



MIA Artists Management

SAHOKO SATO TIMPONE, ***MEZZO SOPRANO***

Mezzo-soprano **Sahoko Sato Timpone** made her Carnegie Hall debut in Mendelssohn's *Midsummer Night's Dream* with the Academy of St. Martin in the Fields conducted by Sir Neville Marriner and narrated by Christopher Plummer, and has since appeared in opera and concerts throughout North America, Asia and Europe.

Her 2016/17 season includes Zita in *Gianni Schicchi* and Opera Gala Concert with the Opera Camerata of Washington, concert at the American Musicological Society Conference in Vancouver, appearance in the New York premiere of Carlisle Floyd's new opera, *Prince of Players*, with the Little Opera Theatre of New York and soloist in Beethoven's *Ninth Symphony* with the Canadian Chamber Orchestra of New York City.

During the 2015/2016 season, she made her Off-Broadway debut to critical acclaim as Ms. Sun-Yi Nam in *Figaro 90210!* (Marcellina in *Le nozze di Figaro*) and as Mercédès in *Carmen* with PORTOpera. Her concert appearances included collaboration with pianist Thomas Grubb for the Art Song Preservation Society of New York.

Her previous engagements in the United States included Suzuki in *Madama Butterfly* with Syracuse Opera, Nevada Opera Theater, New Rochelle Opera and Opera Camerata of Washington, Cherubino in *Le nozze di Figaro* with Syracuse Opera and West Virginia Symphony, Dorabella in *Così fan tutte* with Baltimore Opera, Miss Todd in *The old maid and the thief* with Berkshire Opera, Pitti-Sing in *Mikado*, Maddalena in *Rigoletto* and Hansel in *Hansel and Gretel* with Chautauqua Opera and Lucretia in *The Rape of Lucretia* at Le Poisson Rouge in New York City. As a concert soloist, she appeared with Seattle Symphony, Oregon Symphony and Chautauqua Symphony, sang in Verdi's *Messa di Requiem* with the New York Choral Society and with the New York Symphonic Ensemble she has performed at Lincoln Center's Alice Tully Hall, the United Nations and Carnegie Hall.

She has often been invited to her native Japan to perform under Seiji Ozawa. She made her debut with Tokyo Opera Nomori in *Elektra*, performed Cherubino at the Saito Kinen Festival, Orlofsky in *Die Fledermaus* with the Seiji Ozawa Ongaku-juku Opera and participated in their China – Japan tour. Other appearances in Japan included guest soloist with Sapporo Symphony and as Kompositist in *Ariadne auf Naxos* with Der Verein Japanisch-Deutscher Musikfreunde at the New National Theater in Tokyo. Additionally, Sahoko performed with the Singapore Symphony in Handel's *Messiah* and the world premiere of *The Other Wise Man* by Stefania De Kennessey. She returned to Southeast Asia in 2004 and 2006 to teach masterclasses and to perform solo recitals and Baba in *The Medium* in Bangkok, Thailand.

She is also an active recitalist, with recent appearances at the Weill Recital Hall at Carnegie, Steinway Hall and the Munson Williams Proctor Art Institute in Utica, NY. As the winner of First Miguel Zanetti International Spanish Song Competition in 2008, she presented a solo recital of Andalusian music in Granada, Spain.

A native of Tokyo who grew up in Germany and the United States, Sahoko is a graduate of Manhattan School of Music and the New England Conservatory. She received her Doctor of Musical Arts degree in performance from Rutgers University where she received Irene Alm Memorial Prize. She is also the recipient of the Nomura Cultural Foundation Grant, the Mary Wolfman Award at the NATS Competition in Boston and the Studio Artist Award from Chautauqua Opera. She will serve as the Assistant Professor of Voice at Florida State University starting in August 2017.



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OPERA REPERTOIRE

Barber

Erika *Vanessa*

Bernstein

Dinah *Trouble in Tahiti*

Bizet

Carmen, Mercedes *Carmen*

Britten

Lucretia, Bianca *The Rape of Lucretia*

Gluck

Orfeo *Orfeo ed Euridice*

Gounod

Siebel, Marthe *Faust*

Handel

Juno *Semele*
Sesto, Cornelia *Giulio Cesare*

Humperdinck

Hänsel, Gertrude *Hänsel und Gretel*

Mascagni

Lola *Cavalleria Rusticana*
Beppe *L'Amico Fritz*

Massenet

Charlotte *Werther*

Mozart

Dorabella, Despina *Così fan tutte*
Idamante *Idomeneo*
Cherubino, Marcellina *Le Nozze di Figaro*
Zweite & Dritte Dame *Die Zauberflöte*

Offenbach

Nicklausse, Giulietta *Les Contes d'Hoffmann*

Puccini

Suzuki *Madama Butterfly*
Zita, Ciesca *Gianni Schicchi*

Purcell

Dido, Sorceress *Dido and Aeneas*

Ravel

Concepcion *L'Heure Espagnole*

J. Strauss

Prinz Orlofsky *Die Fledermaus*

R. Strauss

Dryade *Ariadne auf Naxos*
2te Magd, Confidante *Elektra*

Verdi

Flora *La Traviata*
Preziosilla *La Forza del Destino*
Meg Page/Quickly *Falstaff*
Emilia *Otello*



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ORCHESTRAL/ORATOIO REPERTOIRE

| | | | |
|------------------|---|--------------------|--|
| Bach | <i>St Matthew & St. John Passion</i> | Mendelssohn | <i>Elijah; Midsummer Night's Dream</i> |
| Beethoven | <i>9th Symphony; Choral Fantasy</i> | Monteverdi | <i>Lamento d'Arianna</i> |
| Berlioz | <i>Roméo et Juliette; Damnation de Faust La mort de Cléopâtre</i> | Mozart | <i>Requiem; Coronation Mass</i> |
| Bruckner | <i>Mass in F Minor, Te Deum</i> | Ravel | <i>Shéhérazade</i> |
| Händel | <i>Messiah; Alexander's Feast</i> | Schubert | <i>Mass No. 6</i> |
| Mahler | <i>Des Knaben Wunderhorn; 2nd Symphony</i> | Verdi | <i>Requiem</i> |
| | | Vivaldi | <i>Gloria</i> |

CONDUCTORS

Seiji Ozawa
Sir Neville Marriner
Stephen Lord
Donald Palumbo
Daniel Hege

Jack Everly
Kynan Johns
Grant Cooper
Kathleen Kelly
Lucy Arner
Gregory Ortega



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REVIEWS

“...there were strong contributions from singers in smaller roles, among them Kenneth Kellogg (Zuniga), Jorelle Williams (Moralès), Maeve Höglund (Frasquita) and **Sahoko Sato** (Mercédès).”

Allan Kozinn, PORTLAND PRESS HERALD (July 28, 2016)

“Among the impressive young cast members are Emma Grimsley as the sullen Barbara; **Sahoko Sato Timpone** as Ms. Soon-Yi-Nam, an assertive factory owner and Susana’s former employer (Mozart’s Marcellina); and Ethan Herschenfeld as Babayan, an Armenian mafioso (Mozart’s Bartolo.)”

Anthony Tommasini, NEW YORK TIMES (March 30, 2016)

“**Sahoko Sato Timpone** gleefully embraces The Dragon Lady stereotype for her mirthfully steely characterization as Ms. Soon-Yi Nam.”

Darryl Reilly, THEATER SCENE (March 25, 2016)

“...soon they are being threatened by sweatshop owner Ms. Soon-Yi Nam (the hilarious **Sahoko Sato Timpone**) and her thug ally Babayan (Ethan Herschenfeld)”

Jose Solis, STAGE BUDDY (March 24, 2016)

“The Princess who tears it all apart was played by **Sahoko Sato**, and when she entered, her appearance and voice were the definition of elegance. Her gleaming mezzo fit the role of the princess very nicely.”

OPERA TEEN (May 19, 2012)

“...together with Japanese mezzo-soprano, **Sahoko Sato**—turns the operatic ‘A Time to Say Goodbye’ into a thrilling encounter between the human voice and Zollar's Miley one on trumpet.”

Raul D'Gama Rose, ALL ABOUT JAZZ (Aug. 17, 2010)

“**Sahoko Sato** was natty in the role of Cherubino, the boy smitten with the countess. Mozart invested some great melody in the part, and Sato delivered with élan.”

David Williams, CHARLESTON GAZETTE (May 19, 2006)



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