

# ADRIENNE BORIS

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## EDUCATION

MFA, Theatre Directing, Boston University College of Fine Arts, School of Theatre, 2012-2015

*Included extensive acting coursework with BFA population: Alexander Technique, Linklater Voice & Speech, Shakespeare, Physical Acting, in addition to playwriting stage directing eight fully staged productions*

Double BA, Theatre and English, Minor in music/vocal performance, Kenyon College, 2003-2007

Coursework in Negotiation, Financial Accounting, and Marketing at Harvard Extension School, 2020-2022

## TRAINING

Beth Morrison Projects Producer Academy: Budgeting Intensive, March 2021

Artistic Intern, Signature Theatre (NYC), 2015

Member, Stage Directors' and Choreographers' Foundation Observership Class, 2015-2016

Young Artist Stage Director, Opera North, 2013 season

## MASTERCLASS/CLINICIAN WORK

Panelist, Career Blueprints for Artists: Feedback Auditions, Opera America 2025

Panelist, "Next Steps After School," Mannes School of Music "OperaCon"

Guest, Feedback Auditions, The Juilliard School (1:1 feedback/discussion sessions with Masters and AD vocal students), 2023-present

Masterclass, Detroit Opera Resident Artist Program, 2024

Guest, Classical Singer Magazine feedback auditions, 2024

New York Dramatic Voices Masterclass (Dramatic coaching and career strategy), 2023 and 2024

Boston Singers' Resource Workshop Seminar Speaker: Seeking Representation, Real Talk with Adrienne Boris, 2023

Music International Grand Prix, Grand Finals Judge, 2023

Boston Singers' Resource Masterclass, "Get Ready for Open Auditions," 2022

Boston Singers' Resource "Happy Hour" Chat: Making Your Own Opportunities, 2021

## PROFESSIONAL POSITIONS

### **Agent - Classical & Concert, UIA Talent, Formerly ADA Artist Management, Aug 2021-Present**

- Manager/Talent Agent for entire roster of vocalists and conductors (100+ artists) on symphony and concert stages across classical and Pops genres, in addition to representing a personal roster of 25 vocalists, conductors, and stage directors on the opera stage, directly advocating for artists and negotiating contracts with top level administrators
- Known for special focus on early and mid-career singers, which has frequently involved audition and other dramatic coaching, wide-ranging strategy discussions, and proactive outreach to companies and programs
- Frequently advise on personal branding, marketing, and audition material preparation
- Increased UIA's overall symphonic/concert/recital revenue by 42% since official ADA/UIA merger and contributed 11% to revenue growth
- Line-produced and co-stage directed *Sweeney Todd* in concert through our producing arm, UIA Presents. As the only director on site at Pacific Symphony in California without an existing production bible,

created visual look of show in tech and personally directed Broadway performers such as Quentin Earl Darrington toward a successful concert run that has resulted in invitation for return with *My Fair Lady* in concert

- Represent UIA Talent at various Industry Days at major companies and conservatories, and competitions, many of which involve participating in masterclass, contributing to feedback auditions, and speaking about the singer/agent relationship
- Scout and actively recruit to the roster top-level singers out of major Young Artist programs, including successful recent partnerships forged with Emily Treigle and Logan Wagner (Wolf Trap), Jonathan Patton (WNO Cafritz)
- Co-coordinate and attend roster auditions, and offer consultations to singers not at roster level yet
- Hire and supervise interns across departments (classical and film/television/theatre)

#### **Audition and Performance Coach for Opera and Theater, Strategic Potential Coaching (2016-Present)**

- Maintain private audition, dramatic coaching, and career consultation studio, frequently referred by high-level musical coaches and voice teachers in NYC and Boston
- Teach independent workshops such as Theater Scene Study for Opera Singers (run in 2022 in Boston) and the upcoming Comedy Improv for Opera Singers (running fall 2025 in NYC)
- Offer signature blend of practical and artistic advice on aria package, dramatic presentation, character development, and career strategy
- Introduce script and character analysis techniques to opera singers

#### **Executive Producer & Stage Director, Lowell House Opera at Harvard University, May 2019-Dec 2022**

- Began with company in 2019 as Stage Director for *Così fan tutte* (re-imagined as *La scuola degli amanti, ossia: Così fan tutte*, set in a private high school in Naples, FL). Receiving praise from key stakeholders both for bold artistic vision/updated production concept and keen organizational/leadership skills, was then invited to assume administrative role of Executive Producer & Stage Director
- Deliberately raised artistic standard of company by successfully advocating to pay principal guest artists, partnering with Board and other key stakeholders to increase production budget and extend planning/development timeline, re-organize casting and rehearsal timelines, and engaging talented student administrators early on in their time at Harvard to partner with on the day-to-day operations of the company who then demonstrated loyalty and longevity with company
- Taught several acting workshops and audition masterclasses
- Along with Music Director(s), stewarded the career development of several talented Harvard College opera students such Benjamin Perry Wenzelberg (Artistic Partner & Creative Associate at Orchestra of the 18th Century), Madeline Snow (MM Stage Directing program at Eastman) Arianna Paz (MM program at Mannes), and Benjamin T. Rossen (dual degree pianist with New England Conservatory who took over the company upon my departure). Harvard, an otherwise prestigious school with many talented opera students otherwise had no formal opera department and LHO is credited as a springboard for many students into the profession
- Programmed and directed *Sweeney Todd: The Demon Barber of Fleet Street* in site-specific Dining Hall production, through sudden closure of Harvard due to COVID-19 pandemic, ensuring organizationally and fiscally responsible total shutdown

- Commissioned, developed, and directed Lowell/Harvard's first professionally produced student-written opera, composer/librettist Benjamin Perry Wenzelberg's *Nighttown*. Advocated for the production, and for the use of traditional space for the production, to Theatre/Dance/Media, Department of Music, and Office for the Arts at Harvard, successfully brokering use of Sanders Theatre for the first time in LHO's history.
- Led fundraising strategy and efforts; increased annual contributed income from individual donors by 80%
- Led marketing, press, and community engagement efforts, increasing projected attendance by 35% and press engagement by 75%, and securing the company's first *Boston Globe* feature in more than a decade
- Left LHO in a much stronger place, ensuring ongoing legacy of focusing on student-written endeavors and prioritizing repeated involvement of high level performing arts students

#### **Chief Strategy Officer/Founding Co-Producer, Helios Opera (PT), April 2020-Dec. 2021 (PT)**

- Co-founded an entrepreneurial digital opera company early in the COVID-19 pandemic, producing and directing filmed versions of *La voix humaine*, the world premiere of composer Felix Jarrar's *Stardust*, and the film premiere of Christopher Weiss/John de los Santos' *Service Provider*. Helios was called, "one of the forerunners in digital opera," by Arturo Fernandez in *Schmopera*
- Co-coordinated logistics for film shoots and audio recordings including managing overall project timeline, shot lists/shooting schedules, rehearsal schedules, securing rehearsal/recording space, and coordinating equipment deliveries
- Curated, staffed, and ran post-show discussions while also running tech and logistics of Zoom to YouTube live streaming
- Led marketing, social media, and branding strategy for the company as a whole as well as its approach to individual projects, including developing "Bright Spots" IG Live segment, which increased IG following by 80%; spearheaded press engagements, securing previews and reviews from major publications like *The Boston Globe*, the *Houston Chronicle*, *OperaWire*, *Schmopera*, and *I Care if You Listen*

#### **Co-Producer & Artistic Associate, OperaHub (Boston), May 2015-Aug 2018 (PT)**

- Directed the world premiere of the opera/music theatre piece DIVAS by playwright Laura Neill, in partnership with The Diva Museum. DIVAS centered on nine significant female opera divas (Pauline Viardot, Maria Malibran, Geraldine Farrar, etc.) and their contributions to musical and feminist history. It was developed collaboratively with the cast, each cast member pursuing individual interests and research in regards to their divas and having individual meetings with the playwright and historical consultant.
- Production managed a multi-stop tour of the children's puppet opera *El Gato con Botas* in predominantly Spanish-speaking neighborhoods
- Partnered with General Director on many aspects of marketing and fundraising, most specifically development event planning, grant writing, and writing development/solicitation materials

#### **National New Play Network Producer-in-Residence, New Repertory Theatre Aug 2015-May 2017 (Contract)**

- Recipient of competitive post-graduate grant specifically to Assistant Direct NNPN Rolling World Premiere of *Baltimore* by Kirsten Greenidge and *Blackberry Winter* by Steve Yockey

- Directed a 15-minute cut of *Baltimore*, shown in conjunction with BU's Howard Thurman Center for Common Ground orientation, focused on fostering productive discussions of racism and race relations at BU
- Assisted directed *Fiddler on the Roof* for Austin Pendleton
- Collaborated with New Rep artistic department on casting for upcoming seasons, cast and rehearsed several season preview events with Young Company
- Curated fourteen post-show talkbacks for *Baltimore*, a new play focusing on race relations on college campuses, leading some myself and engaging scholars or members of the Boston arts community and Boston University (BU) community, all of the global majority, to lead others
- Directed staged reading of *When the Devil Came to Georgia* by James McLindon, co-produced New Rep's NEXT VOICES new play workshop initiative, including reader, rehearsal, and space logistics, and co-mentorship of writers' development/presentation of a full-length play

#### **Director, 35th Anniversary Elliot Norton Awards Feb-May 2017 (Contract)**

- Created the vision and show flow for a successful high-profile awards show attended by 300+
- Coordinated onstage musical performances and ran day-of performer and presenter rehearsals
- Acted as principal liaison to Elliot Norton Prizewinner Diane Paulus and Guest of Honor Cherry Jones
- Oversaw the accurate creation and distribution of awards and program books

#### **Lecturer, Acting & Performance, Boston University May 2015-Aug 2016**

- Taught four sections of Acting & Performance I (fundamentals of Acting for Theatre Minor and non-major populations): monologue and scene study class
- Guest directed an all-female production of Timberlake Wertenbaker's *The Love of the Nightingale*
- Lead series of post-show discussions at The Huntington Theatre for current BU undergraduate students

#### **Artistic Administrator & Chorus Manager, Opera Boston 2010-2012**

- Negotiated, prepared, and administered all principal singer, chorus, cover, and supernumerary contracts
- Developed de facto Young Artist program by developing local chorus talent into an organized cover program and instituting and overseeing cover runs
- Worked with the Production Manager to develop FY budgets and assisted with company management
- Produced and directed Opera Boston Underground, second stage programming in non-traditional venues throughout Boston: *The Seven Deadly Sins*, *Trouble in Tahiti*, and *Bastien and Bastienne*

#### **Administrative Associate, Opera Boston 2008-2010**

- Supported the General Director by keeping their calendar, writing correspondence, and booking travel
- Compiled and edited content for show program book
- Assisted with development event planning and staffing, including the annual gala

## **STAGE DIRECTING**

Sweeney Todd in Concert (co-director)	UIA Presents at Pacific Symphony (CA)	2024
Don Giovanni	The Madison Theatre (NY)	2022
Nighttown	Lowell House Opera	2022
Service Provider	Helios Opera/Modular Opera Project	2021

La Voix humaine*	Helios Opera/Modular Opera Project	2020
Sweeney Todd (COVID-19)	Lowell House Opera	2020
Burst, Amy Leigh Horan	Chelsea Theatre Works	2019
A Lady Does Not Scratch Her Crotch, Celeste Cahn	Central Square Theater	2019
La scola degli amanti, ossia: Così fan tutte	Lowell House Opera	2019
Absent Grace, a 10-minute opera, Marti Epstein	Boston Opera Collaborative	2019
DIVAS: A New Play with Opera Music, Laura Neill	OperaHub	2018
Symposium, a 10-minute opera, Oliver Caplan	Boston Opera Collaborative	2018
La bohème	The Madison Theatre (NY)	2017
Next to Normal	Arts After Hours	2017
OR, Liz Duffy Adams	Chelsea Theatre Works	2017
American Flag, a 10-minute opera, Eva Kendrick	Boston Opera Collaborative	2017
The Love of the Nightingale (all female)	Boston University (guest director)	2017
Baltimore, Kirsten Greenidge (tour)	New Repertory Theatre/BCAP	2016
The Merry Way, Bryn Boice (co-dir)	Anthem Theatre Co.	2016
The Last 5 Years	Arts After Hours	2016
La bohème	NEMPAC Opera Project	2015
In the next room (or the vibrator play), Sarah Ruhl	Boston University MFA Thesis	2015
She Eats Apples, Stephanie Brownell	Boston Playwrights' Theatre/Boston University	2015
Die Fledermaus	NEMPAC Opera Project	2014
The Mikado	Opera Providence	2014
Romeo & Juliet, Shakespeare (all female)	Femina Shakes, Boston University	2013
Little Women	Opera North	2013
Little Women	Opera del West	2012
The Play About the Baby, Edward Albee	Exquisite Corps Theatre Co.	2012
Don Giovanni	MASSOpera	2011
Bastien and Bastienne	Opera Boston Underground @ First Night Boston	2011
The Seven Deadly Sins	Opera Boston Underground @ Lizard Lounge	2009

#### **SELECT STAGED READINGS/NEW WORK DEVELOPMENT**

Mary Shelley, Helen Edmondson	Central Square Theater	2019
Chains of Providence, Marc Harpin	Anthem Theatre Co.	2019
No One Talks About It, Cassie M. Seinuk	Our Voices Festival	2018
Spike Heels, Theresa Rebeck	Maiden Phoenix Theatre Co.	2017
Why We Have Winter, Alexa Derman	Fresh Ink Theatre	2017
When Herod Came to Georgia, James McLindon	New Repertory Theatre: Next Voices	2016

#### **SELECT ASSISTANT DIRECTING**

Giulio Cesare, dir. Mary Birnbaum	Boston Baroque	2018
Ring Twice for Miranda, Alan Hruska, dir. Rick Lombardo	Off-Broadway: Red Horse Prod. @ NY City Center	2018
Fiddler on the Roof, dir. Austin Pendleton	New Repertory Theatre	2017
Baltimore, Kirsten Greenidge, dir. Elaine Vaan Hogue	New Repertory Theatre/BCAP	2016
South Pacific, dir. Gabriel Barre	Opera North	2013
The Luck of the Irish, Kirsten Greenidge, dir. Melia Bensussen	The Huntington Theatre Company	2012

Select visual ortfolio available at [www.adrienneboris.com](http://www.adrienneboris.com)

## RECENT VOICE PERFORMANCE & IMPROV TRAINING/PERFORMANCE

### Graduate, Conservatory Program at The Magnet Theatre

Improv Level 1: Megan Gray (2022), Dennis Pacheco (2025)

Improv Level 2: Armando Diaz (2022)

Improv Level 3: Michael Lutton (2023), Louis Kornfeld (2024)

Improv Advanced Level 1: Elana Fishbein (2023)

Improv Advanced Level 2: Peter McNerney (2024)

Musical Improv Level 1: Cheryl Horne and Frank Spitznagel (2024)

Team Performance Workshop: Louis Kornfeld (2025)

### Summer Opera Workshop, New England Conservatory (2019)

- Participated as mezzo-soprano vocalist, performing Ilia/Idomeneo duet and trio “Consolati, o bella” from Handel’s *Orlando*
- Received musical coaching from Michael Strauss and Dan Wynyken and dramatic coaching from Patricia Weinmann

### Private Vocal Study

- Karen Bell (1997-2003); Dr. Nancy Jantsch (2003-2007)
- New School of Music, Lauren Cook (2017-2019)
- Coaching with Timothy Steele (2017-2019)

## DIGITAL EXAMPLES OF DIRECTING WORK

[La voix humaine](#) - film, Helios Opera

[Service Provider](#) - film, Helios Opera PW to view: SPMOP21

[La scuola degli amanti](#) - Highlights reel, Lowell House Opera

[How to Prepare an Aria Dramatically for an Audition](#)

[Crash Course in Opera Stage Directing](#) (YouTube Pandemic Project)

## PRESS FOR DIRECTING AND/OR PRODUCING PROJECTS

Preview: ‘Trans Opera Singers Find Their Voice in *Nighttown*’ - AZ Madonna, [The Boston Globe](#)

Review: ‘Surreal and Devastating Journeys through *Nighttown*’ - Arturo Fernandez, [Schmopera](#)

Feature: ‘Dreams and Classics Come Alive in *Nighttown*’ - Kris Snibbe, [The Harvard Gazette](#)

Review: ‘Helios Opera Brings Hilarious Service Provider Home’ - Arturo Fernandez, [Schmopera](#)

Feature: ‘Artist Spotlight: Adrienne Boris’, [Classical Singer Magazine](#)

Feature: ‘What it Takes to Build a Modular Opera’ - AZ Madonna, [The Boston Globe](#)

Preview: ‘Helios Opera Aims to Change the Form with Tech, Diversity’ - [Chris Gray, The Houston Chronicle](#)

Feature: ‘The Remaking of Lowell House Opera’ - [The Harvard Crimson](#)

Review: ‘Divas’ is touching, funny, and fascinating - AZ Madonna, [The Boston Globe](#)

Preview: Slightly Bigger is Better When Two Small Troupes Pair Up - Terry Byrne, [The Boston Globe](#)

Podcast Appearance: [Redefining Opera with Helios Opera](#) - My So-Called Opera Life Podcast

Feature: ‘Learning to Act, but Hungry for Roles to Practice’ - Laura Collins-Hughes, [The New York Times](#)

## **SKILLS**

Microsoft Office Suite, Google Suite, Canva, Mailchimp, advanced functionalities of Zoom including YouTube live streaming, intermediate French, conversational Italian