



ALEXANDER BIRCH ELLIOTT Baritone

Alexander Birch Elliott's 2015-16 season began as **Marcello** in Puccini's **La Bohème** with Tulsa Opera. He sang **John Brooke** in Adamo's **Little Women** with the Madison Opera, followed by his debut as **Papageno** in **Die Zauberflöte** with the Orlando Philharmonic in April. Portland Opera welcomed him back for their 2016 inaugural festival season as **Anthony** in Sondheim's **Sweeney Todd**, and the title role in Tchaikovsky's **Eugene Onegin**. He appeared in concert with Opera Louisianae for a special Valentine's Day concert in February,

followed by his debut with the Pittsburgh Symphony as Pilatus in Bach's **St. John Passion** under Maestro Manfred Honeck.

In 2016 Alexander debuted with The Knights as the soloist for **Master Peter's Puppet Show**. He returned to Tulsa Opera for an exclusive concert of operatic duets with acclaimed soprano Leona Mitchell, and the Greater Bridgeport Symphony under Eric Jacobsen for **Marcello** in **La Bohème**. Alexander added both a house and role debut as **Guljelmo** in **Così fan tutte** with Opera Omaha, and debuted the role of **Edward Kynaston** in Florida State Opera's production of **Prince of Players** in March, 2017, working closely with composer Carlisle Floyd. In May 2017 he reprised the Puccini role with the Rochester Philharmonic Orchestra under the baton of Maestro Ward Stare and made his Dallas Opera debut covering the role of **Doug Hansen** in Joby Talbot's **Everest**. Alexander enjoyed critical success as **Sonora** in **La Fanciulla del West** with NYCO where the New York Classical Review noted "*The biggest standout of all was Alexander Birch Elliott as a conflicted, somewhat hot-headed, and ultimately decent-hearted Sonora. His rich and flexible baritone felt like a luxury in the role, ranging from mellow smoothness to electric energy in moments of urgency.*" Upcoming: **John Brooks** in **Little Women** with Annapolis Opera, Haydn's **Creation** with the Pittsburgh Symphony, Handel's **Messiah** with the Indianapolis Symphony, **Figaro** in **Il Barbiere di Siviglia** with Opera Santa Barbara, a return engagement with The Knights and Orlando Philharmonic, **Silvio** in **Pagliacci** with Opera Omaha, and **Escamillo** in **Carmen** with the Rochester Philharmonic Orchestra.

Portland Opera young artist roles include **Belcore** in **L'elisir d'amore**, **Le Dancaïre** in **Carmen**, **Frank** in **Die Fledermaus**, and **Sam** in **Pirates of Penzance**. With Central City Opera he sang performances as **Figaro** in **Il barbiere di Siviglia** and **Frank** in Rorem's **Our Town**; For Des Moines Metro Opera he covered the title role

and sang the **Captain** in **Eugene Onegin** as well as **Périchaud** in **La Rondine**, and for San Francisco Opera's Merola program Alexander covered the title role of **Don Giovanni**. He premiered at the Tulsa Opera as **Count Almaviva** in **Le nozze di Figaro** in 2013, also singing the **Corporal** in **La Fille du Régiment** and the **Postman** in Loesser's **Most Happy Fella** as a studio artist. An active concert performer, Alexander was the bass soloist with the Florence Symphony in Mozart's **Requiem** in 2013 and with the Pensacola Symphony singing Handel's **Messiah** in 2009. He sang Vaughan Williams' **Hodie** with the Tulsa Oratorio Society in 2012, and **Five Mystical Songs** with the Albany Chorale in 2009. In 2013 Alexander received the John Moriarty Award for his outstanding contribution to Central City Opera. He trained at Florida State University as a student of David Okerlund.

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