

CHRISTIAN ZAREMBA
BASS

Hailed for “stealing the evening” (The Washington Post) and being “ideally cast as the assassin Sparafucile, emerging from the shadows with his seething bass-baritone” (Opera News), French-American bass, Christian Zarembo, is intent on leaving a strong impression each time he performs.

Recent highlights for Mr. Zarembo include Il Re in *Aida* with the National Symphony, Collatinus in *The Rape of Lucretia*, Passagallo in *L’Opera Seria*, and Dr. Bartolo in *Le nozze di Figaro* with Wolf Trap Opera, Colline in *La bohème* with Portland Opera and Opera Omaha, Sarastro in *Die Zauberflöte* and Ashby in *La fanciulla del West* with Minnesota Opera, and the Bass Soloist in *The Little Match Girl Passion* with the Glimmerglass Festival and Portland Opera.



Last season, Mr. Zarembo returned to The Metropolitan for productions of *Gianni Schicchi* and *Tosca* before greeting the New Year with a return to Austin Opera as the French General in *Silent Night*. He then made debuts with The Lyric Opera of Kansas City as Nourabad in *Les pêcheurs des perles* and reprised his Sparafucile in *Rigoletto* with Opera Theatre of St. Louis. The 2019-2020 season and beyond sees him joining the production of *Agrippina* with the Royal Opera House, as Colline in *La bohème* with Lyric Opera of Kansas City, Lesbo in *Agrippina* with the Metropolitan Opera, Sparafucile in *Rigoletto* with Nashville Opera, Sarastro in *Die Zauberflöte* with Opéra de Montreal, and in a much-anticipated role debut with Austin Opera.

Mr. Zarembo’s 2017-18 season marked a successful debut at the Metropolitan Opera as Angelotti in the new production of *Tosca* on New Year’s Eve which included a first MET Live in HD Broadcast. He has also made notable debuts with Michigan Opera Theater as Sparafucile in *Rigoletto*, with Austin Opera as Zuniga in *Carmen*, and with The Greenwich Symphony as the Bass Soloist in Verdi’s *Requiem*. In the December issue of Opera News, Mr. Zarembo appeared in ‘Sound Bites’ a feature dedicated to showcasing up and coming talent.

In 2016, Mr. Zarembo appeared with both Portland Opera and Opera Omaha as Colline in *La bohème*, as well as reprising the role of the Bass Soloist in David Lang’s *The Little Match Girl Passion* which he performed at *The Glimmerglass Festival* for its first ever staging. He spent two summers as a Filene Artist with Wolf Trap Opera where he sang Collatinus in *The Rape of Lucretia* and Bartolo in *Le nozze di Figaro*. Additionally at Wolf Trap, he sang the role of Passagallo, “Threatening to walk off with the whole [show]” (Opera News), in the US premiere of *L’Opera Seria’s* and sang the King in a concert performance of *Aida* with the National Symphony Orchestra.

Mr. Zarembo also spent two years as a resident artist with Minnesota Opera singing roles such as Sarastro and the Sprecher in *Die Zauberflöte*, Zuniga in *Carmen*, and Ashby in *La fanciulla del West*, among others.

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ROLES

Figaro	<i>Le nozze di Figaro</i>	Austin Opera	2020
Sarastro/Sprecher	<i>Die Zauberflöte</i>	L'Opera de Montreal	2020
Sparafucile	<i>Rigoletto</i>	Nashville Opera	2020
Lesbo	<i>Agrippina</i>	Metropolitan Opera	2020
Colline	<i>La bohème</i>	Lyric Opera of Kansas City	2019
Claudio (cover)	<i>Agrippina</i>	Royal Opera House	2019
Sparafucile	<i>Rigoletto</i>	Opera Theater St. Louis	2019
Nourabad	<i>Les pêcheurs de perles</i>	Lyric Opera of Kansas City	2019
French General	<i>Silent Night</i>	Austin Opera	2019
Guccio	<i>Gianni Schicci</i>	Metropolitan Opera	2018
Angelotti	<i>Tosca</i>	Metropolitan Opera	2018
Sparafucile	<i>Rigoletto</i>	Michigan Opera Theater	2017
Zuniga	<i>Carmen</i>	Austin Opera	2017
Andrew	<i>Difficulty of Crossing....</i>	Portland Opera	2017
Fal	<i>La mère coupable</i>	OnSite Opera	2017
Colline	<i>La bohème</i>	Portland Opera	2017
Marquis (cover)	<i>La Traviata</i>	Metropolitan Opera	2017
Colline	<i>La bohème</i>	Opera Omaha	2016
Collatinus	<i>The Rape of Lucretia</i>	Wolf Trap Opera	2016
Passagallo	<i>L'Opera Seria</i>	Wolf Trap Opera	2016
Jake Wallace	<i>La fanciulla del West</i>	Opera Omaha	2016
Il Commendatore	<i>Don Giovanni</i>	Venture Opera	2015
Il Re	<i>Aïda</i>	Wolf Trap Opera	2015
Bartolo	<i>Le nozze di Figaro</i>	Wolf Trap Opera	2015
General Tracy	<i>The Manchurian Candidate</i>	Minnesota Opera	2015
Zuniga	<i>Carmen</i>	Minnesota Opera	2015
Ashby	<i>La fanciulla del West</i>	Minnesota Opera	2014
Sarastro	<i>Die Zauberflöte</i>	Minnesota Opera	2014
Sprecher	<i>Die Zauberflöte</i>	Minnesota Opera	2014
Banquo (cover)	<i>Macbeth</i>	Minnesota Opera	2014
Doctor	<i>Macbeth</i>	Minnesota Opera	2014
Lawyer	<i>Dream of Valentino</i>	Minnesota Opera	2014
Innkeeper/Sergeant	<i>Manon Lescaut</i>	Minnesota Opera	2013
Lamoral	<i>Arabella</i>	Minnesota Opera	2013
Bass Soloist	<i>Little Match Girl</i>	Glimmerglass Festival	2013
Pistola	<i>Falstaff</i>	Martina Arroyo Foundation	2012

CONCERT WORK

Bass Soloist	<i>Verdi Requiem</i>	Greenwich Symphony	2018
Bass Soloist	<i>Matthäus Passion</i>	Metamorphoses Orchestra	2016
Bass Soloist	<i>Johannes Passion</i>	Annapolis Chorale	2014
Bass Soloist	<i>Mozart: Requiem</i>	St. Cloud Orchestra	2014
Bass Soloist	<i>Handel: Messiah</i>	Annapolis Chorale	2013
Bass Soloist	<i>Purcell Concert</i>	Metamorphoses Orchestra	2012

AWARDS

Top Prize Winner	Sullivan Foundation	2017
Grant Recipient	The Gerda Lissner Foundation	2016
District Winner (Upper Midwest)	The Metropolitan Opera National Council Auditions	2014

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CRITICAL ACCLAIM

Sparafucile, Rigoletto, Opera Theatre of St. Louis

"Christian Zaremba is gracefully menacing as Sparafucile, the hired assassin. On his exit at the end of one scene he holds an almost sub-sonic bass note practically forever."
-Broadway World

"Christian Zaremba's Sparafucile is appropriately evil, a murderer-for-hire concerned about his honor."
-Saint Louis Today

"Among the supporting cast, Christian Zaremba, making his Opera Theatre main season debut, plays Sparafucile, the assassin, with reserve and respect – admirable considering how easy it would have been to overplay the part with squinty sliminess. Zaremba's straightforward, transactional portrayal facilitates the opera rather than calls too much attention to the role."
-STL Limelight

"Christian Zaremba's rumbling bass underscores the creeping nastiness of the assassin Sparafucile"
-Ladue news

Nourabad, Les pêcheurs de perles, Lyric Opera of Kansas City

"Christian Zaremba sang Nourabad, the high priest who represents the "old guard," with suitable stolidity, his oaken bass lending a sort of bullyish authority. Nourabad is especially alarmed by all the shenanigans, which threaten the opera's inscrutable code of ethics."
-Kansas City Independent

"Bass Christian Zaremba, despite the relatively smaller role, strode importantly around the stage as the priest with a smarmy self-interest."
-KC Studio

Sparafucile, Rigoletto, Michigan Opera Theater

"Christian Zaremba was ideally cast as the assassin Sparafucile, emerging from the shadows with his seething bass-baritone to bring Rigoletto's vendetta to fruition."
- Opera News

Passagallo, L'Opera Seria, Wolf Trap Opera

"Stealing the evening, though, was Christian Zaremba as the dancing master, Passagallo. Zaremba already stood out this summer, vocally and dramatically, as Collatinus, the husband in the stark, tragic "The Rape of Lucretia." For "L'Opera Seria," he donned bandana, sweats, leg warmers and a dancer's floating gait, and, dragging nervously on a cigarette, fussed over every detail of the performance and came up with artistic "inspirations,"... Zaremba has the comedian's gift of playing his role absolutely seriously, and he sings well to boot. I found myself wishing Wolf Trap would make Passagallo a recurring character, like Borat, appearing on the sidelines of every future opera performance with earnest suggestions and an occasional pirouette."
- Anne Midgette, The Washington Post

"Threatening to walk off with the whole thing was Christian Zaremba, a resonant bass, who decked out in leg warmers and accessorized with a cigarette that dangled permanently from his lower lip, took the role of the dancing master, Passagallo and ran with it, generating some of the heartiest laughs of this irresistible performance."
- Opera News

Andrew, The Difficulty of Crossing a Field, Portland Opera

"Bass Christian Zarembo, as Andrew, Williamson's brother and overseer of slaves, sang with authority and was chilling in espousing theories of "Negro management."

- Opera News

Angelotti, Tosca, Metropolitan Opera

"There was some fine singing from bass Christian Zarembo as Angelotti."

- Broadway World

"Christian Zarembo showed a firm bass in his company debut."

- New York Classical Review

Il Commendatore, Don Giovanni, Venture Opera

"He sang magnificently and his youthful energy never strained the credibility of the scene"

- Glen Roven, The Huffington Post

Pistola, Falstaff, Martina Arroyo Foundation

"Also winning was Christian Zarembo, a stage animal with a big bass voice, as Pistola."

- Anthony Tommasini, The New York Times