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Sunday
MAR 27
2:00 pm

Ryan McKinny

bass-baritone

One of the finest singers of his generation



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Jeff and Mary Weinberg are pleased to support performing arts experiences in our community and help bring world-class artists, like Ryan McKinny, to the Lied Center stage.

There will be no intermission during this performance.

Ryan McKinny, American bass-baritone, who has been recognized by *Opera News* as “one of the finest singers of his generation,” has earned his reputation as an artist with something to say. His relentless curiosity informs riveting character portrayals and beautifully crafted performances, reminding audiences of their shared humanity with characters on stage and screen.

This season, McKinny brings his agile stage presence and comedic skill to performances of Mozart’s *Le nozze di Figaro* on both U.S. coasts. He first appears as the titular Figaro in a Richard Eyre production at New York City’s Metropolitan Opera, with an all-star cast that includes Golda Schultz, Lucy Crowe, Isabel Leonard and Adam Plachetka. He then makes his Seattle Opera debut reprising the role in a Peter Kazaras production, under the baton of Alevtina Ioffe. In between productions, McKinny joins collaborative pianist Kathleen Kelly for a recital at the Lied Center of Kansas, and in summer 2022, he joins the Boston Symphony at Tanglewood as the title character in *Don Giovanni*, with Andris Nelsons on the podium.

Offstage, McKinny continues to adapt the beauty of his art form to the film screen, collaborating on a documentary with Jamie Barton and Stephanie Blythe. Through his work with Helio Arts, he commissions artists to write, direct and film original stories, leveraging his personal power to help elevate new voices and visions in the classical performing arts world. During the pandemic, he has partnered with artists like J’Nai Bridges, Russell Thomas, John Holiday and Julia Bullock to create stunning and innovative performances for streaming audiences at Dallas Opera, Houston Grand Opera, Lyric Opera of Chicago, On Site Opera and the Glimmerglass Festival.

McKinny’s recent debut as Joseph De Rocher in Jake Heggie and Terrence McNally’s *Dead Man Walking* at Lyric Opera of Chicago was hailed by the *Chicago Tribune* as “an indelible performance...an acting tour de force buttressed by a warmly inviting voice.” He has also appeared as the title character in *Don Giovanni* (Washington National Opera, Lyric Opera of Chicago, Houston Grand Opera), Escamillo in *Carmen* (Semperoper Dresden, Deutsche Oper Berlin, Staatsoper Hamburg, Houston Grand Opera) and Mozart’s Figaro (Washington National Opera, Wolf Trap Opera, Houston Grand Opera).

McKinny made a critically acclaimed Bayreuth Festival debut as Amfortas in *Parsifal*, a role he has performed around the world, including appearances at Argentina’s Teatro Cólón, Deutsche Oper am Rhein and Dutch National Opera. Other Wagnerian roles include Kurwenal in *Tristan und Isolde* (Deutsche Oper Berlin, Houston Grand Opera, Canadian Opera Company), Biterolf in *Tannhäuser* and Kothner in *Die Meistersinger von Nürnberg* (both at the Metropolitan Opera), Wotan in Opéra de Montréal’s *Das Rheingold*, Donner/Gunther in Wagner’s *Ring* cycle (Washington National Opera, Boston Symphony Orchestra, Houston Grand Opera), and the titular Dutchman in *Der fliegende Holländer* (Staatsoper Hamburg, Milwaukee Symphony, Glimmerglass Festival, Hawaii Opera Theater).

McKinny is a frequent guest artist at Los Angeles Opera, where he has sung Count Alamaviva in *Le nozze di Figaro*, Don Basilio in *Il barbiere di Siviglia* and Stanley Kowalski in Previn's *A Streetcar Named Desire*, opposite Renée Fleming as Blanche DuBois, and at Santa Fe Opera, where he has appeared as Jochanaan in *Salome* and Oppenheimer in *Doctor Atomic*. An alumnus of the Houston Grand Opera (HGO) Studio, McKinny has made a number of important role debuts on the HGO mainstage, including the iconic title roles of *Don Giovanni* and *Rigoletto*.

Other recent orchestral engagements include Beethoven's Symphony No. 9 and a double bill of Michael Tilson Thomas' *Rilke Songs* and Mahler's *Des Knaben Wunderhorn* with San Francisco Symphony, Mahler's Symphony No. 8 and Bernstein's Mass with Gustavo Dudamel and the Los Angeles Philharmonic, Beethoven's Symphony No. 9 with Cleveland Orchestra and National Symphony, Rossini's *Stabat Mater* at Grant Park Music Festival, Britten's *War Requiem* with Marin Alsop and Baltimore Symphony Orchestra, and *Oedipus Rex* with Chicago Symphony.

Kathleen Kelly's repertoire and projects are wide-ranging and diverse. From Mozart to commissioned works by her peers, she is both deeply experienced in the classical vocal canon and engaged in new creation. The 2021–22 season finds her on recital stages in Washington, D.C., Lawrence, Louisville and Cincinnati; on the podium leading a world-premiere opera in Charlottesville; judging competitions in Lexington and New York City; and immersed in teaching residencies in Wichita, Fort Worth, Washington, D.C. and Houston. Most notably, Kelly was featured alongside co-librettist and soprano Jennifer Cresswell in the filmed opera *Interstate*, composed by Kamala Sankaram and produced by Minnesota Opera and Helio Arts.

The first woman and first American named as director of musical studies at the Vienna State Opera, Kelly's operatic experience is the backbone of her career. Trained at the San Francisco Opera, she joined the company's music staff and moved from there to a long association with the Metropolitan Opera. She was head of music at Houston Grand Opera and music director of the Berkshire Opera before moving to Vienna. Kelly has conducted at the Glimmerglass Festival, Wolf Trap Opera, Arizona Opera, El Paso Opera, Opera Columbus, the Merola Program and the Alexandria Symphony, and she has been a visiting master coach for the prestigious young artist programs of Chicago Lyric Opera, Los Angeles Opera, Houston Grand Opera, Washington National Opera and the Canadian Opera Company.

Kelly's recital career includes appearances at Weill Hall, Zankel Hall, the Kennedy Center, Vienna's Musikverein, the Mahlersaal of the Vienna State Opera, the Neue Galerie, the Schwabacher Series in San Francisco and the Tucson Desert Song Festival. Her recent collaboration with Jamie Barton has won wide acclaim, and her partners have included Christine Goerke, Michael Kelly, Troy Cook, Ryan McKinny, Amber Wagner, Albina Shagimuratova, Sorin Coliban, Ariana Strahl, Martha Guth, Karen Slack and Jennifer Holloway. She has curated art song series for the Houston Grand Opera and the Vienna State Opera.