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BIOGRAPHY

Soprano, Dana Johnson, has been a frequent soloist for performing groups on the west coast. She has worked regularly with Seattle Opera as a principal artist in both mainstage productions and Artist Outreach. Among her mainstage credits with Seattle Opera, Ms. Johnson has sung roles from Frasquita in *Carmen* to Madrigal Singer in *Manon Lescaut*. This past season she performed Ida in *Die Fledermaus*. As an Outreach performer she has had numerous roles such as Sarah in *The End of the Affair*, Norina in *Don Pasquale*, *Tosca*, Adina in *L'Elisir D'Amore*, and *Salome*. Ms. Johnson has also performed in Opera San José's productions of *Die Zauberflöte* as Pamina, *Die Lustige Witwe* as Valencienne, *Don Giovanni* as Zerlina to great success. Most recently Ms. Johnson performed the role of Mimi in *La Bohème* with Tacoma Opera. Among her other credits with the company she has sung Gretel in *Hansel and Gretel* and created the role of Olga in the world premiere of composer, Carol Sams' opera, *The Pied Piper of Hamelin*. Earlier this year Ms. Johnson had the privilege of presenting excerpts from Tobias Picker's *An American Tragedy* for Opera America's New Works Concert, singing the part of Roberta.

Ms. Johnson has been a finalist in numerous competitions such as the Ellen Faull Gordon Competition, Portland Opera's Lieber Competition, the MacAllister Awards, and was awarded third place winner of Metropolitan Opera National Council's Northwest Region Auditions.

Ms. Johnson has also appeared as a principal singer with such Northwest musical organizations as the Seattle Symphony, Bellevue Philharmonic, Sammamish Symphony, Bremerton Symphony, Opera By the Book, Concert Opera of Seattle and the University of Washington. She is a regular company member of Black Box Opera Theater Ensemble, most recently performing in the original productions, *Much Ado About Shakespeare* and cabaret, *Sondheim, Newman and Weill*. Ms. Johnson is on the roster of Northwest Artists.

REVIEWS

San Jose Mercury News

Newcomer soprano Dana Johnson was an appealing, real flesh-and-blood Pamina.

San Jose Living

Ms. Johnson gave a rewarding performance. Long before her principal aria in Act II, Johnson had established her solid credentials as a Mozart singer - firm tone, smooth legato, and a voice evenly produced from top to bottom with an especially appealing bloom at the top. Her restrained, affecting performance had both a humanity and nobility.

Le Concertographe

Dana Johnson exhibited the kind of sweet-toned singing and ardent presence to lend credibility to the plot.

Metro

A well-formed character is Zerlina, who could likely come off as just another ditzzy peasant girl but, in the hand of Dana Johnson, becomes a woman fully in charge of her environment, capable of balancing the flattering attention of the nobleman Giovanni with her commoner fiancé. Johnson employs her lyric soprano with great taste and charm.

San Francisco Bay Times

Soprano Dana Johnson was by far the most gratifying ensemble performer in the cast, always well aware of each situation and fully interacting with her colleagues on stage.

Metro

As Valencienne, the constantly charming soprano, Dana Johnson, shines brightly.