

**SARA GARTLAND**  
**SOPRANO**



A native of St. Paul Minnesota, soprano Sara Gartland earned raves as Jenufa in *Jenufa* with the Des Moines Metro Opera. Opera News exclaimed, “an exciting breakthrough performance from Sara Gartland in the title role...As Janáček’s heartrending heroine, Gartland displayed a most individual timbre and a considerable reserve of lyric weight in midrange. Her prayer in Act II was ineffable. Gartland has always been an appealing singer; here she emerged as a complete artist.” And Opera Today said, “In the title role, Sara Gartland is serving notice with a star-making performance of the first magnitude. Ms. Gartland not only has an incisive thrust to her robust, soprano, but also she has a charismatic and persuasive dramatic delivery that commands out attention. There is no requirement of this demanding role that eludes her artistic fulfillment. She is able to first suggest an irresponsible, even cruel girlishness with ease, encompass the sufferings of a young mother betrayed in love, and ultimately assume a tragic stature worthy of a classic Greek heroine. On the way, the soprano displays a full arsenal of effects. Her assured technique allows her to sing evenly throughout the range. Her unerring phrasing and sense of musical line is colored with underlying dramatic intent and infused with subtext. She exhibits meticulous control of even the softest, tenderest phrases, and then turns around on a dime to ravish our ears and stir our souls with throbbing forte exclamations riding easily over the full orchestra, that are laden with heartbreaking intent. Her great Act II prayer scene was a study in variety and total immersion in the musico-dramatic effect.”

Engagements for last season included Micæla in *Carmen* and Musetta in *La bohème* with The Dallas Opera, Violetta in *La Traviata* with Arizona Opera, and Marie in *Wozzeck* with Des Moines Metro Opera. The 2019-2020 season sees her as the cover of *Rusalka* with Canadian Opera Company, Gretel in *Hansel und Gretel* with San Diego Opera, Beethoven’s *Mass in C* with the Jacksonville Symphony, and Donna Elvira in *Don Giovanni* with Minnesota Opera.

The 2017-2018 season for Ms. Gartland included appearing in concert with The Dallas Opera’s Institute for Women Conductors, Rosalinde in *Die Fledermaus* with Utah Opera, and *Rusalka* with Des Moines Metro Opera. In the 2016-2017 season, she sang the title role of *Rusalka* with Arizona Opera and the cover of Adalgisa in *Norma* with The Dallas Opera. In the 2015-2016 season, Ms. Gartland made her role and company debut with San Diego Opera as Musetta in *La bohème*, sang Marzelline in *Fidelio* with Opera Omaha, and performed the title role in *Jenufa* with the Des Moines Metro Opera. Other recent engagements include her Violetta in *La Traviata* with Utah Opera, Adina in *L’elisir d’amore* with Austin Lyric Opera, Josephine in *HMS Pinafore* with Arizona Opera, Gretel in *Hansel and Gretel* with Opera San Jose, Juliette in *Roméo et Juliette* with Des Moines Metro Opera, Curley’s Wife in *Of Mice and Men* with Utah Opera, and the cover of Pat Nixon in *Nixon in China* with San Francisco Opera.

As a member of the prestigious Merola and Adler Fellow programs with San Francisco Opera, Ms. Gartland sang numerous roles, including Barbarina in *Le nozze di Figaro*, Kate Pinkerton in *Madama Butterfly*, Micaëla in *Carmen*, Pat/Ann in the world premiere of Christopher Theofandis’ *Heart of a Soldier*, and Gerhilde in *Die Walküre*, and with the Merola Opera Program, Suzel in Pietro Mascagni’s *L’amico Fritz*. As an Adler Fellow, she made her recital debut with the incomparable Steven Blier as part of the Schwabacher Recital Series in Amores Nuevos.

On the concert stage, Ms. Gartland has sung Beethoven’s *Symphony No. 9* with the Elmhurst Symphony, *Carmina burana* with the Cheyenne Symphony Orchestra, and debuted the song cycle *Four Hardy Songs* by Pablo Ortiz with UC Davis Symphony Orchestra.

# SARA GARTLAND

## SOPRANO

### ROLES PERFORMED

Julia Lowell	<i>The Copper Queen</i>	Arizona Opera	2020
Donna Elvira	<i>Don Giovanni</i>	Minnesota Opera	2020
Gretel	<i>Hänsel und Gretel</i>	San Diego Opera	2020
Marie	<i>Wozzeck</i>	Des Moines Metro Opera	2019
Rusalka (cover)	<i>Rusalka</i>	Canadian Opera Company	2019
Musetta	<i>La bohème</i>	The Dallas Opera	2019
Violetta	<i>La Traviata</i>	Arizona Opera	2019
Micäela	<i>Carmen</i>	The Dallas Opera	2018
Rusalka	<i>Rusalka</i>	Des Moines Metro Opera	2018
Rosalinde	<i>Die Fledermaus</i>	Utah Opera	2018
Adalgisa (cover)	<i>Norma</i>	The Dallas Opera	2017
Rusalka	<i>Rusalka</i>	Arizona Opera	2016
Jenufa	<i>Jenufa</i>	Des Moines Metro Opera	2015
Musetta	<i>La bohème</i>	San Diego Opera	2015
Marzelline	<i>Fidelio</i>	Opera Omaha	2015
Violetta (cover)	<i>La Traviata</i>	San Francisco Opera	2014
Adina	<i>L'elisir d'amore</i>	Austin Lyric Opera	2014
Violetta	<i>La Traviata</i>	Utah Opera	2014
Gretel	<i>Hansel and Gretel</i>	San Jose Opera	2013
Josephine	<i>HMS Pinafore</i>	Arizona Opera	2013
Pat Nixon (cover)	<i>Nixon in China</i>	San Francisco Opera	2012
Curley's Wife	<i>Of Mice and Men</i>	Utah Opera	2012
Micaela	<i>Carmen</i>	San Francisco Opera	2011
Susan Rescorla (cover)	<i>Heart of a Soldier</i> (world premiere)	San Francisco Opera	2011
Barbarina	<i>Le nozze di Figaro</i>	San Francisco Opera	2010
Kate Pinkerton	<i>Madama Butterfly</i>	San Francisco Opera	2010
Suzel	<i>L'amico Fritz</i>	Merola Young Artist Program	2009
Alexandra	<i>Regina</i>	Utah Opera	2009
Alexandra	<i>Regina</i>	Des Moines Metro Opera	2008
Norina	<i>Don Pasquale</i>	Opera Iowa	2008

### CONCERT

Soloist	Beethoven: Mass in C	Jacksonville Symphony	2020
Soloist	<i>Mozart for Families</i>	The Dallas Opera	2015
Soloist	<i>Mozart for Families</i>	The Dallas Opera	2014
Soloist	Beethoven: <i>Symphony No. 9</i>	Elmhurst Symphony	2007
Soloist	<i>Carmina burana</i>	Cheyenne Symphony Orchestra	2007

### EDUCATION

Opera-Solo Performance Certificate	University of Colorado Boulder	2006
Master of Music Vocal Performance	University of Colorado Boulder	2004
Bachelor of Music Vocal Performance	University of Wisconsin Madison	2002

### INSTRUCTORS/DIRECTORS/COACHES

Anthony Manoli, Steven Blier, George Darden, Warren Jones, Martin Katz, Robert L. Larsen, Nicola Luisotti, Robert Tweten, Rob Fisher, David Neeley, Richard Buckley, Tara Faircloth, Jose Maria Condemi, Laurie Feldman

### AWARDS

MONC Regional Finalist, Eastern Region	2008
MONC District Finalist Rocky, Mountain Region	2006

**SARA GARTLAND**  
**SOPRANO**  
CRITICAL ACCLAIM

**Wozzeck, Des Moines Metro Opera**

"Sara Gartland was a revelatory Marie. Her gleaming soprano brought much lyric beauty to the role, and her limpid vocalizing evoked significant sympathy for her joyless existence. Ms. Gartland also found sufficient full-bodied brass in her tone for the scripted shrewish angry outbursts, as well as suitably lustful overtones for her hedonistic inclinations. Her dramatic depiction of the conflicted character skillfully vacillated between her understandably dwindling attraction to Wozzeck, her bastard child's father, and her uncontained lust for money and emotional support. Since her only asset in life is her alluring sensuality (and Sara is a beautiful woman indeed) she must use it judiciously to get what she needs to survive. Hers was an impeccably sung, richly complex portrayal." *-Opera Today*

**La bohème, The Dallas Opera**

"Sara Gartland effectively managed Musetta's transition from flighty floozy to deeply sympathetic figure. . .excellent technique allowed a beautiful legato and some amazing high decrescendos." *-Dallas Morning News*

". . . soprano Sara Gartland, is also a singer on her way up, as she graduates from regional companies to big-time opera houses. Vocally, she is a lyric powerhouse. Dramatically, she commands the stage every time she is on it. Her antics in the second act as she tries to dump the rich old coot who is her current sugar daddy to return to Marcello's arms is hysterical." *-Theater Jones*

**Carmen, The Dallas Opera**

"Gartland's sparkling upper range provided all the evidence necessary for her character's unwavering virtue in the Act III aria, "Je dis que rien ne m'épouvante."" *-Opera News*

"From the start, Sara Gartland's Micaëla is hardly the meek goody-two-shoes of tradition. She's self-assured, and decisive in rejecting the soldiers' crude advances. A late replacement in the role, she delivers a soprano of immediately arresting strength, clarity and expressive nuance." *-Dallas Morning News*

"Soprano Sara Gartland has a beautiful voice that is also perfectly even among the registers." *-Theater Jones.com*

"Soprano Sara Gartland brought a rich tone quality to the role of Micaëla, and her performance of "Je dis que rien ne m'épouvante" presented an impressively sustained rise and fall of intensity" *-Texas Classical Review*

**Rusalka, Des Moines Metro Opera**

"Sara Gartland delivered an exquisite account of the title role. The soprano's voice continues to gain body in midrange yet retains a thread of silver that graces her sound with an ethereal shimmer. The song to the moon was entirely satisfying; but it was in her sensitively employed dynamic shading of Act III's "Necitelná Vodní Moci" that Gartland's performance reached its zenith." *-Opera News, Mark Thomas Ketterson*

"Sara Gartland was utter perfection in the title role, a performance on full throttle from first to last as she descended inexorably from infectious, hopeful girlish impetuosity to end up a pathetically defeated nonentity. Her singing was nothing less than radiant throughout. Ms. Gartland possesses a substantial lyric soprano of great beauty and rock solid technique that seems to know no bounds when it comes to alluring sheen, emotional connection, thrilling top notes, vibrant mid-range, floated pianissimi, and well, any and all variations thereof. Moreover, her attractive presence and committed acting were all one could wish for this complex heroine. I would wager there is no one in the world singing this role better than Sara Gartland." *-Opera Today, James Sohre*

"Sara Gartland was masterful in the title role of the opera. She beautifully portrayed Rusalka's journey from restless optimist to defeated outcast. Gartland sounded reserved at the beginning of the famous "Song to the Moon," but as the aria progressed, her voice blossomed into its full rich tone. . . Gartland excelled in all of the character's vocal guises." *-Schmopera, Meghan Klinkenberg*

"the real star is Gartland, who sings Rusalka's plaintive "Song to the Moon" with a voice as big and lustrous as its subject. . . The role requires an enormous vocal and emotional range, and Gartland delivers on both counts." *-DSM Magazine, Michael Morain*

### **Die Fledermaus, Utah Opera**

"As Rosalinde, Sara Gartland sang with dark, full-bodied tone that easily filled the hall. Gartland and her Eisenstein, Daniel Belcher, made an elegant, engaging couple especially during Act I's duplicitous "So I must remain alone" and Act II's flirtatious "Her bearing, so well mannered." Gartland, in her disguise as a Hungarian countess, sang the csárdás, "Sounds of my homeland," with sultry, nuanced phrasing and lustrous flair." -*Opera News*, Robert D. Coleman

### **Jenůfa, Des Moines Metro Opera**

"In the title role, Sara Gartland is serving notice with a star-making performance of the first magnitude. Ms. Gartland not only has an incisive thrust to her robust, soprano, but also she has a charismatic and persuasive dramatic delivery that commands out attention. There is no requirement of this demanding role that eludes her artistic fulfillment. She is able to first suggest an irresponsible, even cruel girlishness with ease, encompass the sufferings of a young mother betrayed in love, and ultimately assume a tragic stature worthy of a classic Greek heroine. On the way, the soprano displays a full arsenal of effects. Her assured technique allows her to sing evenly throughout the range. Her unerring phrasing and sense of musical line is colored with underlying dramatic intent and infused with subtext. She exhibits meticulous control of even the softest, tenderest phrases, and then turns around on a dime to ravish our ears and stir our souls with throbbing forte exclamations riding easily over the full orchestra, that are laden with heartbreaking intent. Her great Act II prayer scene was a study in variety and total immersion in the musico-dramatic effect."

-*Opera Today*, James Sohre

"...an exciting breakthrough performance from Sara Gartland in the title role. The soprano has often been pigeonholed into "ina" roles when one suspects she is by nature a Mimi or a Marguerite. As Janáček's heartrending heroine, Gartland displayed a most individual timbre and a considerable reserve of lyric weight in midrange. Her prayer in Act II was ineffable. Gartland has always been an appealing singer; here she emerged as a complete artist."

-*Opera News*, Mark Thomas Ketterson

### **La Traviata, Utah Opera**

"Making her role debut as Violetta, Sara Gartland's statuesque beauty and opulent coloratura created a wholly sympathetic heroine. Exuding self-empowerment during an engagingly buoyant "Sempre libera," Gartland removed elbow-length gloves and jewelry, flung open the windows, trying to catch her breath, and let her voice soar."

-*Opera News*, Robert Coleman

"Sara Gartland plays lead lady Violetta Valéry and shines in every way possible. From the powerful aria 'Sempre libera' to the tragic duet with Alfredo in Act II, Gartland remains loyal and sympathetic to Violetta. Her beautiful ability to transform the emotions this tragic story contains into her music leaves the audience clutching to every word."

-*The Daily Utah Chronicle*, Lynette Randall

### **Romeo et Juliette, Des Moines Metro Opera**

"The Twin Cities soprano Sara Gartland's Juliet first wins over the audience with her playful waltz 'Je veux vivre' ('I want to live') but easily darkens her tone for the heavier stuff later on. She could probably shatter her vial of poison with vocal power alone."

-*The Des Moines Register*, Michael Morain

### **Hansel and Gretel, San Jose Opera**

"The highlight of the vocalizing came in three of the duets between Sara Gartland's bell-like high soprano and the rich lower register of Kindra Scharich."

-*The Mercury News*, Mort Levine

### **L'elisir d'amore, Austin Lyric Opera**

"Gartland and Barbera are stars. You just don't know about them yet. The beautiful Gartland is a joy to watch as Adina. There's a power and intensity behind her soprano voice at times and a gentility to it at others. Her versatility as a performer extends to her acting abilities. Her Adina is playful, independent, and sometimes willful, but always believable."

-*BWW Opera World*, Jeff Davis

"...deserving of acclaim is Sara Gartland in her role as Adina. She possesses a powerful voice and impressive range."

-*Austin Times*, Pat Dixon

### **HMS Pinafore, Arizona Opera**

"Soprano Sara Gartland is giddy-ingénue-perfect as Josephine."

-*AZ Central*, Kerry Lengel

"Sara Gartland looked enchanting as Josephine and sang with an expanse of surging sound."

-*Opera Today*, Maria Nockin

**Steven Blier, Amores Nuevos San Francisco ADLER FELLOW**

“Most astounding of the artists was Sara Gartland. A tall, slender, dark beauty with large features and a most versatile voice, Gartland took to the stage like a runway model set to slay. Dressed to kill in a stunning asymmetrical blue dress and a large rhinestone clasp, she gave notice that her voice was only one element in her substantial arsenal. Gartland’s facial expressions, sly movements, seductive smiles, and outstretched arms, all perfectly choreographed yet seemingly spontaneous in their fluidity, were as arresting as her instrument.” -*San Francisco Classical Voice*, Jason Victor Serinus

**Carmen, San Francisco Opera**

“Sara Gartland (who sings the role of Micaëla, a young woman from Don José’s homeland) has a strong, stunning voice that commands attention, yet portrays the purity and innocence of the character. As a second-year Adler Fellow, Gartland is in the beginning stages of a career bound to take her to many more of the world’s famous opera houses.”

-*Broadway World*, Harmony Wheeler