



HELEN ZHIBING HUANG, soprano



Helen Zhibing Huang is a Chinese-born soprano, and was recently described as “impressive” (The New York Times) after her portrayal of Pamina in *The Magic Flute* for The Glimmerglass Festival.

For the 2023-2024 season, Ms. Huang makes her highly anticipated debut with Hawaii Opera Theatre as Setsuko Kobayashi in *An American Dream* by Jack Perla. She also returns to the Alabama Symphony as a soloist in Faure’s *Requiem* and Mahler’s *Symphony No. 4*.

Last season, Ms. Huang appeared as Frasquita in *Carmen* with The Glimmerglass Festival, Monica in *The Medium* with Nashville Opera, Susanna in *Le nozze di Figaro* with Annapolis Opera, the title role in *Le Rossignol* with West Edge Opera, and Zerlina in *Don Giovanni* with North Carolina Opera. She also joined the

Alabama Symphony as the soprano soloist in Handel’s *Messiah*.

The 2021-2022 season saw Ms. Huang singing the role of Amour in *Orphée* with Washington Concert Opera, as well as Setsuko in *An American Dream* with Kentucky Opera, as well as joining Glimmerglass Festival as Pamina in *The Magic Flute*, and La Ciesca in *Gianni Schicchi* with Opera Theatre of Saint Louis. Her 2019-2020 season included Singa Loh in the world premiere of Jorge Sosa’s *I Am a Dreamer Who No Longer Dreams* with White Snake Projects, Henrietta Wong in Steward Wallace’s *Harvey Milk* with Opera Parallèle (cancelled due to COVID), as well as making concert and operatic debuts in Europe at the Deutsche Oper Berlin and Australia. Previously she joined Glimmerglass Festival as Almirena in Handel’s *Rinaldo*, and Nashville Opera’s Mary Ragland Emerging Artist Program, performing Countess Ceprano and the Page, as well as covering Gilda in *Rigoletto*, and performing Flora in *The Turn of the Screw*.

Miss 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*, Serpetta in Mozart’s *La finta giardiniera*, La fée in Massenet’s *Cendrillon*, Poppea in Handel’s *Agrippina*, Carolina in Cimarosa’s *Il matrimonio segreto*, and Flora in Britten’s *The Turn of the Screw*. 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

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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*.

She has earned recognition from competitions such as Jensen Foundation Competition (2019 Finalist), Metropolitan Opera National Council Auditions (2018 Oregon District Encouragement

Award, 2017 Upper Midwest Region Finalist, 2016 Nebraska District Winner), McCammon Voice Competition (2018 Finalist), Orpheus Vocal Competition (2020 Handel Prize), and the National Opera Association Vocal Competition (2015 Second Place).

Miss Huang has fulfilled young artist residencies at Portland, Opera Central City Opera, Ravinia's Steans Music Institute, and Songfest, and she 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 and co-host of the podcast *Asian Angles*, which dissects the experiences of Asian artists in the Western creative world. In her spare time, Miss Huang enjoys cooking traditional Chinese dishes, traveling, and making new friends.

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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*

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