



STRATAGEM
ARTISTS

ARTIST DRIVEN COLLABORATION

Dane Suarez Tenor

Praised for his “big, heroic voice” and “powerful emotions”, tenor Dane Suarez has developed an exciting and varied career. In the 2021-2022 season, Mr. Suarez sings Canio in Opera Memphis’ production of *Pagliacci*, reprises the role of Antonin Scalia in *Scalia/Ginsburg* at the Penn Square Music Festival, makes his Opera Birmingham and Newport Classical debuts as Rodolfo in *La bohème*, and joins Maryland Opera for a concert. He also sings Pollione in *Norma* with Festival Opera, returns to Opera in Heights as Manrico in *Il trovatore*, Lensky in Eugene Onegin and Antonin Scalia in *Scalia/Ginsburg* at and performs as the tenor soloist in Verdi’s *Requiem* with the Butler Symphony Orchestra. In 2023, he makes his Soho Rep debut in *Montag* (Kate Tarker) and he will sing the role of Don José in *Carmen* in with Festival Opera.

In 2020-2021, Mr. Suarez returned to Opera Memphis as a tenor soloist in concert and performed the roles of Tamino in *The Magic Flute* and Antonin Scalia in *Scalia / Ginsburg* as well as joining the Memphis Symphony Orchestra for *The Magic of Memphis*, and Maryland Opera for a concert.

In the winter of 2020, Mr. Suarez returned to West Bay Opera to perform the role of Macduff in their production of *Macbeth*. For the remainder of the 2019-2020 season, he was scheduled to reprise the role of Rodolfo in *La bohème* with Fort Worth Opera (COVID19), perform the title role in *Faust* with Opera Neo (COVID19) and make his role debut as Manrico in *Il trovatore* with Opera in the Heights (COVID19). In the summer of 2020, Mr. Suarez was thrilled to perform the role of First Armored Man in Opera Neo’s innovative digital production of *The Magic Flute*.

Mr. Suarez’s 2018-2019 season included his role and house debut as Fenton in *Falstaff* with West Bay Opera, a return to Opera Neo to perform the role of Lensky in *Eugene Onegin* where he was hailed by critics as “a vocal tour de force of surpassing splendor,” a return to Opera San José as Greenhorn in *Moby-Dick*, reprising the role of Erik in *Der fliegende Holländer* with Baltimore Concert Opera, and his mainstage debut as Pinkerton in *Madama Butterfly* with Opera San José.

In 2017-2018, Mr. Suarez reprised the roles of Don José in *Carmen* and Rodolfo in *La bohème* AKA “The Hipsters” with Pacific Opera Project where the Act I duet was described as “a transfixing moment of sublime beauty.” He sang the title role in *Idomeneo* with Opera Neo and joined Opera San José as a Resident Artist where his role responsibilities included Ruggero in *La rondine*, Erik in *Der fliegende Holländer*, Alfredo in *La traviata*, and Canio in *Pagliacci*.

During the 2016-17 season, Mr. Suarez made his New York City Opera debut as Joe in *La Fanciulla del West*, Rodolfo with Pacific Opera Project, and was a Studio Artist with Sarasota Opera where he covered Pinkerton in *Madama Butterfly*, and performed Flaminio in *L’amore dei tre re* where he was subsequently awarded the Mandelker Award for Outstanding Studio Artist. He returned to Fort Worth Opera for their 2017 Frontiers Showcase, and to Opera Memphis for 30 Days of Opera. Mr. Suarez was pictured on the front page of The Arts section of The New York Times and lauded for his “beautiful, soaring, and moving” performance as Cavaradossi in LoftOpera’s production of *Tosca* that “brought down the house.”

Mr. Suarez made his John F. Kennedy Center debut in 2015 with Washington National Opera as Ely Parker in *Philip Glass’s Appomattox*. Other past credits include joining Opera Memphis as Don José in *La tragédie de Carmen* and Beppe in *Pagliacci*, a run with Crested Butte Music Festival as Rodolfo, his role debut as Il Duca in *Rigoletto* at Opera in the Heights, his Fort Worth Opera debut as Marcellus in Thomas’s *Hamlet*, Pedrillo in *Die Entführung aus dem Serail*, Mr. Splinters in *The Tender Land*, and covering Tony in *West Side Story* all with Opera North.

A skilled recitalist and concert performer, highlights include performances with Permian Basin Opera, Annapolis Opera, and Lyric Opera Baltimore and appearances as a featured artist in concert with The Loren L. Zachary Society, Maryland Opera, and Il Cenacolo Club of San Francisco. Mr. Suarez was 2014 Metropolitan Opera National Council Auditions National Semi-Finalist, and has been recognized and awarded by multiple organizations, most recently as a Finalist in Tri-Cities Opera’s TCO Next virtual competition, as well as The Loren L. Zachary Society for the Performing Arts as a Semi-Finalist, the Giulio Gari International Voice Competition as a Finalist, Opera Birmingham Vocal Competition as a Semi-Finalist, Sarasota Opera with the aforementioned Mandelker Award in 2017, Brava! Opera Theater Vocal Competition as a Finalist, The Mary Jacobs Smith Singer of the Year Competition as a Semi-Finalist, the Beethoven Club of Memphis as First Place winner, the Bel Canto Foundation Bella Voce Award, and Sigma Nu Fraternity, Inc. Talent of the Year award. Mr. Suarez holds a bachelor’s degree in music from Butler University and a master’s degree from the University of Illinois at Urbana-Champaign.

Dane Suarez, Tenor



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Opera/Musical

Don José*	<i>Carmen</i>	Festival Opera	2023
Greg*	<i>Montag</i> (Kate Tarker)	Soho Rep	2022
Rodolfo	<i>La bohème</i>	Newport Classical	2022
Pollione	<i>Norma</i>	Festival Opera	2022
Rodolfo	<i>La bohème</i>	Opera Birmingham	2022
Antonin Scalia	<i>Scalia / Ginsburg</i>	Penn Square Music Festival	2022
Manrico	<i>Il trovatore</i>	Opera in the Heights	2021
Canio	<i>Pagliacci</i>	Opera Memphis	2021
Antonin Scalia	<i>Scalia / Ginsburg</i>	Opera Memphis	2021
Tamino	<i>The Magic Flute</i>	Opera Memphis	2021
Faust (COVID19)	<i>Faust</i>	Opera Neo	2020
1st Armored Man	<i>The Magic Flute</i>	Opera Neo	2020
Rodolfo (COVID19)	<i>La bohème</i>	Fort Worth Opera	2020
Macduff	<i>Macbeth</i>	West Bay Opera	2020
Pinkerton	<i>Madama Butterfly</i>	Opera San José	2019
Erik	<i>Der fliegende Holländer</i>	Baltimore Concert Opera	2019
Greenhorn	<i>Moby-Dick</i>	Opera San José	2019
Lensky	<i>Eugene Onegin</i>	Opera Neo	2019
Fenton	<i>Falstaff</i>	West Bay Opera	2019
Canio	<i>Pagliacci</i>	Opera San José	2018
Alfredo	<i>La traviata</i>	Opera San José	2018
Erik	<i>Der fliegende Holländer</i>	Opera San José	2018
Rodolfo	<i>La bohème</i>	Pacific Opera Project	2018
Joe	<i>La fanciulla del West</i>	New York City Opera	2017
Ruggero	<i>La rondine</i>	Opera San José	2017
Pinkerton+	<i>Madama Butterfly</i>	Sarasota Opera	2017
Flaminio	<i>L'amore dei tre re</i>	Sarasota Opera	2017
Don José	<i>La Tragédie de Carmen</i>	Opera Memphis	2016
Cavaradossi	<i>Tosca</i>	LoftOpera	2016
Ely Parker	<i>Appomattox</i>	Washington National Opera	2015
Marcellus	<i>Hamlet</i>	Fort Worth Opera Festival	2015

Oratorio/Concert

Tenor Soloist	Recital	Maryland Opera	2022
Tenor Soloist	Verdi's <i>Requiem</i>	Butler Symphony Orchestra	2022
Tenor Soloist	Recital	Maryland Opera	2021
Tenor Soloist	<i>The Magic of Memphis</i>	Memphis Symphony Orchestra	2020
Tenor Soloist (COVID19)	Opera Recital	Fort Worth Opera	2020
Tenor Soloist	<i>Viva Verismo!</i>	Maryland Lyric Opera	2019

Competitions/Awards

Finalist	TCO NEXT: a Virtual Vocal Competition	2020
Semifinalist	Loren Zachary Society Competition	2019
Finalist	Brava! Opera Competition	2017
Finalist	Giulio Gari Competition	2017
National Semifinalist	Metropolitan Opera National Council Auditions	2014

Training

Resident Artist	Opera San Jose	2017-2019
Apprentice Artist, Studio Artist	Sarasota Opera	2013, 2017

Education

MM - Vocal Performance	University of Illinois	2012
BM - Applied Voice	Butler University	2010

* Upcoming Performance + Cover Role

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Aria Marathon, Opera NEO

“Sunday’s audience was thrilled with tenor Dane Suarez’s “Non piangere Liù” from Puccini’s Turandot. With Suarez’s opening phrase, the emotional quotient of the room soared, and the intensity of his grandly arched phrases and opulent sonority momentarily transformed the modest Protestant chancel into a lavish opera set adorned with chinoiserie in riotous colors. Of course, the audience was primed for Suarez’s high octane Puccini performance...”

Ken Herman, *San Diego Story* 07/20/21

Macbeth, West Bay Opera

“Tenor Dane Suarez had a late star turn with Macduff’s “Ah, la paterna mano,” thanks to his bright, heavy tone full of squillo and his ability to put sobs into his voice without losing the line of the music.”

Ilana Walder Biesanz, *San Francisco Classical Voice* 02/17/20

Madama Butterfly, Opera San José

“Tenor Dane Suarez as Pinkerton displays heroic lyricism in all of his highlights. His duets with Butterfly ‘Viene la sera’ and ‘Bimba dagli occhi pieni di malia’ ... as well as his duet with the United States Consular Officer Sharpless ‘Addio fiorito asil’ ... are praiseworthy. Suarez captures the smarmy, self-serving affect of Pinkerton that makes him such a despicable character, yet his owning up for his bad deeds, along with his remorse and cowardice are also well acted.”

Victor Cordell, *For All Events* 04/14/19

“The American naval officer, Pinkerton, performed by Dane Suarez, is also portrayed well; his transformation from an ignorant and cocky young man only wanting to make love to Cio-cio San to a deeply troubled man who has come to terms with his own actions is incredible to watch.”

Emily Tieu, *Crown and Shield* 04/14/19

“Dane Suarez possesses a classic lyric tenor, but one vested with just a bit of an edge – not all the way to spinto, but one capable of a little force. This serves to bring out Pinkerton’s early knuckleheadedness about cultural differences, his young man’s focus on his own needs. He’s a bit of a firecracker. ... This timbral match makes the wedding-night duets into soaring tonal tangos.”

Michael J. Vaughn, *Operaville* 04/26/19

Eugene Onegin, Opera NEO

“Tenor Dane Suarez’s brash, volatile Lensky easily convinced us of his need to challenge Onegin to a duel over the latter’s innocently mischievous flirting at a party with Olga, Lensky’s intended. Suarez’s wrenching farewell aria prior to the second act duel gave us a vocal tour de force of surpassing splendor.”

Ken Herman, *San Diego Story* 08/09/19

Aria Marathon, Opera NEO

“On to the powerhouse tenors—who did not disappoint! Dane Suarez, who sang the impressive title role in Opera NEO’s *Idomeneo* last year, gave a spine-tingling account of ‘No, Pagliaccio non son’ from Leoncavallo’s beloved *Pagliacci*. His magnificent, Italianate tenor continues to bloom, and his fiery verismo declamation brought roars of approval from the audience. I am eager to hear his Lensky in next month’s *Eugene Onegin*.”

Ken Herman, *San Diego Story* 07/16/19

Der fliegende Holländer, Baltimore Concert Opera

“Senta is already in a relationship with a hunter named Erik (played by the powerful tenor Dane Suarez). ... His powerful emotions and voice grip the mind of all who’ve been heartbroken as the result of the loss to another suitor. ... Thomas’s voice as the Dutchman was undoubtedly impassioned, as was LoBianco’s lustrous and dramatic exhibition of Senta. Hopkins’s deep baritone bursts of excitement at the prospect of acquiring riches as Daland was quite the delight. However, I was genuinely moved by Suarez’s portrayal of Erik, whose retelling of a premonition in a dream where Senta and the Dutchman disappear together at sea is deeply sobering. His aches and wails clench the walls of the heart and tear it to shreds. *Bravo!*”

JV Torres, *MD Theatre Guide* 03/03/19

“The role of Senta’s would-be beau, Erik, was played by tenor Dane Suarez. Mr. Suarez’s singing was another highlight of the performance, though he looked rather suave to be a provincial, hunter type. He and Senta have a stirring duet where he reveals a dream he had of Senta going away with a sea captain dressed in black, which disturbs Erik but inflames Senta’s passion, well done by both singers...”

OperaGene 03/06/19

La traviata, Opera San José

“Dane Suarez is perhaps the most effortlessly boyish Alfredo I have yet seen, and he communicates his helpless romantic (and sexual) infatuation with Violetta with honesty and abandon...Mr. Suarez has an appealing, substantial tenor, which he deployed with considerable nuance.”

James Sohre, *Opera Today* 04/29/18