



ANDREW W. POTTER, BASS

A bass vocalist of increasing demand who towers at an imposing and athletic 6'10", Andrew Potter is a true Basso who has been welcomed by audiences and critics across the country for a larger-than-life stage presence with a voice to match.

"With his huge, all-encompassing bass voice and precise comic timing he nearly stole the show." (Maria Nockin, *Opera Today*, February 2017)

"Andrew Potter's *tour de force* performance would stand tall on any of the biggest and best operatic stages in the world today. His huge, oily, black, genuine bass shook the rafters..." (Larry Kellum, *Town Times*, March 2016)

"Andrew Potter proved to be sensitive and appealing..." (James Sohre, *Opera Today*, July 2015)

"Andrew Potter combines a virile yet spry stage presence with sturdy, responsive and infectious singing. The guy owns the stage." (Gerald Moshell, *The New London Day*, March 2016)

With years of studying under renowned teachers such as Dr. Wayne Kompelien, Rick Christman, and Braeden Harris; Andrew made a name for himself standing out in mainstage roles at several of the nation's most prestigious Young Artist programs such as Des Moines Metro Opera, St. Petersburg Emerging Artist Program, and the Tyler Young Artist Program. He has since performed across the country proficiently demonstrating the vocal power and sonority to sing such roles as **Mephistopheles** in Gounod's *Faust* and **Sarastro** in *Die Zauberflöte*, the range and physicality to perform buffo roles like **Don Bartolo** (*Il barbiere di Siviglia*), **Don Alfonso** (*Così fan tutte*), **Don Magnifico** (*Cenerentola*); and the flexibility and agility to sing challenging Handelian roles including **Zoroastro** in *Orlando*, **Ariodate** in *Serse*, and **Argante** in *Rinaldo*.

Having proven his vocal diversity on stage performing roles spanning from basso roles like **Osmin** in *Die Entführung*, to varying Bass-Baritone roles such as **Escamillo** in Bizet's *Carmen* and **Scarpia** in Puccini's *Tosca*; his is truly a vocal range granting incredibly rare versatility - making him stand out among the growing community of low voices.

Role debuts in the 2017-18 season include **Dr. Dulcamara** in *L'elisir d'amore*, **Capellio** in *I Capuleti e i Montecchi*, **Michele** in *Il Tabarro*, and **Cesare Borgia** in the world premiere of *The Borgia Infami*.



MIA Artists Management

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PRINCIPAL ROLES:

Dr. Dulcamara*	<i>L'elisir d'amore</i>	Winter Opera St. Louis	2018
Capellio*	<i>I Capuleti e i Montecchi</i>	Saltworks Opera	2018
Sarasro (cover)*	<i>Die Zauberflöte</i>	St. Petersburg Opera Company	2018
Cesare Borgia*	<i>The Borgia Infami †</i>	Winter Opera St. Louis	2017
Colline	<i>La Bohème</i>	Mid Ohio Opera	2017
Bonze	<i>Madama Butterfly</i>	Opera Theater of Connecticut	2017
Father	<i>The Art of Fugue</i>	Boston Early Music Festival	2017
Il Commendatore	<i>Don Giovanni</i>	Southern Illinois Music Festival	2017
Baron Scarpia	<i>Tosca</i>	Connecticut Lyric Opera	2017
Angelotti	<i>Tosca</i>	Connecticut Lyric Opera	2017
Belcore	<i>L'elisir d'amore</i>	Pacific Opera Project	2017
Don Magnifico	<i>La Cenerentola</i>	Winter Opera St. Louis	2017
Father	<i>The Art of Fugue †</i>	Alberfoyle Baroque Festival	2017
Osmin	<i>Die Entführung</i>	Salt Marsh Opera	2016
Capitán	<i>Florencia en el Amazonas</i>	Emerald City Opera	2016
Walter	<i>Guillaume Tell</i>	Southern Illinois Music Festival	2016
Melchtal	<i>Guillaume Tell</i>	Southern Illinois Music Festival	2016
Sparafucile	<i>Rigoletto</i>	Connecticut Lyric Opera	2016
Il Commendatore	<i>Don Giovanni</i>	Boulder Opera Company	2016
Mephistopheles	<i>Faust</i>	Connecticut Lyric Opera	2016
Dottor Bartolo	<i>Il Barbiere di Siviglia</i>	Boulder Opera Company	2015
Colline	<i>La Bohème</i>	Boulder Symphony Orchestra	2015
Zuniga	<i>Carmen</i>	Opera on the James	2015
Escamillo	<i>Carmen</i>	Opera NEO	2015
Argante	<i>Rinaldo</i>	Opera NEO	2015
Larkens	<i>La Fanciulla del West</i>	Des Moines Metro Opera	2015
Osmin (cover)	<i>Die Entführung</i>	Des Moines Metro Opera	2015
Colline	<i>La Bohème</i>	Connecticut Lyric Opera	2015
Zoroastro	<i>Orlando</i>	Boulder Opera Company	2015
Dottor Bartolo (cover)	<i>Il Barbiere di Siviglia</i>	St. Petersburg Opera	2015
Fiorello	<i>Il Barbiere di Siviglia</i>	St. Petersburg Opera	2015
Ramfis	<i>Aida</i>	Undercroft Opera	2014
Frog King	<i>The Three Feathers †</i>	Opera Roanoke	2014
Uberto	<i>La Serva Padrona</i>	Bel Cantanti Opera	2014
Simone	<i>Gianni Schicchi</i>	Tidewater Opera	2014
Sarasro	<i>Die Zauberflöte</i>	Opera NEO	2014
Don Alfonso	<i>Così fan Tutte</i>	Luray Opera Theater	2014
Ariodate	<i>Serse</i>	Bel Cantanti Opera	2014
Mr. Dashwood	<i>Little Women</i>	Opera on the James	2014
Sarasro (cover)	<i>Die Zauberflöte</i>	Opera Roanoke	2013
Second Armored Man	<i>Die Zauberflöte</i>	Opera Roanoke	2013
Don Alfonso	<i>Così fan Tutte</i>	Tidewater Opera	2013

(Roles Preceding the Spring Season of 2013 are available up request.)

YOUNG ARTIST PROGRAMS:

Des Moines Metro Opera Apprentice Artist	2015
St. Petersburg Opera Emerging Artist	2015
Opera Roanoke Young Apprentice Program	2013-14

* upcoming professional role

+ opera premiere



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REVIEWS

The Day

"Baritone Potter as Scarpia swaggered about as the villain, relishing the mental torture he put Tosca through in his menacing aria that translates as "Yes, they say I am venal." His voice is perfect for the villain role, and he used his tall, lanky frame to full advantage in the seduction scene."

Lee Howard

Town Times

Like any good Liu in "Turandot" or Azucena in "Trovatore", a great Mephistopheles will usually steal the show in any "Faust". Towering at 6'10" and not the least bit creepy looking, Andrew Potter's tour de force performance would stand tall on any of the biggest and best operatic stages in the world today. His huge, oily, black, genuine bass shook the rafters, and his sinister murder of Marguerite's illegitimate baby (nice touch!) sent shivers down one's spine. Any celebrity bass from this role's glorious history would be so proud of him and his continuing in the grand manner they established!

Larry Kellum

The Day

As Faust's antagonist Mephistopheles (read "devil"), bass Andrew Potter combines a virile yet spry stage presence with sturdy, responsive and infectious singing. The guy owns the stage, as any good Satan (pardon the oxymoron) must.

Gerald Moshell

Laude New

Andrew Potter, an imposing figure at 6'10" with a deep bass voice, more than capably filled the role of the imperious dullard Don Magnifico

Mark Bretz

Opera Today

"Andrew Potter was the conceited army recruiter, Belcore, who thought he was God's gift to women. With his huge, all-encompassing bass voice and precise comic timing he nearly stole the show".

Maria Nockin



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REVIEWS (Cont.)

Stage and Cinema

"As Belcore, the 6'10" Andrew Potter deftly meshes a macho persona with a lyrical manner so as to make any schoolgirl or hardened critic swoon. (His classy chassis and the Fonzie-esque "He-e-e-y"s are especially effective.) It's a shame that we don't see this type of acting in big opera productions."

Tony Frankel

Live out Loud Los Angeles

"She was dismissive of Nemorino's love as she was wooed by the handsome, dashing and very tall bass Andrew Potter who measured 6'-10" and channeled the TV character Fonzi of American sitcom "Happy Days" for the role of Belcore. His rich, full-bodied voice matched perfectly with his larger-than-life performance of the type of man every woman in the story desires."

Humberto Capiro

LA Splash

"Andrew Potter as Belcore, who does a pretty mean Fonzi imitation without skipping a single glorious bass note of his score. His deep tones are very satisfying to go along with his handsome athletic bod. He makes all the girls swoon and faint!"

Georja Umano

Singerpreneur

Baritone **Andrew Potter** is an impressive 6'10" with a voice to match, which he appropriately strutted around the stage as the bombastic Belcore.

Monika Beal

Broadway World

"Cesare Borgia is sung by Andrew Potter. With a wonderfully strong bass voice and a tall, commanding physical presence he is quite perfect for this role."



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205 W. 88th St., Suite 13A *New York, NY*10024*646-620-1313*305-259-4398(fax)*Email: Info@MIAArtists.com
www.mia-artists.com