



ROBERT BREAULT

Tenor

Tenor **Robert Breault**, who enjoys an international career that encompasses opera, oratorio, recital, and concert work, is known for his warm and flexible voice and dramatic acting skills. He has been praised by *Opera News* 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," and by the *San Francisco Chronicle* for having a "tenor of unwavering resonance."

The 2008 – 2009 season found Mr. Breault joining the Florentine Opera as Jupiter in Handel's *Semele*, Austin Lyric Opera as the Duke in *Rigoletto*, and Cavaradossi in *Tosca* with Opera Grand Rapids. On the concert stage he sang Beethoven's Symphony No. 9 with the Utah Symphony, Gluck's *Ezio* in Paris and Vienna with Il Complesso Barocco, Berlioz's Requiem with the National Philharmonic, Britten's *Les Illuminations* with the Richmond Symphony, and he'll offer recitals throughout the United States.

During the 2007 – 2008 season, the tenor 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. He made his debut with the Detroit Symphony under Leonard Slatkin at Meadowbrook and sang *Messiah* with Eugene Concert Chorale, and Bach's *St. Matthew Passion* with the Lied Center for the Performing Arts, in addition to recitals in Florida and Utah. In May, Robert recorded the role of Juan Diego in the World premiere of James Demars' *Guadalupe* available on the Canyon Records label.

The 2006 – 2007 season found Mr. Breault portraying 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," 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 sang *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.

Highlights of Mr. 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. Robert 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 toured with the San Francisco Opera Western Opera Theater.

Mr. 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 *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, Mr. 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 Métropolitain 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 performances of 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 *Messiah*, *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 Laurent Petitgirard's World Premier recording of *Joseph Merrick dit Elephant Man* with The Orchestre Philharmonique de Monte-Carlo. A DVD of *Elephant Man* recorded live at Opéra de Nice is also available on the Marco Polo label. 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, Robert serves as Professor of Music and Director of Opera at the University of Utah and received his Doctorate of Musical Arts from the University of Michigan in 1991.

7 West 24th Street, New York, New York 10010 Tel. 917-282-0687 Fax. 718-784-0143

Robert@MirshakArtists.com

MirshakArtists.com