

Native Texan Laura Claycomb excels in adventurous repertoire, ranging from baroque music over belcanto masterpieces to 20th century and contemporary compositions at the major opera and concert venues. Her delicacy, refinement and theatricality in high-flying repertoire have defined her career as a leading lyric coloratura. She made her debut at La Scala in 1998 singing the title role in Donizetti's "**Linda di Chamounix**" and at the Salzburg Festival in 1997 as **Amanda** in Ligeti's "Le Grand Macabre" with Esa-Pekka Salonen and Peter Sellars. She recorded "Le Grand Macabre" with Salonen on Sony, "Sir John in Love" of Vaughan-Williams with Richard Hickox on Chandos, "Händel's Arcadian duets" with French baroque conductor Emmanuëlle Haim on EMI/Virgin and Mahler's Fourth Symphony with San Francisco Symphony Orchestra and Michael Tilson-Thomas. With Opera Rara, Ms. Claycomb has recorded bel canto chamber music on "La Partenza" and "Il primo dolce affanno," and the role of Azema in Meyerbeer's opera "L'Esule di Granata." Her solo album with guitarist Marc Teicholz will be issued in February 2007.

Laura Claycomb burst onto the European stages as **Giulietta** in Bellini's "I Capuleti e I Montecchi" (Bruno Campanella/Robert Carsen) at the Grand Théâtre de Geneve in 1994. Subsequently she had overwhelming successes as Giulietta at the Paris Opera, at the Los Angeles Opera and at the Munich Radio Orchestra.

She sang **Gilda** in Verdi's "Rigoletto" to great acclaim in Houston, Toronto, Paris (Bastille), Pittsburgh, Lausanne, Tel Aviv, Santiago de Chile and Bilbao. She was **Lucia** in Donizetti's "Lucia di Lammermoor" at the New Israeli Opera with David Parry in a David Pountney production in 1999 and received ovations most recently in that role at the Houston Grand Opera in a James Robinson production with Patrick Summers and in Seoul, South Korea. **Marie** in Donizetti's "La fille du régiment" was her first title role at San Francisco Opera, repeating at Turin's Teatro Regio and Rome Opera. She will reprise Marie at Houston Grand Opera in two years.

Laura Claycomb has also portrayed a beautiful **Cleopatra** in Händel's "Giulio Cesare" at Houston Grand Opera with Patrick Summers in 2003, in Montpellier in 1999 with Christophe Rousset and with Roy Goodman at the Drottningholm Festival in 2001. Her **Morgana** in Händel's "Alcina" took her to English National Opera with Hickox and McVicar; **Ginevra** in Händel's "Ariodante" took her to the Paris Garnier with Mark Minkowski and Munich Opera with Harry Bickett. Her most recent Handel incarnation, **Semele**, has forged a fruitful collaboration with Michael Hofstetter in Robert Carsen's production at Vlaamse Opera.

Zerbinetta in "Ariadne auf Naxos" has become a vehicle for her voice and acting talents after her groundbreaking debut at San Francisco Opera (Jun Maerkl/John Cox), in concert at the Richard-Strauss-Festspiele (Ulf Schirmer) and at Los Angeles Opera (Laurent Pillot/Bill Friedkin).

Other significant opera roles include classical repertoire: **Ilia** in Mozart's "Idomeneo" (Houston Grand Opera with Patrick Summers/Moffatt Oxenbould), **Konstanze** in Mozart's "Die Entführung aus dem Serail" (Staatsoper Berlin with Sebastian Weigle and Vlaamse Opera with Arnold Östman); French repertoire: **Ophelie** in Thomas' "Hamlet" (Trieste's Teatro Verdi with Jean-Yves Ossonce/Nicholas Joel), **Philine** in Thomas' "Mignon" (same team at Theatre Capitole de Toulouse), **Olympia** in "Les Contes d'Hoffmann" (Vlaamse Opera with Jean-Claude Casadesus/David McVicar), **Comtesse Adèle** in Rossini's "Le comte Ory" (Lausanne with Evalino Pidò/Denis Kreif); and twentieth century repertoire: **Cunegonde** in Bernstein's "Candide" (Opera Pacific with John Demain/Jeffrey Lenz), **Sophie** in "Der Rosenkavalier" (Spoleto Festival with Hickox/Keith Warner) and **Anne Truelove** in "The Rake's Progress" (Barbican with Hickox).

Laura Claycomb also has a busy concert schedule with premier orchestras and conductors, as well as a burgeoning recital schedule.

She sang the world premiere of Esa-Pekka Salonen's "**Five Images after Sappho**", with Salonen and the Los Angeles Philharmonic, at the Ojai Festival in 1999, with the London Sinfonietta at the Queen Elizabeth Hall in, at Carnegie Hall with Ensemble Sospeso and again in Los Angeles on the "Green Umbrella" series. She repeated the Salonen songs, along with **Stravinsky songs**, with Ensemble Modern in Japan. With Salonen, she also sang the part of the Angel in Debussy's "**Le Martyre de St. Sebastien**" with the Stockholm Radio Orchestra in Stockholm, and Mendelssohn's "A Midsummer Night's Dream" with the Los Angeles Philharmonic.

With Richard Hickox, she sang Haydn's **Creation** (Spoleto Festival), **Ann Truelove** Stravinsky's "The Rake's Progress" (Barbican Hall), Vaughan-Williams' "**A Sea Symphony**" at the Gulbenkian in Lisbon, the music of Grainger at the BBC Proms and **Gretel** in "Hänsel und Gretel" with the London Symphony Orchestra.

She sang numerous concerts with Emmanuelle Haim in France and at the Aldeburgh Festival in the U.K., performing works such as "**Il delirio amoroso**," "**Apollo e Dafne**," Händel chamber duets and Vivaldi cantatas. Other projects with Haim include concerts of "**Il delirio amoroso**" and Rameau with the New World Symphony Orchestra in Miami and with the St. Paul Chamber Orchestra.

Claycomb's most recent appearance with the Cleveland Orchestra was in Debussy's "**Le Martyre de St. Sebastien**". She debuted at the Blossom Festival with the Cleveland Orchestra and Frans Welser-Möst in "**Carmina Burana**" and returned in the "**Messiah**" in Severance Hall with Robert Porco, as well as in the title role of Stravinsky's "**Le Rossignol**" with Pierre Boulez conducting. Her most recent concert with the San Francisco Symphony and Michael Tilson-Thomas was in **Mahler's Eighth Symphony**, after very successful concerts singing Strauss' "**Brentano Lieder**," **Mahler's Fourth**

Symphony, Mozart's "**Exultate, jubilate**" and repertoire by **Schoenberg, Wagner** and **Toch**. Also in Mahler, Claycomb sang **Mahler's Second Symphony** with Andrew Davis with the London Symphony Orchestra. She returns to the L.S.O and Colin Davis in concerts of Berlioz's opera Benvenuto Cellini (**Teresa**) next year.

With Sir Roger Norrington, Claycomb won accolades on a European concert tour of "Benvenuto Cellini" and again with the Stuttgart Radio in Vaughan-Williams' "**A Sea Symphony**." With the Munich Radio Orchestra, Claycomb has performed Bellini's **I Capuleti e I Montecchi** in concert (Roberto Abbado), Mozart's **Der Schauspieldirektor** (Sebastian Weigle), Strauss' **Ariadne auf Naxos** (Ulf Schirmer) and most recently, a concert of Mozart including **Exultate, jubilate**.

Recitals have taken Laura Claycomb into daring repertoire and interesting venues. Claycomb has thrilled audiences in San Francisco (Schwabacher Debut series), Berkeley (Cal Performances), San Antonio (Texas), Chicago (Cultural Center), London (BBC Voices), Bruges (Concertgebouw), Cortona, Italy (Tuscan Sun Festival), Brussels (La Monnaie) and Santiago de Compostela in past years.

Laura Claycomb is a native of Texas and currently lives in Brussels. She trained at Southern Methodist University where she received two bachelors' degrees in Music and Foreign Languages, and at the San Francisco Opera Center where she was the youngest Adler Fellow ever from 1991 to 1994. She was a silver medallist at the Tchaikovsky Competition in Moscow in 1994.

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