



# Matthew DiBattista

## Tenor

**The brilliant singing, dancing, conducting, cello-playing tenor Matthew DiBattista assumes various identities in the attempt to turn the poet from worldly lusts to a loftier artistic purpose.**

*Opera News*

Described as "brilliant" by *Opera News*, tenor Matthew DiBattista has performed on both the operatic and concert stage with such conductors as James Conlon, Seiji Ozawa, Keith Lockhart, and Robert Shaw in the United States, Italy, France, and Portugal.

In the 2009-10 season, Mr. DiBattista will perform in a number of reengagements including the roles of Spoletta in *Tosca* and the Valet Tenors in *Les Contes D'Hoffman* with Opera Colorado, Basilio in *The Marriage of Figaro* with Opera Theatre of Saint Louis, and the cover role of Xu Xian in a return to Opera Boston for its world premiere production of Zhou Long's *Madame White Snake*. He also performs the title role in *The Good Soldier Schweik* with Long Beach Opera, the role of Coleman in the world premiere of Larry Bell's opera *Holy Ghosts* at the Berklee Performance Center, and appears as soloist both in Mendelssohn's *Elijah* with the Assabet Valley Mastersingers and in a Festival Concert performing music by Verdi, Puccini, and Bernstein with Great Waters Music Festival.

In the summer of 2009, Matthew DiBattista gave critically-acclaimed performances of Bégearss in *The Ghosts of Versailles* at Opera Theatre of Saint Louis where he debuted the previous summer as the Valet Tenors in *The Tales of Hoffman*. Other recent successes include the Valet Tenors at Boston Lyric Opera, Yarzhdin in *The Nose* at Opera Boston, appearances as soloist in Britten's *Nocturne* with the Milwaukee Chamber Orchestra, Mozart's Requiem with New Bedford Symphony, Orff's *Carmina Burana* with the Brookline Chorus, and Handel's *Messiah* with the Worcester Chorus.

Among Mr. DiBattista's many successes on the operatic stage is his return to Opera Boston to sing Jack O'Brien in *The Rise and Fall of Mahagonny* after appearing with the company as Louis in the North American premiere of Eötvös' *Angels in America*, Martin in *The Tender Land* with both Opera Omaha and Skylight Opera Theater and later broadcast on PBS' *Great Performances*, as well the role of Wesley in Central Park at Glimmerglass Opera which was also broadcast on PBS' *Great Performances*. He also performed Ernesto in *Don Pasquale*, Rinuccio in *Gianni Schicchi*, and Ralph Rackstraw in *H.M.S. Pinafore* at Skylight Opera, Eisslinger in highlights from *Die Meistersinger* with Cincinnati May Festival, Nanki-Poo in *The Mikado* with both Mississippi Opera and Lyric Opera San Antonio, and added the roles of Pedrillo in *Die Entführung aus dem Serail*, Curley in *Of Mice and Men*, Dr. Caius in *Falstaff*, and Andrew Johnson in *The Mother of Us All* to his repertoire while at Glimmerglass Opera.

Equally in demand for concert engagements, Mr. DiBattista has appeared as soloist in *Messiah* with Charleston Symphony Orchestra, Concord Symphony Orchestra, and Boston's Masterwork's Chorale. He has performed Mozart's Requiem and Samuel's *Hyacinth from Apollo* with the 100 Days Festival in Lisbon, Portugal, Rachmaninoff's Vespers with Cincinnati May Festival, and Bach's *St. John Passion* with Boston University Symphony. Mr. DiBattista has been a frequent performer with Masterworks Chorale in Schumann's Mass and Requiem and Haydn's *Mass in Time of War*, Bel Canto Chorus in Rossini's *Petite Messe Solennelle* and Orff's *Catulli Carmina*, and Knox Music Series in Bach's Mass in B Minor and *Christmas Oratorio*, Haydn's *The Creation*, and Berlioz' *L'Enfance du Christ*. He has also appeared at the Tanglewood Music Festival as soloist in Shostakovich's *From Jewish Folk Poetry* and Kurtag's *What is the word?* as well as with the Cincinnati Symphony Orchestra for its holiday concert series.

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**“Tenor Matthew DiBattista was a darkly handsome, ardent romantic interest as Martin...showing excellent enunciation and ringing high notes.”**

*Opera News*

### Opera Roles

Basilio	<i>The Marriage of Figaro</i>	Opera Theatre of St. Louis	2010
Spoletta	<i>Tosca</i>	Opera Colorado	2010
Xu Xian (Cover)	<i>Madame White Snake</i>	Opera Boston	2010
Schweik	<i>The Good Soldier Schweik</i>	Long Beach Opera	2010
Valet Tenors	<i>The Tales of Hoffmann</i>	Opera Colorado	2009
Coleman	<i>Holy Ghosts (World Premiere)</i>	Berklee Performance Center	2009
Bégearss	<i>The Ghosts of Versailles</i>	Opera Theatre of St. Louis	2009
Yarzhkin	<i>The Nose (N.E. Premiere)</i>	Opera Boston	2009
Valet Tenors	<i>The Tales of Hoffmann</i>	Boston Lyric Opera	2008
Valet Tenors	<i>The Tales of Hoffmann</i>	Opera Theatre of St. Louis	2008
Soloist	<i>A Taste of Opera (Hatch Shell)</i>	BLO/ Landmarks Orchestra	2007
Jack O'Brien	<i>The Rise and Fall of Mahagonny</i>	Opera Boston	2007
Martin	<i>The Tender Land Suites</i>	Concord Symphony Orchestra	2007
Goro	<i>Madama Butterfly</i>	Boston Lyric Opera	2006
Louis	<i>Angels in America (N. Amer. Premiere)</i>	Opera Boston	2006
Nanki-Poo	<i>The Mikado</i>	Mississippi Opera	2005
Rinuccio	<i>Gianni Schicchi</i>	Skylight Opera	2005
Martin	<i>The Tender Land</i>	Opera Omaha	2004
George Hancock	<i>Margaret Garner (workshop)</i>	Michigan Opera	2004
Martin	<i>The Tender Land</i>	PBS, Milwaukee	2003
Nanki-Poo	<i>The Mikado</i>	Lyric Opera San Antonio	2003
Martin	<i>The Tender Land</i>	Skylight Opera	2002
Ernesto	<i>Don Pasquale</i>	Concert Opera Philadelphia	2002
Count Almaviva	<i>Il Barbiere di Silviglia</i>	Lehigh Opera	2001
Benedict	<i>Beatrice and Benedict</i>	Concert Opera Philadelphia	2001
Alfred	<i>Die Fledermaus</i>	Lyric Opera San Antonio	2001
Frederic	<i>Pirates of Penzance</i>	Whitewater/Sorg Opera	2000
Ralph Rackstraw	<i>H.M.S. Pinafore</i>	Skylight Opera	2000
Dr. Blind	<i>Die Fledermaus</i>	Kentucky Opera	2000
Wesley	<i>Central Park</i>	Great Performances, PBS	1999
Ernesto	<i>Don Pasquale</i>	Skylight Opera	1999
Wesley	<i>Central Park</i>	Glimmerglass Opera	1999
Pedrillo	<i>The Abduction from the Seraglio</i>	Glimmerglass Opera (cover)	1999
David and Rabbi	<i>The Eternal Road</i>	Amer. Symph. Orch. (cover)	1998
Curley	<i>Of Mice and Men</i>	Glimmerglass Opera Tour	1998
Dr. Caius	<i>Falstaff</i>	Glimmerglass Opera	1998
Andrew Johnson	<i>The Mother Of Us All</i>	Glimmerglass Opera	1998
Pong	<i>Turandot (scene)</i>	Santa Fe Opera	1997
Madwoman	<i>Curlwew River</i>	Japan Society, NYC (cover)	1997
Eisslinger	<i>Die Meistersinger (highlights)</i>	Cincinnati May Festival	1996



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**“DiBattista was ecstatic, hovering in radiance above the gentle keening of the chorus. His singing of the ‘Nunc Dimittis’ was a mystical high point.”**

*American Record Guide*

### Concert Work

Soloist	<i>Elijah</i> , Mendelssohn	Assabet Valley Mastersingers	2010
Soloist	Festival Concert	Great Waters Music Festival	2009
Soloist	<i>Music of Love: A Classical Valentine</i>	Boston Classical Orchestra	2009
Soloist	<i>Magic of Christmas</i>	Portland Symphony Orchestra	2008
Soloist	<i>Messiah</i> , Handel	Worcester Chorus, Mechanics Hall	2008
Soloist	<i>Petite Messe Solennelle</i>	Bel Canto Singers, Milwaukee	2008
Soloist	<i>National Anthem</i> , Gala for Barack Obama	Jordan Hall, Boston	2008
Soloist	<i>A Taste of Opera</i> , Hatch Shell, Boston	BLO/ Landmarks Orchestra	2008
Soloist	<i>Nocturne</i> , Britten	Milwaukee Chamber Orchestra	2008
Soloist	<i>Mass &amp; Requiem</i> , Schumann	Masterworks Chorale, Boston	2007
Soloist	<i>Carmina Burana</i> , Orff	Brookline Chorus & Orchestra	2007
Soloist	<i>Requiem</i> , Mozart	New Bedford Symphony	2007
Soloist	<i>A Taste of Opera</i> , Hatch Shell, Boston	BLO/ Landmarks Orchestra	2007
Martin	<i>The Tender Land Suites</i>	Concord Symphony Orchestra	2007
Soloist	<i>Messiah</i> , Handel	Masterworks Chorale	2006
Soloist	<i>Messiah</i> , Handel	Concord Symphony Orchestra	2006
Soloist	<i>Cantata BWV 21</i> , Bach	Harvard Pro Musica	2006
Louis	<i>Angels in America</i> , Eötvös	Boston Modern Orchestra Project	2006
Soloist	<i>A Classical Valentine</i>	Boston Classical Orchestra	2006
Soloist	<i>Requiem</i> , Mozart	Coro Allegro, Boston	2006
Soloist	<i>Mass in Time of War</i> , Haydn	Masterworks Chorale, Boston	2005
Soloist	<i>Catulli Carmina</i> , Orff	Bel Canto Singers, Milwaukee	2005
Soloist	<i>Lord Nelson Mass</i> , Haydn	Newburyport Choral Society, MA	2005
Soloist	<i>The Witness Cantata</i> , Hunt	Coro Allegro, Boston	2005
Uriel	<i>The Creation</i> , Haydn	Knox Music Series, Cincinnati	2004
Evangelist	<i>St. John Passion</i> , Bach	Boston University Symphony	2000
Soloist	<i>Hodie</i> , R. Vaughan Williams	Mastersingers Chorale, Philadelphia	2000
Soloist	<i>Messiah</i> , Handel	Charleston Symphony Orchestra	1999
Soloist	<i>Hyacinth from Apollo</i> , Samuel	Monday Evening Concert Series, LA	1999
Soloist	<i>Vespers</i> , Rachmaninoff	Cincinnati May Festival	1998
Soloist	<i>Young People's Concert Series</i>	Cincinnati Symphony Orchestra	1998
Soloist	<i>Home for the Holidays Series</i>	Cincinnati Symphony Orchestra	1998
Rabbi, David	<i>Kings and Prophecies</i> , Weill (cover)	American Symphony Orchestra, NYC	1998
Soloist	<i>Requiem</i> , Mozart	100 Days Festival, Lisbon, Portugal	1998
Soloist	<i>Hyacinth from Apollo</i> , Samuel	100 Days Festival, Lisbon, Portugal	1998
Soloist	<i>Stabat Mater</i> , Rossini	Cathedral Concert Series, Cincinnati	1998
Narrator	<i>L'Enfance du Christ</i> , Berlioz	Knox Music Series	1998
Soloist	<i>Home for the Holidays Series</i>	Cincinnati Symphony Orchestra	1997
Soloist	<i>Christmas Oratorio</i> , Bach	Knox Music Series	1997
Eisslinger	<i>Meistersinger Highlights</i> , Wagner	Cincinnati May Festival w/James Conlon	1996
Soloist	<i>Mass in B Minor</i> , Bach	Knox Music Series	1996
Soloist	<i>What is the word?</i> , Kurtag	Festival of Contemp. Music, Tanglewood	1995
Soloist	<i>From Jewish Folk Poetry</i> , Shostakovich	Seiji Ozawa Hall, Tanglewood	1995



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**“The beautiful phrasing of his famous *romanza*, ‘Una furtiva lagrima’ caused a hush to fall over the Patricia Corbett Theater.”**

*Cincinnati Enquirer*

### The Ghosts of Versailles

As the villain Bégearss, the mega-talented Matthew DiBattista was appropriately showy, especially in his Iago-ish "Aria of the Worm." *Opera News*

The real-time bad guys were equally well-served by Lee Gregory, a vocally assured and physically active (and fearless) Wilhelm, and by stentorian, tireless tenor (and fine character actor) Matthew DiBattista as Bégearss. *Opera Today*

Tenor Matthew DiBattista was perfectly slimy as the villainous Bégearss, with a voice that could cut glass — which is exactly what's required of the character. *Saint Louis Today*

### The Tales of Hoffmann

As the story unfolds, this character (the brilliant singing, dancing, conducting, cello-playing tenor Matthew DiBattista)... assumes various identities in the attempt to turn the poet from worldly lusts to a loftier artistic purpose: “Offenbach,” for example, became Cochenille, Franz and Pitichinnaccio. *Opera News*

In one of those brief, satisfying moments of theatrical inspiration, the statues came unexpectedly to life, and Offenbach, looking like a living bronze throughout, became the guiding spirit of the opera, appearing in every scene and taking over minor roles with aplomb, making a veritable showpiece out of the aria of a deaf servant. (Matthew DiBattista was such an agile physical comedian that it was almost a surprise when it turned out he also could sing.) *Washington Post*

### Madame Butterfly

...Matthew DiBattista...who sang the role of Goro...added immeasurably to this production with [a] vocal performance that was crisp, clean, and powerful – and displayed solid and natural acting skills that gave this Butterfly its true-to-life feel. *Opera Online*

### The Tender Land

Tenor Matthew DiBattista was a darkly handsome, ardent romantic interest as Martin. He partnered Laurie well in their several duet scenes, showing excellent enunciation and ringing high notes. *Opera News*

### Cincinnati May Festival-Rachmaninoff Vespers

Matthew DiBattista was tenor soloist and sounded remarkably Russian – and ecstatic, hovering in radiance above the gentle keening of the chorus. His singing of the ‘Nunc Dimittis’ was a mystical high point. *American Record Guide*

### Il Barbiere di Siviglia

But Tenor Matthew DiBattista as Count Almaviva is especially exciting and is more reminiscent of Ernesto Palacio, the Peruvian tenor who specializes in Rossini. He easily maneuvers through Rossini’s vocal gymnastics, especially in a fine first-act duet with Figaro. *The Express Times*

### L’elisir d’amore

Mr. DiBattista was a wonderful Nemorino, who displayed an ideal sweet tenor as he navigated the florid runs and trills. He consistently brought touching, confident acting to his scenes, as in the first act “Quanto e bella” (How beautiful she is), an unforced expression of love. The beautiful phrasing of his famous *romanza*, “Una furtiva lagrima” (Down her soft cheek a pearly tear), caused a hush to fall over the Patricia Corbett Theater... *The Cincinnati Enquirer*



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