



Angela Cadelago

soprano (A.G.M.A.)

Patricia Minton, Manager
 Classical Performing Artists Management
 67805 Garbino Road • Cathedral City, CA 92234
 T (619) 291-3055 • F (760) 778-6016
bigtalent@hotmail.com
www.angelacadelago.com

UPCOMING ENGAGEMENTS

Romilda	XERXES (Handel)	Berkeley West Edge Opera (CA)	Nov 2010
Soprano soloist	MESSIAH (Handel)	Oratorio Society of Queens (NY)	Dec 2010
Soprano soloist	ST. MATTHEW PASSION (J.S. Bach)	La Jolla Symphony (CA)	Apr-May 2011
Konstanze	ABDUCTION FROM THE SERAGLIO	Townsend Opera (Modesto, CA)	Nov 2011

OPERA

Lucia	LUCIA DI LAMMERMOOR	Festival Opera (Walnut Creek, CA)	2010
Ophélie (Act IV mad scene)	HAMLET (YAP Scenes Program)	Opera Santa Barbara (CA)	2010
Olympia	LES CONTES D'HOFFMANN	Berkeley Opera (CA)	2009
Susanna	LE NOZZE DI FIGARO	Pacific Repertory Opera (CA)	2008
Norina	DON PASQUALE	Sonoma City Opera (CA)	2008
Adina	L'ELISIR D'AMORE	Berkeley Opera (CA)	2008
Aminta/Elisa (cover)	IL RE PASTORE	Philharmonia Baroque Orchestra (CA)	2007
Adele	DIE FLEDERMAUS	San Francisco Lyric Opera (CA)	1999

ORATORIO & CONCERT *

KNOXVILLE: SUMMER OF 1915	Barber	Mill Valley Philharmonic (CA)	2009
REQUIEM	Mozart	Santa Clara Chorale (CA)	2009
MAGNIFICAT	J.S. Bach	Craig Bond Choral Society (CA)	2008
ELIJAH	Mendelssohn	Master Chorale of South Florida (FL)	2008
MASS IN C MINOR	Mozart	Masterworks Chorale of San Mateo (CA)	2008
MASS IN C	Schubert	San Francisco Boys Chorus (CA)	2008
SYMPHONY NO. 4	Mahler	Young Musicians Foundation (CA)	2006

* complete oratorio résumé available upon request

AWARDS & HONORS

Semi-Finalist	The Loren L. Zachary Society	2006
Finalist	Metropolitan Opera National Council Auditions, San Diego District	2005

EDUCATION/TRAINING

Young Artist Program	Opera Santa Barbara (CA)	2010
Adams Master Class (VBA Fellowship)	Carmel Bach Festival (CA)	2007
Limfjord Singing Course, Ileana Cotrubas master class	Skive, Denmark	2006
Bachelor of Music (full scholarship)	San Francisco State University (CA)	2000

MASTERCLASS PARTICIPATION

Joshua Winograde, Valéry Ryvkin, Joseph Bascetta	Opera Santa Barbara YAP (CA)	2010
Michael Dean, Anne Grimm, David Gordon, Sanford Sylvan	Carmel Bach Festival (CA)	2007
Ileana Cotrubas	Opera Academy of Skive (Denmark)	2006

TEACHERS

Dewey Camp
 Sheri Greenawald
 David Jones
 David Burnakus

COACHES

William Vendice
 Robert Ashens
 Valéry Ryvkin
 William Hicks
 David Gordon

CONDUCTORS

Michael Morgan
 Nicholas McGegan
 Donato Cabrera
 Sean Newhouse
 Jonathan Khuner

DIRECTORS

James Marvel
 Carol Werner-Feiertag
 Robert Weinapple
 Ross Halper
 Daniel Helfgot



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Hailed “charming as all get-out” by *Opera News Online* and as a “virtuosic....strong and versatile soprano” by the *San Francisco Chronicle*, Angela Cadelago most recently made her debut as the doomed heroine of Donizetti’s *Lucia di Lammermoor* with Festival Opera, and “impressed from the opening scene... opera lovers will be talking about her Lucia for a long time to come” (*San Jose Mercury News*).

Ms. Cadelago’s other appearances on the operatic stage have included Olympia (*Les contes d’Hoffmann*), Adina (*L’Elisir d’Amore*), Susanna (*Le nozze di Figaro*), Norina (*Don Pasquale*), Adele (*Die Fledermaus*), Rosina (*Il Barbiere di Siviglia*), and the role of Alba in the West Coast premiere of Robert X. Rodriguez’ *La Curandera*.

With a special affinity for music of the Baroque, Ms. Cadelago joined the Carmel Bach Festival as a Virginia Best Adams Fellow in 2007. Upcoming engagements include Handel’s *Messiah* with the Oratorio Society of Queens, J.S. Bach’s *The Passion According to St. Matthew* with the La Jolla Symphony, and the role of Romilda to Paula Rasmussen’s *Xerxes* (Handel) with Berkeley West Edge Opera, conducted by Maestro Alan Curtis.

Highlights of the 2011-2012 season will include Ms. Cadelago’s role debut as Konstanze in Mozart’s *The Abduction from the Seraglio* with Townsend Opera.

A native of California’s Napa Valley and highly regarded San Francisco Bay Area artist, *San Francisco Classical Voice* has exclaimed Ms. Cadelago’s performances to be “consistently wonderful... effortless, bright, spot-on singing....the soprano also has that ineffable quality that separates good from something better; she definitely has ‘it’.....”

A Metropolitan Opera Regional Audition finalist and 2010 Young Artist with Opera Santa Barbara, Ms. Cadelago has appeared in recital both in Italy, at the *Spoletto Festival dei due Mondi*; and in Denmark, as a featured student of Ileana Cotrubas. In the United States, Angela has appeared as a soloist with orchestras such as the Young Musicians Foundation Debut Orchestra, in works such as Mahler’s Fourth Symphony, and Barber’s *Knoxville: Summer of 1915*.

“Singing the title role, Angela Cadelago took top honors. Making her Festival Opera debut, the soprano gave a technically assured, musically radiant performance as Donizetti’s doomed heroine...Cadelago impressed from the opening scene...her first aria, Regnava nel silenzio, introduced a lithe, sweet-toned soprano; [regarding] the Act III mad scene, she negotiated its vocal demands with tenderness and agility...this was Cadelago’s night. Opera lovers will be talking about her Lucia for a long time to come.”

Georgia Rowe, [San Jose Mercury News](#)
(*Lucia di Lammermoor* at Festival Opera 2010)

“....expert singing....dazzling....full of bright musicality, poise and élan....”

James Keolker, [Napa Valley Register](#) (*L’Elisir d’Amore* at Berkeley Opera 2008)

“Angela Cadelago (Adina) sounded remarkably fresh....absolutely relaxed onstage, and charming as all get-out, the soprano aptly made the transition from shrewish to sweet, sailing through Donizetti’s challenging writing as though it was second nature. The audience’s cheers were well deserved.”

Jason Victor Serinus, [Opera News Online](#) (*L’Elisir d’Amore* at Berkeley Opera 2008)



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PRESS

Lucia, *Lucia di Lammermoor* (Festival Opera, 2010):

“Singing the title role, Angela Cadelago took top honors. Making her Festival Opera debut, the soprano gave a technically assured, musically radiant performance as Donizetti's doomed heroine...Cadelago impressed from the opening scene...her first aria, *Regnava nel silenzio*, introduced a lithe, sweet-toned soprano; [regarding] the Act III mad scene, she negotiated its vocal demands with tenderness and agility...this was Cadelago's night. Opera lovers will be talking about her Lucia for a long time to come.”

Georgia Rowe, San Jose Mercury News

“From Lucia's first entrance, early on in Act I, there is a hint that this lady is teetering on the edge. ...[Cadelago's] Lucia tells a ghost story ... the glint in her eye and hysteria of her demeanor are a nice foreshadowing of what is to come...Cadelago gives it everything she's got and she's one of the best things about this production....That famous mad scene...[is] the litmus test of any coloratura soprano, and Cadelago nailed it...”

Suzanne Weiss, Culture Vulture

“Angela Cadelago...revealed a strong and versatile soprano and the ability to maneuver tellingly through challenging material. She took an athletic approach to the famous Mad Scene, delivering Lucia's delusional coloratura runs with barely constrained fury ... and made it pay off in the close-knit interchanges with [the] flutist.”

Joshua Kosman, San Francisco Chronicle

Olympia/Antonia/Giulietta/Stella, *The Tales of Hoffmann* (Berkeley Opera, 2009):

“Outstanding [is] Angela Cadelago as all three heroines...”

Suzanne Weiss, Culture Vulture

“... the versatile soprano Angela Cadelago...all impressively sung...”

Cheryl North, Contra Costa Times

“Soprano Angela Cadelago gave a virtuosic quadruple performance as Hoffmann's four love interests - crisp and precise as the mechanical doll Olympia, jaded and knowing as the Venetian courtesan Giulietta...”

Joshua Kosman, San Francisco Chronicle

“Angela Cadelago sang Olympia's cascading coloratura with panache, and acted the robot convincingly. For the second act, as the aspiring singer, Antonia, she was a warm real person (and no slouch at accompanying herself on the piano). In the third act she was the ambitious, money-loving Giulietta...”

Anna Carol Dudley, San Francisco Classical Voice

“Soprano Angela Cadelago took on the heavy task of all three [roles], and she succeeded admirably. [As] Olympia she effortlessly hung on to the roller coaster ride of the famous doll aria, “Les oiseaux dans la charmille.” The lyric soprano part of the artiste Antonia...brought out the plusher, most luxuriant qualities of Cadelago's voice.”

Jaime Robles, The Berkeley Daily Planet

Adina, *L'Elisir d'Amore* (Berkeley Opera, 2008):

“Angela Cadelago (Adina) sounded remarkably fresh, exhibiting the surest lyric coloratura I can recall in a small-company performance. Absolutely relaxed onstage, and charming as all get-out, the soprano aptly made the transition from shrewish to sweet, sailing through Donizetti’s challenging writing as though it was second nature. The audience’s cheers were well deserved.”

Jason Victor Serinus, Opera News Online

“There is one singer in the cast in a class by herself: Cadelago’s Adina is consistently wonderful – right notes, right phrasing, bright sound, good diction, and excellent acting of a role that requires a hard-to-believe transformation from flirty-mean to selflessly loving. The soprano also has that ineffable quality that separates good from something better; she definitely has ‘it’.

Her first aria...was a grand calling card...making you sit up and take notice...the highlight of Cadelago’s performance cam in her Act 2 duets with Dulcamara, which she elevated with effortless, bright, spot-on singing.”

Janos Gereben, San Francisco Classical Voice

“...the expert singing of young Angela Cadelago...filled the hall with dazzling notes, her soprano easily mastering Donizetti’s intricate bel canto style...[her] singing was always full of bright musicality, poise and élan. She is surely a young talent with a successful career ahead of her.”

James Keolker, Napa Valley Register

“Listening to [Cadelago’s] fluid and faultless vocal runs is a treat of the caliber usually reserved for San Francisco Opera audiences.”

Susan Steinberg, The Livermore Independent

“Soprano Angela Cadelago makes Adina much more than a pretty face...”

Sam Hurwitt, East Bay Express

Alba, West Coast Première of *La Curandera* (Cinnabar Theater, 2007):

“Cadelago is especially engaging, as a singer and as a comedienne...”

Charles Brousse, Marin Independent Journal

“Superb...[in the role of the] hilariously moody fiancée...”

Dan Taylor, The Press Democrat

Marguerite, *Faust* (Golden West Opera, 2003):

“Vulnerable and charming...soprano Angela Cadelago was able to dramatically and musically reflect the...sublime...[these] standout vocals were worth twice the price of admission and then some.”

Jean Bartlett, Pacifica Tribune