

Muse Artists International

Jayme Burzette, Managing Director

333 West 57th Street, Suite 102 • New York, New York 10019

Tel/WhatsApp: +1 347 489 1247 • Email: jburzette@muse-artists.com

For more details visit our website at: <https://muse-artists.com/>

ASHLEY DIXON

Mezzo-soprano

Mezzo-soprano Ashley Dixon is a bright shining star on today's opera and concert stages. This season she performs *Les Nuits d'été* of Hector Berlioz with the Indianapolis Chamber Orchestra under the baton of Matthew Kraemer and joins the roster of Lyric Opera of Kansas City to cover Rosina in *Il Barbiere di Siviglia* with a team that includes conductor James Lowe and stage director Morris Panych. Ms. Dixon will also conduct a masterclass at the University of Indiana. Last season she performed with the Chicago Symphony Orchestra as The Queen in Mendelssohn's oratorio *Elijah* with James Conlon on the podium; returned to the San Francisco opera to sing Zweite Dame in *Die Zauberflöte* in the inventive production from Barrie Kosky and Suzanne Andrade with Music Director Eun Sun Kim on the podium; joined Houston Grand Opera to cover the role of Elizabeth Van Lew in the world premiere of *Intelligence*, a new work from composer Jake Heggie and librettist Gene Scheer, conducted by Kwamé Ryan; and sang the demanding role of Adalgisa in Bellini's bel canto masterpiece *Norma* with Palm Beach Opera led by conductor Carlo Montanaro and director Keturah Stickann as well as with the Boston Youth Symphony conducted by Federico Cortese and Joshua Major on stage direction. Her concert appearances included the Elgar's *Sea Pictures* with the Coastal Symphony of Georgia led by Music Director Michelle Merrill on the podium; Mozart's *Requiem* with the Fort Wayne Philharmonic conducted by Andrew Constantine; and joining a gala celebration with New Orleans Opera as a guest for *Lisette Oropesa in Concert* conducted by Joseph Colaneri.

Recent engagements include her critically acclaimed debuts with LA Opera in *Roberto Devereux* (Sara) under the baton of Eun Sun Kim and alongside bel canto veterans Ramon Vargas and Angela Meade as well as Amarillo Opera in *Il barbiere di Siviglia* (Rosina). On the concert stage she made debuts with Erie Philharmonic in Mozart's *Requiem* and Boston Philharmonic for performances of Beethoven's *Symphony No. 9* at Symphony Hall in Boston and Carnegie Hall, and returned to the Ravinia Festival for Beethoven *Symphony No. 9* and *Die Zauberflöte* (Zweite Dame); debuts at Opera Louisiane in the title role of Bolcom's *Lucrezia*, Hawaii Opera Theatre in *The Tragedy of Carmen* (Carmen), Festival Opera in *Norma* (Adalgisa), and Tel Aviv Summer Opera in *Carmen* (title role); and a return to the Ravinia Festival for *La clemenza di Tito* (Annio) conducted by James Conlon and San Francisco Opera for a Schwabacher Debut Recital. She also embarked on a duet recital tour with her husband tenor Carlos Santelli. Ms. Dixon has made

formidable debuts with Detroit Opera (née Michigan Opera Theatre) in Copland's *The Tender Land* (Mrs. Splinters); Ravinia Festival in Ravel's *Shéhérazade*. ; Des Moines Metro Opera in *La Traviata* (Flora); and workshopping Laura Kaminsky's *Hometown to the World: Postville* (Linda Larsen) in addition to participating in San Francisco Opera's "Opera for all Voices."

Ms. Dixon made her San Francisco Opera main stage debut in the world premiere of Heggie's *It's a Wonderful Life* (Angel First Class). During her two-year tenure as an Adler Fellow, she was seen in *Carmen* (Mércèdes), *Rusalka* (Third Wood Sprite), *Manon Lescaut* (Italian Singer), and *Hansel and Gretel* (Sandman). As a two-year participant in the Merola Opera Program, she was seen in *Gianni Schicchi* (La Ciesca), Menotti's *The Medium* (Mrs. Nolan), Walton's *The Bear* (Popova), and ended her summer season on the stage of the War Memorial Opera House, singing an aria from *Cendrillon* as part of the Merola Grand Finale concert.

Ms. Dixon continued to perform amid the pandemic joining The Atlanta Opera for her house and role debut as *Carmen*; was also a soloist in San Francisco Opera's Holiday Gala alongside Michael Fabiano and Sondra Radvanovsky; and appeared as a featured guest artist with Opera San José as well as joining West Edge Opera for *Elizabeth Cree* (Doris). Ms. Dixon has cultivated a passion for French repertoire ranging from Baroque to Berlioz, with roles including Gluck's *Orphée*, *Cendrillon*, Marguerite (*La damnation de Faust*), and *Carmen*. Additional roles in her formidable arsenal include the title roles of *Ariodante*, *Giulio Cesare*, and Angelina (*La Cenerentola*). Conductors with whom she has collaborated with include Marin Alsop, Patrick Summers, David Neely, Benjamin Zander, Jorge Parodi, Christopher Ocasek, Christopher Franklin, Clinton Smith, Robert Mollicone, Michael Ching, Bryan Nies, and Emily Senturia, in productions and stage appearances working with stage directors James Robinson, Tomer Zvulun, Fenlon Lamb, Mark Foehringer, and Karen Tiller,

Ms. Dixon earned her Bachelor of Music at the Louisiana State University and Master of Music at the University of Michigan, where she was seen in Handel's *Giulio Cesare* (title role) and Heggie's *Dead Man Walking* (Sister Helen Prejean). Ms. Dixon is a Grand Finals Winner of The Metropolitan Opera National Council Auditions.

CONTACT:

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