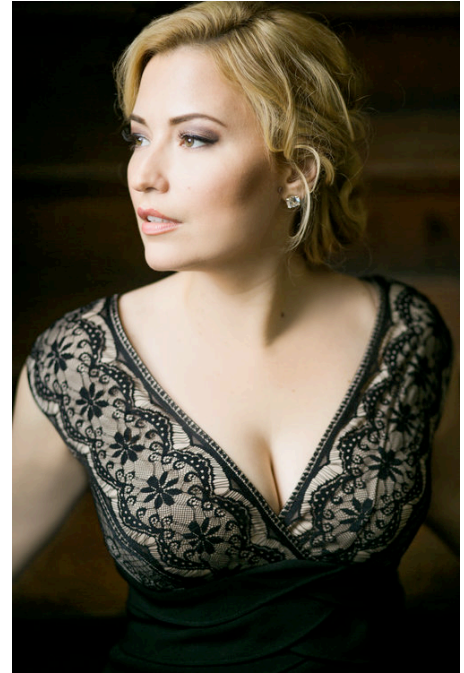


Renee Tatum Biography

Noted for her “gleaming vocalism” (*Opera News*), mezzo-soprano Renée Tatum is an incredibly important artist of her generation. The 2018-19 begins as part Nico Muhly’s *Marnie* at the Metropolitan Opera, followed by her debut with The Philadelphia Orchestra as the Mother in *Amahl and the Night Visitors*. Ms. Tatum then returns to the Metropolitan Opera as Waltraute and covers Flosshilde in *Der Ring des Nibelungen*, under the baton of Philippe Jordan. She then sings Brahms’s *Alto Rhapsody* with the Cecilia Chorus of NYC at Carnegie Hall and closes the season as Waltraute and covers Fricka in *Die Walküre* with The Boston Symphony Orchestra at Tanglewood. Last season’s engagements included Flosshilde in *Das Rheingold* with Tanglewood Music Festival; Flosshilde in *Das Rheingold* and *Götterdämmerung* and Waltraute in *Die Walküre* with San Francisco Opera; Jenny in *Threepenny Opera* with Boston Lyric Opera; Flower Maiden in



Parsifal at The Metropolitan Opera, Penderecki’s *Credo* with the Indianapolis Symphony, Durufle’s *Requiem* with the Back Bay Chorale, Bach’s *Christmas Oratorio* with The Cecilia Chorus of NYC under Mark Shapiro, Concerts with Warren Jones under the auspices of the Manchester Music Festival, and Gabriele Bertolier for the Romantic Century’s production of *Van Gogh’s Ear* at The Pershing Square Signature Center in New York City. She also sang a concert entitled “Opera Italiana Forever Young” as part of the Central Park Summer Concerts series and *Das Rheingold* in concert with the New York Philharmonic at Lincoln Center.

Last season, Tatum performed Flosshilde in *Das Rheingold* at the National Taichung Theatre and in *Götterdämmerung* in a return to Houston Grand Opera; Olga in *Eugene Onegin* with Boston Youth Symphony; Händel’s *Messiah* with Pacific Symphony; Beethoven’s *Missa Solemnis* with Pacific Chorale; Mozart’s *Requiem* with Omaha Symphony and Rochester Philharmonic; and Beethoven’s *Symphony No. 9* with San Diego Symphony. Additional recent seasons’ engagements include Suzuki in *Madama Butterfly* with Toledo Opera, Flosshilde and Waltraute in *Der Ring des Nibelungen* with Washington National Opera, Flosshilde in *Götterdämmerung* with Teatro Massimo di Palermo, a return to the Metropolitan Opera as the Second Lady in Julie Taymor’s production of *Die Zauberflöte* led by Ádám Fischer, and returns to Houston Grand Opera both as Third Lady in *Die Zauberflöte* under the baton of Robert Spano and as Grimgerde in a new production of *Die Walküre* conducted by Artistic and Music Director Patrick Summers. Ms. Tatum also joined an international cast in Japan as Flora in Verdi’s *La traviata*, sang as the mezzo soloist in Mahler’s *Resurrection Symphony* and Mozart’s *Requiem* with The Eastern Music Festival, and as mezzo soloist in Beethoven’s *Symphony No. 9* with The Boston Symphony Orchestra at the Tanglewood Music Festival.

Additional concert appearances include **Salome** with Andris Nelsons and the Boston Symphony Orchestra, Mozart's **Requiem** with Music Director Daniel Stewart and the Santa Cruz Symphony, and Beethoven's **Symphony No. 9** with conductor Daniel Wachs and the Orange County Philharmonic Society.

A recent alumna of the Lindemann Young Artist Development Program, Miss Tatum made her Metropolitan Opera début as Inez in **Il trovatore** conducted by Marco Armiliato. Additional performances at the prestigious house include Second Lady in **Die Zauberflöte** conducted by Jane Glover, Second Woodsprite in **Rusalka** led by Yannick Nézet-Séguin, Unborn in **Die Frau ohne Schatten** with Vladimir Jurowski, Emilia in **Otello** under the baton of Semyon Bychkov, Adonella in Zandonai's seldom heard **Francesca da Rimini** conducted by Marco Armiliato, Fenena in **Nabucco** with Paolo Carignani, and Flosshilde in Robert Lepage's landmark production of **Der Ring des Nibelungen** conducted by Fabio Luisi.

Earlier in her career, Tatum was also featured as Háta in Smetana's **The Bartered Bride** in a new production by Stephen Wadsworth, led by James Levine, in a collaboration between The Metropolitan Opera and the Juilliard School, and in the roles of Flosshilde and Grimgerde in San Francisco Opera's **Der Ring des Nibelungen** conducted by Donald Runnicles. Other performances include La Haine in Gluck's **Armide** in a co-production between the Metropolitan Opera and the Juilliard School and the role of Medea in Händel's **Teseo** with Chicago Opera Theater. As an Adler Fellow, her San Francisco Opera performances included Inez in **Il trovatore**, Annina in **La traviata**, and Emilia in **Otello**.

She performed Third Lady in **Die Zauberflöte** with the Santa Fe Opera conducted by Lawrence Renes and in a new production at San Francisco Opera led by Rory Macdonald, Amando in Ligeti's **Le grand macabre** with the New York Philharmonic conducted by Alan Gilbert, and The Secretary in Menotti's **The Consul** with Chautauqua Opera.

Ms. Tatum is a winner of the 2011 Gerda Lissner Foundation Competition, a finalist of the 2011 George London Foundation Competition, 2010 Grand Prize Winner of The Licia Albanese Puccini Foundation Competition, The Opera Index Competition, The Jensen Foundation Award from Chautauqua Opera, and two-time recipient of the Richard F. Gold Career Grant. A Regional Finalist in the Metropolitan Opera National Council Auditions, Ms. Tatum holds degrees from The Juilliard School, The Manhattan School of Music and California State University Fullerton. Ms. Tatum's discography includes the DVD releases of The Metropolitan Opera LIVE: in HD broadcasts of **Otello** and **Rusalka**, as well as a recording of **Le grand macabre** with The New York Philharmonic.