



HELEN ZHIBING HUANG, soprano



Chinese-born soprano Helen Zhibing Huang brings her “immaculate coloratura chops and nuanced acting” (*Boston Globe*) to a wide range of repertoire, spanning from Baroque to the present day. Ms. Huang is a Winner of the 2021 Astral National Auditions, and recently returned to the Glimmerglass Festival as Pamina in *The Magic Flute*, and joined Opera Theatre of Saint Louis as a Richard Gaddes Festival Artist performing La Ciesca in Puccini’s *Gianni Schicchi* and The Queen (Cover) in Mackey’s *Moon Tea*. She was a participant in Carnegie Hall’s SongStudio program led by Renée Fleming and earned a place in the finals of the Lotte Lenya Competition.

In 2021-2022, she will sing the role of Amour in Gluck’s *Orphée* with Washington Concert Opera, and she will take part in Bard’s China Now Music Festival, performing Josephine in Huang Ruo’s *An American Soldier*, with performances at Jazz at Lincoln Center. She also makes her Kentucky Opera debut singing Setsuko in Perla’s *An American Dream*.

During the 2019-2020 season, Helen made her operatic debut in Europe at the Deutsche Oper Berlin. As a Nashville Opera Mary Ragland Emerging Artist, she performed the role of Flora in *The Turn of the Screw*. There she was slated to perform the roles of Countess Ceprano and the Page and cover Gilda in *Rigoletto* before the production was cancelled. Other scheduled appearances altered due to the pandemic include Huang’s debut with Opera Parallèle as Henrietta Wong in *Harvey Milk* and the role of Almirena in Handel’s *Rinaldo* as a Young Artist with the Glimmerglass Festival. She was also set to reprise her role as Singa Loh in *I Am a Dreamer Who No Longer Dreams* with Resonance Works Pittsburgh, a “challenging role” that *Opera News* declared Huang performed “brilliantly” in its premiere at White Snake Projects in 2019.

Ms. Huang’s other operatic credits include Baby Doe in *The Ballad of Baby Doe*, Clorinda in Rossini’s *La Cenerentola*, Amor in Gluck’s *Orfeo ed Euridice*, Serpette in Mozart’s *La finta giardiniera*, La fée in Massenet’s *Cendrillon*, Poppea in Handel’s *Agrippina*, and Carolina in Cimarosa’s *Il matrimonio segreto*. A strong advocate for new music, she has participated in workshops for operas including Paola Prestini’s *Gilgamesh*, Julian Wachner’s *REV. 23*, and Leanna Kirchoff’s *Friday After Friday*. Her concert credits include Handel’s *Messiah*, Haydn’s *Creation*, Mahler’s *Des Knaben Wunderhorn* and Symphony No. 4, and Earl Kim’s *Where Grief Slumbers*.

Ms. Huang has earned recognition from competitions such as the Metropolitan Opera National Council Auditions, Jensen Foundation Competition, McCammon Voice Competition, Orpheus Vocal Competition, and the National Opera Association Vocal Competition. She has held young artist residencies at Portland Opera, Central City Opera, Ravinia’s Steans Music Institute, and Songfest.

Huang holds degrees from the New England Conservatory, Bard Vocal Arts Program, the Eastman School of Music, and the University of Rochester (B.A. Economics). She is a founder of *Wear Yellow Proudly*, an initiative that aims to bring awareness to Asian culture and strengthen the ties within the global community through music, poetry and culture. In her spare time, Helen enjoys cooking and eating traditional Chinese dishes.

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astralartists.org/artist/helen-zhibing-huang



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Acclaim



“The first part of the program featured young Brooklyn, N.Y., composer Michael Lanci’s 2017 “Songs for Joe Hill,” spoken and sung movingly by soprano Helen Huang, who has a helluva lithe tongue and can straighten any verbal twister with precision.” – *Oregon ArtsWatch*

“With immaculate coloratura chops and nuanced acting, soprano Helen Zhibing Huang illustrated Singa’s transformation from American Dream almost-believer to awakened ally.” – *Boston Globe*

“Huang’s performance was chilling; even in the most intensely dense moments, her voice was dominant and piercing with distress.” – *I CARE IF YOU LISTEN*

“Singa takes on most of the vocal fireworks, . . . sung with gusto and clarity by Chinese-born soprano Helen Zhibing Huang. . . . Huang alternated smoothly between speech and song, carrying the audience’s emotions with her into the stratosphere with phrases that topped out around high D.” – *The Boston Intelligencer*

“Mezzo Carla López-Speziale as Rosa—a jailed, undocumented activist and mother—and soprano Helen Zhibing Huang—as Singa, her court-appointed attorney—sang their challenging roles brilliantly.” – *Opera News*

“Soprano Helen Zhibing Huang was the pert, clear-voiced Serpetta.” – *San Francisco Classical Voice*

“Helen Huang and Laura Beckel Thoreson made a delightfully silly and clear-voiced pair of evil sisters.” – *San Francisco Classical Voice*