

Greta Ball

Soprano



Soprano Greta Ball made her professional debut to great acclaim as Miss Jessel in *The Turn of the Screw* under Maestro Lorin Maazel at the Castleton Festival in Virginia, prompting Anne Midgette of *The Washington Post* to proclaim that Ms. Ball “offered some of the biggest and most climactic sounds of the night.” Wrote Philip Kennicott of her debut, “the most gratifying singing came from soprano Greta Ball, as Miss Jessel. Ball has a large voice... it is a real instrument, professionally and confidently used and in service of a sound dramatic conception of the role.”

Ms. Ball has been featured as a Young Artist with the Santa Fe Opera, Chicago Opera Theater and Opera Santa Barbara. As a Santa Fe Opera Apprentice Singer, she appeared as Lucia in *Lucia di Lammermoor*, Anne Trulove in *The Rake’s Progress*, Gretel in *Hänsel und Gretel* and Iphigénie in *Iphigénie*

en Tauride in the Apprentice Scenes. Cover roles at Santa Fe included Tigrane in Handel’s *Radamisto* and Princess Lan in Tan Dun’s *Tea: A Mirror of Soul* in its American premiere. Additional highlights include covering Servilia in *La Clemenza di Tito* and Mrs. Coyle in Britten’s *Owen Wingrave* at Chicago Opera Theater, as well as performing the role of Margot in *The Merry Widow* and covering Frasquita in *Carmen* at Opera Santa Barbara.

An active recitalist, Ms. Ball has performed at numerous venues, including the Chicago Cultural Center’s historic Preston Bradley Hall as a part of the Award Winners in Concert Series and Chicago Opera Theater’s artist recital series. Featured solo concert appearances include Berio’s *Magnificat for Two Sopranos and Orchestra*, and Bernstein’s *Chichester Psalms* with the North Shore Choral Society. Ms. Ball is the winner of the Joseph DiVenere Memorial Award from the Bel Canto Competition and the Annemarie Gerts Award from Musicians Club of Women, and has also been honored by the Meistersinger Competition in Graz, Austria, the Society of American Musicians and the McDowell Foundation of Oak Park, Illinois.

BCGA

Bel Canto Global Arts

Greta Ball, cont'd.

In Chicago, Ms. Ball performed in the Midwest premiere of John Adams' *A Flowering Tree* at Chicago Opera Theater, and several roles with Chicago's American Opera Group, including Adele in *Die Fledermaus*, Musetta in *La Bohème*, Gilda in *Rigoletto* and Lucy Brown in Weill's *The Threepenny Opera*. Of her Adele performance, Catherine Wilkinson writes: "this role requires a crystal-clear voice in the stratosphere, a snappy delivery of one-liners, and a believable heap of melodramatic baggage, all of which Ms. Ball delivered with suave naturalness. Her rendition of the famous "Laughing Song"... is rife with sarcasm and rings valiantly throughout the theatre. Ms. Ball's Adele not only has the endurance to sing a demanding score with energy and mastery up to the very last high note, but her pacing on stage is exceptional, both elegant and tongue-in-cheek." She made her Chicago Cultural Center debut as the Queen in Monteverdi's chamber opera *Il Ballo delle Ingrate* and performed Celia in the U.S. premiere of Cimarosa's *L'Infedeltà Fedele* with Millennium Chamber Players. Internationally, Ms. Ball appeared as the title role of Naughty Marietta with the AIMS Festival Orchestra under the baton of Roland Seiffarth in Graz, Austria.

Ms. Ball completed a Masters Degree in Vocal Performance at Chicago College of Performing Arts at Roosevelt University, where her roles included Silberklang in *The Impresario*, Yum-Yum in *The Mikado* and the Countess in *The Marriage of Figaro*. A native of Oak Park, Illinois, she completed a Bachelor of Arts magna cum laude from Macalester College in Saint Paul, Minnesota, majoring in French and Humanities/Cultural Studies. During her coursework she spent a semester abroad studying at Université Paul Valéry in Montpellier, France.

Brian P. Jauhiainen, Manager
brian@belcantoglobal.com
718.772.4024

Amy D. Stuemky, Business Manager
amy@belcantoglobal.com
303.594.6649

Greta Ball

Repertoire

Beethoven	<i>Fidelio</i>	Marzelline
Bellini	<i>I Capuleti e i Montecchi</i>	Giulietta
	<i>Sonnambula</i>	Amina
Bizet	<i>Les Pêcheurs de Perles</i>	Leïla
	<i>Carmen</i>	Frasquita
Britten	<i>Owen Wingrave</i>	Mrs. Coyle
Donizetti	<i>Don Pasquale</i>	Norina
	<i>L'Elisir d'Amore</i>	Adina
	<i>La Fille du Régiment</i>	Marie
	<i>Lucia di Lammermoor</i>	Lucia
Dun	<i>Tea: A Mirror of Soul</i>	Princess Lan
Gluck	<i>Iphigénie en Tauride</i>	Iphigénie
Handel	<i>Radamisto</i>	Tigrane
	<i>Semele</i>	Semele
Humperdinck	<i>Hänsel und Gretel</i>	Gretel
Léhar	<i>The Merry Widow</i>	Hanna, Valencienne
Massenet	<i>Manon</i>	Manon
Moore	<i>The Ballad of Baby Doe</i>	Baby Doe Tabor
Mozart	<i>La Clemenza di Tito</i>	Servilia
	<i>Idomeneo</i>	Ilia
	<i>The Impresario</i>	Silberklang
	<i>Le Nozze di Figaro</i>	Susanna
	<i>Il Re Pastore</i>	Aminta
	<i>Die Zauberflöte</i>	Pamina
Poulenc	<i>Les Mamelles de Tirésias</i>	Thérèse
Puccini	<i>La Bohème</i>	Musetta
J. Strauss	<i>Die Fledermaus</i>	Adele, Rosalinde
Stravinsky	<i>The Rake's Progress</i>	Ann Trulove
Sullivan	<i>The Mikado</i>	The Mikado
Verdi	<i>Rigoletto</i>	Gilda
von Weber	<i>Der Freischütz</i>	Ännchen
Weill	<i>The Three-Penny Opera</i>	Jenny, Lucy Brown

Greta Ball

Press Reviews

Miss Jessel in *The Turn of the Screw*

"The tiny theater is a mixed blessing for singers; it allows them maximum impact, but also leaves them cruelly exposed. The best members of Friday's cast turned this to an advantage, particularly the two singers who played the ghosts, Steven Ebel (Peter Quint) and Greta Ball (Miss Jessel), pale-faced and otherworldly and strong-lunged. Ball...offered some of the biggest and most climactic sounds of the night."

- Anne Midgette, *The Washington Post*, July 2009

"Greta Ball sang sturdily and affectingly as Miss Jessel."

- Tim Smith, *Opera News*, October 2009

"[Flora] was matched well by the ghoulish Miss Jessel of Greta Ball, who with her sharp and present voice was much more insidious in this production than Quint, rising up like a viperous specter from a patch of reeds (the only time the hair on my arms stood on end) and again, her hair dripping, from the lake-pit in Act II."

- Charles T. Downey, *IonArts*, July 2009

"The most gratifying singing came from soprano Greta Ball, as Miss Jessel. Ball has a large voice... it is a real instrument, professionally and confidently used and in service of a sound dramatic conception of the role."

- Philip Kennicott, July 6 2009

Adele in *Die Fledermaus*

"Sung by... Greta Ball, this role requires a crystal-clear voice in the stratosphere, a snappy delivery of one-liners, and a believable heap of melodramatic baggage, all of which Ms. Ball delivered with suave naturalness. Her rendition of the famous "Laughing Song"...is rife with sarcasm and rings valiantly throughout the theatre. Ms. Ball's Adele not only has the endurance to sing a demanding score with energy and mastery up to the very last high note, but her pacing on stage is exceptional, both elegant and tongue-in-cheek."

- Cathryn Wilkinson, *The Wednesday Journal*