



SAHOKO SATO TIMPONE, MEZZO SOPRANO

The "impressive" (New York Times) and "rich, glowing" (New York Arts) mezzo-soprano Sahoko Sato Timpone made her Carnegie Hall debut in Mendelssohn's **Midsummer Night's Dream** with the Academy of St. Martin in the Fields conducted by Sir Neville Marriner, narrated by Christopher Plummer, and has since appeared in opera and concerts throughout North America, Asia, and Europe.

Ms. Timpone's recent engagements include Verdi's **Requiem** with Masterwork Chorus at Carnegie Hall, Music Worcester, Cambridge Symphony, and Battenkill Chorale, Mary in **Der Fliegende Holländer** with Opera Maine, Mahler's **Rückert Lieder** and **Second Symphony** with Florida State University Symphony, Mozart's **Requiem** with the Tallahassee Community Chorus, Suzuki in **Madama Butterfly** and Marthe in **Faust** with St. Petersburg Opera. In addition, her first solo CD, **Songs of Japonisme – Early 20th Century Art Song from Japan and the West** with pianist Kenneth Merrill, was recently released from London-based Sheva Collection and Naxos USA. Her upcoming performances include alto soloist in Handel's **Messiah** and Mahler's **Third Symphony** with Tallahassee Symphony Orchestra.

Notable highlights of previous seasons include appearances under the baton of Seiji Ozawa in **Elektra** with Tokyo Spring Festival (former Tokyo Opera Nomori), Cherubino in **Le nozze di Figaro** with Saito Kinen Festival, Orlofsky in **Die Fledermaus**, and Rosina (cover) in **Il barbiere di Siviglia** with Seiji Ozawa Opera Academy. She has also performed Suzuki with Syracuse Opera, Nevada Opera, New Rochelle Opera and Opera Camerata of Washington, Cherubino with Syracuse Opera and West Virginia Symphony, Mercédès in **Carmen** with Opera Maine (former PORTopera), Miss Todd in **The old maid and the thief** with Berkshire Opera, Dorabella in **Così fan tutte** with Baltimore Opera, and Pitti-Sing in **Mikado**, Maddalena in **Rigoletto** and Hansel in **Hansel and Gretel** with Chautauqua Opera, Lucretia in **The Rape of Lucretia** at Le Poisson Rouge in New York City, and the New York premiere of Carlisle Floyd's last opera, **Prince of Players** with the Little Opera Theatre of New York. In 2016 and 2017, she made her Off-Broadway debut to critical acclaim as Ms. Sun-Yi Nam in **Figaro90210!** (Marcellina in **Le nozze di Figaro**).

On the concert stage, her past performances include Verdi's **Requiem** with the New York Choral Society, Beethoven's **Ninth Symphony** at Carnegie Hall and United Nations with New York Symphonic Ensemble and Canadian Symphony Orchestra of NYC, Bruckner's **Te Deum**, Beethoven's **Choral Fantasy**, and **Alexander Nevsky** with Queensboro Symphony, Handel's **Messiah** with Singapore Symphony, and solo engagements with Seattle Symphony, Oregon Symphony, Chautauqua Symphony, and Sapporo Symphony.

She is also an advocate for new music and art song. She frequently performs in recitals nationally and internationally with appearances at the Weill Recital Hall at Carnegie, Steinway Hall, NATS Art Song Composition Award Recital, Art Song Preservation Society of New York, Munson Williams Proctor Art Institute in Utica, NY, American Musicological Society, Lunigiana International Music Festival in Tuscany, Italy, Alion Baltic International Music Festival in Tallinn, Estonia, Tokyo International Vocal Academy, Ecuador's Fundacion Cultural Armonia, Bangkok, Thailand, sponsored by the Nomura Cultural Foundation, and in Granada, Spain, as a winner of the First Miguel Zanetti International Spanish Song Competition. She is also featured in David Soldier's new opera **Eighth Hour of Amduat** (Mulatta Records) as Mistress of the Boat and in a jazz arrangement of **Time to Say good-bye** in jazz trumpeter James Zollar's CD, **Zollar Systems** (JZAZ Records).

A native of Tokyo who grew up in Germany and the United States, Ms. Timpone currently serves on the voice faculty at Florida State University. She is a graduate of the Manhattan School of Music (MM), New England Conservatory (BM), and Rutgers University (DMA), where she received the Irene Alm Memorial Prize for excellence in performance and scholarly research. Additionally, she is a licensed kimono dresser and has studied Japanese tea ceremony (Urasenke School) and Japanese kabuki-style dance (Sōke Fujima School).



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OPERA REPERTOIRE

Barber

Erika *Vanessa*

Bernstein

Dinah *Trouble in Tahiti*

Bizet

Carmen, Mercedes *Carmen*

Britten

Lucretia, Bianca *The Rape of Lucretia*

Gluck

Orfeo *Orfeo ed Euridice*

Gounod

Siebel, Marthe *Faust*

Handel

Juno *Semele*
Sesto, Cornelia *Giulio Cesare*

Humperdinck

Hänsel, Gertrude *Hänsel und Gretel*

Mascagni

Lola *Cavalleria Rusticana*
Beppe *L'Amico Fritz*

Massenet

Charlotte *Werther*

Mozart

Dorabella, Despina *Così fan tutte*
Idamante *Idomeneo*
Cherubino, Marcellina *Le Nozze di Figaro*
Zweite & Dritte Dame *Die Zauberflöte*

Offenbach

Nicklausse, Giulietta *Les Contes d'Hoffmann*

Puccini

Suzuki *Madama Butterfly*
Zita, Ciesca *Gianni Schicchi*

Purcell

Dido, Sorceress *Dido and Aeneas*

Ravel

Concepcion *L'Heure Espagnole*

J. Strauss

Prinz Orlofsky *Die Fledermaus*

R. Strauss

Dryade *Ariadne auf Naxos*
2te Magd, Confidante *Elektra*

Verdi

Flora *La Traviata*
Preziosilla *La Forza del Destino*
Meg Page/Quickly *Falstaff*
Emilia *Otello*



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ORCHESTRAL/ORATOIO REPERTOIRE

Bach	<i>St Matthew & St. John Passion</i>	Mendelssohn	<i>Elijah; Midsummer Night's Dream</i>
Beethoven	<i>9th Symphony; Choral Fantasy</i>	Monteverdi	<i>Lamento d'Arianna</i>
Berlioz	<i>Roméo et Juliette; Damnation de Faust</i>	Mozart	<i>Requiem; Coronation Mass</i>
	<i>La mort de Cléopâtre</i>	Ravel	<i>Shéhérazade</i>
Bruckner	<i>Mass in F Minor, Te Deum</i>	Schubert	<i>Mass No. 6</i>
Händel	<i>Messiah; Alexander's Feast</i>	Verdi	<i>Requiem</i>
Mahler	<i>Des Knaben Wunderhorn; 2nd Symphony</i>	Vivaldi	<i>Gloria</i>

CONDUCTORS

Seiji Ozawa
Sir Neville Marriner
Stephen Lord
Donald Palumbo
Daniel Hege

Jack Everly
Kynan Johns
Grant Cooper
Kathleen Kelly
Lucy Arner
Gregory Ortega



SAHOKO SATO TIMPONE, ***MEZZO SOPRANO*** **REVIEWS**

'Opera Maine assembled a first-rate cast and orchestra to project the Wagnerian sense of dark romance into the far reaches of a well-populated Merrill on opening night....and Sahoko Sato Timpone (as Senta's concerned companion), rounded out the main cast, adding their vocal talents to the touches of melodrama that occasionally drew chuckles from the crowd.'

Portland Press Herald (Mary in Flying Dutchman)

'In a night of such stellar singing, it is difficult to pick out a single performance as "the one,".... Mary, the excellent Sahoko Sato Timpone...'

Arts(Mary in Flying Dutchman)

"...there were strong contributions from singers in smaller roles, among them Kenneth Kellogg (Zuniga), Jorelle Williams (Moralès), Maeve Höglund (Frasquita) and **Sahoko Sato** (Mercédès)."

Allan Kozinn, PORTLAND PRESS HERALD (July 28, 2016)

"Among the impressive young cast members are Emma Grimsley as the sullen Barbara; **Sahoko Sato Timpone** as Ms. Soon-Yi-Nam, an assertive factory owner and Susana's former employer (Mozart's Marcellina); and Ethan Herschenfeld as Babayan, an Armenian mafioso (Mozart's Bartolo.)"

Anthony Tommasini, NEW YORK TIMES (March 30, 2016)

"**Sahoko Sato Timpone** gleefully embraces The Dragon Lady stereotype for her mirthfully steely characterization as Ms. Soon-Yi Nam."

Darryl Reilly, THEATER SCENE (March 25, 2016)

"...soon they are being threatened by sweatshop owner Ms. Soon-Yi Nam (the hilarious **Sahoko Sato Timpone**) and her thug ally Babayan (Ethan Herschenfeld)"

Jose Solis, STAGE BUDDY (March 24, 2016)

"The Princess who tears it all apart was played by **Sahoko Sato**, and when she entered, her appearance and voice were the definition of elegance. Her gleaming mezzo fit the role of the princess very nicely."

OPERA TEEN (May 19, 2012)

"...together with Japanese mezzo-soprano, **Sahoko Sato**—turns the operatic 'A Time to Say Goodbye' into a thrilling encounter between the human voice and Zollar's Miley one on trumpet."

Raul D'Gama Rose, ALL ABOUT JAZZ (Aug. 17, 2010)

"**Sahoko Sato** was natty in the role of Cherubino, the boy smitten with the countess. Mozart invested some great melody in the part, and Sato delivered with élan."

David Williams, CHARLESTON GAZETTE (May 19, 2006)



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