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Lauded for her strong dramatic presentation and “big, well-focused voice” (*Neue Merker*) of “considerable weight and expressive coloring” (*Baltimore Sun*), mezzo soprano Madeleine Gray was born in New York, but for many years made her home in the United Kingdom. She is a graduate of the Royal Northern College of Music, where awards included a major grant from the Peter Moores Foundation.

In 2010 she joined the Bard Summerscape Festival for performances of Aurelia in *The Chocolate Soldier* and 2011 plans include a return to Annapolis Opera to sing Marcellina in *le Nozze di Figaro* and a role debut as Dame Carruthers in *The Yeoman of the Guard* with the Young Victorian Theatre Company. Recent performances include The Witch in *Hansel and Gretel for Opera* on the James, Emilia in *Otello* with Opera Roanoke, mezzo soloist in Beethoven’s 9th Symphony with the York Symphony and Quad City Symphony orchestras, and Mama Lucia in *Cavalleria Rusticana* for Toledo Opera, repeating the role in critically-acclaimed concert performances opposite Dolora Zajick and Salvatore Licitra with Washington National Opera.

A favorite with the former Baltimore Opera, her many roles with the company included, among others, Berta in *il Barbiere di Siviglia*, 4th Maid in *Elektra*, Marcellina in *le Nozze di Figaro*, the Voice of Antonia’s Mother in *Contes d’Hoffmann* and Anna in *Maria Stuarda*. She will sing Marcellina in *le Nozze di Figaro* with the newly-founded Lyric Opera Baltimore in its inaugural 2011-12 season.

Since her return to the US, she has also performed regularly with the Washington National Opera where she made her debut as Rebecca Nurse in special performances of *The Crucible*, returned for the roles The Duchess of Krakenthorp in *Fille du Regiment* and to cover Flora in *la Traviata* and The Mayor’s Wife in *Jenufa* and in the 2008 season she joined the company as Mama Lucia in *Cavalleria Rusticana*.

Other recent US performances include her Avery Fisher Hall debut as alto soloist in Messiah with the National Chorale, a return to the National Cathedral Choral Society as mezzo soloist in the Mozart Requiem, a company debut with Opera Columbus as 3rd Lady in *Die Zauberflöte* and she created the role of Marie in the world premiere of Donizetti’s “lost” opera *Elisabeth* in its first performance at the Caramoor International Festival conducted by noted bel-canto scholar Will Crutchfield. She also recently added the roles of Mrs Herring in *Albert Herring*, the Sorceress in *Dido and Aeneas*, and Lady Sangazure in *The Sorcerer* to her repertoire with performances in New York, Philadelphia and Baltimore.

Other roles in her wide-ranging operatic repertoire include Amneris (*Aida*), Orfeo (*Orfeo e Euridice*), Geneviève (*Pelleas et Melisande*), Emilia (*Otello*), Ma Moss (*The Tender Land*), 3rd Lady (*The Magic Flute*), and Baba (*The Medium*), a role for which she has received considerable recognition, including earning a “Pick of the Fringe” award from the Buxton Festival for her performance.

Companies with which she has performed include the Aldeburgh Festival, Annapolis Opera, Banff Festival for the Arts, ECOV, The Opera Company, Opera North, Scottish Opera, San Francisco Opera’s touring company Western Opera Theater, and many others. She is also a frequent recital and concert performer, with numerous appearances throughout Europe and the United States. Her most recent recital project, “*Telltale Hearts and Twilight Fancies*”, is a

words-and-music programme based on the life and works of Edgar Allan Poe, performed with her husband, musician, writer and broadcaster Bill Scanlan Murphy.