



HILARY GINTHER
Mezzo Soprano

Mezzo-soprano Hilary Ginther enjoys a career which embraces three centuries' worth of operatic repertoire from contemporary to baroque. Opera Now Magazine profiled her in May 2016 as one of ten young American singers intent on taking the opera world by storm ("Written in the Stars"), calling attention to her "substantial and richly colored instrument". Ms. Ginther's Philadelphia Orchestra debut as a featured soloist in the orchestra's first-ever performances of Bernstein's *MASS* under the baton of Yannick Nézet-Séguin has been recorded by Deutsche Grammophon and was internationally released in March 2018, in commemoration of the composer's centenary.

Throughout the 2017–2018 season, Ms. Ginther made a series of auspicious debuts on both coasts. She joined MidAmerica Productions on a program of Haydn and Forrest for her Carnegie Hall debut, followed by her New York City Opera debut as Laureen in the US premiere of Charles Wuorinen's *Brokeback Mountain*, and concluding with her Los Angeles Opera debut performing a double bill of Gordon Getty's operas *Usher House* and *Canterville Ghost* in both New York and Los Angeles. Ms. Ginther looks forward to reprising the title role of Bizet's *Carmen*, which she had debuted earlier in her career, with Fargo-Moorhead Opera and making her Fort Worth debut as Judy in Rachel Peters' *Companionship*, both in the spring of 2019.

During the 2015–2016 season, Ms. Ginther displayed the range of her artistry as both the Rosina in Rossini's *Il barbiere di Siviglia* and the imprisoned Vlasta in Mieczysław Weinberg's *The Passenger*, both with Florida Grand Opera. Also with Florida Grand Opera she covered Liese in *The Passenger* and Adalgisa in *Norma*.

Ms. Ginther's roles in the classical European canon have included such temptresses as Maddalena in *Rigoletto*, Lola in *Cavalleria rusticana*, and the title role of Bizet's *Carmen*, as well as the young male roles of Hänsel in *Hänsel und Gretel*, Sesto in *Giulio Cesare*, and Cherubino in *Le nozze di Figaro*. As the anti-hero Sesto in *La clemenza di Tito*, Ms. Ginther "made a tremendous impression... a big voice and an actor who could meet the role's demands, doing so with style and dramatic meaning." Recent forays into 20th and 21st century repertoire include Ms. Ginther's debut with Center for Contemporary Opera debut in a double bill of Louis Andriessen's *Odysseus' Women* and *Anaïs Nin*, and the New York premiere of Carlisle Floyd's *Prince of Players*, in which created the buffa role of Lady Meresvale.

Ms. Ginther has fulfilled young artist residencies with Florida Grand Opera, Wolf Trap Opera, Opera Saratoga, Crested Butte Music Festival, Fargo-Moorhead Opera, and Virginia Opera. She holds a Master of Music degree from the University of Cincinnati, College-Conservatory of Music.

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