



MIA Artists Management

FELICIA GAVILANES, MEZZO SOPRANO

Acclaimed as “sensitive and impassioned” by Opera News, Boston-based lyric mezzo Felicia Gavilanes is gaining a reputation as an exciting and versatile singing actress. An Emerging Artist Alumna with Boston Lyric Opera, Felicia is a frequent performer in both mainstage and concert roles with BLO. As The Double in Paul Ruder’s *The Handmaid’s Tale* with BLO, the Wall Street Journal wrote “Felicia Gavilanes brought a poignant innocence to Offred in the Time Before,” The New York Times called her duet with Jennifer Johnson Cano “remarkably tender” and The Arts Fuse called it a “well-rendered and emotionally moving highlight.” Other roles with Boston Lyric Opera include Rosina in *The Barber of Seville Outreach* and Rosina (cover) in *Il Barbiere di Siviglia*, First Bridesmaid, and Cherubino (cover) in *Le Nozze di Figaro*.

Recent company and role debuts include Teatro Lírico Nacional de Cuba (Dido in *Dido and Aeneas*), Odyssey Opera (Lécœna in *La Belle Hélène*), Winter Opera St. Louis (Zulma in *L’Italiana in Algeri*), and Gulfshore Opera (Maria in *Lauda per la natività*).

Other operatic roles include Donna Elvira in *Don Giovanni*, Mrs. DeRocher in *Dead Man Walking*, Flora in *La Traviata*, Baba the Turk in *The Rake’s Progress*, Asakir in *Sumeida’s Song*, Tisbe in *La Cenerentola*, and La Ciesca in *Gianni Schicchi*.

Recent concert performances include Alto Soloist in the Mozart Requiem, Haydn’s “Paukenmesse,” Mozart’s Coronation Mass, and the Vivaldi Gloria, Queen Jezebel/Angel in Mendelssohn’s “Elijah,” a concert of Mozart favorites with the Tallahassee Symphony Orchestra, and numerous recital engagements with Boston Lyric Opera. Inspired by foreign languages and travel, Felicia has been featured in engagements from the Gran Teatro de la Habana to the Staatstheater Darmstadt to the Basilica di Santa Maria in Trastevere, Rome. Felicia will next be heard with Boston Lyric Opera as Rosina in a Family-Friendly *Barber of Seville* and as a soloist in Concert in the Courtyard: A Season of Power and Politics.

Felicia is a recipient of Opera America’s 2019 Career Blueprints grant, the Beaulieu Award in Opera, the Gallaher Award, and the Edith S. Joel Fellowship in Opera. Felicia is a recent finalist in the MetroWest Opera Vocal Competition for Emerging Artists and a prize winner of Mobile Opera’s Madame Rose Competition.

A dual citizen of the U.S. and Italy, Felicia completed her Bachelor of Arts in Italian Literature and Music from Dartmouth College. She received her Master of Music with Honors from the New England Conservatory and her Doctorate from Florida State University.



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Operatic Roles

The Double(Offred in Time Before)	The Handmaid's Tale	Boston Lyric Opera	2019
Leona	La belle Helene	Odyssey Opera	2019
Rosina	Il barbiere di Siviglia	Boston Lyric Opera Outreach	2019
Zulma	L'italiana in Algeri	Winter Opera St. Louis	2019
The Double(Offred in Time Before)	The Handmaid's Tale	Boston Lyric Opera	2019
Rosina (cover)	Il barbiere di Siviglia	Boston Lyric Opera	2018
Dido	Dido and Aeneas	Teatro Lírico Nacional Cuba	2017
Cherubino (cover)	The Marriage of Figaro	Boston Lyric Opera	2017
First Bridesmaid	The Marriage of Figaro	Boston Lyric Opera	2017
Tisbe	La Cenerentola	Florida State Opera	2015
Mrs. Gibbs	Our Town	Boston Opera Collaborative	2015
Baba the Turk	The Rake's Progress	Florida State Opera	2015
Donna Elvira	Don Giovanni	Florida State Opera	2014
Flora	La traviata	Opera Providence	2014
Asakir	Sumeida's Song	Boston Opera Collaborative	2014
Mrs. DeRocher	Dead Man Walking	Boston Opera Collaborative	2013
Second Woman	Dido and Aeneas	Just Love to Sing Opera	2012
La Ciesca	Gianni Schicchi	Flagstaff in Fidenza, Italy	2010

Selected Concert, Recital and Honors

Alto Soloist	Mozart Requiem	Masterworks Chorale	2019
Alto Soloist	Mozart Coronation Mass	Newton Community Chorus	2018
Alto Soloist	Vivaldi Gloria	Fine Arts Chorale	2017
Soloist	Mozart Coronation Mass	Fine Arts Chorale	2017
Soloist	Mozart Concert	Tallahassee Symphony Orchestra	2017
Maria	Lauda per la Nativita, Respighi	Gulfshore Opera	2016
Alto Soloist	Paukenmesse, Haydn	Fine Arts Chorale	2016
Queen Jezebel/Angel	Elijah, Mendelssohn	Tallahassee Community Chorus and Orchestra	2015

Finalist, MetroWest Opera Competition for Emerging Artists	...	2017
2 nd Runner-up, Madame Rose Competition, Mobile Opera		2016
Glenys Gallaher Memorial Award for Excellence in Vocal Performance		2015
Edith S. Joel Fellowship in Opera		2014-2016
Hannah J. Beaulieu Award in Opera		2015

Education and Young Artist Training

Boston Lyric Opera	Emerging Artist	
Florida State University	Doctor of Musical Arts	Voice Performance
N England Conservatory	Master of Music with Honors	Voice Performance
Dartmouth College	Bachelor of Arts	Italian Studies and Music

References

Nicholas Russell
Daniel Belcher
David Okerlund

Directors

Rpsetta Cucchi
Matthew Lata
Anne Bogart

Conductors

David Angus
Michael Sakir
Darko Butorac

Coaches

Brett Hodgedon
Valerie Trujillo
Jean Anderson-Collier

Master Classes

Marilyn Horne
Stephanie Blythe
Denyce Graves

Language Skills

Fluent in Italian, dual US/Italian citizenship • Conversational in French, Spanish, German



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REVIEWS

“Mezzo **Felicia Gavilanes** played her flashback double with touching vulnerability; the two singers [Gavilanes and Jennifer Johnson Cano] blended wonderfully in Ruders’s ingenious duo scene centring on the character’s beloved daughter, in which they complete each other’s sentences and even words.”

- **Opera Magazine**

“**Felicia Gavilanes** was sensitive and impassioned as Offred’s Past Self”

-**Opera News**

“**Felicia Gavilanes** brought a poignant innocence to Offred in the Time Before.”

-The Wall Street Journal

<https://www.wsj.com/articles/the-handmaids-tale-review-a-visit-to-dystopia-11557254816?fbclid=IwAR0buz1YyYqADFtoXd32stxV3tOchJw9ua4uoBi-TZ9oHLaIYOYGfhpFfLw>

“**Felicia Gavilanes** as Offred in flashbacks also brought considerable pathos to her role. Her duet with Johnson Cano — as they recall her lost daughter — is a well-rendered and emotionally moving highlight.”

-**The Arts Fuse**

<http://artsfuse.org/184195/opera-review-blos-handmaids-tale-sublime-dystopia/>

“When Offred laments her lost child with a memory of her past self (mezzo **Felicia Gavilanes**), the duo’s voices grasp in keen desperation, trading syllables seamlessly.”

-**The Boston Globe**

Boston Lyric Opera’s Powerful “Handmaid’s Tale” Lands Close to Home

May 6, 2019

Boston Lyric Opera's powerful 'Handmaid's Tale ... - The BostonGlobe

<https://www.bostonglobe.com/arts/music/2019/.../boston...handmaid-tale.../story.html>

“In one of the more moving moments of the afternoon, she and **Felicia Gavilanes**, Offred’s younger self in the “Time Before” flashbacks, duetted in the second act, yearning and questioning from opposite corners of the stage, finishing each other’s thoughts, but achieving no resolution.”

-**Bachtrack**

<https://bachtrack.com/review-ruders-handmaids-tale-boston-lyric-opera-may-2019?fbclid=IwAR0nN55egTDEZ6zdzqGJm-4fjXsl6dZHsY-6rZXIUgXeZeyCtgpfycryiSM>



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REVIEWS(Cont.)

“Mr. Ruders’s score is oppressive... it lets up barely at all, except for a remarkably tender, second-act duet between Offred and **her past self** about her love for a daughter lost to the regime.”

-**New York Times**

<https://www.nytimes.com/2019/05/10/arts/music/handmaids-tale-boston-lyric-opera-review.html>

“Ms. Cano was also especially moving in the interior dialogue with her earlier self, as was **Felicia Gavilanes**, who played the Offred of her earlier life.”

“Most striking and moving of all is the substantial scene late in the second act in which Offred encounters (in memory) **her younger self**... and the two women sing a spare yet warm duet.”

-The Boston Musical Intelligencer

Handmaid’s Tale Does Atwood’s Novel Proud

<https://www.classical-scene.com/2019/05/09/handmaids-tale/>

“In particular, the second-act duet between Offred and **her younger pre-Gilead self** proved incredibly heartbreaking.”

-**schmopera**

https://www.schmopera.com/installation-handmaids-tale-a-dramatic-chilling-staging/?utm_campaign=The%20Handmaid%27s%20Tale&utm_content=91459517&utm_medium=social&utm_source=facebook&hss_channel=fbp-98559161476

“Soprano [Caroline Worra](#) (an enforcer Aunt), soprano [Chelsea Basler](#) (the rebellious Moira), tenor [Jesse Darden](#)(Offred’s Time Before husband), and mezzo-soprano [Felicia Gavilanes](#) (Offred’s double, from the Time Before) all supported with distinctive voices.”

“The flashback style works in some ways, as in a poignant duet, sung by Offred and her **Time Before double**.”

-**Classical Voice North America**

<https://classicalvoiceamerica.org/2019/05/12/review-handmaids-tale-boston-lyric-operaale-opera-in-boston/>

“Offred, portrayed passionately by mezzo-sopranos Jennifer Johnson Cano and **Felicia Gavilanes**, has been thrust into an oppressed, abusive world where she must face impossible decisions.”

-The Sleepless Critic

<https://sleeplesscritic.com>



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REVIEWS(Cont.)

“In true Ruders fashion, the score is often at its most unapologetically beautiful during some of the most heinous moments onstage....This reaches an apotheosis in Offred’s duet with her double from the Time Before, portrayed by mezzo soprano **Felicia Gavilanes**... It’s one of the most touching moments in this score.”

-National Sawdust Log

<https://nationalsawdust.org/thelog/2019/05/08/in-review-the-handmaids-tale/>

For the role of Mrs. Gibbs in Boston Opera Collaborative’s 2015 production of *Our Town* (Ned Rorem), **Boston Classical Review** wrote:

Felicia Gavilanes’ clear [mezzo] soprano was used to great effect in the last act, especially in her plaintive but unheeded warnings to Emily.”

<http://bostonclassicalreview.com/2015/06/boston-opera-collaborative-provides-a-fresh-take-on-rorems-our-town/#sthash.kb5vUqxl.dpuf>

For the role of Second Woman in Just Love to Sing’s 2012 Production of *Dido and Aeneas*, Ellen Nordstrom of Performing Arts of New England wrote:

“**Felicia Gavilanes’** rich mezzo, coupled with her acting abilities, as well as the pleasing utterances of tenor Andrew Sokol, erased any sense of dissolution. Moreover, Gavilanes’ and Sokol’s wonderful performances in general served as fortifying connective tissue throughout the entire production.”

http://www.cvneweng.org/index.php?option=com_content&view=article&id=817:just-love-to-sing--a-winwinwin-situation&catid=92:reviews-new-hampshire&Itemid=21



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REVIEWS(Cont.)

For the role of The Angel and The Queen Jezebel in Mendelssohn's Elijah, Conductor Dr. André Thomas wrote:

"Felicia's warm, rich mezzo-soprano voice is the perfect balance of power and beauty."

<https://m.facebook.com/TheTallahasseeCommunityChorus/photos/pb.41873911258.-2207520000.1429842504./10153158008096259/?type=1&source=9>

Featured In: **The Boston Musical Intelligencer**

<http://www.classical-scene.com/2014/05/04/sumeidas-song-boc/>

WBUR Public Radio Boston

<http://artery.wbur.org/2014/05/05/classical-music-may>



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