

AUDREY BABCOCK

MEZZO-SOPRANO

Audrey Babcock is an award-winning mezzo-soprano who is quickly gaining notoriety for her commanding, powerful performances as Carmen and her dark, hypnotic portrayals of Maddalena in *Rigoletto*. As Carmen, Ms. Babcock made her French debut with the Festival Lyrique-en-Mer and has performed the role with Florentine Opera, Nashville Opera, Florida Grand Opera, New York City Opera, San Antonio Opera, Knoxville Opera, Opera Delaware, Toledo Opera, Anchorage Opera, Dayton Opera, Fort Worth Opera, Mill City Summer Opera, and Utah Festival Opera where The Salt Lake Tribune wrote “Audrey Babcock’s performance as Carmen was a spellbinding tour de force...from the moment she took the stage her self-assured characterization was mesmerizing ...Babcock’s caramel-hued mezzo was a pleasure...her supple tones caressed the notes, radiating earthy allure.”

Widely recognized as a choice singer for new works, Ms. Babcock has premiered several new operas including Tobias Picker’s *Thérèse Raquin* (NY Premiere - Dicapo Opera), *With Blood, With Ink* (World Premiere - Fort Worth Opera), *La Reina* (American Lyric Theater, NY & Prototype Festival), *The Poe Project* (American Lyric Theater), and appeared as Mother in *Winter’s Tale* with Beth Morrison’s Prototype Festival in NYC in 2015. Her 2018-2019 season included the Mother in *Hänsel und Gretel* and Baba/Flora in *The Medium* with Victory Hall Opera, Elizabeth Proctor in *The Crucible* with Opera Santa Barbara, and *Carmen* with the Bar Harbour Music Festival. In the 2019-2020 season, she returns to Opera Santa Barbara as Suzuki in *Madama Butterfly*, brings her show *Beyond Carmen* to Opera Delaware, and makes her Seattle Opera debut as Baroness Nica in *Yarbird*.

Recent engagements have included Maddalena (*Rigoletto*) with Palm Beach Opera, Boston Lyric Opera, Opera Omaha, Tulsa Opera, Florentine Opera and Nashville Opera, where Broadway World wrote “Mezzo-soprano Audrey Babcock, as the manipulative and cunning Maddalena, very nearly steals the show in her third act appearance, giving audiences a mere glimpse of what we can expect from her Carmen. . . She gives a stunningly full-throated performance of the sexy and sensuous Maddalena and the senses reel in anticipation of her Carmen.” Ms. Babcock portrayed title role in *Maria de Buenos Aires* (San Diego Opera), Donna Elvira in *Don Giovanni* (New Orleans Opera), Aldonza in *The Man of La Mancha* (Utah Opera), Mrs. Mister in Blitzstein’s *The Cradle Will Rock* (Opera Saratoga), Erika in *Vanessa* (Sarasota Opera), Suzuki in *Madama Butterfly* (Tulsa Opera), and Jo in *Little Women* with Utah Opera and Syracuse Opera, where she won Artist of the Year. She played the Second Lady in *Die Zauberflöte* with Spoleto Festival, USA, and the Secretary in Menotti’s *The Consul* (Long Beach Opera, Chicago Opera Theater, and New Jersey Opera). She has also sung Dorabella in *Così fan tutte* (Opera Idaho), Lola in *Cavalleria rusticana* (Utah Festival Opera and Washington Concert Opera), The Third Lady in *The Magic Flute* (Opera Pacific), Flora in *La traviata* (Cincinnati Opera), and Carmen in *The Tragedy of Carmen* (Opera Delaware, Opera on the James, and Florida Grand Opera). She has performed with New York City Opera, Seattle Opera, Santa Fe Opera, Dallas Opera, Florida Grand Opera, Wolf Trap Opera, and The New World Symphony and was also featured in a televised concert of Russian music with world-renowned singer, Regina Resnik.

Her concert and recital engagements include Verdi’s *Requiem* (Dayton Symphony, Charleston Symphony and West Virginia Symphony), Beethoven’s 9th *Symphony* (Eugene Symphony Orchestra), Mahler’s *Symphony No. 2* (National Symphony Orchestra of Costa Rica), *Viva Verdi!* (Mobile Opera), *Murder and other Operatic Mayhem* (National Symphony Orchestra), and *Where the Boys Are* with musical director, Steven Blier. Musical Theater works include Aldonza/Dulcinea in *Man of La Mancha* with Shreveport Opera, Lyric Opera of San Diego and Utah Festival Opera, Mrs. Lovett in *Sweeney Todd* (Wolf Trap Opera) and the music of Kurt Weill with the World Premier of *Lily; her life, his music* (Dicapo Opera), a one-woman fictional melodrama written and produced by Ms. Babcock. She is the recipient numerous awards including “Artist of the Year” for her portrayal of Jo in Mark Adamo’s *Little Women* (Syracuse Opera), the George London Award, the Fritz and Lavinia Jensen Foundation award, and the Opera Index and Sullivan Foundation Encouragement Award. Recording under the name Aviva, Ms. Babcock has released an album of Ladino pieces called *Songs for Carmen*, a collection of works sung in Ladino and Arabic, inspired by the character Carmen.



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CRITICAL ACCLAIM

Maria de Buenos Aires: San Diego Opera

"As Maria, mezzo-soprano Audrey Babcock gives a moving, haunting performance and her dusky, flexible voice soars, especially in the famous aria "Yo soy Maria.""
-San Diego Union Tribune

The Consul: Chicago Opera Theater & Long Beach Opera

"Audrey Babcock was on the same level as Magda's nemesis, the Secretary—the consul gatekeeper whose mindless subservience to rules, forms and appointments keeps the desperate emigrants waiting forever for their visas. With crystal-clear diction and an ample mezzo voice, Babcock managed to convey both the comic and sinister side of this inflexible authority figure, while bringing plausibility to her belated moment of compassion." -Chicago Classical Review

"Audrey Babcock is wonderful as the automaton-like Secretary" -Chicago Tribune

"The Secretary, as portrayed by Audrey Babcock, did a terrific job in portraying every vocal and dramatic nuance of her part. She moved the audience by saying or singing one word "Next." Her character develops from initial officious indifference to empathetic active involvement in Magda and John Sorel's plight."
-OperaWire.com

"Audrey Babcock, making her Chicago Opera Theater debut, was an excellent secretary" -OperaSense.com

"There are similarly remarkable performances from Audrey Babcock as the complicit, dutiful, sensitive consular Secretary"
-StageandCinema.com

"Audrey Babcock's strong singing contrasted with her chilly portrayal; she remained aloof, never made eye contact, and only revealed a spark of humanity toward the end, when it was too little, too late."
-The Grunion Gazette

"Mezzo soprano Audrey Babcock sings a chilling Secretary, whose cheery private side we briefly see when she receives an unexpected call presumably from her boyfriend."
-People's World

Don Giovanni: New Orleans Opera

"Mezzo-soprano Audrey Babcock gives Donna Elvira more of a spine than many directors often allow. As such she serves as an ultimate foil to Giovanni, not the mere doormat that he has used and tossed aside. Elvira still provides many of the humorous moments in the opera. Dressed as an adventurous aviatrix straight out of an F. Scott Fitzgerald novel, however, Dalton and Babcock establish Elvira as a woman to be reckoned with. From her opening aria, "Ah, chi me dice mai," Babcock displayed a richly luscious voice that is smoothly fluid across an impressive range."

-New Orleans Times-Picayune

Carmen

Mill City Summer Opera

"Sometimes opera performances are dominated by a single singer. That was the case Friday evening when Mill City Summer Opera opened its new staging of Bizet's "Carmen" at Mill City Museum in Minneapolis. Mezzo-soprano Audrey Babcock has sung the part of Carmen more than 150 times. The experience showed in her nuanced, smoldering portrayal of the fiery gypsy stalked by an obsessive ex-lover. . . Babcock's Carmen simmered with sensuality. But her proud, principled embrace of the bohemian lifestyle — and her refusal to be trammelled by the men in her life — lent ballast to the sex kitten manipulations. Seductive? Yes, but Babcock was a thinking Carmen, too, a woman who knew her worth and had no intention of letting it be diminished. Vocally Babcock had the part nailed, too. Light and playful in numbers such as the Act 1 set-piece "Habanera," her voice expanded thrillingly in the later confrontations with Don José, while never losing a satisfying bloom and plenitude."

-Minneapolis Star-Tribune

Fort Worth Opera

"In fact, mezzo Audrey Babcock, singing Carmen, and tenor Robert Watson as Don José created the most effective final scene I have ever encountered. It was well-sung and gripping as drama."
-Fort Worth Star-Telegram

"Carmen as portrayed by mezzo Audrey Babcock would surely make you crawl out and take notice. Babcock certainly did seem to have that effect on the audience in Fort Worth on opening night. She's no stranger to the role and it showed. Babcock's voice made one want to put sultry in all caps. She was engaged and reacted to every movement and person on the stage at all times. . . Babcock's acting skills and voice carried the performance of the strong minority woman. " -TheColumnOnline.com

"Babcock brings a richly textured, flexible voice with a distinctive and immediately recognizable tone quality. And she proved equally attuned to the emotional and psychological elements. In comments published in the program book, she refers to the "confrontation with sexuality" that is at the heart of Carmen; with an almost acrobatic energy and physical flexibility, she brings front and center that central element of Carmen: the id-driven seductress whose power to attract overwhelms rational thought."
-TexasClassicalReview.com

Knoxville Opera

"The big hit is Babcock's singing of the famous "Habanera" aria in Act I. If one might have wished for a little more gypsy passion, Babcock's singing delivers the goods big time."
-Knoxville News Sentinel

"Audrey Babcock, singing the role of Carmen for perhaps her twelfth opera company, submitted an undeniably strong claim for defining how we see that character. Dramatically, Babcock exuded an obvious comfort level with the role that manifested itself as unconstrained fluidity and confidence in dance and movement—her entrances were real theatrical entrances; her body language projected sexuality and seduction. On a visible level, the stage picture that she projected was a masterful and enthralling description of sultriness and dominance. Vocally, her mezzo-soprano was everything one could want in Carmen—smooth, velvety, and sensually rich, but with an edge of power and heat that threatened to erupt like a volcano without warning. Her beautifully saucy Act I *Habanera* defined the character and the later *Seguidilla* proved her power of seduction."
-Arts Knoxville

Florentine Opera

"Mezzo Audrey Babcock was captivating in the title role. She sang with an enormous, relaxed sound that was full of fire and color, yet never edgy or brassy. Her interpretations of Bizet's arias were full of nuance and detail that drew the audience to her insightful take on the character. Babcock brought dignity, pride and strength to the role, convincingly creating not a victim of times and circumstances, but a determined, pragmatic survivor who has the strength to face her fate with without flinching."
-JS Online

Nashville Opera

"Babcock so completely captures Carmen in look, gesture and voice that one stays easily and willingly under her spell all evening. Her character's famed Act I "Habanera" entrance is tough to pull off given the knowledge and expectations many opera patrons have for it. It's no problem for Babcock, though, as her full-flavored voice and sultry presence lustily convey Carmen's fiery persona."
- The Tennessean

Utah Festival Opera Company

"Audrey Babcock's performance as Carmen was a spellbinding tour de force. From the moment she took the stage in a scarlet top...her self-assured characterization was mesmerizing. Babcock sang the "Habanera" with understated vocal intensity, but her sensuous body language spoke volumes. Babcock's caramel-hued mezzo was a pleasure...Her supple tones caressed the notes...radiating earthy allure."
-Salt Lake Tribune

Westfield Symphony

"There was no doubt who owned the stage...as Carmen, she was in character at all times, her eyes smoldering, her voice filled with colors as the smallest of nuances generated fine degrees of meaning. She was the candle around which all other characters, male and female, circled like moths."
-Classical New Jersey Society

Toledo Opera

"In the title role, Audrey Babcock, mezzo, embodies the wildness and fatalism of her gypsy character and convincingly propels the story through all four acts up to and including the finale."
- Toledo Blade

San Antonio Opera

"Babcock, a lush mezzo-soprano, commanded the stage from her first appearance, and her voice on the Habanera, Carmen's iconic aria, was pleasantly round and inviting. Her Carmen - swiveling hips and jutting collarbones screamed sex."
- San Antonio Express News

Rigoletto

Palm Beach Opera

"As Sparafucile's sister, Maddalena, the mezzo-soprano Audrey Babcock was aptly sexually provocative. Vocally she delivered a fine performance and held up her end more than competently in the quartet." -South Florida Classical Review

"Maddalena, sung by mezzo-soprano Audrey Babcock, from Los Angeles, was sexy and seductive. . . Babcock has a lovely voice and fit right in to this fine production." -Palm Beach Arts Paper

Opera Omaha

"Audrey Babcock's full-bodied mezzo was complemented by her vivacious portrayal of the temptress Maddalena." -Opera News

Nashville Opera

"Mezzo soprano Audrey Babcock, as the manipulative and cunning Maddalena, very nearly steals the show in her third act appearance, giving audiences a mere glimpse of what we can expect from her Carmen, the centerpiece of Nashville Opera's 30th Anniversary Season: She gives a stunningly full-throated performance of the sexy and sensuous Maddalena and the senses reel in anticipation of her Carmen." -Broadway World/Opera World

Florida Grand Opera

"Audrey Babcock's dusky Mezzo-Soprano and sexy theatricality lit up the stage as Maddalena." -Miami Herald

With Blood, With Ink: Fort Worth Opera

"Audrey Babcock stood out as the imperious Countess" -Opera News

"Audrey Babcock practically steals the show as the aristocratic María Luisa." -Dallas Morning News

"That would be the wife of the viceroy of New Spain, and the role is imbued with appropriately noble attitude by mezzo-soprano Audrey Babcock." -Front Row

Little Women

Utah Opera

"Mezzo-soprano Audrey Babcock commands the Capitol Theatre stage in the central role of Jo. Her performance Saturday was a vocal and dramatic knockout." -Salt Lake Tribune

"Audrey Babcock, who plays Jo, does a phenomenal job of capturing her dominant personality of expressiveness, stubbornness and childishness — traits that were frowned upon. Her voice, and the voices of all the cast members, are showcased beautifully." -Deseret News

"Babcock won empathy as the intractable member of the March family's four sisters... She deftly negotiated the score's angular melodies with incisive pitch, supple coloratura and a well projected, amber-hued tone." -Opera News

Syracuse Opera

"... mezzo-soprano Audrey Babcock, who delivered a rambunctious performance as tomboyish, headstrong, hardheaded Jo. Babcock's Jo brimmed with an indomitable Yankee spirit that intensified the character's losses when they inevitably came. "Couldn't I Unbake the Breads" was the perfect aria for her. Most effective was Babcock's transition to a subdued Jo, vulnerable to Aunt March's (Erin Elizabeth Smith) pressure to live a solitary life." -The Examiner

"Jo, masterfully portrayed by mezzo-soprano Audrey Babcock...Babcock's emotionally volatile acting performance is electric. Her Jo - unruly, impetuous and selfish - is at all times believable, and the audience finds itself empathizing with her sufferings, laughing at her jests, and encouraging her in her successes." -The Post Standard

The Man of La Mancha

Lyric Opera of San Diego

"The vocal strength is elsewhere – in the dynamic shadings of mezzo-soprano Audrey Babcock's character-defining "Aldonza," her insistent "It's All the Same" and her lyrical "Dulcinea" ...she's a beautiful and sexy young singing actress admirably willing to take physical and dramatic risks." -The San Diego Union-Tribune

Utah Festival Opera

"[Babcock's] Aldonza/Dulcinea is gritty and real in her anger, and then in her tenderness toward Quixote. Vocally she is right on the money, and physically she is up to this very demanding role." -The Herald Journal

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SUGGESTED OPERATIC REPERTOIRE

Adamo	Little Women	Jo/Meg
Barber	Vanessa	Erika
Berlioz	Les Troyens	Didon
Bizet	Carmen	Carmen
Britten	The Rape of Lucretia	Lucretia
Britten	A Midsummer Night's Dream	Hermia
Britten	The Turn of the Screw	Miss Jessel
Floyd	Susannah	Mrs. McClean
Giordano	Andrea Chenier	Madelon
Handel	Giulio Cesare	Cornelia
Handel	Serse	Amastre
Handel	Alcina	Ruggiero
Heggie	Dead Man Walking	Sister Helen
Mascagni	Cavalleria Rusticana	Santuzza
Massenet	Werther	Charlotte
Monteverdi	L'incoronazione di Poppea	Octavia
Mozart	Die Zauberflöte	Third Lady
Mozart	Così fan tutte	Dorabella
Mussorgski	Boris Godunov	Marina
Offenbach	Les contes d'Hoffman	Nicklausse/Giulietta
Ponchielli	La Gioconda	Laura
Puccini	Madama Butterfly	Suzuki
Purcell	Dido and Aeneas	Dido
Rossini	L'italiana in Algeri	Isabella
Rossini	La Cenerentola	Angelina
Stravinsky	The Rake's Progress	Baba the Turk
Tchaikovsky	Eugene Onegin	Olga
Tchaikovsky	Queen of Spades	Pauline
Thomas	Mignon	Mignon
Verdi	Rigoletto	Maddalena