

Dolora Zajick, *mezzo-soprano*

“ . . . Zajick’s phenomenal performance. Hers was the evening. She put her gigantic, versatile voice to excellent use and added a reasonable dose of Shakespearean evil to the mix.” (*Backtrack: Ortrud in Lohengrin*, Madrid)

“As the haunted gypsy Azucena, mezzo-soprano Dolora Zajick remains a vocal phenomenon of the first order . . . for sheer visceral thrills in this music she’s hard to beat.” (*San Francisco Chronicle: Azucena in Il trovatore*, Metropolitan Opera)

“If anyone can animate a scene, it’s Dolora Zajick, who offered a moving and powerful accounting of her first outing as Madame de Croissy, the Old Prioress, whose flawed and very human death, questioning God and raging against her fate, is one of the opera’s emotional centers. Zajick’s voice, with a hint of metal at the back of the upper notes and cavernous expansion in the lower ones, is still a couple of sizes bigger than most people’s, and as an actress, too, she delivered the goods.” (*Washington Post: Dialogues of the Carmelites*, Washington National Opera)

Hailed as a “force of nature” (*Variety*), Dolora Zajick has been internationally acclaimed as that rare voice type, a true dramatic Verdi mezzo-soprano, typified by the composer’s most famous and difficult mezzo-soprano roles. Dolora is known for her interpretations of Azucena in *Il trovatore*, Amneris in *Aida*, and Eboli in *Don Carlo* on the world’s greatest stages. Recent highlights include her debut in the role of Madame de Croissy in Poulenc’s *Les Dialogues des Carmelites* with the Washington National Opera, and returns to the San Francisco Opera and the Metropolitan Opera as Ulrica in Verdi’s *Un ballo in maschera* and the world premiere of two compositions. *Roads to Zion* was premiered at the international gathering to celebrate the life of St. Teresa of Avila and a work commissioned for the National Youth Choral Festival was performed in San Francisco. In 2015–16 she takes on one of her signature roles – Azucena in *Il trovatore* at the Metropolitan Opera and she will see the second performance of *Roads to Zion* in Madrid.

Dolora’s discography includes recordings of *Aida*, *Il trovatore*, *Don Carlo*, *Alexander Nevsky*, and *Hérodiade* (SONY Classical), *La forza del destino* and the Verdi Requiem (EMI); *Rusalka* (Decca), and her highly acclaimed solo disc entitled “Dolora Zajick: The Art of the Dramatic Mezzo-Soprano” (Telarc). Her DVDs include *Aida* from the Met’s Live in HD series (Decca), *Don Carlo* at La Scala (Hardy Classics), *Aida* and *Il trovatore* from the Metropolitan Opera (DG) as well as productions of *Aida* from Arena di Verona (TDK) and Naples’s Teatro San Carlo (Image Ent).

In addition to her outstanding performance career, Dolora is a passionate vocal pedagogue, having founded the Institute for Young Dramatic Voices in 2006, a vocal training program for large or unusual voices designed to help nurture their development according to their unique needs, and to help these young singers reach the world stage.