



COURET & WERNER
ARTIST MANAGEMENT

Amy Owens Soprano

Amy Owens began the summer 2017 season creating the title role in David Hanlon's *Listen, Wilhelmina!* with Wolf Trap Opera, after which she was called on two weeks' notice to step into the belated U.S. premiere of Milhaud's *La mère coupable* with On Site Opera in New York City. She received great acclaim for her interpretation of the role of Florestine, noted for her "impressive accuracy and thrilling high notes" (*B. Hodges, Musical America*) and "gleaming coloratura" (*R. Sasanow, Broadway World*), rendering her "the cast standout" (*S. Evans, Bachtrack*). In July 2017, Ms. Owens joined the National Symphony Orchestra at Wolf Trap as the soprano soloist in *Carmina Burana*: "with spot-on intonation and a pretty, virginal tone she was a sensation" (*C. Downey, Washington Classical Review*).

During the 2017–2018 season, Ms. Owens' operatic engagements include her Verdian role debut as Oscar in Livermore Valley Opera's production of *Un ballo in maschera* and developing the role of Little Stone in a Metropolitan Opera and Lincoln Center Theater workshop collaboration for Matthew Aucoin's new opera *Eurydice*. Concert appearances include multiple symphonic debuts in *Carmina Burana* with the Omaha Symphony, Buffalo Philharmonic, and Virginia Symphony, as well as her Washington Concert Opera debut in their "Opera Outside" series. Ms. Owens' 2018 commitments include a return to the Omaha Symphony as the soloist in Mahler's *Symphony No. 4*, a special Bernstein centennial concert at the Library of Congress, a return to Santa Fe Opera to cover Cunegonde in the company premiere of *Candide*, her role debut as Marie in *La fille du régiment* with Opera in the Heights, and her Lubbock Symphony debut in *Messiah*.

The 2016–2017 season witnessed Ms. Owens appearing in concert and recital with several prestigious organizations, starting with a Liederabend at Washington University of St. Louis and her New Mexico Philharmonic debut in *Carmina Burana*. She joined New York Festival of Song to open their 2016–2017 NYFOS Next series at Brooklyn's National Sawdust, collaborating with the Momenta Quartet in the New York premiere performance of Gabriela Lena Frank's *Iberian Songs* for soprano and string quartet. She later rejoined New York Festival of Song as part of their Mainstage series to perform and record Paul Bowles' *Picnic Cantata*.

In that same season, Ms. Owens made a series of auspicious debuts: with Dallas Opera in December 2016, performing in the Second Annual Linda and Mitch Hart Institute for Women Conductors concert; with Hong Kong's The Intimacy of Creativity festival, performing the music of Bright Sheng; with the Reno Philharmonic debut performing Christopher Theofanidis' Grammy-nominated choral and orchestral work *The Here and Now*; and at Carnegie Hall, appearing in *Carmina Burana* with Mid-America Productions.

Ms. Owens has fulfilled two consecutive seasons of residency with Wolf Trap Opera, performing Lucia in *The Rape of Lucretia*, Porporina in the American premiere of Florian Gassman's *L'opera seria*, Florestine in the mid-Atlantic premiere of Corigliano's *The Ghosts of Versailles*, and Barbarina in *Le nozze di Figaro*. She returned to Wolf Trap Opera during the spring of 2017 to create the title role of a new children's opera by David Hanlon, *Listen, Wilhelmina!*

She has also been seen as Despina in *Così fan tutte* with Opera Naples and appeared in workshop performances of Bright Sheng's new opera *The Dream of the Red Chamber* in New York City and San Francisco with the Shenzhen Symphony Orchestra. Ms. Owens joined the roster of the Utah Symphony throughout the 2015–2016 season, performing the roles of Le Feu, La Princesse, and Le Rossignol in *L'enfant et les sortilèges* and Mater Gloriosa in Mahler's *Symphony No. 8*, which was released as a commercial recording in 2017.

Ms. Owens is the recipient of a Sullivan Award, an encouragement award from the George London Foundation, and two consecutive wins from the Metropolitan Opera National Council district auditions in New York City. She has fulfilled young artist residencies with Santa Fe Opera, Utah Opera, Central City Opera, Wolf Trap Opera, and Utah Festival Opera.

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Opera/Musical

<i>La fille du régiment</i>	Marie*	Opera in the Heights	2018
<i>Candide</i>	Cunegonde+*	Santa Fe Opera	2018
<i>Un ballo in maschera</i>	Oscar*	Livermore Valley Opera	2018
<i>Eurydice</i> (Aucoin)	Little Stone	Lincoln Center Theater Workshop	2018
<i>La mère coupable</i> (Milhaud)	Florestine	On Site Opera	2017
<i>Listen, Wilhelmina!</i> (Hanlon)	Wilhelmina	Wolf Trap Opera	2017
<i>L'opera seria</i> (Gassmann)	Porporina	Wolf Trap Opera	2016
<i>The Rape of Lucretia</i>	Lucia	Wolf Trap Opera	2016
<i>The Dream of the Red Chamber</i> (Sheng)	Dai Yu	Opera America New Works Showcase	2015
<i>The Invention of Morel</i> (Copeland)	Faustine	Opera America New Works Showcase	2015
<i>L'enfant et les sortilèges</i>	Le Feu / La Princesse / Le Rossignol	Utah Opera	2015
<i>The Ghosts of Versailles</i> (Corigliano)	Florestine	Wolf Trap Opera	2015
<i>Le nozze di Figaro</i>	Barbarina	Wolf Trap Opera	2015
<i>Così fan tutte</i>	Despina	Opera Naples	2015
<i>Le rossignol</i>	Nightingale+	Santa Fe Opera	2014
<i>The Impresario</i>	Madame Silberklang+	Santa Fe Opera	2014
<i>Die Entführung aus dem Serail</i>	Blondchen	Utah Opera	2014
<i>La traviata</i>	Annina	Utah Opera	2014
<i>Our Town</i> (Rorem)	Emily+	Central City Opera	2013
<i>Die Zauberflöte</i>	Papagena	Utah Opera	2013
<i>Florencia en el Amazonas</i> (Catán)	Rosalba+	Utah Opera	2013
<i>The Turn of the Screw</i>	Flora+	Central City Opera	2012
<i>Sweeney Todd</i>	Johanna+	Wolf Trap Opera	2011

Oratorio/Concert

<i>Messiah</i>	Soprano Soloist*	Lubbock Symphony	2018
Bernstein Centennial Concert	Soprano Soloist*	Library of Congress	2018
<i>Carmina Burana</i>	Soprano Soloist*	Buffalo Philharmonic	2018
<i>Symphony No. 4</i> (Mahler)	Soprano Soloist*	Omaha Symphony	2018
<i>Carmina Burana</i>	Soprano Soloist*	Virginia Symphony	2018
<i>Carmina Burana</i>	Soprano Soloist	Omaha Symphony	2017
Opera Outside	Soprano Soloist	Washington Concert Opera	2017
<i>Carmina Burana</i>	Soprano Soloist	National Symphony Orchestra	2017
<i>Carmina Burana</i>	Soprano Soloist	Mid-America Productions	2017
<i>The Here and Now</i> (Theofanidis)	Soprano Soloist	Reno Philharmonic	2017
Music of Bright Sheng	Soprano Soloist	Intimacy of Creativity Festival (Hong Kong)	2017
<i>Picnic Cantata</i> (Bowles)	Soprano Soloist	New York Festival of Song	2017
Women Conductors Institute concert	Soprano Soloist	Dallas Opera	2016
<i>Carmina Burana</i>	Soprano Soloist	New Mexico Philharmonic	2016
<i>Symphony No. 8</i> (Mahler)	Mater Gloriosa	Utah Symphony	2016
<i>Bachianas Brasileiras no. 5</i>	Soprano Soloist	Grand Junction Symphony	2013
<i>Messiah</i>	Soprano Soloist	Utah Symphony	2012, 2013

Competitions/Awards

MONC NYC District Winner	Metropolitan Opera	2015
Norma Newton Encouragement Award	George London Foundation	2015
MONC Eastern Region Finalist, Second Place	Metropolitan Opera	2015
Sullivan Foundation Award, in memory of Betty Allen	Sullivan Foundation	2014
Judith Raskin Memorial Award	Santa Fe Opera	2014
Outstanding Studio Artist Award, Iris Richards Award	Central City Opera	2012–2013

Training

Filene Artist	Wolf Trap Opera	2015–2016
Apprentice Artist	Santa Fe Opera	2014, 2018
Resident Artist	Utah Opera	2012–2014
Studio and Apprentice Artist	Central City Opera	2012–2013
Studio Artist	Wolf Trap Opera	2010–2011

Education

MM – Vocal Performance	Rice University	2012
BM <i>magna cum laude</i> – Vocal Performance (Presidential Scholar)	Brigham Young University	2010

* Upcoming Performance + Cover Role

Amy Owens, Soprano



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Carmina Burana, National Symphony Orchestra

"Soprano Amy Owens, who has already proven her worth in the young singers program at Wolf Trap Opera, was an excellent replacement for Heidi Stober, who also had to withdraw from this concert for health reasons. With spot-on intonation and a pretty, virginal tone she was a sensation, especially in the orgasmic solo 'Dulcissime' with its sighing high notes ('Sweetest one! I give myself to you completely!'). She was matched beautifully by the sweet voices of the Children's Chorus of Washington in the love section ('The girl without a lover misses out on all pleasures')."

Charles T. Downey, *Washington Classical Review*, 07/29/17

La mère coupable, On Site Opera

"Amy Owens, possessed of a radiant soprano, was a passionate Florestine, convincing in both her grief and her joy."

Joshua Rosenblum, *Opera News*, 09/17

"Soprano Amy Owens made a winsome Florestine with impressive accuracy and some thrilling high notes."

Bruce Hodges, *MusicalAmerica.com*, 06/23/17

"[T]he cast of singing actors couldn't have been better... Amy Owens' gleaming soprano made for a scene-stealing Florestine (the ward, but really illegitimate daughter, of the Count)."

Richard Sasanow, *BroadwayWorld.com*, 06/22/17

"The performers were the production's greatest asset. The singers exhibited almost uniformly lovely projection and tone... The two soprano leads – Ms. Black in the title role and Amy Owens as Florestine... handled Milhaud's melting lines with keen sensitivity. Ms. Owens was the cast's standout."

Sacha Evans, *Bachtrack.com*, 06/21/17

"Amy Owens' Florestine was a fetching blonde ingenue with a gleaming coloratura; I look forward to hearing what else she can bring to new music..."

Joel Rozen, *Parterre.com*, 06/21/17

"Equally fortunately, director Eric Einhorn has assembled a case of uniformly splendid singing and, even more important[,] acting... [T]he two lovers looked and acted well. Amy Owens was the coloratura soubrette incarnate, with the most effortless high notes..."

Harry Rolnick, *Concertonet.com*, 06/20/17

The Rape of Lucretia, Wolf Trap Opera

"...the bright, silvery tone of Amy Owens as Lucia..."

Philip Kennicott, *Washington Post* 06/12/16

The Ghosts of Versailles, Wolf Trap Opera

"Soprano Amy Owens was astounding in Corigliano's stratospheric writing for Florestine."

Charles T. Downey, *Classical Voice North America* 07/22/15

New York Festival of Song, Opera America's National Opera Center

"Amy Owens lent her soprano voice to the lyric modal machinations of the three featured pieces... Owens' soprano was clear and articulate in every selection as she painted the very different pictures of each song – we heard a lifetime in the span of a few moments."

Sherri Rase, *Qonstage* 02/10/15

Così fan tutte, Opera Naples

"As Despina, Amy Owens steals the scene every time she walks onstage... Owens carries it off with glee, whether popping up in phony officials' wigs and gowns or hovering over the sisters to powder and paint them as she slyly manipulates them... A triple threat in the theater."

Harriet Howard Heithaus, *Naples Daily News* 02/08/15

Die Entführung aus dem Serail, Utah Opera

"Amy Owens is positively infectious as Blonde, easily stealing the show. Her comedic timing, dazzling vocals, and darling personality are the work of a true professional and exactly what the opera deserves."

Clifford W. King, *Cliff's Music Picks* 05/17/14

"...engaging, charismatic....strong performance with both vocals and acting... Owens added a much-needed dose of energy and spunk to the production. A natural on the stage, she stole the show with the scene in Act II when she teases Osmin and stands up to him."

Rebecca Howard, *Reichel Recommends* 05/11/14

"Owens' plucky Blonde was a breath of fresh air, charming her captors into submission and dishing out a healthy dose of attitude when more subtle wiles failed. Owens' lyric soprano was as uninhibited and pointed as her character. Throughout the aria "Durch Zärtlichkeit und Schmeicheln," she negotiated runs cleanly with open top notes and trills that matched her sparkling wit."

Opera News 05/10/14