



STRATAGEM  
ARTISTS

ARTIST DRIVEN COLLABORATION

## Dane Suarez Tenor

Praised for his “big, heroic voice” and “powerful emotions,” tenor Dane Suarez has developed an exciting and varied career. In the winter of 2020, Mr. Suarez returned to West Bay Opera to perform the role of Macduff in their production of *Macbeth*. For the remainder of the 2020 season, he was scheduled to reprise the role of Rodolfo in *La bohème* with Fort Worth Opera (COVID19), perform the title role in *Faust* with Opera Neo (COVID19) and make his role debut as Manrico in *Il trovatore* with Opera in the Heights (COVID19). In the summer of 2020, Mr. Suarez was thrilled to perform the role of First Armored Man in Opera Neo’s innovative digital production of *The Magic Flute*. In 2021, Mr. Suarez looks forward to returning to Opera Memphis as a tenor soloist in concert as well as performing the role of Tamino in their production of *The Magic Flute*, joining the Memphis Symphony Orchestra for *The Magic of Memphis*, joining Maryland Opera for a concert and performing the role of Don José in *Carmen* in with Festival Opera.

Mr. Suarez’s 2019 season included his role and house debut as Fenton in *Falstaff* with West Bay Opera, a return to Opera Neo to perform the role of Lensky in *Eugene Onegin* where he was hailed by critics as “a vocal tour de force of surpassing splendor,” a return to Opera San José as Greenhorn in *Moby-Dick*, reprising the role of Erik in *Der fliegende Holländer* with Baltimore Concert Opera, and his mainstage debut as Pinkerton in *Madama Butterfly* with Opera San José.

In 2018, Mr. Suarez reprised the roles of Don José in *Carmen* and Rodolfo in *La bohème* AKA “The Hipsters” with Pacific Opera Project where the Act I duet was described as “a transfixing moment of sublime beauty.” He sang the title role in *Idomeneo* with Opera Neo and joined Opera San José as a Resident Artist in 2017, where his role responsibilities included Ruggero in *La rondine*, Erik in *Der fliegende Holländer*, Alfredo in *La traviata*, and Canio in *Pagliacci*. During the 2016-17 season, Mr. Suarez made his New York City Opera debut as Joe in *La Fanciulla del West*, Rodolfo with Pacific Opera Project, and was a Studio Artist with Sarasota Opera where he covered Pinkerton in *Madama Butterfly*, and performed Flaminio in *L’amore dei tre re* where he was subsequently awarded the Mandelker Award for Outstanding Studio Artist. He returned to Fort Worth Opera for their 2017 Frontiers Showcase, and to Opera Memphis for 30 Days of Opera. Mr. Suarez was pictured on the front page of The Arts section of The New York Times and lauded for his “beautiful, soaring, and moving” performance as Cavaradossi in LoftOpera’s production of *Tosca* that “brought down the house.”

Mr. Suarez made his John F. Kennedy Center debut in 2015 with Washington National Opera as Ely Parker in *Philip Glass’s Appomattox*. Other past credits include joining Opera Memphis as Don José in *La tragédie de Carmen* and Beppe in *Pagliacci*, a run with Crested Butte Music Festival as Rodolfo, his role debut as Il Duca in *Rigoletto* at Opera in the Heights, his Fort Worth Opera debut as Marcellus in Thomas’s *Hamlet*, Pedrillo in *Die Entführung aus dem Serail*, Mr. Splinters in *The Tender Land*, and covering Tony in *West Side Story* all with Opera North, and his turn as Shuisky alongside Eric Owens in the Coronation Scene from *Boris Godunov* with Aspen Music Festival.

A skilled recitalist and concert performer, highlights include performances with Permian Basin Opera, Annapolis Opera, and Lyric Opera Baltimore and appearances as a featured artist in concert with The Loren L. Zachary Society, Maryland Opera, and Il Cenacolo Club of San Francisco. Mr. Suarez was 2014 Metropolitan Opera National Council Auditions National Semi-Finalist, and has been recognized and awarded by multiple organizations, most recently as a Finalist in Tri-Cities Opera’s TCO Next virtual competition, as well as The Loren L. Zachary Society for the Performing Arts as a Semi-Finalist, the Giulio Gari International Voice Competition as a Finalist, Opera Birmingham Vocal Competition as a Semi-Finalist, Sarasota Opera with the afore mentioned Mandelker Award in 2017, Brava! Opera Theater Vocal Competition as a Finalist, The Mary Jacobs Smith Singer of the Year Competition as a Semi-Finalist, the Beethoven Club of Memphis as First Place winner, the Bel Canto Foundation Bella Voce Award, and Sigma Nu Fraternity, Inc. Talent of the Year award.

Mr. Suarez holds a bachelor’s degree in music from Butler University and a master’s degree from the University of Illinois at Urbana-Champaign.

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## Opera/Musical

Don José*	<i>Carmen</i>
Tamino*	<i>The Magic Flute</i>
Manrico (COVID19)	<i>Il trovatore</i>
Faust (COVID19)	<i>Faust</i>
1st Armored Man	<i>The Magic Flute</i>
Rodolfo (COVID19)	<i>La bohème</i>
Macduff	<i>Macbeth</i>
Pinkerton	<i>Madama Butterfly</i>
Erik	<i>Der fliegende Holländer</i>
Greenhorn	<i>Moby-Dick</i>
Lensky	<i>Eugene Onegin</i>
Fenton	<i>Falstaff</i>
Canio	<i>Pagliacci</i>
Alfredo	<i>La traviata</i>
Erik	<i>Der fliegende Holländer</i>
Rodolfo	<i>La bohème</i>
Idomeneo	<i>Idomeneo</i>
Don José	<i>Carmen</i>
Joe	<i>La fanciulla del West</i>
Ruggero	<i>La rondine</i>
Rodolfo	<i>La bohème</i>
Pinkerton+	<i>Madama Butterfly</i>
Flaminio	<i>L'amore dei tre re</i>
Don José	<i>La Tragédie de Carmen</i>
Cavaradossi	<i>Tosca</i>
Rodolfo	<i>La bohème</i>
Rodolfo	<i>La bohème</i>
Ely Parker	<i>Appomattox</i>
Marcellus	<i>Hamlet</i>
Il Duca	<i>Rigoletto</i>
Don José	<i>Carmen</i>

## Oratorio/Concert

Tenor Soloist*	Recital
Tenor Soloist*	Recital
Tenor Soloist	<i>The Magic of Memphis</i>
Tenor Soloist (COVID19)	Opera Recital
Tenor Soloist	<i>Viva Verismo!</i>
Tenor Soloist	<i>Arias and Encores</i>

## Competitions/Awards

Finalist	TCO NEXT: a Virtual Vocal Competition	2020
Semifinalist	Loren Zachary Society Competition	2019
Finalist	Brava! Opera Competition	2017
Finalist	Giulio Gari Competition	2017
National Semifinalist	Metropolitan Opera National Council Auditions	2014

## Training

Resident Artist	Opera San Jose	2017-2019
Apprentice Artist, Studio Artist	Sarasota Opera	2013, 2017
Resident Artist	Opera Memphis	2013-2014

## Education

MM - Vocal Performance	University of Illinois	2012
BM - Applied Voice	Butler University	2010

\* Upcoming Performance + Cover Role

Festival Opera	2021
Opera Memphis	2021
Opera in the Heights	2020
Opera Neo	2020
Opera Neo	2020
Fort Worth Opera	2020
West Bay Opera	2020
Opera San José	2019
Baltimore Concert Opera	2019
Opera San José	2019
Opera Neo	2019
West Bay Opera	2019
Opera San José	2018
Opera San José	2018
Opera San José	2018
Pacific Opera Project	2018
Opera Neo	2018
Pacific Opera Project	2018
New York City Opera	2017
Opera San José	2017
Pacific Opera Project	2017
Sarasota Opera	2017
Sarasota Opera	2017
Opera Memphis	2016
LoftOpera	2016
Opera in the Heights	2016
Crested Butte Music Festival	2016
Washington National Opera	2015
Fort Worth Opera Festival	2015
Opera in the Heights	2014
Aspen Music Festival	2014

Maryland Opera	2021
Opera Memphis	2021
Memphis Symphony Orchestra	2020
Fort Worth Opera	2020
Maryland Lyric Opera	2019
Annapolis Opera	2016

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## Macbeth. West Bay Opera

"Tenor Dane Suarez had a late star turn with Macduff's "Ah, la paterna mano," thanks to his bright, heavy tone full of squillo and his ability to put sobs into his voice without losing the line of the music."

Ilana Walder Biesanz, *San Francisco Classical Voice* 02/17/20

## Madama Butterfly. Opera San José

"Tenor Dane Suarez as Pinkerton displays heroic lyricism in all of his highlights. His duets with Butterfly 'Viene la sera' and 'Bimba dagli occhi pieni di malia' ... as well as his duet with the United States Consular Officer Sharpless 'Addio fiorito asil' ... are praiseworthy. Suarez captures the smarmy, self-serving affect of Pinkerton that makes him such a despicable character, yet his owning up for his bad deeds, along with his remorse and cowardice are also well acted."

Victor Cordell, *For All Events* 04/14/19

"The American naval officer, Pinkerton, performed by Dane Suarez, is also portrayed well; his transformation from an ignorant and cocky young man only wanting to make love to Cio-cio San to a deeply troubled man who has come to terms with his own actions is incredible to watch."

Emily Tieu, *Crown and Shield* 04/14/19

"Dane Suarez possesses a classic lyric tenor, but one vested with just a bit of an edge – not all the way to spinto, but one capable of a little force. This serves to bring out Pinkerton's early knuckleheadedness about cultural differences, his young man's focus on his own needs. He's a bit of a firecracker. ... This timbral match makes the wedding-night duets into soaring tonal tangos."

Michael J. Vaughn, *Operaville* 04/26/19

## Eugene Onegin, Opera NEO

"Tenor Dane Suarez's brash, volatile Lensky easily convinced us of his need to challenge Onegin to a duel over the latter's innocently mischievous flirting at a party with Olga, Lensky's intended. Suarez's wrenching farewell aria prior to the second act duel gave us a vocal tour de force of surpassing splendor."

Ken Herman, *San Diego Story* 08/09/19

## Aria Marathon, Opera NEO

"On to the powerhouse tenors—who did not disappoint! Dane Suarez, who sang the impressive title role in Opera NEO's *Idomeneo* last year, gave a spine-tingling account of 'No, Pagliaccio non son' from Leoncavallo's beloved *Pagliacci*. His magnificent, Italianate tenor continues to bloom, and his fiery verismo declamation brought roars of approval from the audience. I am eager to hear his Lensky in next month's *Eugene Onegin*."

Ken Herman, *San Diego Story* 07/16/19

## Der fliegende Holländer, Baltimore Concert Opera

"Senta is already in a relationship with a hunter named Erik (played by the powerful tenor Dane Suarez). ... His powerful emotions and voice grip the mind of all who've been heartbroken as the result of the loss to another suitor. ... Thomas's voice as the Dutchman was undoubtedly impassioned, as was LoBianco's lustrous and dramatic exhibition of Senta. Hopkins's deep baritone bursts of excitement at the prospect of acquiring riches as Daland was quite the delight. However, I was genuinely moved by Suarez's portrayal of Erik, whose retelling of a premonition in a dream where Senta and the Dutchman disappear together at sea is deeply sobering. His aches and wails clench the walls of the heart and tear it to shreds. *Bravo!*"

JV Torres, *MD Theatre Guide* 03/03/19

"The role of Senta's would-be beau, Erik, was played by tenor Dane Suarez. Mr. Suarez's singing was another highlight of the performance, though he looked rather suave to be a provincial, hunter type. He and Senta have a stirring duet where he reveals a dream he had of Senta going away with a sea captain dressed in black, which disturbs Erik but inflames Senta's passion, well done by both singers..."

*OperaGene* 03/06/19

## La traviata, Opera San José

"Dane Suarez is perhaps the most effortlessly boyish Alfredo I have yet seen, and he communicates his helpless romantic (and sexual) infatuation with Violetta with honesty and abandon...Mr. Suarez has an appealing, substantial tenor, which he deployed with considerable nuance."

James Sohre, *Opera Today* 04/29/18