

## **Leah GORDON** Soprano

Leah Gordon completed her Master of Music in Performance with distinction at the Guildhall School of Music and Drama, London, England. She took part in the opera program at the Banff Center for Performing Arts in Alberta, Canada, the St. Andrews-by-the-Sea Opera Program in New Brunswick, Canada, the 38th International Music Opera Course at the Janáček Academy in Brno, Czech Republic, and the Britten-Pears Young Artist Program in Aldeburgh, England.

She was discovered at age 24 and was offered her first solo “fest” contract at the Musiktheater im Revier, **Gelsenkirchen**. There, she sung roles such as Musette, Adele, Zerlina, Frasquita, La Folie in “Platée”, Comtesse in “Le Comte Ory”, Inès in “L’Africaine” and the title role in Mercadante’s “Zaira”.

She was heard at Staatstheater **Nürnberg** with roles such as Pamina, Blondchen, Juliette in “Tote Stadt”, Folleville in “Viaggio a Reims”, Medora in “Corsaro”, Micaëla, Marie in “Fille du régiment”, Anaï in “Moïse et Pharaon”, Mathilde, Marguerite in “Les Huguenots”, Rachel in “La Juive”, Leïla, Donna Anna, Konstanze, Contessa in “Nozze di Figaro” and Elettra in “Idomeneo”.

Guest contracts brought her to Musiktheater **Essen**, Mainfranken Theater **Würzburg**, Nationaltheater **Weimar**, Opernhaus **Wuppertal**, Stadttheater **Gießen**, Theater **Erfurt**, Theater **Kiel**, and Pfalztheater **Kaiserslautern**.

Recent and future engagements through the 2025/26 season include 1<sup>st</sup> Dame in “Zauberflöte” at Staatsoper **München**, in **Magdeburg** and **Chemnitz**, Amelia in “Ballo in Maschera” and Liù in **Chemnitz**, Gertrud in “Hänsel und Gretel” in **Coburg**, “Neues Land, neue Sprache” in **Dessau**, Donna Anna and Eva in “Meistersinger” at Opera Festival **Glyndebourne**, Desdemona in **Cottbus**, Rosalinde at Philharmonie **Köln**, a recital in **Verona**. “Fidelio” Leonore and Santuzza at **Lech** Classic Festival, “Tannhäuser” Elisabeth in **Modena** and **Reggio Emilia**, 9<sup>o</sup> Beethoven in **Nürnberg**, “Ernani” in **Antwerpen**, “Ballo” Amelia in **Oldenburg**. Ernani Elvira, Tannhäuser Elisabeth, Don Carlos Elisabetta and Odabella at Festival **Heidenheim**, Turandot in **Piacenza**, **Ravenna** and **Modena**, Elisabeth in “Don Carlos” in **Liège**, **Saarbrücken**, **Bern**, **Kiel** and **Basel**. Tosca in **Rostock**, concert of “Porgy and Bess” in **München**, 2<sup>o</sup> Rachmaninoff und Tosca in **Saarbrücken**, Aida at Festival **St. Margarethen** and Suor Angelica/ Giorgetta in **Mannheim**.

She sang recitals and concerts for the **Aldeburgh** Connection in **Toronto** and **London**, Dvorák’s “Stabat Mater” with the **Peterborough** Symphony Orchestra, Handel’s “Israel in Egypt” with Pax Christi Chorale in **Toronto**, Haydn’s “Creation” with Charlton Kings Choral Society **London** and Handel’s “Messiah” with the East Surrey Choral Society. She performed as soloist with **Helmut Rilling** in the International Bach Festival, with **Christian Curnyn** in Charpentier’s “Le Malade Imaginaire”, with **Harry Bicket** in Purcell’s “Faery Queen” and with **Kevin Mallon**’s Aradia Ensemble in Charpentier’s “Messe de Minuit pour Noël” and “Te Deum”, which was recorded on Naxos label. She recorded “Ernani” with **Marcus Bosch** on the Coviello Classics label.