

ELENI CALENOS

SOPRANO

Greek soprano **Eleni Calenos** is capturing critics' and audiences' admiration for the clarity, warmth and beauty of her lyric voice and her dignified characterizations. Of her performance as Cio-Cio-San in *Madama Butterfly*, the *Houston Press* said, "The phenomenon was the Cio-Cio-San of Greek soprano Eleni Calenos, whose nuanced characterization was a true wonder to hear. She sailed through her dramatic arias as if buoyed by the stirring music."

The 2022-2023 brings Ms. Calenos to Opera Santa Barbara in the title role in *Tosca* and to Maryland Lyric Opera as Desdemona in *Otello*. In the 2021-2022 season, she bowed as Giulietta in *Giulietta and Romeo* with Teatro Grattacielo, Liu in *Turandot* with Evansville Philharmonic Her 2020-2021 season included *Opera Outdoors* with Opera Omaha as well as cancelled performances with the Glyndebourne Festival for *Madama Butterfly*. Her 2019-2020 season saw her as Mimi in *La bohème* with Cleveland Opera Theater, a return to Opera Santa Barbara as *Madama Butterfly*, and Rosalinde in *Die Fledermaus* with Greek National Opera.



Recent operatic highlights include Suor Angelica/ Giorgetta in *Suor Angelica/ Il tabarro* with Opera Delaware; Saida in *Schönerland* with the Hessisches Staatstheater Wiesbaden; L'Infante in Massenet's *Le Cid* with Odyssey Opera; Desdemona in *Otello* with the Phoenicia Music Festival; *Tosca* with Opera Idaho and Loft Opera; Countess in *Le nozze di Figaro* with Tulsa Opera, Austin Lyric Opera, Opera in the Heights, OSH Opera in NY, and a cover with the Glimmerglass Festival; Liù in *Turandot* with Opera Company of Middlebury, Shreveport Opera, and Boston Chorus Pro Musica; Antonia in *Les contes d'Hoffmann* with Palm Beach Opera; Micaëla in *Carmen* with Palm Beach Opera and Opera Idaho; Cio-Cio-San in *Madama Butterfly* with Shreveport Opera, Annapolis Opera, Ash Lawn Opera, Evansville Philharmonic Orchestra, Shreveport Opera, Mississippi Opera, and Opera Idaho; Nedda in *Pagliacci* with Shreveport Opera; Silvia in Mascagni's *Zanetto* with Odyssey Opera; Gilda in *Rigoletto* with Sarasota Opera; Hanna Glawari in *Die lustige Witwe* with Zomeropera, Belgium; Mimi in *La bohème* with Palm Beach Opera, Madison Opera, Opera Santa Barbara, Shreveport Opera, and Opera Idaho; Donna Elvira in *Don Giovanni* and Valencienne in *The Merry Widow* with Utah Festival Opera; Donna Anna in *Don Giovanni* with Shreveport Opera; and Fiordiligi in *Così fan tutte* with Barbados Music Festival.

As a concert soloist, Ms. Calenos recently sang the soprano solo in Brahms' *Ein deutsches Requiem* and Rachmaninoff's *The Bells* with the Lancaster Symphony Orchestra and appeared at Avery Fisher Hall in Rutter's *Magnificat*. Her repertoire includes Mahler's *Symphony No. 2* and Beethoven's *Missa Solemnis* (Queens College Choral Society, NY), Nielsen's *Hymnus Amoris* and the title role in Handel's oratorio *Theodora* (Hudson Valley Singers and the New York Metamorphoses Orchestra), as well as Strauss' *Vier letzte Lieder* (Cambridge Symphony Orchestra). She has also sung Verdi's *Requiem* (Grand Junction Symphony Orchestra, Queens College, Penn State University, Masterworks Chorale, Boston University Symphony, Queens College Symphony), Poulenc's *Gloria*, Barber's *Knoxville: Summer of 1915*, and participated in the *Meyerbeer Retrospective* concert with Maestra Eve Queler (Opera Orchestra of New York). In 2006, she made a recording of George Tsontakis' *Mirologhia*, which was released on the KOCH International Classics label with the Albany Symphony Orchestra.

Ms. Calenos has won numerous awards including the Gerda Lissner Foundation award, the "Judges Award" from the Connecticut Opera Guild Competition, the Audience Favorite award at the Irma Cooper Competition, the Schuyler Foundation "Career Bridges" Award, and was a finalist of the Oratorio Society of NY Competition, the Renata Tebaldi International Vocal Competition, and the Concurso del Canto de Bilbao. Ms. Calenos holds a Performance Certificate/Degree from the Opera Institute of Boston University, a Master of Music in Vocal Performance from Queens College, City University of New York, and a Diploma in Violoncello Performance from the Municipal Conservatory of Thessaloniki, Greece.

ELENI CALENOS

SOPRANO

OPERA

Desdemona	<i>Otello</i>	Maryland Lyric Opera	2023
Tosca	<i>Tosca</i>	Opera Santa Barbara	2022
Giulietta	<i>Giulietta e Romeo</i>	Teatro Grattacielo	2022
Liù	<i>Turandot</i>	Evansville Philharmonic	2022
Cio-Cio San*	<i>Madama Butterfly</i>	Glyndebourne	2020
Countess*	<i>Le nozze di Figaro</i>	Shreveport Opera	2020
Rosalinde	<i>Die Fledermaus</i>	Greek National Opera	2020
Cio-Cio San	<i>Madama Butterfly</i>	Opera Santa Barbara; Shreveport Opera; Annapolis Opera; Ash Lawn Opera; Evansville Phil Shreveport; Mississippi; Opera Idaho; Opera in the Heights	2019; '19 '17; '15; '13 '12; 11; '11; '08
Mimi	<i>La bohème</i>	Cleveland Opera Theater; Santa Barbara; Shreveport; Madison Opera; Palm Beach Opera; Opera Idaho	2019; '18; '16; '16; '15; '12
Cio-Cio San (cover)	<i>Madama Butterfly</i>	Glyndebourne	2018
Suor Angelica/Giorgetta	<i>Suor Angelica/Il tabarro</i>	Opera Delaware	2018
Saida	<i>Schönerland</i>	Hessisches Staatstheater Wiesbaden	2017
Tosca	<i>Tosca</i>	Opera Idaho; Loft Opera	2017; '16
Desdemona	<i>Otello</i>	Phoenicia Music Festival	2016
Micaëla	<i>Carmen</i>	Palm Beach Opera; Opera Idaho	2016; '14
L'Infante	<i>Le Cid</i>	Odyssey Opera	2015
Liù	<i>Turandot</i>	Opera Co of Middlebury; Shreveport; Chorus Pro Musica	2015; '14; '09
Silvia	<i>Zanetto (Mascagni)</i>	Odyssey Opera	2014
Antonia	<i>Les contes d'Hoffman</i>	Palm Beach Opera	2014
Countess	<i>Le nozze di Figaro</i>	Tulsa Opera; Austin; OSH Opera; Opera in the Heights	2013; '13; '10; '07
Nedda	<i>I pagliacci</i>	Shreveport Opera	2013
Gilda	<i>Rigoletto</i>	Sarasota Opera	2012
Hanna Glawari	<i>Die lustige Witwe</i>	Zomeropera, Belgium	2012
Donna Elvira	<i>Don Giovanni</i>	Utah Festival Opera	2011
Valencienne	<i>The Merry Widow</i>	Utah Festival Opera	2011
Donna Anna	<i>Don Giovanni</i>	Shreveport Opera	2010
Countess (cover)	<i>Le nozze di Figaro</i>	Glimmerglass Opera	2010
Medora	<i>Il corsaro</i>	Hellenic Music Foundation, New York	2009
Fiordiligi	<i>Così fan tutte</i>	Barbados Music Festival	2007

CONCERT, RECITAL & RECORDINGS

Soloist	<i>War Requiem</i> (Britten)	Queens College Choral Society	2018
Soloist	Concert of Arias and Duets	Thessaloniki State Symphony Orchestra	2017
Soloist	<i>Ninth Symphony</i> (Beethoven)	Queens College Choral Society	2016
Soloist	<i>Requiem</i> (Verdi)	Grand Junction Symphony; Queens College; Penn State; Masterworks Chorale; Boston Symphony Hall	2016; '16; '11; '10; '08
Soloist	<i>Laud to the Nativity</i> (Respighi)	Sheboygan Symphony Orchestra	2015
Soloist	<i>L'enfant prodigue</i>	Metro Chamber Orchestra, NY	2014
Soloist	<i>The Bells</i> (Rachmaninoff)	Lancaster Symphony Orchestra	2014
Soloist	<i>Ein deutsches Requiem</i> (Brahms)	Lancaster Symphony Orchestra	2013
Soloist	<i>Hymnus amoris</i> (Nielsen)	Hudson Valley Singers	2013
Soloist	<i>Magnificat</i> (J.Rutter)	Avery Fisher Hall, Lincoln Center	2013
Soloist	<i>Mahler 2nd Symphony</i>	Queens College Choral Society, NY	2012
Theodora	<i>Theodora</i> (Handel)	NY Metamorphoses Orchestra	2012
Soloist	<i>Missa Solemnis</i> (Beethoven)	Queens College Choral Society, NY	2011
Soloist	<i>Gloria</i> (Poulenc)	Round Hill Church, Greenwich, CT	2011
Soloist	<i>Vier letzte Lieder</i> (Strauss)	Cambridge Symphony Orchestra, MA	2011
Soloist	<i>Knoxville: Summer of 1915</i>	Glimmerglass Opera Orchestra	2010
Soloist	<i>DCINY</i> (A.Paraskevas)	Weill Recital Hall at Carnegie Hall	2009

*cancelled due to COVID-19

ELENI CALENOS
SOPRANO
CRITICAL ACCLAIM

Giulietta e Romeo – Teatro Grattacielo

"As Giulietta, Greek soprano Eleni Calenos sang with a strong sense of phrasing and verismo style, and she acted the role with compelling intensity. There was real chemistry between her and her Romeo . . . Both of these roles are strenuous, requiring great stamina and extremes of range"
-Opera News

Die Fledermaus – Greek National Opera

"All the performers excelled musically and dramatically, led by soprano Eleni Calenos, who was radiant as Eisenstein's wife Rosalinde...Calenos is well-known to New York's Greek-American Community and her star is rising in the opera world."
-National Herald

La bohème – Cleveland Opera Theater

"But the opera really hinges on the role of the consumptive seamstress Mimi. Soprano Eleni Calenos was an inspired choice, with her rich tone and exquisite control, shifting easily from timid introvert to passionate (and deeply wronged) lover. Her death scene in Act Four was wrenching and entirely believable."
- Cleveland Plain Dealer

La bohème – Opera Santa Barbara

"His high-powered duets with Eleni Calenos as Mimi were among the delights of this performance. Calenos has a sweet and pliable soprano voice that made audience members join Rodolfo as he falls in love with Mimi. When she spoke of her love for spring and nature in her first aria, she established the personality her character would maintain." -Broadway World

Il tabarro/ Suor Angelica – Opera Delaware

"All three Tabarro principals acted (and interacted) very credibly. Eleni Calenos (Giorgetta) proved a find, a real verista who delivered the goods stylistically, with keen phrasing and darkly warm if occasionally resin-tipped vocalism. . . Calenos and Anderson returned after intermission as the familial antagonists of Suor Angelica. Though both striking women, by force of character projection they seemed completely different beings than as Giorgetta and Frugola. . . Calenos' nun—ever the outsider—was extremely effective; she declined some high options but sustained vocal intensity and focus. . . Much weeping filled the theater in the opera's final scenes; surely Calenos deserved an initial solo "Butterfly bow" before the other much-applauded curtain calls."
-Opera News

"Calenos gave an exceptionally musical and heartfelt interpretation of a woman torn between her desire to be faithful and her need for an independent life. . . Like Tabarro, this work depends on the musical strength and dramatic gifts of its lead. As before, this operatic necessity is magnificently fulfilled. In her tour-de-force performance, Calenos (a powerful, rich spinto soprano) traces Angelica's heartbreaking descent from anguish into trancelike despair." -BroadStreetReview.com

Schönerland – Staatstheater Wiesbaden

"The most poignant role is that of Saida (the happy one), a woman who has lost her identity in escaping. It is strongly emotionally portrayed by the Greek soprano Eleni Calenos, who makes her German debut." -KultureFreak.de

"From the soloist ensemble, Eleni Calenos as Saida sings with a warm color and straight-forward soprano."
-O-Ton Kulturmagazin

"Among the refugees are characters with the following names: Saida, which means "The Happy one" in Arabic, or Dariush, which means "To Hold Good". They sing about their trauma and dreams. Soprano Eleni Calenos and tenor Aaron Cawley lend their powerful, round, beautiful voices to them."
-Die Deutsche Bühne

Il tabarro – Opera Company of Middlebury

"Soprano Eleni Calenos delivered a brilliant and sensitive vocal performance as Giorgetta, torn between her lover Luigi and her husband Michele."
-Rutland Herald

Madama Butterfly – Annapolis Opera

"Calenos as Butterfly stole the show. Well-deserving of the title role, Calenos was brilliant, singing complicated arias seemingly effortlessly. . . All the performers were immensely talented, but her voice was particularly breathtaking. In addition to their incredible vocals, the cast's acting made for a memorable performance. Calenos and Slayden were completely in sync, and all their interactions, even the smallest instances, further highlighted the disconnect between their characters."

-MD Theatre Guide

"Eleni Calenos commands the stage as the title character, Cio-Cio-San, bringing passion and determination to the role. She has a powerful vocal and physical presence to her arias. In "Un bel di vedremo" one can almost see the smoke from the imaginary ship she pictures pulling into the harbor, her hands reaching out as if to touch it. . . During her final aria, "Con amor muore", her desperation is evident in her voice and very body, as she frantically moves about the stage. She brings calm and dignified though, to her last action, a fitting end for someone so mistreated."

-DC Metro Theater Arts

Tosca – LoftOpera

"Eleni Calenos gave a performance for the ages, both vocally and dramatically. For all intents and purposes, she was Tosca. Her strongest efforts were in Act II, where they most belonged. The combination of fear, submission, rage, contempt and tender love required in this act all were delivered seamlessly. Her domination of Scarpia even in seeming defeat was overwhelmingly presented, and her "Vissi d'arte" was gloriously moving."

-Opera News

"Calenos, a young Greek-born soprano, had the best outing. Secure in pitch, rich in expressive detail, knifelike at the climaxes, she seemed ready for a much bigger stage."

-The New Yorker

"Most notable was soprano Eleni Calenos who embodied the petty jealousies of diva Floria Tosca without detracting from the opera itself. Her soaring voice and compelling acting provided thrills that left the audience cheering." -BroadwayWorld.com

"The real standout, however, was soprano Eleni Calenos's searing performance as Tosca--passionate, mercurial, heart-on-the-sleeve, with all the necessary vocal range, stamina and fire."

-Wall Street Journal

"From the moment she sauntered into the church in a hat and sunglasses, the soprano Eleni Calenos proved compelling as the jealous heroine, her soaring voice heard to vivid effect in "Vissi d'arte."

-The New York Times

"When Calenos strutted into Zilberberg's mise-en-scène, looking sophisticated in sunglasses and a sunhat, her presence kicked the proceedings into high gear, galvanized the space, and pricked the heart. Which is to say, her singing was some of the best I've heard in a long time—especially her middle register, which managed to be juicy, sonorous, and elegantly phrased all at once."

-Parterre Box

"In the title role, Eleni Calenos held the audience rapt from her first act entrance. A slim sword of a woman, she has a strong core in her voice, flexible and brightening under pressure without turning brittle or hard. A great outburst in the second act seemed to cut glass, drawing a shouted "Brava!" from the house. (No, it wasn't me.) She produced dulcet tone for the Act I duet, white-hot rage in the confrontation with Scarpia and had enough gas left to almost burn down the warehouse with an incendiary Trionfal! sung in close cadence with the tenor."

-SuperConductor.com

As Mimi – La bohème – Madison Opera

"The central role of Mimi, the irresistibly sweet heroine who succumbs to tuberculosis, was brought to winsome life by Eleni Calenos. She technically made her company debut at last summer's Opera in the Park, but this was her first stage appearance here. The voice is strong, attractive, unforced and she can act. Vivid evidence of this--and of the kinds of touches director David Lefkovich would bring--came in Act I when the ardent Rodolfo declares his passion; Calenos turns away from him coyly--and toward the audience, allowing us to see her unabashed joy at his affection."

-Madison Magazine

"Soprano Eleni Calenos sings the role of Mimì with grace and agility, showcased on arias like "Sì, mi chiamano Mimì." She also sparkles in duets with Whitney, as in Act III's ensemble, "Addio dolce svegliare alla mattina!" ("Goodbye, sweet awakening in the morning")."

-The Cap Times

As L'Infante – Le Cid – Odyssey Opera

"As the Infanta (the king's daughter), also enamored of Rodrigo, Eleni Calenos sang with admirable focus and agility, and an appropriately aristocratic bearing."

- Boston Classical Review

"Eleni Calenos displayed a limpid soprano as the king's daughter"

-Boston Globe

Madison Opera in the Park

"... soprano Eleni Calenos and tenor Harold Meers, both set to perform in '15-'16. They gave a gorgeous performance of the dramatic "O Soave Fanciulla" from Puccini's "La Bohème, Madison Opera's season opener. Calenos, who is set to play Mimi in "Bohème", nearly stole the show with a stunning rendition of "Song to the Moon" from Dvorak's "Rusalka", a romantic, meditative aria. In her agile soprano, it sounded like a prayer."
-Madison.com

As Liù – “Turandot” – Opera Company of Middlebury

"Still, the most heart-wrenching moment came with the servant girl Liu's plea to Turandot to save Calaf's life. Soprano Eleni Calenos delivered the aria beautifully, with a most affecting mix of drama and tenderness." - Rutland Herald

As Mimi – “La bohème” – Palm Beach Opera

"Mimi was sung by soprano Eleni Calenos from Greece, who sounded lovely in her first-act meeting with Rodolfo. Her duets with him were very special; both singers blended beautifully. Hers was a convincing and believable performance. Again, nicely understated."
-Palm Beach Arts Paper

As Silvia – “Zanetto”- Odyssey Opera

"Calenos's Silvia is charming too; the effortless manner by which she displayed the emotional life of this worldly courtesan was remarkable. Overall she sang with a nuanced interpretation. . ."
- Boston Musical Intelligencer

"Silvia, movingly acted and sung here by Eleni Calenos, is a courtesan past her sell-by date. . . Two fine singers on a stark stage, buffeted and caressed by the orchestra — what could be more touching?" -The Boston Globe

"Both of the roles were wonderfully sung. As Silvia, soprano Eleni Calenos wielded an ample voice with a true dramatic edge. Having performed major, Puccini heroines in the past, she appeared quite at home in the Verismo idiom."
- The Edge Boston

"Soprano Eleni Calenos sang beautifully in the role of Silvia, with confidently soaring high notes and dusky middle tones. Lines were shapely and tapered, and the delivery was emotive."
-Boston Classical Review

"The simple story concerns a wandering minstrel and poet, Zanetto, a “pants” role for a mezzo-soprano, here sung by Eve Gigliotti (in her Boston debut), and the aging and rich courtesan Silvia, a soprano role, sung by Eleni Calenos. . . Both singers performed the music extraordinarily well . . ."
- South Shore Critic

As Antonia - “Les contes d’Hoffman”- Palm Beach Opera

"Eleni Calenos sang a very beautiful and sympathetic Antonia. Her aria and duet were charmingly sung. . ."
-Opera News

"Another standout was the Greek soprano Eleni Calenos as Antonia, the gifted but desperately ill singer who is Hoffmann's second love. In the aria “Elle a fui, la tourterelle,” her voice retained its richness and ease of production all the way to the top, with a natural sense of phrasing and pathos. A wonderful moment came in her trio with the baritone Mark Delavan as the sinister Doctor Miracle and mezzo-soprano Irene Roberts as the spirit of her mother. With Delavan urging her on in his dark, robust voice, she sang with more and more intensity, with a sense of ecstasy, desperation and doom as she approached death."
- South Florida Classical Review

"Other important roles were sung remarkably by Keri Alkema (Giulietta) and Eleni Calenos (a magnificent Antonia)."
- Palm Beach Daily News

As Cio-Cio San - “Madama Butterfly”

Opera Idaho

"Calenos embodies her character, taking on the grace of a butterfly. Her walk is smooth as silk, and she holds her body in delicate poses, like a classic Japanese painting of a geisha framed in cherry blossoms. . . As everyone sings, her creamy, rich voice rises powerfully over the full stage of singers."
- Idaho Statesman

Opera in the Heights

". . . The phenomenon was the Cio-Cio-San of Greek soprano Eleni Calenos, whose nuanced characterization was a true wonder to hear. She sailed through her dramatic arias as if buoyed by the stirring music. . . There was scant stage direction and little scenic atmosphere — we'll blame (hurricane) Ike and the hasty move to new digs — but with incandescent Calenos breaking our hearts, who cares?"
- Houston Press

Evansville Philharmonic Orchestra

"Calenos shone in the title role, with her exquisite soprano voicings and her dramatic portrayal of the naive geisha who gives up her religion, her family, her heritage and so much more in blind, loving devotion to the shallow, callow and lusting American looking for another foreign butterfly to pin onto his collection. She dominated every scene, whether singing in a whisper or sending her voice climbing through the final, soaring passage of the opera's best known aria, "Un bel di (One Fine Day)," sailing over one the orchestra's biggest crescendos. . . They howled and whistled for Calenos..."

- The Courier & Press

As Gilda- Rigoletto- Sarasota Opera

"Artistic director/conductor Victor DeRenzi was meticulous about casting for music, forging a solid Rigoletto in Marco Nistico and a soaring Gilda in Eleni Calenos. . . Calenos' inspired Gilda. . . "

- Naples News

"Gilda was brought to life by Eleni Calenos, a gifted soprano making her debut with the Sarasota Opera. Her portrayal was seamless, convincing and overwhelmingly tender. Not that there were significant demands on her voice. After a passionate duet encounter with the Hak Soo Kim's Duke of Mantua, Calenos soared nimbly through an unornamented "Caro Nome," the second most popular aria of this opera."

- Herald Tribune - Arts Sarasota

As Mimi- La bohème- Opera Idaho

"...Eleni Calenos' rapturous, rich soprano was a pleasure at every turn in the role of Mimi."

- Idaho Statesman

". . . Greek soprano Eleni Calenos, who played the role of the terminally ill Mimi was engaging with her huge vocal delivery and passionate acting."

- Boise Weekly

As Donna Elvira- Don Giovanni

Utah Festival Opera

". . . Calenos stood out, soaring to bel canto perfection."

- Salt Lake Tribune

"Greek soprano Eleni Calenos proved to be an impressive powerhouse on the stage as a conflicted Donna Elvira."

- Deseret News

"Calenos convincingly portrays the opera's most multi-dimensional character, a woman so conflicted that she's more than willing to forgive the rogue who betrayed her love."

- The Herald Journal News

Martina Arroyo Foundation

". . . Eleni Calenos sang with a strong, clear soprano and was persuasive as a suffering yet haughty Donna Elvira. She was dignified when Leporello cheekily recounted his master's conquests in the catalog aria and expressive in "Mi tradi quell' alma ingrata" as she agonized – as women probably always will – over her bad boy's inexplicable appeal. . . "

- The New York Times

As Donna Anna- Don Giovanni- Shreveport Opera

"Eleni Calenos sang Donna Anna and her performance was the most consistently musical. She is to be thanked for giving this Shreveport audience everything, on every note."

- Shreveport Times

Soloist- Verdi Requiem- Masterworks Chorale

". . . Calenos, who boasts of a gorgeous soprano voice and great control that made Verdi's melodies soar into the heavens, would be welcome on any operatic stage. . . "

- The Boston Musical Intelligencer

As Liù- Turandot- Chorus Pro Musica, Boston

"As Liù, Eleni Calenos, a recent graduate of Boston University's Opera Institute, sang with an arresting, dark warmth. . . "

- The Boston Globe

"Calenos... produced an impressive sound, proving, along with great recorded Liùs like Tebaldi, Caballe and Scotto, that the part is well suited to a larger voice. . . Calenos phrased sensitively, and was an ingratiating stage presence . . . "

- Edge Boston

As Countess- Le nozze di Figaro- Opera in the Heights

"... Eleni Calenos, as the Countess, melts hearts with her sumptuously sung Dove sono..." - Houston Press