



COLLEEN DALY, SOPRANO

Colleen Daly has been hailed as a “dramatically powerful” (*The Washington Post*) young singer. In 2017, Ms. Daly appears in Julian Wachner’s *Rev.23* with the Friends of Madame White Snake in Boston, the title role in Floyd’s *Susannah* with the Baltimore Concert Opera, Martin’s *In Terra Pax* with the Grant Park Festival, Dvorak’s *Te Deum* with the Washington Cathedral Choral Society and *Carmina Burana* with the Washington Chorus. In 2018, Ms. Daly joins the Windsor Symphony as Countess Almaviva in a concert version of *Le nozze di Figaro*, appears as the soprano soloist in Mahler’s *Symphony No. 2* with the Bozeman Symphony and sings Violetta in *La traviata* with Annapolis Opera.

Ms. Daly made her international concert debut with the Calgary Philharmonic Orchestra as Madeline in Philip Glass’ setting of *The Fall of the House of Usher*, and was immediately reengaged for Mahler’s *Symphony No. VIII*. She return to the Kennedy Center Concert Hall as a soloist in the Washington Chorus’s presentation of Ralph Vaughan Williams’ *A Sea Symphony* and has also appeared with the Bozeman Symphony in Verdi’s *Requiem*. Notable roles include Musetta in *La Bohème* with Annapolis Opera, Lyric Opera of Baltimore and Des Moines Metro Opera; Violetta in Opera Delaware’s production of *La traviata*, which she also covered at New York City Opera; Fiordiligi in *Così fan tutte* with Intermountain Opera; Micaëla in both *La Tragédie de Carmen* with Syracuse Opera and in *Carmen* with Baltimore Concert Opera; the Countess in Annapolis Opera’s production of *Le nozze di Figaro*; and the title role of *Thaïs* at Opera Company of Middlebury. In the winter of 2016, Ms Daly returned to one of her signature roles, Micaëla in the Maryland Symphony Orchestra’s presentation of *Carmen*, and was later presented in her role debut as Fidelia in Puccini’s rarely heard *Edgar* with the Baltimore Concert Opera.

Ms. Daly’s work as a concert and recital soloist has been widely recognized in performing such works as Mozart, Brahms, Fauré, and Rutter *Requiem* Masses, Mendelssohn’s *Elijah*, Beethoven’s *Ninth Symphony*, Händel’s *Messiah*, Haydn’s *Creation*, *Lord Nelson Mass*, and *Missa Solemnis*, Poulenc’s *Gloria*, Mozart’s *Dauid Penitente*, and Stravinsky’s *Les Noces*. Colleen has appeared with Opera Delaware, the Columbus Symphony, the Mid-Atlantic Symphony, the Master Chorale of Washington in her Kennedy Center debut, Washington Concert Opera, the Post-Classical Ensemble, the New Dominion Chorale, the Maryland Philharmonic Orchestra, and the Händel Society of Dartmouth, among others. The 2015 season was marked by her professional recital debut performing a program of art song inspired by works in the permanent collection at the Phillips Collection, and reprised a portion of her program at the Kennedy Center, which was streamed live worldwide. [November 2017](#)