

**MEGAN MARINO**  
**MEZZO-SOPRANO**

Megan Marino is praised by Opera News as “a gifted actress with a strong, appealing voice graced by a rich lower register.” In the 2020-21 season, she joins the Atlanta Opera Company Players in its inaugural Big Tent Series where she makes her role debut as *Carmen* and is featured on the company’s Spotlight Media platform in the *Mezzo Extravaganza*, *Crossroads* and *Mack the Knife* concerts, the *Orfano Mondo* series, and fack-bending whilst playing the melodeon as Beppe in *Pagliacci*. This spring, she debuts with Houston Grand Opera as Elsa Schraeder in *My Favorite Things: The Sound of Music in Concert* before returning to Santa Fe Opera as Cherubino in *Le nozze di Figaro*. She is also featured accompanying herself at the piano in the complete *Vaccai & Verdi songs projects*, released by Will Crutchfield’s Teatro Nuovo. This spring, she released her debut album *The Travelled Road*, the music of Evan Mack with long-time collaborator, pianist John Arida (PARMA Records). She was set to join Les musiciens du Louvre with



Mark Minkowski conducting the *Da Ponte Trilogy*, but her debuts as Susanna in *Le nozze di Figaro*, Zerlina in *Don Giovanni*, and Dorabella in *Così fan tutte* at the Opéra royal de Versailles; performances of this same trilogy for her debut at the Opéra national de Bordeaux last season have all been postponed due to the COVID-19 pandemic, as was her return to the Metropolitan Opera for a trio of roles in *Lulu* and her returns to Opéra national de Paris as Wellgunde in a new production of *The Ring Cycle*. In the beginning of the 2019-20 season, she returned to the Metropolitan Opera as Flora in *La Traviata* and Opera Colorado for her beloved portrayal of Rosina in *Il barbiere di Siviglia*. Future engagements include debuts with the Gran Teatre del Liceu as well as returns to Santa Fe Opera, The Dallas Opera, and The Metropolitan Opera.

Ms. Marino made her Metropolitan Opera debut as a Voice of an Unborn Child in *Die Frau ohne Schatten* and has returned as Myrta in *Thais*, Second Wood Nymph in *Rusalka*, Laura in *Iolanta*, the Nursing Sister in *Suor Angelica*, as well as productions of *Le Nozze di Figaro*, *Don Carlo*, *Rigoletto*, *Roméo et Juliette*, and *Werther*. She joined Lyric Opera of Chicago as Annina in *Der Rosenkavalier*; Santa Fe Opera as Suzuki in *Madama Butterfly*; Opéra national de Paris as Zweite Knappe in *Parsifal*; Kentucky Opera, Florida Grand Opera, Fort Worth Opera, Opera Fort Collins, Virginia Opera, and Saint Petersburg Opera as Rosina in *Il barbiere di Siviglia*; Lyric Opera of Kansas City as Hänsel in *Hänsel und Gretel* and Olga in *Eugene Onegin* (debuting with the Atlanta Opera in the same production); Dallas Opera and Des Moines Metro Opera as Meg Page in *Falstaff*; Spoleto Festival U.S.A. for Varvara in *Káťa Kabanová*; Opera Delaware, Opera Fort Collins, Green Mountain Opera, and Baltimore Concert Opera for Angelina in *La Cenerentola*; Central City Opera as Despina in *Così fan tutte*; Utah Opera as Stéphano in *Romeo et Juliette* and Jessie in Beck’s *The Long Walk*. She also joined the rosters of Lyric Opera of Chicago for *Anna Bolena* and San Francisco Opera for *Partenope* and *Orlando*.

She was an Apprentice Artist with the Santa Fe Opera, where she sang the Page in *Salome* and Claire in the world premiere of Jennifer Higdon’s *Cold Mountain*. And as a former young artist of Palm Beach Opera, she also performed the Page in *Salome* and Angelina in the family performance of *La cenerentola*. She spent the summer of 2012 at the Caramoor International Music Festival, where she debuted with the Orchestra of St. Luke’s as mezzo soloist in Mendelssohn’s *A Midsummer Night’s Dream* conducted by Roberto Abbado. She also covered contralto Ewa Podles

in the title role of Rossini's *Ciro in Babilonia* at Caramoor and subsequently traveled with the production to the Rossini Opera Festival in Pesaro.

Equally at home on the concert stage, credits include Handel's *Messiah* with the Cincinnati Symphony Orchestra, Colorado Bach Ensemble, and Boulder Master Chorale; Mozart's *Requiem* with the Boston Boys Choir; Bach's *St. John Passion* at the American University of Beirut, Lebanon; and Haydn's *Mass No. 6* at Carnegie Hall; and Brahms' *Zwei Gesänge* with the Fine Tuned Society of Boulder, Colorado. She sang Miriam and Ruth in the American premiere of Weill's *The Road of Promise* with MasterVoices at Carnegie Hall, a recording of which is available on the Navona label.

Ms. Marino is a winner of The William Matheus Sullivan Musical Foundation Award, Shaulis/Gasperec Emerging Singers Grant from Opera Index, and the Norma Newton Award from the George London Foundation. She is also a previous prize winner of the Gerda Lissner International Vocal Competition, Opera Birmingham Vocal Competition, Marcello Giordani Foundation International Vocal Competition, Oratorio Society of New York's Lyndon Woodside Oratorio Solo Competition, Fort Worth Opera McCammon Competition, Lotte Lenya Competition, Denver Lyric Opera Guild Competition, and Shreveport Opera Singer of the Year Competition. She received both the Anna Case MacKay Memorial Award and Katharine M. Mayer Award from Santa Fe Opera and is also the recipient of a career grant from Allied Arts. She holds a Master of Music from the University of Colorado and a Bachelor of Music from the University of Southern Maine with a double concentration in classical and jazz.

*Current as of May 1, 2021*

# MEGAN MARINO

## MEZZO-SOPRANO

### SELECT ROLES PERFORMED

Baroness Elsa Schraeder	<i>The Sound of Music</i>	TBA	2022
Meg Page	<i>Falstaff</i>	TBA	2022
Susanna/Dorabella/Zerlina	<i>Mozart &amp; Da Ponte Trilogy</i>	TBA	2022
Suzuki	<i>Madame Butterfly</i>	The Dallas Opera	2022
Feodor	<i>Boris Godunov</i>	The Metropolitan Opera	2021
Cherubino	<i>Le nozze di Figaro</i>	Santa Fe Opera	2021
Olga (cover)	<i>Eugene Onegin</i>	Santa Fe Opera	2021
Carmen	<i>The Threepenny Carmen</i>	The Atlanta Opera	2021
Baroness Elsa Schraeder	<i>The Sound of Music, in concert</i>	Houston Grand Opera	2021
Wardrobe Mistress/Schoolboy/Page*	<i>Lulu</i>	The Metropolitan Opera	2021
Susanna/Dorabella/Zerlina*	<i>Mozart &amp; Da Ponte Trilogy</i>	Palace of Versailles	2021
Beppe	<i>Pagliacci</i>	The Atlanta Opera	2020
Wellgunde*	<i>Götterdämmerung</i>	Opéra national de Paris	2020
Dorabella*	<i>Così fan tutte</i>	Opéra national de Bordeaux	2020
Susanna*	<i>Le nozze di Figaro</i>	Opéra national de Bordeaux	2020
Zerlina*	<i>Don Giovanni</i>	Opéra national de Bordeaux	2020
Wellgunde*	<i>Das Rheingold</i>	Opéra national de Paris	2020
Flora	<i>La Traviata</i>	The Metropolitan Opera	2020
Annina (cover)	<i>Der Rosenkavalier</i>	The Metropolitan Opera	2019
Rosina	<i>Il barbiere di Siviglia</i>	Opera Colorado	2019
Orlando (cover)	<i>Orlando</i>	San Francisco Opera	2019
Meg Page	<i>Falstaff</i>	The Dallas Opera	2019
Olga	<i>Eugene Onegin</i>	The Atlanta Opera	2019
Laura	<i>Iolanta</i>	The Metropolitan Opera	2018
Stephano	<i>Roméo et Juliette</i>	Utah Opera	2018
Suzuki	<i>Madame Butterfly</i>	Santa Fe Opera	2018
Isabella (cover)	<i>L'italiana in Algeri</i>	Santa Fe Opera	2018
Zweite Knappe	<i>Parsifal</i>	Opéra national de Paris	2018
Rosina	<i>Il barbiere di Siviglia</i>	Kentucky Opera	2018
Cherubino (cover)	<i>Le nozze di Figaro</i>	The Metropolitan Opera	2018
Myrtale	<i>Thaïs</i>	The Metropolitan Opera	2017
Olga	<i>Eugene Onegin</i>	Lyric Opera of Kansas City	2017
Despina	<i>Così fan tutte</i>	Central City Opera	2017
2 <sup>nd</sup> Wood Nymph	<i>Rusalka</i>	The Metropolitan Opera	2017
Jessie	<i>The Long Walk</i>	Utah Opera	2017
Angelina	<i>La cenerentola</i>	Opera Delaware	2017
Rosina	<i>Il barbiere di Siviglia</i>	Virginia Opera	2016
Rosina	<i>Il barbiere di Siviglia</i>	Fort Worth Opera	2016
Hansel	<i>Hansel &amp; Gretel</i>	Lyric Opera of Kansas City	2016
Meg Page	<i>Falstaff</i>	Des Moines Metro Opera	2016
Annina	<i>Der Rosenkavalier</i>	Lyric Opera of Chicago	2016
Rosina	<i>Il barbiere di Siviglia</i>	Florida Grand Opera	2015
Ein Page der Herodias	<i>Salome</i>	Santa Fe Opera	2015
Claire	<i>Cold Mountain [World Premiere]</i>	Santa Fe Opera	2015
Rosmira (cover)	<i>Partenope</i>	The San Francisco Opera	2014
Varvara	<i>Káťa Kabanová</i>	Spoletto Festival USA	2014
Kitchen Boy (cover)	<i>Rusalka</i>	The Metropolitan Opera	2013
Orlofsky (cover)	<i>Die Fledermaus</i>	Virginia Opera	2012
Ciro (cover)	<i>Ciro in Babilonia</i>	Rossini Opera Festival/Caramoor Int'l Festival	2012
Pitti-Sing	<i>The Mikado</i>	Virginia Opera	2012
Angelina	<i>La Cenerentola</i>	Baltimore Concert Opera	2012

**CONCERT & RECITAL**

Vocalist/Melodeon	<i>Crossroads</i>	The Atlanta Opera	2020
Vocalist	<i>Mezzo Extravaganza</i>	The Atlanta Opera	2020
Vocalist/Melodeon	<i>Mack the Knife, an evening of Kurt Weill</i>	The Atlanta Opera	2020
Vocalist/Melodeon	<i>Al Fresco Series</i>	Central City Opera	2020
Susanna*	<i>Le nozze di Figaro</i>	Les Musiciens du Louvre	2020
Vocalist	<i>Rising Stars of Opera</i>	Vero Beach Opera	2019
Recital	<i>There &amp; Back Again</i>	Opera Delaware	2018
Recital	<i>La bontà in trionfo</i>	MAS Eclectic & Dazzle of Denver	2018
Recital	<i>La bontà in trionfo</i>	Opera Delaware	2017
Vocalist	<i>A New Year in Vienna</i>	Richmond Symphony	2016
Vocalist	<i>Grand Opera Meets the Mighty Kotzschmar</i>	The Choral Art Society Masterworks	2016
Recital	<i>Brahms' Zwei Gesänge Op. 91</i>	The Fine Tuned Society of Boulder	2016
Ruth & Miriam	<i>Weill's The Road of Promise [US Premiere]</i>	Orchestra of St. Luke's, Carnegie Hall	2015
Alto Soloist	<i>Haydn's Missa Sancti Nicolai</i>	New York City Chamber Orchestra	2014
Alto Soloist	<i>Handel's Messiah</i>	Cincinnati Symphony Orchestra	2013
Alto Soloist	<i>Bach's Johannes-Passion</i>	American University of Beirut, Lebanon	2013

**DISCOGRAPHY**

Vocalist	<i>The Travelled Road</i>	PARMA/Skidmore College	2021
Claire	<i>Jennifer Higdon's Cold Mountain</i>	Pentatone/Santa Fe Opera	2015
Ruth & Miriam	<i>Weill's The Road of Promise</i>	PARMA Recordings/MasterVoices	2015

*\*postponed or cancelled due to COVID -19*

**MEGAN MARINO**  
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**SELECT CRITICAL ACCLAIM**

**The Threepenny Carmen – The Atlanta Opera**

"The new production, titled The Threepenny Carmen, turns the familiar opera into a modern-day look at the lives of people who are caught up in the hedonism of a local dive bar that proudly proclaims itself to be a purveyor of sex, drugs and music, and which features the lovely, seductive, cynical chanteuse Carmen, portrayed by Megan Marino... Marino was perfect for her role as Carmen. She could be emotionally cold, yet sensual at the same time. Her crystalline mezzo was powerful, even while masked. She embodied Carmen."  
- Bachtrack

"It's important to note that in this Americanized telling, Marino's beautifully sung portrayal of Carmen need not be Roma (Gypsy) as in Bizet's original nor even of Spanish heritage, just someone of free spirit, for whom Andalusian exoticism is a fantasy escape from her everyday world (thus the Flamenco dancer as her shadow). Perhaps she is a Piney Woods local, perhaps not – though for the locals in Tavern, she is already is the exotic among them by default, exuding a captivating magnetism which might find a lot more competition in the glass and steel fortresses of Houston or Dallas. But in the Tavern, she is the Queen of Diamonds and Desire."  
- Earrelevant

**Mezzo Extravaganza Concert – The Atlanta Opera**

"Megan Marino sang a selection from Mignon. Today this work by Ambroise Thomas is rarely performed. If people know it at all, it is typically for the coloratura showcase "Je suis Titania" which isn't even sung by the main character. Marino's selection made the case to revive the opera. Her reading was incredibly delicate, as was her performance of "The Bonnie Banks o' Loch Lomond." Incidentally, Marino included this piece in the section entitled Songs Our Mothers Taught Us, because in her case, it actually was."  
- The Indie Opera Podcast

"I was particularly struck by Ms. Marino's bleak, naked performance of "En vain pour éviter"; this Carmen sees her coming death with a fatalistic chill."  
- Wall Street Journal

**La Traviata – The Metropolitan Opera**

"More thrilling was Megan Marino's Flora. She was full of energy and one hoped she had more to do in the opera. Her Flora was defined with seductive power at the beginning of Act two, scene two, but was also at the same time an intermediary who tried to calm the impending conflict. Even in moments where she did not sing, she was engaged in the drama and created a personality for a character that is often lost in the masses."  
- OperaWire

**Il barbiere di Siviglia**

**Opera Colorado**

"Only the radiant Megan Marino retained a sense of depth and humanity as Rosina... anticipation was high when Marino settled onto a couch and began "Una voce po ca fa." She did not disappoint. With remarkable, effortless control of those florid coloratura lines, impeccable phrasing and a comfortably displayed lower range, the mezzo established herself as the evening's one-and-only star. She also showed fine comedic touches, prancing about, nimbly hopping onto a baby grand to join her lover in duet and establishing Rosina as a force to be reckoned with."  
- Opera News

**Kentucky Opera**

"Mezzo-soprano Marino, proves her vocal prowess in that first aria. But she also sustains power throughout the production all the while nimbly singing Rossini's swift and acrobatic music... Marino's Rosina is particularly funny in how she holds a cigarette in a devil-may-care manner while harboring a steely resolve when other men come to try to possess her."  
- 89.3 WFPL

**Falstaff – The Dallas Opera**

"As part of a large cast of an opera with so many extraordinary roles, the somewhat smaller part of Meg, though a vital presence in the tongue-twisting ensembles, can sometimes fade into the background. Not so, with the Meg of Pennsylvania mezzo-soprano Megan Marino, whose eye-catching physical appearance and her vocal performance, made her a formidable presence in Windsor's anti-Falstaff contingent."  
- Opera Warhorses

"[Angela Meade] has a perfect partner-in-crime in the vividly drawn Meg Page of Megan Marino. They are like giddy schoolgirls, hatching their plot to humiliate Falstaff and teach him some manners." - TheaterJones

#### **Eugene Onegin – The Atlanta Opera**

"We heard mezzo-soprano Megan Marino about 5 years ago when she was part of the Des Moines Metro Opera young artist program. Back then we recognized a flexible lyric mezzo-soprano of much promise. Now, making her debut as Olga, we are thrilled to witness her potential fulfilled. While the color of her mezzo remains gossamer and even, she has gained an authority over it not previously heard. Her Olga is charming and carefree, without a hint of flippancy, and may rank as one of the most convincing impersonations of the role in recent memory..." - New Outpost

"[Olga is] ebulliently sung by mezzo-soprano Megan Marino." - Earrelevant

#### **Roméo et Juliette – Utah Opera**

"Mezzo-soprano Megan Marino returns to the Utah Opera stage in the playful pants role of Stéphan, Romeo's page, and delivered the 'Que fais-tu' aria with effortless perfection." - The Utah Review

"Mezzo Megan Marino sang the trouser role Stéphan with swagger and vocal audacity." - Opera News

#### **Madama Butterfly – Santa Fe Opera**

"Megan Marino was a thoroughly effective Suzuki, terribly restrained for most of the action, then in the flower duet unleashing the full power of her mezzo-soprano, as if seeking to envelop Butterfly in its warmth." - Opera News

"Mezzo Megan Marino was outstanding as Suzuki, completely present dramatically, with a lovely voice; I wish she'd had more to sing." - St. Louis Post Dispatch

"Singing with a round, sonorous voice, her affection and concern for Butterfly's wellbeing was affecting." - LA Monitor

"Her plush mezzo-soprano voice was like balm to the ears in every note she sang." - OperaWire

#### **Così fan tutte – Central City Opera**

"One way of measuring the comedic success of any Così is the ability of Despina to steal the show. And here, Megan Marino came through, in her company debut. Her frame is small, but her voice is big and flexible, her comic timing faultless—she was the ideal soubrette, playfully delivering "In uomini, in soldati" and endlessly rolling her eyes. Barlow allowed her to go over the top when called for, and Marino never missed a step, drawing audience guffaws as the harsh-voiced justice-of-the-peace." - Opera News

#### **La Cenerentola – Opera Delaware**

"Mezzo-soprano Megan Marino is the main attraction as Angelina and she does not disappoint. Her facility with the coloratura lines was effortless, her acting totally natural and her enthusiasm and energy unflagging." - News Works

#### **The Long Walk – Utah Opera**

"Megan Marino gave a moving portrait of Brian's wife, Jessie — at a loss as to how to help him, but determined to avoid the sad fate predicted by her grandmother: "The war will kill him at home."" - The Salt Lake Tribune

#### **Hänsel und Gretel – Lyric Opera of Kansas City**

"Megan Marino (Hansel) is dressed to look uncannily like a boy, and her jumps and twitches (conveying the lad's hyperactive angst) are met by a mezzo-soprano voice of solidity and sweetness" - The Independent