



CREE CARRICO

soprano | www.creecarrico.com



UIA-TALENT
AGENCY

ENGAGEMENTS

Soloist	<i>Carmina Burana</i>	Trinity Wall Street	June 2019
Musetta	<i>La bohème</i>	Union Avenue Opera	Jul/Aug 2019
Anna	<i>Tintypes</i>	Artistree's Music Theater Festival	Sept/Oct 2019
Younger Alyce	<i>Glory Denied</i>	Urban Arias at Keegan Theater	January 2020
Mabel	<i>Pirates of Penzance</i>	Opera Tampa	March 2020



Soprano Cree Carrico is “a notably versatile performer” and “sensational actress” who is continuously praised by critics for her “crystal clarity at the center of every note” making it “hard to watch anyone else when she’s on stage.” As a lead interpreter of 20th and 21st century works, Carrico collaborates closely with a number of composers and librettists and performs in many premières of contemporary pieces, including the New York première of Jake Heggie’s monodrama ***At the Statue of Venus***. Since then, Carrico has sang Lisa in Little and Vavrek’s ***Dog Days*** at the Opera America New Works Forum and has also performed on Royce Vavrek and Lauren Worsham’s 21st century downtown salon, The Coterie. Additionally, during BAM’s Next Wave Festival, Cree appeared on both nights of Beth Morrison’s ***21c Liederabend, op. 3***, singing Julian Wachner’s ***Come My Dark Eyed One***, and sang the world première of ***Marie Incontrera*** and Royce Vavrek’s ***Albert, Bound or Unbound***. More recently she has created the roles of Zegner Daughter, Littler in the world première of Missy Mazzoli and Royce Vavrek’s ***Proving Up*** with Opera Omaha and subsequently at The Miller Theater in New York, and made her Fort Worth Opera début as Rosemary Kennedy in the world première of David T. Little and Royce Vavrek’s ***JFK***, with subsequent performances with Montreal Opera.



This season, Carrico performs the role La Fee in ***Cendrillon*** with Opera Company of Middlebury, performs as a soloist ***Carmina Burana*** with Trinity Wall Street, Musetta in ***La bohème*** with Union Avenue Opera, performs as Anna in ***Tintypes*** with Artistree’s Music Theater Festival, Younger Alyce in ***Glory Denied*** with Urban Arias at the Keegan Theater in DC and as Mabel in ***Pirates of Penzance*** with Opera Tampa.

Last season, Carrico reprised the role of Beatrice in ***Three Decembers*** with Nashville Opera, Adele in ***Die Fledermaus*** with Opera Tampa, which she also performed with Finger Lakes Opera, and performed ***My Fair Lady: in Concert*** with the Utah Symphony. Additionally, Carrico performed in Manhattan School of Music’s ***Centennial Celebrations*** Recital Series, performed as a soloist in ***Stray Bird*** with the New Chamber Ballet, performed as a soloist in a concert celebrating The Muny’s 100th season with St. Louis Symphony Orchestra.



She also performed in ***Morning Star*** with On Site Opera and Younger Alyce in ***Glory Denied*** with Memphis Opera. Other engagements included the role of Stella in ***A Streetcar Named Desire*** with Opera Company of Middlebury and Beatrice in ***Three Decembers*** with Opera Memphis, Gilda in ***Rigoletto*** with Syracuse Opera, Diana in ***Orpheus in the Underworld*** with New Orleans Opera, Amour in ***Orphée et Eurydice*** and Sagredo/Eos in ***Galileo Galilei*** with Des Moines Metro Opera.

A member of Actor’s Equity, Cree earned her union card as an ensemble member in the New York Philharmonic’s performance of Rodgers and Hammerstein’s ***Carousel***, sharing the stage with Nathan Gunn, Kelli O’Hara, and Stephanie Blythe. She was also seen in Carnegie Hall’s one-night-only performance of ***Guys & Dolls***, starring Nathan Lane and Megan Mullally. Previous musical theatre roles include both Fraulein Kost and Fraulein Schneider in ***Cabaret***, Celeste I/Harriett in ***Sunday in the Park with George***, and the ensembles of ***Ragtime*** and ***Jesus Christ Superstar***. During her final semester at Oberlin, Cree played Comrade Charlotte in ***Flora, the Red Menace***, working closely with the legendary John Kander on a new version of the musical.

In addition to her contemporary repertoire, Cree performed the soprano solos in ***Messiah*** with New Mexico Philharmonic, Dvorak’s ***Stabat Mater*** with The Brearley Singers at Alice Tully Hall, and Orff’s ***Carmina Burana*** with Great Lakes Symphony Orchestra. Additional roles include Haydn’s ***Mariazeller Messe*** for Mid-America Productions at Carnegie Hall and the title role of ***Evangeline*** in Concert with Longfellow Chorus.

IN REVIEW

“Carrico, a notably versatile performer, plays up the humor in her part with a girlish impetuosity that spills naturally from her crystal-clear soprano-belt mix.” – Opera News

“Cree Carrico, meanwhile, brought a bright soprano and wide, winging phrases as Esther. She is, moreover, a sensational actress; there is an irrepressible brightness in her spirit, and it’s almost hard to watch anyone else when she’s on stage. Even in her reactions to other characters, she hints at a rich inner life with just the flitting of her eyes, or the quick bite of a nail.” – New York Classical Review

