



VICTOR KHODADAD, ***TENOR***

Victor Khodadad was born in Shiraz, Iran of an Iranian father and a Cuban mother, and shortly after his birth the entire family moved to the U.S. His mother, a classically trained pianist and conductor, provided a childhood full of music and performing opportunities.

In college he pursued a classical theatre training and in 1992 received a Master of Fine Arts in Acting from San Francisco's American Conservatory Theater. Following several years of work in Los Angeles, including membership with the Improv group Los Angeles Theatresports, he moved to New York to pursue his career in theatre. By 2000, Mr. Khodadad had worked at Boston Center for the Arts, Hartford Stage Company, New Jersey Shakespeare Festival, Theatreworks/USA and Yale Repertory Theater. He was also in the original New York International Fringe Festival production of "Urinetown!(the musical)". While the majority of his efforts had been placed on getting work as an actor, he would occasionally be cast in musicals.

After playing the role of Jesus in a production of "Jesus Christ Superstar" at Swine Palace Productions, directed by Barry Kyle, former Associate Director for the Royal Shakespeare Company, the fusion of music and drama prompted Mr. Khodadad to shift his focus and begin formal vocal study with Jerome Pruet, Associate Professor of Voice at The Hartt School, in April of 2001. In the summer of 2001, he was cast as Ferrando and Don Ottavio in concert readings in Italian for New York Opera Productions. After a turn as a super in the Met's "War & Peace" he found himself, in the summer of 2002, in the Resident Artist Program at Natchez Opera Festival and then traveling to Italy, via a talent scholarship, to take part in the Spoleto Vocal Arts Symposium where he studied Italian and voice with Master Teachers Enza Ferrari and Bruno Rigacci. Recitals performed in New York and New Haven helped raise money for that trip. Singing in the chorus of Connecticut Opera in the fall of 2002 brought him his first contact with a larger regional house and encouraged him to continue his studies. This paid off when, in the summer of 2003, he returned to Natchez Opera Festival, alternately performing the roles of Benvolio and Romèo in "Romèo et Juliette", and then to Hot Springs Music Festival, where he continued to gain experience singing with orchestra by performing in their production of "The Magic Flute". The culmination of these efforts was enough to get him accepted into the Graduate Professional Diploma Program at The Hartt School of Music where he could gain leading role operatic experience and continue studying with Mr. Pruet.

In February of 2004, playing the role of The Male Chorus in Benjamin Britten's "The Rape of Lucretia" at The Hartt School, conducted by Kyle Swann, Assistant Conductor for Connecticut Opera, proved to be another turning point for Mr. Khodadad. This was the beginning of a string of performances including Testo in "Il Combattimento di Tancredi e Clorinda", Tamino in "The Magic Flute" sung in German and conducted by the Met's Steven Crawford, Don Ottavio in "Don Giovanni" and his professional operatic debut singing the role of Lensky in "Eugene Onegin" at Opera Theater of Connecticut which was the opera's premiere in that state. This production was presented in English with full orchestra conducted by Doris Lang-Kosloff.

Subsequent performances in regional houses such as Mississippi Opera, Connecticut Lyric Opera, Natchez Festival of Music and Amarillo Opera included Alfredo in "La Traviata", Rodolfo in "La Bohème", Romèo in "Romèo et Juliette", Belmonte in "Die Entführung aus dem Serail", Count Almaviva in "Il barbiere di Siviglia" and Nanki-poo in "The Mikado". In concert, Mr. Khodadad has sung as a soloist with the Atlanta Symphony Orchestra in a concert of "Der Rosenkavalier" excerpts conducted by Donald Runnicles, as a featured soloist at Avery Fisher Hall with National Chorale and as the Tenor Soloist in "Elijah" at Hot Springs Music Festival. Mr. Khodadad recently sang Alfredo in "La Traviata" with Taconic Opera, Ferrando in "Così fan tutte" for Geneva Light Opera and Rodolfo in "La bohème" with Hudson Opera Theatre, one of the Tenor Soloists in Richard Marriott's non-narrative opera "Divide Light" set to the poetry of Emily Dickinson conducted by Whitney George and The Male Chorus in Benjamin Britten's "The Rape of Lucretia". Recently, Mr. Khodadad sang Emperor Altoum in Turandot with St. Petersburg Opera and Don Jose in "La Tragedie de Carmen" with New Camerata Opera.

From 2006 to 2009, Mr. Khodadad had formative private lessons with legendary tenor Nicolai Gedda in Switzerland.



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Opera

The Lady from the Sea
La tragedie de Carmen (Peter Brook), Don Jose
Turandot, Emperor Altoum
Seven Sonnets of Michelangelo, Tenor Soloist
Faust et Helene/L'heure espagnole, Faust/Gonzalve
The Infinite Energy of Ada Lovelace, William
Cav + Pag, Turiddu
El barber de Sevilla Lopez
The Rape of Lucretia, The Male Chorus
Divide Light, Tenor Soloist
La bohème, Rodolfo
The Island of Tulipatan, Cacatois
Madama Butterfly, Goro
Captain Dietrich, Evangeline
I Capuleti e i Montecchi, Tebaldo
Ferrando, Così fan tutte
Alfredo, La Traviata
Mr. Ford, Falstaff (Salieri)
Die Entführung aus dem Serail, Belmonte
Il Barbiere di Siviglia, Count Almaviva
L'elisir d'amore, Nemorino
Les pêcheurs de perles, Nadir
Così fan tutte, Ferrando
Die Fledermaus, Eisenstein
Manon, Des Grieux Dell'Arte
Tosca, Cavaradossi
Lakmé, Gerald
Don Giovanni, Don Ottavio
Die Fledermaus, Alfred
Così fan tutte, Ferrando
L'elisir d'amore, Nemorino(understudy)
Rigoletto, The Duke of Mantua

Company

Stranger Symphony Space (3/25)
New Camerata Opera (11/24)
St. Petersburg Opera (3/24)
New Camerata Opera (11/23)
New Camerata Opera (9/22)
New Camerata Opera (4/22)
New Camerata Opera (9/21)
New Camerata Opera (10/19)
New Camerata Opera (5/19)
New Camerata Opera (4/18)
Hudson Opera Theatre (6/17)
Light Opera of New York (5/17)
Gulfshore Opera (4/17)
Longfellow Chorus (4/16)
Kings County Opera, (10/15)
Geneva Light Opera, (7/15)
Taconic Opera, (3/15)
Dell'Arte Opera Ensemble, (8/14)
Hubbard Hall Opera (6/12)
Vocal Productions (5/12)
Delaware Valley Opera (8/11)
Taconic Opera (4/11)
Delaware Valley Opera (7/10)
Mississippi Opera (4/10)
Opera Ensemble (7/09)
Amarillo Opera, (4/09)
Philadelphia Concert Opera, (2/09)
Hill House Opera Company (10/08)
Music by the Lake (7/08)
Natchez Festival of Music (5/08)
Opera Santa Barbara (3/08)
Commonwealth Opera (11/07)

Conductor

Ray Luedeke
Michelle Rofrano
Mark Sforzini
Jason Wirth
Kamal Khan
Nell Flanders
Sam McCoy
Pablo Zinger
Justin Bischof
Whitney George
Ron De Fesi
Tyson Deaton
Greg Ritchey
Charles Kaufmann
Cathy Venable
Jim Blachly
Jun Nakabayashi
John Spencer
Kelly Crandell
Guerguan Tsenov
Richard Owens
Jun Nakabayashi
David Baranowski
William Boggs
Christopher Fecteau
Keith Chambers
Dan Rothermel
Mercy O'Bourke
Christine Flasch
Dr. David Blackburn
Valery Ryvkin
John Eells



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Training:

The Hartt School of Music, Graduate Professional Diploma (2005)

American Conservatory Theater, MFA in Acting (1992), Yale School of Drama, BADA Certificate (1990)

Young Artist Programs: Opera Santa Barbara, Natchez Opera Festival, Hot Springs Music Festival, Spoleto Vocal Arts Symposium

Voice teachers:

Nicolai Gedda, Jerome Pruet, Hermann le Roux, Louis Sgarro, Michael Paul, David Jones

Awards:

Talent Scholarships from The Hartt School of Music, Aspen Music Festival, Spoleto Vocal Arts Symposium, Natchez Opera Festival, Symphonic Opera Workshop, The American Prize 2011 Finalist

REVIEWS

"With his amazingly high range, it was the voice of Victor Khodadad, who played the role of Eisenstein that probably amazed the audience the most. His melt-on-your-ears tenor voice was the kind you could listen to forever."

The Elkader Review

"Though Lensky does not survive into the third act, the character was very much alive until then, thanks to the nicely projected tenor voice of Victor Khodadad. His skillful phrasing and modulation of volume showed keen musical sense and helped convey the character's volatile, poetic nature."

The New Haven Register

"Tenor Victor Khodadad (Rodolfo in last season's Commonwealth 'La Bohème') offered the predatory Duke of Mantua with lithe elegance and light but sweet and true-pitched vocalism. The fluidity of his line and the direction of his phrases were perfectly suited to Verdi's vocal genius."

The Republican



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