



STRATAGEM
ARTISTS

ARTIST DRIVEN COLLABORATION

Rebecca Krynski Cox Soprano

Hailed by The New York Times as a “vibrant soprano...with a secure, appealing sound and eye-opening volume,” Rebecca Krynski Cox returned to the Fest Ensemble at the Luzerner Theater for the 2020 Season, where she performed the role of Raja in the world premiere of *Dschungel* and was slated to make her role debut as Tatyana in *Eugene Onegin* (COVID19). In the spring of 2021, Ms. Cox was slated to make her company and role debut with Florida Grand Opera, performing Marguerite in *Faust* (COVID19), covered Erste Dame in *Die Zauberflöte* at Theater Basel and stepped in with six hours notice to sing Fiordiligi in *Così fan tutte* at the Luzerner Theater. In the winter of 2022, Ms. Cox made her Florida Grand Opera debut as Stella in *A Streetcar Named Desire* and made debuts with Indianapolis Opera, singing Julie Jordan in *Carousel*, and with Dayton Opera in their “Epic Opera” concert. During the 2022-2023 season, Ms. Cox will make her Charleston Opera Theater debut as Donna Anna in *Don Giovanni*, as well as returning to Indianapolis Opera, as Pamina in *Die Zauberflöte*.

Ms. Cox originally joined the Fest Ensemble at the Luzerner Theater in the 2018-19 season, where her roles included Alice Ford in *Falstaff*, Gretchen in Schumann's *Faust-Szenen*, Elisabetta in *Maria Stuarda*, and Erste Dame in *Die Zauberflöte*. In 2019, she debuted the role of Donna Anna in Benedikt von Peter's highly acclaimed production of *Don Giovanni*.

Joining the roster of the Metropolitan Opera in 2012, Ms. Cox sang the role of Cynthia in the workshop of Muhly's *Two Boys*, and joined New York City Opera to cover Amaltea in *Mosè in Egitto*. In 2014 made her Kentucky Opera debut as Violetta in *La traviata* and her El Paso Opera debut as Micaëla in *Carmen*. As an apprentice artist with the Santa Fe Opera, Ms. Cox covered the Countess in Strauss' *Capriccio* and Sara in the world premiere of Higdon's *Cold Mountain*. As a Resident Artist at Minnesota Opera, she sang Louella Parsons in Argento's *The Dream of Valentino* and covered the title role in *Arabella*. At Des Moines Metro Opera, Ms. Cox sang Micaëla in *La tragédie de Carmen*, Annina in *La traviata*, and the Fifth Maid in *Elektra*, as well as covering Violetta in *La traviata*, Ellen Orford in *Peter Grimes*, and Donna Anna in *Don Giovanni*.

At the Manhattan School of Music – where she was the recipient of the Mae Zenke Orvis Scholarship in Opera Studies and the Shoshana Foundation's 2012 Richard F. Gold Career Grant – Ms. Cox performed the title role of *Thaïs*, Rosina in *The Ghosts of Versailles*, Fiordiligi in *Così fan tutte*, Salud in *La vida breve* (de Falla), and Alice Ford in *Falstaff*. A successful competitor, Ms. Cox was a Southeastern Regional Finalist in the Metropolitan Opera National Council Auditions in 2011 and 2015. Additional awards include First Place in the Eisenberg-Fried Competition, the Arthur and Mae Orvis Foundation Inc. Award in the Liederkrantz Competition, and a Career Bridges Grant in 2013.

Ms. Cox graduated cum laude with a Bachelor of Music from the University of South Carolina, where she sang leading roles in *Les Contes d'Hoffmann*, *Die Zauberflöte*, *Gianni Schicchi*, *Our Town*, *Acis and Galatea*, and *The Light in the Piazza*, and was the soprano soloist in Mendelssohn's *Elijah* and Handel's *Solomon*. She holds a Masters in Vocal Performance from the Manhattan School of Music, where she returned for Professional Studies in Classical Voice.

Rebecca Krensky Cox, Soprano



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Opera/Musical

Pamina*	<i>Die Zauberflöte</i>	Indianapolis Opera	2023
Donna Anna*	<i>Don Giovanni</i>	Charleston Opera Theater	2022
Julie Jordan	<i>Carousel</i>	Indianapolis Opera	2022
Stella	<i>A Streetcar Named Desire</i>	Florida Grand Opera	2022
Fiordiligi	<i>Così fan tutte</i>	Luzerner Theater	2021
Erste Dame+	<i>Die Zauberflöte</i>	Theater Basel	2021
Marguerite (COVID19)	<i>Faust</i>	Florida Grand Opera	2021
Tatyana (COVID19)	<i>Eugene Onegin</i>	Luzerner Theater	2020
Raja	<i>Dschungel</i> (world premiere)	Luzerner Theater	2020
Donna Anna	<i>Don Giovanni</i>	Luzerner Theater	2019
Alice Ford	<i>Falstaff</i>	Luzerner Theater	2018
Gretchen	<i>Faust-Szenen</i> (Schumann)	Luzerner Theater	2018
Erste Dame	<i>Die Zauberflöte</i>	Luzerner Theater	2017
Micaëla	<i>Carmen</i>	El Paso Opera	2016
Countess+	<i>Capriccio</i>	Santa Fe Opera	2016
Sara+	<i>Cold Mountain</i>	Santa Fe Opera	2015
Fiordiligi	<i>Così fan tutte</i>	University of South Carolina (guest artist)	2015
Violetta	<i>La traviata</i>	Kentucky Opera	2014
Micaëla	<i>La tragédie de Carmen</i>	Des Moines Metro Opera	2014
Louella Parsons	<i>The Dream of Valentino</i> (Argento)	Minnesota Opera	2014
5 th Maid	<i>Elektra</i>	Des Moines Metro Opera	2014
Arabella +	<i>Arabella</i>	Minnesota Opera	2013
Ellen Orford+	<i>Peter Grimes</i>	Des Moines Metro Opera	2013
Amaltea+	<i>Mosé in Egitto</i>	New York City Opera	2013
Donna Anna+	<i>Don Giovanni</i>	Des Moines Metro Opera	2013
Thaïs	<i>Thaïs</i>	Manhattan School of Music Opera Theater	2012
Cynthia	<i>Two Boys</i> (Muhly - workshop)	The Metropolitan Opera	2012

Oratorio/Concert

Soprano Soloist	<i>Epic Opera</i>	Dayton Opera	2022
Soprano Soloist	<i>Hermit Songs</i> (Barber)	Santa Fe Opera	2016
Soprano Soloist	<i>Ah! Perfido</i> (Beethoven)	MSM Philharmonia	2013
Soprano Soloist	<i>Elijah</i> (Mendelssohn)	University of South Carolina Summer Chorus	2009

Competitions/Awards

Regional Finalist	Metropolitan Opera National Council Auditions	2015
Grant Winner	Career Bridges	2013
First Place	Eisenberg-Fried Competition	2013
Arthur and Mae Orvis Foundation Inc Award	Liederkrantz Foundation	2013
Regional Finalist	Metropolitan Opera National Council Auditions	2011

Training

Apprentice Artist	Santa Fe Opera	2015,16
Resident Artist	Minnesota Opera	2013-14
Apprentice Artist	Des Moines Metro Opera	2012,13,14

Education

Professional Studies in Classical Voice	Manhattan School of Music	2013
MM Classical Voice	Manhattan School of Music	2012
BM Vocal Performance (summa cum laude)	University of South Carolina	2009

* Upcoming Performance + Cover Role

Rebecca Krynski Cox, Soprano



A Streetcar Named Desire, Florida Grand Opera

"La Stella de la joven Rebecca Krynski Cox completó el terceto con notable aplomo y una voz caudalosa que augura carrera promisoriosa."

("The Stella of the young Rebecca Krynski Cox completed the trio with remarkable poise and a mighty voice that foretells a promising career.")

Sebastian Spreng, *Miami Clásica* 01/2022

"Special note is due to soprano Rebecca Krynski Cox in her FGO debut as Stella who makes her the most three-dimensional of all the characters on stage."

Bill Hirschman, *Florida Theater on Stage* 01/2022

"Rebecca Krynski Cox cantó el papel de Stella con voz bien impostada y rica en matices. Cosechó el primer aplauso de la velada tras su aria del primer acto 'I can hardly stand it' y supo interpretar muy bien la difícil relación que mantiene Stella con su esposo."

("Rebecca Krynski Cox sang the role of Stella with a well-placed, richly nuanced voice. She garnered the first applause of the evening after her aria from the first act 'I can hardly stand it' and she knew how to interpret very well the difficult relationship that Stella maintains with her husband.")

Roberto San Juan, *Pro Ópera* 02/2022

"...stirringly sung by soprano Rebecca Krynski Cox... [who] so formidably displayed a woman torn by the notion blood is thicker than water..."

Michelle F. Soloman, *Biscayne Times* 01/2022

Dschungel, Luzerner Theater

"Auch die expressive Rebecca Krynski Cox als besoffene Raja setzt einen Akzent."

("The expressive Rebecca Krynski Cox as a drunk Raja was also a standout.")

Verena Naegele, *Schweitzer Musikzeitung* 02/2020

Don Giovanni, Luzerner Theater

"Packend spielen auch Rebecca Krynski Cox als Donna Anna ... ihre Partie als von widerstreitenden Gefühlen regelrecht geschüttelten Menschen. Die Koloraturen in ihren Arien bleiben hier nicht allein rein musikalische Ornamente, sondern sind herausgeschleuderte Hilferufe nach seelischem Halt."

("Rebecca Krynski Cox is also gripping as Donna Anna ... her role as a person literally shaken by conflicting feelings. The coloratura in her arias do not just remain purely musical ornaments but are thrown out cries for help for spiritual support.")

Christoph Wurzel, *Online Musik Magazin* 01/2019

Maria Stuarda, Luzerner Theater

"Rebecca Krynski Cox war eine Elisabetta mit einem beeindruckenden Stimmumfang. Mit vielen Zwischentönen war sie Königen und verschmähte Geliebte zugleich, führte ihre Stimme sicher und mühelos über alle Fallstricke."

("Rebecca Krynski Cox was an Elisabetta with an impressive vocal range. With many nuances, she was both queen and spurned lover at the same time, her voice moved securely and effortlessly through all pitfalls.")

Liechtensteiner Vaterland 05/2018

Faust-Szenen, Luzerner Theater

"Rebecca Krynski Cox singt die Partie wundervoll, ihr warmes Timbre bildet einen reizvollen Kontrast zu ihrem unheimlich konzentrierten Spiel."

("Rebecca Krynski Cox sings [Gretchen] wonderfully, her warm timbre is a delightful contrast to her incredibly focused acting.")

Katharina Thalmann, *Luzerner Zeitung* 03/2018

Stiffelio, Santa Fe Opera Apprentice Scenes Program

"...Soprano Rebecca Krynski Cox, also remembered from MSM, went through several emotional phases without compromising her fine vocal technique."

Meche Kroop, *Voce di meche* 08/2016

Thaïs, Manhattan School of Music Opera Theatre

"Ms. Krynski's rich voice conveyed the torment of the beautiful Thaïs, who dreads the inevitable loss of her beauty."

Vivien Schweitzer, *The New York Times* 12/2012

"The severe vocal challenges written into the title role are one factor that keeps Thaïs off the world's stages. Soprano Rebecca Krynski made a convincing case for herself in the part, tracing the courtesan's path from bordello to cloister with a powerhouse performance that anchored the whole show. Elegant and teasing in the first act, Ms. Krynski managed to make Thaïs' lightning-quick conversion in Act II into a believable theatrical coup. Ms. Krynski saved her most powerful singing (and some beautifully floated top notes) for the demanding finale, as Thaïs rises to a vision of heaven brought on by solitary confinement in the convent. Mr. Doucet created an Aida-like split-screen effect by means of a simple stage lift. Better yet, the soprano rode the orchestra to a fitting apotheosis in the final duet, her voice ascending to heaven along with her character."

Paul J. Pelkonen, *Superconductor Blogspot* 12/2012