

EMILY GELLER | CONTRALTO

NEW CLASSICAL ARTIST MANAGEMENT

NEWCLASSICALARTISTS.COM/ROSTER

NYC-based contralto Emily Geller has been praised for her “lower extension that has to be heard to be believed” (Seen and Heard International) and for being “hilariously over the top” (Opera Magazine). Her 2024-2025 season performances included the Marquise of Berkenfield in *La fille du régiment* with Opera Santa Barbara and Opera Company of Middlebury, Second Lady in a projection-based production of *The Magic Flute* with Tri-Cities Opera, Ježibaba in *Rusalka* with Gulfshore Opera, the Page of Herodias in *Salomé* with Union Avenue Opera, Ruth in *The Pirates of Penzance* with Salt Marsh Opera, and a return to Pacific Opera Project as Prince Orlofsky in *Die Fledermaus* and Buttercup in *H.M.S. Pinafore* in a co-production with Opera Las Vegas. In 2026, she makes her Opera Modesto house debut reprising Ježibaba in *Rusalka* and returns to Salt Marsh Opera this fall in the same role. This summer, she makes her Utah Festival Opera & Musical Theatre house debut appearing as Counsel for the Plaintiff in *Trial by Jury* and revisiting Ruth in *The Pirates of Penzance*.

Drawing on her extensive Gilbert and Sullivan experience, this marks her 17th production in the repertoire.



Additional recent engagements include Mrs. Quickly in *Falstaff* and Zita in *Gianni Schicchi* with Salt Marsh Opera, Ruth in *The Pirates of Penzance* with Pacific Opera Project, Benoît/Alcindoro in *La bohème* with Newport Classical, and Suzuki in *Madama Butterfly* with Teatro Lirico d'Europa (U.S. Tour).

Equally at home with new music, Emily has performed Elder Constance in Matthew Aucoin's chamber opera *Second Nature* with Opera Fayetteville, Scholar in John Austin's *Heloise and Abelard* with Center for Contemporary Opera, and Wife in Richard Wargo's *The Music Shop* with Opera on the James. She garnered rave reviews for creating the role of Sylvia, an image-obsessed Hollywood mother, in the world premiere of *Chunky in Heat* with Experiments in Opera and Contemporaneous as a part of New York Opera Festival, directed by Alison Moritz and conducted by David Bloom. *Opera News* singled her out for the “layers of complexity” she brought to her character.

Recent concert engagements include Brahms's *Alto Rhapsody* with the Mendelssohn Glee Club of New York City and Cappella Cantorum; Honegger's *King David* and Bach's *Schwingt freudig euch empor* with the Westchester Oratorio Society; Vivaldi's *Gloria* and Saint-Saëns's *Oratorio de Noël* with the Putnam Chorale; Britten's *Rejoice in the Lamb* and Duruflé's *Requiem* with The Taghkanic Chorale; Elgar's *The Music Makers* with Cappella Cantorum; Mozart's *Requiem* at Hopkins Center for the Arts with the Dartmouth Glee Club and Taconic Opera; Handel's *Messiah* at the Great Auditorium in Ocean Grove, NJ with MidAtlantic Symphony Orchestra, Pentangle's Classical Music Series, and Taconic Opera; and Bach's *Weihnachts-Oratorium* at the Anderson Center for the Arts in Binghamton, NY.

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*). 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 an audience favorite, Emily returned to Opera North several times, performing Ma Moss (*The Tender Land*), Hattie (*Kiss Me, Kate*), Oreste (*La belle Hélène*), and Mrs. Jones (*Street Scene*), where she was described as “dangerously close to stealing the show with her effortless comic delivery.”

Emily earned her Bachelor of Music in Vocal Performance from the New England Conservatory under the Ruth S. Morse Scholarship and her Master of Music in Opera from Binghamton University with a full assistantship.

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ROLES PERFORMED

Ježibaba	<i>Rusalka</i>	Salt Marsh Opera	2026
Ruth	<i>The Pirates of Penzance</i>	Utah Festival Opera & Musical Theatre	2026
The Counsel for the Plaintiff	<i>Trial by Jury</i>	Utah Festival Opera & Musical Theatre	2026
Ježibaba	<i>Rusalka</i>	Opera Modesto	2026
Ruth	<i>The Pirates of Penzance</i>	Salt Marsh Opera	2025
Page of Herodias	<i>Salomé</i>	Union Avenue Opera	2025
Mrs. Cripps (Buttercup)	<i>H.M.S. Pinafore</i>	Opera Las Vegas/Pacific Opera Project	2025
Marquise of Berkenfield	<i>La fille du régiment</i>	Opera Santa Barbara	2025
Ježibaba	<i>Rusalka</i>	Gulfshore Opera	2025
Second Lady	<i>The Magic Flute</i>	Tri-Cities Opera	2024
Marquise of Berkenfield	<i>La fille du régiment</i>	Opera Company of Middlebury	2024
Prince Orlofsky	<i>Die Fledermaus</i>	Pacific Opera Project	2024
Mrs. Quickly	<i>Falstaff</i>	Salt Marsh Opera	2023
Ruth	<i>The Pirates of Penzance</i>	Pacific Opera Project	2023
Suzuki	<i>Madama Butterfly</i>	Teatro Lirico D'Europa	'18/'20/'23
Zita	<i>Gianni Schicchi</i>	Salt Marsh Opera	2022
Benoit/Alcindoro	<i>La bohème</i>	Newport Classical	2022
Elder Constance	<i>Second Nature</i> (Aucoin)	Opera Fayetteville	2022
Germont	<i>La traviata</i>	MassOpera	2021
Florence Pike (Covid19 cancellation)	<i>Albert Herring</i>	Penn Square Music Festival	2021
Suzuki (Covid19 cancellation)	<i>Madama Butterfly</i>	NJ Association of Verismo	2020
Desiree Armfeldt (Covid19 cancellation)	<i>A Little Night Music</i>	Tri-Cities Opera	2020
Flora	<i>La traviata</i>	Teatro Lirico D'Europa	2020
Sylvia (world premiere)	<i>Chunky in Heat</i>	Experiments in Opera	2019
Alma Hix/Eulalie M. Shinn (cover)	<i>The Music Man</i>	St. Petersburg Opera	2019
Marthe (cover)	<i>Faust</i>	St. Petersburg Opera	2018
Annina	<i>La traviata</i>	MidAtlantic Opera Company	2017
Oreste	<i>La belle Hélène</i>	Opera North	2017
Hattie	<i>Kiss Me, Kate</i>	Opera North	2017
Prinz Orlofsky	<i>Die Fledermaus</i>	Taconic Opera	2017
Witch	<i>Hansel and Gretel</i>	Opera Pomme Rouge	2017
Ma Moss	<i>The Tender Land</i>	Opera North	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 Contemporary Opera	2015
Mrs. Emma Jones	<i>Street Scene</i>	Opera North	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

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CONCERT & ORATORIO

Britten *Rejoice in the Lamb* and Duruflé *Requiem*
 Saint-Saëns *Oratorio de Noël* and Vivaldi *Gloria*
 Honegger *King David*
 Mozart *Requiem*
 Rose Bowl Concert
 Brahms *Alto Rhapsody* and Elgar *The Music Makers*
 Handel *Messiah*
 Brahms *Alto Rhapsody*
 "Gather Together: A Musical Potluck"
 A Summer Evening at Castle Hill*
 "Train Travel" (Recital with Nicolò Sbuelz)
 "Meeting of the Masters" BWV 62, 36,m K. 47, K. 276
 Madame Thénardier in *Les Misérables*
 "A Musical Christmas"
 Handel *Messiah*
 Oscar Hammerstein Award: Honoring Susan Stroman
 "Holiday Spectacular"
 "Opera, Schmopera: Celebrating the Jewish Heritage"
 "An American Portrait Series: An Evening of R&H"
 Mozart *Requiem*
 Handel *Messiah*
 "There's a Place for Us: A Flavor of the Season"
 Bach *Weihnachts-Oratorium*
 "Country Nights to New York Lights"

*denotes Covid19 cancellation

The Taghkanic Chorale, Yorktown Heights, NY	2025
Putnam Chorale, Beacon, NY	2024
Westchester Oratorio Society, Mount Kisco, NY	2024
Taconic Opera, Croton-on-Hudson, NY	2024
Rose Parade/Pacific Opera Project, Pasadena, CA	2023
Cappella Cantorum, Old Saybrook, CT	2023
Taconic Opera, Croton-on-Hudson, NY	2022
Mendelssohn Glee Club of New York City, NYC	2022
Tri-Cities Opera, Binghamton, NY	2021
Newport Classical, Newport, RI	2020
Long Island Children's Museum, Garden City, NY	2020
Westchester Oratorio Society, Mount Kisco, NY	2019
Westchester Symphonic Winds, NY	2019
Newport Classical, Newport, RI	2019
MidAtlantic SO.: Great Auditorium, Ocean Grove, NJ	2019
The York Theatre Company at The Edison Ballroom, NY	2018
Long Island Concert Orchestra, Patchogue Theatre, NY	2018
Opera North: Roth Center, Hanover, NH	2017
Northern Dutchess SO: Marriott Pavilion, Hyde Park, NY	2015
Hopkins Center for the Arts, Hanover, NH	2015
Pentangle's Classical Music Series, Woodstock, VT	'14/15
Opera North: Wilder Center, Wilder, VT	2015
Anderson Center for the Arts, Binghamton, NY	2015
Opera North: Wilder Center, Wilder, VT	2014

TRAINING St. Petersburg Opera, Opera North, 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
 Gregory Buchalter
 Louis Burkot
 Brian DeMaris
 Joshua Horsch
 Caleb Yanez Glickman
 Simon Holt
 Michael Sakir
 Scott Schoonover
 Mark Sforzini
 Brendon Shapiro
 Jason Tramm

DIRECTORS

Martha Collins
 Mark Freiman
 Stefanos Koroneos
 David Lefkowich
 Alison Moritz
 Laine Rettmer
 Josh Shaw

COACHES

Derrick Goff
 Cris Frisco
 Craig Ketter
 Gloria Kim
 Matt Lobaugh
 Steven Osgood
 Audrey Saint-Gil
 Nicolò Sbuelz

VOICE

Matthew Anchel
 Mary Burgess
 Andrea DelGiudice
 Barbara Honn

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RUTH/ *THE PIRATES OF PENDZANCE*/ SALT MARSH OPERA

"Emily Geller played Ruth with a **remarkable contralto range**, a few of the closing notes of 'When Frederic Was a Little Lad' were actually sung in a lower octave... The **singing and acting were first class**... I can honestly say that this was one of the most enjoyable and well-done Pirates I have ever attended."

-The Trumpet Bray



PAGE OF HERODIAS/ *SALOME*/ UNION AVENUE OPERA

"The young page of Herodias is **beautifully sung** by Emily Geller. She emanates a **convincing boyishness** as she again and again urges Narraboth: 'Do not look at her. I pray you not to look at her.'"

-Broadway World

"I'm happy to report that Union Avenue Opera's Salome is a huge success... **Contralto Emily Geller is in fine voice** as the Page, usually a "pants" role, but in this production costumed androgynously enough to leave room for ambiguity."

-St. Louis Arts

"The evening offered superlative singing across the board... **Emily Geller (the Page) added androgenous ambiguity**... It was a cast without weak voices."

-Pop Life STL

BUTTERCUP/ *H.M.S. PINAFORE*/ PACIFIC OPERA PROJECT

"Emily Geller had the **thick mezzo** appropriate for 'plump and pleasant' Little Buttercup..."

-Stage and Cinema

MARQUISE OF BERKENFIELD/ *LA FILLE DU RÉGIMENT*/ OPERA SANTA BARBARA

"The first performer to take the stage set the tone for the farcical flavour that followed. As the Marquise of Berkenfield, Emily Geller strutted about like a **young Gloria Swanson**, wearing a white fur hat and wrist muffs. She was **hilariously over the top, humorously wielding** a fan as she sang 'Pour une femme du mon non' in a **dark, husky contralto.**"

-Opera Magazine with Opera News

RUTH/ *THE PIRATES OF PENDZANCE*/ PACIFIC OPERA PROJECT

"As Frederic prepares to leave the ship, the pirate's loyal maid Ruth (contralto Emily Geller **who lights up the stage with her effervescent charm**), reveals she is hopelessly in love with the young and innocent Frederic... This **standout production is Gilbert and Sullivan done at its very best.**"

-Culver City News

"...I was highly invested in the singers, who **acted far better than the average** big opera companies...**(spitfire Emily Geller)**..."

-Stage and Cinema

SYLVIA/ *CHUNKY IN HEAT*/ EXPERIMENTS IN OPERA & CONTEMPORANEOUS

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

-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."

-Seen and Heard International

"Emily Geller brings a sadness to her role, preventing the mother from becoming a one-dimensional fatphobic scold."

-San Francisco Classical Voice

"Emily Geller's (Mother) **lower range was impressively forceful**, penetrating easily over a fortissimo orchestra."

-Classical Music Geek

"In what must have been a casting coup, the mom was sung by Emily Geller with an **androgynous voice** that suggested she had been tucked and lifted to the point where she inhabited an alternative gender."

-Art Journal Blog

"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.**"

-ConcertoNet.com

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

-Observer

ALTO SOLOIST/ HANDEL'S *MESSIAH*/ OCEAN GROVE CAMP MEETING ASSOCIATION

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

-Blogfinger

ORESTE/ *LA BELLE HÉLÈNE*/ OPERA NORTH

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

-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.**"

-Valley News

MA MOSS/ *THE TENDER LAND*/ OPERA NORTH

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"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."

-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."

-The Upper Valley

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

-Times Argus

MRS. EMMA JONES / STREET SCENE/ OPERA NORTH

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

-Valley News

ORLOFSKY/ DIE FLEDERMAUS/ TRI-CITIES OPERA

"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.**"

-Broome Arts Mirror

MERCÉDES/CARMEN/ TRI-CITIES OPERA

"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."

-Broome Arts Mirror

WITCH/ MACBETH/ LOFT OPERA

"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."

-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 heartbreakingly pathos of Verdi's chorus of Scottish exiles." - James Jorden, Observer

KATISHA/ THE MIKADO / C-R PRODUCTIONS AT COHOES MUSIC HALL

"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...**"

-Times Union

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

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-Daily Gazette

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

-Troy Record

DUCHESS/ THE GONDOLIERS/ COLLEGE LIGHT OPERA COMPANY

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

-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."

-Falmouth Enterprise

QUEEN OF THE FAIRIES/ IOLANTHE/ COLLEGE LIGHT OPERA COMPANY

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

-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

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

-Falmouth Enterprise

KATE/ THE PIRATES OF PENZANCE/ HARVARD-RADCLIFFE GILBERT AND SULLIVAN PLAYERS

"...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."

-HARVARD CRIMSON