



MIA Artists Management

ROBYN MARIE LAMP, **SOPRANO**

Robyn Marie Lamp, a powerful Florida-based soprano, wasn't quiet for too long during the COVID-19 pandemic shutdown. Virtual, outdoor, and socially distanced concerts, street stages, live streams — even a “porch concert” in her neighborhood — are among the ways she lifted her voice, and spirits, remaining connected with her craft and audiences.

She had been looking forward to a role debut as **Tosca**, a debut with Palm Beach Symphony, and multiple Verdi **Messa da Requiem's**, one in Carnegie Hall, in 2020-21. But with venues shuttered, she and many other artists reinvented their performances for mainly online and outdoor audiences. Her 2021-22 season will include singing the title role in **Tosca** for Gulfshore Opera, Mozart's **Requiem** with the Palm Beach Symphony and Master Chorale of South Florida, and performances of Beethoven's **Egmont**, Op. 84, with Orchestra Miami.

The 2019-20 season sent her to Boston, where she appeared as Clotilde and covered the title role in Bellini's **Norma** with Boston Lyric Opera as an Emerging Artist. Another highlight was appearing as the soprano soloist in Beethoven's **Ninth Symphony** with the South Florida Symphony Orchestra at the Broward Center. She returned to Gulfshore Opera to sing an all-Puccini concert and portrayed the title role in Puccini's **Suor Angelica** with Opera Fusion, a South Florida company.

She made her Carnegie Hall debut in her 2018-19 season, singing the soprano solo in Ralph Vaughan Williams' **Dona Nobis Pacem** with Mid-America Productions. That season she also sang three Verdi **Messa da Requiem's**, one with only hours' notice, as she filled in for an ailing soprano with the Southwest Florida Symphony Orchestra. Of her Verdi, one reviewer wrote, “Robyn Lamp has a radiant soprano voice which she handles with great expertise and ease. She plucked bell-like high As, Bs, and Cs out of some celestial sphere, always interpreting the text with deep-felt emotion; her interpretation of the line “I am made to tremble and fear” was truly affecting.” More kudos: She won an Encouragement Award in the prestigious Rising Stars Vocal Competition at Vero Beach Opera and has been a two-time Regional Finalist in the Metropolitan Opera National Council Auditions.

In summer 2017, she sang the role of **Adele**, and covered Metropolitan Opera soprano Angela Meade's **Imogene**, in Bellini's rarely heard **Il pirata** at Caramoor's Music Festival. “I was especially impressed by every phrase sung by Robyn Marie Lamp as Imogene's confidante,” a reviewer wrote. “I'd love to hear how she'd surge through a bel canto cavatina. Keep your ears peeled.”

She has appeared as a Sarasota Opera Young Artist, covering **Nedda** in **Pagliacci** and performing scenes as **Elettra** (Mozart's **Idomeneo**) and **Elvira** (Verdi's **Ernani**). In addition to her affinity for Bel Canto roles, Ms. Lamp is an accomplished Mozartian, counting among her roles **Donna Elvira** (**Don Giovanni**), **Fiordiligi** (**Così fan tutte**), **First Lady** (**The Magic Flute**), the soprano soloist in **Vesperae solennes de confessore**, and early in her training, **Susanna** (**Le nozze di Figaro**). Her repertoire also includes **Mimi**, **Lucrezia Borgia**, **Ariadne** (**Ariadne auf Naxos**), and the title role in **Anna Bolena**.

Her work is critically acclaimed for bringing an “immense warmth and an ability to spin long lines of melody” to the concert stage. Her appearances have included **Messiah**, Barber's **Knoxville: Summer of 1915**, Brahms' **Ein Deutsches Requiem**, Haydn's **St. Nicolai** and **Lord Nelson** Masses; Fauré's **Requiem**, Vivaldi's **Gloria**, Rossini's **Stabat Mater** and **Petite Messe Solennelle**, and Mendelssohn's **Elijah**.



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Operatic Roles

Tosca	<i>Tosca</i>	Gulfshore Opera	2022
Clotilde/Norma (cover)	<i>Norma</i> (COVID-19 cancellation)	Boston Lyric Opera	2020
Suor Angelica	<i>Suor Angelica</i>	Opera Fusion	2019
First Lady	<i>The Magic Flute</i>	Orchestra Miami	2018
Ariadne	<i>Ariadne auf Naxos</i>	Opera Fusion	2017
Adele/Imogene (cover)	<i>Il pirata</i>	Bel Canto at Caramoor	2017
Romaine Patterson	<i>Not In My Town</i> (World Premiere)	Opera Fusion	2016
Nedda (cover)	<i>Pagliacci</i>	Sarasota Opera	2014
Lucrezia Borgia (cover)	<i>Lucrezia Borgia</i>	Bel Canto at Caramoor	2014
Donna Elvira	<i>Don Giovanni</i>	Toronto Summer Opera Workshop	2013
Fiordiligi	<i>Così fan tutte</i>	Opera del West	2013
Mimi	<i>La bohème</i>	LSU Opera	2012

Concert and Oratorio Soloist

Beethoven	<i>Egmont, Op. 84</i>	Orchestra Miami	2022
Mozart	<i>Requiem</i>	Palm Beach Symphony	2021
		Master Chorale of South Florida	2021
Beethoven	<i>Sechs Lieder von Gellert Op. 48</i>	Orchestra Miami	2021
Mendelssohn	<i>Elijah</i> (COVID-19 cancellation)	Master Chorale of South Florida	2020
Beethoven	Symphony No. 9 in D Minor	South Florida Symphony	2020
Barber	<i>Knoxville: Summer of 1915</i>	The Symphonia	2019
Vaughan Williams	<i>Dona Nobis Pacem</i>	Mid-America Productions	2019
Verdi	<i>Messa da Requiem</i>	Southwest Florida Symphony	2019
		SUNY Fredonia School of Music	2019
		Music Worcester	2019
Handel	<i>Messiah</i>	Masterworks Chorus	2018
Brahms	<i>Ein Deutsches Requiem</i>	Master Chorale of South Florida	2018
Rossini	<i>Petite Messe Solennelle</i>	Bel Canto at Caramoor	2017
Haydn	<i>Missa in Angustiis</i> ("Lord Nelson")	Newburyport Choral Society	2013
Mozart	<i>Vesperae Solennes de Confessore</i>	Newburyport Choral Society	2013

Awards

Encouragement Award	Rising Stars Vocal Competition - Vero Beach Opera	2019
Encouragement Award	Gerda Lissner International Vocal Competition	2017
First Place	New York Lyric Opera Theatre National Vocal Competition	2017
Regional Finalist	Metropolitan Opera National Council Auditions: South East Region	2016
First Place	Lois Alba Aria Competition	2016
Regional Third Place	Metropolitan Opera National Council Auditions: Gulf Coast Region	2012
Second Place	Florida Suncoast Opera Guild Opera Competition	2012

Select Training Programs: Boston Lyric Opera, Sarasota Opera, Bel Canto at Caramoor

Education: Louisiana State University, MM 2012 | Florida Atlantic University, BM 2010

Directors

Martha Collins
David Grabarkewitz
Stephanie Havey

Coaches

Will Crutchfield
Rachelle Jonck
Geoffrey Loff

Conductors

Elaine Rinaldi
Alastair Willis
David Angus

References

Brett Karlin
Steffanie Pearce
Birgit Fioravante



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“Robyn Marie Lamp exhibited soprano star quality from her initial entrance to the solo that introduces the choral finale. Lamp’s radiant soprano timbre and clear top notes registered with bell-like clarity.”

<https://southfloridaclassicalreview.com/2021/11/master-chorale-displays-undimmed-virtuosity-with-mozarts-requiem-mass/>

Lawrence Budman, *South Florida*

“Robyn Lamp has a radiant soprano voice which she handles with great expertise and ease. She plucked bell-like high As, Bs and Cs out of some celestial sphere, always interpreting the text with deep-felt emotion; her interpretation of the line “I am made to tremble and fear” was truly affecting.”

<https://www.telegram.com/entertainmentlife/20190401/shepard-conducts-stunning-performance-of-verdis-requiem-at-mechanics-hall>

Joyce Tamer, *Worcester Telegram*

“The soprano Robyn Marie Lamp brought immense warmth and an ability to spin long lines of melody to “You now have sorrow,” sustaining long crescendos and pouring emotion into her singing without overdoing it”

<http://southfloridaclassicalreview.com/2018/05/a-grand-and-moving-brahms-requiem-from-master-chorale/>

David Fleshler, *South Florida Classical Review*

“Among the able supporting cast, I was especially impressed by every phrase sung by Robyn Marie Lamp as Imogene’s confidante. The voice is robust, easily produced, golden but warm rather than metallic. I’d love to hear how she’d surge through a bel canto cavatina, but her next role is Ariadne. Keep your ears peeled.”

<http://parterre.com/2017/07/10/imogenary-beings/#more-51068>

John Yohalem, *Parterre Box*

“Robyn Marie Lamp, as Imogene’s confidante Adele, displayed an ample spinto soprano that suggested a bel canto diva in the making.”

https://www.operanews.com/Opera_News_Magazine/2017/7/Reviews/KATONAH,_NY_II_Pirata.html

Fred Cohn, *Opera News*

“Yet, even here the audience had a chance to hear Robyn Marie Lamp’s smooth and rich voiced Adele. She was the best of the evening’s cast of secondary characters and is certainly someone to watch.”

<https://bachtrack.com/review-bellini-pirata-meade-crutchfield-caramoor-july-2017>

Gregory Moomjy, *Bachtrack*

“In supporting roles, the soprano Robyn Marie Lamp...were all excellent.”

<https://www.nytimes.com/2017/07/09/arts/music/opera-review-il-pirata-caramoor-festival.html>

Anthony Tommasini, *The New York Times*

“Among the singers, Robyn Lamp stood out for her ample, exciting soprano, showing mature musicianship and a budding Verdi voice in the “Crucifixus.”

https://www.operanews.com/Opera_News_Magazine/2017/10/Reviews/KATONAH,_NY_Petite_Messe_Solennelle.html

Judith Malafronte, *Opera News*

“Soprano Robyn Marie Lamp, as Romaine, had a large and attractive voice, well-suited for her big aria and very useful in combination with those of Olivia and Matthew. She came across with warmth and personality.”

<http://palmbeachartspaper.com/not-in-my-town-new-opera-makes-a-strong-impact/>

Greg Stephanich, *The Palm Beach Arts Paper*

“An entirely opposite mood infused the following piece, “Glück, das mir verbleib” from Korngold’s Die tote Stadt. Here, soprano Robyn Lamp navigated the change by walking onstage in full character, establishing the atmosphere well before the first note sounded on the piano. Following the piano interlude in the middle of this duet-cum-aria, she displayed a wonderful covered sound that blossomed richly as the music ascended.”

<http://www.classical-scene.com/2013/09/16/boc-opener/>

Basil Considine, *The Boston Music Intelligencer*

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