

## LEVI HERNANDEZ

### BARITONE

With a velvety tone and a stage presence which exudes confidence and charm, baritone **Levi Hernandez** is gaining momentum as a sought-after artist on the operatic stage. Mark Thomson Ketterson of Opera News declared of his principal debut with Lyric Opera of Chicago as Dandini in *La cenerentola*, “Young baritone Levi Hernandez’s intelligent Dandini displayed a most impressive knack for subtle text-painting within a pristinely negotiated coloratura line...”



Recently, the El Paso native made his Houston Grand Opera debut as Sharpless in *Madama Butterfly* next to Ana Maria Martinez and Joseph Calleja. He also joined the rosters of San Francisco Opera and the Metropolitan Opera in their productions of Puccini’s *Il trittico* and *Fanciulla del West*. Last season saw his debut with Arizona Opera as Alvaro in *Florencia en el Amazonas* and returns to Opera Omaha as Sonora in *La fanciulla del West*, Opera Roanoke as Germont in *La traviata*, and Opera Theatre of St. Louis as the Music Master in *Ariadne auf Naxos*, Germont in *La Traviata* with the Shippensburg Festival, and Guglielmo/Remigio *Le villi/ La Navarraise* at Bard Music Festival. Additionally, he joined the Choral Society of El Paso for Handel’s *Messiah*. The 2016-2017 season includes Sharpless in *Madama Butterfly* with both Arizona Opera and Chattanooga Symphony & Opera, Handel’s *Alexander’s Feast* with Music of the Baroque, the *Messiah* with Northwestern University, Pa Joad in *The Grapes of Wrath* in his return to Opera Theatre of St. Louis, and Shuisky in Dvorak’s *Dimitrij* with Bard SummerScape. Future seasons include his debut with Opera Colorado as Marcello in *La bohème*, *Elizabeth Cree* with Chicago Opera Theater, and Alvaro in *Florencia en el Amazonas* with San Diego Opera and Madison Opera.

Other recent engagements include covering the title role in *The Death of Klinghoffer* and productions of *Die Frau ohne Schatten* and *Carmen* with the Metropolitan Opera, Don Magnifico in *La cenerentola* with Opera Omaha, Dandini in *La cenerentola* with Opera Roanoke, Papageno with Opera Theatre of St. Louis, *Gianni Schicchi* and Germont in *La traviata* with Intermountain Opera Bozeman, Figaro in *Il barbiere di Siviglia* with Pine Mountain Music Festival, Guglielmo in Puccini’s *Le Villi* with the Spoleto Festival, USA, his European debut with Komische Oper Berlin’s *Pique Dame* in the role of Tomski, Tobias Mill in Rossini’s *La cambiale di matrimonio* with Opera Omaha, Sharpless in *Madama Butterfly* with Nashville Opera, Minnesota Opera, Intermountain Opera, Virginia Opera, Lake George Opera and Cedar Rapids Opera, his debut with the Opera Theatre of St. Louis as Leporello in *Don Giovanni*, Dandini in *La cenerentola* with Opera North, Marcello in *La bohème* with Opera Memphis and San Antonio Opera, Schaunard in Lyric Opera of Chicago’s *La bohème*, Valentin in *Faust* with The Kalamazoo Symphony, and Don Lucas in *Luisa Fernanda*, Sciarrone in *Tosca*, and Crébillon in *La rondine* with Los Angeles Opera.

An alumnus of the Lyric Opera center for American Artists, Mr. Hernandez made his Lyric Opera main stage debut during the 2004-2005 season. During his tenure at Lyric he was also seen as Marullo in *Rigoletto*, Sciarrone in *Tosca*, the Innkeeper in *Manon Lescaut* and the Bartender in the world premiere of William Bolcom’s *A Wedding*. A versatile actor as well as a fine singer, Hernandez portrayed the title role in Puccini’s *Gianni Schicchi* at the 2004 Grant Park Music Festival. Other career highlights include Marcello *La bohème* for El Paso Opera, Papageno with Madison Opera in their *Die Zauberflöte*, performances in Boston Lyric Opera’s productions of *Carmen* and *Il barbiere di Siviglia*, and Count Ceprano in *Rigoletto*, Moralès in *Carmen*, and Haly in *L’italiana in Algeri*, all with Opera Company of Philadelphia.

Mr. Hernandez has been seen on the concert stage as a soloist in Handel’s *Messiah* with the El Paso Symphony, Charlotte Symphony, the Phoenix Symphony, the Pennsylvania Ballet, and Cheyenne Symphony and in Orff’s *Carmina Burana* with the Pennsylvania Ballet. A 2002 Metropolitan Opera National Council Awards finalist, his many awards include a Licia Albanese-Puccini Foundation grant as well as being a 2002 OPERALIA competition finalist. After receiving his undergraduate degree at Westminster Choir College, Mr. Hernandez attended the prestigious Academy of Vocal Arts in Philadelphia where he performed several leading roles including Figaro in *Il barbiere di Siviglia*, Marcello in *La bohème*, Ford in *Falstaff*, Guglielmo in *Così fan tutte*, Sharpless in *Madama Butterfly*, Vicar in *Albert Herring* and Falke in *Die Fledermaus*.

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#### OPERA

|                      |                                  |  |                     |
|----------------------|----------------------------------|--|---------------------|
| Alvaro               | <i>Florencia en el Amazonas</i>  | San Diego Opera; Madison Opera   | 2018                |
| Marcello             | <i>La bohème</i>                 | Opera Colorado   | 2017                |
| Pa Joad              | <i>The Grapes of Wrath</i>       | Opera Theatre of St. Louis   | 2017                |
| Sharpless            | <i>Madama Butterfly</i>          | Arizona Opera; Chattanooga Symphony & Opera  | 2017; '17           |
| Guglielmo/Remigio    | <i>Le villi/ La Navarraise</i>   | Bard Music Festival  | 2016                |
| Germont              | <i>La traviata</i>               | Shippensburg Festival; Opera Roanoke   | 2016; '16           |
| Music Master         | <i>Ariadne auf Naxos</i>         | Opera Theatre of St. Louis   | 2016                |
| Sonora               | <i>La fanciulla del West</i>     | Opera Omaha  | 2016                |
| Alvaro               | <i>Florencia en el Amazonas</i>  | Arizona Opera  | 2015                |
| Figaro               | <i>Il barbiere di Siviglia</i>   | Pine Mountain Music Festival   | 2015                |
| Gianni Schicchi      | <i>Gianni Schicchi</i>           | Intermountain Opera  | 2015                |
| Dandini              | <i>La cenerentola</i>            | Opera Roanoke  | 2015                |
| Dancaire (c)         | <i>Carmen</i>                    | Metropolitan Opera   | 2013-15             |
| Klinghoffer (c)      | <i>The Death of Klinghoffer</i>  | Metropolitan Opera   | 2014                |
| Papageno             | <i>The Magic Flute</i>           | Opera Theatre of St. Louis   | 2014                |
| Don Magnifico        | <i>La cenerentola</i>            | Opera Omaha  | 2014                |
| One Eyed Brother (c) | <i>Die Frau ohne Schatten</i>    | Metropolitan Opera   | 2013                |
| Germont              | <i>La traviata</i>               | Intermountain Opera  | 2013                |
| Guglielmo            | <i>Le Villi</i>                  | Spoletto Festival, USA   | 2013                |
| Marcello             | <i>La bohème</i>                 | Opera Memphis  | 2012                |
| Sharpless            | <i>Madama Butterfly</i>          | Nashville; Intermountain; Minnesota;<br>Virginia; Houston Grand; Lake George Opera | 2012; '11; '10; '09 |
| Tobias Mill          | <i>La cambiale di matrimonio</i> | Opera Omaha  | 2012                |
| Dandidni             | <i>La cenerentola</i>            | Opera North  | 2011                |
| Leoporello           | <i>Don Giovanni</i>              | Opera Theatre of Saint Louis   | 2011                |
| Sid (c)              | <i>La Fanciulla del West</i>     | Metropolitan Opera   | 2010                |
| Marcello             | <i>La bohème</i>                 | Opera North  | 2010                |
| Tomski               | <i>Pique Dame</i>                | Komische Opera Berlin  | 2010                |
| Gianni Schicchi (c)  | <i>Gianni Schicchi</i>           | San Francisco Opera  | 2009                |
| Yamadori             | <i>Madama Butterfly</i>          | Opera Colorado   | 2008                |
| Spinelloccio         | <i>Gianni Schicchi</i>           | Los Angeles Opera  | 2008                |
| Sciarrone            | <i>Tosca</i>                     | Los Angeles Opera  | 2008                |
| Crébillon            | <i>La Rondine</i>                | Los Angeles Opera  | 2008                |
| Schaunard            | <i>La bohème</i>                 | Lyric Opera of Chicago   | 2007                |
| Marcello             | <i>La bohème</i>                 | San Antonio Opera  | 2007                |
| Don Lucas            | <i>Luisa Fernanda</i>            | Los Angeles Opera  | 2007                |
| Valentin             | <i>Faust</i>                     | Kalamazoo Symphony   | 2007                |
| Mercurio/Console     | <i>L'Incoronazione di Poppea</i> | Los Angeles Opera  | 2006                |
| Germont              | <i>La Traviata</i>               | El Paso Opera  | 2006                |
| Papageno             | <i>Die Zauberflöte</i>           | Madison Opera  | 2006                |
| Marcello             | <i>La bohème</i>                 | El Paso Opera  | 2005                |
| Dandini              | <i>La cenerentola</i>            | Lyric Opera of Chicago   | 2005                |
| Marullo              | <i>Rigoletto</i>                 | Lyric Opera of Chicago   | 2006                |
| Papageno (c)         | <i>Die Zauberflöte</i>           | Lyric Opera of Chicago   | 2005                |
| Sharpless (c)        | <i>Madama Butterfly</i>          | Lyric Opera of Chicago   | 2004                |
| Gianni Schicchi      | <i>Gianni Schicchi</i>           | Grant Park Music Festival  | 2004                |
| Morales              | <i>Carmen</i>                    | Opera Company of Philadelphia  | 2002                |

#### CONCERT

|         |                                  |  |                             |
|---------|----------------------------------|--|-----------------------------|
| Soloist | Handel: <i>Alexander's Feast</i> | Music of the Baroque   | 2016                        |
| Soloist | <i>Messiah</i>                   | Choral Society of El Paso; El Paso Symphony;<br>PA Ballet; Phoenix Symphony; Cheyenne Symphony | 2015; '12<br>2012; '11; '08 |
| Soloist | Beethoven <i>Ninth Symphony</i>  | Pine Mountain Music Festival   | 2015                        |
| Soloist | <i>Carmina Burana</i>            | Philadelphia Ballet; Cheyenne Symphony   | 2014; '07                   |
| Soloist | <i>Five Mystical Songs</i>       | Grant Park Music Festival  | 2012                        |

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#### RECENT CRITICAL ACCLAIM

##### Opera Theatre of St. Louis – *The Grapes of Wrath*

"The stalwart Pa Joad is sung by baritone Levi Hernandez in another very strong and moving performance." -KDHX.org

"The huge cast . . . was uniformly well-chosen. . . Levi Hernandez was the determined Pa Joad." -St. Louis Post-Dispatch

##### Arizona Opera – *Madama Butterfly*

"Levi Hernandez was a dramatic Sharpless with a burnished bronze sound. I think we will hear a great deal more from him."  
- Opera Today

##### Opera Theater of St. Louis – *Ariadne auf Naxos*

"Levi Hernandez had natural power, perfect for the Music Master, who's always fighting his bosses or reassuring his artists."  
-Opera News

"Levi Hernandez, with his beautiful lyric baritone, gentle demeanor, and Smith Brothers beard scored a good success as the Music Master."  
-Opera Today

"and Levi Hernandez makes an admirable Music Master."  
-Chicago Tribune

"Levi Hernandez is an excellent Music Master."  
-KDHX.org

##### Opera Roanoke – *La Traviata*

"The vocal performances of the three principals demonstrate power and beauty, while their acting draws us into the drama in unexpectedly profound ways. . . Levi Hernandez's beautifully warm-toned Germont match fine voices with equally fine characterizations. All three project special affinity for their respective roles."  
-The Roanoke Times

##### Opera Roanoke – *La Cenerentola*

"Levi Hernandez stole numerous scenes as the Prince's valet Dandini, combining exuberant physical comedy with great vocal agility and a pure, rich timbre."  
- The Roanoke Times

"Levi Hernandez is one of the few baritones singing today who makes a movingly three-dimensional figure of Sharpless in Puccini's *Madama Butterfly*, and he proved to be an equally effective Rossinian with his animated portrayal of Dandini. He hurled out the top Fs in the Act One cavatina 'Come un'ape ne' giorni d'aprile va volando leggiera e scherzosa' with aplomb, and his singing in the duet with Ramiro, 'Zitto, zitto; piano, piano,' was fantastic. . . he sang every note that Rossini asked of him, firing off ringing high notes and offering a fine trill. He joined Mr. Hartmann thrillingly in their duet in Act Two, 'Un segreto d'importanza,' and his part in the Sextet, 'Questo è un nodo avviluppato,' was rendered with concentration and compelling bravado. Even among such top-notch colleagues, Mr. Hernandez stole the show with his dynamic Dandini, his confident acting and good-natured comedic antics completing a standard-setting musical portrayal."  
- Voix-des-Arts.com

##### Opera Theater of St. Louis – *The Magic Flute*

"Levi Hernandez, as Papageno . . . his baritone was solidly appealing, and he sang with a lieder singer's attention to detail."  
- Opera News

"Baritone Levi Hernandez as Papageno is superb and proves to be an outstanding actor as well as accomplished singer."  
-Stage Door St. Louis

"If the Queen of the Night has a built-in advantage to steal the show vocally, the audience favorite more often than not ends up as the Papageno. Levi Hernandez's portrayal was a sympathetic crowd-pleaser." - Opera War Horses

"Baritone Levi Hernandez, in a black tailcoat with very long tails and feathered trousers, was a satisfying Everyman, with a solid voice and good humor." -St. Louis Post-Dispatch

Baritone Levi Hernandez brings the same finely honed comic sense and crystal-clear diction to Papageno that he brought to Leporello in "Don Giovanni" two seasons ago." -KDX.org

"Some of the acting just doesn't hold up to the quality of the vocal performances. This is not to be said of the bird catcher Papageno played by Levi Hernandez, who both sings and acts with panache." -AliveMag.com

"Levi Hernandez's comic chops serve him well as the amiable Papageno, looking quite bizarrely decked out in a half-suit, half-feathers concoction conceived by Mizrahi for the bird-catcher." -Ladue News

### **Opera Omaha – La Cenerentola**

"As Don Magnifico, Cinderella's conniving stepfather, baritone Levi Hernandez was a perfect combination of oafish selfishness, comical pomposity and oblivious boorishness. He has a gorgeous timber, effortlessly executing those lightning quick divisions with deceptive ease. Hernandez also played the starring role in one of the evening's highlights when Don Magnifico drunkenly commandeered the wine cellar, showcasing his character's ludicrous pretentiousness in a wonderfully funny sequence."

– Omaha World Herald

### **Spoletto Festival USA – Le Villi**

"Baritone extraordinaire Levi Hernandez was superb as Guglielmo."

– Charleston City Paper

"Baritone Levi Hernandez, who played Guglielmo, father of Rowley's Anna, gave us a fine facsimile of a man distressed by his daughter's betrayal. He sang beautifully, with a full, clear, rich sound. This kind of singing is what opera-goers crave, but don't always get."

– The Post and Courier

### **Nashville Opera – Die Zauberflöte**

"Baritone Levi Hernandez returns after his sterling work as Sharpless in Nashville Opera's Madame Butterfly earlier this season to delight us as Papageno. He is this opera's male version of Ethel Merman, handling low comedy with ease while providing plenty of pipes (literally and figuratively) to his songs. It should be noted that he's just as good with serious moments, though – his "Bei Männern, welche liebe fühlen" ("In men, who feel love") duet with Zetlan's Pamina is indeed the thing of beauty it should be. Hernandez defines the term "complete performer" each time out."

– Arts Nash

"Levi Hernandez — who dazzled audiences as Sharpless in Nashville Opera's recent production of "Madame Butterfly" — makes a welcome return as Papageno, balancing broad comedy with a decidedly refined baritone. His Act I duet with Zetlan is lovely, and his "Pa-pa-pa" duet with his beloved Papagena (an engaging Kristina Bachrach) charms the audience."

– The Tennessean

"Marrying a rich baritone to a comic presence worthy of Nathan Lane, Levi Hernandez's Papageno gingerly takes the forearm attached to the hand proffered by Kristina Bachrach's Papagena, who has yet to morph from a crone into a comely maiden."

– Nashville Scene

### **Opera Theater of St. Louis – Don Giovanni**

"Levi Hernandez has all the goods for a fine Leporello, mind you, showing us good buffo sensibilities and a solid bass."

– Opera Today

"Levi Hernandez's oafish Leporello came close to stealing the show."

– The Chicago Tribune

"Levi Hernandez wraps a buttery baritone and fine comic sensibility around the part of Leporello." – River Front Times

"Levi Hernandez, one of the rookies, was a glorious standout as Leporello, the servant to Don Giovanni. As both a singer and an actor, the baritone was spot-on, and his sidekick characterization, part Gabby Hayes and part Sancho Panza, was entertaining from start to finish."

– St Louis Eat and Drinks

"As his manservant Leporello, baritone Levi Hernandez frequently came close to stealing the show, with a big, well-produced voice and fine comic timing."

– St. Louis Today

### **Grant Park Music Festival – Five Mystical Songs**

“Levi Hernandez proved the perfect advocate for this music. The Texas-born baritone, a Lyric Opera Ryan Center alumnus, brought a rich, resonant voice and clear diction to these settings, singing with a natural unforced style and ease of production that made the finest possible case for this music. This is a singer we need to hear more often in Chicago.”

– Chicago Classical Review

### **Opera Omaha – La cambiale di matrimonio**

“As the determined but clueless father, baritone Hernandez was obviously having fun. He sang with bumbling earnestness and blustering bravado, both of which let him establish an immediate and easy rapport with the audience. Whether wrestling with maps or coming to the realization that he might be on the losing side of a duel, he easily owned some of the production’s funniest moments.”

– Omaha World-Herald

### **Houston Grand Opera – Madame Butterfly**

“Another HGO debutant, baritone Levi Hernandez, realized all of the diverse facets of Sharpless — jovial comrade, scandalized but helpless witness and, ultimately, the conscience of the opera.”

– Opera News

“Levi Hernandez’s dark timbre and wary air make him a perfect Sharpless, the consul who must offer unheeded warnings to reckless Pinkerton, then later, bring woeful tidings to poor Butterfly.”

– Houston Chronicles

“...baritone Levi Hernandez made a strong impression as Sharpless, the American consul who warns Pinkerton not to trifle with Butterfly’s feelings. Hernandez, a native of El Paso, Texas, has a wonderfully mellow and burnished sound that aided his sympathetic portrayal”

– Moose Jaw Times-Herald

### **Lake George Opera – Madama Butterfly**

“Really singing off the words in a secure, beautifully modulated baritone, Levi Hernandez made an expressive, sympathetic Sharpless.”

– Opera News

### **Madison Opera – Die Zauberflöte**

“...with top marks going to baritone Hernandez for his ribald interpretation of Papageno. Hernandez’s sly humor and warm personality added an engaging dimension to his character as an everyman caught up in a web of fantastic events.”

– The Capital Times

“Baritone Levi Hernandez displayed rustic charm, energy, and apparent spontaneity in his comical maneuverings.”

– State Journal

### **Lyric Opera of Chicago – La cenerentola**

“Levi Hernandez, deputized from the Lyric Opera Center to replace Corbelli as Dandini, the servant as prince, preened and pranced behind his Wayne Newton mustache like the gifted young comedian he is, with accomplished singing to match.”

– Chicago Tribune

“Levi Hernandez, in his final year as a member of the Lyric Opera Center for American Artists training program, was an equally adept Dandini. Reveling in his foppish getup, absurdly proud of the slightly undersized top hat perched on his greatly oversized cloud of hair, he was the essence of a self-satisfied royal toff.”

– Chicago Sun-Times