

## Edith Dowd, Contralto

**Edith Dowd** is a true contralto, with all the richness of sound that that word implies. She has the versatility and flexibility of technique and sound to sustain the roles that require utilizing the lower part of her range while still maintaining the integrity and color for the most upper reaches in the mezzo/alto roles.



For the 2016-17 season, she was engaged to sing the role of Mary in *Der fliegende Holländer* for Livermore Opera. Noted soprano Olivia Stapp directed. She was the mezzo-soprano soloist for the Verdi *Requiem* with the San Francisco Choral Society in August 2016, performances at Davies Symphony Hall. This past season (2015-16) brought her the New Rochelle Opera's production of *Il trovatore* as Azucena, to the Long Island Opera Company in October for their production of *Le nozze di Figaro* in the role of Marcellina. In December 2015, she made her debut with the Santa Rosa Symphony for the *Folk Songs* of Berio (the full orchestral version) under the baton of Bruno Ferrandis. She was also the mezzo soloist for Beethoven Symphony no. 9. She reprised the Berio *Folk Songs*, with conductor Ferrandis, at the Moke Hill Music Festival in May 2016. And, she reprised the Beethoven's 9<sup>th</sup> Symphony in performances with the Park Hill Chamber Symphony in November 2016 at Carnegie Hall.

For a significant part of her most recent engagements, she has contributed widely to many productions at New York City Opera. From 2001 through 2011, she was seen in a variety of roles from many operas including Sousa's *The Glass Blowers*, Douglas Moore's *The Ballad of Baby Doe*, Verdi's *La Traviata*, Puccini's *Gianni Schicchi*, *Il Tabarro* and *Suor Angelica*, Wagner's *Der fliegende Holländer* as well as Monteverdi's *Il Ritorno d'Ulisse in Patria*, Donizetti's *Lucia di Lammermoor*, Mozart's *Die Zauberflöte*, Gilbert & Sullivan's *The Mikado*, Mozart's *Le nozze di Figaro* and Rossini's *Ermione*. She appeared in productions of *Daphne*, *La Traviata* and *Haroun and the Sea of Stories*. She covered the role of Kleonike in Adamo's *Lysistrata*.

She also has made a number of guest appearances with companies including Gertrude in *Hansel und Gretel*, Ruth in *The Pirates of Penzance* for Sacramento Opera, Maddalena in *Rigoletto* for Chattanooga Opera, Mama McCort in Intermountain Opera's production of the *Ballad of Baby Doe* among others. Ms Dowd made her debut in Germany performing at the acclaimed Operngala of the Kammeroper Schloss Rheinsberg Festival singing Azucena's aria from Verdi's *Il Trovatore*, excerpts from Gershwin's *Porgy & Bess* and as the Witch in Humperdinck's *Hansel und Gretel*.

She has sung the title role in *Carmen* a number of times, most recently for Pacific Repertory Opera and appeared in that role at the Belleayre Music Festival. Ms Dowd gave her first performance of Maddalena in Verdi's *Rigoletto* with The American Opera Theatre at the National Theater in Taipei, Taiwan and sang that same role at the Belleayre Music Festival as well. Her debut with Les Amis du Lyrique en Bretagne was in the production of

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Gluck's *Orphée et Eurydice*. At Nashville Opera, she was engaged to sing the role of Hansel in *Hansel und Gretel* and for Chattanooga Opera she appeared as Count Orlofsky in Johann Strauss' *Die Fledermaus*.

Edith Dowd was blessed early in her professional career with two exceptional career options: first to be selected as part of the Merola Opera program through the San Francisco Opera and as an apprentice artist with Santa Fe Opera for two consecutive seasons. At Santa Fe, she appeared as the second maid in Richard Strauss' *Elektra* followed by Lucy Lockit in John Gay's *Beggar's Opera*. She was invited to sing the role of Juno in Handel's *Semele* at the Spoleto (Italy) Festival and appeared as Madame Flora in an Italian translation of Menotti's *The Medium* directed by the composer in Palermo, Italy

Not a stranger to work in the symphonic world, Ms Dowd's other symphonic performances have included Bach's *Magnificat* with Bozeman Symphony, Copland's *In the Beginning* and Mozart's *Requiem* both with the National Chorale at Avery Fisher Hall and Handel's *Messiah* with the Phoenix Symphony. She has also been heard in Respighi's *Il Tramonto*, Beethoven's *Symphony No. 9*, Elgar's *Sea Pictures*, Brahms' *Alto Rhapsody* and as Jocasta in Stravinsky's *Oedipus Rex*.

Edith Dowd is a native of Tennessee. She received her undergraduate training at San Francisco State University and her graduate work at the prestigious Curtis Institute. While there, she was heard in the title role of Britten's *The Rape of Lucretia*, as Mme de Croissy in Poulenc's *Les Dialogues des Carmelites*, Dame Quickly in Verdi's *Falstaff*, Marta in Tchaikovsky's *Iolanta* and in the role of Madame Flora in a production of *The Medium* directed by Ben Levitt. Honors and awards include the Ellen Faull Gordon competition, finalist in both the Pacific and Northeast regional Metropolitan Opera auditions, and multiple grants from the Gerda Lissner Foundation.