

DEAN



ARTISTS
MANAGEMENT

COLLEEN DALY

SOPRANO

American soprano **Colleen Daly** has been hailed as a “dramatically powerful” (*The Washington Post*) young singer, carefully balancing her engagements on the concert and opera stages. Her coming season is highlighted by Micaëla in *Carmen* for Tulsa Opera, Beethoven’s *Symphony No. 9*, for the Carmel Symphony, Floyd’s *Susannah* for the Annapolis Opera, a remount of Wachner’s *Rev. 23* for the Prototype Festival and Mozart’s *Requiem* for the Savannah Symphony. Ms. Daly’s exciting 2018-2019 season included Dvořák’s *Stabat Mater* with the Vancouver Symphony, Musetta in *La bohème* for the Fairfax Symphony and the Charlottesville Opera, Donna Anna in *Don Giovanni* for Baltimore Concert Opera, and Verdi’s *Requiem* with Santa Barbara Symphony.

Ms. Daly’s 2017-2018 season featured a variety of repertoire with dates from Boston to Chicago to Ontario. She appeared in the world premiere of Julian Wachner’s opera *Rev.23* with White Snake Projects 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 at the Kennedy Center. She joined the Windsor Symphony as Countess Almaviva in a concert version of *Le nozze di Figaro* and the Annapolis Opera for Violetta in *La Traviata*. She also sang Mahler’s *Symphony no. 2* with the Bozeman Symphony, Beethoven’s *Symphony no. 9* for the Williamsburg Symphony and covered the role of Cunégonde in *Candide* for the Washington National Opera.

Ms. Daly made her international concert debut with the Calgary Philharmonic 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 returned to the Kennedy Center Concert Hall as a soloist in the Washington Chorus’s presentation of Ralph Vaughan Williams’ *A Sea Symphony* and first 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 *Thais* 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 *Symphony no. 9*, Händel’s *Messiah*, Haydn’s *Creation*, *Lord Nelson Mass*, and *Missa Solemnis*, Poulenc’s *Gloria*, Mozart’s *DaVIDE 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. On the recital stage, she presented a program of art song inspired by works in the permanent collection at the Phillips Gallery, and reprised a portion of her program at the Kennedy Center, which was streamed live worldwide.

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