

Gene Stenger, Tenor

Biography

Hailed as an “impressive tenor” (*The New York Times*) who sings with “sweet vibrancy” (*The Cleveland Plain Dealer*) Gene Stenger is one of the country’s most called upon Bach specialists who is also heralded for his performances of oratorios by Handel, Haydn, Mendelssohn, and Mozart. He has performed with leading ensembles and interpreters of early music while continuing to expand his repertoire to include music of the 20th and 21st centuries.



During the 2020-2021 season, Stenger performed as tenor soloist in several virtual projects, including a video production of Handel’s *Messiah* produced by Classical Arizona PBS with the GRAMMY® nominated True Concord Voices & Orchestra as part of their Fall “Bubble” project and a reimagined staged production of Bach’s *St. John Passion* with The Thirteen Chamber Choir. He was a featured tenor soloist with the Bach Society of St. Louis’s 2021 Virtual Bach Festival, Bach Vespers at Holy Trinity New York, and with OperaTune Productions for their program “Hope Resurrected: A 3-part Classical Easter Concert Series Experience” broadcast live on WMNR Radio. When live performances resumed, Gene joined Teatro Nuovo covering the role of Count Almaviva in Rossini’s *The Barber of Seville*, and returned to the Staunton Music Festival, singing the role of Damon in Handel’s *Acis and Galatea*.

Gene’s 2019-2020 season featured his debuts with the Buffalo Philharmonic Orchestra (Mozart’s *Requiem*), Odyssey Opera (world premiere of Arnold Rosner’s *The Chronicle of Nine*), and Bach Vespers at Holy Trinity New York (BWV 140 & 144). His return solo engagements included performances with the Bach Society of St. Louis (Mozart’s *Requiem*, and Bach’s *Magnificat*), Wisconsin Chamber Orchestra (Handel’s *Messiah*), Colorado Bach Ensemble (Handel’s *Messiah*), and TENET Vocal Artists (Bach’s *Christmas Oratorio*). Gene was scheduled to have made solo debuts with Portland Symphony Orchestra, New Haven Symphony Orchestra, Orchestra Seattle & Seattle Chamber Singers, and Chatham Baroque, as well as returning engagements with Virginia Symphony Orchestra, Wisconsin Chamber Orchestra, Madison Bach Musicians, Bach Collegium at St. Peter’s New York, and the Yale Camerata, all of which have been canceled or postponed due to COVID-19.

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His 2018-2019 season **ATHLONE ARTISTS** featured debuts with the Staunton Music Festival (Handel's *Theodora*, and Bach's *St. Matthew Passion*), Bach Akademie Charlotte (Bach's *Magnificat*, and *St. Matthew Passion*), the Harvard Baroque Orchestra (Handel's *Judas Maccabeus*), Emmanuel Music (*BWV 24 & 28*), and the Wisconsin Chamber Orchestra (Handel's *Messiah*). His return solo engagements included performances with the Virginia Symphony Orchestra (Handel's *Messiah*), TENET Vocal Artists (Handel's *Messiah*, and Bach's *St. Matthew Passion*), the Baldwin Wallace University Bach Festival (*BWV 4*), the Oregon Bach Festival (*BWV 74*), and Bach Collegium at St. Peter's New York (Bach's *St. John Passion*).

Mr. Stenger has also made appearances with the Internationale Bachakademie Stuttgart, performing as the tenor soloist in Bach's *St. Matthew Passion* under the baton of Helmuth Rilling, which included an international tour in both Germany, and South America, and was featured in a documentary about Rilling's life entitled *Ein Leben mit Bach* (A Life with Bach), the American Classical Orchestra, Voices of Ascension, the Northeast Pennsylvania Bach Festival, the Yale Symphony Orchestra at Carnegie Hall, the Yale Schola Cantorum at Lincoln Center, and has also performed a solo quartet version of David Lang's *The Little Match Girl Passion* at the Metropolitan Museum of Art.

Stenger has performed chamber music with ensembles including the GRAMMY® award-winning Apollo's Fire: the Cleveland Baroque Orchestra, the Handel and Haydn Society, the GRAMMY® nominated True Concord Voices and Orchestra, the GRAMMY® nominated Choir of Trinity Wall Street, the Clarion Music Society, and the Yale Choral Artists.

Stenger's opera credits include Tonio-cover (*La fille du Régiment*), King Kaspar (*Amahl and the Night Visitors*), and El Remendado (*Carmen*) with Opera Fort Collins, where he served as an Apprentice Artist with the company from 2010-2013. Additional opera roles include Paolino (*Il matrimonio segreto*), Peter Quint-cover (*Turn of the Screw*), the roles of Pirelli and The Beadle (*Sweeney Todd*), and Marco Palmieri (*The Gondoliers*) with the Charles and Reta Ralph Opera Center, Pygmalion-cover (*Pygmalion*) with the American Bach Soloists Academy, Albert Herring (*Albert Herring*) with Opera in the Ozarks, and the role of the Stage Manager in the Ohio premiere of Ned Rorem's *Our Town* with Baldwin Wallace University Opera. Internationally, Gene has performed Ferrando (*Così fan tutte*) with Opera Orvieto, and has also participated in an opera scenes exchange program with students from East China Normal University in Shanghai, China.

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ATHLONE ARTISTS

Originally from Pittsburgh, PA, Gene holds degrees from Yale University's School of Music, and Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. Recent discography credits include tenor soloist in Schmelzer's *Le Memorie Dolorose* with TENET Vocal Artists and ACRONYM, and tenor soloist on Yale Schola Cantorum's album *Fauré Requiem and other sacred music* led by David Hill released on Hyperion Records. In 2017, Gene was a Virginia Best Adams Vocal Fellow with the Carmel Bach Festival, and was a prize winner in the annual Handel Aria Competition. He currently resides in New Haven, CT, where he serves as instructor of voice at Yale University.

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