

JASON FERRANTE

TENOR



Opera News praises tenor Jason Ferrante for “singing up a stylish storm” and for getting “the gold star for trills” and the Berkshire Eagle says he “seems to brighten every stage he mounts.” Last season, Ferrante debuted with North Carolina Opera as Triquet in *Eugene Onegin*, returned to the Sarasota Choral Society as the Tenor Soloist in *Messiah*, joined the Traverse Symphony as the tenor soloist in Haydn’s *Mass in C* and toured to several Young Artists Programs and Universities to give master classes and vocal instruction. Engagements for 2016-2017 include Don Basilio and Don Curzio in *Le nozze di Figaro* and Little Victor in the workshop of *Elizabeth Cree* with Opera Philadelphia and a return to Arizona Opera in his most frequently performed role, Goro in *Madama Butterfly*. Future engagements include the world premiere of *Elizabeth Cree* with Opera Philadelphia and debuts with Nashville Opera and Intermountain Opera.

On the international stage, Ferrante made his European debut at Teatro Comunale di Bologna as Beadle Bamford in *Sweeney Todd*. The production also appeared at Teatro Pavarotti in Modena, Teatro Rossini in Lugo, and Teatro Municipale in Piacenza. He was the Tenor Ghost in Corigliano’s *The Ghosts Of Versailles* with the Wexford Festival, and sang Pong in *Turandot* under the baton of Lorin Maazel in the grand opening of the Zaha Hadid-designed opera house in Guangzhou, China.

Other operatic career highlights include King Ouf in *L’etoile* at New York City Opera; Tavannes in *Les Huguenots* and Basile in *Le roi malgré lui* at Bard Summerscape (both commercially recorded and available on iTunes); Jacquino in *Fidelio* with Opera Boston; Borsa in *Rigoletto* with Florida Grand Opera and Opera New Jersey; Spoletta in *Tosca* with Florida Grand Opera, Don Basilio in *Le nozze di Figaro* with Atlanta Opera, Eugene Opera, Berkshire Opera, Dayton Opera and the Orlando Philharmonic., the Fourth Jew in *Salome* with the Boston and Chicago Symphony Orchestras and Palm Beach Opera, Goro in *Madama Butterfly* with Atlanta Opera, Kentucky Opera, Syracuse Opera, Opera Omaha, Madison Opera, Orlando Opera, Berkshire Opera, Opera Birmingham, and Annapolis Opera; The Magician in *The Consul* with Opera New Jersey; Arturo in *Lucia di Lamermoor*, Don Basilio in *Le nozze di Figaro* directed by Sir Thomas Allen, The Magician in *The Consul*, Monostatos in *The Magic Flute*, Dr. Blind in *Die Fledermaus*, all with Arizona Opera; Peter Quint in *The Turn Of The Screw* with Sideshow Opera in Charlottesville, VA; Rooster in the musical *Annie* with Ashlawn Opera; Tybalt in *Roméo et Juliette*, Beadle Bamford in *Sweeney Todd*, and the creation of the role of Cornaccio in the world premiere of Musto’s *Volpone*, all at Wolf Trap; Bardolfo in *Falstaff* and Torquemada in *L’heure espagnole* under the baton of Seiji Ozawa at Tanglewood; Paolino in *Il matrimonio segreto* with Berkshire Opera; Eumete in *Il ritorno di Ulisse in patria* with the Greenwich Music Festival; Brighella in *Ariadne auf Naxos* and Dr. Cajus in *Falstaff*, both under the baton of Julius Rudel at the Aspen Music Festival.

On the concert stage, Ferrante has appeared with the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the National Symphony Orchestra, the Jacksonville Symphony, the Boise Philharmonic, The Tucson Symphony, the Traverse Symphony Orchestra, The Key Chorale of Sarasota and the Juilliard Orchestra in operas in concert and in masterpieces including Handel’s *Messiah*, Orff’s *Carmina Burana*, Beethoven’s *Choral Fantasy* and *Mass in C*, Haydn’s *Lord Nelson Mass*, and Bach’s *Magnificat*.

Ferrante is quickly becoming a sought-out voice teacher. His students sing around the world with opera companies including the Met, Covent Garden, English National Opera, Santa Fe, San Francisco, Opera Theatre of St. Louis, Glimmerglass, and Wolf Trap. He currently serves as a vocal consultant to the young artists programs at Wolf Trap Opera, Arizona Opera, Nashville Opera, and Pensacola Opera and is on the faculty of the UBC Summer Vocal Workshop in Vancouver, BC. He is a national panelist and master teacher for YoungArts, the core program of the National Foundation for Advancement in the Arts, which recognizes and supports America’s most talented high school artists in the visual, literary, and performing arts and includes nominating future Presidential Scholars in the Arts.

Ferrante holds both Bachelor of Music and Master of Music degrees from The Juilliard School where he held the Alice Tully Voice Scholarship and his professional training includes two summers at Wolf Trap where he was a two-time recipient of a Shouse Grant, three summers at the Aspen Music Festival, and two summers at Tanglewood. His primary vocal studies were with legendary vocal pedagogue Beverly Peck Johnson with additional studies with Rita Shane, Phyllis Curtin and Cynthia Hoffmann.

JASON FERRANTE**TENOR****OPERA**

Bardolfo	Falstaff	Intermountain Opera	2018
Little Bat	Susannah	Nashville Opera	2018
Little Victor	Elizabeth Cree	Opera Philadelphia	2017
Basilio	Le nozze di Figaro	Opera Philadelphia	2017
Goro	Madama Butterfly	Arizona Opera	2017
Triquet	Eugene Onegin	North Carolina Opera	2016
Magician	The Consul	Florida Grand Opera	2015
Basilio	Le nozze di Figaro	Atlanta Opera	2015
Goro	Madama Butterfly	Atlanta Opera	2014
Spoletta	Tosca	Florida Grand Opera	2014
Fourth Jew	Salome	Boston Symphony Orchestra	2014
Aronne (cv)	Mose in Egitto	New York City Opera	2013
Fourth Jew	Salome	Palm Beach Opera	2013
Basilio/Don Curzio	Le nozze di Figaro	Orlando Philharmonic	2013
Basile	Le Roi Malgré Lui	Bard SummerScape	2013
Borsa	Rigoletto	Florida Grand Opera	2012
Goro	Madama Butterfly	Syracuse Opera	2012
Magician	The Consul	Opera New Jersey	2011
Goro	Madama Butterfly	Opera Omaha	2011
Goro	Madama Butterfly	Kentucky Opera	2010
Jacquino	Fidelio	Opera Boston	2010
Pong	Turandot	Guangzhou Opera House	2010
King Ouf	L'étoile	New York City Opera	2010
Basilio	Le nozze di Figaro	Eugene Opera	2010
Ghost	Ghost of Versailles	Wexford Festival	2009
Tavannes	Les Huguenots	Bard SummerScape	2009
Beadle	Sweeney Todd	Teatro Comunale di Bologna	2009
Pong	Turandot	Jacksonville Symphony	2009
Goro	Madama Butterfly	Madison Opera	2008
Basilio	Le nozze di Figaro	Berkshire Opera	2008
Eumete	Il ritorno d'Ulisse in patria	Greenwich Music Festival	2008
Pang	Turandot	Orlando Opera	2008
Monastatos	Die Zauberflöte	Arizona Opera	2008
Borsa	Rigoletto	Opera New Jersey	2008
Dr. Blind	Die Fledermaus	Arizona Opera	2007
Arturo	Lucia di Lammermoor	Arizona Opera	2007
Goro	Madama Butterfly	Orlando Opera	2007
Second Nazarene	Salome	National Symphony Orchestra	2007
Basilio	Le nozze di Figaro	Arizona Opera	2006
Tybalt	Roméo et Juliette	Wolf Trap Opera	2006
Coryphee	Le Comte Ory	Wolf Trap Opera	2006
St. Brioche	The Merry Widow	Indianapolis Opera	2005
Beadle	Sweeney Todd	Wolf Trap Opera	2005
Magician	The Consul	Arizona Opera	2005
Peter Quint	The Turn of the Screw	Sideshow Opera	2004
Cornaccio	Volpone (Musto/premiere)	Wolf Trap Opera	2004
Paolino	Il matrimonio segreto	Berkshire Opera	2003
Daniel Buchannan	Street Scene	Wolf Trap Opera	2002
Torquemada	L'heure Espagnole	Tanglewood	2001

CONCERT/RECITAL

Soloist	Messiah	Jacksonville Symphony Orchestra	2010, 2013
Soloist	Messiah	Boise Philharmonic	2013
Soloist	Carmina Burana	Arizona Symphony	2007
Recital	w/Steven Blier, pianist	Wolf Trap	2005
Concert	"Murder and other Operatic Mayhem"	National Symphony Orchestra	2005

JASON FERRANTE
TENOR
CRITICAL ACCLAIM

Florida Grand Opera – The Consul

"In the role of Nika Magadoff, a magician trying to flee the country, Jason Ferrante was the most comfortable and relaxed person on the stage. It is obvious that Ferrante has performed this role before and knows exactly what he is doing with his character at all times. This role is almost tailor-made for him and his performance was as close to perfect as it gets."

- *Edge Media Network*

"The character of the magician Nika Magadoff breaks the tension in one of the scenes at the consulate with a vivacious operetta interlude. Jason Ferrante dazzled in this vignette, dancing around the stage while doing magic tricks and hypnotizing everyone in the room, his agile character tenor light and well projected."- *Miami Herald*

"Jason Ferrante is ideal as the magician."

- *Opera News*

"...there are moments of almost painful beauty as in the ensemble that concludes the first act and Mother's lullaby to her grandson, along with Nika Magadoff's distinct and deliberately annoying "comic" aria (here brilliantly given by Jason Ferrante).

- *concertonet.com*

"But Menotti knows how to entertain: the Act II appearance of the Magician, for instance, looks almost embarrassing on paper, but in performance, particularly done as expertly as tenor Jason Ferrante performed it Sunday, it works wonderfully well. Ferrante, as I noted in passing earlier, was a terrific Nika Magadoff (the Magician), utterly at home with this part, tossing off the magic tricks with aplomb and singing with a sturdy, clear voice and crisp diction."

- *Palm Beach Arts Paper*

"Mención especial para Jason Ferrante, quien como el mago Magadoff tiene a su cargo la única escena humorística que pone un respiro en medio de la tensa acción. Quizá por eso el público, aunque reducido, en comparación con otras puestas operísticas, se puso de pie en su mayoría a ovacionar la obra y, muy especialmente, la conmovedora actuación de Thomson; aunque Livengood, Ferrante y Bisantz también fueron muy merecidamente aclamados en sus saludos individuales."

- *El Nuevo Herald*

"Tenor Jason Ferrante, using his diminutive stature to his advantage as The Magician Nika Magadoff, delighted the audience in the house and on stage as he flitted about ("How did I do it?"), using sleight of hand to produce flowers and other trinkets in his attempt to curry favor with the Secretary. His high-flying tenor boosted with quirky and melodic music (complete with drumrolls) matched his prestidigitation antics as he hypnotized everyone in the waiting room except, of course, the annoyed and implacable Secretary."

- *Miami Artzine*

Florida Grand Opera – Tosca

"Jason Ferrante showed the soul of a henchman as Scarpia's servile assistant, Spoletta."

- *South Florida Classical Review*

Boston Symphony Orchestra – Salome

"In smaller roles . . . tenor Jason Ferrante was a humorous standout as Jew No. 4 in an otherwise squirm-inducing bit of comic relief satirizing Jewish theological disputations."

- *Boston Classical Review*

Opera New Jersey - The Consul

"In any case, the casting (including veteran Joyce Castle, always great to see) is as musically and theatrically adept as one could hope for, particularly Jason Ferrante as a madcap musician who tries to use magic tricks to get his way with the elusive consul"

- *Philadelphia Inquirer*

Kentucky Opera - Madame Butterfly

"Jason Ferrante is insidiously oily in his portrayal. His wonderful voice is playful in the opening scene with Pinkerton where he is showing him his new house."
-The Arts Louisville

Artists Series of Sarasota – In recital with soprano Mary Wilson

"It would be easy to report that the Artists Series Concerts hosted a song recital featuring two splendid vocalists, soprano Mary Wilson and tenor Jason Ferrante. Each singer stands out as one of the best voices I have heard in a very long time, in a live performance. But this concert was so much more than a display of vocal artistry. This evening, set cabaret style on the main floor at Holley Hall, created an intimate atmosphere in which two artists, with the collaborative support of the beaming Lee Dougherty Ross, drew us into the circle for one story after another. Yes, stories. Each song, each aria is a story in itself and the singer the character expressing him or herself. It seems self-evident, but when in the presence of two such masterful singer/actors so many other performances pale in comparison. Both Wilson and Ferrante established their vocal credibility immediately with an aria each from Handel's Alcina. Clear, ringing tone throughout their ranges brought sheer beauty with stylistic perfection. . . Ferrante's focused and often bell-like tone, negotiated trills with an easy flexibility. Ferrante proceeded to sing Don Octavio's "Dalla sua pace" from Mozart's "Don Giovanni" and two songs by Puccini. These were lovely, but could not compare with surprising delight of two songs by Stephen Foster. We don't expect to be wowed by that old song "Beautiful Dreamer," but in his hands, so to speak, Foster stood on par with Schubert in terms of lyrical depth. Foster has a sense of humor, too, surprising us with "If you only have a mustache" advice for men. Even more touching was Ferrante's heartfelt story of baseball in Craig Carnelia's "What you'd call a dream." Working together, as they did in the two "Candide" selections, the final duet from "La Traviata," "parigi, o cara" and "Tonight" from Bernstein's "West Side Story," Wilson and Ferrante shared a compelling chemistry. This rare ability to connect with the audience and each other on stage so consistently was a great treat to experience. Being called enthusiastically back to the stage, the two left us with a meltingly romantic love duet "O Soave fanciulla" from "La Boheme," walking off stage as Mimi and Rodolfo holding hands.
- Sarasota Herald-Tribune

Opera Boston - Fidelio

"Tenor Jason Ferrante brought an easygoing, conversational quality to the role of Jacquino, the servant in love with Marzelline, and while the staging occasionally encouraged him toward over-cuteness, his was a charming performance overall."
-Opera News

"The evening begins promisingly: Jason Ferrante impressed with outstanding text comprehensibility, charmingly funny stage play, and precise singing." (translation of German language review)
-Operpoint

"Tenor Jason Ferrante was a sprightly pest as Jacquino, bright comic relief with an easygoing, reed-stop sound."
-The Faster Times

Teatero Modena/Lugo - Sweeney Todd

"Jason Ferrante left everyone with their jaws dropped by transforming the innocuous parlor songs into fireworks, alternating between his beautiful tenor voice and his stupendous falsetto soprano, complete with floated high notes and ending on a baritonal low G."
-L'Informazione di Modena

Madison Opera - Madame Butterfly

"Jason Ferrante showed genuine flair for comic detail as Goro, the marriage broker."
-Madison Isthmus

Berkshire Opera - Le nozze di Figaro

"Tenor Jason Ferrante seems to brighten every stage he mounts, giving extra significance to Don Basilio, the music teacher with a clear yen for Cherubino, and later Don Curzio, the stammering lawyer; Ferrante's timing is impeccable"
- The Berkshire Eagle

Greenwich Music Festival -Il Ritorno d'Ulisse in Patria

"Jason Ferrante, a fine, fluent character tenor and a mettlesome Eumete, got the gold star for trills. . ."
-Opera News

Arizona Opera - The Magic Flute

"The cast for Saturday's performance included the return of the very funny and talented tenor Jason Ferrante as the striped beast Monostatos"
-The Arizona Daily Star

"Pamina on Sunday was Nathalie Paulin. Her character was just the right combination of sympathy for her plight as a kidnapped hostage and fortitude in fending off the creepy Monostatos, made deliciously evil and repulsive by Jason Ferrante."
-Green Valley News and Sun

"The lascivious Monostatos, Jason Ferrante, turns convention upside-down in The Magic Flute."
-The Arizona Republic

Arizona Opera - Lucia di Lammermoor

"The elaborately costumed bridegroom, Arturo, was sung with polished tones by Jason Ferrante."
-Music and Vision Online

Tucson Symphony Orchestra-Carmina Burana

"If nothing else, they were having a ball. The same can be said for Ferrante, who strolled on stage with the swagger of a comic actor and glanced mischievously at the audience before singing his short but wondrous part. We saw Ferrante on this stage last year in Arizona Opera's production of "The Marriage of Figaro," and he's slated for three of the company's four operas next season."
-The Arizona Daily Star

"Tenor Jason Ferrante sang the song of the roasting swan with plenty of character" *-KUAT FM*

Arizona Opera-Le Nozze di Figaro

"Funnier still is Jason Ferrante's Basilio, the castle gossip, constantly playing with a lock of his stringy hair and feigning innocence while relishing every plot turn. "
-East Valley Tribune

"A most outstanding portrayal in this production was that of Basilio, the music master. As played by the smooth sounding Jason Ferrante, he was the manor's social reporter who never missed a juicy tidbit." *-Music and Vision Online*

Berkshire Opera-Madama Butterfly

"Jason Ferrante's impersonation of Goro, the Marriage Broker, suggested again a bright future in the valuable league of character tenors."
- The Berkshire Eagle

Wolf Trap Opera – Recital: Where The Boys Are

"Tenor Jason Ferrante evoked the 18th century in a beautifully ornamented 'The Lark Sings High in the Cornfield.'"
-The Washington Post

Wolf Trap Opera – Sweeney Todd

"The show was nearly stolen a couple of times by Jason Ferrante, a foppish Beadle who sang up a stylish storm, especially when slipping into a delicious falsetto."
-Opera News

"tenors Jason Ferrante (The Beadle) and Javier Abreu (Tobias) sparkle. The knife-clean high notes and perfect falsettos of the tenors are entertaining and smashing well done."
-The Washington Times

"Jason Ferrante's prissy Beadle and Javier Abreu's ardent Tobias are among the livelier creations"
-The Washington Post

"his singing - some of it in a delicious falsetto - has commanding style. "
-The Baltimore Sun

Opera Birmingham Madama Butterfly

"Tenor Jason Ferrante was gruff and churlish as the meddling marriage broker, Goro."
-The Birmingham News