

Abigail Wright is an actor and lyric mezzo soprano whose excellent musicianship and dramatic skills are matched only by her captivatingly unique and desirable voice. With a richly diverse career, Abigail Wright was recently featured in director/photographer Sarah Small's *Tableau Vivant* as both a singer and model and will continue her work in the creation of Ms. Small's documentary on the same subject. In Washington state, Ms. Wright performed the role of Nellie in *South Pacific* and as the mezzo soprano soloist in Verdi's *Requiem*. In Israel, she had the privilege of working with composer Mark Adamo while performing Meg in their country's premiere of *Little Women*. Other roles include Zerlina in *Don Giovanni*, Dorabella in *Così fan tutte*, Concepción in *L'Heure Espagnole*, and #3 in *Transformations*.

In Vpstart Crow's production of *Anne of the Thousand Days*, Abigail Wright stood out in her theatrical debut, according to the Washington Post, as a "hotblooded and sensuous Mary Boleyn." Ms. Wright also received critical acclaim operatically for performing with "delicious flair backed up by splendid diction" and "acidicly funny and in impressively good voice as Concepción . . . from Ravel's *L'Heure Espagnole*." Making her voice-over debut, Abigail Wright puppeteered, sang, and acted as Cheri in Leat Klingman's film *Wolfy's Journey*, released in 2011. She returned to puppeteering this spring, performing and singing as Rosita in "Rosita's Song" in the musical puppet play *Don Cristóbal* with director Erin Orr and composer Rima Fand.

Abigail Wright has participated in the Aspen Opera Theater, the International Vocal Arts Institute, and the Maryland Opera Studio and holds degrees from Westminster Choir College and The University of Maryland. She has also appeared in master classes with Joan Dornemann, Edward Berkeley, Marilyn Horne, Lauren Flanigan, and Charles Rieker. Currently, Ms. Wright lives in New York, where she writes regularly, works as an actor and soloist, and performs with the extra chorus of the Metropolitan Opera.

Critical Acclaim

"The mezzo... to sing the first aria, *Liber Scriptus*. Wright's mezzo-soprano is full in the low range and balanced throughout with no apparent limit at top. She showed the intensity and drama the music demands and sings with sensitivity." - The Tri-City Herald

"Another singer, Abigail Wright, nude, also performs extensively throughout and ends the piece alone with Offenbach's 'C'est l'amour vainqueur.'" - The New York Times

"Mezzo Abigail Wright delivered an aria from Ravel's *L'Heure Espagnole* with delicious flair backed up by splendid diction." - The Washington Post

"Abigail Wright was acidicly funny and in impressively good voice as Concepción, in "Oh! la pitoyable aventure" from Ravel's *L'Heure Espagnole*." - Ionarts

"Abigail Wright as Zerlina and Matt Osifchin as Masetto were well-matched and wonderfully sympathetic." - The Washington Post

"There are some standouts in the rest of the cast. Most notably... Abigail Wright, as a hotblooded and sensuous Mary Boleyn..." - The Washington Post