

CHERRY DUKE

mezzo-soprano



DISPEKER

Thea Dispeker Inc. Artists Management - 59 East 54th Street - New York, NY 10022
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CHERRY DUKE

mezzo-soprano

biography

Hailed by the press as a "radiant and confident" performer, American mezzo-soprano Cherry Duke "is a singer who communicates both the music and the text impeccably." Her "striking voice-acting and stage movement" is especially evident in her performances of leading roles such as Carmen, Nerone in *The Coronation of Poppea*, Jo March in Adamo's *Little Women* and Lucretia in *The Rape of Lucretia*. Additionally, she has sung the title roles in *Hansel and Gretel* and *Der Rosenkavalier* as well as leading mezzo-soprano roles in *Il barbiere di Siviglia*, *Le nozze di Figaro*, *Madama Butterfly*, *Die Zauberflöte*, *Falstaff*, *Rigoletto*, *The Mikado*, *La Traviata*, *L'enfant et les sortilèges* and *The Love for Three Oranges*, to name a few. Cherry has performed many roles with New York City Opera and traveled with them to Japan for *Little Women* and *Madama Butterfly*. **This season she continued on the roster of New York City Opera, covering the Notary's Wife in *Intermezzo*. In the summer of 2011, she will be featured as Jason in Opera Omnia's presentation of Cavalli's *Giasone* at Le Poisson Rouge.**



Miss Duke is frequently involved in cross-over and brand-new works. As a soloist in several seasons of New York City Opera's VOX concerts, she has sung a variety of styles, including roles in Scott Davenport Richards' jazz opera, *Charlie Crosses the Nation* and Gordon Beeferman's post-modern *Ratland*. At Bard's SummerScape Festival and Joe's Pub she was featured in Carl Hancock Rux and Diedre Murray's "cabaret opera," *The Blackamoor Angel*. Miss Duke also thrives in classic musical theater, having played Nellie Forbush in Rodgers & Hammerstein's *South Pacific* with Ash Lawn Opera Festival. **Recent and upcoming new music performances include Sally Rogers in the premiere of Salerni's *The Life and Love of Joe Coogan*, Olive in the world premiere of Dellaria's *The Secret Agent* with Center for Contemporary Opera and NYCO's 2011 VOX Contemporary American Opera Lab.**

As an orchestral concert soloist, Cherry Duke has performed at major venues such as Carnegie Hall and Avery Fisher Hall in New York City. Miss Duke has been a featured soloist in Falla's *El Amor Brujo*, Bach's *B-Minor Mass*, *St. John's Passion* and *Weihnachts-Oratorium*, Beethoven's *Mass in C* and *Choral Fantasy*, Duruflé's *Requiem*, several Haydn masses, Mendelssohn's *Elijah*, Mozart's *Vesperes Solennes*, Rossini's *Stabat Mater*, Vaughan-Williams' *Magnificat*, Saint-Saëns' *Christmas Oratorio* and of course, Händel's *Messiah*, as well as orchestral "Pops" concerts. **Recent and upcoming concerts include the 2011 winter tour of the American Spiritual Ensemble and Mozart's *Grand Mass in C-minor* with the Choral Society of the Hamptons.**

A Metropolitan Opera National Council Auditions New York District Winner, Miss Duke is the recipient of many awards, including the Grand Prize in the Connecticut Opera Guild Young Artist Competition and the Liederkrantz Foundation Voice Competition.

Miss Duke, a Texas native, graduated *summa cum laude* from Texas Woman's University where she studied with prolific vocal textbook author Joan Wall. She received her graduate degree in Opera Performance from The Hartt School at the University of Hartford. Cherry Duke now resides in New York City.



CHERRY DUKE

mezzo-soprano

www.cherryduke.com | 917-312-5598

OPERA (partial listing)

Giasone (Cavalli) (8/11)	Jason	Opera Omnia	Avi Stein
Maren of Vardo (Myers) (6/11)	Older Maren	Yale Institute of Music Theater	Treviño
VOX: Three Weeks (Gal) (5/11)	Martha	New York City Opera Orchestra	Treviño
Ada** (Sherman) (4/11)	Lady Annabelle Byron	Ensemble Repertory Theater	Kimberly Grigsby
The Secret Agent** (Dellaira) (3/11)	Lady Olive	Center for Contemporary Opera	Sara Jobin
Life and Love of Joe Coogan** (9/10)	Sally Rogers	Lehigh University (PA)	P. Salerni (composer)
<i>Il barbiere di Siviglia</i>	Rosina	Helena Symphony Orchestra (Helena, MT) Opera North (NH)	A. R. Scott L. Burkot
<i>Madama Butterfly</i>	Suzuki	New York City Opera* New York City Opera (Japan Tour)* Asociación Bel Canto (Lima, Perú)	A. Pelto A. Yamada L. Arner
<i>Carmen</i>	Carmen Carmen Mercédès (in concert) Mercédès	St. Petersburg Opera Opera Theater of Connecticut New Jersey Symphony Orchestra Inwood Opera	M. Sforzini G. Whisler G. Manahan
<i>Hänsel und Gretel</i>	Hansel	Nevada Opera Chautauqua Opera Maine Grand Opera Virginia Opera‡	M. Borowitz S. Lano J. Hymes-Bianchi J. Shannon
<i>Die Fledermaus</i>	Prince Orlofsky	Chautauqua Opera* Irving Light Opera Inwood Opera	
<i>Le nozze di Figaro</i>	Cherubino	Helena Symphony Orchestra (Helena, MT) Opera Company of Brooklyn	A. R. Scott J. Meetze
<i>Die Zauberflöte</i>	Second Lady Third Lady	Connecticut Opera Prism Opera	R. Ashens G. Keast
<i>Little Women (Adamo)</i>	Jo March	New York City Opera (Japan Tour)* Cabrillo Festival of Contemporary Music Ash Lawn Opera Festival	G. Manahan M. Alsop C. Larkin
<i>Intermezzo (R. Strauss)</i>	Anna*, Notary's Wife*	New York City Opera	G. Manahan
<i>Falstaff</i>	Meg Page	Opera Omaha	H. France
<i>L'incoronazione di Poppea</i>	Nero	Opera Omnia (New York, NY)	A. Stein
<i>The Rape of Lucretia</i>	Lucretia	New York Chamber Opera	L. Arner
<i>Der Rosenkavalier</i>	Octavian (in concert)	Dell'Arte Opera Ensemble	C. Fecteau
<i>Rigoletto</i>	Maddalena (in concert)	Prism Opera	G. Keast
<i>Romeo et Juliette</i>	Stephano	Liederkrantz Opera	J. Balme
<i>Ein Walzertraum (O. Straus)</i>	Friederike	Liederkrantz Opera	J. Balme
<i>The Mikado</i>	Pitti-Sing	Deep Ellum Opera (Dallas, TX)	
<i>Elisabetta, Regina d'Inghilterra</i>	Enrico	Opera Northeast	J. Burrows
<i>L'enfant et les sortilèges</i>	Bat, Bergère	New York City Opera	G. Manahan
<i>L'etoile</i>	Aloès*	New York City Opera	R. McAdams
<i>L'italiana in Algeri</i>	Zulma	Glimmerglass Opera	G. Manahan
<i>La traviata</i>	Flora (in concert)	New Jersey Symphony Orchestra	G. Manahan
<i>Lucia di Lammermoor</i>	Alisa	Connecticut Opera	R. Ashens
<i>Lysistrata (Adamo)</i>	Megaera/Arete*	New York City Opera	G. Manahan
<i>Paul Bunyan (Britten)</i>	Moppet*, Poppet*	New York City Opera	S. Robertson
<i>The Love for Three Oranges</i>	Smeraldina	New York City Opera	G. Manahan

PREPARED ROLES

Dorabella, <i>Così fan tutte</i>, Mozart	Nicklausse, <i>Les contes d'Hoffmann</i>, Offenbach	Siebel, <i>Faust</i>, Gounod
Sesto, <i>Giulio Cesare</i>, Händel	Myrrhine, <i>Lysistrata</i>, Adamo	Cendrillon and/or Prince Charmant, <i>Cendrillon</i>, Massenet

** Premiere * Cover/Understudy ‡ Outreach Tour

(Continued on next page.)

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Updated Sunday, June 05, 2011

ORATORIO / CONCERT / POPS (partial listing)

Grand Mass in C (Mozart) (6/11)	Soprano II Soloist	Choral Society of the Hamptons	M. Mangini
ASE Winter Tour (2/11)	Soloist	American Spiritual Ensemble	E. McCorvey
<i>Messiah</i> (11/10)	Alto Soloist	Messiah Choral Society (Orlando, FL)	J. V. Sinclair
<i>Stabat Mater</i> (Rossini) (7/10)	Soprano II Soloist	Choral Society of the Hamptons	M. Mangini
<i>Arias & Barcarolles</i> (Bernstein)	Mezzo-soprano Soloist	San Bernardino Symphony Orchestra	S. Robertson
<i>Armed Man</i> (Jenkins)	Alto Soloist	Avery Fisher Hall, Disting. Concerts Int'l NY	J. Griffith
<i>Choral Fantasy</i> (Beethoven)	Alto Soloist	University of Virginia Singers & Orchestra	M. Slon
<i>Christmas Oratorio, Parts 1-3</i> (Bach)	Alto Soloist	Canterbury Choral Society (NYC)	C. D. Walker
<i>El amor brujo</i> (Falla)	Mezzo-soprano Soloist	Music at Penn's Woods	G. Edelstein
<i>Elijah</i> (Mendelssohn)	Alto Soloist	Bach Festival Society of Winter Park (FL)	J. V. Sinclair
		Canterbury Choral Society (NYC)	C. D. Walker
<i>Lord Nelson Mass</i> (Haydn)	Alto Soloist	Church of the Incarnation (Dallas, TX)	
<i>Magnificat</i> (Vaughan-Williams)	Mezzo-soprano Soloist	FCC Festival Orchestra (Wethersfield, CT)	D. Spicer
<i>Mass in B Minor</i> (Bach)	Soprano II Soloist	Hartford Symphony Orchestra	H. Denmead
<i>Mass in C</i> (Beethoven)	Alto Soloist	Carnegie Hall, Mid-America Productions	J. Griffith
		Canterbury Choral Society (NYC)	C. D. Walker
<i>Mass in Time of War</i> (Haydn)	Alto Soloist	Bach Festival Soc. of Winter Park (FL)	J. V. Sinclair
<i>Mass No. 3 in B-flat</i> (Schubert)	Alto Soloist	Carnegie Hall, Mid-America Productions	C. Arnold
<i>Messiah</i>	Alto Soloist	Avery Fisher Hall, Peniel Concert Choir & Orch.	B. Lee
		Helena Symphony Orchestra (MT)	A.R. Scott
		Carnegie Hall, Mid-America Productions	J. Rutter
		Hartford Symphony Orchestra	H. Denmead
<i>Requiem</i> (Durufle)	Mezzo-soprano Soloist	Charlottesville & University Orchestra	M. Slon
<i>Solemn Vespers, K339</i> (Mozart)	Alto Soloist	Canterbury Choral Society (NYC)	C. D. Walker
<i>St. John's Passion</i> (Bach)	Alto Soloist	FCC Festival Orchestra (Wethersfield, CT)	D. Spicer
<i>Theresa Mass</i> (Haydn)	Alto Soloist	University of Virginia Singers & Orchestra	M. Slon
<i>Opera in Blue Jeans</i>	Soloist	Nevada Opera	M. Borowitz
<i>Frankie & Johnny</i> (Moross)	Soloist	Chautauqua Symphony Orchestra	J. Everly
<i>Kern & Friends</i>	Soloist	Chautauqua Symphony Orchestra	J. Everly

MUSICAL THEATER / CROSS-OVER

<i>South Pacific</i>	Nellie Forbush	Ash Lawn Opera Festival	D. Martin, M. Slon
<i>The Threepenny Opera</i>	Lucy Brown	Denton Light Opera	T. Richards
<i>The Mystery of Edwin Drood</i>	Edwin Drood	Denton Light Opera	
<i>The Blackamoor Angel (D. Murray)</i>	Countess/Gypsy	Bard SummerScape Festival, Joe's Pub	J. DiPinto
<i>The Rose Project (D. Murray)</i>	Rose	The Flea Theater, Music-Theater Group	J. DiPinto
<i>Anything Cole!</i>	Soloist/Dancer	Chautauqua Opera Cabaret	M. Trawka
<i>The New Moon</i>	Ensemble & Recording	City Center Encores! (NYC)	R. Fisher

AWARDS & HONORS

Grand Prize Winner	Connecticut Opera Young Artist Competition
Prize Winner	Metropolitan Opera National Council New York District Auditions
Prize Winner	Liederkrantz Foundation Voice Competition

STAGE DIRECTORS (partial listing)

Dean Anthony, Christopher Alden, Frank Corsaro, Lawrence Edelson, Bill Fabris, David Grabarkewitz, Sam Helfrich, Peter Kazaras, Christopher Mattaliano, Sharyn Pirtle, Yuval Sharon, Ira Siff, Don Westwood

COACHES (partial listing)

Michael Baitzer, Lynn Baker, Susan Caldwell, Steven Crawford, Christopher Fecteau, Sara Jobin, Bill Jones, Thomas Lausmann, Steven Mosteller, Kevin Murphy, Timothy Long, Susan Morton, Djordje Nesic, Curt Pajer, Carol Rausch, Pierre Vallet, Susan Woodruff

VOICE TEACHERS

Ruth Golden, Deborah Birnbaum, Elaine Bonazzi, Judy McLane, Claudia Waite, Trish McCaffrey, Joan Wall

TRAINING

Artist's Diploma	Opera Performance	The Hartt School (University of Hartford)
Bachelor of Science (<i>summa cum laude</i>)	Vocal Performance	Texas Woman's University

CHERRY DUKE

mezzo-soprano

reviews

CARMEN

'CARMEN' STAR CASTS A SEXY SPELL

"Carmen needs a fine Carmen, of course, and St. Petersburg Opera has one in Cherry Duke....**Duke brings an exciting combination of sexiness and intelligence to French opera's greatest femme fatale.** In a way, Duke's performance on Friday felt not only fully lived but also like an astute commentary on her iconic character.

"Carmen's seduction of Don Jose, the hapless corporal who falls under her spell, was sensationally rendered by Duke in the gypsy temptress' famous Habanera ("If I love you, watch out!") and then with slinky provocation in the seguidilla in which she did suggestive things with a rope. With her sharp-featured profile, Duke looked the part of the sultry spitfire, and her French had a throaty expressiveness in the card scene that foretells Carmen's death."

—John Fleming, *St. Petersburg Times*



NERO: THE CORONATION OF POPPEA

"Cherry Duke's Nero was this Poppea's perfect match. Ms. Duke sang the music of this top-drawer historical creep with a regal bearing, even as he reveled in the destruction of his foes."

—Allan Kozinn, *The New York Times*

"Cherry Duke was an effective Nero, her voice blending exquisitely with Chinn's especially in the great closing duet. Duke played Nero's (troubled) masculinity with conviction and, like Chinn, did not overact Nero's unpleasant traits; she let the actions, words and music speak for themselves. In their musical assurance and beautifully understated acting **they were the finest Nero and Poppea I have encountered in the theatre.**"

—Mark Ringer, *Classics Today*

"Cherry Duke **made a fine, unusually masculine Nerone...** [Poppea's] final duet with Ms. Duke's Nerone was the perfect conclusion to waft us into the night in a cloud of erotic reverie: Ah yes, back in 1641, *this* is why opera caught on."

—John Yohalem, *Opera Today*

"Cherry Duke as Nerone and Hai-Ting Chinn as That Girl had a fascinating chemistry rooted in Ms. Duke's physical take on the role, **honestly about the most forget-what-you're-actually-seeing travesti turn I can think of** just now."

—Maury D'Annato, *My Favorite Intermissions*

LUCRETIA: THE RAPE OF LUCRETIA

"The rich, beautiful voice and regal bearing of Cherry Duke made her Lucretia a memorable performance. Her poise and the intensity of her acting caused the entire audience to become increasingly involved in her plight. Here is a singing actress about whom we should hear more and more over the next few years."

—OperaJamboree

MEG PAGE: FALSTAFF

"[Emily Pulley] and the two mezzo-soprano 'Merry Wives,' Cherry Duke and Susan Nicely, were the epitome of three women with a mission to destroy Falstaff. Their voices complemented their roles and each other."

—Omaha World-Herald



CHERRY DUKE

mezzo-soprano

reviews

JO MARCH: LITTLE WOMEN

"Mezzo-soprano Cherry Duke was a standout as Jo. In a vital, shapely vocal performance, she caught both the character's headstrong determination and the reservoir of tenderness underlying it."

—*San Francisco Chronicle*

"Duke is a singer who communicates both the music and the text impeccably...it takes 'heroic diction' to do that and Duke surely has the helden-delivery."

—*San Francisco Classical Voice*

"Duke was superb! She created a vibrant, strong-willed woman who knows her own mind and her own place in the world. Her singing proved crystal clear, beautifully consistent and always true to the meaning of the text. Her striking voice-acting and stage movement set a high standard for the entire work."

—*The Daily Progress*

HANSEL: HANSEL & GRETEL

"Hansel and Gretel, played respectively by Cherry Duke and Danielle Talamantes, infuse their characters with such playfulness that it's easy to believe they are children. Their voices also blend gloriously, placing their duets among the show's highlights."

—*Reno Gazette-Journal*

"Both [Cherry Duke as Hansel and Danielle Talamantes as Gretel] are excellent with clear, crystalline voices that play to the poignancy of Humperdinck's writing without forced theatricality or blurred vocal purity."

—*Jack Neal's Music Reviews*

"[Cherry Duke's] reactions are honest and childlike... [she] tackles probably the most difficult role...with ease and energy, promptly quelling any suspension of disbelief problems that can arise as woman plays man."

—*Denton Record-Chronicle*

SUZUKI: MADAMA BUTTERFLY

"Cherry Duke como Susuki [sic] y Alessandro Magno como Sharpless, revelaron ser cantantes profesionales completos, poseedores de notables condiciones, que contribuyeron al alto nivel logrado."

—*El Comercio (Lima, Perú)*

NELLIE FORBUSH: SOUTH PACIFIC

"Nellie Forbush, played by Cherry Duke, [was] spunky and exuberant and sang and danced her way into our hearts."

—*The Daily Progress*

PITTI-SING: THE MIKADO

"A wonderful bright spot throughout the show is Cherry Duke... She has a gorgeous alto voice, round and clear even in the lowest range. She has charm and strength without dominating, presence without a hint of strain."

—*The Dallas Observer*



CHERRY DUKE

mezzo-soprano

reviews

SMERALDINA: THE LOVE FOR THREE ORANGES (NEW YORK CITY OPERA)

"Among the large and quite competent cast, standouts were Matthew Chellis...Linda Roark-Strummer...Kathryn Day and Eduardo Chama...and Cherry Duke as a cute and wily Smeraldina."

—*Opera News*

BACH'S B-MINOR MASS (HARTFORD SYMPHONY ORCHESTRA)

"The most remarkable of the five [soloists] was mezzo Cherry Duke, who stepped in at the last minute...Duke learned the piece in a day or two, but her radiant, confident performance gave no hint of any of that."

—*The Hartford Courant*

KERN & FRIENDS CONCERT (CHAUTAUQUA SYMPHONY ORCHESTRA)

"Mezzo-soprano Cherry Duke took command of [Climb Every Mountain] delivering its inspirational message with power."

—*The Chautauquan Daily*

OPERA IN BLUE JEANS CONCERT (NEVADA OPERA)

"[Cherry] Duke and [John] Pickle were magnetic duetting together projecting a radiant 'Almost Like Being in Love' to a large crowd of listeners so entranced they hoped it just might be true."

—*Jack Neal's Music Reviews*

MCCAMMON VOCAL COMPETITION

"Mezzo Cherry Duke recalled Anne Sofie von Otter with her reserved but passionate aria from Handel's *Giulio Cesare*..."

—*Fort Worth Weekly*

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CHERRY DUKE

mezzo-soprano

repertoire

OPERA & MUSICAL THEATER

<u>role</u>	<u>opera</u>	<u>composer</u>
Jo March	<i>Little Women</i>	Adamo
Myrrhine	<i>Lysistrata</i>	Adamo
Dinah*	<i>Trouble in Tahiti</i>	Bernstein
Carmen, Mercédès	<i>Carmen</i>	Bizet
Lucretia	<i>The Rape of Lucretia</i>	Britten
Nancy	<i>Albert Herring</i>	Britten
Alisa	<i>Lucia di Lammermoor</i>	Donizetti
Siebel	<i>Faust</i>	Gounod
Stephano	<i>Romeo et Juliette</i>	Gounod
Sesto*	<i>Giulio Cesare</i>	Händel
Sister Helen Préjean*	<i>Dead Man Walking</i>	Heggie
Hänsel	<i>Hänsel und Gretel</i>	Humperdinck
Cendrillon*, Prince Charmant*	<i>Cendrillon</i>	Massenet
Mother	<i>Amahl and the Night Visitors</i>	Menotti
Nerone	<i>The Coronation of Poppea</i>	Monteverdi
Sesto*, Annio*	<i>La clemenza di Tito</i>	Mozart
Dorabella	<i>Così fan tutte</i>	Mozart
Idamante*	<i>Idomeneo</i>	Mozart
Cherubino	<i>Le nozze di Figaro</i>	Mozart
Second Lady, Third Lady	<i>Die Zauberflöte</i>	Mozart
Nicklausse/Muse*	<i>Les Contes d'Hoffmann</i>	Offenbach
Smeraldina	<i>The Love for Three Oranges</i>	Prokofiev
Kate*	<i>Kiss Me Kate</i>	Porter
Suzuki	<i>Madama Butterfly</i>	Puccini
Anna*	<i>The King and I</i>	Rodgers
Mother Superior*	<i>The Sound of Music</i>	Rodgers
Nellie Forbush	<i>South Pacific</i>	Rodgers
Rosina	<i>Il barbiere di Siviglia</i>	Rossini
Enrico	<i>Elisabetta, Regina d'Inghilterra</i>	Rossini
Isabella*, Zulma	<i>L'italiana in Algeri</i>	Rossini
Sally Rogers	<i>The Life & Love of Joe Coogan</i>	Salerni
Orlofsky	<i>Die Fledermaus</i>	J. Strauss, Jr.
Komponist*	<i>Ariadne auf Naxos</i>	R. Strauss
Anna	<i>Intermezzo</i>	R. Strauss
Octavian	<i>Der Rosenkavalier</i>	R. Strauss
Meg Page	<i>Falstaff</i>	Verdi
Flora	<i>La traviata</i>	Verdi
Maddalena, Giovanna	<i>Rigoletto</i>	Verdi

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ORATORIO & CONCERT

Mass in B Minor Bach
St. John's Passion Bach
Weihnachts-Oratorium Bach
Choral Fantasy Beethoven
Mass in C, Opus 86 Beethoven
Arias & Barcarolles Bernstein
Quatre Chants Boulanger, L.
Viola Songs Brahms
Te Deum Bruckner
Requiem Duruflé
El amor brujo Falla
Siete canciones populares españolas Falla
Messiah Händel

Lord Nelson Mass (Missa in Angustiis) Haydn
Mass in Time of War (Paukenmesse) Haydn
Theresa Mass (Theresienmesse) Haydn
Requiem Jenkins
The Armed Man: A Mass for Peace Jenkins
Elijah Mendelssohn
*Grand Mass in C** Mozart
Solemn Vespers, K 339 Mozart
Stabat Mater Rossini
Christmas Oratorio Saint-Saëns
Mass in B-flat Schubert
Magnificat Vaughan-Williams

POPS CONCERTS

Frankie & Johnny (Moross)
Rodgers & Hammerstein Gala

Anything Cole! (Cole Porter Cabaret)
Jerome Kern & Friends

THEATRICALS

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“pants roles”

“...a remarkably convincing boy!”

"Cherry Duke made a fine, unusually masculine Nerone..." (*Opera Today*)

"Ms. Duke's physical take on the role [was] honestly about the most forget-what-you're-actually-seeing travesti turn I can think of just now." (*My Favorite Intermissions*)

"As a performer she is so musical, so alive and expressive and endlessly interesting to watch: what a sensitive, inventive actor. She is a remarkably convincing boy! Fun to see that, from such a pretty girl." (Anne Basinski, Stage Director, Helena Symphony Orchestra)

"Duke played Nero's (troubled) masculinity with conviction...they were the finest Nero and Poppea I have encountered in the theatre." (*Classics Today*)

"[Cherry Duke's] reactions are honest and childlike... [she] tackles probably the most difficult role...with ease and energy, promptly quelling any suspension of disbelief problems that can arise as woman plays man." (*Denton Record-Chronicle*)



Cherubino



Nerone



Hansel



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