



GINA GALATI, SOPRANO

“Sweet and appealing.” “Vocally light and free like a lovely bird.” “Passionate and vocally impressive.” “A clear, rich voice that handles the coloratura with apparent ease.”

Reviewers across the country and around the world are singing the praises of Italian-American soprano Gina Galati, whose flexible yet powerful voice and dramatic range have won her critical acclaim and a growing repertoire of leading roles. In 2015, she was nominated for a prestigious Miami Life Award as Best Lyric Singer for her recent performance in *Don Pasquale* at the Miami Lyric Opera.

Ms. Galati made her professional debut as Musetta with the Wichita Grand Opera, and quickly emerged as a featured performer whose career highlights include Rosina in *The Barber of Seville*, Mimì and Musetta in *La Bohème*, Nedda in *I Pagliacci*, Donna Elvira in *Don Giovanni*, Norina in *Don Pasquale*, Gilda in Verdi’s *Rigoletto*, Clorinda in *La Cenerentola*, Giorgetta in *Il Tabarro*, Suzel in *L’Amico Fritz*, Lucia in *Lucia di Lammermoor*, Baby Doe in *The Ballad of Baby Doe*. Other outstanding highlights of her career include the role of Alexandria in the world premiere of *O Pioneers* by Barbara Harbach at the Touhill Performing Arts Center in St. Louis, Rosalinde in *Die Fledermaus*, Violetta in *La Traviata*, Fiordiligi in *Così fan tutte*, the Countess in *The Marriage of Figaro* and Adina in *Elisir D’amore*. Ms. Galati will sing the role of Clorinda in *La Cenerentola* for Miami Lyric Opera and the role of Old Alyce in the St. Louis Premier of Tom Cipullo’s, *Glory Denied at Union Avenue this summer*.

Ms. Galati still maintains an active career singing in St. Louis and throughout the country, she has performed worldwide with the Miami Lyric Opera, Opera Naples, *Opera Medellin in Columbia*, *Opera Prolirica in South America*, Union Avenue Opera, Wichita Grand Opera, Opera Company Brooklyn, the Atlantic Coast Opera Festival, the Black Hills Vocal Festival, and many other regional opera companies.

Ms. Galati received a Bachelor of Arts and Sciences in Music from Washington University and a Masters of Opera from the University of Kansas. She also earned an Artist Diploma from the Academia Verdiana in Busseto, Italy. While there, she studied with world-renowned tenor and mentor Signore Carlo Bergonzi. In recognition of her vocal and musical talents, Ms. Galati was invited by to perform numerous concerts throughout northern Italy. She has also performed with the St. Louis Symphony as the Second Lady in *Die Zauberflöte*, and soloed with The St. Louis Bach Society, The Gateway Men’s Chorus and the Compton Heights Concert Band.

Ms. Galati also takes an active role in singing for many charitable organizations, including the Leukemia and Lymphoma Society, Logos School, Needy Paws Rescue and Habitat for Humanity, among others. Her efforts have raised thousands of dollars for charities that benefit the St. Louis community.

Future engagements include the soprano soloist at a Christmas concert with the Compton Heights Concert Band at Powell Symphony Hall, Marie in *La fille du regiment* with Winter Opera St. Louis and Charlotte in *Edith Cavell* with the Malta Symphony Orchestra at Piazza Teatru Rijal in Valletta, Malta.



GINA GALATI, SOPRANO

OPERATIC REPERTOIRE

Cipullo:

Old Alyce – Glory Denied

Donizetti:

Lucia – Lucia di Lammermoor

Norina – Don Pasquale

Adina – L'elisir d'amore

Harbach:

Alexandra – O Pioneers

Leoncavallo:

Nedda – I Pagliacci

Mascagni:

Suzel – L'amico Fritz

Massenet:

Pousette – Manon

Menotti:

Foreign Woman – The Consul

Moore:

Baby Doe – Ballad of Baby Doe

Mozart:

2nd Lady - Die Zauberflöte

Zerlina – Don Giovanni

Donna Elvira – Don Giovanni

Countess, Barbarina – Le Nozze di Figaro

Fiordiligi – Così fan tutte

Silverpeal – Impresario

Puccini:

Mimi, Musetta - La Bohème

Lauretta – Gianni Schicchi

Giorgetta – Il Tabarro

Lisette – La Rondine

Rossini:

Clorinda – La Cenerentola

Rosina – Il Barbiere di Siviglia

Strauss:

Rosalinda – Die Fledermaus

Sullivan:

Yum Yum – The Mikado

Susa:

The Good Wife – The Wise Women

Verdi:

Gilda – Rigoletto

Violetta – La Traviata

Ward:

Ruth, Abigail – The Crucible

Weill:

Polly – Three Penny Opera



MIA Artists Management

GINA GALATI, SOPRANO

ORATORIO/ORCHESTRAL REPERTOIRE

Bach:

Christmas Oratorio

Handel:

Messiah

Bruckner:

Mass in F Minor

Orff:

Carmina Burana

CONDUCTORS

Franz Vote
Ed Benyas
Steve Jarvi
Scott Schoonover
Martin Mazik
Dennis Sparger

Alfred Savia
Ward Stare
Leo Waltz
Marc Mancusi
Andy Anderson
Darwin Aquino

OPERA HOUSES/THEATERS

Teatro Verdi, Bussetto, Italy
Teatro St. Anna, Milan, Italy
Springfield Regional Opera
Winter Opera St. Louis
Southern Illinois Music Festival
Union Avenue Opera
Miami Lyric Opera
Opera Co. Brooklyn
Opera Naples
Washington University Opera
Skip Viragh Center for the Arts at Chaminade
Colony Theater
Teatro Metropolitano – Medellin, Colombia
The Fox Theater

The MUNY
Herrin Civic Center
Touhill Performing Arts Center
New Opera St. Louis
Atlantic Coast Opera Festival
Amici Opera
Wichita Grand Opera
Black Hills Vocal Festival
Peabody Opera House
Powell Symphony Hall
UMSL Performing Arts Center
Immaculata Auditorium
South Miami Cultural Arts Center
Sheldon Concert Hall



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REVIEWS

St. Louis Post Dispatch – Sarah Bryan Miller

"The performances here are all first-rate. Because of the way the opera is written, Peter Kendall Clark's Old Thompson and Gina Galati's Old Alyce dominate vocally and dramatically, but Karina Brazas' Young Alyce and David Walton's Young Thompson are equally well-cast. "Galati is certainly familiar to St. Louis audiences, but usually while playing romantic heroines. With Old Alyce she demonstrates a welcome new dimension, performing a thoroughly unsympathetic role with strength and power, unrepentant of her bad deeds to the end."

Stage Left – Chuck Lavazzi

"Kudos as well to St. Louis's own Gina Galati as Old Alyce. The lyrical Act II aria "After you hear me out," in which Alyce tries to make Old Thompson understand the difficult changes in her life, was beautifully sung and, like the rest of Ms. Galati's performance, convincingly acted. The character has to make some hard choices, and Ms. Galati insured that the cost of those choices was plain."

BroadwayWorld - Steve Callahan

"Gina Galati, a favorite of our opera world, sings Old Alyce and is particularly moving when she sings "He went through hell. . . but so did I!" and in her painful "After you hear me" aria in which she offers to leave Jim if he wants her to."

STTILIMELIGHT.COM – CB Adams

“Brazas and Galati deserve some sort of operatic hazard pay for meeting the challenges of portraying such unlikeable characters so well – it makes their accomplishment that much more appreciated.”

St. Louis Post-Dispatch - Sarah Bryan Miller

Gina Galati - She has a beautiful instrument and used it well, while communicating both the character's strength and doubts, and showed a nice comic flair.

KDHX - Chuck Lavazzi

Gina Galati was a lively and charming Adina, with a bright and flexible voice.

Broadway World – Steve Callahan

Miss Galati has never been in finer voice. Such Purity and vocal agility, such easy access to those high notes.

St. Louis Post-Dispatch – Sarah Bryan Miller

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Lively Local Color in Winter Opera's L'elisir d'amore – Chuck Lavazzi

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GINA GALATI, SOPRANO

REVIEWS(Cont.)

Broadway World – Steve Callahan

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Ladue News - Mark Bretz

Soprano Gina Galati (as Fiordiligi) ...handled her arias with considerable poise and polish, milking the comic moments in de Ponte's libretto along the way.

Broadway World – Steve Callahan

Ms. Galati Shines as Fiordiligi. Her sweet and clear soprano seems to grow in power each year.

St. Louis Post Dispatch - Union Avenue Opera - Don Giovanni

Gina Galati's Donna Elvira, on the other hand, was no less powerful, but with a smoother, more mature vocal quality that suited her character.

KDHX - St. Louis

Gina Galati gives a very polished performance as Donna Elvira, one of Giovanni's abandoned conquests. She confidently masters arias with complex coloratura elements.

St. Louis Post Dispatch - Union Avenue Opera - Don Giovanni

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St. Louis Post Dispatch – L'Amico Fritz – Winter Opera St. Louis

Gina Galati took on the role of Suzel. She has a beautiful instrument, and she uses it well; her portrayal was sweet and appealing.

Sarah Bryan Miller

South Florida Classic Review

Ms. Galati's aria "So anch'io la virtù magica" revealed her flexible but powerful lyric soprano and good intonation. By Act II, Galati was in the zone both dramatically and vocally, first as "Sofronia", a trembling girl of sweetness and light, complemented by de Peppo's secure voice and detailed comic timing. After they marry, Sofronia's sudden turn for the much, much worse is joined by Ernesto and Malatesta in a triumphant quartet, featuring nicely matched, soaring duos between Galati and David Pereira as Ernesto.

Dorothy Hindman



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REVIEWS(Cont.)

KDHX

Gina Galati, sings a beautiful Lucia. Her voice is sweet and true, and she quite masters all those Bel Canto flourishes—she's vocally light and free like a lovely bird. Miss Galati's voice is very beautiful

Steve Callahan

KDHX

Appearing in the lead role of Mimi, Galati's silvery voice was well-matched by that of tenor Gary Seydell in the role of her onstage lover Rodolfo.

Gary Scott

South Florida Classical Review

Galati was a passionate, vocally impressive Gilda. Her *Caro Nome* brought a clear, rich voice to its lyric passages and handled the coloratura with apparent ease. The quartet and the final scene, as she prepares to meet her death, were her best moments, as she gave a dramatic, vocally searing account of the character's tortured decision to face the murderer's knife.

David Fleshler

Post-Dispatch

In the title role, soprano Gina Galati displayed a sweet, clear voice with well-placed high notes, and captured the essence of Baby. The character's devotion is rewarded with four lovely arias, and Galati made the most of them.

Sarah Bryan Miller

Post-Dispatch

Gina Galati wears two hats with the company - artistic director and prima donna - and her Nedda was dramatically strong, with a clear, lovely voice.

Sarah Bryan Miller

The Examiner

An anchor who is a strong woman: Alexandra (Gina Galati), a shrewd businesswoman with a heart as big as the prairie she tames. She tries mightily to protect young brother Emil. Her angst over him was moving to watch. Brava, Miss Galati.



GINA GALATI, SOPRANO

REVIEWS(Cont.)

KDHX

Gina Galati, appearing as Laretta, brought the production to a standstill when she sang "O, Mio Babbino Caro". Her satiny voice filled every corner of the building.

Gary Scott

Gina Galati is an American soprano that has studied in a Verdian Academy at Bussetto; she has the voice — its flutter fitting for 'Caro nome' — and looks of a soubrette.

Robert Carreras

Journal World

The rich soprano of Gina Galati as Fiordiligi handles the part's coloratura arias convincingly. She portrays her character's conflicted feelings creditably, resisting her new suitor longer than her sister manages to do, but ultimately yielding. The blend of her voice with that of Holly Wrench as Dorabella, her sister, is perfect and provides some of the evening's most beautiful moments.

Dean Bevan



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