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## DEBORAH NANSTEEL MEZZO-SOPRANO



"A formidable display of vocal power and dramatic assurance," mezzo-soprano Deborah Nansteel is poised for international stardom, having already performed at almost all the leading opera companies in the U.S.

This season brings several exciting engagements for Ms. Nansteel including a return to The Metropolitan Opera as Teresa in *La Sonnambula*, a house début with Minnesota Opera for the world premiere production of B.E. Boykin and Harrison David River's *My Name is Florence*, Mrs. Miller in Douglas J. Cuomo and John Patrick Shanley's *Doubt* for Opera Parallele, and a return to North Carolina Opera to sing her acclaimed Azucena in *Il trovatore*. On the concert stage, she will début at the San Juan Symphony as a featured soloist in Edward Elgar's *The Music Makers* and return to the Kalamazoo Symphony for Mahler's *Symphony No.3*.

Last season, Ms. Nansteel created the role of civil rights icon Fannie Lou Hamer in White Snake Project's world premiere production of *Is This America?*. She also joined Chicago Opera Theater to sing the role of civil rights pioneer JoAnn Robinson in the world premiere of Jasmine Barnes and Deborah D.E.E.P. Mouton's *She Who Dared*. In addition, Ms. Nansteel made her house début with Opera Colorado as Azucena in *Il trovatore*, returned to Dayton Opera as Amneris in *Aida*, and returned to The Glimmerglass Festival to perform Baba in *The Rake's Progress* and Mama Cordero in the world premiere of Derek Bermel and Sandra Cisneros' *The House on Mango Street*.

Nansteel recently had house débuts with Los Angeles Opera as Aunt Lou in *Highway 1, USA* and The Atlanta Opera as Roßweiße in *Die Walküre*. She also performed the roles of Azucena in *Il trovatore* with Opera Santa Barbara and Gertrud in *Hänsel und Gretel* with Opera San Antonio. As a concert soloist, Nansteel was seen with the Utah Symphony in performances of Beethoven's *Symphony No. 9* and act three of *Wozzeck*, she joined the American Symphony Orchestra as the Israelitish Man in Handel's *Judas Maccabeus* under Mo. Leon Botstein, and she appeared in the world premiere of Joel Thompson's *Fire and Blue Sky* commissioned by Russell Thomas for Los Angeles Opera.

Previous engagements included a return to the Metropolitan Opera as Annina in *La Traviata* and for their concert tour of *Otello*, and her house début with San Francisco Opera in their productions of *Eugene Onegin* and *Dialogues des Carmélites*. Nansteel also debuted the role of Amneris in *Aida* for both Opera Grand Rapids and Finger Lakes Opera, performed Gertrud in *Hänsel und Gretel* for New Orleans Opera, appeared as a soloist in Verdi's *Requiem* for Orchestra Iowa, and performed the role of Mother Abbess in *Suor Angelica* for Opera Omaha.

She made her début with The Metropolitan Opera as Alisa in *Lucia di Lammermoor*, her début with the Lyric Opera of Chicago as Gertrude in *Roméo et Juliette*, her Carnegie Hall début in Mozart's *Coronation Mass*, and her New York Philharmonic début alongside Eric Owens in *In Their Footsteps: Great African American Singers and Their Legacy*. She performed the role of Mother in the world premiere of *Blind Injustice* with Cincinnati Opera and participated in Glimmerglass Opera Festival's digital production of *Jungle Book* as Raksha.



Since her début with the Lyric Opera of Chicago, she has returned for ***Nabucco***, ***Il Trovatore***, as Siegrune in ***Die Walküre***, and Suzuki in ***Madama Butterfly***. She originated the role of Lucinda in the world premiere of Pulitzer Prize-winning composer Jennifer Higdon's adaptation of Charles Frazier's thrilling novel ***Cold Mountain*** at Santa Fe Opera. Other notable engagements include Granma in ***The Grapes of Wrath*** with Michigan Opera Theatre, a reprisal of the role of Lucinda in ***Cold Mountain*** with North Carolina Opera, the role of Grace in ***The Summer King*** with Michigan Opera Theatre, Second Lady in ***The Magic Flute*** with the Pacific Symphony, The Mother in ***The Consul*** with Opera Saratoga, Jake Heggie's ***The Work at Hand*** for the Mainly Mozart Festival, Nettie Fowler in ***Carousel***, Elvira Griffiths in ***An American Tragedy***, and Mary in ***Der fliegende Holländer*** with Glimmerglass Opera Festival, and Berta in Rossini's ***Il barbiere di Siviglia*** with San Francisco Opera's Merola Opera Program.

Ms. Nansteel completed the Washington National Opera Domingo-Cafritz Young Artist Program, where she performed many roles including Tisbe in ***La Cenerentola***, Third Lady in ***Die Zauberflöte***, Curra (cover Preziosilla) in ***La forza del destino***, Paula (cover) in ***Florença en el Amazonas***, as part of a world-premiere performance of Douglas Pew and Dara Weinberg's new opera ***Penny***, as well as The Cat in Tony Award-winning composer Jeanine Tesori's ***The Lion, the Unicorn, and Me***. As a mainstage artist, Nansteel returned there as Flora in ***La Traviata***, Dame Marthe in ***Faust***, which she also performed at Dayton Opera, as Emilia in ***Otello***, Second Lady in ***The Magic Flute***, and as the Marquise of Berkenfield in ***La fille du regiment*** with Justice Ruth Bader Ginsberg, which is featured in the documentary film ***RBG***.

Sought after for her performances on the concert stage, Ms. Nansteel has performed Händel's ***Messiah*** with the Memphis Symphony and Charleston Symphony; John Harbison's ***Mirabai Songs*** with the Oregon Mozart Players; Beethoven's ***Symphony No. 9*** with Seattle Symphony and Fondazione Orchestra Sinfonica e Coro Sinfonico in Milan under the baton of Maestro Xian Zhang; the role of Brigitta in Bard Music Festival's ***Die tote Stadt*** in concert; and various additional concerts including Stravinsky's ***Les noces***, Penderecki's ***Credo***, and ***Israel and Egypt***.

A house favorite of Seattle Opera, Ms. Nansteel made her main stage début as La suora infermiera in ***Suor Angelica***, sang Juno and Ino in ***Semele***, and Foreign Woman in ***The Consul***. As a former member of Seattle Opera's young artist program, she sang Giulietta in ***Un giorno di regno*** and Maddalena in ***Rigoletto***.

Ms. Nansteel is a graduate of the University of Cincinnati College-Conservatory of Music (CCM) where she earned an Artist Diploma in Opera and a Master of Music in Voice. At CCM, she performed the roles of Berta in ***Il barbiere di Siviglia***, Marguerite in ***La damnation de Faust***, Mother Marie in ***Dialogues des Carmélites***, Bianca in ***The Rape of Lucretia***, and Mother Goose in Stravinsky's ***The Rake's Progress***. She also received Bachelor of Music degrees in both Vocal Performance and Vocal Jazz Studies from East Carolina University and currently studies with Diana Soviero.

Recent awards include Second Place in the Sun Valley Opera competition in Seattle, the Andrew White Award and Seybold/Russel Award in the Corbett Opera Scholarship Competition, and a National Orpheus Vocal Competition Award. She also recently earned the highly esteemed Betty Allen Award and a grant from the Sullivan Foundation.