



LAURA WHITTENBERGER, **SOPRANO**

Praised in the Baltimore Sun for her “impressive voice”, soprano Laura Whittenberger sings in opera, musical theater and concert performances. She recently appeared as Beauty in Giannini’s *Beauty and the Beast* with Lyric Opera Baltimore and Rose Maybud in *Ruddigore* with Theater at Monmouth in Maine. She will appear as Olympia/Blue Lady in *Pinocchio* as a Young Artist with Cedar Rapids Opera this January, and will make her NYC recital debut in February with pianist Peyson Moss at the American Irish Historical Society.

Highlights from the 2014-15 seasons have included Amalia in *She Loves Me* (DE), Mrs. Banks in *Mary Poppins* (TN), and Mabel in *The Pirates of Penzance* (60 performances, MD), for which she was nominated for Broadway World’s “Best Actress in a Musical” award for the Baltimore region.

Laura made her Baltimore debut as the title role in *Lakmé* with Peabody Opera Theatre. She has also performed as Susanna (*Le Nozze di Figaro*), Anna (*The King and I*), and Adele (*Die Fledermaus*) in DC area festivals. Other roles have included Constance in *Dialogues des Carmelites*, Oscar in *Un ballo in Maschera*, and Elsie in *The Yeomen of the Guard*, in which she “danced her role with grace and style” (*Washington Post*). She also reprised Adele in *Die Fledermaus* with the Bel Cantanti Opera Company in MD and at DC’s Singapore Embassy.

In concert, Laura has performed soprano solos in the *Messiah*, *Carmina Burana*, and Haydn’s *Kleine Orgelmesse*, among others. She appeared on FOX Business channel as a soloist for concerts with the VA Medical-Musical Orchestra. Last season she joined the Columbia Pro Cantare for Mozart’s *Regina Coeli* (K127) and Rutter’s *Requiem*, and she has performed as both a soloist and chorister with the Emmanuel Episcopal Choir in Baltimore.

Laura earned her Graduate Performance Diploma at the Peabody Conservatory in the studio of Dr. Stanley Cornett, where she held a full-tuition assistantship and was awarded as an Outstanding Voice Student. Laura holds bachelor’s degrees in English and Voice from Indiana University, where she studied with Carlos Montané and received an honors scholarship. More information can be found at laurawhittenberger.com.



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THEATRE

Regional

Liebeslieder swing	A Little Night Music	Signature Theatre (DC)
Mabel	The Pirates of Penzance	Theater at Monmouth (ME)
Mabel	The Pirates of Penzance	Toby's Dinner Theatre (MD)
Mabel	The Pirates of Penzance	Mauckingbird Theatre Company (PA)
Ensemble/Johanna u/s	Sweeney Todd	Olney Theatre Center (MD)
Johanna	Sweeney Todd	Red Branch Theatre Company (MD)
Johanna	Sweeney Todd	Broadway Theater of Pitman (NJ)
Nimue	Camelot	Broadway Theater of Pitman
Amalia	She Loves Me	Clear Space Theatre Company (DE)
Rose Maybud	Ruddigore	Theater at Monmouth (ME)
Tribe/Soloist	HAIR	Sketch Club Theatre (NJ)
Peggy Arnold	Revolutionary Gentleman(<i>premiere</i>)	Infinity Stage Co. (DC)
Meggie	Catch a Dream(<i>premiere</i>)	CAD Productions (DC)
Olympia/Blue Lady	Pinocchio (Davies)	Cedar Rapids Opera Theatre (IA)
Beauty	Beauty and the Beast (Giannini)	Baltimore Lyric Opera/ Artscape
Mrs. Banks	Mary Poppins	Roxy Regional Theater (TN)
Adele	Die Fledermaus	Bel Cantanti Opera (DC)

FILM

Helen	<i>All's Well That Ends Well</i>	Deloss Brown Productions (NYC)
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CONCERT SOLOS/RECORDINGS [SELECTED]

Words that Sing in the Night, Album of Irish folk-art songs by R. Driver, set to the poetry of W. B. Yeats
Broadway Cabaret recitals: Baltimore, Columbia, Pikesville, Frederick, MD
Soloist, Opera in the Park, Annapolis Opera
Singapore Embassy (DC): Adele in *Die Fledermaus*
Concert soloist: Pieces by Mozart, Handel, Debussy, Orff, Rutter, Haydn, Sor, Fibich, Dvorak



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AWARDS

“Best Actress in a Musical” nominee (Baltimore & Philadelphia), Broadway World, for *The Pirates of Penzance*
“Best Featured Actress in a Musical” nominee, NJ Perry Theater Awards, for *HAIR*
“Outstanding Voice Student” Peabody Conservatory, full-tuition graduate assistantship
“Best Supporting Actress in a Musical” nominee, DC Metro Theater Arts, for *Little Women*

EDUCATION

Graduate Performance Diploma in Voice, *Peabody Conservatory*
Bachelor of Music in Vocal Performance; **Bachelor of Arts** in English; Anthropology minor, *Indiana University*

SPECIAL SKILLS

Dance: Tap 6 years, jazz 5 years “**Crossover Singer**” Seminar/ Recitalist/MC
Language: International Phonetic Alphabet (instructor), conversational German, intermediate French
English instructor (TEFL), Ski instructor, basic harmonica/guitar/piano, puns, whistling, Opera Plot Memes

REFERENCES

Voice: Stanley Cornett, Ruth Ann Swenson Carlos Montane, Francois Loup, Sharon Christman, Suzanne Chadwick

Directors: (Stage/Music): Mark Minnick, Ron Gretz, Peter Reynolds, James Harp, Ross Rawlings, Walter Ware III



MIA Artists Management

LAURA WHITTENBERGER, ***SOPRANO***

REVIEWS

“... a dream both musically and comically: her voice is rich and nimble... expressive eyes and face...”

Portland Phoenix

“possesses a pure, bell-like lyric soprano, which suits the proper heroine”

Talkin’ Broadway

“...impressive soprano talent is coupled with some fine understated comedic ability.”

Sun Journal

“...as Mabel, Laura Whittenberger seems ideally cast and displays the finest operatic voice heard in recent memory at Toby’s...negotiates coloratura passages with ease and agility.”

Baltimore Sun

“An aural enchantress...displays a keen knowledge of performing opera with truth and emotional intent...sublime; the finest female soprano sound to cross the Toby’s stage in many a year.”

DC Metro Theater Arts

“...securely soars in such musical numbers as “Poor Wandering One!”...makes the exclamation points in those song titles seem warranted... impressive voice...”

Baltimore Sun

“...reaches notes that haven’t even been discovered yet. Her renditions of “Poor Wandering One!” and “Sorry Her Lot” are worth the price of admission alone.”

OUTspoken

“...exquisite... nothing is synthetic...makes all the runs, vocal trills, and high notes seem easy and therefore, all the more impressive...great vocal clarity and conviction. ”

MD Theatre Guide

“...adds an irresistible element to what already was well-nigh irresistible.”

BroadwayWorld



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