

ASHLEY EMERSON – Biography

Soprano

With her sparkling voice and stage presence, soprano Ashley Emerson has been described as a "vocal and dramatic delight". In the 2015-16 season, she returns to the Metropolitan Opera for William Kentridge's new production of Berg's ***Lulu*** and for performances of Barbarina in ***Le nozze di Figaro***. Last season, Ms. Emerson performed Soeur Constance in ***Dialogues des Carmelites*** at Washington National Opera, Tebaldo in ***Don Carlo*** in a new production for Opera Philadelphia, and Blondchen in ***Die Entführung aus dem Serail*** with Des Moines Metro Opera. At the Met, she was heard as Barbarina, Papagena in ***Die Zauberflöte***, and the Bloody Child in ***Macbeth***.

Notable recent North American engagements include her debut with the Washington National Opera as Papagena, as well as two role debuts in the French repertoire- the first as Olympia in ***Les Contes d'Hoffmann*** at Palm Beach Opera, and Soeur Constance in ***Dialogues of the Carmelites*** at Opera Theatre of St. Louis. At the Met, which serves as her artistic home, Ms. Emerson sang in the highly anticipated productions of ***Two Boys*** and ***Die Frau ohne Schatten***. Additional Met engagements include Papagena in ***Die Zauberflöte*** as well as performances in ***Le comte Ory*** and the classic Jonathan Miller production of ***Le nozze di Figaro***.

Further performances included her Atlanta Opera debut as Violet Beauregard in ***The Golden Ticket***, conducted by the composer Peter Ash, as well as a return to Atlanta debut the role of Elvira in ***L'italiana in Algeri***. She also saw performances with Pittsburgh Opera as Blondchen in ***Die Entführung aus dem Serail***, and also made a role debut as Adina in ***L'elisir d'amore*** with Opera North (USA).

Frequently sought after in contemporary music, Ms. Emerson most recently had triumphs as The Maid in ***Powder Her Face*** by Thomas Ades at Opera Philadelphia, as Emily in ***Our Town*** by Ned Rorem at Central City Opera, and as the title role in Unsuk Chin's ***Alice in Wonderland*** at Opera Theatre of St. Louis. She created the role of Young Amelia in the world premiere of Daron Hagen's ***Amelia*** at Seattle Opera, and is on the first commercial recording of Peter Ash's opera ***The Golden Ticket*** singing Violet Beauregard.

Concert engagements include an appearance with the Missouri Chamber Music Festival in a program of Schubert (***Der Hirt auf dem Felsen***) and Debussy, the White Mountain Musical Arts: Bach Festival, Mozart's Requiem in a joint project with the Choral Art Society of Maine and Portland Ballet; as well as Blondchen in ***Die Entführung aus dem Serail*** with Boston Symphony Orchestra at Tanglewood Music Festival. Ms. Emerson was a featured soloist with the Bangor Symphony Orchestra singing arias from Mozart's ***Zaide***, where she was described as "sweet, defiant, and sensual, Emerson has the deep, gutsy sense of urgency that lends any opera singer an air of dramatic authenticity" (Bangor Daily News).

Additional career highlights include Marie in ***La fille du regiment*** with Opera Theatre of St. Louis and PORTopera, Blondchen in ***Die Entführung aus dem Serail*** at Pittsburgh Opera, and Flora in ***Turn of the Screw*** for her Los Angeles Opera debut, conducted by James Conlon.

Ms. Emerson is a recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, and has been a mainstay on the Met stage in recent seasons in roles such as Barbarina, Papagena, and the Dew Fairy. She has been seen worldwide on the Met's "Live in HD" series in productions of ***The Enchanted Island***, ***La rondine***, and ***Macbeth***. Ms. Emerson is a certified yoga instructor in the vinyasa style, and makes her home in Manhattan with her dog Louis.