



HELENA BROWN

Soprano



BIOGRAPHY

Lauded as having a "stunningly large round sound," as well as a "steely, velvety" timbre, American dramatic soprano, Helena Brown, is quickly distinguishing as a force of nature for the international stages. She was recently awarded the Sergio Franchi Award in the **Deborah Voigt/Vero Beach Opera Competition**, Second Place in the **Young Patronesses of the Opera/Florida Grand Opera Vocal Competition**, as well as awards from the **Cooper-Bing**, **Opera at Florham**, **Opera Birmingham**, and **Opera Ebony Benjamin Matthews** vocal competitions. Helena additionally received grants from the **Gerda Lissner Foundation**, **Giulio Gari Foundation**, and Encouragement Grants from the **Metropolitan Opera National Council Auditions** in Philadelphia, **Jensen Foundation**, the **Wagner Society of New York**, and the **MetroWest Opera Vocal Competition** in Boston. Helena was a member of **Sarasota Opera** for their 2017 winter season as a Studio Artist, covering the role of Madame Lidoine (New Prioress) in the *Dialogues of the Carmelites*. That summer, she returned to the **Glimmerglass Festival** to sing Isabella in the American premiere of *The Siege of Calais* and covered Serena in *Porgy and Bess*. Last season, Helena made her role debuts as Donna Elvira in *Don Giovanni* with **Rioja Lirica/DIVAría Productions** and Sieglinde in *Die Walküre* with **Miami Wagner Institute**. For the 2018–2019 season, she will reprise the role of Donna Elvira with **Rioja Lirica/DIVAría Productions** and debut the role of Female Chorus in *The Rape of Lucretia* with **New Camerata Opera**.

Formerly a mezzo-soprano, Helena was a young artist at the 2016 **Glimmerglass Festival** where she performed Rebecca Nurse and covered Tituba under the baton of Nicole Paiement in Francesca Zambello's acclaimed production of *The Crucible*. She made her European debut as Serena and Strawberry Woman in *Porgy & Bess* with **New York Harlem Productions**, appearing in theaters such as **Grand Théâtre de Genève**, **Chassé Theater**, and **Amsterdam RAI**. Additionally, Helena appeared with **Minnesota Opera**, performing Dryad in *Ariadne auf Naxos*; portrayed Bloody Mary in *South Pacific* at **Opera Roanoke**; sang Addie in *Regina* and Mrs. Herring in *Albert Herring* at **Bronx Opera**; covered Mama McCourt in *Ballad of Baby Doe* with **Chautauqua Opera**; and covered Grandmother Buryjovka in *Jenůfa* with **Des Moines Metro Opera**, where she also appeared in scenes concerts as Dalila in *Samson et Dalila*, Mistress Quickly in *Falstaff*, Martha in *Faust*, and Filippjevna in *Eugene Onegin*.

As a Masters student at **Manhattan School of Music**, Helena Brown performed the roles of the Witch in *Hänsel und Gretel*, Klementia in Hindemith's *Sancta Susanna*, Madame Halitiere in *Cendrillon*, Queen Jezebel and Angel in *Elijah*, and in Mignon Dunn's beloved scenes program, played Martha in *Faust*, Leonora in *La Favorita*, and Erste Magd in *Elektra*. She also appeared at the **Crittenden Opera Festival** as La Zia Principessa in *Suor Angelica* and Marcellina in scenes from *Le Nozze di Figaro*.



HELENA BROWN

Soprano

BIOGRAPHY cont.

No stranger to contemporary music, Helena has premiered compositions as well as principal roles in opera and theater. Notably, she collaborated with Rebecca Erin Smith in the premiere of *Feast for Pierrot* ensemble at **Manhattan School of Music**. Helena also performed the actor-singer role of Mother in Bellocq's *Ophelia*, written by U.S. Poet Laureate Natasha Trethewey, which was presented in festival at the **Kennedy Center**.

Helena holds a Master's degree from **Manhattan School of Music** as well as a Bachelor's degree in Music, Summa Cum Laude, from **Hollins University** where she also studied arts management and theatre.