

DEBORAH NANSTEEL
mezzo-soprano



[ENGAGEMENTS]

Lucinda, *Cold Mountain*, North Carolina Opera, September 2017
Siegrune, *Die Walküre*, Lyric Opera of Chicago, October 2017
Alisa, *Lucia di Lammermoor*, The Metropolitan Opera, April 2018
Grace, *The Summer King*, Michigan Opera Theatre, May 2018
The Mother, *The Consul*, Opera Saratoga, July 2018



[BIO]

“A formidable display of vocal power and dramatic assurance,” mezzo-soprano Deborah Nansteel recently made a number of outstanding debuts at esteemed venues throughout the country, including Lyric Opera of Chicago as Gertrude in *Roméo et Juliette* and the cover for Fenena in *Nabucco*, Carnegie Hall for Mozart’s *Coronation Mass*, and with New York Philharmonic alongside Eric Owens in *In Their Footsteps: Great African American Singers and Their Legacy*. This season, Ms. Nansteel takes part in Mainly Mozart Festival’s production of Jake Heggie’s *The Work at Hand*; reprises the role of Lucinda in *Cold Mountain*, which she originated with Santa Fe Opera, with North Carolina Opera; performs Siegrune in *Die Walküre* with Lyric Opera of Chicago and Grace in *The Summer King* with Michigan Opera Theatre; and makes her house debut with The Metropolitan Opera as Alisa in *Lucia di Lammermoor*.

Last season’s engagements include a reprisal of Gertrude in *Roméo et Juliette* with Santa Fe Opera, Flosshilde in *Das Rheingold* with North Carolina Opera, Suzuki in *Madama Butterfly* with Arizona Opera, La Duegne in *Cyrano* with Michigan Opera Theatre, and Sister Helen Prejean in *Dead Man Walking* with Opera on the Avalon. Recently, she created the role of Lucinda in the world première of the Pulitzer Prize-winning composer Jennifer Higdon’s adaptation of Charles Frazier’s thrilling novel *Cold Mountain* at Santa Fe Opera. Other notable recent engagements include Nettie Fowler in *Carousel* and Elvira Griffiths in *An American Tragedy* with Glimmerglass Opera Festival and Berta in Rossini’s *Il barbiere di Siviglia* with San Francisco Opera’s Merola Opera Program. Other roles in her repertoire include Adalgisa in *Norma*, Santuzza in *Cavalleria Rusticana*, Eboli in *Don Carlo*, Amneris in *Aida*, and Brangäne in *Tristan und Isolde*.

Nansteel has performed numerous times with Washington National Opera, most recently as Marquise of Birkenfield in *La forza del destino*, Paula (cover) in *Florenzia en el Amazonas*, as well as The Cat in Tony Award winning composer Jeanine Tesori’s *The Lion, the Unicorn, and Me*.

[IN CONCERT]

Also sought after for her performances on the concert stage, Nansteel recently made her New York Philharmonic debut alongside Eric Owens in *In Their Footsteps: Great African American Singers and Their Legacy*. Additionally, Ms. Nansteel performed Händel’s *Messiah* with the Memphis Symphony and Charleston Symphony; John Harbison’s *Mirabai Songs* with the Oregon Mozart Players; Beethoven’s *Symphony No. 9* with Seattle Symphony and Fondazione Orchestra Sinfonica e Coro Sinfonico in Milan under the baton of Maestro Xian Zhang; gala concerts with Opera America, at the Smithsonian, and additional venues throughout New York; and various additional concerts including Stravinsky’s *Les noces*, Penderecki’s *Credo*, and Händel’s *Israel and Egypt*.

[TRAINING AND AWARDS]

Ms. Nansteel is a graduate of the University of Cincinnati College-Conservatory of Music (CCM) where she earned an Artist Diploma in Opera and a Master of Music in Voice. At CCM, she performed the roles of Berta in *Il barbiere di Siviglia*, Marguerite in Berlioz’s *La damnation de Faust*, Mother Marie in *Dialogues des carmélites*, Bianca in *The Rape of Lucretia*, and Mother Goose in Stravinsky’s *The Rake’s Progress*. She also received Bachelor of Music degrees in both Vocal Performance and Vocal Jazz Studies from East Carolina University and currently studies with Barbara Paver.

Recent awards include Second Place in the Sun Valley Opera competition in Seattle; the Andrew White Award and Seybold/Russel Award in the Corbett Opera Scholarship Competition; and a Winner in the National Orpheus Vocal Competition.

[IN REVIEW]

“Mezzo-soprano Deborah Nansteel, in a formidable display of vocal power and dramatic assurance as Princess Eboli.”
– *San Francisco Gate*

“...the mezzo-soprano Deborah Nansteel had a decorous presence and an emotive vibrato.” – *The New York Times*