse in the role of the assistant prioress, Mother Marie." - Incident Light

# DANA BETH MILLER

## Mezzo-Soprano

### OPERATIC REPERTOIRE

BARTOK	Bluebeard's Castle	Judith
BELLINI	Norma	Adalgisa
BERLIOZ	Les Troyens	Anna
BIZET	Carmen	Carmen
BRITTEN	A Midsummer Night's Dream	Hippolyta
BRITTEN	Peter Grimes	Auntie, Mrs. Sedley
BRITTEN	The Rape of Lucretia	Lucretia
CILEA	Adriana Lecouvreur	Principessa de Bouillon
DONIZETTI	La Favorite	Leonore
HANDEL	Giulio Cesare	Cornelia
HUMPERDINCK	Hansel und Gretel	Mother, Witch
MASCAGNI	Cavalleria Rusticana	Santuzza
MASSENET	Don Quichotte	Dulcinee
MASSENET	Hérodiade	Hérodiade
MASSENET	Werther	Charlotte
MENOTTI	The Consul	The Secretary
MENOTTI	The Saint of Bleecker Street	Desideria
OFFENBACH	Les Contes d'Hoffmann	Giulietta
PONCHIELLI	La Gioconda	La Cieca, Laura
POULENC	Dialogues des Carmélites	Mère Marie de l'Incarnation
PROKOFIEV	L'amour des Trois Oranges	Princesse Clarissa
SAINT-SAENS	Samson et Dalila	Dalila
STRAUSS	Elektra	Klytämnestra
STRAUSS	Salome	Herodias
STRAVINSKY	Oedipus Rex	Jocasta
STRAVINSKY	The Rake's Progress	Baba the Turk
TCHAIKOVSKY	Eugene Onegin	Olga
TCHAIKOVSKY	Maid of Orleans	Jeanne d'Arc
TCHAIKOVSKY	Pique Dame	Pauline
VERDI	Aïda	Amneris
VERDI	Don Carlo	Eboli
VERDI	Il Trovatore	Azucena
VERDI	La Forza del Destino	Preziosilla
VERDI	Nabucco	Fenena
VERDI	Rigoletto	Maddalena
VERDI	Un Ballo in Maschera	Ulrica
WAGNER	Das Rheingold	Erda, Fricka
WAGNER	Die Walküre	Fricka, Waltraute, Siegrune Grimgerde, Schwertleite
WAGNER	Siegfried	Erda
WAGNER	Götterdämmerung	Erste Norn, Waltraute
WAGNER	Tannhäuser	Venus
WAGNER	Tristan und Isolde	Brangäne
WARD	The Crucible	Elizabeth Proctor

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Mezzo-Soprano

## CONCERT REPERTOIRE

BEETHOVEN	Missa Solemnis
BEETHOVEN	Symphony No. 9
BERG	Seven Early Songs
BERLIOZ	La Damnation de Faust
BERLIOZ	La Mort de Cleopatre
BERLIOZ	L'enfance du Christ
BERLIOZ	Les Nuits d'ete
BERLIOZ	Romeo et Juliette
BRAHMS	Alto Rhaspody
BRAHMS	Vier ernste Gesänge
BRUCKNER	Mass No. 3 in F minor
BRUCKNER	Te Deum
DVORAK	Requiem Mass
DVORAK	Stabat Mater
DVORAK	Ziguenelieder
FALLA	El Amor Brujo
FALLA	La Vida Breve
FALLA	Siete Canciones Populares Espanolas
FALLA	The Three-Cornered Hat
JANACEK	Slavonic Mass (M'sa Glagolskaja)
MAHLER	Das klagende Lied
MAHLER	Das Lied von der Erde
MAHLER	Des Knaben Wunderhorn
MAHLER	Kindertotenlieder
MAHLER	Rückert Lieder
MAHLER	Songs of a Wayfarer
MAHLER	Symphony No. 2
MAHLER	Symphony No. 3
MAHLER	Symphony No. 8
PROKOFIEV	Alexander Nevsky
RAVEL	Chansons Madecasses
RAVEL	Chants Populaires
RAVEL	Cinq Melodies Populaires Grecques
RAVEL	Sheherazade
STRAVINSKY	Les Noces
SZYMANOWKI	Stabat Mater
VERDI	Requiem
WAGNER	Wesendonck Lieder