



STRATAGEM  
ARTISTS

ARTIST DRIVEN COLLABORATION

## Jordan Rutter-Covatto Countertenor

Jordan Rutter-Covatto is a countertenor based in New York City currently building a career specializing in Baroque music and contemporary opera. In 2021/22, Rutter-Covatto reprised the role of Lola in a second workshop of *House of Legendary* with American Opera Project/Seagle Music Festival, joined Beth Morrison Projects for Niloufar Nourbakhsh and Lisa Flanagan's *Threshold of Brightness* in BMP's Next Gen competition and was featured on an episode of operabox.tv's "SOUL(SIGNS): OPERA" as Papagena in *The Magic Flute*. In the fall of 2022, Rutter-Covatto will record Steven Rice's *Murmurs from Limbo* at Penn State University which will be released on Neuma Records.

An avid participant in the development and performance of new opera, Rutter-Covatto has worked as an artist for workshops of operas with The American Opera Project including *House of Legendary* (Joseph Rubinstein/Jason Kim) and Jing Jing Luo's *Ashima* for countertenor and Pierrot ensemble. In 2020, Rutter-Covatto made their debut with American Lyric Theater in a workshop of *The Opposable Thumb* (Liliya Ugay/Julian Crouch). In 2015, Rutter-Covatto participated in the workshop and world premiere of *Three Way* (Paterson/Cote) with Nashville Opera and in New York City at Brooklyn Academy of Music and can be heard on the original cast recording published by American Modern Recordings. A recent highlight of Rutter-Covatto's career was their debut with Chicago Opera Theater in the second production of *The Scarlet Ibis* (Weisman/Cote) in the leading role of Doodle, giving a performance noted for its "virtuosic vocal facility" (Chicagoland Musical Theater).

In addition to their work in full productions, Rutter-Covatto is a frequent guest artist with The American Opera Project's and NYU Tisch Graduate Music Theater Writing Program's Opera Writing Workshop, working with students and alumni of the program to develop short operas on contemporary topics. Previous projects have included *The Dinner Party Operas* in response to Judy Chicago's feminist art installation *The Dinner Party*, and *The Stonewall Operas* in commemoration of the semi-centennial anniversary of the Stonewall riots. Most recently, Rutter-Covatto performed in *Losing Control*: a set of eleven operas surrounding the theme of reproductive rights.

In the Baroque repertoire, Rutter-Covatto has performed the role of the Sorceress in *Dido & Aeneas* with the Hawaii Performing Arts Festival, covered the role with Heartbeat Opera, and was set to perform it again with Cerddorion before the production's postponement due to the CoViD-19 pandemic. Rutter-Covatto served as co-curator and performer in operamission's 2016 series of original pastiches *53rd St. Handel* at the 53rd St. Library in New York City. Rutter-Covatto joined Opera at Rutgers for their production of *Venus & Adonis* as the 3rd Shepherd and Huntsman under the baton of Dr. Patrick Gardner and the direction of Dietlinde Turbin Maazel. Most recently, Rutter-Covatto covered the role of Nero in a workshop of a new adaptation of Monteverdi's *Poppea* by James Lowe and Kelly Rourke with Fort Worth Opera. On concert stages, Rutter-Covatto has regularly performed in Handel's *Messiah* and joined the Academy of Sacred Drama as Oloferne in their performance of Scarlatti's *La Giuditta*.

A noted performer of Benjamin Britten's vocal music, Rutter-Covatto recently was praised for their "riveting" performance as Miles in *The Turn of the Screw* with On Site Opera (Opera News 1/25/20). Rutter-Covatto has also portrayed Oberon in *A Midsummer Night's Dream* with Opera on the Avalon and *Canticle II: Abraham & Isaac* in recital.

Rutter-Covatto is a passionate recitalist and has designed several programs with a focus on songs from the American repertoire. Previous recital projects include *Going to Heaven* (Dowland's lute songs, Bach's *Geist und Seele wird verwirret*, selections from Copland's *12 Poems of Emily Dickinson*), *Litanies* (Schubert's Lieder, Haydn's *Arianna a Naxos*, Satie's *Trois mélodies de 1916*, Hagen's *Letting Go*) and *The Cabaret Songs of William Bolcom* performed at the Duplex Cabaret. Rutter-Covatto has also collaborated with MET LiveArts in Mingwei Lee's presentation of *Sonic Blossoms* performing Lieder by Schubert in the Metropolitan Museum's Arthur M. Sackler Gallery, and with Origin Theater Company in its production of Lot Vekemans' *POISON* featuring Rutter-Covatto singing Strauss and Schubert Lieder as incidental music.

Rutter-Covatto holds a BM in Vocal Performance (University of North Florida) and a MM in Vocal Performance (Manhattan School of Music).

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# Jordan Rutter-Covatto, Countertenor



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## Opera/Musical

Kamyr	<i>Threshold of Brightness</i> (Nourbakhsh/Flanagan)	Beth Morrison Projects: NEXTGEN	2022
Soloist	<i>Losing Control</i>	AOP / NYU Opera Writing Workshop	2022
Lola	<i>House of Legendary</i> (Rubinstein/Kim- workshop)	American Opera Project/Seagle Music Festival	2021
Nero	<i>Poppea</i> (Lowe/Rourke)	Fort Worth Opera	2020
Soloist	<i>Opera and the Environment</i>	AOP / NYU Opera Writing Workshop	2020
Sorceress	<i>Dido and Aeneas</i>	Cerddorian	2020
Young Soldier	<i>The Opposable Thumb</i> (Ugay/Crouch- workshop)	American Lyric Theater	2020
Miles	<i>The Turn of the Screw</i>	On Site Opera	2019
Lola	<i>House of Legendary</i> (Rubinstein/Kim- workshop)	American Opera Project	2019
Rubes	<i>The Community</i> (Cummines/Greenberg)	AOP/NYU Opera Writing Workshop	2019
Kenny	<i>Outside</i> (Blaskie/Christenfeld)	AOP/NYU Opera Writing Workshop	2019
Doodle	<i>The Scarlet Ibis</i> (Weisman/Cote)	Chicago Opera Theater	2019
Soloist	<i>The Dinner Party</i>	New York University	2018
The Dove	<i>Hybrid Suites no. 2: The Carmen Variations</i>	HERE Arts Center	2018
Kyle	<i>Three Way</i> (Masquerade- Paterson/Cote)	Brooklyn Academy of Music	2017
Huntsman/3rd Shepherd	<i>Venus and Adonis</i> (Blow)	Opera at Rutgers	2017
Lola	<i>Legendary</i>	American Opera Project	2017
Kyle	<i>Three Way</i> (Masquerade)	Nashville Opera	2017
Soloist	<i>POISON</i>	Origin Theater Company	2016
Ashima	<i>Ashima</i> (Jing Jing Luo- workshop)	American Opera Project	2016
Kyle	<i>Three Way</i> (Masquerade- workshop)	American Opera Project	2016
Sorceress+	<i>Dido and Aeneas</i>	Heartbeat Opera	2016
Dritter Knabe	<i>Die Zauberflöte</i>	Manhattan School of Music	2015
Hansel	<i>Hansel and Gretel</i>	Amato Opera in Brief	2015
Le fils de Macduff	<i>Macbeth</i> (Bloch)	Manhattan School of Music	2014
Oberon	<i>A Midsummer Night's Dream</i>	Opera on the Avalon	2014
The Boy^	<i>Written on Skin</i>	Manhattan School of Music	2014
Oscar Wilde^	<i>Oscar</i> (Morrison/Cox)	Manhattan School of Music	2014
Micah (Act I)	<i>Samson</i>	Manhattan School of Music	2014
Akhnaten^	<i>Akhnaten</i>	Hawaii Performing Arts Festival	2013
Sorceress	<i>Dido and Aeneas</i>	Hawaii Performing Arts Festival	2013

## Oratorio/Concert

Soloist*	<i>Murmurs from Limbo</i> (Steven Rice)	Neuma Records	2022
Papagena^	<i>Die Zauberflöte</i>	SOUL(SIGNS): OPERA (episode on operabox.tv)	2022
Soloist	<i>A 17<sup>th</sup> Century Christmas</i>	La Fiocco	2019
Alto Soloist	<i>Messiah</i>	The Collegiate Singers	2019
Soloist	<i>Voices of America</i>	American Modern Ensemble	2017
Oloferne	<i>La Giuditta</i> (Scarlatti)	Academy of Sacred Drama	2017
Soloist	<i>53rd Street</i> Handel	operamission	2016
Soloist	<i>Lay By</i>	MOSA Concert Series	2016
Soloist	<i>Sogno o Realtà</i>	enCANTA Collective	2015
Soloist	<i>Sonic Blossoms</i>	MET LiveArts	2015
Alto Soloist	<i>Requiem</i> (Mozart)	University of North Florida	2013
Alto Soloist	<i>Stabat Mater</i> (Pergolesi)	St. Paul's Catholic Church	2013
Alto Soloist	<i>Messiah</i>	Ponte Vedra Concert Hall	2012
Alto Soloist	<i>Magnificat</i> (Vivaldi)	University of North Florida	2012
Alto Soloist	<i>Chichester Psalms</i>	University of North Florida	2012

## Competitions/Awards

Honorable Mention	Eisenbach-Fried Concerto Competition	2015
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## Training

Young Artist	Opera on the Avalon	2014
Young Artist	Hawaii Performing Arts Festival	2013

## Education

MM Performance - Voice	Manhattan School of Music	2015
BM Performance - Voice	University of North Florida	2013

\* Upcoming Performance +Cover ^ Scenes

# Jordan Rutter-Covatto, Countertenor



## **The Turn of the Screw, On Site Opera**

"But Jordan Rutter was riveting as Miles. With his slight frame and piping, vibrato-less vocal production, the countertenor convincingly suggested boyishness. But he brought intimations of adult sexuality that no actual child could convey, and the play between innocence and corruption in his eyes was frightening to behold. This Miles seemed truly possessed by a demon, and when he sang "I am bad," you could thoroughly believe him. In Rutter's performance, the fearsome essence of Britten's music drama, only intermittently apprehensible elsewhere, came through with full force."

Fred Cohn, *Opera News* 10/25/19

## **The Scarlet Ibis, Chicago Opera Theater**

"Jordan Rutter, as Doodle, was a revelation – a term we do not use lightly. He radiated pure innocence with an underlying poetic soul. His countertenor voice, soaring above all the others as the highest vocal part in the opera, is unusually pretty for the type. Mr. Rutter's singing was moving and affecting throughout, especially in the ensembles and the duets with Brother. Equally remarkable, are Mr. Rutter's acting skills. As an adult playing the role of a very young child to the age of about seven, he has a directness, simplicity, and economy of movement which are riveting in their expressivity."

William and Margaret Swain, Buzz Center Stage 2/23/19

"And then there's young counter-tenor Jordan Rutter, whose disabled Doodle, enthrallingly sung and exuberantly immediate, embodies the mind on wings. Doodle's zest for beauty anywhere radiates in every note. It's no accident that Rutter gets to sing the work's most involved and melodious passages. His voice is a gift for every ear."

Lawrence Bommer, Stage and Cinema 02/17/19

## **Three Way (Masquerade), recording**

"Countertenor Jordan Rutter and mezzo Melisa Bonetti blend together beautifully to form a single, androgynous voice as they sing, 'Male or female, it's all in flux'... Pure-voiced countertenor Rutter nicely sums up the evening with Kyle's hope-filled waltz envisioning a future free from sexual repression."

Joe Cadagin, *Opera News* 05/18

## **Three Way (Masquerade), Brooklyn Academy of Music**

"Last to arrive are Tyler (Melisa Bonetti) and Kyle (countertenor Jordan Rutter), self-declared "pansexual post-gender partners" (actually, the very breed of bespectacled hipster utopianists you'd expect to see milling about at BAM). After a number of carnal acmes and letdowns, each detailed in song, guests come away with stimulating new insights about themselves... [C]restfallen at the orgy, Rutter gave his postgender wallflower character Kyle some nice shading; his 'Why So Shy' aria was another standout."

Joel Rozen, *parterre* 06/16/17

"The best operatic moments [in *Masquerade*] arose from the loneliness experienced by one who is left out of group gropes – countertenor Jordan Rutter delivered the evening's best and most affecting singing."

David Patrick Stearns, *WQXR.com* 06/16/17

"Countertenor Jordan Rutter, as half of a postgender couple, gave a gorgeous, contemplative look at the person inside his outward bluster..."

Richard Sasanow, *BroadwayWorld.com* 06/19/17

## **Three Way (Masquerade), Nashville Opera**

"Countertenor Jordan Rutter's poignant aria "Why So Shy?" is especially compelling, revealing his character's nagging sense of uncertainty and isolation."

Amy Stumpfl, *The Tennessean* 01/27/17

## **POISON, Origin Theater Company**

"[The leading characters of] He and She are not the only two to grace the stage, as Jordan Rutter, a countertenor, performs hauntingly a cappella Strauss Lieder at intervals, a touch that betrays the deeply European sense of the production. Rutter is only a presence at times, tangentially linked to the conclusion of the play, but fundamentally an aesthetic choice whose presence, while perhaps not crucial to the function of the play, lifts the experience from painful voyeurism to a universal experience of loss. Hearing him sing and watching Him and Her sit or stand awkwardly on or off stage (with no wings, exits are marked by actors facing towards a wall on the side), one cannot help but know that what is depicted in the play is not simply about a situation that two people experience; it is about the lives that each of us lead, and the fragility of being human."

Michael Landes, *NYU News* 11/28/16