

NATALIE MANN

SOPRANO

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BIO

Natalie is an active recitalist and champion of contemporary music, which has allowed her to work with living composers on albums and sing on the world premiere opera recording of “The Mask in the Mirror” by Richard Thompson. Opera News wrote, “...Sarah, sung by Natalie Mann, whose ingratiating vibrato makes her character unmistakably seductive.” She has just released an album of salon music featuring multiple world premiere recordings by American composers on Albany Records titled *Rendezvous in the Salon*.

As a concert soloist, she has performed with the Chicago Symphony Orchestra, the South Shore Orchestra during two New Year’s tours of China, and the La Jolla Symphony and Chorus as the soprano soloist in Beethoven’s *Missa Solemnis* and the *Ninth Symphony*.

Her operatic roles include Lady Macbeth in Verdi’s *Macbeth* and Aemeila in Verdi’s *Un Ballo in Maschera*, Mozart’s Donna Anna in *Don Giovanni* and the Countess in *Le Nozze di Figaro*, Micaela in Bizet’s *Carmen* and Marguerite in Gounod’s *Faust*. Critics praised of her portrayal of the title role in *Suor Angelica*: According to Peter Jacobi of the *Herald-Times*, “Her soprano soared with fullness of tone through the climaxes; no high note seemed to tax her.”

Ms. Mann’s concert appearances have been equally well received. Of her Carnegie Hall recital, Abigail Wright of *The Opera Insider* observed: “Ms. Mann does an excellent job of continuing her brilliantly sustained legato, undeniably stunning high notes, and impressive quality of pitch and tone center across the board.”

Ms. Mann has received a Metropolitan Opera Encouragement Award and has been a finalist in both the Gerda Lissner Competition and the American Prize for Art Song. She has been a winner of the Audience Favorite Award in the David W. Scott Memorial Competition and the Hawaii Public Radio International Art Song Competition.

She holds advanced degrees from Indiana University and the University of Wollongong in Australia, funded through the Rotary Ambassadorial Scholar program, as well as a Bachelor of Music from Butler University.

PAST PERFORMANCES

OPERA

Hélène, Presented by the Fine Arts Network, with Natalie Mann singing the title role.

Violetta in La Traviata with Capitol Opera

Suor Angelica with Riverside Lyric Opera, featuring Natalie Mann in the title role.

Hanna Glawari in The Merry Widow with Independent Opera Company

Electra with Capitol Opera Company in highlights of Mozart's Idomeneo

Nella in Gianni Schicchi with Riverside Lyric Opera

Lady Macbeth in Independent Opera Company's production of Verdi's Macbeth

MUSICAL THEATRE

Christine in Phantom of the Opera with College of the Desert

Stepmother in Into the Woods with Performance Riverside

Anne in Rented Christmas with Escondido Players Theatre

Queen Aggravain in Once Upon a Mattress with Escondido Players Theatre

Miss Olsen in Promises, Promises with Downer's Grove Players

Aldonza in Man of La Mancha on Indiana University Mainstage

Donna Anna in Pacific Opera Project's production of Don Giovanni.

ORCHESTRAL WORK

Beethoven 9th Symphony with La Jolla Symphony and Chorus, La Jolla, CA

Avak the Healer by Alan Hovhaness with the South Shore Orchestra

Soprano Soloist in **Beethoven's Missa Solemnis** with the La Jolla Symphony & Chorus.

Featured soloist, **"Flower Duet" by Delibes**, Chicago Symphony Orchestra

CONCERT SERIES

Old Church Luncheon Concert Series, Portland, OR. Featuring, Knoxville: Summer of 1915.

Natalie Mann, soprano and Jeffrey Panko, piano.

Rancho Mirage Library Concert Series, Rancho Mirage, CA. "A Classical Christmas" Natalie Mann, soprano and Bruce Mangum, piano.

Lunch Hour Rush Concert Series featuring Natalie Mann, soprano; Bridget Hough, piano; William Wood, bassoon.

Voyage à Paris (Rancho Mirage Library Music Series) in Rancho Mirage, California.
with Jeffrey DeLeur on piano.

PAST PERFORMANCES

CONCERT SERIES



Fourth Presbyterian Church Noonday Concert Series. Featuring Schubert's Shepherd on the Rock and works by Strauss, Boulanger, Faure and Blitzstein. With Jeffery Panko, Piano and Mark Allen, Jr., Clarinet.

Classics at the MERC. With Ed Yarnelle, piano

Collaborative Chamber Concert featuring the works of David Conte and Marc Blitzstein.

Go Red for Women Concert, Weill Concert Hall, Carnegie Hall, New York (solo debut)

"...Natalie Mann, (as Sarah), whose ingratiating vibrato makes her character unmistakably seductive. Mann and Humes sing a love duet that soars..."

– OPERA NEWS

"The show was ruled, however, by soprano Natalie Mann, who sang and played the title character, Hanna Glawari, brilliantly. From her glamorous first entrance, she wears the role elegantly and with distinctive style. Mann's voice and technique are superb top to bottom, and her acting smooth and unruffled, embodying the character right down to the aristocratic accent that was consistent in both sung and spoken lines."

– SINGERPRENEUR.COM

"Natalie Mann's heartfelt performance as Amelia (Un Ballo in Maschera) was a moment of beauty."

– LAURI'S LIST

"Her soprano soared with fullness of tone through the climaxes; no high note seemed to tax her. Dramatically, she turned into the victimized creature Puccini intended her to be."

– THE HERALD-TIMES

"... a gleaming, shimmering sound that seems to emerge with little or no effort, floating on a seemingly inexhaustible stream of breath. One must appreciate the flawless legato line with which she sings even the most difficult of these songs, and the easy warmth with which she rides the highest climaxes."

– GREGORY BERG REVIEWING THE CD 'EXPERIENCE' FOR THE JOURNAL OF SINGING.

"Ms. Mann's voice soared over the other sisters in timbre and character every time she sang, conveying a wealth of emotions ranging from maternal concern for the other nuns to grief, passion and celestial bliss in the latter half of the opera"

– CORIL PROCHNOW

"Her performance alone is well worth the price of the ticket..."

– VALLEY ROADRUNNER

"She has a warm and rich tone less common in lyric sopranos, and both Strauss's writing and the German language embrace and support her technique gloriously."

– OPERA NEWS