



## **SAHOKO SATO TIMPONE**

### **MEZZO SOPRANO**

The "impressive" (New York Times) and "rich, glowing" (New York Arts) Japanese American mezzo-soprano Sahoko Sato Timpone made her Carnegie Hall debut in Mendelssohn's *A 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 future and recent engagements include returning to Carnegie Hall as an alto soloist in Verdi's *Requiem* with Masterwork Chorus, Mary in *Der Fliegende Holländer* with Opera Maine, Mahler's *Second, Third Symphonies*, and *Rückert Lieder* with the Tallahassee Symphony and Florida State University Symphony, *Tryptique for mezzo-soprano and orchestra* by Raymond Moolaert with the Terra Nova Collective in Belgium and a New York City recital sponsored by Joy In Singing. She has also performed Verdi's *Requiem* with Music Worcester, Cambridge Symphony Orchestra, and Battenkill Chorale; Mozart's *Requiem* with the Tallahassee Community Chorus; and Suzuki in *Madama Butterfly* and Marthe in *Faust* with St. Petersburg Opera. Her first solo CD Songs of Japonisme – Early 20th Century Art Song from Japan and the West with pianist Kenneth Merrill was released from London-based Sheva Collection and is available through Naxos.

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, Maddalena in *Rigoletto*, and Lucretia in *The Rape of Lucretia* at Le Poisson Rouge in New York City. In 2016 and 2017, she made her Off-Broadway debut to critical acclaim as Ms. Sun-Yi Nam in *Figaro 90210!* (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 songs. She frequently performs in recitals nationally and internationally with appearances at the Weill Recital Hall at Carnegie, Steinway Hall, Barcelona's Sagrada Familia, 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 and Sicily International Voice Festival in Italy, Alion Baltic International Music Festival in Tallinn, Estonia, Tokyo International Vocal Academy, and Ecuador's Fundacion Cultural Armonia. Her solo recital credits include Bangkok, Thailand, sponsored by the Nomura Cultural Foundation, and Granada, Spain, as the First Miguel Zanetti International Spanish Song Competition winner. 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 Goodbye* 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 resides in Cincinnati and New York. Additionally, she is a licensed kimono dresser and has studied Japanese tea ceremony (Urasenke School) and Japanese kabuki-style dance (Sōke Fujima School).

(Updated October 2025)



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### OPERA (Highlights)

\*cover

Kin (Mother)	<i>A Daughter of the Samurai</i>	Multicultural Sonic Evolution NYC
Mary	<i>Der fligende Holländer</i>	Opera Maine
Suzuki	<i>Madama Butterfly</i>	St. Petersburg Opera
Marthe	<i>Faust</i>	St. Petersburg Opera
Sun Yi Nam (Marcellina)	<i>Figaro! (90210)</i>	Ragman Ventures (Off-Broadway)
Female Emilia (NY Premiere)	<i>Prince of Players</i>	Little Opera Theatre of NY
Zita	<i>Gianni Schicchi</i>	Opera Camerata of Washington
Mercédès	<i>Carmen</i>	Opera Maine
Sun Yi Nam (Marcellina)	<i>Figaro! (90210)</i>	Ragman Ventures (Off-Broadway)
Mallika	<i>Lakmé</i>	Rutgers Opera Theater
Suzuki	<i>Madama Butterfly</i>	Opera Camerata of Washington
Lucretia	<i>The Rape of Lucretia</i>	Le Poisson Rouge, NYC
Mistress Quickly	<i>Falstaff</i>	Rutgers Opera Theater
Orfeo (concert)	<i>Orfeo ed Euridice</i>	One World Symphony
Zia Principessa	<i>Suor Angelica</i>	Opera Manhattan
Cherubino	<i>Le nozze di Figaro</i>	Syracuse Opera (English)
Cherubino	<i>Le nozze di Figaro</i>	West Virginia Symphony (English)
Rosina*	<i>Il barbiere di Siviglia</i>	Seiji Ozawa Opera Academy
Miss Todd	<i>The old maid and the thief</i>	Berkshire Opera Company
Cherubino	<i>Le nozze di Figaro</i>	Saito Kinen Festival (Ozawa, cond.)
Suzuki	<i>Madama Butterfly</i>	Syracuse Opera
Confidante, Zweite Magd	<i>Elektra</i>	Tokyo Opera Nomori (Ozawa, cond.)
Suzuki	<i>Madama Butterfly</i>	Nevada Opera
Baba	<i>The Medium</i>	Chulalongkorn University, Thailand
Meg*	<i>Falstaff</i>	Saito Kinen Festival (Ozawa, cond.)
Orlofsky	<i>Die Fledermaus</i>	Seiji Ozawa Opera Academy
Ciesca*	<i>Gianni Schicchi</i>	Seiji Ozawa Opera Project
Komponist	<i>Ariadne auf Naxos</i>	New National Theater Tokyo
Pitti-Sing	<i>Mikado</i>	Chautauqua Opera
Hansel	<i>Hansel and Gretel</i>	Chautauqua Opera
Maddalena (concert)	<i>Rigoletto</i>	Chautauqua Symphony
Dorabella	<i>Così fan tutte</i>	Baltimore Opera Studio
Siebel*	<i>Faust</i>	Baltimore Opera
Fidalma	<i>Il matrimonio segreto</i>	Manhattan School of Music
Dryade*	<i>Ariadne auf Naxos</i>	Chautauqua Opera
Olga Olsen*	<i>Street Scene</i>	Chautauqua Opera
Idamante	<i>Idomeneo</i>	Manhattan School of Music



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**SYMPHONIC REPERTOIRE**

<b>Bach</b>	<i>St Matthew Passion</i> <i>St. John Passion</i>
<b>Beethoven</b>	<i>9th Symphony</i> <i>Choral Fantasy</i>
<b>Berlioz</b>	<i>Roméo et Juliette</i> <i>Damnation de Faust</i> <i>La mort de Cléopâtre</i>
<b>Brahms</b>	<i>Alto Rhapsody</i>
<b>Bruckner</b>	<i>Mass in F Minor</i> <i>Te Deum</i>
<b>Händel</b>	<i>Messiah</i> <i>Alexander's Feast</i>
<b>Mahler</b>	<i>Des Knaben Wunderhorn</i> <i>Rückert Lieder</i> <i>2<sup>nd</sup> Symphony</i> <i>3<sup>rd</sup> Symphony</i>
<b>Mendelssohn</b>	<i>Elijah</i> <i>A Midsummer Night's Dream</i>
<b>Monteverdi</b>	<i>Lamento d'Arianna</i>
<b>Moulaert</b>	<i>Triptyque</i>
<b>Mozart</b>	<i>Requiem</i> <i>Coronation Mass</i>
<b>Prokofiev</b>	<i>Alexander Nevsky</i>
<b>Ravel</b>	<i>Shéhérazade</i>
<b>Schubert</b>	<i>Mass No. 6</i>
<b>Verdi</b>	<i>Requiem</i>
<b>Vivaldi</b>	<i>Gloria</i>



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### **SELECTED REVIEWS**

“...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)

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“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)

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“**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)

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“...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)

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“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)

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“...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)

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“**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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“**Sahoko Sato**, as Cherubino, is a woman playing a man's role that later in the story has her change from a man's costume into a woman's costume and later into a man's costume yet again. Not only that, but she sang with the voice of an angel.”— Rick Justice, CHARLESTON DAILY GAZETTE (May 19, 2006)

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“...adds the page Cherubino (saucy mezzo-soprano **Sahoko Sato** in a great turn), who unwittingly and repeatedly upsets plans to expose the Count's duplicity.”— Wayne Myers, ONEIDA DAILY DISPATCH (May 2, 2006)

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MIA Artists Management

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205 W. 88<sup>th</sup> St., Suite 13A\*New York, NY\*10024\*646-620-1313\*305-259-4398(fax)\*Email: [Info@MIAArtists.com](mailto:Info@MIAArtists.com)  
[www.mia-artists.com](http://www.mia-artists.com)