



# ***CHRISTOPHER HOLLOWAY,*** ***BARITONE***

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*, Mercutio in *Romeo et Juliette*, 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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## **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



# ***CHRISTOPHER HOLLOWAY, BARITONE***

## **REVIEWS**

### **Broadway World**

Soloist, *Poetry and Music Unite* (world premiere of vocal music by William Dawson, Jr.)

*“Holloway, touting an impressive resume of opera and theatrical performances across the country, began the evening with 'On Lake Norman (The Unification Theory)'. Holloway's booming voice is understandably a draw, but his method of performance gives him the presence that transforms every bar into a gripping scene. Holloway's talents are rare, a man who bursts forth in song using his entire being, giving 'Lake Norman' and 'In Gentler Times' a tone of wonder. When beginning the second half of the evening, Holloway brought out Samuel Barber's 'Sure on This Shining Night' to discuss James Agee's poem and to perform a song he has used in his repertoire for decades. This number brought chills, thrills, and ramped the energy to its furthest reaches within a stanza.”*

**Trevor Durham**

### **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 Oegin, *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**



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## **REVIEWS (CONT.)**

### **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**

### **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**





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## **REVIEWS (CONT.)**

### **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**



MIA Artists Management

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