

GERALD THOMPSON
Countertenor
contact@gerald-thompson.com

Gerald Thompson is rapidly gaining attention for his "sterling musicianship and terrific feeling for style and phrasing" as well as his exceptional acting ability and stage presence (*San Francisco Classical Voice*). The young American countertenor has already debuted with several major opera companies including **The Metropolitan Opera, San Francisco Opera, New York City Opera, and Canadian Opera Company** and in his 2007-08 season adds **Lyric Opera Chicago, Portland Opera (ON), and Glimmerglass Opera** to this distinguished list.

Thompson made his operatic debut with **Opera Theatre at Wildwood Park** performing the roles of Don Ramiro in *La Finta Giardiniera* and Prince Orlofsky in *Die Fledermaus*. He was then seen as Sesto in *Giulio Cesare* with **Arkansas Concert Opera** and created the role of Gavin in the new opera *Phoenix Park, a Poet's Journey* at New York's **Theatre for the New City**. His young artist credits include the prestigious **Merola Opera Program** and **Adler Fellowship** at **San Francisco Opera**.

Thompson made his debut with **San Francisco Opera** as Prince Go-Go in the American Premiere of Ligeti's *Le Grand Macabre*. *Andante* magazine praised him as one "of the evenings most delightful performances" and stated that his "supple sound comfortably filled the house." This success led to his return to the company as Unulfo in *Rodelinda* and Prince Orlofsky in *Die Fledermaus*. He reprised the role of Unulfo for his European debut with **Opera Barroca** at the **Theatro Arriago Antzokia** in Bilbao, Spain. He also made his **Canadian Opera Company** debut as Bertarido in *Rodelinda* under the baton of Harry Bicket. "Gerald Thompson's tone and virtuoso passagework well suited the tormented Bertarido and made for a hair-raising account of Vivi, tiranno!" raved *Opera News*.

In April 2007, Thompson "arrived with considerable acclaim for a double-barreled New York debut" performing with both **New York City Opera** as Guido in *Flavio* and **The Metropolitan Opera** as Tolomeo in *Giulio Cesare* (*New York Times*). Gerald Thompson "is a real find; his sound is big and pungent, his coloratura quick and accurate. His embellishments take him up to a spectacular upper third" (*Classics Today*).

Equally at home on the concert stage, Thompson has also been seen as a featured soloist at **San Francisco Opera's** annual **Opera in the Park**, **Tulsa Opera's** *Messiah*, **The Yerba Buena Gardens Concert Series**, **Arizona Musicfest**, **Music at Meyer** (San Francisco), **Eureka Chamber Music Series**, the **Basically British Concert Series** and New York Public Library's **Donnell Concert Series**.

Gerald Thompson is honored to be the recipient of the Spring 2007 **Kolozsvar Award** at **New York City Opera**, a 2006 **Richard Tucker Foundation Career Grant** and the 2nd Prize Opera Division and International Media-Jury Prize winner at the **25th International Hans Gabor Belvedere Singing Competition**.

Thompson's 2007-08 season begins with his **Lyric Opera Chicago** debut as Nireno in *Giulio Cesare* under the baton of Emmanuelle Haïm. He is proud to be first countertenor to perform with **Portland Opera** (ON) as Unulfo in *Rodelinda*. He then reprises the role of Tolomeo in *Giulio Cesare* for his **Glimmerglass Opera** debut.

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PRESS COMMENTS
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Flavio, New York City Opera

Counter-tenors... and Gerald Thompson almost walk away with the show. Gerald Thompson, in his debut as Guido is a real find; his sound is big and pungent, his coloratura quick and accurate. His embellishments take him up to a spectacular upper third.

Classics Today - April 2007

The beguilingly expressive Gerald Thompson made his City Opera debut as the good-hearted murderer Guido in "Flavio" and later this month jumps into his Met debut as the evil Ptolemy in "Giulio Cesare."

Newsday - April 2007

A main interest of the evening lay in three company debuts... Mr. Thompson, a countertenor, arrived with considerable acclaim for a double-barreled New York debut. (Later this month he will step into two performances of "Giulio Cesare" at the Metropolitan Opera.)

New York Times - April 2007

Countertenor Gerald Thompson made a strong debut as the unlikely murderer, Guido.

New York Post - April 2007

Flavio "is a jewel-encrusted showcase for countertenors: those amazing male singers whose roles were originally played by castrati. The soft and full-bodied rendition of the high notes (we're talking the entire first octave – and then some — of the treble range here!) was exquisitely rendered by Thompson."

Beauty News - April 2007

Die Fledermaus, San Francisco Opera

The exciting Merola veteran Gerald Thompson reprised his stunning male-soprano Orlofsky, hitting high notes with a force few female sopranos can muster.

San Francisco Classical Voice - September 2006

As "Prince Orlofsky", Thompson comes in straight out of left field as THE BAT's MVP, winning his letter not only as a sexual provocateur of royal proportion but as a beguiling and stunning high-wire vocal artist. From low note to top note, his pleasingly balanced male soprano bounced up to the second balcony.

San Francisco Sentinel - September 2006

Prince Orlofsky is another role played all the way out there in zaniness. Countertenor Gerald Thompson, an Adler Fellow as well, enters the stage led by Sir and Ser, two award winning borzoi greyhounds, fakes the Russian accent and sings with surprising strength in the high registers, high in soprano territory. Quite often, his role is played by a woman in pants, but it would be hard to find one to rival Thompson: he brings a forceful yet jaded presence to Orlofsky.

SFist - September 2006

This production... boasts a fine stable of talent led by... and countertenor Gerald Thompson as Prince Orlofsky, the generous Vienna party host and aesthete. Thompson made the most impressive mark with his unusually high-pitched voice.

The Reporter - September 2006

In the previous act we were introduced to Prince Orlofsky (Gerald Thompson). This is the first time I have heard a countertenor sing this role and what a success he was. His voice had great projection in his rendition of "Chacun a son gout" and his over the top portrayal of the Russian prince was again very funny.

The Opera Critic - September 2006

Countertenor Gerald Thompson, sporting a pair of Borzois and a bratty attitude, was a wickedly funny Orlofsky, one who rose easily above the ensembles.

Opera News - December 2006

***Rodelinda*, Canadian Opera Company**

"It seems hardly fair to single out any one singer in this strong ensemble, though it should be noted that the remaining principal, Gerald Thompson (Bertarido), wowed the audience with his virtuosity. I have never heard a countertenor of such full-throated power, purity and flexibility. His final 'Vivi tiranno' brought the house down, and ended this production on an unheralded, but absolutely thrilling, vocal high note."

Opera Now - January/February 2006

"Gerald Thompson's tone and virtuoso passagework well suited the tormented Bertarido and made for a hair-raising account of Vivi, tiranno!"

Opera News - January 2006

"Countertenor Gerald Thompson's COC debut as the deposed then resurrected Bertarido was a marvel of tone, technique and temperament. His Act II declamation of rage brought the enraptured audience to an emotional standstill that was as stunning as it is rare in modern performing arts."

James Wegg Review - October 2005

"Gerald Thompson's splendid Bertarido, (is) one of the finest examples of great baroque singing."

Stage and Page - October 2005

Thompson's "brilliant singing (of) *Vivi tiranno* in the last act was a spectacular feat of virtuoso singing and brought the house down."

Globe and Mail – October 2005

"Thompson was riveting as deposed king Bertarido. Both young Americans are major talents in the making and are worth following closely."

Toronto Star – October 2005

Rodelinda, San Francisco Opera

"but there was another fine proponent of the voice type in the cast: Gerald Thompson, whose singing of Unulfo was clear, penetrating and always lovely."

Opera News – December 2005

"The evening's honors went to countertenor Gerald Thompson, who stole the show with his brilliantly detailed and alert performance as Unulfo. His singing was lucid, shapely and wonderfully muscular."

San Francisco Chronicle – September 2005

"Gerald Thompson, making a sensational debut as Bertarido's servant, a countertenor holding his own against the great international star in the king's role, David Daniels. Both singers had a special night, singing both heroically and lyrically."

San Diego Online – September 2005

"The stars are clearly the three high-voiced men... Garnering almost hysterical cheers was Gerald Thompson, as Unulfo, the mild-mannered functionary loyal to Bertarido, whose two arias are a blur of rapid notes and high-lying cadenzas. He was also hilarious as a cowardly accountant who wants to be a hero but can't quite summon the nerve."

Bay Area Reporter – September 2005

"The show, however, was almost stolen by countertenor Gerald Thompson as Bertarido's mild-mannered, coloratura-happy henchman Unulfo; his bumbling and supposed cowardice added much-needed comic relief."

San Francisco Examiner – September 2005

San Francisco Opera Center Showcase 2005

"The director employs just one singer to appear in each opera, 'binding' them together. And how! Gerald Thompson is a sweet-voiced counter-tenor with an effortless, elegant delivery..."

San Francisco Classical Voice - March 2005

Le Grand Macabre, San Francisco Opera

“Brueghelland's comic sovereign, Prince Go-Go, was sung by the astounding countertenor Gerald Thompson, whose supple sound comfortably filled the house.”

Andante Magazine - December 2004

“Strong in their challenging roles were... Gerald Thompson as the hapless Prince Go-Go.”

Opera News - February 2005

“Standouts in the strong cast included the countertenor Gerald Thompson as the glutinous and pasty-faced Prince Go-Go”

New York Times - November 2004

Yerba Buena Gardens Concert, Merola Opera Program

“The program came up with a new major counter-tenor. Thompson has it all: sterling musicianship, a fine voice that manages to retain an air of masculinity in the high register, and a terrific feeling for style and phrasing.”

San Francisco Classical Voice - July 2004