

Michelle Rice, mezzo-soprano

Michelle Rice brings to her work a rich lyric mezzo voice and notable performance intensity. Her portrayal of Mrs. Grose in Britten's *The Turn of the Screw* at the Kennedy Center, conducted by Maestro Lorin Maazel, was described as “nuanced and sensitive” (Washington Post), “dramatically charged and vocally superlative” (dcist.com), and having a “firm, warm vocalism [that] made every phrase speak” (Baltimore Sun).

On the opera stage, she has appeared as Lola in *Cavalleria Rusticana*, Suzuki in *Madama Butterfly*, Carmen and Mercedes in *Carmen*, Gertrude in *Roméo et Juliette*, Mrs. Grose in *The Turn of the Screw*, Flora Bervoix in *La Traviata*, Berta in *Il Barbiere di Siviglia*, Zweite Dame in *Die Zauberflöte*, Mrs. Segstrom in *A Little Night Music*, Anna in the American premiere of Jonathan Dove's *Tobias and the Angel*, Irene in *Tamerlano*, Savitri in Holst's *Savitri*, the Witch and the Mother in *Hänsel und Gretel*, the Old Gypsy in Rachmaninoff's *Aleko*, Carmen in Peter Brook's *Le tragédie de Carmen*, Serse and Arsamene in *Serse*, and Mère Marie in *Dialogues des Carmélites*, with companies including the Summer Opera Theatre Company, Cleveland Opera and Opera Cleveland, Opera Vivente, the Maryland Opera Studio, the In Series, Bel Cantanti Opera, Opera Theatre of Northern Virginia, the Olney Theatre Center, and Annapolis Opera.



Ms. Rice's concert performances include the mezzo solo in a lauded performance of the Verdi *Requiem* with James Morris and Sharon Sweet, about which the Washington Post remarked, "Rice [sang] credibly and fervently, in true Verdian style, as though she'd just stepped out of 'Aida.'" She sang the title role in *Carmen*, Albina in Rossini's *La donna del lago*, Mahler's *Lieder eines fahrenden Gesellen*, the alto solos in Mozart's *Coronation Mass*, Beethoven's *Ninth Symphony*, Schumann's *Das Paradies und die Peri*, Händel's *Messiah*, Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, further performances of the Verdi *Requiem*, and several recitals, with groups including MidAmerica Productions at Carnegie Hall, the Washington Concert Opera, the Janiec Opera Company, Ovation Artists, Masterworks Chorale and Orchestra, Opera Beaumont, Friends of the Arts, Annapolis Opera, Prince George's Philharmonic, the University of Maryland and University of Washington Symphony Orchestras, the Seattle Early Music Guild, and the Seattle Symphony Summer Sings program.

Ms. Rice created the title role in *Clara*, a new work by Robert Convery based on the life of Clara Schumann, commissioned for the Maryland Opera Studio. Of that performance, culturevulture.net heralded Ms. Rice as a "standout performer", and the Washington Post declared, "Rice was...reflective and confident in both her singing and acting...[she] excelled at dramatic subtleties and pierced scenes with her presence and clarity of voice -- especially compelling during revelatory biographical moments."

Ms. Rice holds degrees from the University of Washington (Bachelors of Music in Vocal Performance) and the University of Maryland (Masters of Music in Opera Performance with the Maryland Opera Studio), where she studied with Delores Ziegler and Leon Major. Ms. Rice has been awarded prizes from the American Bach Society, the Annapolis Opera Vocal Competition, the Seattle Musical Art Society, the Mary Levine Scholarship Fund, the Bell T. Ritchie Awards, and the Classical Singer Convention.

Upcoming engagements will feature Ms. Rice as Mercedes in *Carmen* with Fresno Grand Opera, in which she will also cover the title role, as Carmen in *Carmen* with Opera Beaumont, and in recital performing *From the Diary of Virginia Woolf* for the composer himself, as part of The Art of Argento: A Retrospective of Composer Dominick Argento's Works.