



LAURA WHITTENBERGER, **SOPRANO**

Praised in the Baltimore Sun for her “impressive voice”, soprano Laura Whittenberger sings in opera, musical theater and concert performances. She recently appeared as Beauty in Giannini’s *Beauty and the Beast* with Lyric Opera Baltimore and Rose Maybud in *Ruddigore* with Theater at Monmouth in Maine. She will appear as Olympia/Blue Lady in *Pinocchio* as a Young Artist with Cedar Rapids Opera this January, and will make her NYC recital debut in February with pianist Peyson Moss at the American Irish Historical Society.

Highlights from the 2014-15 seasons have included Amalia in *She Loves Me* (DE), Mrs. Banks in *Mary Poppins* (TN), and Mabel in *The Pirates of Penzance* (60 performances, MD), for which she was nominated for Broadway World’s “Best Actress in a Musical” award for the Baltimore region.

Laura made her Baltimore debut as the title role in *Lakmé* with Peabody Opera Theatre. She has also performed as Susanna (*Le Nozze di Figaro*), Anna (*The King and I*), and Adele (*Die Fledermaus*) in DC area festivals. Other roles have included Constance in *Dialogues des Carmelites*, Oscar in *Un ballo in Maschera*, and Elsie in *The Yeomen of the Guard*, in which she “danced her role with grace and style” (*Washington Post*). She also reprised Adele in *Die Fledermaus* with the Bel Cantanti Opera Company in MD and at DC’s Singapore Embassy.

In concert, Laura has performed soprano solos in the *Messiah*, *Carmina Burana*, and Haydn’s *Kleine Orgelmesse*, among others. She appeared on FOX Business channel as a soloist for concerts with the VA Medical-Musical Orchestra. Last season she joined the Columbia Pro Cantare for Mozart’s *Regina Coeli* (K127) and Rutter’s *Requiem*, and she has performed as both a soloist and chorister with the Emmanuel Episcopal Choir in Baltimore.

Laura earned her Graduate Performance Diploma at the Peabody Conservatory in the studio of Dr. Stanley Cornett, where she held a full-tuition assistantship and was awarded as an Outstanding Voice Student. Laura holds bachelor’s degrees in English and Voice from Indiana University, where she studied with Carlos Montané and received an honors scholarship. More information can be found at laurawhittenberger.com.



MIA Artists Management

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OPERA

Olympia/Blue Lady	Pinocchio (<i>Davies</i>)	Cedar Rapids Opera Theatre (IA)
Rose Maybud	Ruddigore	Theater at Monmouth (ME)
Beauty	Beauty and the Beast (<i>Giannini</i>)	Baltimore Lyric Opera (MD)
Mabel	The Pirates of Penzance	Toby's Dinner Theatre (MD)
Adele	Die Fledermaus	Bel Cantanti Opera (DC)
Elsie Maynard	Yeomen of the Guard	Victorian Lyric Opera (DC)
Oscar	Un ballo in maschera	Amici Opera (PA)
Sister Constance	Dialogues of the Carmelites	Peabody Conservatory Opera
Lakmé	Lakmé	Peabody Conservatory Opera
Rose Green	The American Maid	Victorian Lyric Opera (DC)
Susanna	The Marriage of Figaro	Bel Cantanti Opera Festival (DC)

MUSICAL THEATRE

Johanna	Sweeney Todd	Red Branch Theatre Company (MD)
Meggie Cahill	Catch a Dream	CAD Productions (DC)
Amalia Balash	She Loves Me Clear	Space Theatre Company (DE)
Mrs. Banks	Mary Poppins	Roxy Regional Theater (TN)
Nettie	Carousel	Johns Hopkins University
Julie Jordan	Carousel	Fredericktowne Players
Meg March	Little Women	St. Gabriel Players
Anna Leonowens	The King and I	Bethesda Summer Music Festival
Lily Craven	The Secret Garden	St. Gabriel Players
Luisa	The Fantasticks	Indiana University
Featured Dancer	The Most Happy Fella	Indiana University Opera

CONCERT SOLOS [SELECTED]

Broadway Cabaret duo: Baltimore, Columbia, Pikesville, Frederick, MD

Singapore Embassy (DC): Adele in *Die Fledermaus*

Columbia Pro Cantare (MD): Solos in concert pieces - Mozart, Orff, Rutter, Haydn, Sor, Fibich

Easton Choral Arts Society: Handel's *Messiah*

VA Medical-Musical Orchestra: Opera & patriotic songs, appeared on FOX Business channel



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AWARDS

“Best Actress in a Musical” nominee (Baltimore region), Broadway World, for *Pirates of Penzance*
“Outstanding Voice Student” Peabody Conservatory, Full-tuition graduate assistantship
“Best Supporting Actress in a Musical” nominee, DC Metro Theater Arts, for *Little Women*
Semi-Finalist, Marcello Giordani Competition (FL) & Mario Lanza Competition (NYC)

EDUCATION

Graduate Performance Diploma in Voice, *Peabody Conservatory*

Bachelor of Music in Vocal Performance, *Indiana University*

Bachelor of Arts in English; Anthropology minor, *Indiana University*

OTHER SKILLS

Dance: Tap 6 years, jazz 5 years

“Crossover Singer” Seminar/ Recitalist/MC

Language: IPA instructor, conversational German, intermediate French

Stage/Artistic Directing: Peabody Opera Scenes Program, Bloomington Opera on Tap

TEACHERS

Stanley Cornett
Carlos Montane
Francois Loup
Sharon Christman

MASTER CLASSES

Virginia Zeani
Margo Garrett
Susan Narucki
Giovanni Reggioli

VOCAL COACHING

Ron Gretz
Bob Muckenfuss
JoAnn Kulesza
Luke Housner

CONDUCTORS

Ross Rawlings
John Bowen
Katerina Souvorova
Frances Dawson

DIRECTORS

James Harp
Mark Minnick
Kate Huntress-Reeves
Peter Kozma



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REVIEWS

“... a dream both musically and comically: her voice is rich and nimble... expressive eyes and face...”

Portland Phoenix

“possesses a pure, bell-like lyric soprano, which suits the proper heroine”

Talkin’ Broadway

“...impressive soprano talent is coupled with some fine understated comedic ability.”

Sun Journal

“...as Mabel, Laura Whittenberger seems ideally cast and displays the finest operatic voice heard in recent memory at Toby’s...negotiates coloratura passages with ease and agility.”

Baltimore Sun

“An aural enchantress...displays a keen knowledge of performing opera with truth and emotional intent...sublime; the finest female soprano sound to cross the Toby’s stage in many a year.”

DC Metro Theater Arts

“...securely soars in such musical numbers as “Poor Wandering One!”...makes the exclamation points in those song titles seem warranted... impressive voice...”

Baltimore Sun

“...reaches notes that haven’t even been discovered yet. Her renditions of “Poor Wandering One!” and “Sorry Her Lot” are worth the price of admission alone.”

OUTspoken

“...exquisite... nothing is synthetic...makes all the runs, vocal trills, and high notes seem easy and therefore, all the more impressive...great vocal clarity and conviction. ”

MD Theatre Guide

“...adds an irresistible element to what already was well-nigh irresistible.”

BroadwayWorld



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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