

Matthew Chellis • Tenor

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Education: **Juilliard Opera Center**
Post Graduate Training 1993-1995

Manhattan School of Music
Master of Music, 1993

The University of Michigan
Bachelor of Musical Arts – Vocal Performance / Marketing, 1987

Teaching Career:

Associate Professor of Voice, University of Colorado Boulder – 2014-present

- Voice Faculty Instructor
- Director of BM/MT Degree Program
- PUEC Committee
- Curriculum Committee

Adjunct Professor of Voice, Roosevelt University – 2007-2014

- Voice Faculty Instructor
- Senior Performance Class Instructor
- Director of Senior Opera Scenes Program
- Guest lecturer in Pedagogy/Diction

Adjunct Professor of Voice, New York University – 2001-2006

Up North Vocal Institute, Boyne City, Michigan – 2011-Present

- Creator, General and Artistic Director
- Master Voice Teacher/Clinician
- Oversee all operations of summer festival
- Musical Theatre Master Classes

Taos Opera Institute, Master Teacher -Taos, New Mexico - Summer 2009, 2010

Private Voice Studio – Boulder, Colorado 2015 - present; Chicago, Illinois 2007 – 2014; New York, New York – 1996-2007. Students represented in major Opera and Theatre companies in the U.S., Europe and on Broadway.


Current/Future

Engagements: **2019/2020: Covid restrictions did not allow any in person performance. Covid cancellation of the Verdi Requiem with the CU Symphony at Boetcher Hall in Denver.**

2018/2019: *Four Hymns* by Ralph Vaugh Williams with the Takács String Quartet – Boulder Colorado; *An Evening of Zarzuela Arias* CU Recital Series; *Purcell Rarities* CU Recital Series Great Lakes Performing Arts Center Guest Master Class and Recitalist, Bay Harbor, MI.; *China Recital Tour May 2019* with pianist Jing Jing Wang – Beijing, Shanghai, Hefei, Wuxi and TBA venues;

2017: China Recital Tour/ Master Classes and Recitals – Cities include Beijing, Hefei, Shanghai and venues TBA (May 2017); the *Messiah* Tenor soloist with the **Tucson Symphony Orchestra** (December 2017) **Master Classes and Recital at Temple University, Philadelphia** (March 2017); **Great Lakes Performing Arts Center Recital**, Bay Harbor, Michigan (July 2017)

2016: CU Presents Recital Series – *On Wenlock Edge*/R.V. Williams, **Takács Quartet, University of Colorado Boulder; LOFTRecital Series with James Barnett (Piano), Minneapolis, Minnesota; Tenor soloist, *Beethoven 9th Symphony and Prayers for Kierkegaard*/Samuel Barber with **Colorado Springs Philharmonic; CU Tuesday Recital Series** with Alejandro Cremaschi – *5 Canciones***



Populares Argentinas/ Alberto Ginastera; **Vocal Master Class** with *Young Voices of the Santa Fe Opera*, Santa Fe, New Mexico (November 2016).

2015: China Recital Tour – Shanghai, Hefei, Dalian, Wuxi & Xuzhou with pianist Jing Jing Wang;
China Master Classes – Shanghai Conservatory, Anhui University (Hefei), Jiangsu Normal
University (Xuzhou); **Takács Quartet, University of Colorado Boulder** – guest artist in *Elegischer
Gesang, Op. 118, “Elegiac Song”*/Beethoven;

CONDUCTORS

Kurt Masur	Gustav Meir	Richard Bradshaw
Zubin Mehta	Fred Scott	Christopher Larkin
James Conlon	Ransom Wilson	Alexander Sander
Leonard Slatkin	Danny Beckwith	Keith Lockhart
Christopher Hogwood	Joseph Colanari	Martin Katz
Nicholas McGegan	Will Crutchfield	Jane Glover
John Fiore	Carol Crawford	Carlos Prieto
Placido Domingo	Marin Alsop	
George Manahan	Stuart Robinson	

DIRECTORS

Jonathan Miller	Tazewell Thompson	Ken Kazan
Mark Morris	Leon Major	David Gately
Michael Hempe	Josh Major	Hal Prince
Francesca Zambello	Ann Bogart	Rhoda Levine
Jonathan Pappé	Susann Schulman	Jay Lesenger
Robyn Guarino	Frank Corsaro	
Christopher Alden	Chris Mattaliano	

THEATRE

Matthew also has an extensive theatre resume having worked on and Off-Broadway and with some of America's finest regional theaters. He has performed with the Civic Light Opera in Pittsburgh, Off-Broadway with Irish Repertory Theatre, and Equity Library Theatre. He also toured internationally with the European cast of *Evita* playing the role of Che in France, Germany, Switzerland, Belgium and the Netherlands. He has performed in over 60 musicals and 20 plays and has taught stage combat and techniques for the stage. Mr. Chellis had the unique opportunity of studying in New York with Mr. David Craig, author of 'Singing On Stage' and 'On Performing' and uses Mr. Craig's techniques in his teaching. He has also worked extensively with Ann Bogart's SITI company (Saratoga International Theatre Institute) and utilizes the Viewpoints acting technique in his teaching.

Opera – North America

New York City Opera

Tamino – *Magic Flute*/Mozart
(Debut season – 4 different seasons)
Ottavio – *Don Giovanni*/Mozart
(Debut season – 4 different seasons)
Camille – *The Merry Widow*/Strauss
(Live from Lincoln Center Broadcast)
Podesta – *La Finta Giardiniera*/Mozart
Belmonte – *Abduction from the Seraglio*/Mozart
Count Almaviva – *Barber of Seville*/Rossini
Italian Tenor – *Der Rosenkavalier*/Strauss
Baron Lummer – *Intermezzo*/Strauss

Father – *Seven Deadly Sins*/Weill
Swan- *Carmina Burana*/Orff
John Adams – *The Mother of Us All*/Thompson
Nanki-Poo – *The Mikado*/Gilbert & Sullivan
(Debut and other seasons)
Chevalier – *Dialogues of the Carmelites*/Poulenc
Ugone – *Flavio*/Handel
Thespis/Mercury – *Platée*/Rameau
Truffaldino – *The Love for Three Oranges*/Prokofiev

Brooklyn Academy of Music (BAM)

Ottavio – *Don Juan in Prague (Don Giovanni)*/Mozart

Gotham Chamber Opera

The Devil – *The Black Widow*/Sutermeister
(American Premiere)

Mostly Mozart Festival/Lincoln Center

Mitridate – *Mitridate*/Mozart
Alessandro – *Il Re Pastore*/Mozart
Scipione – *Il Sogno di Scipione*/Mozart

Washington National Opera/Kennedy Center

Belmonte – *Abduction from the Seraglio*/Mozart

Opera Philadelphia

Tamino – *The Magic Flute*/Mozart
Tanzmeister/Brighella – *Ariadne auf Naxos*/Strauss

Dallas Opera

Andres – *Wozzeck*/Berg
Camille – *Therese Raquin*/Picker
(World Premier)
Pong – *Turandot*/Puccini

Calgary Opera

Ernesto - *Don Pasquale*/Donizetti
Ramiro – *La Cenerentola*/Rossini

Opera de Quebec

Ramiro – *La Cenerentola*/Rossini

Eugene Opera

Nanki-Poo – *Mikado*/Gilbert & Sullivan

Tulsa Opera

Tanzmeister/Brighella – *Ariadne auf Naxos*/Strauss

Atlanta Opera

Tamino – *The Magic Flute*/Mozart
Tebaldo – *I Capuleti e i Montecchi*/Bellini
Cassio – *Otello*/Verdi

Edmonton Opera

Ernesto – *Don Pasquale*/Donizetti
Ramiro – *La Cenerentola*/Rossini

Chicago Opera Theater

Harlekin – *Der Kaiser von Atlantis*/Ullmann

Indianapolis Opera

Brighella/Tanzmeister – *Ariadne auf Naxos*/Strauss
Frederick – *The Pirates of Penzance*/Gilbert & Sullivan

Utah Opera

Henrik – *A Little Night Music*/Sondheim
(2002 Olympic Festival Production)

Berkshire Opera

Tamino – *The Magic Flute*/Mozart
Ramiro – *La Cenerentola*
Tebaldo – *I Capuletti e i Montecchi*/Bellini

Shreveport Opera

Roméo – *Roméo et Juliette*/Gounod
Ferrando – *Così fan Tutte*/Mozart

Virginia Opera

Ernesto – *Don Pasquale*/Donizetti

El Paso Opera

Count Almaviva – *Barber of Seville*/Rossini

Skylight Opera Theatre, Milwaukee, WI

Alfredo – *Die Fledermaus*/Strauss

Lake George Opera

Prince Ramiro – *La Cenerentola*/Rossini
Nemorino – *L'elisir d'Amore*/Donizetti
Count Almaviva – *Barber of Seville*/Rossini

Greensboro Opera

The Duke – *Rigoletto*/Verdi

Caramoor Festival Opera

Rodrigo – *La Donna del Lago*/Rossini
Ramiro – *La Cenerentola*/Rossini
Lindoro – *L'Italiana in Algeri*/Rossini
Iago – *Otello*/Rossini

Naples Opera

Nemorino – *L'elisir d'Amore*/Donizetti

Syracuse Opera

Tamino – *The Magic Flute*/Mozart

Chautauqua Opera

Count Almaviva – *Barber of Seville*/Rossini
Reverend Parris – *The Crucible*/Ward
Nanki-Poo – *The Mikado*/Gilbert and Sullivan
Frederick – *The Pirates of Penzance*/Gilbert & Sullivan

Wolf Trap Opera

Ramiro – *La Cenerentola*/Rossini
Ottavio – *Don Giovanni*/Mozart
Tamino – *The Magic Flute*/Mozart
Arlecchino – *The Jewel Box*/Mozart

Pensacola Opera

Camille – *The Merry Widow*/Strauss

Mobile Opera

Count Almaviva – *Barber of Seville*/Rossini

Fresno Opera

Count Almaviva – *Barber of Seville*/Rossini

Cassio – *Otello*/Verdi

Frederick – *The Pirates of Penzance*/Gilbert & Sullivan

Opera North

Tamino – *The Magic Flute*/Mozart

Lil Bat – *Susannah*/Floyd

Opera Lafayette

Mercure – *Platée*/Rameau, Corcroan Gallery, DC

Opera – South America

Opera de Bogota, Colombia

The Duke – *Rigoletto*/Verdi

Opera – Europe

Oper Frankfurt, Germany

Ramiro – *La Cenerentola*/Rossini

Giessen Stadt Opera, Germany

Ramiro – *La Ceneretola*/Rossini

Orchestra/Concert Appearances

New York Philharmonic – Lincoln Center Avery Fisher Hall

Gurrelieder/Schönberg Concert Performance –
conducted by Zubin Mehta

Baltimore Symphony Orchestra

Serenade for Tenor and Horn/Britten – conducted by
David Bakkegard

Lenfance du Christ/Berlioz - conducted by Piotr
Gajewski (Alice Tully Hall)

Handel & Haydn Society, Boston, MA

Messiah/Handel – conducted by Christopher Hogwood

New Jersey Opera

Ottavio – *Don Giovanni*/Mozart

Lil Bat – *Susannah*/Floyd

Opera de Santiago, Chile

Tenor Soloist – *El Messias*/Handel

Estates Theatre/Prague National Opera, Czechoslovakia

Ottavio – *Don Giovanni*/Mozart

National Symphony Orchestra – Kennedy Center Appearances

Messiah/Handel – conducted by Nicholas McGegan
Mozart Requiem/Mozart- conducted by Jane Glover
Bernstein Pops – conducted by Leonard Slatkin

Saint Luke's Orchestra, New York, NY

Messiah/Handel – conducted by Jane Glover

Messiah/Handel – conducted by John Barin
(Carnegie Hall debut)

Donna del Lago/Rossini (concert performance) –
Conducted by Will Crutchfield

L'Opera Francais

Paris – *La Belle Hélène*/Offenbach – conducted by
Yves Abel

Louisiana Philharmonic

Magnificat/Bach – conducted by Carlos Prieto
Messiah/Handel – conducted by Carlos Prieto

Denver Symphony

Messiah/Handel – conducted by Marin Alsop

Syracuse Symphony

Messiah/Handel – conducted by Neil Gittleman
Carmina Burana/Orff – conducted by Kazuyoshi
Akiyama

New Jersey Symphony

Swan - *Carmina Burana*/Orff

Evening Pops Concerts (three different productions)

Costa Mesa Symphony

Messiah/Handel – conducted by Mu Hai Tang

Ann Arbor Symphony

Candide – *Candide*/Bernstein – conducted by Martin
Katz

Berkshire Choral Festival

Matthew Passion/Bach – conducted by Joe Colanari
David - *Le Roi David*/Honegger

Colorado Springs Philharmonic

Symphony No. 9/Beethoven

Recitals

- CU Presents Recital Series – *On Wenlock Edge*/R.V. Williams, Takács Quartet, University of Colorado Boulder – October 2016
- CU Tuesday Recital Series with Alejandro Cremaschi – 5 Canciones Populares Argentinas (Op. 10) – October 2016
- LOFTRecital Series with James Barnett, piano (Minneapolis, Minnesota) – March 2016
- University of Colorado Boulder Faculty Recital with Alexandra Nguyen – October 2014, March 2015 & March 2016
- China Recital Tour – Shanghai, Hefei, Dalian, Wuxi & Xuzhou with pianist Jing Jing Wang – May 2015
- University of Colorado Boulder Faculty Recital with Robert Spillman – March 2015
- University of Colorado Boulder Faculty Recital with Margaret McDonald – November 2014
- Roosevelt University Faculty Recital with guest artist Dana Brown, piano – January 2012 & March 2014
- Crooked Tree Arts solo recital with guest artist Eric Carlson, piano – May 2011
- NYU Faculty Recital with guest artist Tony Manoli, piano – March 2005
- Weill Recital Hall with guest artist Tony Manoli, piano – October 2006

TRAINING

Voice Teachers:

Arthur Levy, current
Edith Bers

Dr. Stanley Cornett
Beverly Rinaldi

Coaches:

Tony Manoli
Craig Rutenberg
Steven Blier

Nico Castel
Scott Rednour
Coradina Coparello

John Beeson
Dennis Helmrich
Tom Muraco

Acting Teachers:

Brent Wagner
Philip Kerr

Sara Jane Gwillim
Ann Bogart

David Craig
Frank Corsaro

Apprentice Programs:

Santa Fe Opera – 1994

Wolf Trap Opera – 1994, 1995

PROFESSIONAL ACTIVITIES

Professional

Organizations: NATS - Chicago Chapter –Member Board of Directors, 2009 – 2015

NATS member, 2000 – Present

American Guild of Musical Artists, 1990 – Present

Actors Equity Association, 1985 – Present

Screen Actors Guild, 1994 – Present

American Federation of Television and Radio Artists, 1992 – Present

Master

Classes:

Temple University – Vocal Master Class, March 2017

Chicago NATS - Teaching Musical Theatre Technique/Lake Forest College

Northwestern University

University of Michigan

Manhattan School of Music

University of Southern Illinois

Interlochen Academy

Chautauqua Institute

Calgary Opera Center

Wolf Trap Opera

Bay View Summer Music

Festival

Ohio State University

Peabody Conservatory

Shanghai Conservatory

Anhui University (Hefei,
China)

Jiangsu Normal University
(Xuzhou, China)

Publications:

- Contributor Author *Classical Singer Magazine* (September 2008) – “Genre War” written by Megan Gloss
- Contributing Author *Classical Singer Magazine* (November 2008) – “Pedagogy 101” written by Megan Gloss

Discography & Television Appearances

- New York City Opera – Camille/*The Merry Widow* (Live From Lincoln Center PBS Telecast)
- *Chelm* – The Miliken Archive Recording Project
- *Messiah* – Handel & Haydn Society – conducted by Christopher Hogwood/NPR Broadcast

PRESS FOR MATTHEW CHELLIS

"Matthew Chellis, a tenor with a light, flexible timbre, brought a judicious balance of nobility and naïveté to his portrayal of Tamino (*The Magic Flute* at New York City Opera). Most crucially, he conveyed a sense of Tamino's growth from the young prince, seen running from a dragon in the opening scene, to the mature one, tempered by his trials of silence, fire and water, in the finale.

-Allan Kozinn, *The New York Times*

"Matthew Chellis' portrayal of Dorvil in *La Scala Di Seta* was exceptional. His voice moves freely in a heroic coloratura fashion and is out on the lips. He sounds like a future Arnold (the tenor of *William Tell*) and he is a decent actor. If he can maintain his current path, he should go far. Perhaps he and Miss [Cecilia] Bartoli should get together."

- Andrew Porter, *The New Yorker*

"Also proving that [one's diction need not interfere with vocal production) was a fine lyric tenor, Matthew Chellis, making his NYCO debut as Nanki Poo, the Mikado's lovesick heir masquerading as a wandering minstrel. Even such consonant clogged lines as 'a thing of shreds and patches' (as Nanki describes himself) were trippingly clear."

- Anthony Tommasini, *The New York Times*

"Matthew Chellis has the rarest of all voices a tenor that can do justice to Mozart's 'Don Ottavio'.

- Joseph McLellan, *The Washington Post*

"Matthew Chellis, singing the role of Don Ottavio, has a sweetly lyrical tenor voice."

- Anthony Tommasini, *The New York Times*

"...The large cast performs with Broadway spit and polish with the most stylish vocal work provided by Matthew Chellis (Mercury)"

- Peter G. Davis, *New York Magazine*

"...Tenor Matthew Chellis has a lyric tenor voice that is perfectly suited to this work (*Serenade For Tenor, Horn and Strings*. Britten), and he brought an impressive artistry to its vocal part. He sustained the high melodic line of the anonymous 'dirge' with ease, and brought a spacious calm to Blake's elegy 'O rose, thou art sick...'"

- Scott Duncan, *Baltimore Sun*

"Matthew Chellis as Prince Ramiro projected quiet wit and irony with both vocal and dramatic virtuosity..."

- Joan Reintaler, *The Washington Post*

"After a short overture... A mellow tenor voice floated out from the stage: "Comfort ye, comfort ye my people," and you could feel the audience doing just that ... The soloists are well launched on what promise to be impressive careers ... Mr. Chellis has a disarming freshness that complements his evident experience in the interpretation of 18th century music. His "Every valley shall be exalted" had just the right exuberance and sense of wonder."

- Joseph McLellan, *The Washington Post*

"All seven principles displayed well honed acting skills ... And tenor Matthew Chellis sang Ramiro's fiendish runs with accuracy and fine agility."

- Sorab Modi, *Opera News*

"L'opera de Quebec created a sophisticated production (la Cenerentola) with a cast of magnificent singers ... Matthew Chellis sang with a wonderful, supple Rossinian voice."

- Renee Maheu, *Opera Canada*

"Chellis, who will be remembered for his hilarious wash-tub scene in Don Pasquale, was more vocally extended here than in the Donizetti role. This is one of the most demanding high lyric tenor roles in opera, and Chellis managed it with aplomb, including a bucket of high C's."

- Kenneth DeLong, *Opera Canada*

"Matthew Chellis' Nemorino displayed a boyish, buoyant tenor and resisted the urge to belt 'Una furtiva lagrima'. Gentle diminuendos abounded, and a near-imperceptible transition into head voice made the aria a thoroughly polished success. The Act II duet found Moon (Sandra) and Chellis nicely attuned to dynamics and shading; their voices blended beautifully."

- Adam Wasserman, *Opera News*

"Tradition dictates that the leading lady of 'L'elisir' gets the final bow, but what makes the opera special is the touching part of Nemorino. Tenor Matthew Chellis sang the difficult role for the first time ever Friday night, but you'd never know it. He made the night his without eventrying, singing with ringing, masterful tone that he could make shake the rafters or reduce to a slip of silvery sound. The tone is equal throughout its wide range, and I wouldn't be at all surprised were Chellis to become Lake George's next breakthrough tenor, joining the likes of George Shirley, Henry Price, and most notably Jerry Hadley. His 'Una furtiva lagrima' was a consummate lesson in style. He acting was at the same level. He is brawnier and better looking than most Nemorinos, making him hard to accept as the simpleton usually played. Wisely, he played Nemorino as naïve and trusting rather than dumb as dirt, and the choice worked beautifully."

- Doug de Lisle, *The Albany Record*

"But, Chellis stops the show with the operas only true aria, 'Una furtiva lagrima'. He sings the lambent melody with sure technique and dynamics. This is the musical and dramatic apex of 'L'Elisir', the point at which the stock comedy becomes a mature love story"

- Mae G. Banner, *The Saratogian*

"Chellis has a big tenor voice, and he stopped the show with his passionate second act aria 'Una furtive lagrima', which turned into a showcase for his power and control."

- Bill Rice, *The Gazette Reporter*

"Chellis is the hardest working performer in the production, and his voice is impressive in its power, high notes and technique"

- James Hennerty, *The Albany Times Union*

"The evening belonged to the young lead, Matthew Chellis. As 'Candide', the world wandering optimist who continually misses the fall of the ax at his heels, caramel-voiced tenor Matthew Chellis demonstrated both a relaxed confidence and playful musicality."

- Christopher Piatt, *The Chicago Sun*

ARTIST BIOGRAPHY


Recognized as a tenor of remarkable versatility and solid musicianship, with an impressive range and an exciting facility in his upper register, Matthew Chellis has appeared to critical and popular acclaim throughout the United States, Europe, South America, and Canada. In addition to his long and varied performance career Mr. Chellis has a national reputation as a voice teacher and is currently on faculty at Roosevelt University in Chicago, Illinois. Most recently his achievements include being the founder and General and Artistic Director of the **UP NORTH VOCAL INSTITUTE** – a unique summer vocal training program located on Lake Charlevoix in Northern Michigan in June 2011. His upcoming 2011/12 engagements include concert performances of the Bach's **MAGNIFICAT** and Handel's **MESSIAH** with the Louisiana Philharmonic in New Orleans.

Simultaneously displaying a rare ability for dramatic characterization and theatricality, Mr. Chellis has enjoyed equal success in opera, concert/oratorio, and theatrical performances. Engagements for the 2010/2011 season include a return to Fresno Grand Opera as Frederik in **PIRATES OF PENZANCE**; a return to Indianapolis Opera as the Tanzmeister in **ARIADNE AUF NAXOS**; and a debut at Eugene Opera as Nanki-Poo in the **MIKADO**. He appeared at Lake George Opera as Almaviva in **IL BARBIERE DI SIVIGLIA**; Don Ottavio in **DON JUAN IN PRAGUE**, a new staging of Mozart's **DON GIOVANNI**, at the Estates Theatre in Prague, Czech Republic; Satan in **HELL, THE OPERA** at PS122 in Manhattan; and a return to Calgary Opera as Don Ramiro in **LA CENERENTOLA**. 2007 performances included a return to New York City Opera as Ugone in Handel's **FLAVIO**; and performances of the Duke in **RIGOLETTO** with Greensboro Opera.

Mr. Chellis has been a frequent guest artist with Lincoln Center's New York City Opera in a wide variety of roles which have included Tamino in **DIE ZAUBERFLÖTE**, Thespis/Mercure in Jean Philippe Rameau's **PLATÉE**, Don Ottavio in **DON GIOVANNI**, Baron Lummer in Richard Strauss's **INTERMEZZO**, the Chevalier in Poulenc's **DIALOGUES DI CARMELITES**, John Adams in Virgil Thomson's **THE MOTHER OF US ALL**, Trouffaldino in **THE LOVE FOR THREE ORANGES**, the Father in Kurt Weill's **THE SEVEN DEADLY SINS**, and Cascada in **THE MERRY WIDOW** (Live from Lincoln Center PBS telecast).

Additional career highlights for Mr. Chellis have included Tamino in **DIE ZAUBERFLÖTE** with Atlanta Opera, Berkshire Opera, Syracuse Opera, and Opera North; Nemorino in **L'ELISIR D'AMORE** with Lake George Opera; Don Ramiro in **LA CENERENTOLA** with Calgary Opera and Germany's Giessen Stadt Oper (European debut), Opéra de Québec (Canadian debut), Wolf Trap Opera, and Lake George Opera; Count Almaviva in **IL BARBIERE DI SIVIGLIA** with the New York City Opera National Company, Fresno Grand Opera, Chautauqua Opera, and Mobile Opera; Ernesto in **DON PASQUALE** with Calgary Opera, Edmonton Opera, and Virginia Opera; Samuel Paris in **THE CRUCIBLE** with Chautauqua Opera; the Duke in **RIGOLETTO** with the Colombia's Teatro Colón de Bogotá (role debut); Satan in **DIE SCHWARZE SPINNE** with Gotham Chamber Opera; Andres in **WOZZECK** with Dallas Opera; Tebaldo in **I CAPULETI E I MONTECCHI** with Atlanta Opera and Berkshire Opera; Pedrillo in **DIE ENTFÜHRUNG AUS DEM SERAIL** with Washington Opera; Berghella and Tanzmeister in **ARIADNE AUF NAXOS** with the Opera Company of Philadelphia and Tulsa Opera; Henrik in Sondheim's **A LITTLE NIGHT MUSIC** with Utah Opera and Chautauqua Opera; Tonio in **LA FILLE DU RÉGIMENT** with the New York City Opera National Company; Ferrando in **COSÌ FAN TUTTE** with Shreveport Opera and the Wildwood Festival of Music and the Arts; Camille in **THE MERRY WIDOW** with Pensacola Opera; Nanki-Poo in **THE MIKADO** with New York City Opera and Chautauqua Opera; Frederick in **THE PIRATES OF PENZANCE** with Chautauqua Opera; Harlequin in **THE EMPEROR OF ATLANTIS** with Chicago Opera Theater; and Roméo in **ROMÉO ET JULIETTE** with Shreveport Opera.

Concert appearances include **MESSIAH** with Boston's Handel & Haydn Society (conducted by Christopher Hogwood), the National Symphony Orchestra (Kennedy Center debut / conducted by Nicholas McGegan), the Masterwork Chorus



(Carnegie Hall debut), Santiago's Fundação Nacional Beethoven (South American debut), the Florida Philharmonic (conducted by James Judd), the Colorado Symphony, the Pacific Symphony, the Syracuse Symphony, and the Colorado Springs Symphony; **POPS CONCERTS** with the National Symphony Orchestra (conducted by Leonard Slatkin and accompanied by Steven Blier); **THE MUSIC OF LERNER & LOEWE** with the Grant Park Music Festival; **CARMINA BURANA** with the Syracuse Symphony; Honegger's **KING DAVID** with the Berkshire Choral Festival; and Benjamin Britten's **SERENADE FOR TENOR, HORN, AND STRINGS** with the Baltimore Chamber Orchestra. Mr. Chellis's discography includes a recording of Robert Strassburg's **CHELM** for the Milken Archive of American Jewish Music.

Opera-in-concert highlights have included Don Ramiro in **LA CENERENTOLA**, Iago in Rossini's **OTELLO**, and Rodrigo in Rossini's **LA DONNA DEL LAGO** with the Caramoor Festival and the Orchestra of Saint Luke's (conducted by Will Crutchfield); Don Ramiro in **LA CENERENTOLA** with the OK Mozart Festival; **LA BELLE HÉLÈNE** with L'Opéra Français de New York at Alice Tully Hall (conducted by Yves Abel); **SIX TEN-MINUTE OPERAS** with the Eos Orchestra; and Thespis in the prologue to **PLATÉE** with The Violins of Lafayette.

Matthew Chellis has a unique connection to the conducting world. Mr. Chellis was an assistant to Mr. Ronald Wilford and Mr. Jonathan Brill at Columbia Artists Management for a period of time in the early 1990's. His duties included acting as artist liaison and contract management to some of the world's most renowned conductors. A short list includes: James Levine, Mstislav Rostropovich, James Conlon, Andre Previn, Ricardo Muti, Richard Bradshaw, Mu Hai Tang, John Fiore, Carlos Kleiber, Leonard Bernstein to name only a few.

Originally trained as an actor and dancer, Matthew Chellis began his professional education at the University of Michigan where he earned his Bachelor of Musical Arts degree. After receiving his Master of Music from the Manhattan School of Music, he spent two years as a company member of the prestigious Juilliard Opera Center and was an apprentice artist with both Santa Fe Opera and Wolf Trap Opera. Among the distinguished people he has studied with are Dr. Stanley Cornett (Peabody Conservatory), Prof. Edith Bers (Juilliard), Martin Katz & Brent Wagner (University of Michigan). Mr. Chellis was an Adjunct Professor of Voice at New York University 2001-2006, an Adjunct Professor of Voice at Roosevelt University in Chicago 2006-2014, and is currently an Assistant Professor of Voice at the University of Colorado Boulder where he also maintains a private studio

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The logo consists of the letters 'M' and 'C' in a bold, red, sans-serif font. The 'M' is on the left and the 'C' is on the right, both of similar size and weight.

Professional References for Matthew Chellis, Tenor

Dr. Stanley Cornett

Professor of Voice
Telephone: 410-234-4500
Email: cornett@peabody.jhu.edu

Peabody Institute of the Johns Hopkins University
1 East Mount Vernon Place
Baltimore, Maryland 21202

Martin Katz

Arthur Schnabel Collegiate Professor of Collaborative Piano
Telephone: 734-764-6624
Email: partner@umich.edu

University of Michigan School of Music, Theatre & Dance
E.V. Moore Building, 1100 Baits Dr.
Ann Arbor, MI 48109-2085

Dr. Lynn Eustis

Associate Professor of Voice
Telephone: 940-367-8895
Email: leustis@bu.edu

Boston University College of Fine Arts
855 Commonwealth Avenue
Boston, MA 02215

Dr. Dana Brown

Associate of Professor of Opera and Voice
Telephone: 773-575-6836
Email: danabrownmusic@gmail.com

Roosevelt University of Chicago College of Performing Arts
430 S. Michigan Ave.
Chicago, IL 60605

Dr. Grant Wenaus

Assistant Professor of Music and
Education/Director of Collaborative Piano
Telephone: 917-710-3026
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New York University – School of Music
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Teaching Philosophy Statement

My teaching philosophy has been shaped through my association with dedicated and talented singing artists and musicians throughout my career. I feel it is my job and privilege to pass on the knowledge that I have gained in over 25 years of professional singing and study. I continue to study and continually learn from my current teachers, colleagues and students on a daily basis.

The concepts I stress are the basic tenants of 'bel canto' singing methodology: beautiful, even tone production through the proper use of breath support, resonance and correct body awareness. I also stress the importance of being able to communicate the essence of what the composer and poet/librettist originally intended through honest, committed acting and gesture.

I believe that my main focus as a teacher of voice is to train students to be independent, knowledgeable and imaginative young artists. My role should eventually be as colleague and a 'pair of critical ears' for my students in the future as they should have the necessary tools taught by me to have a long and fulfilling professional singing career.

The idea of training the 'whole body' in my studio is very important. I use the maxim 'mind, body and voice' to describe my teaching philosophy. Singers must know their body and vocal instrument through body-work (Body Mapping, Alexander Technique, dance, vocal pedagogy) in conjunction with mental preparedness (healthy positive attitudes, business plans, critical thinking etc.) and ultimately the ability to shift from technical 'left brain' study to one of 'right brain' creative, emotional connected singing.

My goal is to teach young professional singers in a healthy, positive and creative atmosphere. I feel it is my job to enable my students to have long, healthy and successful singing careers and be comfortable with the knowledge that I have given them the tools to become the singers they wish to be.

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Recruiting Strategies

My thoughts about recruiting talented young singers are varied and flexible.

As a professional singing artist and teacher I believe my best recruiting asset is my ability to teach a healthy singing technique and promote a 'whole body' approach to our craft. My teaching philosophy can be summed up in three words: 'Mind, Body and Voice'. I believe that it is imperative that we continue to train young singers not only how to sing in a healthy and controlled manner, but to teach them acting and communication skills along with movement and body-awareness through Alexander Technique, Body Mapping, yoga, dance etc. My ability to inspire a desire to learn more and encourage the best in my students acts as an effective recruiting tool when I am on the road performing, teaching a master class, or running my summer program. I feel that I am always 'recruiting' by my daily actions as a teacher by living the philosophy I espouse in my studio.

My summer vocal training program - the **Up North Vocal Institute (UNVI)** - which I founded two years ago, is now entering the third summer season, and our reputation has grown exponentially. We are able to offer 20 talented young singers an opportunity to learn to integrate the necessary knowledge of their voice, physical fitness and movement/body awareness and mental toughness and career strategies for forging a career in music of their choosing. The feedback from the last two summers of UNVI has universally included the phrase 'I wish my program at _____ offered this combination of lessons, classes and master classes'. I have been able to invite several young singers to audition for my studio at Roosevelt University, and I know UNVI is an effective and proven recruiting tool.

I have an active performing career and I am able to offer my time in local master classes and discussion sessions with local young singers wherever I perform. This offers me a recruiting tool as most people research my career and teaching credentials via my web site, and invariably young singers in the chorus or in small roles initiate a discussion with me about where I am currently teaching, and if I have room in my studio there. My career has afforded me many professional friendships in the business: singers, directors, conductors, artist managers, heads of opera companies, voice teachers, etc. These professional contacts are a valuable resource to myself, and to my students as I am able to network on their behalf with people connected in all aspects of the classical music industry.

I believe that being an active member of several organizations such as NATS (I am active board member of the Chicago NATS chapter), the College Music Society, and Classical Singer voice competition – have been effective venues to recruit both undergraduate and graduate students. I have access to some of Chicago's finest young high-school singers and my students always place well in these competitions. I am a consultant to both the classical and musical theatre sections of NATS here in Chicago. The continued success of my students in competitions, and of those working in professional opera companies and orchestras is a high profile recruitment tool for me.

I feel that I am able to effectively recruit both undergraduate and graduate level students via my reputation in the business as a singer, teacher and colleague. My summer program (UNVI), professional singing appearances, and reputation as a singer and teacher all enable me to be a very effective recruiter for any music program I may be associated with. My goal would be to integrate my own recruiting strategies with those of the university.