



Yulia Lysenko

Opera | Soprano | Highest female voice | Bright, agile, soaring tone | Ingénue — the innocent heroine or romantic lead | Famous roles: Violetta (La traviata), Pamina (The Magic Flute)



Christeena Riggs

Musical Theatre | Soprano | Shimmery, lyrical sound | Ingénue — princess-like, feminine, romantic | Famous roles: Glinda (Wicked), Christine Daaé (Phantom of the Opera)



Mary Morrow

Musical Theatre | Soprano | Famous roles: Laurey (Oklahoma), and Mabel (The Pirates of Penzance)



Madeline Elizondo

Opera | Mezzo-Soprano | Lower female voice | Warm, dark, velvety tone | Mother, best friend, villain, sometimes plays “pants roles” (young men or boys) | Famous roles: Carmen (Carmen), Cherubino (The Marriage of Figaro)



Paige Berry

Musical Theatre | Mezzo-Soprano | (also featured dancer) | Dramatic, powerful, pop-like tone | Frequently leads; belters are often mezzos | Famous roles: Elphaba (Wicked), Roxie (Chicago)



William J. Chapman

Opera | Tenor | Highest male voice | Bright, clear, dazzling tone | Hero or romantic lead | Famous roles: Rodolfo (La bohème), Calaf (Turandot)



Mark Stringham

Musical Theatre | Tenor | Strong, expressive, contemporary style | Male lead or romantic interest | Famous roles: Tony (West Side Story), Raoul (Phantom of the Opera)



Brandon Morales

Opera | Bass | Lowest male voice | Deep, rich, resonant sound | Authority figures, villains, or comedic/older characters | Famous roles: Sarastro (The Magic Flute), Méphistophélès (Faust)