



ALIZE FRANCHESKA SOPRANO

MATTHEW LAIFER ARTIST MANAGEMENT

WWW.ALIZESOPRANO.COM

+1.858.449.9302

Alize Francheska, coloratura soprano “displaying profound imagination and control” (Philadelphia Inquirer), is a recent graduate of The Curtis Institute of Music, and has been described by many of her greatest mentors as a “stage animal.”

This season includes her debut with **Opera Fayetteville** in Arkansas, as Zina in Nico Muhly’s *Dark Sisters*, Phyllis in *Iolanthe* at the **International Gilbert & Sullivan Festival** in Harrogate, England, returning after her role debut at the festival as Mabel in *The Pirates of Penzance*, the world premiere and recording of Will Brobston’s *Woven Images* with ENA Ensemble, the lead role of Zohara in the **world premiere** of Meira Warshauer’s opera *Elijah’s Violin* at the Presidio of San Francisco, under the baton of Jonathan Kuhner and direction by Yefim Maizel, **Susanna in *le nozze di Figaro*** with Subito Concert Opera, under the baton of Aurelien Eulert of Opera Delaware, Lucia in *The Rape of Lucretia* with Montclair Opera Theatre, and a handful of premieres and collaborations as the Eva Steigelman Fellow at **New Music on the Point**.

Alize’s concert performances include performing for George Crumb himself in October of 2019, for his 90th birthday concert series at the **Annenberg Center**, in *Apparition*. 2019 also saw Alize as the Soprano Soloist in Haydn’s *Lord Nelson Mass* and Mozart’s *Coronation Mass* under the baton of Gregory Geehern of the Princeton Festival with PSMA chorus and orchestra, Soprano Soloist in Handel’s *Messiah* with the Haverford Singers with chorus and full orchestra. Alize was thrilled to sing the Soprano Solos in *Carmina Burana*, her debut with the **Cape Cod Symphony**, at **Carnegie Hall** as soprano soloist in Berio’s *Sinfonia*, and the **Kennedy Center** Schonberg’s *Pierrot Lunaire* with the Curtis 20/21. Other favorite concert performances include excerpts of Susanna in *le Nozze di Figaro* with **The Princeton Symphony**, and *Königin der Nacht* with **Den Nye Oper Orchestra**, in Bergen, Norway. Alize performed the Soprano Solos with full 20-piece brass band in Duke Ellington’s *Sacred Concert*, a stylistic fusion of opera and jazz, to open the **Wilmington Clifford Brown Jazz Festival**, and appeared as guest recitalist in Saigon’s Performance Complex at the Soul Music and Performing Arts Academy in **Ho Chi Minh City, Vietnam** in the summer of 2018.

A fierce interpreter of new music and atonal works, Alize covered the Title Role in the World Premiere of Louis Karchin’s *Jane Eyre* with the **Center for Contemporary Opera**, created the role of Andy #1, in *Andy: A Popera*, **world premiere with Opera Philadelphia**, and reprising with the Seattle Symphony [Untitled 3] Series, helped to create several roles including Lila in **Jennifer Higdon’s *Cold Mountain***, and Silvana in Missy Mazzoli’s *A Flourish of Green* workshop with Opera Philadelphia. Other favorite operatic highlights include Delia in *Il Viaggio a Reims* with the **Rossini Opera Festival in Pesaro**, Blanche de la Force in *Dialogues des Carmélites* and Hilda Mack in H. W. Henze’s *Elegy for Young Lovers* with Opera Philadelphia Adina, Ilia, Almirena in *Rinaldo* with **Curtis Opera Theatre**, among many other leading roles that she tackled there.

Ms. Alize Francheska received accolades from many prestigious competitions such as Astral Artists, where she was a 2019 National Finalist, Career Bridges Grant, Palm Beach Opera Competition, Lotte Lenya Competition, American Traditions Competition, Early Music America, Bel Canto Vocal Scholarship, Musical Merit Foundation of Greater San Diego, Lois Alba Aria Competition, and is a recipient of a generous Kate Neal Kinley Memorial Fellowship Grant in Voice.



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PERFORMANCES

L'Aurore	<i>Céphale et Procris</i> (de la Guerre)	Ensemble OrQuesta	2021
Zerlina	<i>Don Giovanni</i>	Subito Concert Opera	2020
Soprano Soloist	<i>Mosaic of Modern Opera</i>	Alter Ego Chamber Opera	2020
Zohara	<i>Elijah's Violin</i> (Warshauer) World Premiere	Presidio Chapel of San Francisco, CA	2019
Susanna	<i>le Nozze di Figaro</i>	Subito Concert Opera	2019
Soprano Soloist	<i>Apparition- George Crumb's 90th Birthday</i>	Bowerbird / Annenberg Center, PHL	2019
Lisa/Heather	<i>Phony</i> (Brown) / <i>The Coffee Cantata</i> (Bach)	Alter Ego Chamber Opera	2019
Zina	<i>Dark Sisters</i>	Opera Fayetteville, AR	2019
Soprano Soloist	<i>Lord Nelson Symphony</i>	Princeton SMA Chorus and Orch.	2019
Soprano Soloist	<i>Mozart Missa Solemnis</i>	Princeton SMA Chorus and Orch.	2019
Nicole	<i>Candy Corn</i> (Cady) World Premiere	Experiments in Opera, NYC	2018
Phyllis	<i>Iolanthe</i>	Int'l Gilbert & Sullivan Festival, ENGLAND	2018
Anne Egerman	<i>A Little Night Music</i>	Bucks Heritage Cultural Center	2018
Lucia	<i>The Rape of Lucretia</i>	Montclair Opera Theatre	2018
Soprano Soloist	<i>Guest Artist Recital</i>	SOUL Ho Chi Minh City, VIETNAM	2018
Soprano Soloist	<i>Sinfonia</i> (Berio)	Curtis Symphony at Carnegie Hall	2017
Soloist	<i>Sequenza III</i> (Berio)	Curtis Institute 20/21 Livestream	2017
Soprano Soloist	<i>Of Being is a Bird</i> (Read Thomas)	Curtis Institute 20/21	2017
la Fée	<i>Cendrillon</i>	Trentino Music Festival	2017
Königin der Nacht	<i>Die Zauberflöte</i>	Trentino Music Festival	2017
Mabel	<i>The Pirates of Penzance</i>	Int'l Gilbert & Sullivan Festival, ENGLAND	2017
Jane Eyre cvr / Maid	<i>Jane Eyre</i> (Karchin) World Premiere	Center for Contemporary Opera	2017
Andy 1	<i>Andy : A Popera</i>	Seattle Symphony [Untitled 3 Series], WA	2017
Soloist	<i>Akrostichon-Wortspiel</i>	Curtis 20/21	2017
Mother	<i>Sabina Spielrein</i> (workshop w/ Wallen)	Center for Contemporary Opera, NYC	2016
Soloist	<i>Pierrot Lunaire</i>	Kennedy Center, D.C.	2016
Soloist	<i>Lonely Motel : Music from Slide</i> (Mackey)	eighth blackbird/ Curtis 20/21	2016
Soprano Soloist	<i>Carmina Burana</i>	Cape Cod Symphony	2015
Giulia / Nella	<i>La Scala di Seta / Gianni Schicchi</i>	Curtis Opera Theatre	2015
Andy 1	<i>Andy : A Popera</i> (Visconti/Allen) World Prem.	Opera Philadelphia	2015
Soloist	<i>Pierrot Lunaire</i>	Duende and Curtis at Kimmel Center	2015
Cleopatra	<i>Giulio Cesare</i>	Trentino Music Festival, ITALY	2015
Blanche de la Force	<i>Dialogues des Carmélites</i>	Opera Philadelphia / Curtis Opera	2014
Lila	<i>Cold Mountain</i> (workshop w/Higdon)	Opera Philadelphia / Santa Fe Opera	2014
Adina	<i>L'Elisir d'Amore</i>	Curtis Opera Theatre	2014
Gabrielle	<i>La vie Parisienne</i>	Miller Outdoor Theatre, HOUSTON	2013
Almirena	<i>Rinaldo</i>	Curtis Opera Theatre	2013
Hilda Mack	<i>Elegy for Young Lovers</i>	Opera Philadelphia/Curtis	2013
Folleville cvr/ Delia	<i>Il Viaggio a Reims</i>	Rossini Opera Festival, Pesaro, ITALY	2013
Blondchen cvr	<i>Die Entführung aus dem Serail</i>	Opera Philadelphia	2013
Ilia	<i>Idomeneo</i>	Curtis Opera Theatre	2012
Thérèse	<i>Les Mamelles des Tirésias</i>	Curtis Opera Theatre	2011



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CRITICAL ACCLAIM

--"...In particular, Alize [] who played Phyllis, the shepherdess and ward of court. She had a superb voice which carried right through the auditorium." --Harrogate News, *Iolanthe* at the International Gilbert & Sullivan Festival

-- "[Alize] brings her terrific singing to "soon"...Some of the best singers are performers who are making their debut with ActorsNET. In playing Anne, [Alize] sings with power and also brings intelligence to the young woman married to an older man...The cast also gets a lot of laughs. Anne talks about knowing Fredrik since she was a child. He was a friend of her father's and she used to call him Uncle Fredrik. "And now you're my husband, isn't that amusing?" Anne asks. [Alize Francheska] delivers the line perfectly and Hartpence's reaction is priceless." --CentralJersey.com, Stephen Sondheim's *A Little Night Music*

-- "The jagged coloratura of Hilda's mad scenes recall Berg, a beautiful duet for Hilda and young lover Elizabeth recalls Richard Strauss...Some of the most beautiful singing came from sopranos Sarah Shafer and Alize [Francheska] as Elizabeth and Hilda, respectively." --Bachtrack, *Elegy for Young Lovers* by H. W. Henze with Opera Philadelphia and Curtis Opera Theatre

--"But, another John Cage composition, *Aria*, was a showstopper, led by a sparkling performance from soprano Alize [Francheska], who used many props to bring this solo piece to life: camera, match, soda can, and other objects. These were all in the spirit of the aria's entertaining but super random nature. Cage's composition is vocally demanding, asking the soprano to spin descending vocal lines straight into eccentric character in spoken word — one after the next, showcasing [Francheska]'s acting prowess. Flipping from singing to speaking can get tiring very quickly and [Francheska] made it seem like this was another day in the office for her." -- ArtBlog, *Cage Aria* with Arcana New Music Ensemble

--"Alize [] and Calder Craig—as his protagonists wading through memories of a recently deceased loved one—carried out an incredibly topical score/script and remained stone-faced as they talked (in perfect 4/4 time) about the value of having a church job, disliking Arizona, and the travesty of how there's "no wifi at the beach." Costume changes, circular narrative, and [Alize Francheska]'s deliciously diva performances matched with Craig's soothing, calm baritone made this almost-toorelatable work radically enjoyable." --I Care If You Listen, *Candy Corn*, world premiere by Jason Cady with Experiments in Opera

--"Just as the Purcell opera was headed toward its ultimate conclusion - Dido's great aria "When I am laid into earth" – [Alize Francheska] broke into a wild vocal cadenza that turned out to be Luciano Berio's 1965 *Sequenza III*. [Alize] seemed alternately to be having a seizure and singing in tongues, though you soon realized she was displaying profound imagination and control." -- Philadelphia Inquirer, *Dido and Aeneas* + with Curtis Opera Theatre



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