

WILL LIVERMAN

Called “one of the most versatile singing artists performing today” (*Bachtrack*), baritone **Will Liverman** is quickly gaining a reputation for his compelling performances, while making significant debuts at opera houses across the world. Liverman is a recipient of a 2019 Richard Tucker Career Grant and Sphinx Medal of Excellence.

In the 2019–2020 season, Liverman returns to The Metropolitan Opera as Papageno in its holiday production of *The Magic Flute*, in addition to singing the role of Horemhab in The Met’s premiere of Philip Glass’ *Akhmaten*. He also appears as Pantalone in *The Love of Three Oranges* at Opera Philadelphia, as Marcello in *La bohème* at Seattle Opera, and as Silvio in *Pagliacci* at Opera Colorado and Portland Opera.

Recent engagements include Liverman’s Metropolitan Opera debut as Malcolm Fleet in Nico Muhly’s *Marnie* and appearances with Tulsa Opera as The Pilot in *The Little Prince*; with Opera Philadelphia, Santa Fe Opera, and Dallas Opera as Schaunard in *La bohème*; and with Santa Fe Opera as the Foreman at the Mill in *Jenůfa*.

Liverman has performed the leading role of Figaro in Rossini’s *Il barbiere di Siviglia* with Seattle Opera, Virginia Opera, Kentucky Opera, Madison Opera, and Utah Opera. He originated the role of Dizzy Gillespie in Charlie Parker’s *Yardbird* with Opera Philadelphia, in addition to performing the role with English National Opera, Lyric Opera of Chicago, Madison Opera, and at the Apollo Theater.

Other recent highlights include the role of Tommy McIntyre in the Lyric Opera of Chicago’s production of *Fellow Travelers* for its Lyric Unlimited initiative; Papageno in *The Magic Flute* with Florentine Opera and Central City Opera; his role debut as Marcello in *La bohème* with Portland Opera; his debut with Seattle Opera as Raimbaud in *Le Comte Ory*; Tarquinius in *The Rape of Lucretia* and Beaumarchais in *The Ghosts of Versailles* with Wolf Trap Opera; Andrew Hanley in the world premiere of Kevin Puts’ *The Manchurian Candidate* with Minnesota Opera; Sam in *The Pirates of Penzance* with Atlanta Opera; the Husband in *Les mamelles de Tiresias* with the Civic Orchestra of Chicago; the Protestant Minister in Menotti’s *The Last Savage* with Santa Fe Opera; and Noye in Noye’s *Fludde* as a guest artist at Wheaton College.

Expanding into the concert repertoire, Liverman performed the title role in a concert version of the Gershwins’ *Porgy and Bess* with the Orchestre Symphonique de Montréal, and was a featured soloist in Brahms’ *Requiem* with the Las Vegas Philharmonic, in Handel’s *Messiah* with the Seattle Symphony, in *Carmina Burana* with the Virginia Symphony Orchestra, in Mozart’s *Mass in C Minor* with the Civic Orchestra of Chicago, in Beethoven’s *Missa solemnis* with the South Dakota Symphony, and at the New York Festival of Song, in addition to returning to his alma mater Wheaton College as part of the Artist Concert Series together with tenor Lawrence Brownlee.

Liverman previously received a 2017 3Arts Award, a George London Award, and was recognized as a classical division Luminarts Fellow by the Luminarts Cultural Foundation. In 2015 he won the Stella Maris International Vocal Competition, received the Gerda Lissner Charitable Fund Award, and received a top prize from Opera Index. He was a grand finalist in the 2012 Metropolitan Opera National Council auditions, a three-time first prize winner of the Chicago National Association of Teachers of Singing Competition, first prize winner in the Gerda Lissner International Vocal Competition, a

grand prize winner of the Bel Canto Foundation Competition, a recipient of a Sara Tucker Study Grant from the Richard Tucker Music Foundation, and a top award winner from the William Matheus Sullivan Musical Foundation.

Liverman concluded his tenure at the prestigious Ryan Opera Center at the Lyric Opera of Chicago in 2015. He previously was a Young Artist at the Glimmerglass Festival. He holds his Master of Music degree from The Juilliard School, and a Bachelor of Music degree from Wheaton College in Illinois.

KEN NODA

Ken Noda is Musical Advisor to the Lindemann Young Artist Development Program at The Metropolitan Opera where he coaches young singers and collaborative pianists.

Born in New York City to Japanese parents in October 1962, Noda studied with Daniel Barenboim and performed as a soloist with such orchestras as the Berlin, Vienna, New York, Israel, and Los Angeles Philharmonics; the London, Boston, Chicago, San Francisco, Montreal, Toronto, and National Symphonies; the Cleveland Orchestra, Orchestre de Paris, and Philharmonia Orchestra of London. He has also collaborated as a chamber musician with James Levine (at two pianos), Itzhak Perlman, Pinchas Zukerman, Nigel Kennedy, and the Emerson Quartet; and as accompanist to Kathleen Battle, Hildegard Behrens, Maria Ewing, Aprile Mollo, Kurt Moll, James Morris, Jessye Norman, Matthew Polenzani, Dawn Upshaw, and Deborah Voigt.

Noda is closely associated with the Marlboro Music Festival and taught at the Renata Scotto Opera Academy at the invitation of Scotto. Since 2009 he has been a regular guest coach and performer for “The Song Continues” at Carnegie Hall at the invitation of Marilyn Horne. From 1991 to 2017 he was Musical Assistant at the Metropolitan Opera to former Music Director James Levine. In July 2019 he retired from his full-time position at The Met, and continues to guest coach for The Met/Lindemann program under the title of Honorary Teacher.