COURET & WERNER
ARTIST MANAGEMENT

Laurel Semerdjian
Mezzo-Soprano

Laurel Semerdjian, an American mezzo-soprano of Armenian descent, has recently been hailed as "a dramatic and musical tour de force" (Pittsburgh Tribune) for her portrayal of Asakir in Pittsburgh Opera's production of Mohammed Fairouz's *Sumeida's Song*. Her voice has been praised for its "guttural low notes" (Pittsburgh Post Gazette) and "appealing weight, intensity and flexibility".

During the 2017–2018 season, Ms. Semerdjian looks ahead to returning to both Sarasota Opera, as Flora in *La traviata*, and Syracuse Opera, as Suzuki in *Madama Butterfly*, in addition to making her St. Petersburg Opera (Florida) debut as Dritte Dame in *Die Zauberflöte*. She will also perform both Beethoven's *Symphony No. 9* and Haydn's *Mass in Time of War* with Washington DC's Cathedral Choral Society at the Washington National Cathedral. In the 2018–2019 season, Ms. Semerdjian looks forward to rejoining PIttsburgh Opera as Suzuki in *Madama Butterfly* and performing with Syracuse's Symphoria as mezzo soloist in Haydn's *Mass in Time of War* and Beethoven's *Symphony No. 9*.

Ms. Semerdjian made several significant role debuts throughout the 2016–2017 season. In her return to Bellevue City Opera she performed her first Dorabella in *Così fan tutte*, and in October 2016 she made her Syracuse Opera debut as Tisbe in *La Cenerentola*. In early 2017, Ms. Semerdjian returned to Sarasota Opera for her initial performances of the role of Suzuki in *Madama Butterfly*. She also made her Westmoreland Symphony Orchestra debut with her first performances of Beethoven's *Symphony No. 9*.

Ms. Semerdjian has recently fulfilled two seasons as a Resident Artist with Pittsburgh Opera (2014–2016). Her responsibilities included performances of the roles of Mother Goose in *The Rake's Progress*, Meg in *Little Women*, Gertrude Stein in Ricky Ian Gordon's opera *27*, Fenena in *Nabucco*, Emilia in *Otello*, Eduige in *Rodelinda*, Asakir in *Sumeida's Song*, and covering the title role of *Carmen*. In the summer of 2015 she performed the role of Cherubino in Bellevue City Opera's inaugural production of *Le nozze di Figaro*, and in the summer of 2014 she performed the role of Mercédès in *Carmen* as a Vocal Fellow at Music Academy of the West, under the guidance of legendary mezzo-soprano Marilyn Horne. As an Apprentice Artist with Sarasota Opera, she covered the role of Inez in the company's winter 2014 production of *Il trovatore*.

During the 2012–2013 season Ms. Semerdjian was an Emerging Artist with the Dallas Opera. She performed the role of Veronica in Bizet's *Dr. Miracle* in outreach performances in local schools as well as at the Winspear Opera House with the Dallas Opera Orchestra. She also covered the role of Sonia in the Dallas Opera's production of Argento's *The Aspern Papers*. As a Tacoma Opera Young Artist in 2010, she performed in the Young Artist Showcase and covered the role of Cherubino in *Le nozze di Figaro*.

Ms. Semerdjian was born in San Diego, CA and raised in Tacoma, WA. She holds a Master of Music in Vocal Performance from the University of North Texas and a Bachelors of Music in Vocal Arts with a Minor in Music Industry from the University of Southern California.

Laurel Semerdjian, Mezzo-Soprano

COURET & WERNER
ARTIST MANAGEMENT

Opera/Musical

Madama Butterfly	Suzuki*	Pittsburgh Opera	2018
Madama Butterfly	Suzuki*	Syracuse Opera	2018
Die Zauberflöte	Dritte Dame	St. Petersburg Opera	2018
La traviata	Flora	Sarasota Opera	2017
Madama Butterfly	Suzuki	Sarasota Opera	2017
La Cenerentola	Tisbe	Syracuse Opera	2016
Così fan tutte	Dorabella	Bellevue City Opera	2016
The Rake's Progress	Mother Goose	Pittsburgh Opera	2016
27 (Ricky Ian Gordon)	Gertrude Stein	Pittsburgh Opera	2016
Little Women (Adamo)	Meg	Pittsburgh Opera	2016
Nabucco	Fenena	Pittsburgh Opera	2015
Le nozze di Figaro	Cherubino	Bellevue City Opera	2015
Carmen	Carmen+	Pittsburgh Opera	2015
Sumeida's Song (Fairouz)	Asakir	Pittsburgh Opera	2015
Rodelinda	Eduige	Pittsburgh Opera	2015
Otello	Emilia	Pittsburgh Opera	2014
Carmen	Mercédès	Music Academy of the West	2014
Bon Appétit! (Hoiby)	Julia Child	Tacoma Opera	2014
Il trovatore	Inez+	Sarasota Opera	2014
The Aspern Papers (Argento)	Sonia+	Dallas Opera	2013
Dr. Miracle (Bizet)	Veronica	Dallas Opera	2013
Dr. Miracle (Bizet)	Veronica	Tacoma Opera Company	2010
My Fair Galatea (von Suppé)	Ganymede	Tacoma Opera Company	2010

Oratorio/Concert

Symphony No. 9 (Beethoven)	Alto Soloist*	Symphoria, Syracuse	2019
Missa in tempore belli (Haydn)	Alto Soloist*	Symphoria, Syracuse	2018
Missa in tempore belli (Haydn)	Alto Soloist*	Cathedral Choral Society, Washington DC	2018
Symphony No. 9 (Beethoven)	Alto Soloist*	Cathedral Choral Society, Washington DC	2018
Symphony No. 9 (Beethoven)	Alto Soloist	Westmoreland Symphony Orchestra	2017
Christmas Oratorio (Saint-Saëns)	Alto Soloist	ProMusica Chamber Orchestra	2016
Messiah	Soloist	Santa Barbara Orchestra	2016
Three Rivers Arts Festival	Soloist	Pittsburgh Symphony Orchestra	2015
Diary of One Who Vanished (Janáček)	Alto Soloist	Janáček Academy (premiere of orchestral version)	2012
Requiem (Mozart)	Alto Soloist	Tacoma Symphony Chorus	2011

Competitions/Awards

Grant Winner	Gerda Lissner Foundation	2016
Semi-Finalist	Mildred Miller Vocal Competition	2014
Semi-Finalist	Lois Alba Aria Competition	2013

Training

Resident Artist	Pittsburgh Opera	2014–2016
Vocal Fellow	Music Academy of the West	2014
Apprentice Artist	Sarasota Opera	2014
Young Artist	Dallas Opera	2012–2013
Advanced Artist	OperaWorks	2012
Young Artist	Tacoma Opera	2010

Education

MM – Vocal Performance	University of North Texas	2013
BM – Vocal Performance	University of Southern California	2010

* Upcoming Performance + Cover Role

Laurel Semerdijian, Mezzo-Soprano

COURET & WERNER
ARTIST MANAGEMENT

***Madama Butterfly*, Sarasota Opera**

"[Cio-Cio-San's] handmaiden, Suzuki, was sung by Laurel Semerdjian, whose gorgeous voice, almost a contralto rather than mezzo, was clear, clean and well produced. It was her offstage sobbing when she realized Butterly was about to kill herself that resonated most with me in that climactic scene. It was heartbreaking."

June LeBell, *YourObserver.com* 02/12/17

"Suzuki, Cio-Cio-San's servant, was tenderly portrayed by Laurel Semerdjian whose warm ingratiating mezzo made the flower duet something special and for giving new life to her phrase 'Povera Butterfly'. One could really sympathize with her conflict in trying to protect Butterfly from her misconceptions. In the end, the sand castle came down with a tsunami Suzuki could not prevent."

Nino Pantano, *Brooklyn Discovery* 03/30/17

***The Rake's Progress,* Pittsburgh Opera**

"Laurel Semerdjian and her velvety mezzo-soprano voice were superb as Mother Goose, the madam at the brothel Rakewell enjoys in the first scene of Act 2."

Mark Kanny, *Pittsburgh Tribune* 05/01/16

"Laurel Semerdjian… sang the few measures allotted to the part with her customary velvety tones, and acted the role with an eye-popping bawdiness that would have been unthinkable at the opera's 1951 premiere."

George Parous, *Pittsburgh in the Round* 05/01/16

***27* (Gordon), Pittsburgh Opera**

"Ms. Semerdjian's voice had a natural, smooth quality that was full-bodied in long phrases."

Elizabeth Bloom, *Pittsburgh Post Gazette* 02/25/16

"[A]s Gertrude, Laurel Semerdjian nearly steals the show with her rich, warm mezzo-soprano voice."

Bill O' Driscoll, *Pittsburgh City Paper* 02/23/16

"Laurel Semerdjian, of course, dominated as Gertrude Stein. Her rich mezzo-soprano filled the hall with tones that were dark colored velvet in quality. The role is taxing vocally and dramatically, and her skills in both departments carried her through the evening almost flawlessly. She was a charming picture as well, and will no doubt bring even more to the role with each repetition. It was a treat to see and hear this gifted young woman in a starring part. She wore it very well, indeed."

George Parous, *Pittsburgh in the Round* 02/21/16

***Little Women* (Adamo), Pittsburgh Opera**

"Laurel Semerdjian, as Meg March, offered what local operagoers in recent years have come to take for granted from her – a lovely voice and appearance, and acting skills that keep her in whatever character she happens to be performing. Her rendition of 'Things change, Jo' provided some of the finest singing of the evening."

George Parous, *Pittsburgh in the Round* 01/22/16

***Sumeida's Song* (Fairouz), Pittsburgh Opera**

"Mezzo-soprano Laurel Semerdjian's portrayal of Asakir was a dramatic and musical tour de force… Semerdjian was particularly impressive when Asakir becomes unhinged, a moment when the libretto has her repeat key lines. Her dramatic gestures, including seemingly involuntary twitching, were all the more affecting for being finely graded… Semerdjian was also impressive in handling the musical challenges posed by the musical language Fairouz employs."

Mark Kanney, *Pittsburgh Tribune* 02/22/15

***Le nozze di Figaro,* Bellevue City Opera**

"Mezzo-soprano Laurel Semerdjian in the 'pants role' of page boy, Cherubino, appropriately did her best to steal every scene she was in… she nailed it, and the audience often laughed out loud."

Michael Kysar, *Michael Kysar: Here 'n There, This 'n That (blog)* 08/26/15