

VICTORIA LIVENGOOD

MEZZO-SOPRANO



Internationally-renowned Metropolitan Opera star Victoria Livengood is a GRAMMY-nominated mezzo-soprano that has been hailed by audiences and critics worldwide for her multi-faceted and powerhouse performances in a remarkably varied repertoire. Victoria has been acclaimed by the New York Times as "naturally seductive and vocally alluring." Opera News raved that "her singing and acting radiate intensity," the Italian press proclaimed that "the power of her voice could straighten the Tower of Pisa," the Boston Phoenix Magazine compared her acting to Joan Crawford and her singing to Maria Callas and the Buenos Aires Herald named her "one of the leading singer-actresses of her generation." Recent seasons have included a return the Lyric Opera of Kansas City for dual roles as the Mother and the Witch in *Hansel and Gretel*, reprising her role as Eunice in *A Streetcar Named Desire* for Hawaii Opera Theater, a return to the Seattle Opera for a role debut as Kabanicha in *Katya Kabanova*, a company and role debut with Opera Omaha in Johnathan Dove's *Flight*, the Mother in *The Consul* with Long Beach Opera and Chicago Opera Theater, soloist in the *The Defiant Requiem- Verdi at Terezin* at UNC Charlotte, the Old Lady in *Candide* with Anchorage Opera, and Madame Flora in *The Medium* with New Orleans Opera. The 2018-2019 season saw her as the Old Lady in *Candide* with the Seoul Philharmonic, Filippyevna in *Eugene Onegin* with Washington National Opera, Eunice in *A Streetcar Named Desire* with Teatro Colon, and the cover of Larina & Fylypneva in *Eugene Onegin* with the Seiji Ozawa Music Academy. The 2019-2020 season and beyond includes Fylypneva in *Eugene Onegin* with Palm Beach Opera, Mother Abbess in *The Sound of Music* with The Glimmerglass Festival, and a return to Opera Omaha.

Since her acclaimed Met debut with James Levine in 1991, the Thomasville, North Carolina native skyrocketed onto the opera scene and has become known for her dynamic portrayals in more than 120 Met performances, including the title role of *Carmen* opposite Placido Domingo. Victoria's enormous versatility has allowed her to sing nearly 100 different roles with opera companies throughout the United States, Europe, South America, Canada and Asia. Internationally, she has sung with the opera companies in Barcelona, Madrid, Salzburg, Buenos Aires, Taipei, Las Palmas, Monte Carlo, Nice, Santiago, Cologne, Vancouver, Montreal and at Italy's Spoleto Festival, where she closely collaborated with composer, Gian Carlo Menotti.

Nevertheless, it is in America that this Dixie Diva has primarily based her 32 year career, having sung leading roles with the companies of Chicago, San Francisco, Los Angeles, Santa Fe, Washington DC, Seattle, Houston, Boston, Miami, St. Louis, San Diego, Baltimore, Portland, Utah, Atlanta, Palm Beach, New Orleans, Fort Worth, Anchorage, Hawaii and with the New York City Opera! Her broad range of current favorite roles include Klytemnestra (*Elektra*), Madame Flora (*The Medium*), The Old Prioress (*Dialogues of the Carmelites*), Marcellina (*Le nozze di Figaro*), The Marquise (*La fille du régiment*), Herodias (*Salome*), Dame Quickly (*Falstaff*), Azucena (*Il trovatore*), Kabanicha (*Katya Kabanova*), Grandmother (*The Consul*), Julia Child (*Bon Appetit*), Katisha (*The Mikado*), The Witch (*Hansel and Gretel*), Ruth (*The Pirates of Penzance*), Filippyevna (*Eugene Onegin*), Baba the Turk (*The Rake's Progress*), Augusta Tabor (*The Ballad of Baby Doe*), Mrs. Lovett (*Sweeney Todd*), Erda (*Das Rheingold*), Eunice (*A Streetcar Named Desire*), and Prince Orlovsky (*Die Fledermaus*).

Victoria has performed at Carnegie Hall on ten separate occasions including as soloist in Verdi's *Requiem* and in *A Streetcar Named Desire*, opposite Renee Fleming. She has performed with the Lincoln Center Music Festival, The Cincinnati May Festival, and with the National Symphony Orchestra at the Kennedy Center as well as with the London Symphony on her Grammy-nominated recording of *Desire Under the Elms* by Edward Thomas.

As a devoted recitalist, Ms. Livengood has been hailed as "gold-medal caliber, breathtaking, mesmerizing and emotionally charged" at such venues as the Kennedy Center, the Smithsonian Institute, and New York City's Alice Tully and Avery Fisher halls. She has been heard in concert in Paris, Venice, Verona, Milan, Kiev, Odessa, St.

Petersburg, Moscow, Jamaica as well as in the Caribbean on the Queen Elizabeth II, and has performed on numerous occasions as part of the "Meet the Artists" series at Lincoln Center. She also had the honor of singing memorial concerts for her dear friend and mentor, Gian Carlo Menotti, in both Monte Carlo and in Spoleto, Italy for a live television broadcast.

Dr. Livengood has been named Alumni of the year by both alma maters, UNC-Chapel Hill and the Boston Conservatory of Music and holds an honorary doctorate from Jacksonville University. She is also an inductee into the North Carolina Musicians Hall of Fame, an honor that she shares with musical giants such as James Taylor, Andy Griffith and Kate Smith. She is in demand for her highly acclaimed Master Classes across the globe and offers consultations and private vocal instruction when her schedule allows.

Ms. Livengood's extensive discography includes her GRAMMY-nominated performance with the Los Angeles Opera and James Conlon in Corigliano's *The Ghost of Versailles*, as well as her GRAMMY-nominated performance with the London Symphony in Edward Thomas' *Desire under the Elms* as well as the Thomas Pasatieri Songbook and Adler's *AIDS Requiem*, all for Albany Records. She has recorded Menotti's *The Consul* and Prokofiev's *War and Peace* for the Chandos label, both with Richard Hickox conducting as well as EMI's *Oberon* with Ben Heppner, Deborah Voigt, and conductor James Conlon. Her solo releases include *Piercing Eyes* for Albany Records as well as four live recital recordings entitled *We Gather Together*, *Simple Gifts*, *Opening Night* and *The Secret of Christmas*. Her crossover gospel recordings include *On Holy Ground* and *Ten Thousand Joys!*

For more information on Victoria, you may visit her official web site at www.victorialivengood.com.

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SELECT CRITICAL ACCLAIM

"Where the production excelled vocally was in its veterans. Victoria Livengood, the American mezzo, was fabulous as the old nurse"
-The Washington Post

"Victoria Livengood as Old Lady. . . offering a candid and realistic view of the nature of the world with perfectly performed comedy."
-Front Row Reviewers Utah

"Among the other cast members. . . mezzo-soprano Victoria Livengood as the Old Lady deserve special mention for their performances. Livengood was especially wonderful as she pranced about trying to woo men with her elderly "charms.""
-Utah Arts Review

"Victoria Livengood—an acclaimed Secretary in this opera throughout her long career—has graduated smoothly to the role of the Mother. The veteran mezzo-soprano was dramatically effective, bringing poignance to her lullaby to Magda's sickly child."
-Chicago Classical Review

"Livengood's performance was one of the highlights for me; she is truly a theater buff's singer, projecting and articulating wonderfully, and putting her acting on an equal plane with her singing. The mezzo's low growl at the end of Lullaby was something to behold! "
-OperaSense.com

"Victoria Livengood, whose flexible mezzo-soprano managed a remarkably deep register for the distraught Mother"
-StageandCinema.com

"Victoria Livengood. . . gave a powerful, sympathetic and beautifully sung performance as The Mother."
-The Grunion Gazette

"Victoria Livengood, a mezzo with a true contralto timbre, performs the substantial role of The Mother; she sang in a recording of The Consul under Menotti's direction."
- People's World

"Opera Omaha assembled a stellar cast — 10 people of uniform excellence. In addition to Tamagna, a couple of others made a big impression: . . . Victoria Livengood, who was the best comedian of the bunch." -Omaha World-Herald

"Victoria Livengood was a thoroughly chilling Kabanicha, a master of psychological manipulation who used her dusky low notes to embody the cold-as-dry-ice matriarch."
-Seattle Times

"North Carolina Mezzo-soprano Victoria Livengood gave a bravura performance as Katya's mother-in-law, the authoritarian Kabinicha, a role that for many opera-goers is one of the great villainesses of opera. Yet, Livengood's Kabinicha proved a realistic portrait of a family matriarch, the most senior woman in a household, whose longevity has empowered her as the guardian of the family's morals, finances and reputation. One can imagine Kabinicha as a young wife, following the often harsh instructions of the matriarch of that time, in a cycle that goes back for countless generations. I have seen Livengood in character roles of operas by composers as diverse as Verdi, Previn and Corigliano, but Kabinicha is a meaty role that provides Livengood the opportunity to demonstrate her expansive range of vocal and dramatic skills." -OperaWarhorses.com

"As Katya's cruel mother-in-law, Kabanicha, Victoria Livengood evokes the specter of Joan Crawford at her Mommie Dearest worst, from her hair to her posture to her ice-cold cruelty. The freezing menace in Livengood's voice gave me the chills."
-Queen Anne News

"Newcomer Victoria Livengood showed why she is considered one of the leading singer-actresses today. She could head a straight version of the play, and her wonderful voice complemented her acting superbly." - The Buenos Aires Herald

"Mezzo Victoria Livengood - the only cast member who had previously sung her role - imbued Salome's manipulative mother, Herodias, with equal portions of imperiousness and sleaze."
- Opera News Magazine

"The cast is flawless. The other female prisoners are given fleshed-out distinctive roles. Standouts include Victoria Livengood as Old Woman."
- The New York Times

"But the main reason for the success of the evening was its principals and even the smaller roles were adeptly handled. Victoria Livengood's Filippevna was solid and steady."
- Opera News

"From her Mama Rose-style entrance up the aisle, Victoria Livengood imbued Mme. Flora with her wonted theatrical energy. Her barrelhouse contralto suits the role's scary moments; but, admirably, she brought legato-based soft tone to quieter passages, furnishing welcome contrast. Livengood is a seasoned Menotti interpreter who worked with the composer on this opera and The Consul and has also appeared in Maria Golovin. Her phrasing of the disintegrating fraud's final soliloquy proved expertly judged. She made every syllable of the text crystal clear, like an old-style Broadway professional."
- Opera News

"A fine cast of established, first-rate singers has been assembled, and they do a good job of selling this uncompromising creation. Victoria Livengood, as Azucena, is the stuff bad dreams are made of - in other words, PERFECT! She rules the stage, not only with her haunting, resonant voice, but with her intensity."
- Buffalo News

"Best of the cast was mezzo-soprano Victoria Livengood as Azucena. Her voice was a size larger than anyone else's, yet only she came close to a clean trill. Her singing and acting radiated intensity. She riveted attention before singing a note, even through the clanging anvils."
-Opera News

"As the Marquise, mezzo soprano Victoria Livengood made the most of some wonderfully sultry low passages - her voice is a lovely one, rich and deep."
-Washington Post

"From the explosive entrance of the Marquise de Berkenfield, Victoria Livengood is an expressive and versatile actress and a mezzo soprano who gave a gala interpretation of the Marquise not only of character but who can sing to perfection. She is Wagnerian in volume from her middle voice down to the weighty lower register."
-El Mercurio, Santiago, Chile

"Family matters: As Klytemnestra in Taipei, Victoria Livengood's dynamic with Elektra was riveting and even descended into a cat fight. In spite of the concert situation, there were some interesting confrontations. The American mezzo-soprano was compelling, visually and aurally, in regal embroidered robe and bejewelled wig."
-Opera Magazine, London

"Memorable singers, though, go beyond what is merely required of them in their roles, and on Saturday, Victoria Livengood was unquestionably memorable! Her Marcellina made for a striking, rounded portrayal of a comic character and her powerful voice could peel paint off the walls."
-The Washington Post

"The evening's best surprise was mezzo-soprano Victoria Livengood as the scheming old cougar, Marcellina. This is a classic, comic role that demands a fairly obnoxious performance. Ms. Livengood went this one better, looking and sounding almost like a brassy Ethel Merman in Annie Get Your Gun. But she's a fine actress, too, making her character's abrupt switch to the good-guys' side completely believable. It was a great, selfless performance, adding significantly to the evening's light, humorous tone."
-The Washington Times

"Vocally and dramatically, the most powerful performer Friday night was alto Victoria Livengood, whose nearly overwhelming voice was matched by a potent dramatic performance as the old prioress."
-The Dallas Morning News

"It is logical that Victoria Livengood dominated the stage as Madame Flora. The American mezzo has an exacting range, total comfort of her body and delivers a hallucinogenic portrait of her final mad scene which leaves the spectator in a state of shock. Her portrayal is perfect, in particular for her dedication to project the English text."
-Opera International Magazine

"Mezzo soprano Victoria Livengood, a major Metropolitan Opera diva, graced the stage for opening night and was like a force of nature. She was powerful and dominating as the crude, coarse Medium. She inhabited her role, it consumed her. Menotti's music was about mood and setting atmosphere and her big voice had plenty of edge throughout the often sung dialogue and screaming with loads of color and dynamic contrasts in her lyrical moments. The combinations of words were like poetry."
-Daily Gazette, NY