

JENNIFER ZETLAN

SOPRANO

Soprano Jennifer Zetlan is internationally recognized for her artistry and captivating stage presence. She has been seen and heard on opera and concert stages worldwide, as well as recital venues and on Broadway. The 2018-2019 season included her return to the Metropolitan Opera as the cover of Laura Fleet in the New York premiere of *Marnie, Carmina burana* with the Kansas City Symphony, Fauré's *Requiem* at St. John of the Divine, Ginsburg in *Scalia/Ginsburg* with Opera Delaware, and the title role in *Ellen West* with Opera Saratoga. The 2019-2020 season sees her as the cover of Queen Tye in *Akhmaten* with the Metropolitan Opera and the reprise of her Ginsburg in *Scalia/Ginsburg* with Toledo Opera.



In the 2017-2018 season, Ms. Zetlan created the title role in *Rhoda and the Fossil Hunt* for On Site Opera, reprised her role in *Crossing* with American Repertory Theatre, reprised her Fanny in the New York premiere of Ricky Ian Gordon's *Morning Star*, and joined the San Francisco Symphony as Xenia in *Boris Godunov*. In the 2016-2017 season, she made her European debut with the Staatstheater Stuttgart in Purcell's *The Fairy Queen*, created the title role in the world premiere of *Jane Eyre* by Louis Karchin with Center for Contemporary Opera, (studio recorded for Naxos), was seen in Charlottesville Opera's new production of *Oklahoma!* as Laurey, and concluded a run of *Fiddler on the Roof* (directed by Bartlett Sher) on Broadway. On the concert stage, she performed Kaija Saariaho's *Lonh* with the New York Philharmonic, sang Woglinde in *Das Rheingold* with the New York Philharmonic, and sang Bruckner's *Te Deum* and Mozart's *Mass in C minor* with Oratorio Society of New York at Carnegie Hall and on tour in Uruguay.

Known for her passion for contemporary music, Ms. Zetlan has been featured in the premieres of numerous American operas including Ned Rorem's *Our Town* (Aspen Music Festival and Juilliard Opera Center), *Crossing* (Matt Aucoin, ART), Steven Stucky and Jeremy Denk's *The Classical Style* (Ojai Festival and Carnegie Hall), *Morning Star* (Ricky Ian Gordon, Cincinnati Opera), Nico Muhly's *Two Boys* (The Metropolitan Opera), Nico Muhly's *Dark Sisters* (Gotham Chamber Opera and Opera Philadelphia), Daron Hagen's *Amelia* (Seattle Opera), David Diamond's Six Arias from *The Noblest Game* (Seattle Symphony), and Louis Karchin's *Jane Eyre*. Other contemporary works include *The Tempest Songbook* (Purcell-Saariaho) with Gotham Chamber Opera, Ligeti's *Requiem* (American Symphony Orchestra), Golijov's *3 Songs for Soprano* (Lexington Philharmonic), Tavener's *Requiem* (St. Ignatius Loyola with Kent Tritle conducting), and Richard Ayres' *In The Alps* with Alarm Will Sound for which the New York Times called her "flawless."

At the Metropolitan Opera, Ms. Zetlan has been seen in productions of *War and Peace* (2nd French actress), *Boris Godunov* (Xenia), *Le nozze di Figaro* (bridesmaid), *Macbeth* (bloody child), and *Two Boys* (Rebecca). Favorite notable roles elsewhere include Gilda in *Rigoletto* (Seattle Opera and Crested Butte), Musetta in *La bohème* (Princeton Festival, Seattle Opera), Woglinde in *Das Rheingold* and *Götterdämmerung* and The Forest Bird in *Siegfried* (Seattle Opera), Pamina in *Die Zauberflöte* (Ash Lawn Opera, Nashville Opera), Sardula in *The Last Savage* (Santa Fe Opera), Madeline in *The Fall of the House of Usher* (Nashville Opera), Laoula in *L'étoile* (New York City Opera), and Nannetta in *Falstaff* (Juilliard Opera Center), among others.

Ms. Zetlan is a committed performer of orchestral works, and has performed with the New York Philharmonic, Milwaukee Symphony Orchestra, St. Paul Chamber Orchestra, Lexington Philharmonic, the Indianapolis Symphony, American Composers' Orchestra, Juilliard Orchestra, Omaha Symphony, Baltimore Symphony, National Chorale and has been heard at Carnegie Hall with Oratorio Society of New York, Musica Sacra, Alarm Will Sound, American Symphony Orchestra, MasterVoices (formerly Collegiate Chorale) and the New York Youth Symphony. Recognized as a unique recitalist, Ms. Zetlan was selected as a Marilyn Horne Foundation artist; she was heard in recital with her husband, pianist David Shimoni at Christ and St. Stephen's Church in New York City as well as at Carnegie Hall's Zankel Hall. Ms. Zetlan was awarded The Juilliard School Vocal Arts Honors Recital in Alice Tully Hall in 2012 also with Shimoni. The duo has given recitals for the Golandsky Institute, Foothills Music Festival, and the Artist Series of Sarasota. Ms. Zetlan has also given recitals with pianists Martin Katz and Ricky Ian Gordon.

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BROADWAY

Fiddler on the Roof *Shaindel, u/s Tzeitel, Chava,* Broadway Theater /dir. Sher
Fruma Sarah, Grandma Tzeitel

WORLD PREMIERES/NEW WORKS

Scalia/Ginsburg (Derrick Wang)	<i>Ginsburg</i>	Toledo Opera, Opera Delaware, Baltimore Concert Opera
Akhnaten (Philip Glass)	<i>Queen Tye cover</i>	Metropolitan Opera/ dir, McDermott
Ellen (Ricky Ian Gordon)	<i>Ellen West</i>	Opera Saratoga/ Beth Morrison Projects
Marnie (Nico Muhly)	<i>Laura Fleet</i>	Metropolitan Opera/ dir. Mayer
Morning Star (Ricky Ian Gordon)	<i>Fanny</i>	Cincinnati Opera
Crossing (Matt Aucoin)	<i>Messenger</i>	American Rep. Theater/dir. Paulus
Tempest Songbook (Saariaho)	<i>Soprano</i>	Gotham Chamber Opera/dir. Veggetti
The Classical Style (Stucky)	<i>Mozart/Donna Anna</i>	Ojai Music Festival
Two Boys (US premiere, Nico Muhly)	<i>Rebecca</i>	Metropolitan Opera/dir. Sher
Dark Sisters (Nico Muhly)	<i>Zina</i>	Gotham Chamber Opera/dir. Taichman
Amelia (world premiere, Hagen)	<i>The Flier</i>	Seattle Opera/dir. Wadsworth
Fall of the House of Usher (Glass)	<i>Madeline</i>	Nashville Opera
Our Town	<i>Emily</i>	Juilliard Opera Center/dir. Berkeley

OPERA/THEATER

Hansel und Gretel/ The Medium	<i>Gretel/Monica</i>	Victory Hall Opera
Boris Godunov	<i>Xenia</i>	San Francisco Symphony; Metropolitan Opera
Oklahoma!	<i>Laurey</i>	Charlottesville Opera/dir. Birnbaum
Così fan tutte	<i>Despina</i>	Milwaukee Symphony/dir. Darrah
Rigoletto	<i>Gilda</i>	Seattle Opera
Rheingold/Götterdämmerung	<i>Woglinde</i>	Seattle Opera/dir. Wadsworth
Siegfried	<i>Forest Bird</i>	Seattle Opera/dir. Wadsworth
Die Zauberflöte	<i>Pamina</i>	Nashville Opera
La bohème	<i>Musetta</i>	Seattle Opera/dir. Zvulun
Macbeth	<i>Bloody Child</i>	Metropolitan Opera
The Last Savage	<i>Sardula</i>	Santa Fe Opera
L'étoile	<i>Laoula</i>	New York City Opera
Midsummer Night's Dream	<i>Titania</i>	The Princeton Festival
Falstaff	<i>Nannetta</i>	Juilliard Opera Center
War and Peace	<i>2nd French actress</i>	Metropolitan Opera

CONCERT

Carmina burana	Kansas City Symphony
Messiah	Seattle Symphony/cond. Macelaru
Morgen – Strauss songs	New York City Ballet
Golijov, Beethoven 9	Lexington Philharmonic
In the Alps (Ayres)	Carnegie Hall, Alarm Will Sound
Stravinsky songs	Chicago Symphony Orchestra/cond. Macelaru
Arias from The Noblest Game	Seattle Symphony/cond. Schwarz
Messiah	Baltimore Symphony Orchestra
Carmina burana	National Chorale, Avery Fisher Hall
Mozart C minor mass (Grand Mass)	New York Philharmonic/cond. Gilbert
Solo Recital, pianist David Shimoni	Juilliard Vocal Arts Award, Alice Tully Hall

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CRITICAL ACCLAIM

Ellen West – Opera Saratoga

"Ms. Zetlan's tour de force Ellen commanded unwavering attention; she was unafraid to edge her soprano into harshness for the sake of intensity."
–The Wall Street Journal

"Soprano Jennifer Zetlan as the frail Ellen moves as if in a trance, rarely making eye contact with the audience. In moments of fury, she sings with a force that comes from the gut and lands in the gut."
–Albany Times Union

"...soprano Jennifer Zetlan as West were brilliant. Besides superior singing, their diction was excellent"
–The Daily Gazette

Scalia/Ginsburg – Opera Delaware

"Jennifer Zetlan's crystalline and supple soprano delivers an invincible, articulate and sympathetic Ginsburg." –Why.org

"Suddenly, from the floor she rises. Who knew that an opera audience could holler and cheer like it was the Super Bowl? I felt my own heart swell at the giant visual of glass shattering behind her as Jennifer Zetlan strode into the chamber as Justice Ruth Bader Ginsburg."
–Broad Street Review

Your Clear Eye – Recording with Ricky Ian Gordon

"... when a distinctive compositional aesthetics matched by a musician whose voice and skills can articulate the music's best qualities, it can be magic. On her first album, *Your Clear Eye*, soprano Jennifer Zetlan comes close to that transcendence in her interpretation of songs by composer Ricky Ian Gordon. . . Gordon's songs resonate most strongly when interpreted with clear-voiced optimism and resolve, qualities that Zetlan possesses unequivocally. Her bright, shimmering timbre seems to propel the songs forward. . . Zetlan captures the plain-spoken beauty of the text. . . Your Clear Eye boasts exceptionally beautiful music, and Zetlan's steadfast, empathic approach to Gordon's songs makes for listening that's engaging and mesmerizing."
–Daniel J. Kushner, Opera News

Fanny – Morning Star – On Site Opera

"Jennifer Zetlan brought her blazing soprano to the role of Fanny; she gave a particularly moving rendition of her monologue "If I am not allowed to sing," turning from frustration into resignation as her marriage to Irving destroys her dream of a performing career. . . As Aaron Greenspan, the family friend who becomes engaged to Becky in the opera's final moments, Joshua Jeremiah exudes personal warmth, and brings a brawny, dusky baritone to the role." –New York Classical Review

"Fanny (sweet voiced Jennifer Zetlan). . . Joshua Jeremiah used his keen dramatic instincts to create a believable character. His powerful baritone matched well with Ms. Pulley's soprano. We particularly liked a song he sang in Yiddish which was mostly understood by this German-speaking reviewer. He was reminiscing about what he missed about Riga." –Voce Di Meche

"The youngest daughter, Fanny (soprano Jennifer Zetlan melted hearts singing dreamily of the Morning Star). . . Aaron Greenspan (affably portrayed by rich-voiced baritone Joshua Jeremiah)"
–Seen and Heard International

Soprano soloist - Oratorio Society of New York at Teatro Solis, Montevideo, Uruguay

"Zetlan sang with singular and expressive musicality, perfect intonation and passionate timbre flexibility in the piani as well as the forti."
–translated from El Pais

Jane - Jane Eyre - Center for Contemporary Opera

"As Jane, the compelling, rich-voiced soprano Jennifer Zetlan..."
–The New York Times

"The title role, Jane Eyre, is a big soprano role, a tour de force. It was created—i.e., premiered—by Jennifer Zetlan... She has a lot to offer, and offered it as Jane Eyre... And she was undaunted by the theatrical responsibilities of her role. She can be proud of this night, and look back on it with great satisfaction."
–The New Criterion

Soloist - LONH, Circle Map concert - NY Philharmonic at Park Avenue Armory

"Jennifer Zetlan brought her luminous soprano to the solo part, while also moving ritualistically among people seated on the floor. Her warm sound carried the elegiac vocal lines beautifully and mingled with the diaphanous, tingling electronic sounds."
—The New York Times

Despina - Così fan tutte - Milwaukee Symphony Orchestra

"Built of more small vocal ensemble numbers than solo arias, "Così" requires a well-matched bunch of very fine voices — and oh, what voices these were. . . soprano Jennifer Zetlan as Despina. . . each brought powerful, facile, highly refined, colorful voices to the stage. Each of the six singers had the musical sensibility and capability to meld their unique ranges and timbres into seamless, sparkling ensembles that were perfectly balanced in power and fluid technique, and full of musical and theatrical nuance. They delivered glorious singing and delightful theater and made it all look easy."
—Milwaukee Journal Sentinel

Fanny - Morning Star - Cincinnati Opera

"Zetlan, as Fanny, put her silvery soprano to work in 'If I'm not allowed to sing' when her dreams of a career on the stage were dashed by marriage."
—Cincinnati.com

Soprano - Tempest Songbook - Gotham Chamber Opera

"in all the songs she performed, the soprano Jennifer Zetlan abounded in vocal warmth and dramatic fervor... It was impressive to see the singers, especially Ms. Zetlan, gamely interacting with the dancers to bring a choreographic dimension to their performances."
—The New York Times

"Zetlan and Richards rose to the florid demands of the Purcell and the dissonant leaps of the Saariaho with equal aplomb... Zetlan's "Dry Those Eyes" (Purcell) provided a sweet balm afterwards, her delicate soprano shimmering with empathetic intent."
—Opera News

Soloist - NYPhil Biennial; Beyond Recall – MoMa

"It is sometimes said of great actors, "I'd listen to him read the phone book." Well, let the record show that I listened to Jennifer Zetlan sing the numbers of the Fibonacci series — in German — and it was pretty dazzling." —Opera News

"The soprano Jennifer Zetlan could sing the Fibonacci sequence and make it sound expressive—and that's exactly what she did in Olga Neuwirth's Piazza dei Numeri..."
—New York Magazine

"Mr. Hughes was an impressive presence in several works, as was the soprano Jennifer Zetlan, her voice precise without being too cool in the impassioned lyricism of Dai Fujikura's 'silence seeking solace' and the sly, sinuous lines — a setting of the Fibonacci number sequence — in Olga Neuwirth's 'Piazza dei Numeri.' Ms. Zetlan was game for the music's daunting demands, which in Nina Senk's 'In the Absence' alone ranged from skittish whispers to full wails." —The New York Times

Gilda – Rigoletto - Seattle Opera

"...a compelling Sunday performance opposite the Gilda of Jennifer Zetlan, whose agile coloratura and impassioned acting made a fine impression."
—The Seattle Times

Soloist - Stravinsky Japanese Lyrics and Balmont Songs - Chicago Symphony Orchestra

"Mezzo soprano Sasha Cooke and soprano Jennifer Zetlan, both young Americans, seemed born to sing the Ravel and Stravinsky works, respectively. All three works require detail and confidence but also a certain disappearing into the texts, and both women demonstrated this as if it were second nature."
—Chicago Sun-Times

Rebecca - Two Boys - Metropolitan Opera

"...Jake's older sister, Rebecca, a tough-talking temptress sung here with brash coolness by the soprano Jennifer Zetlan."
—The New York Times

"...the bright-voiced Jennifer Zetlan as Rebecca, a teenage siren in peril..."
—Wall Street Journal

"Jennifer Zetlan exuded faux-innocence as his would-be love..."
—Financial Times

"Jennifer Zetlan displayed a bright, girlish soprano."
—New York Classical Review

"The most persuasive of these were delivered by ... soprano Jennifer Zetlan, as Rebecca, an elusive rich girl."
—Opera News

Woglinde/Forrest Bird - Ring Cycle - Seattle Opera

"Zetlan warbled winningly as the Forest Bird."

—Opera News

"the three Rhinemaidens (Jennifer Zetlan, Cecelia Hall, and Renée Tatum), beautiful singers trained to a fare-thee-well in their daring aerial maneuvers, also provided some of the richest comedy in the cycle..." —Classical King FM

Musetta - La bohème - Seattle Opera

"...dazzlingly attractive and vocally accomplished..."

—The Seattle Times

Soloist - Time Cycle - American Composers Orchestra- Zankel Hall

"an entrancing performance, at once sensual and kinetic, of Lukas Foss's 'Time Cycle,' an influential 1960 work for soprano and orchestra, featuring the excellent and adventurous soprano Jennifer Zetlan" —The New York Times

Juilliard Vocal Arts Award Recital - Alice Tully Hall

"Ms. Zetlan's finely structured, fresh and luminous voice would be enough to ensure her growing popularity on the concert stage. ...But on Thursday she presented herself above all as a singing actress who combines a lively curiosity and playful disposition with serious attention to text."

—The New York Times

Soprano soloist - Mozart Great c minor Mass - New York Philharmonic

"The soprano Jennifer Zetlan was potent and incisive..."

—The New York Times

Zina - Dark Sisters - Gotham Chamber Opera/Opera Company of Philadelphia/Music Theater Group

"One of Jennifer Zetlan's great strengths is her physiognomy. Her button-like eyes could be read anywhere in the theater."

—Opera News

"the bright-voiced soprano Jennifer Zetlan..."

—The New York Times

Sardula - The Last Savage - Santa Fe Opera

"...especially this Sardula, the sweet-voiced and charming soprano Jennifer Zetlan." —The New York Times

"...Jennifer Zetlan sang it with a charm that engaged our emotions."

—Opera News

"Jennifer Zetlan makes a high point of the fine aria in which Sardula, Abdul's former girlfriend, agonises over how to tell Abdul she loves Kodanda."

—Financial Times

"Sean Panikkar and Jennifer Zetlan were both vocally assured and endearing as the young Indian couple, Kodanda and Sardula, with Zetlan delivering an affecting performance of her Act 3 aria."

—The Classical Review

"Ms. Zetlan's silvery lyric voice was a good match for one of the show's most extended arias, and she managed to imbue it with more interest than its generic sentiments invited."

—Opera Today

Soprano soloist – Messiah, Musica Sacra — Carnegie Hall

"The soloists included the excellent soprano Jennifer Zetlan, who wielded her silvery voice to admirable effect. Her fluid ornamentation and shining top notes were particularly striking in sections like 'Rejoice greatly, O daughter of Zion.'"

—The New York Times

Xenia - Boris Godunov - Metropolitan Opera

"As his older sister Xenia, American soprano Jennifer Zetlan sang with a shimmering yet intensely focused soprano that was tremulous with feeling."

—Opera News

"Jennifer Zetlan and Jonathan A. Makepeace were sweet and helpless as Boris's children." —Wall Street Journal

Opera News Sound Bite: October 2010 Issue

"Jennifer Zetlan, who sings Xenia in this month's premiere of the Met's new Boris Godunov, has already managed a career feat that eludes many singers decades her senior: she's cultivated a truly distinct artistic profile." —Opera News

The Flier - Amelia (Daron Aric Hagen) - Seattle Opera World Premiere

"Young soprano Jennifer Zetlan contributed brilliantly as the irrepressible Flier."

—Financial Times London

"I especially liked ... Ms. Zetlan's insouciant Flier." –Wall Street Journal

"Soprano Jennifer Zetlan sang with the solidity and shine of steel as the Flier." –Opera News

"Jennifer Zetlan is compelling as Amelia Earhart." –The Seattle Times

Laoulà - L'ététoile - New York City Opera

"Jennifer Zetlan sounded radiant as Laoula." –The New York Times

Recital duo with David Shimoni - Dames at "C"; The Song Continues - The Marilyn Horne Foundation

"Jennifer Zetlan, sensitively accompanied by her husband, the pianist David Shimoni, offered an enchanting rendition of "La Barcheta" by Reynaldo Hahn, with a radiant, agile voice and excellent control." –The New York Times

Madeline - The Fall of the House of Usher - Nashville Opera Association

"...best of all, soprano Jennifer Zetlan, who was splendid in Madeline's anguished vocalises, communicating pain and fury without ever saying a word." –Wall Street Journal

"...sinuously dispatched in a bright-timbred soprano by Jennifer Zetlan..." –Opera News

"Soprano Jennifer Zetlan, as Madeline Usher, has an exceptionally expressive voice and her performance is unsettling and searing in its power." –BroadwayWorld.com

Soprano soloist - U.S. Premiere of John Tavener's Requiem - Sacred Music in a Sacred Space

"Jennifer Zetlan, a soprano, sang with an almost unearthly brilliance..." –The New York Times

Tytania - A Midsummer Night's Dream - The Princeton Festival

"Jennifer Zetlan brought her agile coloratura soprano voice to the role of the determined Tytania." –The New York Times

Nannetta – Falstaff - Juilliard Opera Center

"Jennifer Zetlan and Paul Appleby brought endless charm and radiant voices to the young lovers . . . Ms. Zetlan's clear, penetrating tone and intense focus in the third act's "Sul fil d'un soffio etesio" induced shivers." – The New York Times

"[Jennifer Zetlan's] voice has acquired increased color and warmth ... She tapered the phrases in her invocation of the spirits to exquisite effect." –Opera News

British Dancing Girl - The Death of Klinghoffer - Juilliard Opera Center

"Jennifer Zetlan gave a knock-out rendition of the British Dancing Girl's number..." –Opera News

Emily - Our Town - Juilliard Opera Center

"The pin-point clarity and expressive power of Jennifer Zetlan's shining soprano made her a particularly appealing Emily and a vocal talent to watch." –Musical America

"Jennifer Zetlan... sings beautifully and affectingly. The part could not be in better hands." –New York Times