

EMILY GELLER | CONTRALTO

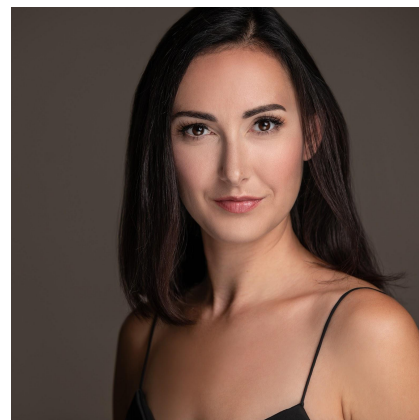
NEW CLASSICAL ARTIST MANAGEMENT

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BIO (FULL)

Lauded for her "lower extension that has to be heard to be believed" (Seen & Heard Intl.), Emily Geller is a New York City-based performer praised for her "effortless comic delivery." A uniquely versatile artist, she has established herself as a performer to watch in opera, operetta, new music, musical theater, and oratorio.

This season, Ms. Geller garnered rave reviews for creating the role of Sylvia in the world premiere of *Chunky in Heat* with **Experiments in Opera** and **Contemporaneous** as a part of New York Opera Fest. Opera News acknowledged her for the "layers of complexity" she brought to her "seemingly shallow and emotionally stunted character." She toured the East Coast as Suzuki (*Madama Butterfly*) and Flora (*La traviata*) with **Teatro Lirico d'Europa**, including collaborations with **Opera New Hampshire** and **Palmetto Opera**. Ms. Geller was also featured as the alto soloist in Handel's *Messiah* with the **MidAtlantic Symphony Orchestra** in The Great Auditorium in Ocean Grove, NJ.



Additional concert appearances this season include alto soloist in "Meeting of the Masters" with the **Westchester Oratorio Society** presenting works of Bach and Mozart, "Songs of a Traveler" solo recital at The Long Island Children's Museum presented by **Chamber Players International**, and featured soloist in "Opera Night", presented by Career Bridges NY.

Before COVID-19, Ms. Geller's busy 2020-2021 season included a return to **Newport Music Festival** for "A Summer Evening at Castle Hill" after performing in their winter concert, "A Musical Christmas." Other canceled performances include Desiree Armfeldt in *A Little Night Music* at **Tri-Cities Opera**, Suzuki in *Madama Butterfly* with **NJ Association of Verismo Opera**, and Florence Pike in *Albert Herring* at **Penn Square Music Festival**.

Recent notable concert soloist work includes Mozart's *Requiem*, Mendelssohn's *Elijah*, Vivaldi's *Gloria*, Bach's *Weihnachts-Oratorium*, Duruflé's *Requiem*, Britten's *Rejoice in the Lamb*, and Handel's *Messiah* with companies across the United States.

Ms. Geller has been a Resident Artist at **Opera North**, **Opera on the James**, and **Tri-Cities Opera**. As an audience favorite, Ms. Geller returned to **Opera North** several times, performing Ma Moss (*The Tender Land*), Mrs. Jones (*Street Scene*), Hattie (*Kiss Me, Kate*), and Oreste (*La belle Hélène*). After covering Marthe (*Faust*) at **St. Petersburg Opera**, she was invited back as a Principal Artist, appearing as Alma Hix and covering Eulalie Mackecknie Shinn (*The Music Man*). As a two-year Resident Artist with **Tri-Cities Opera**, she performed Prince Orlofsky (*Die Fledermaus*), Mercédès (*Carmen*), Lola (*Cavalleria rusticana*) and Ines (*Il trovatore*).

Ms. Geller earned her Bachelor of Music in Vocal Performance from the New England Conservatory of Music and her Master of Music in Opera from Binghamton University.

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BIO (SHORT)

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BIO (PROGRAM)

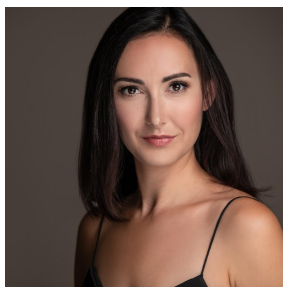
Emily Geller's recent credits include: Sylvia in the world premiere of *Chunky in Heat* (**Experiments in Opera** and **Contemporaneous** as a part of New York Opera Fest), earning praise from Opera News for the "layers of complexity" brought to the role; Suzuki in *Madama Butterfly* and Flora in *La traviata* (**Teatro Lirico d'Europa**); and alto soloist in Handel's *Messiah* (**MidAtlantic Symphony Orchestra**). Other notable engagements include Prince Orlofsky in *Die Fledermaus* (**Tri-Cities Opera**), Alma Hix in *The Music Man* (**St. Petersburg Opera**), and Oreste in *La belle Hélène* (**Opera North**).

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ROLES PERFORMED

Germont	<i>La traviata</i>	Mass Opera	2021
Florence Pike*	<i>Albert Herring</i>	Penn Square Music Festival	2021
Suzuki*	<i>Madama Butterfly</i>	NJ Association of Verismo	2020
Desiree Armfeldt*	<i>A Little Night Music</i>	Tri-Cities Opera	2020
Suzuki	<i>Madama Butterfly</i>	Teatro Lirico D'Europa	2018/2020
Flora	<i>La traviata</i>	Teatro Lirico D'Europa	2020
Sylvia (world premier)	<i>Chunky in Heat</i>	Experiments in Opera	2019
Manette	<i>Sweethearts</i>	Victor Herbert Ren. Proj.	2019
Alma Hix/	<i>The Music Man</i>	St. Petersburg Opera	2019
Eulalie Mackecknie Shinn**			
Marthe**	<i>Faust</i>	St. Petersburg Opera	2018
Aninna	<i>La traviata</i>	MidAtlantic Opera Company	2017
Oreste	<i>La belle Hélène</i>	Opera North (NH)	2017
Hattie	<i>Kiss Me, Kate</i>	Opera North (NH)	2017
Prinz Orlofsky	<i>Die Fledermaus</i>	Taconic Opera	2017
Witch	<i>Hansel and Gretel</i>	Opera Pomme Rouge	2017
Erste Mägde	<i>Elektra</i>	New York Opera Forum	2016
Ma Moss	<i>The Tender Land</i>	Opera North (NH)	2015
Kate Pinkerton	<i>Madama Butterfly</i>	Natchez Festival of Music	2015
Kate	<i>The Pirates of Penzance</i>	Natchez Festival of Music	2015
Scholar	<i>Heloise and Abelard</i>	Center for Contemp. Opera	2015
Mrs. Emma Jones	<i>Street Scene</i>	Opera North (NH)	2014
Prince Orlofsky	<i>Die Fledermaus</i>	Tri-Cities Opera	2014
Mercédès	<i>Carmen</i>	Tri-Cities Opera	2014
Lola	<i>Cavalleria rusticana</i>	Tri-Cities Opera	2013
Ines	<i>Il trovatore</i>	Tri-Cities Opera	2013
Giannetta cover	<i>L'elisir d'amore</i>	Opera on the James	2012
Wife	<i>The Music Shop</i>	Opera on the James	2012
Katisha	<i>The Mikado</i>	Staten Island Philharmonic	2011

*denotes Covid19 cancellation

** denotes cover

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CONCERT & ORATORIO

A Summer Evening at Castle Hill*	Newport Music Festival, Newport, RI	2020
"Train Travel" (Recital with Nicolò Sbulz)	Long Island Children's Museum, Garden City, NY	2020
"Meeting of the Masters" BWV 62, 36, m K. 47, K. 276	Westchester Oratorio Society, Mount Kisco NY	2019
Madame Thénardier in <i>Les Misérables</i>	Westchester Symphonic Winds, NY	2019
"A Musical Christmas"	Newport Music Festival, Newport, RI	2019
Handel <i>Messiah</i>	MidAtlantic SO.: Great Auditorium, Ocean Grove, NJ	2019
Oscar Hammerstein Award: Honoring Susan Stroman	The York Theatre Company at The Edison Ballroom, NY	2018
"Holiday Spectacular"	Long Island Concert Orchestra, Patchogue Theatre, NY	2018
"Opera, Schmöpera: Celebrating the Jewish Heritage"	Opera North: Roth Center, Hanover, NH	2017
"An American Portrait Series: An Evening of R&H"	Northern Dutchess SO: Marriott Pavilion, Hyde Park, NY	2015
Mozart <i>Requiem</i>	Hopkins Center for the Arts, Hanover, NH	2015
Handel <i>Messiah</i>	Pentangle's Classical Music Series, Woodstock, VT	'14/15
"There's a Place for Us: A Flavor of the Season"	Opera North: Wilder Center, Wilder, VT	2015
Bach <i>Weihnachts-Oratorium</i>	Anderson Center For the Arts, Binghamton, NY	2015
"Country Nights to New York Lights"	Opera North: Wilder Center, Wilder, VT	2014

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TRAINING St. Petersburg Opera, Opera North (NH), Tri-Cities Opera, Opera on the James, Musiktheater Bavaria

EDUCATION Binghamton University, MM in Opera 2014 | New England Conservatory, BM in Vocal Performance 2008

CONDUCTORS

David Bloom
Louis Burkot
Michael Sakir
Jason Tramm

DIRECTORS

Martha Collins
Andreas Hager
David Lefkovich
Alison Moritz

COACHES

Keith Chambers
Gloria Kim
Audrey Saint-Gil
Nicolò Sbulz

VOICE

Mary Burgess
Andrea DelGiudice, *current*
Terence Goff
Barbara Honn

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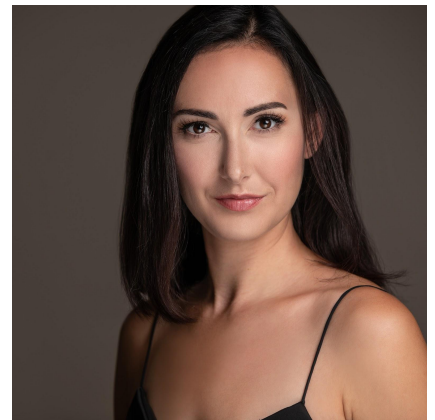
PRESS

MOTHER / *CHUNKY IN HEAT*

Experiments in Opera 2019

"As Mother and Father, contralto **Emily Geller** and baritone Joshua Jeremiah brought layers of complexity to their seemingly shallow and emotionally stunted characters."

- Steven Jude Tietjen, [Opera News](#)



"The woman they described was well masked (at times literally to keep down the swelling from the treatments) in **Emily Geller's** mother, who was all brittle glitz and efficiency. **Geller** possesses an amazing mezzo-soprano voice with a lower extension that has to be heard to be believed. At times, it could be cold, almost masculine sounding, but warm and dreamy at others. The mother has a short aria in which she relates that all of Billy's goldfish died on the same day he did, but that she has replaced them over and over again. It was a simple and beautiful moment, in which **Geller** let the audience have a glimpse into the woman's soul."

- Rick Perdian, [Seen and Heard International](#)

"As the mother, **Emily Geller** is busy warding off sorrow with botox, the plastic surgeon's knife and starvation. **Ms. Geller** is a thrilling contralto, tripping off high and low notes as she tips around in her spikes."

- Susan Hall, [ConcertoNet.com](#)

"Everything about this production is so uniformly superb it's hard to single out an individual for praise."

- James Jorden, [Observer](#)

EMILY GELLER - PRESS

ALTO SOLOIST / *MESSIAH*

OGCMA Sacred Masterworks 2019

"The soloists were superb. ... **Emily Geller** with her mesmerizing low pitched mezzo voice..."

- Paul Goldfinger, [Blogfinger](#)

ORESTE / *LA BELLE HÉLÈNE*

Opera North 2017

"Mezzo-soprano **Emily Geller** was an effervescent delight in the pants-role of Oreste."

- Jim Lowe, [Times Argus](#)

"**Emily Geller**, wisely cast as Helene's cousin Orestes, conveys a playboy-posh swagger as only a woman can. Kurt Domoney's deft choreography amplifies **Geller's** knack for comedy: At one point, she unleashes a saucy dance on a tabletop that elicited peals of laughter from the audience."

- EmmaJean Holley, [Valley News](#)

MA MOSS / *THE TENDER LAND*

Opera North 2015

"**Emily Geller**, who was a stand-out in last year's Opera North production of Kurt Weill's *Street Scene*, is affecting as Ma Moss, particularly when she flashes back to Laurie's childhood."

- Nicola Smith, [Valley News](#)

"All of which left plenty to the imagination and drew me to one character, Ma Moss (**Emily Geller**). A little sour, wary, distrustful, maybe a slightly upscale version of the migrant mother in the famed Dorothea Lange photo, with that same tiredness of soul."

- Susan Apel, [The Upper Valley](#)

EMILY GELLER – PRESS – *THE TENDER LAND* (CONT.)

"...Ma, given real gravitas – as well as desperation – by contralto **Emily Geller**."

- Jim Lowe, [Times Argus](#)

MRS. EMMA JONES/ *STREET SCENE*

Opera North 2014

"**Emily Geller**, as the loquacious, nosy neighbor Emma Jones, comes dangerously close to stealing the show with her effortless comic delivery."

- Nicola Smith, [Valley News](#)

ORLOFSKY / *DIE FLEDERMAUS*

Tri-Cities Opera 2014

"A raised glass of champagne for all the leads... **Emily Geller** as Prince Orlofsky (a "trouser role" conventionally played by a woman) [is] to be especially commended."

- Lee Shepherd, [Broome Arts Mirror](#)

MERCÉDÈS / *CARMEN*

Tri-Cities Opera 2013

"As Frasquita and Mercedes, Carmen's gypsy cohorts, Melanie Leinbach and **Emily Geller** showed strong voices and presented a convincing and musically appealing Act III Card Scene... [The boys'] Act II quintet with Carmen, Frasquita and Mercedes was a musical highlight."

- Tony Villecco, [Broome Arts Mirror](#)

EMILY GELLER – PRESS (CONT.)

ENSEMBLE / *MACBETH*

LoftOpera 2016

"The Witches' Chorus was admirably animated and creepy, doing fine justice to the detailed musical treatment Verdi gives them ... effectively controlling and pervading everything in the mortal world around them."

- Charles Geyer, [La Scena Musicale](#)

"The chorus must also be commended for jumping around from the roles of witches to murderers to party guests to exiles. They sang brilliantly and cohesively throughout the night."

- David Salazar, [Operawire](#)

"The chorus had much to do here, portraying the witches as terrifying goth girls gone wrong... The most moving part of the whole show was the Act IV chorus 'Patria oppressa...'"

- Paul J. Pelkonen, [Super-conductor](#)

"The women were particularly admirable for their versatility, shifting on a dime from the witches' snarling prophecies to the heartbreaking pathos of Verdi's chorus of Scottish exiles."

- James Jorden, Observer

KATISHA / *THE MIKADO*

CR Productions 2010

"Every detail has been tended ... But all of that doesn't add much if the cast can't sing. This one can... **Emily Geller**, for example, brings a gravity to the mirthless Katisha..."

- Michael Eck, [Times Union](#)

"**Geller** gives depth to her maleficent character in the moving ballad 'Alone, And Yet Alive!'"

- Carol King, *Daily Gazette*

EMILY GELLER – PRESS – THE MIKADO (CONT.)

"Also making valuable contributions is **Emily Geller** who is excellent as she makes the fierce Katisha the fiancée from hell."

- Bob Goepfert, [Troy Record](#)

DUCHESS / *THE GONDOLIERS*

College Light Opera Company 2008

"**Emily Geller** is delightfully over the top..."

- Gwenn Friss, [Cape Cod Times](#)

"Also superb was **Emily Geller** as the Duchess of Plaza-toro. Her extravagant wigs and outrageous costumes add zaniness to this wonderful comic role."

- Marilyn J. Rowland, *Falmouth Enterprise*

QUEEN OF THE FAIRIES / *IOLANTHE*

College Light Opera Company 2008

"The Queen of the Fairies (a regal and radiant **Emily Geller**)..."

- Gwen Friss, [Cape Cod Times](#)

"**Ms. Geller** makes a wonderful queen, creating a wise, but quirky and self-centered leader, who is most enjoyable to watch and listen to."

- Marilyn J. Rowland, *Falmouth Enterprise*

MISS JONES / *HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING*

College Light Opera Company 2008

"**Emily Geller** is outstanding as the straight-laced Miss Jones..."

- Marilyn J. Rowland, *Falmouth Enterprise*

EMILY GELLER – PRESS (CONT.)

KATE / *THE PIRATES OF PENZANCE*

Harvard-Radcliffe Gilbert and Sullivan Players 2004

"...**Emily Geller** who boasts perhaps the strongest voice as Mabel's sister Kate..."

"The cast as a whole demonstrated a great sense of comedy... the sold out audiences speak as loudly to the ability of this particularly gifted cast."

- Emily G.W. Chau, [Harvard Crimson](#)