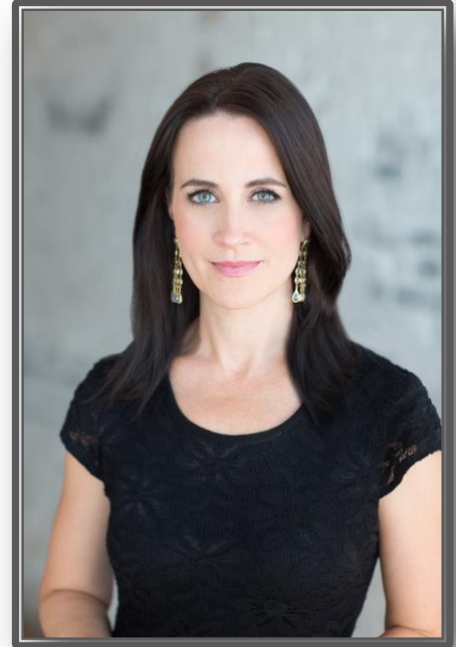


ADRIANA ZABALA
MEZZO-SOPRANO

As the title character in the American Premiere of Dove's *The Adventures of Pinocchio* at the Minnesota Opera, **Adriana Zabala** was praised by *The Wall Street Journal* as showing "tremendous stamina and boy-like flair." *The New York Times* hailed her as "a vivid, fearless presence," and the *L.A. Times* as "extraordinary" for her portrayal of the Barbarian Girl in the American premiere of Philip Glass' *Waiting for the Barbarians* with the Austin Lyric Opera. Ms. Zabala enjoys a vibrant and unique career that includes opera, song repertoire, new works, concert and oratorio. Within the last few seasons, Ms. Zabala has been seen with Seattle Opera, Florentine Opera, Minnesota Opera, Wolf Trap Opera, Arizona Opera, Opera Saratoga, Minnesota Orchestra, the Mormon Tabernacle Choir, the Jacksonville Symphony, the Virginia Symphony, the Madison Symphony, the New York Festival of Song, and at the Caramoor International Music Festival among others. In 2021, Ms. Zabala was the recipient of the Distinguished Vocal Artist award from The America Prize, which recognizes sustained excellence throughout a vocalist's career.



In summer 2022, Ms. Zabala debuted as Maddie in Jake Heggie's *Three Decembers* with Berkshire Opera, with a sound that OperaWire hailed as, "full and crisp and loaded with nuance." Recent seasons have also featured her talent for contemporary music, bringing her to Madison Opera as Mary Johnson in *Fellow Travelers* and Abilene's Mother in *Edward Tulane* (postponed due to COVID-19) both at Minnesota Opera. During the COVID-19 pandemic, Ms. Zabala starred as Susan B. Anthony in the filmed premiere of Steven Mark Kohn's *The Trial of Susan B. Anthony*, for which Mr. Kohn won The American Prize in Composition, co-produced by ADA Artist Management, Berkshire Opera Festival, Minnesota Opera, Austin Opera, Opera Colorado, and San Diego Opera.

Other career highlights for Ms. Zabala include Cherubino in *Le nozze di Figaro* with Opera Colorado and Minnesota Opera, Beethoven's *Ninth Symphony* with the Handel & Haydn Society, Manja in the world premiere of *Steal a Pencil for Me* with Opera Colorado, Paula in *Florencia en el Amazonas* with both San Diego Opera and Madison Opera, and Lucy in *Fellow Travelers* with Minnesota Opera. In the 2016-2017 season, she sang the title role in *Sister Carrie* with Florentine Opera, Amore in *L'abore di Diana* and Lucy Talbot in *Dinner at Eight* both with Minnesota Opera, the Komponist in *Ariadne auf Naxos* with Berkshire Opera Festival, a concert with Madison Opera in the Park, Handel's *Messiah* with the Charlotte Symphony, and Bach's *St. Matthew Passion* with Quad City Symphony and the Colorado Symphony in addition to jumping in with the Saint Paul Chamber Orchestra for Pergolesi's *Stabat Mater*.

The 2015-2016 season for Ms. Zabala included returns to Arizona Opera as Paula in Catan's *Florencia en el Amazonas*, the New Jersey Symphony for Handel's *Messiah*, the Quad City Symphony for Mahler's *Second Symphony*, and her debut with Angels & Demons Productions as Cherubino in *Le nozze di Figaro*. The 2014-15 season for Ms. Zabala brought an exciting role debut as Joanna in Carly Simon's opera *Romulus Hunt* with Nashville Opera and the world premiere of *The Manchurian Candidate* with Minnesota Opera, as well as concert appearances with the Jacksonville Symphony and the Winter Park Bach Festival for Mozart's *Requiem*, the Minnesota Orchestra for Mahler's *Second Symphony*, Beethoven's *Ninth Symphony* with the Quad City Symphony, and Beethoven's *Missa Solemnis* with the Back Bay Chorale. Other recent highlights include Ms. Zabala's European debut under Maestro Lorin Maazel as Mercedes in *Carmen* at the Palau de les Arts Reina Sofia in Valencia, Spain, her Carnegie Hall debut on a concert with pianist and composer Gregg Kallor,

premiering *Exhilaration*, Kallor's settings of nine Emily Dickinson poems, her critically-acclaimed portrayal of the Barbarian Girl in the American Premiere of Phillip Glass' *Waiting for the Barbarians* with the Austin Lyric Opera, and appearing as the alto soloist with the Mormon Tabernacle Choir with Bryn Terfel as *Elijah*.

Ms. Zabala also made her Canadian debut with Opera Lyra Ottawa as Cherubino in *Le nozze di Figaro*, sang the title role in *La Cenerentola* with the Atlanta Opera, returned to Opera Carolina as Rosina in *The Barber of Seville*, and celebrated the release and critical success of the compact disc *Exhilaration: Dickinson and Yeats Songs*. *Opera News Online* raved "Kallor has found a wonderful exponent in Adriana Zabala, a gifted, agile mezzo-soprano. Kallor knows how to make these words sing, and Zabala gives perfect flight to them. Singing with uncommon clarity and natural beauty, she seems to be deep inside both the poems and Kallor's musical realizations." Other engagements of note include Sister James in Minnesota Opera's world premiere of *Doubt*, Cherubino in Florentine Opera's *Le nozze di Figaro*, Hansel with Austin Lyric Opera, Dorabella with Opera Saratoga, Rosina with Sugar Creek Symphony and Song, a return engagement to the Palau de les Arts Reina Sofia in *Carmen* and *Salome* under the direction of Zubin Mehta, the role of Isabella Linton in *Wuthering Heights* with the Minnesota Opera, and a concert of Spanish songs on the Salzburg International Chamber Music series.

Ms. Zabala was born Georgia and raised in Miami, Caracas, Venezuela, and Lake Jackson, Texas. She received her undergraduate degree from Louisiana State University, was a Fulbright Scholar in Salzburg, Austria, studying German Lieder at the Mozarteum, and earned her master's degree at the University of Cincinnati College-Conservatory of Music. Ms. Zabala was a Resident Artist for two seasons with the Minnesota Opera, where she performed the roles of Cherubino, Annina, and Rosina, among others. She spent the following season as a Young Artist with the Seattle Opera, singing the title role in *La Cenerentola*. Ms. Zabala is an alumna of the apprentice programs at the Berkshire Opera, the Santa Fe Opera, Operafestival di Roma, and the Wolf Trap Opera Company. She lives in Connecticut with her husband and two daughters.

ADRIANA ZABALA

MEZZO-SOPRANO

CRITICAL ACCLAIM

Three Decembers –Berkshire Opera Festival

"Mezzo-soprano Adriana Zabala embodied Madeline the glamorous diva with self-centered bravado but brought poignant vulnerability to Madeline...The closing coup de theatre fully befits a great lady of the stage, who has the surprising last word."
– In the Spotlight

"It was great opera performed at the highest level...Adriana Zabala, singing the role of Maddy, flows and rolls with the swells of the music. Her sound is full and crisp and loaded with nuance. Dewey and Zabala shared excellent chemistry and were well-cast, vocally, weaving their lines into a tapestry of argument. "The Moon Lullaby" begins with ephemeral vocalizations, lifting the audience skyward with its ghostly sound. The lullaby lasts just under two minutes and is so tenderly sung by Zabala it touched the heart and the ear...Dewey and Zabala dazzled in this hyperemotional environment, with neither holding back. They fully immersed the audience in the bitter mother/daughter spat and its devastating conclusion."
– OperaWire

"Madeline Mitchell, portrayed marvelously by mezzo Adriana Zabala, makes us almost forgive her egotism (even when her children can't), as she flounces her way through the role like the diva she's supposed to be.... Madeline has one of the best arias (songs?) in the work, beautifully and thoughtfully conceived... and was performed lovingly by mezzo Zabala."
– Broadway World

"The production glows with passion for both musical and dramatic values from all concerned. It would be hard to imagine a better cast of singers, both for their vocal abilities and their acting. All three of them—Theo Hoffman (Charlie), Monica Dewey (Bea), and Adriana Zabala (Maddy)—had voices exactly matched to their characters, with clear English diction, and all three moved and reacted vividly in the emotional situations of the story."
– Boston Musical Intelligencer

The Turn of the Screw – On Site Opera

"Adriana Zabala as Miss Jessel. . . was chilling in her traumatized, post-mortem neediness and warped affection toward Flora. When Armstrong and Zabala converge on the line that librettist Myfanwy Piper incorporated from W.B. Yeats, "The ceremony of innocence is drowned," it was one of the opera's most searing moments."
– NY Classical Review

"And mezzo-soprano Adriana Zabala gave poise and desperation to the late Miss Jessel." – BachTrack

"Zabala gave a good turn as Quint's female counterpart, Miss Jessel, her powerful [mezzo] soprano taking on a deep-blue timbre as she went, making her dead former governess strangely sympathetic. Her scenes with Flora were her best, with her kind glances taking on a malevolent undertone."
– Parterre

Fellow Travelers – Minnesota Opera

"involving and unfailingly well-executed production full of vivid characterizations and outstanding singing...As their lone mutual confidante, Adriana Zabala deftly segues from compassionate support to explosive urgency."
– St. Paul Pioneer Press

"Mezzo-soprano Adriana Zabala, known and loved by Minnesota Opera fans, shines in a pivotal role as Mary Johnson. She works for Hawk and befriends Tim. Tolerant, compassionate, level-headed and kind, she's the conscience of the story. And Zabala's singing is terrific."
– MinnPost

Florencia en el Amazonas

Madison Opera

"the eloquent and affecting mezzo-soprano Adriana Zabala and easygoing baritone Levi Hernandez have sharp comic timing as a long-married couple who can no longer stand the sight of each other. In a particularly moving scene, Zabala's Act II lamentation aria when she believes her love is gone has the maturity and resonance of a performer at the top of her craft. . . The most moving moments in "Florencia" come when magical realism reveals real emotions, as in Zabala's poignant Act II aria"
– The Cap Times

San Diego Opera

"Baritone Levi Hernandez and mezzo-soprano Adriana Zabala as the bickering long married couple traveling to Manuas with the rest of the boat's travelers sang with sleek assurance" – San Diego Story

"Mezzo-soprano Zabala brings a kind of world-weary maturity to her musical moments of sorrowful regret and joyful reunion." – Times of San Diego

Le nozze di Figaro – Minnesota Opera

"Adriana Zabala is fearless as the lusty Cherubino." – Post Bulletin

"Add strong singing and vivid comic characterizations by Adriana Zabala, Matt Boehler, and Nadia Fayad, and you have quite the impressive ensemble." – St. Paul Pioneer Press

"The doe-eyed glances between her and Adriana Zabala's excellent Cherubino are one of the production's most reliable sources of laughter." – Twin Cities Arts Reader

Ariadne auf Naxos – Berkshire Opera Festival

"As to Adriana Zabala, the Composer, Nicole Haslett as Zerbinetta and Marcy Stonikas as Ariadne, we cannot imagine, at least last night in that house, greater perfections. Zabala, lithe and trim in the pants role of (a male) composer, sang movingly (with perfect soupçons of adolescent cosmic angst) in her exquisite mezzo. Exiting the theater, glamorously accoutered as a real star, she confided to us how much she loves this role. Charming and disarming." – Boston Musical Intelligencer

"Mezzo-soprano Adriana Zabala as the Composer was the standout in the Prologue. Alternately indignant about the desecration of his masterpiece and excited about the idea of creating something new, Zabala commands the stage with feverish intensity." – New England Public Radio

"As the prologue's Komponist, mezzo Zabala flung herself into her role, dialing up the parodic elements of the composer as navel-gazing solipsist, and mooning conceitedly over her score in the black leather jacket of a misunderstood hipster-artist." – Parterre.com

"Mezzo-soprano Adriana Zabala, in the trouser role of The Composer, gives a passionate, lithe...and utterly Byronic portrait of the artist as a young egotist. Her vibrant, throbbing, white-hot vocalism is ribbed with steel in the role's moments of unsurpassed indignation, yet melts into translucent rapture as the character succumbs to the charm and blandishments of the coquette Zerbinetta...the ravishing Zerbinetta/Composer duet that climaxes the Prologue is here rendered sizzingly memorable via the exquisite vocal chemistry between Haslett and Zabala." – MyScena.com

"Zabala has the richness of the role to play, a young man whose talent is music and whose inclination is to love sopranos. She gives a strong and healthy impression with her strong mezzo-soprano tones to the firmness, and the finesse, of the unnamed artist. I have always felt that the authors were playing here with their own sense of unreasonable anonymity as creators of a work brought to life by the vocal artists they employ. Zabala brings that very sense of compassion to the role making her voice ring with the occasional hollow tone that expresses the loneliness he feels seeing his Diva and meeting Zerbinetta, queen of the comedians. This is a superb performance." – The Berkshire Edge

Dinner at Eight – Minnesota Opera

"As his long suffering wife Lucy, mezzo-soprano Adriana Zabala brings unexpected beauty to her aria, torn by her husband's betrayals, yet still in love with him." – Talkin' Broadway

"One of the more interesting dynamics of the opera is the tension between the philandering Joseph Talbot (Andrew Garland) and his wife Lucy Talbot (Adriana Zabala). Garland and Zabala's chemistry is compellingly interesting as they wrestle with their fraught relationship, both in private and in the titular dinner." – TwinCitiesArts.com

"All nine principal singers do fine things with the music and their characters. . . the opera's most finely crafted aria comes from Adriana Zabala as a woman opening her heavy heart to her unfaithful husband." – TwinCities.com

"As usual, the Minnesota Opera fielded a top-flight cast and stellar production values. Central were. . . Adriana Zabala, forthright as Lucy" – Wall Street Journal

"Adriana Zabala steals the show with Lucy Talbot's smoky cabaret blues arietta." – Parterrebox.com

"Bolcom bestows a compact, aria-like number on each of the opera's nine principal singer/actors; these pieces reveal character and, not coincidentally, displayed the merits of Minnesota Opera's extraordinary cast. . . Adriana Zabala's Lucy Talbot was especially affecting" – Opera News

L'arbore di Diana – Minnesota Opera

"The cast are each impressive in their own right, each making the most of their moments to shine. . . As Amore, though, Zabala steals every scene she is in, embodying both the vocal artistry and physicality that marks this production."

– Twin Cities Arts Reader

"Mezzo-soprano Adriana Zabala, a company favorite, is in her element in the trouser role as the impish Amore, with personality to spare and a vocal boldness and clarity that has characterized her many other roles in St. Paul."

– Post-Bulletin

"Adriana Zabala brings androgynous zest to Amore, the son of the goddess Venus, who most of us know as Cupid."

– Lavender Magazine

Sister Carrie – Florentine Opera

"Mezzo Adriana Zabala, as Carrie, shows remarkable vocal and dramatic versatility. She's exuberant during her fleeting scenes of happiness with Phares and heartbreaking in the Act II duet in which they both read Carrie's letter announcing that she's leaving him."

– Opera News (recording review)

"There were some excellent performances. The title role is a tricky wicket, something of a turn-of-the-century Manon. Adriana Zabala created a sympathetic Carrie whose actions were entirely understandable. Zabala's warmly-textured lyric mezzo registered enchantingly, with an easy fluidity reflective of her capability in Baroque music, and she resonated to text insightfully. She was given a lovely aria "Everything is Paid For" in which she deftly revealed the girl's frightened need to find a safe place."

– Opera News

"Mezzo-soprano Adriana Zabala gave a dramatically compelling, beautifully sung performance in the title role on Friday."

– Milwaukee Journal Sentinel

Les contes d'Hoffmann – Madison Opera

"As Nicklausse, Hoffmann's muse and sidekick, mezzo-soprano Adriana Zabala radiates boyish charm and wit. . ."

– Madison Isthmus

"The other constants are Hoffmann's Muse, sung in a tux by the charming mezzo Adriana Zabala"

– The Capital Times

"The third standout was mezzo-soprano Adriana Zabala as Hoffmann's Muse and attendant. She was outstanding vocally and fun to watch."

– The Well-Tempered Ear

"Finally, speaking of the muse, Zabala was wonderful. Her personality was engaging, she sang beautifully – and much of the time she was either lying down or moving around, all without missing a beat."

– Channel3000.com

Florencia en el Amazonas – Arizona Opera

"In secondary roles, Adriana Zabala is a standout as Paula for her melancholy mezzo, along with her wonderful comic chemistry with Levi Hernandez as Álvaro."

– The Arizona Republic

Romulus Hunt – Nashville Opera

"...the production features an impressive cast, which seems invigorated by the opera's unconventional format. . . Mezzo soprano Adriana Zabala is particularly lovely as Rom's mother, Joanna, delivering a heartfelt rendition of "It's My Downfall.""

– The Tennessean

Giulio Cesare – Florentine Opera

". . . Adriana Zabala's impassioned, fluent Sesto for a very beautiful account of "Son nata a lagrimar," one of the most exquisite duets Handel ever composed."

– Opera News

"Mezzo-soprano Adriana Zabala gave a strikingly believable performance in the "pants" role of Sextus. She blended vocal clarity, a youthful emotional directness and a light-footed stage presence to create a highly sympathetic character."

– Journal Sentinel

Le nozze di Figaro – Florentine Opera

"Zabala's mezzo, unified and rich from top to bottom, big but apparently effortless, generous in breadth, assured in every way. The sheer beauty of it is a blessing upon the ear. Each of Zabala's and Guarrine's arias prompted urgent

outbursts of applause.”

– Third Coast Daily

“Adriana Zabala brought warmth and presence to both her mezzo-soprano sound and the Cherubino “pants” role.”

– Journal Sentinel

Doubt – Minnesota Opera

“The cast could hardly have been stronger. [...] Adriana Zabala, with a light, clear mezzo soprano, made both Sister James’s almost comically sweet innocence and her late acquisition of backbone believable.” – The New York Times

“Mezzo Adriana Zabala makes a sweet-voiced, earnest Sister James.”

– Associated Press

“Also outstanding is Adriana Zabala, who brings youthful effervescence and enthusiasm to the young nun, Sister James, and engages with Worth in the closest thing that this opera holds to a love duet (although about a different kind of love)...The expert singing is matched by first-rate production values...he’s (Cuomo) fortunate to have his music brought to life by a cast this talented.”

– St. Paul Pioneer Press

“As Sister James, the young nun whose tenuous innocence is shattered by the opera’s end, Adriana Zabala sings with passion and compassion.”

– StarTribune

Così fan tutte - Opera Saratoga

“The two stunning female leads are equally talented, both with each other and with the men. . . Mezzo Adriana Zabala as Dorabella is a knock-out singer, her creamy tones lending intimacy to the music, and her acting shining with star quality.”

– The Saratogan

Wuthering Heights – Minnesota Opera

“Adriana Zabala makes Heathcliff’s neglected wife a compelling character in a gripping fourth-act aria.”

– The St. Paul Pioneer Press

“Adriana Zabala boils over in frustration as Heathcliff’s eventual wife Isabella.”

– London Financial Times

“Minnesota fielded a strong cast... Adriana Zabala, as Isabella Linton, went convincingly from flirty to terrified after she makes the mistake of marrying Heathcliff.”

– The Wall Street Journal

Pinocchio – Minnesota Opera

“Zabala who was onstage almost the entire evening, bounded about with relentless boyish energy and displayed a firmly focused mezzo that was resonant from top notes to bottom.”

– Opera News

“As Pinocchio, mezzo Adriana Zabala demonstrated tremendous stamina and boy-like flair; she made his alternation of foolish behavior and abject remorse seem perfectly credible.”

– The Wall Street Journal

Le nozze di Figaro – Opera Lyra Ottawa

“In addition to Adriana Zabala’s lovely singing, she had the unusual achievement of actually making the character look and act like an adolescent boy.”

– The Ottawa Citizen

The Barber of Seville - Opera Carolina

“Even among this strong ensemble cast, the Rosina of Adriana Zabala was a particular delight. She was a high-spirited, attractive little minx, and it was easy to see why the Count should be so smitten. Zabala’s singing was equally effective. Her voice has a pleasant timbre and is well controlled throughout her ample range. Her acting was particularly alive to each possible nuance: for example, her expression of delighted astonishment at learning Almaviva’s true identity was priceless.”

– Opera News

Roméo et Juliette - Minnesota Opera

“Of the supporting singers, Adriana Zabala was the standout, singing the trouser role of Stephano with true Gallic grace.”

– mspmag.com

Elijah - Mormon Tabernacle Choir

“Supporting Terfel were. . . mezzo Adriana Zabala, who brought menace to her Queen Jezebel and sweet reassurance to her Angel.”

– Salt Lake Tribune

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– The Saratogan

Waiting for the Barbarians – Austin Lyric Opera

“As the barbarian girl, the mezzo-soprano Adriana Zabala sang with a bright, penetrating voice. She was a vivid, fearless presence in the physically demanding role, which required her to perform one scene completely unclothed and covered with bruises.”
– The New York Times

“Adriana Zabala, the Barbarian Girl whom the Magistrate takes in after she is tortured, was extraordinary, a young, vibrant mezzo-soprano.”
– Los Angeles Times

“One wished for a larger role for the barbarian girl as mezzo-soprano Adriana Zabala had an impressive clarity and emotion.”
– Austin American-Statesman

Les Contes d'Hoffmann – Minnesota Opera

“Mezzo-Soprano Adriana Zabala is fabulous as Hoffmann's muse and guardian angel, Niklausse. Zabala's polish and vocal agility make her an ideal Muse/Niklausse. She and Alison Bates take full advantage of the barcarolle, one of the loveliest moments in the show.”
– The Post-Bulletin

“A night in Venice is evoked splendidly by a solo as blissful and soothing as a ride down the canal, courtesy of Adriana Zabala.”
– St. Paul Pioneer Press

Teatros Espanoles- New York Festival of Song

“Adriana Zabala, who has a strong, clear mezzo-soprano that she uses adroitly. . . sang a number of the evening's highlights. . . (including) a breathtakingly rapid tongue-twister of a patter song, which she coolly pulled off.”
– The New York Times