

MEAGAN MILLER

soprano

“rich, vibrant voice” -Frankfurter Allgemeine



2014-2015 Season Highlights

GRANT COMMUNICATIONS
Massachusetts - New York
272 Broadway #8
Methuen, MA 01844
USA

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Soprano

“a robustly issued, shimmering, flexible voice ... A name to watch very closely.” -*Mundo Clasico*

Acclaimed for the expansive colors, rich tones and texture of her voice, soprano Meagan Miller is making celebrated debuts on important stages worldwide, interpreting the leading ladies of Mozart, Strauss, Verdi and Wagner. Her compelling stage presence, intelligently nuanced portrayals and varied repertoire have been applauded at such distinguished opera houses as the Bayerische Staatsoper, Deutsche Oper Berlin, Hamburg State Opera, New National Theatre Tokyo, Metropolitan Opera, Oper Leipzig, Opera Monte Carlo, Teatro Massimo di Palermo, Volksoper Wien, Washington National Opera, and Wiener Staatsoper, among others. Orchestral engagements have taken Ms. Miller to such venues as Amsterdam's Royal Concertgebouw, Hong Kong's Cultural Center, Los Angeles's Hollywood Bowl, Melbourne's Hamer Hall, Minneapolis' Orchestra Hall, New York's Avery Fisher Hall and Carnegie Hall, Rotterdam's De Dolen, Scotland's Edinburgh International Festival, and Washington, DC's Kennedy Center.

The 2014-15 Season

Ms. Miller's 2014-15 Season began with a debut in Boston singing Marie/Marietta in an acclaimed concert version of Korngold's *Die Tote Stadt* with Odyssey Opera. Ms. Miller steps in to sing the title role in the Deutsche Oper Berlin's concert version of *Ariadne auf Naxos* in mid-October before taking the role to China with Oper Leipzig in her debut at the Beijing Music Festival, and to Poland, where she makes her debut with the Warsaw Philharmonic Orchestra. Additional season highlights include her role and company debut as the Marschallin in Strauss's *Der Rosenkavalier* with Opera Wroclawska in December. Spring 2015 sees a return to the Hamburgische Staatsoper to sing Marie/Marietta in a new production of Korngold's *Die tote Stadt*, and a debut at Musikverein Graz as Soprano 1: Magna Peccatrix in Mahler's *Symphony No. 8*.

Recent Highlights

Last season saw Ms. Miller make her celebrated debut as the Empress in Strauss' *Die Frau ohne Schatten* at New York's Metropolitan Opera, her role debut as Marie/Marietta in a new *Die tote Stadt* at Tokyo's New National Theatre, and Sieglinde in concerts of Wagner's *Der Ring des Nibelungen* with the Bamberg Symphony at the Lucerne Festival, as well as a return to the Vienna State Opera to perform the title role in Strauss' *Ariadne auf Naxos*.

Upcoming

Ms. Miller's future seasons hold several role debuts, including: Senta in Wagner's *Der fliegende Holländer*, Elsa in Wagner's *Lohengrin*, Brünnhilde in Wagner's *Siegfried*, the Countess Madeleine in Strauss' *Capriccio*, Heliane in Korngold's *Das Wunder der Heliane*, and Marta in d'Albert's *Tiefland*.

Recitals and Premieres

An accomplished recitalist and noted interpreter of new music, Ms. Miller's numerous recital credits include Alice Tully Hall, Weill Hall, Zankel Hall, the Austrian Cultural Forum, the George London Foundation, the Kosciuszko Foundation, Merkin Concert Hall, the Morgan Library, the Walter Reade Theater, Salzburg's Schloss Leopoldskron, the New York Wagner Society, and the Chrysler Museum. She has premiered numerous works written specifically for her voice, including Libby Larsen's *Try Me Good King: The Last Words of the Wives of Henry VIII* and Robert Beaser's *Four Poems of Emily Dickinson*, as well as works by Thomas Cipullo, Christopher Berg, Niccolo Athens and Russell Platt.

Background

A National Grand Finals Winner of the Metropolitan Opera National Council Auditions, Ms. Miller's numerous awards include the 2010 Robert Launch Memorial Award from the Wagner Society of New York; first prize, the 2010 Gerda Lissner Competition; the 2008 George London Foundation Vienna Prize; the 2008 George London/Kirsten Flagstad Award sponsored by the New York Community Trust; First Prize in the Liederkrantz Foundation Competition and a Richard Tucker Music Foundation Study Grant, among others. A graduate of the Juilliard School, Ms. Miller has completed residencies with the Marilyn Horne Foundation, Ravinia's Stean's Institute, and the Wolf Trap Foundation, blending outreach and performance. Ms. Miller resides on the East Coast in the United States, and when abroad, in Vienna, Austria.

Management: opera4u, Vienna, Austria, Kurt-Walther Schober, Director, Artist Management +43-1-5137592-0; schober@opera4u.com www.meaganmiller.com
PR Contact: Laura Grant, Grant Communications 917.359.7319; Laura@grant-communications.com www.facebook.com/meaganmillersoprano

MEAGAN MILLER, soprano

2014 –2015 Season Highlights continued (Subject to Change)

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Select Press Acclaim

Odyssey Opera, *Die Tote Stadt* (2014 season opening production)

“The rising soprano Meagan Miller sang Marietta/Marie with a winning fullness of tone, a naturalness of phrasing, and an elegant way of sending high-lying passages sailing above the orchestra. And while this was a concert performance, she still credibly embodied the shifting moods of Marietta, the coquette, the free-spirited artist drawn to Paul’s mysterious inner life, and the proudly defiant young soul who will not don the mask of the dead..” - *Boston Globe*

Lyric Fest, Concert

“The crowd pleaser was Delaware-raised Miller... . ‘There is a realm where all is pure’ from Strauss' *Ariadne auf Naxos* fit her voice and linguistic abilities beautifully.” - *Philadelphia Inquirer/philly.com*

Deutsche Oper Berlin, *Don Carlo*

“The American soprano Meagan Miller, who in the last two to three years has conquered the greatest European stages, presented for her role debut as Elisabetta a confident queen with secure intonation, remarkably clear voice production through the registers and a good vocal presence. . . . her interpretation . . . , from the cleanly intoned interjections in the quartet of the bedroom scene to her cleverly constructed aria in the final scene, has great persuasive power.”

- *Klassik.com*

Metropolitan Opera, *Empress, Die Frau ohne Schatten*

“...Meagan Miller, whose characterization hinted at a singer of high sensibility always perfectly equipped with a robustly issued, shimmering, flexible voice that is perfectly adapted to the requirements of the part. A name to watch very closely.” - *Mundo Clasico*

Opera de Monte-Carlo, *La Fanciulla del West*

“American soprano Meagan Miller is a perfect Minnie, with the right amount of power and innocence.” - *Channelriviera.com*

“The roles of the three main protagonists involve considerable vocal powers and we know that Minnie requires strong Wagnerian inflections which nevertheless combine with the touching sweetness characteristic of Puccini heroines. Contract fully completed for the American soprano Meagan Miller...” - *metamag.fr*

Deutsche Oper Berlin, *Desdemona, Otello*

“Her mournful song in flawlessly immaculate modulations built quite the counterweight to the creed of the evil Iago, sneered into the innocent faces of the astonished children. - *Mywort.lu*

Melbourne Symphony Orchestra, Hamer Hall opening after renovation

“Particularly exciting was the vocal sound created by the soloists in Wagner's *The Valkyrie*, in which both Stuart Skelton and Meagan Miller sang with thrilling colour and texture.” - *Sydney Morning Herald*

Washington National Opera, *Don Giovanni*

“Miller's sparkling coloratura beautifully illustrates [Donna] Anna's passion and intensity” - *Washington Examiner*

“...Miller shines with undeniable earnestness. A vibrant soprano singing with power, she brings soulful potency to her sad moments...” - *Metroweekly*

Eugene Opera, *Susannah*

Meagan Miller, who played the lead, is a soprano of note and is likely to be a major singer in the future. . . . Miller sang and acted the role of Susannah with operatic maturity. She sang her arias, both poignant and lyrical outpourings, with beauty of tone and a rare vocal control in the upper register. Her voice has a rich velvety sheen that she is able to shade with meaning. Miller’s portrayal of this betrayed heroine was wrenching. Eugene Opera this season has presented excellent leading sopranos, but Miller stands out among these.

- *The Eugene Register-Guard*

Bard Summerscape, *Die Liebe der Danae*

“...a major talent that up until now has mostly—and, given this weekend's performance, unfairly—been sequestered in Europe. A resplendent Straussian, she transformed from kittenish celebutante to a grounded woman, though still not without some feline grace. She gave a satiny counterpart to Sarah Jane McMahon's silky Xanthe in the first act before soaring to show-stoppingly ecstatic heights, capping off the opera with a transportive Act III soliloquy and (later on) the final notes.” - *WQXR New York*

“Meagan Miller, a soprano with a splendid sound and impressive power, was Danae. She was able to scale the highest reaches of the role (including a final C-sharp) [and] she floated some lovely soft high notes.” - *Associated Press*

“The trio of leads sings well and acts with commitment. As Danae, the soprano Meagan Miller had a coolly glamorous presence and a big voice that...at its best, penetrated with warm power. She paired excitingly with the tenor Roger Honeywell.” - *The New York Times*

PR CONTACT: Grant Communications, Laura Grant
978.208.0552; 917.359.7319; Laura@grant-communications.com