



***CHRISTOPHER HOLLOWAY,
BARITONE***





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Baritone Christopher Holloway was described by The Houston Press as an energetic, vibrant performer who "...acts with waltz like precision...and is able to sing and act with equal agility."

A much sought after performer, Mr. Holloway has taken the opera stage with distinguished companies including Houston Grand Opera, Opera Tampa, St. Petersburg Opera, Orlando Opera, Utah Festival Opera and Musical Theatre, Opera Naples, Amarillo Opera, Lyric Opera of Los Angeles, Orange County Opera, Opera in the Heights, New Century Opera, Opera in the Ozarks, Brevard Music Center, and Operafestival di Roma.

His extensive repertoire of operatic roles includes Enrico in *Lucia di Lammermoor*, Marcello and Schaunard in *La Bohème*, Sharpless in *Madama Butterfly*, Papageno in *Die Zauberflöte*, Count Almaviva in *Le Nozze di Figaro*, Mercutio in *Romeo et Juliette*, the title role in *Don Giovanni*, Belcore in *L'Elisir d'Amore*, Falke/Frank in *Die Fledermaus*, Pish-Tush in *The Mikado*, Morales/Dancairo/Escamillo in *Carmen*, Lord Ruthven in *Der Vampyr*, Malatesta in *Don Pasquale*, Lescaut in *Manon*, Dandini in *La Cenerentola*, Silvio in *I Pagliacci*, Elder McLean in *Susannah*, Marullo in *Rigoletto*, Maximilian in Bernstein's *Candide*, Wagner in *Faust*, Simone in *Gianni Schicchi*, and Angelotti and Sciarrone in *Tosca*.

Among additional credits, Mr. Holloway has appeared as a Juror in the world premiere of Tod Machover's *Resurrection* with Houston Grand Opera, Vicar Gedge in *Albert Herring*, Ford in *The Merry Wives of Windsor*, Ben in *The Telephone*, Bob in *The Old Maid and the Thief*, L'Armonier in *Les Dialogues des Carmelites*, Tom/John in Mollicone's *Face on the Barroom Floor*, and the Doctor in Douglas Moore's *Gallantry*. Always a stand-out, Mr. Holloway has been proclaimed as a baritone who "[demonstrated] burnished tones with excellent diction," and an "audience favorite, [who] stole the show..."

Also an active musical theatre performer, concert artist, and recitalist, Mr. Holloway's other leading roles have included Curly in *Oklahoma*, Tommy in *Brigadoon*, Richard Henry Lee in *1776*, Emile deBecque in *South Pacific*, Jigger in *Carousel*, The Tin Man in *The Wizard of Oz*, Riff in *West Side Story*, and Perchik in *Fiddler on the Roof*.

His repertoire of concert material ranges from the early works of Bach and Handel to the more contemporary works of Vaughan Williams, Mahler, and Benjamin Britten.

In recent competition, Mr. Holloway was named as an advanced division finalist in the Palm Beach Opera Competition, a finalist in the Los Angeles District of the Metropolitan Opera National Council Auditions, a winner of the Pasadena Opera Guild Competition, a two-time finalist in the Heinz Rehfuss Singer/Actor Awards, a semi-finalist in the prestigious Zachary awards, and the encouragement award recipient from the Palm Springs Opera Guild.

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CHRISTOPHER HOLLOWAY, ***BARITONE***

OPERATIC REPERTOIRE

Adams:

Oppenheimer – Dr. Atomic

Berg:

Dr. Schön - Lulu

Bizet:

Escamillo, Dancairo, Morales – Carmen

Britten:

Vicar Gedge – Albert Herring

Donizetti:

Enrico – Lucia di Lammermoor

Malatesta – Don Pasquale

Belcore – L'elisir d'Amore

Floyd:

Blitch - Sussanah

Gilbert & Sullivan:

Pish-Tush – The Mikado

Gounod:

Mercutio – Romeo et Juliette

Valentin, Wagner – Faust

Heggie:

De Rocher, Owen Hart, Motor Cop – Dead Man
Walking

Humperdinck:

Father – Hansel & Gretel

Lehár:

Niegus, Danilo – The Merry Widow

Leoncavallo:

Silvio – Pagliacci

Marschner:

Lord Ruthven – Der Vampyr

Mascagni:

Alfio – Cavalleria Rusticana

Massenet:

Lescaut - Manon

Menotti:

Ben – The Telephone

Mr. Gobineau – The Medium

Bob – The Old Maid and the Thief

Mozart:

Leporello, Don Giovanni – Don Giovanni

Figaro, Count Almaviva – Le Nozze di Figaro

Papageno – Die Zauberflöte

Guglielmo – Così fan tutte



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OPERATIC REPERTOIRE (CONT.)

Previn:

Stanley – A Streetcar named Desire

Puccini:

Sharpless – Madama Butterfly

Marcello, Schaunard – La Bohème

Simone – Gianni Schicchi

Scarpia, Sciarrone – Tosca

InnKeeper, Comandante – Manon Lescaut

Rossini:

Dandini – La Cenerentola

J. Strauss:

Falke, Frank – Die Fledermaus

R. Strauss

Soldier, Nazarene – Salome

Sullivan:

Pirate King, Police Sergeant – Pirates of Penzance

Tchaikovsky:

Eugene Onegin, Zeretsky – Eugene Onegin

Prince Yeletsky – Queen of Spades

Verdi:

Marullo – Rigoletto

Germont – La Traviata

Renato – Un ballo in maschera

Rodrigo – Don Carlos

Ford - Falstaff



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ORCHESTRAL/ORATORIO REPERTOIRE

Bach:

Mass in B Minor
St. Matthew Passion
St. John Passion
Ich habe genug (solo cantata)
Christmas Oratorio
Ich will den Kreuzstab gerne tragen

Barber:

Dover Beach

Beethoven:

An die ferne Geliebte
Missa Solemnis
Symphony No. 9

Brahms:

Ein Deutesches Requiem
Vier ernste Gesänge

Britten:

War Requiem

Fauré:

Requiem

Handel:

Messiah
Israel in Egypt
Samson
Joshua
Judas Maccabeus

Haydn:

The Creation
Lord Nelson Mass
The Seasons

Mahler:

Kindertotenlieder
Lieder eines fahrendes Gesellen



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ORCHESTRAL/ORATORIO REPERTOIRE (CONT.)

Mendelssohn:

Elijah
St. Paul

Mozart:

Requiem
Vesperae Solemnis

Puccini:

Messa di Gloria

Ravel:

Don Quichotte á Dulcinée

Saint-Saëns:

Christmas Oratorio

Schubert:

Mass in Time of War
Mass in G

Stainer:

The Crucifixion
Daughter of Jairus

Vaughan Williams:

Songs of Travel
Five Mystical Songs



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OPERA COMPANIES/THEATRES

Amarillo Opera
Brevard Music Center
Florida Opera Theatre
Fresno Opera
Houston Grand Opera
Lyric Opera of Los Angeles
New Century Opera
Opera in the Heights

Opera in the Ozarks
Opera Naples
Opera Tampa
Operafestival di Roma
Orange County Opera
Orlando Opera
St. Petersburg Opera
Utah Festival Opera and Musical Theatre

CONDUCTORS

Vladimir Lande
Joel Revzen
Anton Coppola
Jerome Shannon
Barbara Turner
Hal France
Jim Caraher
Karen Keltner

Pablo Zinger
Mark Flint
Andreas Mitisek
Carl Kellogg
William Noll
Ramon Tebar
Mark Sforzini



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REVIEWS

The Tampa Bay Times

Escamillo, *St. Petersburg Opera*

“Other players, from the smuggler Remendado to the children's chorus, fill out a production that opened the season without a hitch Friday. So, too, does Christopher Holloway as Escamillo, the bullfighter who is also drawn to Carmen. Holloway delivers the legendary Toreador Song with pomp and grandeur, carrying the role with all of the finesse it demands.”

Andrew Meacham

Naples Daily News

Eugene Onegin, *World Opera Showcase, Naples Philharmonic/Opera Naples*

“While all the principals are strong, there were some surprising scene stealers: Christopher Holloway swooped in out of nowhere as Lensky's second in the duel, a martinet of rules and regs who breathes industrial chill into an already grim scene.”

Harriet Heithaus

Naples Daily News

Lucia di Lammermoor, *Opera Naples*

“Christopher Holloway sang bad-brother Enrico with powerful baritone rage and certifiable Olympic vocal training.”

Harriet Heithaus

Salt Lake City Tribune

Pagliacci, *Utah Festival Opera and Musical Theatre*

“Christopher Holloway, as Nedda's lover, made a handsome match with Hibbard, reacting to [each] dramatic situation. His robust baritone filled the hall...”

Robert Coleman

The Orlando Sentinel

Tosca, *Orlando Opera*

“Christopher Holloway, as Sciarrone, was a useful underling for defining Scarpia's character in the second act, and was in top form vocally.”

Scott Warfield



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REVIEWS (CONT.)

The Times of Malta

Candide, The National Orchestra of Malta

“Baritone Christopher Holloway from the US took the role of the vain, spoilt brat and ‘pretty boy’ Maximilian. His is a fine voice....”

Albert Storace

Monticello News

Opera Extravaganza, Orlando Opera

“Holloway was at his baritone best... [He] produced vocal pyrotechnics and demonstrated a quality stage presence, whether displayed by the raise of an eyebrow or an understated gesture.”

Ray Chichon

The Utah Statesman

Fiddler on the Roof, Utah Festival Opera and Musical Theatre

“As Perchik, Christopher Holloway is also in character and excellent voice right from his first step on stage. His voice is strong and rich....”

Jay Wamsley

Opera Japonica

Der Vampyr, Lyric Opera of Los Angeles

“As Ruthven, strong-voiced baritone Christopher Holloway never seemed to tire even though he was on stage throughout most of the performance. His voice had burnished tones, his diction was excellent, and he made an excellent villain.”

Maria Nockin

The Houston Press

Le Nozze di Figaro, Opera in the Heights

“Performing the centerpiece role of the Count, Holloway acts with waltz like precision, and his sense of comedy is masterful. He is top-notch...and is able to sing and act with equal agility.”

Cynthia Greenwood

Eureka Springs Gazette

La Cenerentola, Opera in the Ozarks

“There were two elements that made this production a success: the staging and Christopher Holloway. Clearly the audience favorite, Holloway stole the show with his comic antics as the Prince’s valet, Dandini.”

Kate Allen