ROBERT BREAULT
TENOR

Tenor Robert Breault enjoys an international career that features an extraordinary breadth of repertoire. His warm, flexible voice and superb artistic sensibilities combine to make him a consummate singing actor. Opera News raved, "Besides a ductile tenor that allows him to negotiate a full dynamic span, from silvery head tone to ringing forte, even within a single phrase, Breault offers truly superb diction." Opera News also praised him for making "an excellent impression, his mellifluous tenor boasting clarity of both tone and diction; clearly reveling in high notes, he sang with notable dynamic variety." Highlights of the tenor's 2017-18 season include Verdi's *Requiem* with the Florida Bach Festival a World Premiere of Steve Roens' Three Existential Songs for the Intermezzo Chamber Society in Salt Lake City, and the role of Alfred in *Die Fledermaus* with Utah Opera.

During the 2016-2017 season, Robert made his debut with the La Jolla Symphony in performances of Verdi's *Requiem and* joined the Virginia Symphony for performances of *Messiah*. He performed Puccini's Messa di Gloria with the Bach Festival Society of Winter Park on two occasions, once at the Festival and again for the Florida A.C.D.A. convention. He sang the world premiere of Leavitt's A Christmas Carol in the role of Marley with the University of Utah Lyric Opera Ensemble at the Grand Theatre in Utah. Robert also performed Beethoven's 9th Symphony with the Pacific Symphony and returned to the role of Cavaradossi in his debut with Opera Idaho. Robert also directed performances of *La Rondine* for the Utah Lyric Opera Ensemble and *La Bohème* in Italy for La Musica Lirica.

During the 2015-16 season he joined the Salt Lake Symphony in Haydn's *Creation*, the Madeleine Cathedral Choir for Howells' *Hymnus Paradisi*, the Sheboygan Symphony for Respighi's *Lauda per la Natività* and made his debut as the Narrator in Ward's *The Snowman*. Additional concert performances included Bach's *St. Matthew Passion* with the Bach Festival Society of Winter Park and the American Festival Chorus in Utah, and his debut with the South Dakota Symphony in Beethoven's *Mass in C*. He also demonstrated his ringing high D flat with the Bach Festival Society in performances of Rossini's *Stabat Mater*. Robert made his debut in the world of Musical Theatre stepping deftly in to the role of Horace Vandergelder in a University of Utah production of *Hello Dolly*. Robert's April 2015 performance of Paul Moravec's world premiere *Music, Awake!* will appear on an upcoming CD on the Naxos label. His debut as Bacchus in Strauss's *Ariadne auf Naxos* with the Festival Opera Company was met with much critical acclaim in the Bay Area. One reviewer wrote: "The role of Bacchus is written for a Wagnerian heldentenor, and Robert Breault filled the bill magnificently, singing with great power and intensity. He reminded me vocally, if not in stature, of a young James King." In June 2015, Robert performed the demanding role of Verdi's Otello with Opera Fort Collins with a similar vigor and resonance. Robert's stage direction of Poulenc's "I dialoghi delle Carmelitane" was highly praised in Italy.

During the 2014 - 2015 season the tenor joined the Moab Music Festival under the direction of Michael Barrett, the Buffalo Philharmonic, Bach Festival of Winter Park, and Edmonton Opera as Edgardo in *Lucia di Lammermoor.* He made his debut with the Memphis Symphony in performances of Beethoven's *Symphony No. 9.* He also performed the title role in Britten's *St. Nicolas* with the American Festival Chorus and made his debut with the Berkshire Choral Festival singing Rossini's *Stabat Mater* and Puccini's *Messa di Gloria*.

The 2013 - 2014 season for this dynamic tenor included the role of Narraboth in Utah Opera's production of *Salome*, as well as concert performances of Beethoven's *Symphony No. 9* with the Santa Fe Symphony and Sheboygan Symphony, Rossini's *Stabat Mater* with the Virginia Symphony, and Haydn's *Creation* and Bach's *St. John Passion* both with the Florida Bach Festival. He sang the title role in Britten's *St. Nicolas* with the Madeleine Choir in Salt Lake City, Utah.

Robert's 2012 – 13 season included a return engagement with the Ulf Schirmer-led Bayerischer Rundfunk Symphonieorchester in the world premiere of Gerd Kühr's demanding *Ordinarium Missae*. He performed Mahler's *Das Lied von der Erde* as a late replacement with the Oregon Mozart Players. He performed Stravinsky's *Les Noces,* in Russian, under JoAnn Falletta and the Virginia Arts Festival, and returned to Utah Opera as Tamino in a highly acclaimed *Die Zauberflöte.*

Robert's 2011-12 season included performances with the San Diego Symphony in Beethoven's *9th Symphony* under the baton of John Nelson. Performances of the same work were made with the Salt Lake Symphony and Lyceum Philharmonic. He made two appearances with the Florida Bach Festival in a well-received Verdi *Requiem* and in Bach's *St. Matthew Passion*. In July 2012, Robert made his 10th appearance with Chautauqua Opera as Des Grieux in Puccini's *Manon Lescaut.* He made his debut with the Buffalo Philharmonic in Hayden's *Creation* and returned to the National Philharmonic to perform Bach's *Magnificat*. In August, Robert performed Mahler's *Das Lied von der Erde* (Schoenberg arrangement) with the Martingale Ensemble in Portland. The live performance is now available on MSR Classics.

During the 2010 - 11 season he joined the Edmonton Opera as Cavaradossi in *Tosca*, the Florida Bach Festival for performances of Bach's *St. John Passion*, National Philharmonic for Berlioz *Requiem*, and returned to the San Diego Symphony for Schubert's *Mass #6*. In New York, he made his debut with the Korean Broadcast Symphony at The United Nations singing Beethoven's *9th Symphony.* He performed both Shallow and Hall as a last minute replacement in Getty's *Plump Jack* with Bayerische Rundfunk Symphonieorchester. *Plump Jack* is now available on the PentaTone Label. In October, Robert made another unexpected debut with Opèra de Montreal when he flew, at 24-hours' notice, to replace an ailing "Duke" in their production of *Rigoletto*.

During the 2009 – 2010 season, Breault joined the Edmonton Opera for the first time in the role of the Duke in *Rigoletto*. Opera Canada wrote, "Tenor Robert Breault made his EO debut with

distinction as the Duke of Mantua. He looks the part of a man who can seduce women with more than just his power and wealth, and he has a lustrous voice." In 2009, Breault made appearances with the San Diego Symphony in Beethoven's *Symphony No. 9*, the Florida Bach Festival for performances of Bach's *B Minor Mass* and Mozart's *Requiem*, and in December of 2009 Breault returned to Phoenix for performances of James DeMars' *Guadalupe*. In 2010, Breault joined the Utah Symphony under the baton of Andrew Litton in performances of Verdi's *Requiem*, and made his debuts with the Dubuque Symphony (Mozart's *Requiem*) and Albany (NY) Pro Musica & The Cathedral of All Saints Choir of Men and Boys in Handel's *Messiah*. For Santa Fe Opera, Robert covered the title roles in *Tales of Hoffman* and the World Premiere of Spratlan's *Life is a Dream*.

In 2008-2009, Breault joined the Florentine Opera as Jupiter in Handel's *Semele* and as Cavaradossi in *Tosca* with Opera Grand Rapids. On the concert stage, he performed Beethoven's *Symphony No. 9* and Bernstein's *Mass* with the Utah Symphony, Gluck's *Ezio in Paris* and Vienna with Il Complesso Barocco, Verdi's *Requiem* with the Santa Fe Symphony, Britten's *Les Illuminations* with the Richmond Symphony, and Stravinsky's *Pulcinella* with the New York City Opera at Alice Tully Hall. Breault was also active as a recitalist making appearances throughout the United States.

During the 2007 – 2008 season, Breault portrayed Edgardo in *Lucia di Lammermoor* with both Opera Arizona and Madison Opera, and Grimoaldo in *Rodelinda* with Portland Opera. His performances of Pandarus in Walton's *Troilus and Cressida* for Opera Theatre of St. Louis received noted critical praise. Breault made his debut with the Detroit Symphony under Leonard Slatkin at Meadowbrook and sang *Messiah* with the Eugene Concert Chorale as well as Bach's *St. Matthew Passion* with the Lied Center for the Performing Arts in Lincoln Nebraska, in addition to recitals in Florida and Utah. In May 2008, Breault recorded the role of Juan Diego in the world premiere of James DeMars' *Guadalupe*, available on the Canyon Records label.

During the 2006 – 2007 season, Breault portrayed Jupiter and Apollo in a new production of *Semele* with New York City Opera for which he was honored with the company's "Kolozsvar Award." Breault also portrayed Edgardo in *Lucia di Lammermoor* with Utah Opera, Sam in *Susannah* with Arizona Opera, and the critically acclaimed title role of *Werther* with Chautauqua Opera. On the concert stage, he performed *Elijah* with the Jacksonville Symphony and the Mormon Tabernacle Choir, *Messiah* with the Omaha Symphony, *Carmina Burana* with the Pacific Symphony and the Baltimore Choral Arts Society, and *Plump Jack* with the Orquesta Sinfonica Sinaloa de las Artes in Mazatlan, Mexico.

During the 2005 – 2006 season, Robert debuted with the Arizona Opera as Don Jose in *Carmen*, a role he also sang for a return engagement with New York City Opera that same season. He was Alfredo in *La Traviata* with the Ft. Worth Opera, the title role of *Idomeneo* with Opera Lafayette in Washington DC, and Cavaradossi in *Tosca* for his debut with Festival Opera. In concert, he appeared in *Elijah* for his debut with the San Diego Symphony, Handel's *Messiah* with the Philadelphia Orchestra and the University Musical Society in Ann Arbor, Michigan, Beethoven's *Symphony No. 9* with the Delaware Symphony, Puccini's *Messa di Gloria* with the Santa Fe Symphony, and Bach's *Magnificat*, and Mozart's *Requiem* in a return engagement with the Florida Bach Festival.

Highlights of Breault's operatic performances from the last several seasons include Alfredo in *La Traviata* for his debut with New York City Opera as well as with the New Orleans Opera, Steva in *Jenůfa* with Utah Opera, Edgardo in *Lucia di Lammermoor*, Rodolfo in *La Bohème* and the title role in Verdi's *Stiffelio* all with Chautauqua Opera, and Roland in *Esclarmonde* with the Washington Concert Opera. Breault portrayed the leading tenor role of Célestin de Pontalba in the World Premiere of Thea Musgrave's *Pontalba: A Louisiana Legacy* with New Orleans Opera, Count Almaviva in *Il Barbiere di Siviglia* for his debut with Opera Grand Rapids and also with the Madison Opera, and Tom Norman in Petitgirard's *Joseph Merrick dit "Elephant Man"* with Opéra de Nice. Numerous engagements with the Atlanta Opera over the course of his career include performances in Verdi's *Macbeth*, *Nabucco*, and *La Traviata*, Strauss's *Der Rosenkavalier,* Gershwin's *Of Thee I Sing*, and Puccini's *Turandot*. Performances with the Utah Opera include roles in Britten's *Turn of the Screw, Prodigal Son*, and Verdi's *Falstaff*. In addition, he has appeared in productions with Madison Opera, Michigan Opera Theatre, Canada's Opera Atelier, Hamilton Opera, and has toured with the San Francisco Opera Western Opera Theater.

Breault's numerous engagements on the concert stage include Beethoven's *Symphony No. 9* with the Atlanta Symphony, Milwaukee Symphony, San Francisco Symphony, Florida Orchestra, Utah Symphony, and the Cleveland Orchestra, *Plump Jack* with the Puerto Rico Symphony and London Philharmonic Orchestra, and Bach's *St. Matthew Passion, B Minor Mass* and Haydn's *Creation* all with the Mormon Tabernacle Choir. He has performed Handel's *Messiah* with numerous orchestras including the Philadelphia Orchestra, Jacksonville Symphony, University

Musical Society (Ann Arbor), the Philharmonia Baroque Orchestra under Nicolas McGegan, the Colorado Symphony, Edmonton Symphony, Eugene Concert Choir, and with the St. Louis Symphony. His performances of Verdi's *Requiem* include appearances at the Elora Festival, Florida Philharmonic, and with the Tucson Symphony. He has been heard in *Elijah* with the Virginia Symphony, Toronto Mendelssohn Choir, San Diego Symphony, Jacksonville Symphony, National Orchestra of Taiwan, and the Florida Orchestra. His appearances as the roasted swan in Orff's *Carmina Burana* have thrilled audiences in performances with the Pacific Symphony, Utah Symphony, Elora Festival, California Symphony, Baltimore Choral Arts, Conspirare (TX) and the Houston Masterwork Chorus. He has sung Haydn's *Creation* with the Winter Park Bach Festival, Virginia Symphony, and Eugene Concert Choir, Weill's *Seven Deadly Sins* with the Utah Symphony and Opera, and Gounod's *Missa Solennelle* with the Vancouver Bach Choir.

In constant demand on the concert stage, Breault has also performed with the Montreal Symphony, American Bach Soloists, the Oregon Bach Festival, Madison Symphony, Washington's National Symphony, Lansing Symphony, L'Orchestre Métropolitan du Grand Montréal, the Hamilton Philharmonic, the Jerusalem Symphony, and the Toronto Symphony. Engagements at New York's Carnegie Hall include the demanding role of Argirio in Rossini's *Tancredi* with the Opera Orchestra of New York, as well as performances in Rossini's *Armida*, Wagner's *Tristan und Isolde, Messiah*, Mendelssohn's *Second Symphony*, and Mozart's *Requiem*. Of particular interest are his performances with the Philharmonia Baroque Orchestra under Nicholas McGegan for Handel's *Mes-*

siah, Hercules, and *Solomon*, and the role of Christ in Beethoven's demanding *Christus am Olberg.* The San Francisco Chronicle called his performance, "a heroic Jesus, his clarion tenor registering with precision and emotional vigor."

Mr. Breault's recording credits include Mahler's *Das Lied vod der Erde* on MSR Classics, Getty's *Plump Jack* on the PentaTone label. Handel's *Messiah* with the Albany Pro Musica & The Cathedral Choir of Men and Boys, *James Demars, Guadalupe, Our Lady of the Roses;* on Canyon Records and Laurent Petitgirard's World Premier recording of *Joseph Merrick dit Elephant Man* with The Orchestre Philharmonique de Monte-Carlo as well as a live DVD recording with Opéra de Nice. Breault has also recorded Haydn's *Lord Nelson Mass* with the Choeur St. Lawrence and Montreal Symphony, DeMars' *American Requiem* with the Mormon Tabernacle Choir, Berlioz *Requiem* with the Jerusalem Symphony and Mormon Tabernacle Choir, and three volumes of Pachelbel's *Organ Works* as the cantor with organist Marilyn Mason. His performance with the Utah Symphony and Mormon Tabernacle Choir of Vaughan Williams' *Hodie* with Keith Lockhart was broadcast nationally on PBS.

Born and raised in Wisconsin, Breault received his Doctorate of Musical Arts from the University of Michigan in 1991 and graduated Magna Cum Laude from St. Norbert College. He serves as Professor of Music and Director of Opera at the University of Utah.

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