



ALEXANDER ADAMS-LEYTES, BUFFO BASS-BARITONE

Buffo bass-baritone Alexander Adams-Leytes, in making his professional debut in March of 2013 with Pacific Opera Project, in Los Angeles, CA, was described as "transcendental" and "never missing a syllable or pitch...always creating a plausible motive for his insane vocal and physical acrobatics" in his specialty area of comic patter singing as Dr. Bartolo in a modern-day Hollywood version of *Il barbiere di Siviglia*.

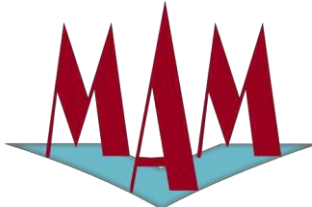
The up-and-coming young singer performed with the Natchez Music Festival in Mississippi, in the role of Sir Joseph Porter in *HMS Pinafore*. He has also done outreach work with school touring companies including Bravo Singers in his native Minneapolis, MN, as well as the outreach component of the Natchez Festival. Originally educated at St. John's University in Collegeville, MN under the teaching of Patricia Kent, his first opera there was in the role of Antonio in *Le Nozze di Figaro* as a freshman in college. After several more productions there, including his first Gilbert/Sullivan role two years later as King Gama in *Princess Ida*, he then went on to receive his Master of Music in Vocal Performance from the University of Minnesota where he was a student of Philip Zawisza. For several summers he trained in Lyric Opera Studio of Weimar, Germany under the direction of European buffo star Damon Nestor Ploumis. There he performed roles including Papageno in *Die Zauberflöte*, Count Almaviva, Bartolo, and reprising his original role of Antonio Figaro and Leporello and Masetto in *Don Giovanni*. In the summer of 2014, he performed in the inaugural Narnia Festival in Narni, Umbria, Italy, where he reprised his Leporello performance from the previous summer in Weimar.

In December of 2014, he performed in the inaugural production for Gulfshore Opera in Naples, FL in the dual roles of Father and Witch in "*Hansel and Gretel*," in which, according to Kathy O'Flinn of Southwest Spotlight magazine, "While totally immersed in both those roles, it was his witch, red-headed with lime green spikes, and her hocus pocus which stole the hearts of the audience who loved her when she rode her broom and was just as happy when she suffered her fate in the oven."

In March of 2015, he made his European house debut with Theater Rudolstadt, in Thuringia, Germany, alternating between the roles of Dr. Cajus and Herr Reich in Nicolai's "*Die Lustigen Weiber von Windsor*" and in June sang his first Don Alfonso in "*Così fan Tutte*" with Passion Artists of Vienna.

He debuted with Miami Lyric Opera in April, 2016 as Dulcamara to stellar reviews. He sang his first Benoit/Alcindoro in "*La Bohème*" with Opera St. Petersburg in Florida in June of 2016.

Upcoming engagements include Sacristan in Miami Lyric Opera's production of *Tosca*.



MIA Artists Management

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OPERATIC REPERTOIRE

BACH, P.D.Q.:

Oedipus Tex – Oedipus Tex

DONIZETTI:

Dulcamara – Elisir d' Amore

GILBERT & SULLIVAN:

Sir Joseph Porter, KCB – HMS Pinafore

King Gama – Princess Ida

Major General Stanley – The Pirates of Penzance

Siviglia Ko-Ko, Mikado – The Mikado

HUMPERDINCK:

Father, Witch – Hansel and Gretel

MASSENET:

Father – Cendrillon

MOZART:

Don Alfonso – Così fan tutte

Leporello, Masetto – Don

Giovanni

Count Almaviva, Figaro – Le nozze di Figaro

Bartolo, Antonio – Le nozze di Figaro

Papageno, Sprecher – Die Zauberflöte

Nardo – La Finta Giardiniera

NICOLAI:

Dr. Cajus, Herr Reich – Die Lustigen Weiber Von Windsor

PUCCINI:

Alcindoro/Benoit – La Boheme

Sacristan - Tosca

ROSSINI:

Bartolo – Il Barbiere di Siviglia

WAGNER:

Alberich – Das Rheingold

ORCHESTRAL/ORATORIO REPERTOIRE

BACH:

Magnificat

BEETHOVEN:

Symphony No. 9

HANDEL:

Messiah

HEINRICH GRAUN:

Der Tod Jesu



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REVIEWS

E’LISIR D’AMORE – Miami Lyric Opera

As the lovable con man Dulcamara, who markets cheap Bordeaux as a love potion, Alexander Adams-Leytes had the biggest voice on stage and spun deft comedic patter at rapid speed with verve. He pranced and danced about the stage like a born vaudevillian. While his sound is more baritonal than buffo bass, Adams-Leytes easily encompassed the role’s low notes. His timbre blended seamlessly in the barcarolle “Io son noco e tu sei belia” as they danced with the flair of music theater veterans. One could almost believe him when he peddled the elixir to everyone as the lovers were united at the final curtain.

Lawrence Budmen, South Florida Classical Review

"The Dulcamara of Alexander Adams-Leytes, was without doubt the best of this cast and one of the best that have been seen in Miami"

Daniel Fernandez, Especial/el Nuevo Herald

HANSEL AND GRETEL – Gulfshore Opera

"Alexander Adams-Leytes, base baritone, played the roles of both the father and the witch. While totally immersed in both those roles, it was his witch, red-headed with lime green spikes, and her hocus pocus which stole the hearts of the audience who loved her when she rode her broom and was just as happy when she suffered her fate in the oven."

Kathy O’Flinn, Southwest Spotlight Magazine

IL BARBIERE DI SIVIGLIA – Pacific Opera Project

“Alexander Adams-Leytes was transcendental in his myopic obsession with Rosina, unable even to recognize that her new vocal mistress was really a tall, unshaven young man in drag (Count Almaviva). His delivery of *A un dottor della mia sorte* (no cuts!) was positively spectacular – in the *Allegro Vivace* he never missed a syllable or a pitch, all the while rushing frantically about the room like someone on a major chemical buzz, never out of character and always creating a plausible motive for his insane vocal and physical acrobatics.” –

Singerpreneur

“In Barber of Seville, the very funny **Alex Adams-Leytes** who won the role of the over the top arrogant and sleazy manager, Bartolo, flew in from Minneapolis.”

Georja Urmano, LA Splash Magazine

“Baritone Adams-Leytes ...puts in a fantastic performance, one that dominates the middle section of the show. (Whereas Rossini’s opera was written in two acts, POP opts for three.) He masterfully alters his voice for comic effect, sometimes giving it a more nasally or weaselly quality, and deftly delivers his more verbose and mouth-filling lines without sacrificing diction or volume.”

Barnaby Hughes, Stage and Cinema



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