

## **CARLA CONNORS • Soprano**

Representation: **Leota Arts Management**

Leota Bauman

993 W. Briarcliff Road • Bolingbrook, IL 60440-5218 • 630-410-2443

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### **BIOGRAPHY**

Carla Connors, acclaimed as "one of the best young sopranos of this decade" by the Detroit Free Press, and "a fresh, steady lyric soprano" by the New York Times, has made her mark in opera, with symphony, and in recital. She made her Carnegie Hall debut in 2001 singing the soprano solos in masses by Mozart and Schubert. Other New York City honors include first prize in the Lola Wilson Hayes Vocal Artists Award and being chosen as a winner in the American Song Competition sponsored by the New York Chapter of the National Association of Teachers of Singing (HATS). This honor included a recital at Weill Recital Hall.

In opera, Ms. Connors has found success with the music of Mozart as evidenced by her portrayal of Susanna in **Le nozze di Figaro** for the New York City Opera National Company's tour. Other opera credits include roles with Glimmerglass, Atlanta, Orlando, Opera Carolina, and Chautauqua Opera Companies. In addition, she has toured for Florida Grand Opera and Michigan Opera Theater. At home with roles such as Mozart's Despina in **Così fan tutte**, Donizetti's Norina in **Don Pasquale** and Adina in **L'elisir d'amore**, she has also performed operetta roles such as Gilbert and Sullivan's Yum Yum in **The Mikado** and Josephine in **H.M.S. Pinafore**, Offenbach's Eurydice in **Orpheus in Hades**, and Adele in Strauss' **Die Fledermaus**. In twentieth century repertoire Ms. Connors created the role of Evelyn in Reverend Everyman by Salvador Brotons, has sung roles by Iain Hamilton and Richard Wargo and performed Anne in a production of *The Rake's Progress* directed by film director Robert Altman.

Ms. Connors maintains an active schedule of orchestra and recital appearances. She has performed as soloist with the Detroit Symphony Orchestra, the St. Paul and Cayuga Chamber Orchestras, the Phoenix, Pacific, Grand Rapids, Lansing, Chautauqua, Santa Fe, Richmond (IN), Tallahassee, and Szczecin (Poland) Symphony Orchestras, to name a few. Her performances have included such works as Mozart's Exsultate Jubilate, Barber's **Knoxville: Summer of 1915**, and Mahler's Second and Fourth Symphonies. She has also performed pops concerts of operetta and musical theater excerpts with orchestras.

Engaged extensively as an oratorio artist, Ms. Connors has sung such works as Handel's **Messiah**; Bach's **St. Matthew Passion** and **St. John Passion**; Haydn's **Creation**; Mozart's **Coronation Mass**, C Minor Mass, **Requiem**, and Solemn Vespers; Brahms' Requiem; and Poulenc's Gloria. She has sung with several contemporary music ensembles, performing works by composers such as George Crumb and Lester Trimble, and has done premiere performances of works by William Kraft and Timothy Hoekman. Ms. Connors has performed recitals throughout the U.S. and has appeared as soloist on tours of Australia and Europe. Her recital repertoire spans four centuries of art song and branches into popular vocal genres such as the music of the 20's and 30's and turn of the century songs.

Ms. Connors has been the winner in numerous opera and art song competitions throughout the country including the "Eleanor Steber Award for Excellence in the Concert Field" presented at the NATS Artist Awards Competition, first place in the Lansing Symphony Orchestra's National Young Artist Competition, and first place in the Music Guild of Boca Raton's Vocal Competition. She was also a Metropolitan Opera Audition winner in three districts.

In addition to her performing, Ms. Connors maintains a large private voice studio, gives master classes, and adjudicates competitions. She received her B.F.A. degree in voice performance from the University of South Dakota and her M.M. and D.M.A. degrees in voice performance from the University of Michigan. A native of Vermillion, South Dakota, she now lives in Tallahassee, Florida, with her husband, pianist and composer Timothy Hoekman, and their two sons.

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## Resume

### OPERAS

Susanna	Le nozze di Figaro	New York City Opera National Co.
Yum Yum	The Mikado	Glimmerglass; Orlando; Chautauqua
Adina	The Elixir of Love	Atlanta Opera
Norina	Don Pasquale	South Georgia Opera
Josephine	H.M.S. Pinafore	Glimmerglass Opera
Merry	The Mighty Casey	Glimmerglass Opera
Wanda	The Grand Duchess of Gérolstein	Glimmerglass Opera
Evelyn (premiere)	Reverend Everyman (Brotons)	Florida State Opera
Rosalinde	Die Fledermaus	Michigan Opera Theatre (tour)
Adele	Die Fledermaus	Summer Opera Theatre (Wash, D.C.)
Papagena	The Magic Flute	Summer Opera Theatre (Wash, D.C.)
Masha	The Music Shop (Wargo)	Greater Miami; South Georgia Opera
Despina	Così fan tutte	Opera Carolina (tour)
Pamina	The Magic Flute	Opera Carolina (tour)
Eleanor Dare	Raleigh's Dream (Hamilton)	Opera Carolina (tour)
Jane	Babes in Toyland	Opera Carolina
Frasquita	Carmen	Chautauqua Opera

### CONCERT PERFORMANCES

Bach	St. Matthew Passion	Haydn	Creation
	St. John Passion	Honegger	King David
	Magnificat	Kraft	Dialogues and Entertainments
	Cantatas 51, 140, 202, 211	Mahler	Symphonies No. 2 & 4
Barber	Knoxville: Summer of 1915	Mozart	Exsultate Jubilate
Brahms	Requiem		Mass in C Minor
Canteloube	Chants d'Auvergne		Requiem
Crumb	Lux Aeterna		Solemn Vespers
	Madrigals, Book IV	Orff	Carmina Burana
Fauré	Requiem	Poulenc	Gloria
Handel	Messiah	Rodrigo	Cuatro madrigales amatorios
	Dixit Dominus	Vivaldi	Gloria

### PERFORMANCES WITH:

Augusta (GA) Symphony	Fort Wayne Philharmonic	Richmond Symphony
Calvin College Oratorio Society	Grand Rapids Symphony	St. Paul Chamber Orchestra
Cayuga Chamber Orchestra	Lansing Symphony	Santa Fe Symphony
Choral Union (Ann Arbor)	Naples Philharmonic	Sioux City Symphony
Detroit Symphony Orchestra	North Carolina Symphony	South Carolina Symphony
Evansville Philharmonic	Pacific Symphony	Szczecin (Poland) Symphony
Florida State Univ. Symphony	Pensacola Symphony	Tallahassee Symphony
Florida West Coast Symphony	Phoenix Symphony	Winter Park Bach Festival

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Honored many times for her singing, Ms. Connors was one of the winners in the American Song Competition sponsored by the New York Chapter of the National Association of Teachers of Singing, for which she was presented in recital at Weill Recital Hall in New York City. Also in New York she was awarded first prize in the 1993 Lola Wilson Hayes Vocal Artists Award. She received the Eleanor Steber Award for Excellence in the Concert Field, won first place in the National Young Artist Competition sponsored by the Lansing Symphony Orchestra, and was the winner of the Music Guild of Boca Raton's Vocal Competition. She has also been a Metropolitan Opera Audition winner in three states.

Ms. Connors is heard often in recital; her solo repertoire spans four centuries of song. She has done many premiere performances of new music. She is also at home in lighter fare, singing orchestral pops concerts as well as recitals of early 20<sup>th</sup> century popular music.

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### **CONDUCTORS**

Catherine Comet  
John De Main  
David Hoose  
Cal Stewart Kellogg  
Gustav Meier  
Paul Nadler  
Donald Portnoy  
Stewart Robertson  
Charles Rosekrans  
Peter Rubardt

Carl St. Clair  
William Fred Scott  
Geoffrey Simon  
Nicholas Smith  
Phillip Spurgeon  
Andr e Thomas  
Franz Vote  
Paul C. Wolfe  
Gerhardt Zimmerman

Robert Altman  
Lincoln Clark  
Dorothy Danner  
Jack Eddleman  
Robert Larsen  
John Lehmeyer  
Jay Lesenger  
Robert Swedberg

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### **REVIEWS**

“Carla Connors [as Susanna in *The Marriage of Figaro* with New York City Operaxs National Company] is one of the best young sopranos of this decade. . . . She controlled the intrigue by her motions, facial expressions and gorgeous singing, both in solo and ensemble numbers. . . .”

**Detroit Free Press**

“Carla Connors stood out as Susanna—particularly in her elegant *Deh, vieni, non tardar*.”

**The Washington Post**

“The best voice of the three belonged to Carla Connors, who offered a fresh, steady lyric soprano.”  
[in concert at Weill Recital Hall as a winner of the American Art Song Vocal Competition]

**The New York Times**

“Soprano Carla Connors came the closest to stealing the show. She has a radiant voice, and an equally radiant manner. Her singing of *Rejoice greatly, O daughter of Zion* was amazing . . . every sixteenth note was absolutely clear and accurate. And *He shall feed his flock* was wonderfully moving.”

**The Grand Rapids Press**

“Miss Connors . . . has both the voice and the sensibility for the coquettish leading role [Adina in *The Elixir of Love*]. Her silvery, graceful soprano is applied here with charm and finesse.”

**Atlanta Journal and Constitution**

“Carla Connors is delicious, clever; her voice has a complete balance with her stage personality. [as Yum Yum in *The Mikado*]

**Toulon, France**

“Carla Connors was the soloist in seven of Canteloube’s *Chants d’Auvergne*, and she sang them with great flair and charm. Connors has a bright, lively soprano, but she is also capable of producing warm, mellifluous tones when needed. . . . *Bailero* was especially effecting. . . . Connors . . . produced a warm velvety tone that merged perfectly with the orchestral sound. It was meltingly beautiful. And then, by contrast, she threw off the light-hearted final song . . . with the kind of controlled carelessness it deserved.”

**The Ithaca Journal**

“Soprano Carla Connors . . . gave a touching interpretation of Samuel Barber’s **Knoxville, Summer of 1915**. . . . [it] was exquisitely sung by Connors. Her pure voice and clear enunciation . . . conveyed all the longing an adult feels for that lost warm, safe childhood among a loving family.”

**Sarasota Herald-Tribune**

“The mere presence of soprano Carla Connors adds an element of interest to any musical performance. Her virtuoso aria *Rejoice Greatly* was one of the high points of this *Messiah* performance.”

**Tallahassee Democrat**

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“ . . . and sing she did with considerable talent and charm. . . . The numbers chosen by Miss Connors ranged from folk songs, light opera, popular melodies and classical opera. She excelled in all and completely captivated her audience with her vivacious interpretations. Her notes, from the lowest to the highest, were all equally musical and her diction was superb. . . . Carla has incredible credentials, a warm personality, enthusiasm in her work and a world class singing voice.”

**Atherton, Australia**