

Jennifer Lane

Professor of Voice
 Division of Vocal Studies, College of Music
 University of North Texas
 Denton, Texas 76203

Curriculum Vitae

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Education

Juilliard Symposia: Care of the Professional Voice, NY, NY 1980
 Brooklyn College Conservatory of Music, City University of New York, MA, 1980
 Chicago Musical College, Roosevelt University, BM, 1977

University Positions Held

Professor of Voice with tenure, University of North Texas, 2016-present
 Associate Professor of Voice, with tenure, University of North Texas, 2007-2016
 Associate Professor of Voice, with tenure, University of Kentucky–Lexington, 2005-2007
 Senior Lecturer in Voice, with continuing term of appointment, Stanford University, 1996-2005

Papers Presented

“Musical Performance and/as Intellectual Activity in the Music Discipline of the Research University” at
 Hawaii International Conference on the Humanities, 2005
 University of Kentucky Musicology Lectures and Colloquia, 2005

Grants and Awards

Faculty Development Leave, 2026
 UNT Charn Grant for Arts Lyrique France, 2024
 UNT Scholarship and Creative Activity Award, for The Enchanted Isle Workshop 10th Anniversary, 2022
 UNT Small Grant, Awarded, for The Enchanted Isle Workshop, Chaminade University, Honolulu HI, 2019
 Denton Arts & Music Awards, Best Classical Musician, Awarded First Place, The Dentonite, 2018
 Denton Arts & Music, Best Activist, Nominated (5 nominees), The Dentonite, 2018
 UNT Travel Awards, to teach at Associazione Lirico Musical Clodiense in Chioggia, Italy, 2016, 2017
 Deutsche Grammophon Gesellschaft *Stravinsky Complete Edition*, 30 CD Box, 2 recordings included, 2016
 Grammy Nomination: Best Opera Recording (Soloist) for Athena in Naxos Recording of Milhaud’s *Orestie*, 2015
 UNT Research Opportunity Program Grant for filming of interviews for NYCO documentary, \$7500.00, 2013-2015
 UNT Small Grant for NYC interviews toward the making of a documentary film on New York City Opera, 2014
 UNT Research and Creativity Initiative Award Finalist, 2011, 2012
 UNT Research Enabling Grant (for performances of the Solo Alto Cantatas of J.S. Bach), 2011: \$7500.00
 UNT Research and Creativity Enhancement Award (The Enchanted Isle Workshop, Hawaii), 2010: \$11,617.00
 UNT Small Grant (CD recording of Arias of Giulio Caccini with Baroque Triple Harp), 2010: \$2000.00
 Daniel Pearl Music Days at UNT, 2008-2014: wrote “White Paper” for Wendy Wilkins
 (over 750 concerts, funded by Provost’s office, College of Music, School of Journalism, Department of
 Jewish Studies, EncoUNTERS International Speakers Series, Department of Radio, Television and Film):
 \$12,000.00
 UNT Research Initiation Grant (CD recording with UNT Collegium: Handel Arias), 2008: \$7500.00
 UK Start Up Grant (CD pressing of *Airs de Cour*, cited in Wikipedia article on *Airs de Cour*), 2006: \$3000.00
 Stanford University Shenson Fund Grants (Opera Performance), 2003 – 2005: \$5000.00 each year
 Stanford University Special Shenson Fund Award (Production of *The Magic Flute*), 2002: \$62,800.00
 Stanford University Provost Fund (*Dido & Aeneas* production, Dept. of Music 50th anniversary), 1998: \$42,000.00

Teaching Awards

Nominated for ‘Fessor Graham Award, UNT, by students, 2018
 Cited for Excellence in Teaching, OperaNow! Podcast, 2014
 Twice Nominated by students and faculty for State of Texas Piper Distinguished Teaching Award, UNT: 2010, 2013
 UNT Getty Award: *Udite Amante*, baroque harp and theorbo master class, coaching, lecture, recital 2011: \$2000.00

Service–University of North Texas

UNT-SGI Student Club: Nichiren’s Lions, faculty advisor 2007-present)
 UNT College Democrats, faculty advisor (2024-present)

University Graduate Council (elected by Group VIII 2018-2025, elected Chair AY 2024-25, re-elected AY 2025-26)
University Undergraduate Curriculum Committee, appointed 2024-2027
University Regents Professor Selection Committee, elected by Faculty Senate 2019-2024
UNT Faculty Senate Chair (2020-2021), Executive Committee (2018-2023), Senator (2010-2016, 2017-2023)
University Policy Oversight Committee (appointed by Faculty Senate Executive Committee 2018-2020)
University COACHE Steering Committee (appointed by the Provost 2018-2019)
University Faculty Grievance Committee (elected by Group VIII 2018, reappointed by Faculty Senate 2019-2021)
University Research Committee (elected 2014-2017, reelected 2017, elected Committee Chair 2018-2020)
University Awards Committee (2015-2018)
University Fine Arts Series Committee (2010-2014, leave replacement 2017, appointed 2021-2024)
University Committee on the Status of Women (2009-2015, re-elected 2017, twice Co-Chair)
University Policy Review Committee (appointed by Faculty Senate 2014-2016)
University Distinguished Lecture Series Committee (2010-2012, 2022-2024)
University Faculty Leave Committee (2009-2012)
University Committee on the Evaluation of Administrators (2008-2014)
University Committee on the Evaluation of Teaching (2010-2012)

College of Music Grievance Committee (AY 2024-25)
College of Music Faculty Advisory Committee (2021-2023, Chair 2021-2022, co-Chair 2023-2024)
College of Music Personnel Affairs Committee/Review, Promotion and Tenure Committee (2015-2018)
College of Music Graduate Council, appointed at-large by Faculty Senate (2013-2019)
College of Music Election Committee (2008-2011, Chair 2010-2011)

Division Personnel Affairs Committee (2008-2017, Chair 2016-2017, Chair 2019-2021)
Division Scholarship Committee (2018-2020, 2022-2024)
Division Performance Committee (AY 2024-25)

Search Committees:

Director of Opera (College of Music) 2021-2022
Professor of Voice (three positions), Division of Vocal Studies (College of Music) 2009, 2014
Director of Parking and Transportation (University) 2011
Director of Early Music Studies (College of Music) 2010
Professor of Harpsichord/Fortepiano (College of Music) 2009

Service-Community

Democratic Party National Delegate to Chicago Convention, August 2024
Precinct 4178 Chair, Democratic Party 2023-2026
Denton Women's March Organizer 2017, Lead organizer: 2018, 2019, 2020
Registered over 1000 voters in Denton County, including many students, as a Deputy Volunteer Voter Registrar
Denton County Historical Society 100th anniversary celebration ad hoc committee member and performer in event
Denton County Democratic Party fundraisers, musical performances

Service-University of Kentucky

College of Fine Arts Curriculum Committee (2 years)
School of Music Opera Committee (2 years)
Faculty Advisor to UK-SGI Buddhist student club (2 years)

Service-Stanford University

University Resident Fellow (6 years)
Faculty Advisor to Stanford-SGI Buddhist Student Club, oversaw Gandhi, King, Ikeda Exhibit and Events
Music Department Performance Committee (9 years, 2 years as Chair)
ChamberMusicLIVE Steering Committee (3 years)
Music Department Search Committee: Director of Orchestras (1 year)

Publications

<u>CD-Label</u>	<u>Title</u>	<u>Year</u>
PGM	Re-Release of Complete Catalogue, including 8 of my recordings	2018
Amazon BSH	MAGNIFICAT (CPE Bach) and CANTATAS 35, 131, and 147 (JS Bach), Bach Society Houston	2017
Naxos	LIED DER WALDTAUBE (Schoenberg), chamber version, Robert Craft, conductor (re-release 2004)	2016
Naxos	DAS BUCH DES HÄNGENDEN GÄRTEN (Schoenberg), Christopher Oldfather (re-release 2004)	2016
Mondo Musica	TOLOMEO (Handel), Opernhaus Halle, Howard Arman (re-release)	2016
Musica Omnia	CANTATAS 35, 169, 170 (J.S. Bach), Bach Society Houston/ Rick Erickson (pending)	2016
Deutsche Grammophon	STRAVINSKY COMPLETE EDITION (Threni; A Sermon, A Narrative, and A Prayer)	2015
Naxos	<i>Athena</i> , L'ORESTIE (Milhaud), University Music Society/Kenneth Kiesler (Grammy Nominated)	2014
Smithsonian	ST. MATTHEW PASSION (J.S. Bach), Smithsonian, Oberlin/Kenneth Slowik	2013
Panhandle	GIOIA INFINITA! (Caccini and Monteverdi) with Paula Fagerberg. baroque triple harp	2012
Centaur	PYGMALION (Rameau), Concert Royal/James Richman	2010
MusicaOmnia	SALMI A OTTO VOCE (Cozzolani), Magnificat/Warren Stewart	2010
Centaur	TERPSICORE (Handel), Concert Royal/James Richman	2010
Magnatune.com	OWN THE POW'R OF HARMONY! Handel Arias and Cantatas, UNT Collegium Musicum	2009
Koch International	VILLANCICOS Y CANTADAS, El Mundo/Richard Savino	2005
Gaudeamus	THE CANTATAS FOR CONTRALTO (Antonio Caldara), Four Nations Ensemble/Andrew Appel	2004
Magnatune.com	AIRS DE COUR (17 th century French courtly airs), Orinda	2003
Centaur	<i>Agar</i> , AGAR ET ISMAELE ESILIATI (Scarlatti), Seattle Baroque Orchestra	2003
Koch International	<i>Waldtaube</i> , GURRELIEDER (Schoenberg), London Philharmonic Orchestra/ Robert Craft	2002
Koch International, NAXOS	<i>Jocasta</i> , OEDIPUS REX and <i>Alto soloist</i> , A SERMON, A NARRATIVE & A PRAYER (Stravinsky), London Philharmonic Orchestra/Robert Craft	2002
Koch International	<i>Alto Soloist</i> , THRENI, London Philharmonic Orchestra/Robert Craft	2002
MusicaOmnia	VESPRO DELLA BEATA VERGINE (Cozzolani), Magnificat/Warren Stewart	2002
Koch International	THE PLEASURES AND FOLLIES OF LOVE, Orinda/David Tayler	2001
Dorian	ARIAS & DUETS OF BARBARA STROZZI, NY Baroque/Eric Milnes	2001
Dorian	CANTATAS OF TELEMANN, Musica Pacifica/Judith Linsenberg	2001
Arabesque	<i>Soprano II</i> , MESSIAH (Mozart arrangement), Handel & Haydn Society of Boston/Andrew Parrott	2000
Newport	FURY WITH RED SPARKLING EYES, solo disc of Handel arias, Ed Brewer Baroque Orchestra	1998
Newport	<i>Rosimonda</i> , FARAMONDO (Händel), Brewer Baroque Orchestra/Rudolph Palmer	1998
Koch International	VENICE BEFORE VIVALDI, <i>the Music of Giovanni Legrenzi</i> , El Mundo/Richard Savino	1999
PGM	HEAVENS RESOUND! A Baroque Christmas Celebration	1997
PGM	LAGRIME MIE, Italian Monody, Timothy Burris, lute	1997
PGM	DIVOTI AFFETTI, Music at the Court of Dresden, New York Baroque/Eric Milnes	1997
PGM	THE SUMME OF ALL DELIGHTS, Music for solo voice and viols by Jones and Hume	1997
PGM	KLEINE GEISTLICHE KONZERTE (Schütz), NY Baroque/Eric Milnes	1997
PGM	SONGS OF SALAMONE ROSSI, Vol. I and II, NY Baroque/Eric Milnes	1996
PGM	ST. JOHN PASSION (Bach), Portland, Oregon, Trinity Consort/Eric Milnes	1996
Harmonia Mundi	<i>Polinesso</i> , ARIODANTE (Händel), Freiburger Baroque Orchestra/Nicholas McGegan	1996
VOX	<i>Tolomeo</i> , TOLOMEO (Händel), Manhattan Chamber Symphony/Richard Auldon Clark	1996
Naxos	<i>La Giustizia</i> , VATICINI DI PACE (Caldara), Aradia Ensemble/Kevin Mallon	1996
VOX	HANDEL: GREATEST HITS, Brewer Baroque Orchestra/Rudolph Palmer	1996
Newport	<i>Demetrio</i> , BERENICE (Händel), Brewer Baroque Orchestra/Rudolph Palmer	1996
Lyrachord	<i>Messaggiera</i> , ORFEO (Monteverdi), ARTEK/Gwendolyn Toth	1995
Harmonia Mundi	<i>Leocasta</i> , GIUSTINO (Händel), Freiburger Baroque Orchestra/Nicholas McGegan	1995
CBC Records	<i>Dido, Sorceress</i> , DIDO & ÆNEAS (Purcell), Tafelmusik Baroque Orchestra/Jeanne Lamon	1995
VOX	<i>Onoria</i> , EZIO (Händel), Manhattan Chamber Symphony/Richard Auldon Clark	1995
VOX	<i>Dido</i> , DIDO & ÆNEAS (Purcell), I Musici di San Cassiano/Bradley Brookshire	1995
Opus 111	<i>Solo Alto Motets</i> , MOTTETTI VIRTUOSI (Hasse), Le Parlement de Musique/Martin Gester	1994
VOX	<i>Alto Soloist</i> , MESSIAH (Händel), Ama Deus Ensemble/Valentin Radu	1994
Newport	<i>Erenice</i> , SOSARME (Händel), Amor Artis/Johannes Somary	1994
Opus 111	<i>Alto Soloist</i> , SALVE REGINA (Haydn), Le Parlement de Musique/Martin Gester	1993
Newport	<i>Irene</i> , MUZIO SCEVOLA (Händel), Brewer Baroque Orchestra/Rudolph Palmer	1992
Harmonia Mundi	<i>Irene</i> , THEODORA (Händel), Philharmonia Baroque Orchestra/Nicholas McGegan	1992
Koch International	<i>Agnus Dei</i> , MASS IN B MINOR (Bach), American Bach Soloists/Jeffrey Thomas	1992
Smithsonian	<i>Es ist vollbracht</i> , ST JOHN PASSION (Bach), Smithsonian Chamber Orchestra/Kenneth Slowik	1990
DVDs		
<u>The Opera Lover</u> , Feature Film, Vanguard Cinema for OUTRIDER PICTURES		2005
<u>Dido & Æneas</u> , Mark Morris Dance Group and Tafelmusik, filmed by RHOMBUS MEDIA for BRAVO Television		2001

Selected Master Classes & Residencies

Institute for Sacred Music, Yale University, New Haven, CT 2025
University of British Columbia, Vancouver, BC 2025
The Enchanted Isle Vocal Workshop, Parker Methodist Church, Kaneohe, Hawaii 2025
Lyric Arts Festival, Opera Bastide, Villefranche-de-Rouergue, Aveyron, France, 2024
Booker T. Washington High School for the Performing Arts, Dallas, Texas 2015, 2017, 2018, 2024
Corso di Canto, Associazione Lirico Musical Clodiense, Chioggia, Italy 2023
The Enchanted Isle Vocal Workshop, Lutheran Church of Honolulu, Honolulu Hawai'i 2022
University of Victoria, Victoria BC, 2022
Victoria Conservatory, Victoria BC, 2022
Corso di Canto, Associazione Lirico Musical Clodiense, Chioggia, Italy, 2021
University of Michigan, at invitation of Joseph Gascho, 2019
The Enchanted Isle Vocal Workshop, Chaminade University, Honolulu Hawai'i, 2010-2019
Hochschule für Künste, Berlin, Germany, at invitation of Mitzi Meyerson, harpsichord professor, 2017
Corso di Canto Lirico e di Canto Antiqua, Associazione Lirico Musical Clodiense, Chioggia, Italy, 2016-2017
Peabody Institute of Music, Johns Hopkins University, 2001 and 2013
The Baroque Performance Institute at Oberlin College, 2006, 2011, and 2013
University of Alabama, at invitation of Paul Houghtaling, 2013
University of Louisville, at invitation of Edith Tidwell, 2013
Morehead College, at invitation of Roma Prindle, 2013
Florida Gulf Coast University, at invitation of Jean Darnell, 2013
Baldwin-Wallace College, at invitation of Susan Van Vorst, 2013
The City College of NY, at invitation of Ira Spaulding, 2013
The 80th Annual Bach Festival at Baldwin-Wallace College, 2012
San Francisco State University, 2011
Music Institute of Chicago, 2009, 2010
University of California at Davis, 2008
University of California at Santa Barbara, 2008
San Jose State University, 2008
San Francisco Early Music Society, Baroque and Medieval/Renaissance Workshops, 2002-2008
Lexington Opera Society Opera Workshop, 2006
Stanford University, University of Kentucky, 1996 - 2007
International Baroque Institute at Longy, 2003-2004
Lake Placid Institute Vocal Seminars, 1998-2003
Amherst Early Music Festival, 1998-2003
San Francisco Conservatory, 2002-2003
Georgia State University, 2001
Royal Academy of Music, London, UK, 2001.
Madison Early Music Festival, 2001
Historical Harp Conference, Case Western Reserve University, 2001
Indiana University, 1999
Brooklyn College CUNY, 1999
Roosevelt University, 1999
Mannes College, 1998
San Francisco Opera Young Artists Program, Susan Webb, Director, 1997
Old Dominion University, 1997
C. W. Post University, 1996
New York City Opera School Program, 1995

<u>Opera Roles Performed</u>	<u>Productions</u>	<u>Companies</u>	<u>Year</u>
<i>Dido/Sorceress</i>	DIDO & ÆNEAS	Hawai'i Masterworks Festival	2017
<i>Dido/Sorceress</i>	DIDO & ÆNEAS	La Folia Baroque (Austin, TX)	2015
<i>Athena</i>	ORESTIE D'ESCHYLE	University Music Society (UMS)	2013
<i>Madame Larina</i>	EUGENE ONEGIN	Opera Naples, Naples, FL	2012
<i>Octavian, Carmen</i>	OPERA UNDER THE STARS	Nantucket Island Arts & Music	2010, 2011
<i>Marcellina</i>	LE NOZZE DI FIGARO	Palm Beach Opera, Palm Beach, FL	2009
<i>Messaggiera/Speranza</i>	ORFEO (Monteverdi)	Capella Ministers, Valencia, Spain	2007-2008
<i>Corydon</i>	ACIS & GALATEA	The Blackfriars Theatre, Staunton, VA	2008
<i>Juno/Ino</i>	SEMELE (Handel)	The Blackfriars Theatre, Staunton, VA	2007
<i>Carmen</i>	LA TRAGEDIE DE CARMEN (Brook/Bizet)	Astoria Festival, Oregon	2007
<i>Charmian London</i>	EVERYMAN JACK (Libby Larson)	Sonoma City Opera (premiere)	2006
<i>Dido/Sorceress</i>	DIDO & ÆNEAS	Staunton Music Festival-Blackfriars Theatre	2006
<i>Apollo</i>	TERPSICORE (Händel)	Baroque Performance Institute, Oberlin	2006
<i>St. Theresa II</i>	FOUR SAINTS IN THREE ACTS	Mark Morris, Cal Performances	2005
<i>Dejanira</i>	HERCULES (Händel)	The Blackfriars Theatre, Staunton, VA	2005
<i>Mescalina (cover)</i>	LE GRAND MACABRE (Ligeti)	San Francisco Opera	2004
<i>Filipyevna (cover)</i>	EUGENE ONEGIN (Tschaikovsky)	San Francisco Opera	2004
<i>Mrs. Paslova</i>	THE CUNNING LITTLE VIXEN (Janacek)	San Francisco Opera	2004
<i>Anne (cover)</i>	THE MOTHER OF US ALL(Thomson)	San Francisco Opera	2003
<i>Dido/Sorceress</i>	DIDO & ÆNEAS	Palau de la Musica/Salle Iturbi, Valencia, Spain	2003
<i>Phèdre</i>	HIPPOLYTE ET ARICIE (Rameau)	Les Violons de Lafayette, Washington, DC	2002
<i>Dido/Sorceress</i>	DIDO & ÆNEAS	Mark Morris, Cal Performances	2000
<i>St. Theresa II</i>	FOUR SAINTS IN THREE ACTS	Mark Morris, Cal Performances	2000
<i>Feklusha (cover)</i>	KATA KABANOVA (Janacek)	Metropolitan Opera	1999
<i>Naked Virgin (cover)</i>	MOSES UND ARON (Schoenberg)	Metropolitan Opera	1999
<i>Apollo</i>	TERPSICORE (Händel)	Göttingen Händel Festspiel	1999
<i>Dido</i>	DIDO & ÆNEAS	NY Collegium, BAM - Harvey Gala	1999
<i>Carilda</i>	ARIANNA (Händel)	Göttingen Händel Festspiel	1999
<i>Amastre</i>	XERXES	New York City Opera	1997
<i>Aristeo</i>	L'ORFEO (Rossi)	Tanglewood, Boston Early Music Festival	1997
<i>Alessandro, Tolomeo</i>	TOLOMEO (Händel)	Halle Festival, Germany	1996
<i>Mrs. Grose</i>	THE TURN OF THE SCREW (Britten)	Utah Opera	1997
<i>Dido/Sorceress</i>	DIDO AND ÆNEAS	Mark Morris Dance Group, BRAVO	1996
<i>Orontea</i>	ORONTEA (Cesti)	Capriole/Colonial Williamsburg	1996
<i>Polinesso</i>	ARIODANTE	Göttingen Händel Festspiel	1995
<i>Sorceress</i>	DIDO AND ÆNEAS	Palau de la Musica, Barcelona	1995
<i>Ligeia</i>	LIGEIA (Read Thomas)	Evian Festival/Rostropovich	1994
<i>Leocasta</i>	GIUSTINO	Göttingen Händel Festspiel	1994
<i>Third Lady</i>	THE MAGIC FLUTE	New York City Opera	1994
<i>Alessandro</i>	CLEOFIDE (Hasse)	William Christie, Théâtre Châtelet	1994
<i>Medoro</i>	ORLANDO	Festival d'Aix-en-Provence	1993
<i>Tamerlano</i>	TAMERLANO	Institute for Italian Studies	1993
<i>Nerone</i>	L'INCORONAZIONE DI POPPEA	ARTEK Ensemble	1993
<i>Meleagro</i>	ATALANTA (Händel)	Caramoor Festival	1992
<i>Clytemnestre</i>	IPHIGÉNIE EN AULIDE (Glück)	L'Opéra Français de New York	1991
<i>Suzuki</i>	MADAMA BUTTERFLY	New York City, Utah Opera	1991
<i>Stolzius' Mutter (cover)</i>	DIE SOLDATEN (Zimmermann)	New York City Opera	1991
<i>Carmen (cover), Mercédès</i>	CARMEN	L'Opéra de Monte Carlo	1991
<i>Lapak</i>	THE CUNNING LITTLE VIXEN (Janacek)	New York City Opera	1991
<i>Mercédès</i>	CARMEN	New York City Opera	1990
<i>Naked Virgin</i>	MOSES UND ARON	New York City Opera	1990
<i>Shepherd, Dragonfly, Cup</i>	L'ENFANT ET LES SORTILÈGES	New York City Opera	1990
<i>Prince Orlovsky</i>	DIE FLEDERMAUS	Queens Opera	1990
<i>Penelope</i>	IL RITORNO D'ULISSE IN PATRIA	Opera Ensemble of NY, Skylight Opera Ltd.	1989, 1988
<i>Messaggiera</i>	LA FAVOLA D'ORFEO (Monteverdi)	Skylight Opera Ltd.	1988
<i>Arnaulta</i>	L'INCORONAZIONE DI POPPEA	Skylight Opera Ltd.	1988
<i>Rosmira</i>	PARTENOPE	Opera Omaha	1988
<i>Elsbeth</i>	FEUERSNOT (Strauss)	The Santa Fe Opera	1988
<i>Distinguished Matron (cover)</i>	THE NOSE (Shostakovich)	The Santa Fe Opera	1987

Orchestral Appearances

B MINOR MASS (J.S. Bach)
 PETITE MESSE SOLEMNELLE (Rossini)
 REQUIEM (Mozart)
 REQUIEM (Verdi)

MESSIAH
 MESSIAH
 25th ANNIVERSARY CHRISTMAS CONCERT
 CANTATAS for Solo Alto 169, 170
 LES NOCES
 MISSA SOLEMNIS, MASS in C (Beethoven)
 REQUIEM (Mozart)
 CANTATAS 35, 147 (J.S. Bach)
 B MINOR MASS (J.S. Bach)
 STABAT MATER (Pergolesi)
 ST. JOHN PASSION
 CANTATAS 54, 170 (J.S. Bach)
 HANDEL ARIAS
 CANTATAS
 THEODORA (Irene)
 ST. MATTHEW PASSION
 NINTH SYMPHONY (Beethoven)

ST. MATTHEW PASSION
 AMERICAN SONGBOOK
 ST. MATTHEW PASSION
 B MINOR MASS
 SECOND SYMPHONY (Mahler)
 MESSIAH
 THIRD SYMPHONY (Mahler)
 REQUIEM (Mozart)
 STABAT MATER (Pergolesi)
 THEODORA (Handel)
 HANDEL ARIAS
 FERRANDINI and PURCELL SUITE (Dido)
 SAUL (Handel)
Ragione, VENERE, AMORE E RAGIONE (Scarlatti)
 MESSIAH

CHRISTMAS ORATORIO (Bach)
Soloist, FRENCH CONNECTIONS
 LES NUITS D'ÉTÉ (Berlioz)
Octavian, DER ROSENKAVALIER (excerpts)
 ST. MATTHEW PASSION
 MASS IN B MINOR,
 CONCERT ARIAS (Hasse, Vivaldi, Galuppi)
 MESSIAH

DAS PARADIES UND DIE PERI (Schumann)
 DAS LIED VON DER ERDE (Mahler)
 TE DEUM (Charpentier)
 Storge, JEPHTHA (Handel)
 ALTO RHAPSODY (Brahms)
Jocasta, CEDIPUS REX (Stravinsky)
 REQUIEM (Mozart)
 Storge, JEPHTHA (Handel)
 HANDEL ARIAS (from Orlando, Solomon, Alcina)
 GLORIA (Vivaldi)

Conductor, Orchestra

Timothy Carney, Masterworks Chorale, Honolulu, Hawaii 2025
 Timothy Carney, Hawaii Vocal Arts Ensemble, Kailua, Hawaii 2023
 Marcello Bussiki, Brazos Valley Symphony 2019
 David Itkin, UNT Sympony 2018
 Timothy Carney, Hawaii Vocal Arts Ensemble 2013
 Eric Mullens, Ft. Worth Choral Society 2017
 Tempesta di Mare, Philadelphia, PA, Dallas Choral Festival 2013, 2016
 Hawai'i Vocal Arts Ensemble, Honolulu, HI 2016
 Richard Erickson, Bach Society Houston 2016
 Richard Sparks, UNT Chorus and Percussion Ensemble 2016
 Greg Hobbs, Dallas Choral Festival 2015, 2016
 Timothy Carney, Masterworks Festival, Hawaii 2015
 Rick Erickson, Bach Society Houston 2015
 Bruno Ferrandis, Santa Rosa Symphony, Hawaii Symphony 2012, 2014
 Colorado Chamber Orchestra, Masterworks Festival, Hawaii 2012, 2014
 Dwight Oltmann, Baldwin-Wallace Bach Festival 2010, 2012, 2014
 Reilly Lewis, Washington Bach Consort 2013
 Baroque Chamber Orchestra of Colorado 2013
 Seattle Baroque Orchestra 2013
 Graeme Jenkins, UNT Baroque Orchestra 2012
 Dwight Oltmann, Baldwin-Wallace Bach Festival 2012
 Santa Rosa Symphony; East Texas Symphony; 2008-2012
 Grand Rapids Symphony; Evansville Symphony;
 Rockford Symphony; Ft. Worth Symphony

John Nelson, Soli Deo Gloria; Kenneth Slowik, Oberlin Baroque 2011
 Timothy Carney, Hawaii Vocal Arts Ensemble 2011
 John Nelson, Soli Deo Gloria, Chicago, IL 2011
 Eric Stark, Indianapolis Choral Society 2011
 Michael Hall, Southwest Florida Orchestra 2011
 Jeffrey Thomas, American Bach Soloists, Evansville Symphony 2010
 Stefen Sandlerling, Chautauqua Festival 2010
 Kent Tritle, Sacred Music in a Sacred Space NY, 2010
 Garry Clarke, Baroque Band, Chicago, IL 2010
 Richard Egarr, San Diego Bach Collegium 2009
 Timothy Carney, Hawai'i Vocal Masterworks Festival 2009
 Garry Clarke, Baroque Band, Chicago, IL 2009
 Graeme Jenkins, UNT Collegium 2009
 Warren Stewart, Magnificat, San Francisco, CA 2009
 Jacksonville Symphony, 2009
 Louisiana Philharmonic, Seattle Baroque 2008
 Carlos Miguel Prieto, Louisiana Philharmonic 2008
 Baroque Chamber Orchestra of Colorado 2008
 David Itkin, UNT Symphony Orchestra 2008
 Peter Bay, Austin Symphony, Austin, TX 2008
 James Richman, Dallas Bach Society 2007
 Dwight Oltman, Baldwin-Wallace Bach Festival 2007
 Charles Brink, Grand Tour Orchestra, NY, NY 2007
 Indianapolis Symphony, Dallas Bach Society 2007
 National Symphony, Washington, DC 2006
 Timothy Carney, Hawai'i Vocal Masterworks Festival 2006
 Kenneth Slowik, Turning Point Ensemble, Vancouver 2006
 Kent Tritle, New York Oratorio Society, Carnegie Hall 2006
 Rodney Wynkoop, Duke University Symphonic Chorus 2006
 George Zack, Lexington Philharmonic 2006
 Akexander Lazarev, Royal Scottish National Orchestra 2005
 James Ogle, Boise Symphony 2005
 Graeme Jenkins, Dallas Bach Society 2004
 Monica Huggett, Portland Baroque Orchestra 2003
 Nicholas McGegan, St. Paul Chamber Symphony 2002

THE FÆRIE QUEENE (Purcell)	Nicholas McGegan, Philharmonia Baroque	2002
EIN SOMMERNACHTSTRAUM (Mendelssohn)	American Ballet Theatre	2002
GLORIA (Vivaldi)	Nicholas McGegan, St. Paul Chamber Symphony	2002
WHEN LILACS LAST IN THE DOORYARD BLOOMED	Marika Kuzma, UC Berkeley Orchestra	2002
ST. JOHN PASSION	Andrew Parrott, NY Collegium, others	2002
MASS IN B MINOR	Andrew Parrott, Philharmonia Baroque	2001
<i>Soloist</i> , CONCERT FOR SEPTEMBER 11	Nicholas McGegan, Philharmonia Baroque	2001
MAGNIFICAT, MASS in B MINOR (J.S. Bach)	Jeffrey Thomas, American Bach Soloists	2001
THE MUSIC MAKERS (Elgar)	Stephen Sano, Stanford Symphonic Choir & Orchestra	2001
ST. MATTHEW PASSION	David Babbitt, San Francisco Bach Choir	2001
	Stanislaw Galonsky, Capella Cracoviensis, others	
	Carl Crosier, Honolulu Symphony, Lutheran Church of Honolulu	
WEIHNACHTSORATORIUM	Joann Falletta, Virginia Symphony	2000
MASS IN B MINOR (J.S. Bach)	James Fankhauser, Vancouver Cantata Singers	2000
SYMPHONY No. 2 (Mahler)	David Milnes, U.C. Berkeley Symphony Orchestra	2000
LES NOCES (Stravinsky)	Michael Tilson Thomas, San Francisco Symphony	2000
<i>Dido</i> , DIDO & ÆNEAS	Monica Huggett, Portland Baroque	2000
SYMPHONY No. 9	Karla Lemon, Stanford Symphony Orchestra	1999
MIDSUMMER NIGHT'S DREAM (Mendelssohn)	New York City Ballet	1999
MESSIAH (Mozart arrangement)	Andrew Parrott, Handel & Haydn Society of Boston	1999
MESSIAH	Andrew Parrott, Orchestra della Toscana, Italy	1998
REQUIEM (Verdi)	Mitchell Sardou Klein, Peninsula Symphony	1998
CARMELITE VESPERS (Händel)	Andrew Parrott, Seattle Baroque Orchestra	1997
GLORIA (Vivaldi)	Jeffrey Thomas, ABS; Christopher Hogwood, Handel & Haydn	
<i>Micah</i> , SAMSON (Händel)	Nicholas McGegan, Jerusalem Symphony	1997
CHRISTMAS ORATORIO (Bach)	Howard Arman, Salzburger Bachgesellschaft	1996
	Joanne Falletta, Virginia Symphony	
<i>Israelitish Man</i> , JUDAS MACCABEAS (Händel)	Paul Traver, Maryland Händel Festival	1996
ELIJAH (Mendelssohn)	Richard Westerfield, Harrisburg Symphony	1996
LIEDER EINES FAHRENDEN GESELLEN (Mahler)	Susan Deaver, Nausau Symphony	1996
<i>Israelitish Man</i> , JUDAS MACCABEAS	Paul Traver, Maryland Händel Festival	1995
DIE ERSTE WALPURGISNACHT (Mendelssohn)	Amy Kaiser, The Berkshire Choral Festival	1995
ODE TO ST. CECILIA (Purcell)	Nigel Rogers, Ensemble Chiaroscuro	1995
<i>Pietro</i> , LA PASSIONE (Caldara)	Martin Gester, Le Parlement de Musique	1995
<i>Maria</i> , CANTATA NATIVITATE (Stradella)	Gwendolyn Toth, ARTEK Ensemble	1994
<i>Solomon</i> , SOLOMON	Richard Westenburg, Musica Sacra, Carnegie Hall	1994
Cyrus, BELSHAZZAR	Paul Traver, Maryland Händel Festival	1994
REQUIEM (Mozart)	Richard Westenburg, Musica Sacra	1994
<i>Maria</i> , LAUDA della NATIVITATE (Respighi)	Walter Klauss, Musica Viva New York	1993
<i>Holofernes</i> , JUDITHA TRIUMPHANS (Vivaldi)	Marc Minkowski, Les Musiciens du Louvre	1992
MESSIAH	St. Louis Symphony, San Francisco Symphony, Atlanta	1992
	Symphony (Robert Shaw), Minnesota Orchestra (Andrew Parrott)	
STABAT MATER (Dvorák)	George Rose, Nassau Symphony Orchestra	1992
PETITE MESSE SOLEMNELLE (Rossini)	Dennis Keene, Ascension Music	1992
<i>Mary</i> , MAGNIFICAT (Vaughan-Williams)	Walter Klauss, Musica Viva New York	1991
<i>Irene</i> , THEODORA (Händel)	Nicholas McGegan, Philharmonia Baroque	1991
SPRING SYMPHONY (Britten)	Robert Emile, Lincoln Symphony Orchestra	1991
<i>Third Lady</i> THE MAGIC FLUTE	Roger Norrington, Mostly Mozart Festival, NY Philharmonic	1992
SYMPHONY Nos. 2 & 3 (Mahler)	Larry Newland, Harrisburg Symphony	1988, 1991
MASS TO HOPE (Brubeck)	Richard Westenberg, Musica Sacra	1990

Recitals and Chamber Music

	Year
Evidence of Things Not Seen, Ned Rorem, UNT and UT Arlington	2025
Early Music Faculty Chamber Music Recital: Cantata Arias by JS Bach	2025
Mini-Concert of Purcell with Katherine Crosier, Maritime Museum, Reykjavik, Iceland	2025
Dialogues: duets with Baroque harp, viola da gamba, countertenor, harpsichord, violin, and flute, UNT	2025
Vocal Chamber Music of the 18 th and 19 th Centuries, Associazione Lirico Musicale Clodiense, Chioggia, Italy	2023
150 th Anniversary of Ralph Vaughan Williams, UNT	2022
17 th Century Italian Airs, Associazione Lirico Musicale Clodiense, Chioggia, Italy	2021
Songs of Steven Smith with Steven Harlos, Collabfest, UNT	2019

Chamber Music Maui, recital of Schumann and Berlioz with pianist Cary Lewis in Kula, Maui	2019
Frauenliebe und –leben (Schumann) and Les nuits d’été (Berlioz) with pianist Elvia Puccinelli, UNT	2018
“Les Attitudes du Plaisir” – 20 th century French chamber music, Elvia Puccinelli, James Scott, Jesús Castro-Balbi, UNT	2018
Cliburn Festival 60 th anniversary of Van Cliburn’s Tchaikovsky Competition Win: Music from Russia with pianists Alexander Kobrin: Shostakovich’s Jewish Folk Songs, and Georgy Tchaidze: Tchaikovsky Songs, opus 71	2018
Christmas Eve Concert with Hawai’i Vocal Arts Ensemble/Timothy Carney at St. John’s Lutheran Church, Kailua Hawai’i	2017
Rossini “La Regata Veneziana,” recital with soprano Christine Moore and pianist Seppo Varhoe, Chioggia, Italy	2017
17 th Century Italian Chamber Music at Palazzo Grazzi, Chioggia, Italy	2016
“Purcell and the French,” La Maison Française Columbia University, New York, Four Nations Ensemble/Andrew Appel	2015
“Triumph Against the Odds: Early Women Composers from the Convent and Beyond” Early Music Hawai’i, Honolulu, HI	2014
Denton County Historical Society Festival “Chautauqua with Mark Twain,” music for harp and voice, Ellen Sackett, harp	2014
“From the Valley of the Danube,” Oberlin College Baroque Performance Institute/Kenneth Slowik	2013
Solo Recital at the National Gallery in Washington, DC, with Kenneth Slowik, Director of Chamber Music, Smithsonian	2012
Tempesta di Mare: “Art of the Prophets, German Music Before Bach,” Richard Stone, Gwyn Roberts	2012
Cocktail Hour Classical at Dan’s Silver Leaf, Denton TX, with Steven Harlos, piano	2012
Edinburgh Festival Lecture and Performance: “The Art of Rosine Stoltz,” Diana Hallman, piano	2012
Helicon Foundation New York: “Udite Amanti,” Chiara Granata, baroque triple harp, Michael Leopold, theorbo	2011
Pergolesi Tricentennial: “Stabat Mater” and “Salve Regina,” NY Sinfonia Baroque/John Scott	2010
“Springtime in Paris, 17 th century,” Ars Lyrica Houston/Matthew Dirst	2010
Berkeley Festival and Exhibition: “Sacred Antiphons of Chiara Maria Cozzolani,” Magnificat/Warren Stewart	2010
New York Historical Society: “Scarlatti & Porpora,” Four Nations Ensemble/Andrew Appel, Krista Bennion Feeney	2010
Texas Early Music Project: “Fleur de Lys,” with Manfredo Kramer, Paul Leenhouts, Laurie Young Stevens	2010
Recital of Mozart, Krause, von Beeke: “Fille de Césars,” with fortepianist, Christoph Hammer, UNT	2009
Million Dollar Theatre, LA “¡Zarzuela y Opera!” with El Mundo/Richard Savino	2009
Staunton Music Festival: Farandini’s “Il Pianto di Maria” and Schumann’s “Spanisches Liederbuch,” Songs of Mahler	2008
Berkeley Festival: Monteverdi’s “Il Lamento d’Arianna,” with baroque triple harpist, Paula Fagerberg	2008
Chiquitos Festival, Bolivia, and Cusco, Peru: Music from 17 th Century Bolivia and Peru, UNT Collegium	2008
Amsterdam Meets Texas: Montéclair’s “Pan et Syrinx” and Haydn’s “Spirit Songs,” Amsterdam Trio/Richard Egarr	2008
Staunton Music Festival Schumann’s “Frauenliebe und –leben” with Carsten Schmidt, pianist	2007
Pittsburg Early Music: “¡Zarzuela y Opera!” with El Mundo/Richard Savino	2007
Noe Ministry Series: “The Pleasures & Follies of Love,” with Orinda/David Tayler, Hanneke van Proosdij	2007
Catacoustic Consort of Cincinnati: solos, duos, trios by 17th Century Italian nuns, Annalisa Papano	2006
San Francisco Early Music Society: 17 th Century French Airs de Cour, Orinda	2006
EARPLAY San Francisco: “Singing the Sun” by David Dzubay, Mary Chun	2006
Musica Angelica of Los Angeles: JS Bach and family, with Elizabeth Blumenstock, Baroque violin and leader	2006
Sedona, Tucson, La Jolla, Fullerton, Miami, Bay Area: “Villancicos y Cantadas” with El Mundo/Richard Savino,	2005
University of Kentucky Singletary Center Recital: “A Sharp Where You’d Expect a Natural” - 20 th century songs	2005
The Continuo Collective, NYC: Recital “Barbara Strozzi and her Peers,” Grant Herreid	2005
Composer Services, Inc., Pittsburgh, PA, Gala Recital of 20 th century English and American Song, Myron McPherson, piano	2005
San Francisco Early Music Society Recital: “The Pleasures & Follies of Love,” Orinda/David Tayler	2004
Stanford University Memorial Chapel: “Music of the English Renaissance,” Capriccio Stravagante/Skip Sempé	2003
Metropolitan Museum of Art, NYC: “The French Connection,” Four Nations Ensemble/Andrew Appel & Pedja Muzievic	2003
Stanford University: ChamberMusicLIVE@Stanford “Musical Reflections of Nature,” Elaine Thornburg, harpsicord	2002
Berkeley Festival: “Music of the Spanish Renaissance,” Kate van Orden and Davitt Moroney	2002
Villancicos de Navidad, El Mundo/Richard Savino, tours to Seattle, Vancouver, Houston, NY, SF	2002
Two Centuries of Reflections on a Painting by Watteau, Four Nations Ensemble, tour of Atlantic States	2001
ChamberMusicLIVE@Stanford: A Hand of Bridge (Barber), Chansons Madécasses (Ravel)	2001
Amherst Early Music Festival: “Si je languis....” (French Airs de Cour), David Tayler and Hanneke van Proosdij	2001
San Francisco Early Music Society: “17th century settings of the Song of Songs,” Magnificat/Warren Stewart	2000
Redwoods Festival at Jordan Winery: “Haydn, Caldara, and music of the New World,” Ryan Brown	2000
Cantor Arts Center Stanford University: “French Airs de Cour and English Lute Songs,” David Tayler, lutanist	2000
Cloth Hall, Cracow: “An Evening of American Song” presented by Capella Cracoviensis, Myron McPherson, piano	2000
Roycroft Chamber Music Festival: “Chamber music by Martin, Barber, Respighi, Ives, Spohr, Carr, and Rastikov”	2000
Stanford University: “Das Knaben Wunderhorn” (Mahler) with Kenneth Goodson, baritone and Laura Dahl, piano	2000
Columbus, Cleveland, Los Angeles Early Music Series: “Two Kingdoms of Spain,” El Mundo/Richard Savino,	2000
Stanford University Faculty Concert: “The Book of the Hanging Gardens” (Schoenberg) with Thomas Schultz, piano	1999
Stanford University Presidential Lecture Series in the Humanities: “Goethe Liederabend,” with Laura Dahl, piano	1999
New Getty Museum: “17th Century Monody” with Musica Angelica/Michael Eagan, lute	1998
LA Early Music Guild: SoLaRe Trio: “Music of Hanns Eisler,” with Tanya Tompkins, cello	1998
Berkeley Festival: “Dowland Consort Songs” with Sex Chordae/John Dornenburg	1998

San Francisco Early Music Society: Baroque Arias and Cantatas with Music's Recreation/Jonathan Dornenburg	1997
Stanford University Faculty Recital: "Songs of Ginastera, Barber, and Maisel" with pianist Frederick Weldy	1996
At the Frick Collection: "A Medieval Christmas" with Newberry Consort/Mary Springfels	1996
The Newberry Consort at The Newberry Library: "Trecento Motets," Mary Springfels, viola da gamba	1996
Da Camera Society of Houston: "Music by Purcell, Bach and Pergolesi," with Sergiu Luca, violin	1996
I Musici di San Cassiano, NY, "Purcell and the Italians" with Bradley Brookshire, harpsichordist	1996
Connecticut Early Music Festival: Chamber Music with Igor Kipnis, "Brahms and Schumann"	1996
Rockefeller University Recital Series, "Lagrime Mie-Italian Monody" with lutanist Timothy Burris	1996
Cité de la Musique, Paris: "Music for Voice and Viols from the German Baroque," À Deux Violes Esgales/Jonathan Dunford	1995
Centre de Musique Baroque de Versailles: "l'Harmonia Sacra de Henry Purcell," Capriccio Stravagante/Skip Sempe	1995
Théâtre de Caen, France: "L'Europe Galante -17th century," Capriccio Stravagante/Skip Sempé	1995
Pierrot Ensemble Chamber Music Festival at C.W. Post, "Dover Beach" by Samuel Barber	1995
Roycroft Chamber Music Festival, East Aurora, New York: "Chamber Works by Ravel, Brahms, Carr and Raimi"	1995
College of William and Mary, Great Hall: "Concerto delle Donne" with Christine Brandes and Ellen Hargis	1995
Music Festivals in Nîmes & Fère-en-Tardenois, Music of Hasse and Bach, Le Parlement de Musique/Martin Gester	1995
At the Frick Collection: "Il Solazzo:" with the Newberry Consort/Mary Springfels	1994
Festival de Bourgoigne, France: "Music for Alto Voice and Viols," À Deux Violes Esgales/Jonathan Dunford	1994
Greenwich House of Music, NYC: "Music by 19th century French women composers" New York Festival of Song	1994
Festival d'Aix en Provence: "une heure avec...Jennifer Lane"-Solo Recital, broadcast by Radio France	1993
Weill Recital Hall, NYC: "Picnic Cantata" by Paul Bowles, with New York Festival of Song	1993

Operas Produced/Directed

Hawai'i Masterworks Festival at Chaminade University, Honolulu, HI, 2017

Dido & Æneas, semi-staged

La Folia Baroque at The Curtain Theatre, Austin, TX, 2015

Dido & Æneas, semi-staged

The Enchanted Isle Vocal Workshop, Honolulu, HI, 2011

Opera Scenes from *The Magic Flute*, *Lakmé*

Staunton Festival, Staunton, VA

Fully staged productions sponsored by the Staunton Music Festival

Acis and Galatea, Blackfriars Theatre, 2008

Semele, Blackfriars Theatre, 2007

Dido & Æneas, Blackfriars Theatre, 2006

University of North Texas, 2007

L'Égisto, Lyric Theatre: coached all principal singers in period-style gesture and 17th century recitative

San Francisco Early Music Society Medieval/Renaissance Workshop, 2005

A Modern "Medici" Wedding (based upon the Florentine Intermezzi of the late 16th century)

celebrating marriage equality, 2005

Lake Placid Institute, 2002

Directed and produced the first opera productions offered by the Institute: *A Game of Chance* (Barab),

A Hand of Bridge (Barber)

Stanford University

The Tempest (1674 version by Davenant, Dryden, Locke, Bannister, Reggio, others), 2005

Semi-staged, with period instruments

La Favola d'Orfeo (1607), 2003

Semi-staged scenes, with period instruments

The Magic Flute (Mozart), 2002

Fully staged production with orchestra, with funding from outside of regular departmental sources, student cast.

Collaboration with Stanford University Department of Drama, Stagetime, Inc., St. Lawrence String Quartet,

Stanford University Wind Ensemble

A Hand of Bridge (Barber), 2001

Fully staged, professional vocal and instrumental soloists, Stanford chamber orchestra, as part of kick-off festival for

ChamberMusicLIVE @Stanford

Five One-Act Operas, 2001

Fully staged, student production with piano, repertoire included *A Game of Chance* (Barab), *A Hand of*

Bridge (Barber), *A Childhood Miracle* (Rorem), *There and Back* (Hindemith), *The Impresario* (Mozart)

Dido & Æneas, 1998

Fully staged, period style production with orchestra, mounted to celebrate the Department of Music's 50th anniversary.

Collaboration with Stanford University Digital Art Center (SUDAC), Stanford University Department of Drama, Washington University,

UC Riverside, *Dance Through Time*, and others, coordinated with a Musicological Conference

Press Quotes—Jennifer Lane

“This was such an impressive performance that I immediately began a wish list for future UNT concerts at the Meyerson....mezzo Jennifer Lane delivered the goods” (Verdi *Requiem*)

Scott Cantrell, Dallas News, April 30, 2018

“Fantastic concert...featuring Timothy Carney and Jennifer Lane in Purcell’s *Dido and Aeneas*. Jennifer Lane was revelatory as Dido.” Andrew Lewis, Artistic Director, Bella Voce, June 27, 2017

“Artistic Quality: 9/Sound Quality: 9. The performance of Das Buch der Hängenden Gärten is notable for lovely, accurate singing by Jennifer Lane and sensitive, fluent support by pianist Christopher Oldfather. Lane produces a more beautiful tone, with more consistency between registers, than the major rival performance by Jan DeGaetani and pianist Gilbert Kalish on Nonesuch. But DeGaetani exploits register differences to create a wider range of effect and knows when some vocal harshness is called for. Lane may excel in presenting the love music’s lyricism, but DeGaetani makes the loss and anguish more keenly felt. Although my reference here remains DeGaetani/Kalish, Lane’s rendition is still excellent, and I dare say that some listeners will prefer hers because of its sheer vocal beauty...Lied der Waldbaube is a song from Schoenberg’s Gurre-Lieder. Schoenberg stripped the original lush full-orchestral accompaniment down to a 15-piece ensemble to create the arrangement recorded here. Jennifer Lane returns as soloist, again displaying her creamy mezzo-soprano in particularly sensitive singing.” Re-Release of Naxos’ Schoenberg; *Book of Hanging Gardens* and *Lied der Waldbaube*

ClassicsToday, 2016

“The excellent University Symphony Orchestra is joined by a 320-voice choir comprising the University Choral Union and SMTD’s Chamber Choir and Orpheus Singers, as well as the SMTD Percussion Ensemble and a cast of nine professional vocal soloists... Milhaud’s music is intense, dramatic and exciting, and the performers rise triumphantly to the challenge of this dauntingly epic work by a composer whose students would later include jazz pianist Dave Brubeck and songwriter Burt Bacharach.” Milhaud, “*L’Orestie d’Eschyle*”

new-classics.co.uk, November 2016

“Three CDs of choral music comprising famous works like the Symphony of Psalms (Gardiner) and Mass (Bernstein), but also many rarities: short Russian sacred works, Babel, Threni (Robert Craft), A Sermon, a Narrative and a Prayer (Robert Craft) that repay closer listening.” *Stravinsky Complete Edition*, Deutsche Gramophon Gesellschaft

Best Deal on 2016

“This is a great "all-in-one" box set for the Stravinsky neophyte - or collector - particularly at this price point (~70-80) from third party sellers...All in all, many, many hours of enjoyment here... Re-discover the greatest composer of the 20th century. He is more - much, much more, than his three most famous ballets.” *Stravinsky Complete Edition*, Deutsche Gramophon Gesellschaft

Amazon.com 2016

“Soprano Amanda Hall and mezzo-soprano Jennifer Lane have voices of great beauty and with the required Wagnerian heft. Tenor Vale Rideout has a bright Italian sound, combined with enough heldentenor overtones, to match the other three singers. The quartet took on quite a monster job and succeeded brilliantly.” Beethoven *Missa Solemnis*, Dallas Choral Society

Gregory Sullivan Isaacs, TheatreJones.com, January 14, 2016

“The four vocal soloists get quite a workout. There are tightly wound fugues, surprisingly complex harmonies and brilliantly contrasted orchestral sonorities... Jennifer Lane supplied a blazing mezzo”

Scott Cantrell, Dallas News, January 11, 2016

“DG has assembled a 30-CD cube set, Stravinsky Complete Edition (DG 4794650), containing, presumably, everything published..Three discs of choral music.including *Threni*...conducted by Craft....So there it is...splendid performances of all he wrote occupying only 133 mm of shelf space.

Bruce Surtees, TheWholeNote, November 24, 2005

“Jennifer Lane is a leading American mezzo-soprano, with a wide and diverse repertory ranging from the baroque era to the newest music.

Joseph Stevenson, Allmusic.com, 2015

“La Follia begins its 2015-2016 season in spectacular fashion with a dramatized concert performance of Henry Purcell's operatic masterpiece Dido and Aeneas, with superstar Jennifer Lane in the role of Dido.”

BrownPaperTickets.com, Austin, September 2015

“Jennifer Lane, our Bach solo cantata special guest, has a voice YOU need to hear.”

Bach Society Houston website, February, 2015

“Couture Rocks is honored to bejewel Mezzo-Soprano Opera Star, Jennifer Lane, for the Grammys in Beverly Hills on February 8! Ms. Lane is nominated in the Best Opera Recording category.”

Couturerocksonline.com, February 3, 2015

“Featured HEMF soloists include a number of local and international early-music experts and recording artists including celebrated mezzo-sopranos Ellie Jarrett Shattles and Jennifer Lane; “

Houston Early Music Festival, artshound.com, January 6, 2015

"The voice of Athena is made of three intertwined solo lines, here Brenda Rae, Tamara Mumford and Jennifer Lane. Milhaud could never have thought that any of the text would be intelligible, but a sonority where the three women sing the same melody in three different octaves is striking."

William R. Braun, Opera News, March 2015

"Ten Notable Performances and Recordings of 2014...Ten More: Milhaud, *"L'Orestie d'Eschyle"* (cast listed)
Alex Ross, The New Yorker, December 12, 2014

"Grammys 2015: List of Classical Nominees...For Best Opera Recording, it was a good outing for more off-the-beaten-track repertoire, with nominations going to operas by Charpentier, Milhaud, Rameau and Schoenberg (cast listed)"
Brian Wise, WQXR New York, December 5, 2014

"Completing the trilogy is the three-act opera *Les Euménides* (1917-23) where Orestes is on trial. Presiding goddess Athena emerges as complex, awe-inspiring and three-voiced! Her hair-raising trios sung magnificently by Brenda Rae, Tamara Mumford and Jennifer Lane contain some of Milhaud's most adventurous vocal writing."

Roger Knox, The Whole Note, December 1, 2014

"...Orestes on trial with Athéna (a role shared by soprano Brenda Rae, mezzo Tamara Mumford, and contralto Jennifer Lane) as the judge. Athéna orders the Furies to cease their persecution; but she also announces that Zeus has declared a "new world order" in which disputes are settled judiciously, rather than through homicide."

Stephen Smoliar, San Francisco Examiner, November 4, 2014

"The voice of Athena is made of three intertwined solo lines, here Brenda Rae, Tamara Mumford and Jennifer Lane. Milhaud could never have thought that any of the text would be intelligible, but a sonority where the three women sing the same melody in three different octaves is striking."—William R. Braun, Opera News, March 2015

"If the outstanding singing of Lori Phillips, Dan Kempson, Sidney Outlaw, Brenda Rae, Tamara Mumford, Jennifer Lane, Julianna Di Giacomo Polselli, and Kristin Eder in the new Naxos of America recording of Milhaud's *L'ORESTIE D'ESCHYLE* is evidence of the oft-cited drought in American singing, long may this drought continue!"

"The basic conceit of Act Two is the invocation of Athena to stand in judgment over Orestes. One of Milhaud's most effective inventions is his employment of three singers for the voice of Athena. It is doubtful that even the fastidious composer could have imagined a more authoritative trio of sub-Athenas than soprano Brenda Rae, mezzo-soprano Tamara Mumford, and contralto Jennifer Lane. The skill with which they blend their very different voices is awesome, and the sheer solemnity—or divinity, as it were—of their delivery of 'De là-bas où j'étais,' 'Si l'on estime que cette cause,' and Athena's cross-examinations in Act Three is tremendous."

David Anthony Newsome, Voix des Arts: A Voice for the Arts
Around the World, October 3, 2014

"Darius Milhaud's electric and pulsating score....To capture the immortal sound of Athena's voice in *Les euménides*, Milhaud writes the part for three women singing simultaneously, performed memorably here by soprano Brenda Rae, mezzo-soprano Tamara Mumford, and contralto Jennifer Lane."

Charles T. Downey, Ionarts, September 11, 2014

"This fourth release of the Cozzolani Project contains sacred motets—solo, duet, and trio—and a lovely four-voice mass. The vocal musicians of Magnificat (inc. Jennifer Lane), an ensemble based in the San Francisco area, are all equally excellent, with uniformly clear diction, confident intonation, centered vocal core, and clean coloratura." [Chiara Maria Cozzolani's *Concerti Sacri*]
Lance Hulme, Early Music America, Summer, 2014

".....embarrassing, a totally unneeded import. 15 years ago in Handel oratorio--if a Lorraine Hunt or Catherine Robbin or Jennifer Lane were unavailable- fine. But why the hell now..." [re: Metropolitan Opera production of *Arabella*]
Parterre Box, April 12, 2014

"Leopold's *Regina cæli*, full of expressive Italianate gestures reminiscent of Monteverdi's later music, featured mezzo-soprano Jennifer Lane. Her dark, focused voice brought special poignancy to the nuances of the text, accompanied by instrumental lines decorated by chromaticism and lemon-juice-in-the-eye cross relations."

Daniel Hathaway, Clevelandclassical.com, July 2, 2013

"...mezzo-soprano Jennifer Lane delivered marvelously refined ornaments..." [Tempesta di Mare's *Messiah*]
David Stearns, Philadelphia Enquirer, March 19, 2013

"The one possibly great composer was Johann Rosenmüller, represented by the vocal work "O Dives omnium bonarum dapum" that shows him looking back to the more vocally rhapsodic manner of Schütz. Few singers project such an ideal union of clean vocal line and discreet vibrato as contralto Jennifer Lane. Music of this era repays subsequent visits on YouTube if only because it goes down so easily that you can miss the subtleties. But don't expect ever to hear Rosenmüller sung so well."

David Patrick Stearns, Philadelphia Inquirer, December 11, 2012

"A female 'male alto'

The program's second vocal item introduced a major addition to Tempesta's musical resources. The soloist, Jennifer Lane, is an alto with a voice that can best be described as a "female male alto. As we all know, the alto parts in Baroque works were sung by *castrati*. Nowadays, they're usually sung by mezzo-sopranos. The small number of men who possess natural male altos always steal the show when they show up on a Baroque program. Their voices combine the color of the female alto with the extra power and resonance created by the male chest Lane possesses the extra range and the distinctive timbre of the male alto. She isn't quite as powerful, but that's an irrelevant consideration in a chamber concert presented in a small space. Her text was a passage from St. Augustine— "O Thou Who Givest All Good Gifts"— set by a composer, Johann Rosenmuller, who was born in 1619, the year after the Thirty Years War began. Lane's voice colored it with one of the rarest and most distinctive sounds of Baroque music."

Tom Purdom, The Broad Street Review, December 11, 2012

"....five fine vocal soloists....especially delightful were Jenni Samuelson and Jennifer Lane in the duet Et in unum Dominum." [Santa Rosa Symphony's *B Minor Mass*]

Niels Swinkels, San Francisco Classical Voice, December 15, 2012

"Jennifer Lane wrapped her penetrating mezzo-soprano around every utterance, especially in the aria "Erbarme dich" in collaboration with Julian Ross' affecting violin solo." [*St. Matthew Passion*]

Donald Rosenberg, The Cleveland Plain Dealer, April 15, 2012

"Lane [as Irene] was a wonderful foil to Ava Pine in a vocal sense; her tone is velvet-smooth, with a rich darkness that carries a subtle gravitas in the music." [Handel's *Theodora*]

John Norine, Jr., TheaterJones, February 24, 2012

"Also on the list of high points were Lane's moving "Defend her, Heav'n" and Pine's and Angel's beautifully sung duet "Thither let our hearts aspire." [*Theodora*]

Olin Chism, Art & Seek, February 24, 2012

"Distinguished contributions from...Jennifer Lane..." [*St. Matthew Passion*, Soli Deo Gloria, John Nelson]

John von Rhein, Chicago Tribune, April 21, 2011

"The musical forces could hardly have been bettered...there was an excellent quartet of soloists...Jennifer Lane rounded out the group solidly, the interplay with Deborah Nemtanu's violin quite effective in Erbarme Dich." [*St. Matthew Passion*, Soli Deo Gloria]

Mark Thomas Ketterson, ConcertoNet.com, April 20, 2011

"Jennifer Lane, in her Chautauqua debut...Ms. Lane handled her deeply-felt solo in the fourth movement expertly." [Mahler's *Symphony No. 3*, Chautauqua]

Robert Finn, The Chautauquan Daily, August 2, 2010

"Jennifer Lane wrapped her voice poignantly around the mezzo-soprano phrases of the oratorio's most anguished aria, "Es ist vollbracht," with Schiffer as eloquent gamba soloist." [*St. John Passion*]

Donald Rosenberg, The Cleveland Plain Dealer, April, 18, 2010

"Jennifer Lane, the mezzo-soprano, performed these sections with a dramatic intensity that honored the texts...[Stabat Mater]. The Salve Regina, in F minor, is darkly melancholy, with a lyrical undercurrent that Ms. Lane projected beautifully." [Pergolesi Tricentennial, Sinfonia New York]

Allan Kozinn, New York Times, March 30, 2010

"...ebullient, aerated performances by vocal soloists....Mezzo-soprano Jennifer Lane's dusky timbre persuasively shaded her darker solos, underlining their anticipation of late Mozart. Duets had ardor, warmth of rapport, and a blending of timbres that sustained long phrases with discreet expression." [Pergolesi's *Stabat Mater*, Baroque Band Chicago]

Alan G. Artner, Chicago Tribune, January 11, 2010

"[Richard] Egarr had a superb, agile group of vocal soloists to work with...mezzo-soprano Jennifer Lane, and he gave everyone the freedom in tempo to indulge in elaborate ornamentation." [*Theodora*, San Diego Bach Collegium]

Richard S. Ginell, Los Angeles Times, June 29, 2009

"Mezzo-soprano Jennifer Lane conveyed the sympathetic nature of Theodora's friend, Irene, and fearlessly tackled tricky coloratura flourishes." [*Theodora*, San Diego Bach Collegium]

Valerie Scher, San Diego News Network, 6/28/2009

"The rest of the soloists perform these (arias) with much Baroque skill and musical beauty.....Jennifer Lane, veteran mezzo, performs Irene, Theodora's confidant, in a mature voice of much skill, and great feeling." [*Theodora*, San Diego Bach Collegium]

George Weinberg-Harter, SanDiegoArts.com, June 28, 2009

"(Chicago's) Baroque Band did the honors...Jennifer Lane was in the solo spotlight—actually on the small raised platform—for excerpts from Purcell's Dido. For a singer with a background primarily in early music, Lane possesses an imposing mezzo instrument....rising to the expressive height of *When I am Laid in Earth* with refined eloquence. Lanes's voice and temperament suited to the boldly Italianate passions of Ferrandini's setting, the mezzo singing with big dusky tone and dramatic intensity.."

Lawrence A. Johnson, Chicago Classical Review.org, June 4, 2009

"The American mezzo-soprano Jennifer Lane, a singer of great expertise, interpreted the role of Irene with a lovely burnished tone and commendable certainty." [*Theodora*, San Diego Bach Collegium]

Ramon Jacques, Operaclick.com, 6/27/2009

"Purcell conjured up beautiful heartache music for Dido, and Clarke pulled a rabbit out of his hat convincing mezzo-soprano Jennifer Lane to perform. Lane's voice has an exceptional strong dark quality, and she sings with clear tone and sophisticated phrasing. "When I am laid in earth," Dido's lament at losing her love, is one of Purcell's great creations, and Lane found all the tears in it, convincing us that one can surely die of a broken heart. Lane was equally adept with the music of the Sorceress, filling the church with wicked, frightening incantations....

The big finish was supplied by Giovanni B. Ferrandini, whose "Il pianto di Maria" had until recently been attributed to Handel. Lane, Clarke and the band gave this splendid music full glory. Lane was bold when the music called for it but knew when to throttle things down. Her deep lower register had a burning intensity. The instrumentalists rose to the occasion and drew out the unusual dissonances we associate with more modern music. Applause was augmented with foot stomping, and I stopped counting the number of times Clarke and Lane returned to the stage to acknowledge the well-deserved appreciation of the audience." [Baroque Band, Chicago]

M.I. Rantala, Hyde Park Herald, July 1, 2009

"...Marcellina, able sung by Jennifer Lane. I've seldom heard a Marcellina as good as Lane; her voice is pleasing on the ear and very supple, with a distinct timbre." [*Le Nozze di Figaro*]

Rex Hearn, Palm Beach Artspaper, March 2, 2009

"Mezzo-soprano Jennifer Lane as the ever determined, get-her-man Marcellina, was a comic tour de force. Her booming mezzo seemed somehow especially comic." [*Le Nozze di Figaro*]

R. Spencer Butler, Palm Beach Daily News, February 28, 2009

"Jennifer Lane was deliciously over the top as the Witch of Endor " [Handel's *Saul*]

Scott Cantrell, The Dallas Morning News, February 6, 2009

"Carles Magraner reunited a cast of singers with proven Baroque experience, offering a version of great quality...In the roles of Messaggiera and Speranza, he has brought to the charge, Jennifer Lane, who sang with power, passion and sensitivity of interpretation. The production included her dramatic entrances and exits, announcing the death of Euridice, and descending a high staircase to guide Orfeo through the gates of Hades." [*L'Orfeo*, Castellón, Spain]

Nihil Sub Sole Novum, December 4, 2008

"...[Jennifer Lane presented] a unique melody of spoken word, fiery melody and sensuous drama" [El Mundo's *Zarzuela y Opera!*].

Andrew Druckenbrod, Pittsburgh Post-Gazette, November 8, 2007

"He (Rod Gilfrey) was ably matched by mezzo-soprano Jennifer Lane, whose performance as Charmian combined voluptuousness, vulnerability and rage in a potent blend." [Larsen's *Everyman Jack*]

Joshua Kosman, San Francisco Chronicle, November 13, 2006

"...while Gilfrey unravels beneath London's demons and despair, mezzo-soprano Jennifer Lane smolders as the sensual and selfish Charmian, especially in the aria, "What about me, Jack?" [*Everyman Jack*]

Diane Peterson, Santa Rosa Press Democrat, November 16, 2006

"While the dancing was delightful, the singing was superb. Mezzo-soprano Jennifer Lane as Apollo performed coloratura arias with awesome technique and gorgeous tone. Costumed in satin breeches and a plumed headdress that made her look about 10 feet tall, she created a glowing god of music who dominated the stage." [Handel's *Terpsicore*]

Wilma Salisbury, The Cleveland Plain Dealer, July 3, 2006

"Jennifer Lane...is a mezzo-soprano, but her rich, roundly mature voice covered every inch of the range in the most operatic role that Brahms ever wrote. She surrounded every tone with a meaning that reached to its very depths." [Brahms' *Alto Rhapsody*]

Loren Tice, The Lexington Herald, March 25, 2006

"Mezzo-soprano Jennifer Lane's plush, dark-hued voice usually cut through and it was beautiful singing." [Mahler's *Das Lied von der Erde*]

Elissa Poole, The Vancouver Globe and Mail, May 20, 2006

"Both Jennifers (Lane and Ellis) are Baroque specialists who seamlessly shift into the more "popular" performance styles represented on this CD. Individually, they sing beautifully, and when they sing together, they discover a veritable "New World" of beauty." [*Villancicos de Navidad, El Mundo*]

Robert Cummins, Classical.net, January, 2006

"Marvelous leading vocal department...sumptuousness of vocal timbre...playfully interacting in a nearly stage-worthy operatic fashion...Ms. Lane, by the way, also plays the castanets..." [*Villancicos y Cantadas, El Mundo*]

David Gregson, San Diego.com, December 10, 2005

"And while his [Hercules] is the central character, it is Dejanira—played by renowned mezzo-soprano Jennifer Lane—who shapes the dramatic course of the story. Lane's towering, supple voice easily expresses the burning jealousy of her character while, at the same time, bathing the ear in pure wondrous sound." [Handel's *Hercules* at the Blackfriars Playhouse]

Charles Culbertson, The Staunton News Leader, August 31, 2005

"The performance of *Das Buch der Hängenden Gärten* is notable for lovely, accurate singing by Jennifer Lane and sensitive, fluent support by pianist Christopher Oldfather. Lane produces a more beautiful tone, with more consistency between registers, than the major rival performance by Jan DeGaetani and pianist Gilbert Kalish on Nonesuch....Although my reference here remains DeGaetani/Kalish, Lane's rendition is still excellent, and I dare say that some listeners will prefer hers because of its sheer vocal beauty.

Lied der Waldtaube is a song from Schoenberg's *Gurre-Lieder*. Schoenberg stripped the original lush full-orchestral accompaniment down to a 15-piece ensemble to create the arrangement recorded here. Jennifer Lane returns as soloist, again displaying her creamy mezzo-soprano in particularly sensitive singing. This is definitely worth hearing-and acquiring as an alternative."

Classics Today, 2005

"Superb singing also dominates the new Schoenberg CD, which features the mezzo-soprano Jennifer Lane in performances of "The Book of the Hanging Gardens," with Mr. Oldfather as pianist, and of Schoenberg's luminous chamber orchestra arrangement of the "Song of the Wood Dove" from "Gurrelieder."....Ms. Lane and Mr. Oldfather enliven the cycle, articulating the suppressed eroticism and anxiety of an affair that seems to go nowhere....Although you can also hear Ms. Lane's dramatic portrayal of the Wood Dove in Mr. Craft's complete recording of "Gurrelieder," you may very well prefer to hear the work's essence in this finely shaped aria."

David Schiff, The New York Times, March 14, 2005

"...with an impressively solid cast and men's chorus, Lazarev drew a gnawing theatricality from this concert performance." [*Oedipus Rex*, Royal Scottish National Orchestra]

Kenneth Walton, The Scotsman, March 7, 2005

"a strong line-up of soloists" [*Oedipus Rex*, Royal Scottish National Orchestra]

Conrad Wilson, The Glasgow Herald, March 7, 2005

"In the Philharmonia, he [Robert Craft] has a very willing orchestra, the colours blazing with a searing intensity. The soloists in *Oedipus Rex* [Naxos] are, by and large, excellent, with a particularly fine Jocasta from Jennifer Lane, the bottom end of her voice so fruity and fulsome."

David's Review Corner, November 1, 2004

"Jennifer Lane's sweetly mournful rendition of the Wood-Dove's song [*Gurrelieder*]..."

Victor Carr, Jr., Classics Today, 2004

"By a large margin this is the front runner in a most distinguished CD catalogue of *Gurre-Lieders* [Naxos], the recorded sound nothing short of sensational in its impact and inner clarity.... with Jennifer Lane's message of the Wood Dove growing to an unbelievably impassioned final moment that really does create a shiver of excitement."

David's Review Corner, November 1, 2004

"The cantatas for solo voice also benefit from the quality of performance, in this case the beautifully substantial and resonant mezzo-soprano of Jennifer Lane. She responds eloquently to the text (the trials and triumphs of love — translation helpfully provided),...while the short movements and strikingly vivid recitative of the three Op. 3 works fuel an attractive momentum." [*Caldara Cantatas, Gaudeamus*]

Clare Mackney, Birmingham Post, May 15, 2004

"...a beautiful mezzo-soprano sound, flexible and expressive...*Vicino a un rivoletto*, whose arias require her [Jennifer Lane] to match firstly the obbligato violin's imitations of gentle breezes and twittering birds, and then the cello's heartbroken amorous yearnings, suits her well. Here, as elsewhere, her deftly ornamented repeats in the *da capo* arias are a particular pleasure." [*Caldara Cantatas, Gaudeamus*]

Elizabeth Roche, The Daily Telegraph, April 10, 2004

"Robert Craft leads a thrilling performance of *Œdipus Rex*, incisive, swift, and as mercilessly inevitable as fate itself. Jennifer Lane's Jocasta sounds younger than, say, Jessye Norman's, and her lighter touch gets around the notes better than many a bigger, heavier voice...Moving on to the shorter works,...Jennifer Lane's singing in the latter work [*A Sermon, A Narrative, and A Prayer*], leaves little to be desired." [Stravinsky *Œdipus Rex*]

David Hurwitz, *Classics Today*, September 9, 2003

"The performances did more than due credit to the music. The motets were sung by Jennifer Lane with perfect balance and intonation and yet hearty tone. "In a Garden So Green" was Jennifer Lane with David Tayler, playing theorbo. They have worked as a duo for some years, and here the clear, rich, plangent mezzo voice and the intimate accompaniment were too poignant for words."

Michelle Dulak, *San Francisco Classical Voice*, July, 2003

"The plot revolves around Phèdre's love for her stepson Hippolyte, who loves Aricie. There is tragedy (the suicide of Phèdre), but also nobility and warmth. Jennifer Lane's dark, lush mezzo and concern for every subtlety in the text enriched her portrayal of Phèdre...a sensitive and affecting performance that opened up a sunny window into the rarified world of 18th-century opera." [Rameau's *Hippolyte et Aricie*]

Tim Smith, *The Baltimore Sun*, February 3, 2003

"Yet such was the prismatic variety of Rameau's musical invention -- and the sustained, luminous beauty of the performance—that the time passed all too quickly. Indeed, I never wanted the afternoon to end...a cast of singers deeply schooled in the French baroque...Jennifer Lane brought the grand, aching manner of a classic French tragédienne to the role of Phèdre." [Rameau's *Hippolyte et Aricie*]

Tim Page, *The Washington Post*, February, 2, 2003

"Jennifer Lane sang with agility and charisma [Philharmonia Baroque, Purcell's *The Faerie Queene*]..."

Eric Valliere, *Andante*, September, 2002

"Disc of the Month: *The Pleasures and Follies of Love* brings us the mezzo-soprano Jennifer Lane...The performers are, to the knowledgeable, the masters of their trade in our time. When such outstanding production meets equally outstanding musicians, the result should be no surprise. Such is the case here. With fine, expressive singing, this music is interpreted right on the mark. It is lively, thrilling, and fascinatingly performed."

Robert Strobl, *Alte Musik Aktuell*, August-September, 2002

"[Jennifer] Lane is an excellent Wood Dove, dramatic and expressive....I found it a more thrilling account than either of the rivals I have mentioned (Chailly, Rattle): more than either it carries something of the excitement of a live performance." [Schoenberg's *Gurrelieder*]

Michael Oliver, *Gramophone*, July, 2002

"Concinant linguæ is a richly expressive solo motet that makes fiendish demands on the singer. On this recording, the consistently excellent alto Jennifer Lane, a singer whose dark, bottomless voice is matched by her expressiveness and intelligence, rises to the challenge." [Cozzolani's *Mottetti Sacri*]

Craig Zeichner, *Early Music America*, Summer 2002

"5.0 out of 5 stars...Glorious singing – a baroque masterpiece...Jennifer Lane, as Polinesso, provides a creepily assured villain, descending to the baritone depths with aplomb...Altogether this is a very classy set indeed. For me, it is the best available..." [Ariodante, *harmonia mundi usa*]

Ed Beveridge, London, England
Amazon.com reviews, April 18, 2002

"...engaging performances that are characterized by impeccable execution and rich expression. Lane displays fine vocal form, excelling in the poignant "Ergeuss dich zur Salbung" from Cantata 33." [Telemann *Cantatas*]

Jen-yen Chen, *Early Music America*, Spring 2002

"Jennifer Lane splendidly conveyed and conjoined the grief and the jubilation of "Es Ist Vollbracht..." [American Bach Soloists, *St. John Passion*]

Paul Griffiths, *The New York Times*, February 14, 2002

"Jennifer Lane delivers these texts with a mature grasp of their nuance...she commands a vast expressive range and sings with delightful agility; her voice has a coppery brilliance...this recording is a treat for mind and ear." [Koch, *The Pleasures and Follies of Love*]

Ellen Santaniello, *Early Music America*, Winter 2001-02

"Alto Jennifer Lane did some of the best work of the evening. Her aria "Erbarne dich"...was a high point of the evening." [*St. Matthew Passion*, Honolulu]

Gregory Shepherd, *The Honolulu Advertiser*, April 2, 2000

"Jennifer Lane's...impeccable singing." [Handel *Ariodante*, Nicholas McGegan, conductor, Freiburger Barockorchester, Harmonia Mundi USA recording]

Joel Kasow, Culture Kiosk Operanet: Reviews, 1996-2000

"Mezzo Lane proved herself a singer in possession of that all too rare combination of stunning purity of tone and dramatic insight." [Villancicos de Navidad, El Mundo]

Douglas Hughes,
The Georgia Straight, Vancouver, December 23, 1999

"Mezzo Jennifer Lane provided a fine foil with her powerful voice and dramatic singing. I suspect she'd make a terrific Carmen." [Villancicos de Navidad, El Mundo]

Deryk Barker, Victoria Times, December 20, 1999

"Mezzo-soprano Jennifer Lane, a well-known exponent of early music as well as 20th-century music, was Dido...given the flexibility and striking colors of Lane's voice, she was a fine exponent of the role." [Dido & Aeneas, Seattle Baroque]

R.M. Campbell, Seattle Post-Intelligencer, November 1, 1999

"After 32 years at the Brooklyn Academy of Music characterized by impeccable taste and shrewd showmanship, Harvey Lichtenstein went out last night in a hyperbolic blaze of impeccable taste and shrewd showmanship billed as 'The Harvey Gala' at the Academy's Opera House. There were African drummers, music by the singer-songwriters Paul Simon and Lou Reed, the opera singer Jennifer Lane....." [Harvey Gala, BAM]

Peter Applebome, The New York Times, June, 1999

"Jennifer Lane was the intrepid mezzo-soprano....applying seductive inflections, luminous tonal resources and vocal agility to each moment....a shining presence...vocal wizardry...." [El Mundo tour]

Donald Rosenberg, The Cleveland Plain Dealer, March, 1999

"Judging from the audience's response, [Jennifer] Lane stole the show....Lane sang five numbers that expressed not only a wide range of feelings but, in a tasteful way, her versatility. Her voice is warm, velvety and resonant." [El Mundo tour]

Ralph O'Dette, The Columbus Dispatch, March, 1999

"Fury With Red Sparkling Eyes....a stimulating recital by the American soprano Jennifer Lane, a warm rich voice (but not too plummy to detract from the dramatic qualities of her arias), displaying very good diction and stylish in matters like vocal declarations.....:***(*)"

Phil Scowcroft, MusicWeb, February, 1999

"....the music and singing are simply gorgeous,....readers familiar with names in the singing circles might be surprised by the appearance of Jennifer Lane, a well-known mezzo with a rich discography. Her *Giustitia* is appropriately strict but never fierce, singing a beautiful aria in humbled response to the crying of the infant Christ [Caldara's *Vaticini di Pace*]."

Chia Han-Leon, The Flying Inkpot, February 12, 1999

"[Jennifer] Lane is balm for the ears." [Solo CD: "Fury with Red Sparkling Eyes, Newport Classics]

Ralph Lucano, American Record Guide, November/December 1998

"...in Jennifer Lane, he [Palmer] has one of his trump cards. She sings with considerable dignity and nobility." [Newport Classics: Handel's *Alexander Balus*]

Brian Robins, Fanfare, September/October 1998

"Lane is a strong, dramatic mezzo with a sure sense of period style and her performance of Strozzi's "Lagrime Mie" was devastating." [Musica Angelica, New Getty Center]

Mark Swed, Los Angeles Times, July, 1998

"Jennifer Lane gave a standout performance as the intense Aristeo." [Rossi's *L'Orfeo*, Boston Early Music Festival/Tanglewood]

Opera News, February, 1998

"Jennifer Lane's deep voice matches the program in gravity...This is volatile music, fiercely declamatory." [PGM, *Lagrime Mie*]

Fabrice Fitch, Gramophone, January, 1998

"The cast was about the best there is..[Jennifer] Lane with her dark timbre was a mistress of the fioratura." [NYCO's *Xerxes*]

Opera Magazine, January, 1998

"The star performer here is Jennifer Lane" [PGM, *Divoti Affetti*]

Continuo, October, 1997

"Jennifer Lane achieves a masterful play of dark and light in sound. Her delivery in the many laments in the program is wonderfully direct, taking full advantage of the resources of the lyrics and the composers' responses to them. One hears a human soul, not an artist at work. The two D'India songs, with their expressive use of chromaticism, are simply gems. Strozzi's lament, *Lagrime mie*, took my breath away....Warmly recommended." [PGM, *Lagrime Mie*]

Tom Moore, Fanfare, May/June 1997

"....a singer one would willingly hear in any kind of music—the opulently passionate Jennifer Lane..." [Rossi's *L'Orfeo*, Boston Early Music Festival/Tanglewood]

Richard Dyer, The Boston Globe, Wednesday, June 11, 1997

"Among the individual performances, there were stand-outs by the sumptuous-voiced and intense Jennifer Lane..." [Rossi's *L'Orfeo*, Boston Early Music Festival/Tanglewood]

Ellen Pfeifer, The Boston Herald, Wednesday, June 11, 1997

"Jennifer Lane...projects strongly and characterfully in two florid, vengeful arias, and is a model for meaningful words..." [Newport Classics, Handel's *Berenice*]

Lionel Salter, Gramophone, March, 1997

"Lane has a rich, multi-hued voice. Her flexibility and range opened up the music to numerous figurative embroideries in the return sections of arias." [*Messiah*]

Coleen Johnston,

Kitchener-Waterloo Record, Monday, December 23, 1996

"The best item was saved for last: "Dopo notte," certainly one of the great Handel arias and one of the most difficult. Lane's virtuoso account compares very favorably with Jennifer Larmore's on Teldec..." [VOX, *Handel's Greatest Arias*]

Ralph V. Lucano, Fanfare, November/December, 1996

"The dark-voiced Jennifer Lane is a sumptuous, expressive *Tolomeo*..." [VOX: Handel's *Tolomeo*]

Ralph V. Lucano, Fanfare, November/December, 1996

"....mezzo-soprano Jennifer Lane's sound was firm with an intoxicating richness..." [Handel's *Judas Maccabeas*]

Holly Bass, The Washington Post, Thursday, November 7, 1996

"John Wilson's Jacobean settings of Shakespeare, sung with early music definition and contemporary eloquence by agile mezzo-soprano Jennifer Lane." [Mark Morris Dance Group/Jacob's Pillow]

Richard Dyer, The Boston Globe, July 18, 1996

"Jennifer Lane is passionate yet elegant..." [VOX, *Tolomeo*]

James Camner, Opera News, July, 1996

"Foster's sentimental parlor music, gorgeously performed by mezzo-soprano Jennifer Lane..." [MMDG/Jacob's Pillow]

Tony Angarano, The Hartford Courant, July 18, 1996

"Jennifer Lane....possesses both the strength and the dark timbre for *Dido*..." [VOX, *Dido & Aeneas*]

Susan Kerschbaumer, Opera News, July 1996

"Lane uses her near-contralto voice forcefully to create a full-blooded portrayal of the opera's stormiest personality." [as Polinesso in *harmonia mundi USA: Handel's Ariodante*]

John W. Barker, American Record Guide, May/June 1996

"I find Jennifer Lane highly convincing in both parts [*Dido/Sorceress*]...[she] has the gravity and dignity needed for *Dido*, while as the Sorceress it can take on a very different, hard-edged and menacing sound without making the part a mere caricature....One is reminded of the sort of voice Verdi wanted for *Lady Macbeth*." [VOX, *Dido & Aeneas*]

William J. Gatens, American Record Guide, May/June 1996

"Harmonia Mundi's new recording of Handel's "Ariodante," the 1995 Göttingen Handel Festival production conducted by Nicholas McGegan, was released March 12 and boasts an embarrassment of mezzo-soprano riches.... the gorgeous sound of Jennifer Lane as Polinesso."

Heidi Waleson, Billboard, April 13, 1996

"....mention must be made of the sterling contributions of Jennifer Lane." [Newport Classics, *Berenice*]

Lionel Salter, Gramophone, April, 1996

"...projected by Jennifer Lane with style and passion." [harmonia mundi USA: Polinesso in *Ariodante*]

Stanley Sadie, Gramophone, April, 1996

"...ultra-expressive..[Tafelmusik's] rich-voiced *Dido*, Jennifer Lane, knows that such expression must be matched by momentum. Four stars." [CBC Recordings: *Dido & Æneas*]

Stephen Pettitt, BBC Magazine, March, 1996

"Unconventionally, it is the mezzo-soprano who is the lighthearted relief in this opera, and Jennifer Lane gives ...just the right spin,...mischievousness made vocal." [harmonia mundi USA, Handel's *Giustino*]

David Johnson, Fanfare, January/February 1996

"Jennifer Lane has a focused voice and a sense of refined color that is baroque and theatrical." [CBC, *Dido & Æneas*]

Daniel Webster, Philadelphia Inquirer, Sunday, December 10, 1995

"A luminous account of this magical opera in its first American recording...Jennifer Lane is especially touching as the *Messenger* and *Hope*." [Monteverdi's *L'Orfeo*, Lyrachord]

Heidi Waleson, Billboard Magazine, September 10, 1995

"Sopranos Christine Brandes and Ellen Hargis brought crystalline beauty and pure sound to their performances and contralto Jennifer Lane, an absolutely sumptuous dark sound. The three, virtuosos all, excelled in every respect."

The Virginia Gazette, February 1995

"...a rounded voice with considerable powers of projection" [Opus 111: Hasse's *Mottetti Virtuosi*]

Gramophone, January, 1995

"Jennifer Lane, delightful in her 'bird-song' aria....." [Handel's *Giustino*]

Hugh Canning,

The London Times, Sunday, June 20, 1994,

Opera Magazine, Festival Issue, Fall 1994

"....an evocative presence." [*Orlando*, Aix-en-Provence]

Opéra, July, 1993

"....and Jennifer Lane, whose round, rich mezzo-soprano, and whose expression, vibrant and nuanced, well incarnated the hero *Medoro*." [*Orlando*, Aix-en-Provence]

Alex Mattalia, Le Meridional, July 18, 1993

"Four stars also for the excellent Jennifer Lane, very convincing...with a fine, deep timbre." [*Orlando*, Aix-en-Provence]

Le Figaro, July 19, 1993

"....a warmly lyrical aria, sung by Jennifer Lane very expressively in a remarkably full and focused voice." [Bach, *Cantata 147*, American Bach Soloists]

Robert Commanday,

The San Francisco Chronicle, February 8, 1993

"Jennifer Lane provided true contralto depth, as well as eloquent declamation in her airs." [Minneapolis Symphony, *Messiah*]

The St. Paul Express, December 19, 1992

"While there were no slack moments, ones that linger potently in memory include ... Jennifer Lane's absorbing, seamless, exquisitely internalized "Agnus Dei." [Berkeley Early Music Festival, Bach's *Mass in B Minor*]

Timothy Pfaff, Historical Performance, Fall, 1992

"Jennifer Lane brings off a miraculous pianissimo,... as well as giving depth and nuance..." [harmonia mundi USA: Handel's *Theodora*]

Colin Tilney, Early Music America, third quarter, 1992

"The star of the evening was mezzo-soprano Jennifer Lane,.... Negotiating the frightfully complex arias da capo, Ms. Lane revealed a lustrous, silvery tone, technical aplomb and a winning stage presence...." [Connecticut Early Music Festival, Handel's *Atalanta*]

Milton Moore, The Day (New London, CT), June 29, 1992

"We salute the velvety timbre and remarkable diction of Jennifer Lane, completely overwhelming" [harmonia mundi USA, *Theodora*]

Repertoire, April, 1992

"The violin matches the rapt intensity and (Greek) pathos of Jennifer Lane's alto, which often sounds oddly like a countertenor (at once sexy and sexless?)." [Koch International, *Mass in B Minor*]

Wilfrid Mellors, The Musical Times, March, 1992

"...mezzo-soprano Jennifer Lane owns both a superb sound and a keen interpretive sense;" [*Messiah*]

James Wierzbicki, St. Louis Post-Dispatch, December 1991

- "Jennifer Lane soothed like ointment." [American Bach Soloists]
David Gere, Oakland Tribune, September 23, 1991
- "Mezzo-soprano Jennifer Lane sang with nobility and quiet grace." [Handel's *Theodora*]
Joshua Kosman, San Francisco Chronicle, September 21, 1991
- "Jennifer Lane shone, especially in her hauntingly serene account of the final "Agnus Dei." [B Minor Mass]
Joshua Kosman, The San Francisco Chronicle, June 10, 1991
- "Alto Jennifer Lane made the whole church vibrate, though she never let her magnificent voice overwhelm the words." [American Bach Soloists, Bach's *St. John Passion*]
Bill Huck, Classics, Spring, 1991
- "Mezzo-soprano Jennifer Lane also has a rich sound, supple sensuality and a core to the tone that I suspect will carry in most any hall." [Mozart's *Requiem*]
Francis Brancalone,
Gannet Westchester Newspapers, March 10, 1991
- "Lane brought striking dramatic presence to the performance....marvelous dark vocal color ...fiery indeed." [Portland Baroque Orchestra, *Messiah*]
Ellen Bussing, The Oregonian, December 17, 1990
- There is power in this mezzo-soprano, but also a clean focus and easy production of sound." [Music Before 1800/
Scarlatti's *Hagar et Ismaele*]
Bernard Holland, The New York Times, March 15, 1990
- "Lane gave notice of generous, burnished alto (another of the music world's endangered species) with a suave legato and the emotional force to draw one into the core of an aria like "Schäme dich." [Bach *Cantata #147*, ABS]
Timothy Pfaff, The San Francisco Examiner, February, 1990
- "Opera Ensemble also had an advantage in the radiant *Penelope* of Jennifer Lane, who gave the heroine the depth and poignance she requires. This *Penelope* was deeply troubled, holding out, but just barely, against the suitors, with no allies. Ms. Lane's powerfully delivered lament, nuanced and vivid..." [Opera Ensemble of New York, Monteverdi's *Il Ritorno d'Ulisse in Patria*]
Heidi Waleson, The Wall Street Journal, November 28, 1989
- "Jennifer Lane displayed technical grace, silvery tone and powerful declamation." [Opera Omaha, Handel's *Partenope*]
Robert G. Ruetz, Opera News, January 21, 1989
- "....making her first entrance trembling with suppressed fury and pain, (Jennifer Lane) set the theatrical standard for three-plus sparkling hours of encounters - comic, poignant, bellicose, conflicted, you name it - among these sharply etched people." [Opera Omaha, Handel's *Partenope*]
Heidi Waleson, The Wall Street Journal, September, 1988

Students Active in the Profession

University of North Texas

Doctor of Musical Arts (DMA)

1. **Júlia Coelho** (MM-University of Missouri), Dissertation: *Seven Movements from Missa Festiva (1817) of Marcos Portugal: A Vocal Score with Critical Commentary*, DMA awarded May 2024, Presser Scholar 2024, Baroque Vocal Solo and Duet Competition Winner, frequent performer and proponent of Portuguese and Brazilian music of all periods and genres, soloist with UNT Baroque Orchestra, Denton Unitarian Universalist Church, full schedule of concerts
2. **Fujia Wan** (MM-Wuhan Conservatory, China), Dissertation: *Seven Songs to Poems of James Joyce, Op. 54, by Karol Szymanowski: A Historical Musicology Analysis and Performance Guide*, DMA awarded May 2023, role of Mercedes in *Carmen*, understudy Lucretia in UNT Opera's production of *The Rape of Lucretia*
3. **Yi Wang** (MM-Manhattan School of Music), UNT Opera Scholarship, Dissertation: *A Performance Guide to Eight Chinese Songs and Arias: Selected Repertoire for Soprano Voice*, DMA awarded May 2022, Third Place, All China Vocal Competition, Beijing, UNT Concerto Competition Finals Alternate, role of Micaëla in *Carmen* (canceled because of the COVID-19 Pandemic), invited to audition for SF Opera Merola Program, Fauré *Requiem* at Avery Fisher Hall in NYC 2019
4. **Derek Chester** (MM-Yale), Toulouse Scholar (MDF and TDF), TF-3 years, Dissertation: *The Early Songs of Samuel Barber*, DMA awarded May 2013. While at UNT, Derek sang lead roles with UNT Opera, solo'd with Early Music Collegium, and made several recordings (Montverdi's *Vespers* was #1 on iTunes)

Classical), and performed J.S. Bach's St. Matthew, St. John, and St. Luke Passions. 2018: He directs The Urso Consort, sings Evangelists in the Bach Passions every year, performed Tamino in a production *The Magic Flute* with Grand Junction Symphony, *Messiah* with San Diego Bach Collegium and Duke Chapel Choir, Earlier performances: *War Requiem* with Korean Radio Orchestra, over 30 performances of Monteverdi *Vespers of 1610*, *St. Matthew Passion* in Norway, master class with *L'arpeggiata* at Carnegie Hall, Bernstein *Mass* with Pacific Symphony, Mozart *Requiem* with Colorado Symphony, feature article: "Bach and Bodybuilding." Derek has been reviewed by The New York Times, Dallas Morning News, LA Times, and has a fully active professional career. In 2018, he was promoted to Associate Professor of Voice at University of Northern Colorado and his performing career continues to flourish.

5. **Yoonjoo Yang** (MM-University of Minnesota), Dissertation: *A Practical Guide to Donald Martino's Two Twelve-Tone Song Cycles* DMA awarded May 2011. While at UNT, she sang with the UNT Nova Ensemble for 3 semesters, in a UNT Spectrum concert, and was a Competition scholarship recipient. She toured Asia with UNT A Capella performing new Asian compositions and was an Early Music Collegium soloist, She has performed at New Music on the Point, Vermont 2010 Classical Singer Semi-Finalist 2011. Founding member of Ensemble Trois-C in Korea, which will celebrate its 15th anniversary next year, Yoonjoo has performed Schoenberg's *Das Buch Der Hängenden Gärten*, songs by Korngold and Rota, Baroque arias, Messaien's *Trois Chansons*, Babbitt's *Phenomena*, songs of Jake Heggie and many others; Yoonjoo specializes in modernist music and has sung memorized performances of Schoenberg's *Pierrot Lunaire*; She continues in her position as Vocal Instructor at Seoul National University of Education.
6. **Jiyeon Nho** (MM-UNT 2016), UNT Collegium, UNT Opera: Drusilla, First Place Winner, NATS Graduate Women's Division, 2016, First Place Winner: "Best Mozart Performance" in the Great Composers Competition 2017, UNT Concerto Competition Semi-finalist 2016 and 2018, Violetta in *La Traviata* (Paju City, Korea)
7. **Chiyue Huang** (MM-Cincinnati Conservatory of Music), Texoma NATS finalist 2023, UNT Opera role of Lisette in *La Rondine*, finalist in UNT Concerto Competition, master classes with Janet Williams and Yvonne Gonzales, UNT Opera Scholarship recipient
8. **Ruha Lee** (MM-Peabody Conservatory of Music), Texoma NATS semi-finalist 2025, UNT Opera title role of Alcina in *Alcina*, soprano soloist, Denton Korean Baptist Church, Ann Baltz Master Class, UNT Opera and Voice Scholarship recipient
9. **Daniele de Oliveira** (MM-Conservatório de Sousa Lima), UNT Opera roles of Zita in *Gianni Schicchi* and Bradamante in *Alcina*, VOX Aquilae soloist, A Capella, UNT Teaching Fellow and Scholarship recipient
10. **Tong Zeng** (MM-China), Texoma NATS semi-finalist 2025
11. **Xiaolinglong Wang** (MM-Longyi School of Music) UNT Opera role of Oberto in *Alcina*, VOX Aquilae, AAS recipient
12. **Genevieve Cardos** (MM-Spellman College), UNT Voice Scholarship recipient, UNT Teaching Fellow 2024-26), understudy for Madame de la Haltière in *Cendrillon* and Mother in *Hansel und Gretel*, roles of Taller Sister in *Proving Up!*, Tiny in *That Hellbound Train*, and Gypsy Woman in *Aleko*; recital in Atlanta GA, Renee Tatum Master Class, UNT Teaching Fellow and Scholarship Recipient
13. **Patricia O'Keefe** (MM-University of Texas-Austin), DMA awarded May 2014. While at UNT sang in a Craig Terry masterclass: Queen of Night, UNT Opera roles: Lucia, Alcina, Donna Anna, and several full recitals, also served as a teaching fellow. In 2018, sang several concerts with Opera on Tap and now resides in Germany.
14. **David Stanley** (MM-Southern Methodist University), currently Instructor of Music, tenure-track (Voice) at Ouachita Baptist University, Arkansas. In 2018, he sang eight concerts in Dallas with Ensemble Verdigris. Among their 2018 programs was music by George Sarah for the silent film *The Passion of Joan of Arc*, boy alto solo in *Chichester Psalms*, Temple Emanu-El, Dallas, and at the Soluna Festival in Dallas. Earlier, David was a scholarship recipient at the Baroque Performance Institute at Oberlin College.
15. **Jessica Adriana Rosas Posada** (MM-Texas Tech, BMME University of Texas-Brownsville, Conservatorio De Musica Del Estado De Puebla, Mexico), UNT Opera role of Madame Herz in *Der Schauspieldirektor*, Master Classes with Dana Brown and Tom Cipullo, Voice Teacher at The Colony High School in Lewisville and a New Song Music Studio in Argyle, finalist in UNT Concerto Competition, 2017; Assistant Professor, Angelo State University

DMA committee juror: **Rebecca Beasley** (served on Dissertation committee—approved), **Joseph Rinaldi**, **Jennifer Ciobanu**, **Soo-hee Park**, **Sarah Daniels**, **Hanna Youn**, **Brock Johnson**, **Han Hsiao**, **Haichen Peng**, **Bin Peng**, **Chia-Wen Chen**, **Sojung Lim**, **Zhiyui Pang**, **Yaxuan Li**, **Yue Yuan**, MM Committee Juror: **Elizabeth Williams**, **Evan Stark**, **Brittany Jones**, **Scott Tilley**, **Victoria Kerr**, **Carson Dorsey**, **Trisha Dunleavy**, **Vineel Mahal**

PhD Musicology (Early Music Related Field)

1. **Júlia Coelho** (MM-University of Missouri), Music of Julianna Hall-UNT, Rhythms of the Arab World-UNT, UNT Early Chamber Music, Denton Bach Society, UNT on the Square lecture recital on The Poetry (BM performance with UNT Night of Cultures Around the World 2019, Songs of Juliana Hall 2018, Semi-Finalist, Women in Art Song and Oratorio Competition, DVS Student Council,

Graduate Artists Diploma Certificate Program (GADCP)

1. **Fabiana Gonzalez** (MM-Yale, UNT GADCP, now DMA), Yale Schola Cantorum, Alto 1 soloist in *St. Matthew Passion*, NYC and Italy-Schola Tour, Concerts with Dallas Bach Society, UNT Early Music Collegium, NATS 1st place winner Graduate Women's Division, Texoma Region 2011, UNT Opera Gala

Master of Music

2. **Qihang Lu** (BM-China), VOX Aquilae, now pursuing DMA at University of British Columbia, Teaching Assistant in Early Music, title role of Cesare in UBC Opera's *Giulio Cesare*, TikTok channel with over 200,000 followers
3. **Tonique Brown** (BM University of The Bahamas), International tours as soloist with Bahamian choirs, employed to teach at University of The Bahamas, UNT Opera, Laura Claycomb Master Class
4. **James Dickens II** (BM UT San Marcos) VOX Aquilae soloist, James Taylor Master Class, Rockport Fulton Middle School and Assistant at the High School.
5. **Levi Hernandez** (BM Westminster Choir College) Lyric Opera Center for Young Artists, active professional opera singer, In 2019-2022, he performed lead and principal roles with Lyric Opera of Chicago, Chicago Opera Theatre, Madison Opera, San Diego Opera, Kentucky Opera, Intermountain Opera, Maui Chamber Orchestra and Cornell Choral Society, Recital with Laquita Mitchell, El Paso Chorale and Orchestra, and *Carmina Burana* with El Paso Symphony. Earlier engagements include: Colorado Opera, Bard Summerscape, Opera St. Louis, Arizona Opera. He is managed by ADA Artists: <http://ada-artists.com/artist-roster/levi-hernandez/>
6. **Parker Carls** (BM in Voice, Illinois), Amore in *Orfeo* with UNT Opera, Esmeralda and Marie cover in *The Bartered Bride* with UNT Opera, Place 3 in Texoma Regional NATS Competition 2021
7. **Grace Nelson** (MM in Voice, BM Oklahoma State University), began teaching position at Ennis ISD, where she conducted the annual Christmas concert, was offered roles by Haymarket Opera in Chicago and Orchestra of New Spain, of which she is a regular member, also joined Orpheus as a regular member, https://www.dallasnews.com/arts/classical-music/2017/10/16/classical-weekend-inventive-remix-thrilling-singing-mighty-meyerson-organ?utm_campaign=Echobox&utm_medium=Social&utm_source=Facebook
8. **Ji Yoon Nho** (MM in Voice, BM Seoul), UNT won first place in Great Composers Competition: Best Mozart Singer, first place winner Texoma Regional NATS Competition Graduate Women Division
9. **Kathryn Summersett**, (BA-Amherst College), admitted to Indiana University DMA, with full scholarship and assistantship, also accepted into UNT DMA program; lead role with UNT Opera (Despina), regular Early Music Collegium soloist, rave review from Early Music America for her singing at Boston Early Music Festival 2009, chosen for select ensemble at Boston Early Music Festival 2011, Amherst Early Music Festival 2008, selected for American Bach Soloists Summer Academy, and for master classes in Argentina, Summer, 2010, MM awarded May, 2011, has begun DMA at Indiana University Institute of Early Music Studies, received scholarship to attend Lute Society Workshop-very rare for a singer, Vox Reflexa Soloist, Bloomington Bach Cantata Project: Solo Cantata BWV 199, Liber unUsualis tour of 5 Medieval and Renaissance programs in 2018 receiving outstanding reviews, and she continues to teach as a Certified McCloskey Voice Technician.
10. **Jennifer Boyer**, (BM-Washington State), lead role with UNT Opera (Adina), Early Music Collegium, Ft. Worth Opera Chorus, recorded Before Night Falls for Albany Records, attended Opera in the Ozarks on scholarship, her High School students were accepted into the highly selective Texas All-State Choir and State Solo Ensemble Competitions, MM Awarded May, 2009
11. **Lauren Harrison Fisher**, (BM/BME-Oberlin), lead role with UNT Opera (Stéphano), UNT Early Music Collegium TF, UNT A Capella Taiwan Tour, Director of Sephora Women's Choral Ensemble, Asst. Dir., Living Opera, Dallas; Head Choral Director at Colleyville Heritage High School, previous positions: Asst. Choir Director, Garland ISD, MM awarded May, 2009
12. **Kevin Holt**, (BM-, principal role with UNT Opera (in Werther), Stephen King and Jonathan Retzlaff master classes, Enchanted Isle Vocal Workshop participant, sang La Bohème excerpts (Rudolfo) for David Itkin's conducting class at UNT, MM awarded May, 2012

13. **Charlie Kim**, (BM-UC Riverside), principal roles with UNT Opera (*Bartered Bride*, *Figaro*, *Alcina*), Early Music Collegium, Jake Heggie concert, Dallas Bach Society soloist, Musical direction and many roles performed with The College Theatre, Denton, Texas. OperaWorks young artist. MM May, 2012
14. **Kong Ju Choi**, (BM-Korea), UNT Opera (Scenes: *Hansel*, *Orfeo*, *Sleeping Beauty/Into the Woods*), Scholarship student, MM awarded December, 2011
15. **Eun Ji Jung** (MM, 2015), NATS finalist Graduate Women 2014, UNT Opera scenes, Greater Denton Arts Council's "Arts All Night"
16. **Jane Clukey** (MM in Voice, BA University of Southern Maine), *Voces Intimae Liederabend*, Greater Denton Arts Council's Arts All Night
17. **Kyle Jones** (MM in Voice, Florida State, BA-Furman), pursuing MM in Choral Conducting, tenor soloist, Conductor, Composer, Director of Concerts at Arborlawn United Methodist Church, Ft. Worth, Texas
18. **Xinjin Yang** (Artist Diploma, UT Arlington), *Ludmila* in *The Bartered Bride* with UNT Opera, NATS Place 2 in Texoma Regional NATS Competition 2021
19. **D'Angelo Hampton** (MM in Voice, BM Chicago Conservatory of Music), *Orfeo* cover for UNT Opera,
20. **Xavier Bernazard** (MM in Voice, BM Oklahoma State University, Colegio San Jose De Villa Blanca), UNT Opera role of Monastatos in *The Magic Flute*, Master Classes with composer Tom Cipullo and countertenor Ryland Angel, concert of works by Tom Cipullo under Cipullo's direction.
21. **Caleb Hollingsworth** (MM in Voice, BM Delta State University in Mississippi), Master Classes with Ryland Angel, Tom Cipullo, Ed and Heather Crafts, concert of works by Tom Cipullo under Cipullo's direction.
22. **Ryan Tacktt Wardell** (MM in Voice, BM Morehead State), Member of Cincinnati Vocal Arts Ensemble, directed by Craig Hella Johnson, Assistant Director, *The Magic Flute*, Morehead State, 2017
23. **Anna Valcour** (MM in Voice, BM Lawrence University), UNT Opera: *Valencienne* in *The Merry Widow*, *Olympia* (cover) in *Tales of Hoffmann*, *Bastienne* in *Mozart's Bastien et Bastienne* with Dallas Opera in the Schools, Greater Denton Arts Council's "Arts All Night," Roy Howat Master Class, David Jones Master Class
24. **Tess Mattingly**, (BM-Florida State), lead roles with UNT Opera (*Sophie/Werther*, *Susanna/Figaro*, *Rapunzel/Into the Woods*, *Morgana/Alcina*), Early Music Collegium soloist, Masterclasses with Jake Heggie and Steven King, Voices of Music Competition winner—San Francisco, Coeur d'Alene 1st prize winner, Seraphic Fire tour, 2010, MM awarded 2012
25. **Avis Stroud**, (BM-SMU), principal roles with UNT Opera (*Marcellina*, *Circus Performer*, *Doctor Miracle*), *Verdi Requiem* mezzo understudy, active church musician in Dallas area, MM May, 2012
26. **Joel Wiley**, (BM-Oklahoma) lead role understudy with UNT Opera (*Werther*), College of Music Staff
27. **Aaron Harp**, (BM-Ouachita Baptist University), UNT Early Music Collegium, Denton Bach Society soloist, MM awarded 2012

Undergraduates

28. **Madison Lang**. BM 2024, UNT A Cappella, Texoma Region NATS finalist 2020 Texoma Region NATS semi-finalist 2021, NATS Region 1st Place Winner in Upper College Music Theatre Category 2023, NATS Chapter 1st Place Winner in Upper College Classical Category 2023, UNT Opera roles: *Dew Fairy* in *Hansel und Gretel*, *Barbarina* in *Le Nozze di Figaro*, *Noémi* understudy in *Cendrillon*, 3 years with UNT A Cappella Choir, master classes with
29. **Eliot Kim**, BM, UNT Opera: *Cunning Little Vixen* 2017, UNT Concerto Competition Semi-Finalist 2018, Classical Singer Competition Semi-Finalist 2018
30. **Willow Kasek**, BM, UNT Opera, NATS semi-finalist 2019, University Singers
31. **Deirdre Wolf**, BA, UNT Opera, NATS semi-finalist 2019
32. **Kae Hurley**, BM, UNT Opera, soloist, Trinity Presbyterian Church, Texoma Region NATS finalist 2020, Texoma Region NATS semi-finalist 2021
33. **LaSandra Sweet**, BM, UNT Opera, Contemporary Worship Leader, Trinity United Methodist Church
34. **Alexandra Angelides**, BM, transfer student from University of Birmingham UK, UNT Opera: cast in role of *Addie* in *Regina*, Concert Choir,
35. **Micaëla Campos**, BM/BMME, UNT Concert Choir President, Recital with Bassoonist Alejandro Cruz, Texoma Regional NATS Competition placed in Semi Finals 2016, and was a Finalist in 2017
36. **Michelle Perini**, BM, UNT Opera: *Le Nozze di Figaro* (*Barbarina*), *Tales of Hoffmann*, Greater Denton Arts Council's "Arts All Night," UNT Womens Choir
37. **Gina Ramon**, BM/BMME, NATS Semi-finalist 2014, UNT Opera: *Barbarina* in *Le Nozze di Figaro*
38. **Gillian White**, BM, UNT Concert Choir
39. **Josefina Maldonado**, BM, UNT Concert Choir, Barry Green Master Class

40. **Nicole Christensen**, BM/BMME, UNT Opera (Bradamante), active church soloist in Dallas area. Instructor of Music, St. Peter's School, Ft. Worth, Texas. Director of Music, St. Peter's Church, Ft. Worth, Texas. Previous position: Voice Teacher, The Denton Academy, Denton, Texas. Co-Owner, Da Capo Music, Keller, Texas
41. **Giovannie Cruz**, BM, actively working in Nationally distributed Film, Radio, and Television. Sings in HighDefinition band (www.highdefband.com) and is signed with Talent Agent Linda McAlister of Dallas's LMTalent and Modeling Agent Denna Armstrong of Oklahoma's Flash Models International. When not performing or auditioning, am working in Artist Development and Music Marketing for various groups and bands around DFW, BM awarded December, 2009
42. **Kristen Blair**, BM, Miss Texas, 2009, Miss America National Finalist 2010, sang operatic aria on broadcast television during Miss America pageant, representing UNT, UNT Emerald Ball soloist, 2011, with One O'Clock Lab Band soloists, professionally active in Texas as pageant winner, BM awarded December, 2011
43. **David Lewis**, BA, received MM from McGill University, Montreal, 2011, professionally active soloist in Ontario, New Brunswick and British Columbia, Canada, has appeared in opera and concert productions throughout Canada, BA awarded May, 2009, Reviewed in TheatreJones for Productions in Dallas.,
44. **Olivia Justice**, BA, active church soloist in DFW area, Early Music Collegium soloist, Under Texas Sky Lead Soloist. BA awarded May, 2009

University of Kentucky

Doctor of Musical Arts

45. **Sara Downs**, (MM-University of Tennessee), lead role with UK Opera (Hansel), Imperial Symphony Orchestra, Lakeland, Florida: Zerlina, Mercedes, Tisbe; Sara prepared her first DMA recital under my guidance and was appointed a Graduate Teaching assistant during her 2nd year of study with me, DMA awarded 2010
46. **Sherri Phelps**, (MM-Juilliard), performed Messiah with Lexington Philharmonic, San Jose Symphony soloist, Grand Night for Singing soloist – UK Opera Theatre. taught under my supervision at UK, now teaching at Murray State, KY. DMA awarded 2008

Master of Music

1. **Christopher Conley**, (BM-Morehead State University), 2018: Messiah, Lexington KY, heading Voice Disorders Program in Punta Gorda, Florida. Earlier: UK Opera Theatre (lead role in Poppea), Orpheus Prize, Metropolitan National Council District Award (3 times), Staunton Opera at the Blackfriars (2 principal roles: Spirit/Dido, Athamas/Semele), soloist with Baroque Band Chicago, New Trinity Baroque-Atlanta, Christ Church of Lexington Messiah, Magnificat San Francisco, MM awarded May, 2006, Second MM at UK in Voice Disorders with Joseph Stemple.
2. **Brandy Lynn Johnson (Hawkins)**, (BM/BME-Loyola University New Orleans), 2018: Teacher and Choir Director at McKinley Academic Magnet School of Visual & Performing Arts, Baton Rouge LA, UK Opera Theatre: Carmen, Nettie (Carousel), Lucy (Hotel Casablanca, recorded on CD: Albany Records), St. Louis Opera Young Artists Program, Kentucky Opera Young Artist, Chicago Opera Theatre Young Artist, Domingo-Cafritz Young Artists Program/Washington Opera, Houston Ebony Opera: Suzuki, Dinah, Maddalena, Santa Fe Opera Apprentice (2 years): Baba. Metropolitan National Council Encouragement Award 2005, District Award 2006-2008, Regional Award 2008. Domingo-Cafritz Young Artists Program at Washington Opera, Santa Fe Apprentice Artists program, Glimmerglass, Ashlawn Opera, Cincinnati Opera, UK Opera Theatre/Albany Records: Thomas Pasatieri's Hotel Casablanca (Amazon.com), reviewed in Opera News March, 2011, MM awarded May, 2008,
3. **Andreas Kirtley**, (BM-Morehead State University), Lexington Opera Society Summer Workshop, lead role (Bajazet), admitted to UNT Artist Diploma (after UK), lead role with UNT Opera (L'Egisto), UNT Collegium soloist, Finalist in McCammon Competition, Ft. Worth, TX
MM awarded May, 2006
4. **Dannica Burson**, (BM, CalArts), UK Opera Theatre and Schmidt Opera Outreach Program, Lake Placid Institute, NATS finalist 2010, Luric Opera Studio Weimar, Voci nel Montefeltro, 2013, MM
5. **Meg Stohlmann**, (BM, Sonoma State University), UK Opera Theatre, San Francisco Early Music Seminars, Director, Danville Childrens Choir, Danville, KY, Previous Positions: US Air Force Academy, Bondurant Middle School, Frankfort, KY, Choir Director: Tates Creek High School and Henry Clay High School, MM 2008
6. **Diana Vetter**, (BM, Transylvania University), UK Opera Theatre, Grand Night for Singing, MM 2008

Bachelor of Music

7. **Ashley Jackson**, Atlantic Music Festival, UK Schmidt Opera Outreach Program, UK Opera, Grand Night for Singing, NATS finalist, BM 2010
8. **Mary-Hollis Hundley**, Metropolitan Opera Encouragement Award 2010, NATS second place winner freshmen women 2006, BM 2010, Ariadne with Opera America, Renata Scotto master classes in Siena, Italy 2013, IVAI Virginia, Joan Dorneman master class, Sarasota Opera Apprentice program 2013, MM Mannes College in NY, George London Encouragement Award 2014, Metropolitan Opera National Council Winner Iowa District 2017

Graduate students in UK Opera Workshop, Individual Coachings, Adjudicated in UK Competitions: **Eric Brown** (MM/DMA), **Amelia Groetsch** (MM), **Christopher Baker** (DMA), **Andrea Childress** (MM), **Hannah Smith** (DMA), **Natalie Krupansky** (DMA), **Sarah Hoffman** (MM), **Trishla Wooten** (MM), **Susan Rahmsdorf** (DMA), **Jacob Cook** (MM), **Afton Battle** (MM), **Melody Fletcher** (MM), **Jeremy Cady** (DMA), **Darla Diltz** (DMA), **Anne Fuchs** (now MM at Westminster), **Amanda Balltrip** (MM).

Stanford University

Doctoral students (Voice Related Field or Minor)

9. **Kaneez Munjee**, Musicology (BA-UC Berkeley), Stanford Opera*, Stanford Collegium**, joined administration of Philharmonia Baroque and Magnificat, Critic for SF Classical Voice, professionally active chorally in Bay Area. PhD, Musicology, 2011
10. **Chinsan Han**, Electrical Engineering, (BA-MIT), Stanford Opera: Monastatos in *The Magic Flute*, Snowman in *A Childhood Miracle*, Stanford Collegium, San Francisco Early Music Society Workshop, soloist; has remained professionally active as a singer in the Bay Area as much as a career in Electrical Engineering will allow, PhD, 2010
11. **Heather Crow**, Law, (BA-Harvard), Stanford Collegium, changed career path while studying with me from Law to Voice, MM Peabody, 2009
12. **Benjamin Lipson**, Robotics, Stanford Opera: Sarastro in *The Magic Flute*, PhD, 2005
13. **Michelle Geoffrion-Vinci**, Iberian Studies, Sorceress in *Dido & Aeneas*, remained professionally active as a singer after Stanford, joining Bethlehem Bach Choir (only new member chosen that year), while starting academic career in Iberian Studies at LeHigh University, PA, PhD, 1998.

Stanford Undergraduates (now professionally active)

14. **Julia Ulehla**, BA, Stanford, In 2018, Julia Ulehla continued her researches into Moravian Music at UBC and toured the US and Canada with her husband's ensemble for performances of *Dálava*, her recent recording. They performed with The Kids Table Quartet at The China Cloud in Vancouver BC. She was interviewed by Alexander Varty in The Georgia Straight, March 8, 2017. Earlier: chosen from a pool of 1000 applicants, recently joined the internationally-based avant-garde theatrical troupe: *Workcenter of Jerzy Grotowski and Thomas Richards*, performing 9 events in the Bay Area alone this April, 2011, further details in my portfolio in the Section on Student concerts and reviews, also in her letter of endorsement, received MM at Eastman School of Music; also leading roles with Bay Area Opera Companies (Dorabella, Mercedes), BA awarded June, 2000
15. **Jennifer Shyu**, BA, Stanford, Fulbright Award winner. I was one of her recommenders. Feature articles in New York Times, Wall Street Journal, among many others. Major career as jazz singer and composer, singing all over the world with saxophonist Steve Coleman and others, classically trained singer (by me), uses both techniques in all her work, BA awarded June 2000
16. **Vivian Krich-Brinton**, BA, Stanford, debuted with St. Louis Opera Theatre as Frederika in *A Little Night Music*, cast of top Broadway stars, Broadway Asia tours of and Sound of Music, Banff Center in Adamo's *Little Women*, received MM at Manhattan School of Music; Flora in Britten's *Turn of the Screw* at Cincinnati Opera and Symphony Space in NYC, Broadway debut in *Dinner and Delusion*, recorded *A Month in the Country* while a student at Manhattan School, Rose Walton Vocal Award twice while at Stanford, BA awarded June, 2003
17. **Reed Criddle**, BA, Stanford, Director of Choral Studies at Southern Utah University, received DMA at the University of Michigan, teaches voice at university level and privately, BA awarded June, 2005, now Director of Choirs at Utah Valley University, several CD recordings, received tenure 2015

18. **Georgia Duan**, BA, Stanford, sang Queen of Night in Freiburg, Germany, received MM at San Francisco Conservatory, many Bay Area concerts, study and performances in Italy and Germany, competition winner Stars of the Future in Los Angeles, professionally active in Bay Area
19. **Edward Requenez**, BA Stanford, accepted to and received MM at Boston Conservatory; later changed career path to medicine
20. **Jessica Wan**, BA Stanford, marketing manager at San Francisco Opera, lead roles in Bay Area productions (Dorabella-Pocket Opera), SF Contemporary Singers (professional choir dedicated to modern music), professionally active singer in Bay Area, grad school UC Berkeley, BA awarded June, 2003
21. **Mathew Mori**, BA awarded June, 2001, MM in Opera, University of British Columbia, professionally active in BC, Canada, subsequently pursued MD at Stanford, sang semi-professionally in San Francisco Bay Area, MD awarded 2010 Stanford University, completed Residency in Otolaryngology, at Massachusetts Eye & Ear Infirmary, a Harvard affiliate. Otolaryngologist at Grabscheid Voice and Swallowing Center of Mount Sinai and Assistant Professor in the Mount Sinai Department of Otolaryngology.

Student Press Reviews

University of North Texas

Levi Hernandez, UNT Opera Scholarship

"Levi Hernandez as Dandini (is) immediately likable from the start...baritone Hernandez's soaring vocals as Dandini show they are much more than meet the eye."—The Sleepless Critic, Boston, 11/16/2023

"Levi Hernandez's Dandini was a showcase of nuances. The baritone has a beautiful voice and is extremely adept at phrasing his lines with rich sound and variations within the phrases. There are few times that one may hear such a pleasurable singer as Hernandez. His character, noble but also comic, shared the qualities of "no-nonsense" similar to Cecelia Hall's portrayal."—João Marcos Copertino, Operawire, 11/14/2023

"[Levi Hernandez] sang with sleek assurance. The rich sonority of Hernandez's baritone announced itself early in the opera" – Ken Herman, San Diego Story, 3/19/2018

"Baritone Levi Hernandez also was ideal as the clueless Kildare, the Scotland Yard inspector desperate to catch the serial killer so as to win himself a promotion and be hailed as a hero in London's gutter press." – John von Rhein, Chicago Tribune, 2/11/2018

"Baritone Levi Hernandez as the painter Marcello delivers the role with the right amount of forceful comedy and mild cynicism. Marcello is a pivotal, but often thankless role (he has no aria), yet the character is the glue that holds the entire group together. He and Chenes were brilliant in their "love" duet at the beginning of Act IV." – Kelly Dean Hanson, Daily Camera, 11/5/2017.

"As the upstanding Shuisky, baritone Levi Hernandez unleashed genuine bel canto phrasing and vocal beauty over a wide dynamic palette. . . ."—David Shengold, Opera News, 8/2/2017

"Levi Hernandez as Shuisky, protector of the Orthodox Russian flame, was slimy and articulate at once. He too has a large voice that pleases the ear." -BerkshireFineArts.com, 8/1/2017

"The stalwart Pa Joad is sung by baritone Levi Hernandez in another very strong and moving performance." – Steve Callahan, KDHX.org, 5/31/2017

"The huge cast — there are more than 30 artists listed, many of whom sing more than one role — was uniformly well-chosen. ".... Levi Hernandez was the determined Pa Joad." Sarah Bryan Miller, St. Louis Post-Dispatch. 5/28/2017

"Levi Hernandez was a dramatic Sharpless with a burnished bronze sound. I think we will hear a great deal more from him. . ." Maria Nocklin, Opera Today, 2/8/2017

"Levi Hernandez, with his beautiful lyric baritone, gentle demeanor, and Smith Brothers beard scored a good success as the Music Master." – James Sohre, Opera Today, 6/27/2016

"...other standouts include Levi Hernandez as the Music Master"- Sarah Boslaugh, Playbackstl.com, 6/20/2016

"Levi Hernandez makes an admirable Music Master." – John Von Rhein, Chicago Tribune, 6/21/2016

“...a standout as Paula for her melancholy mezzo, along with her wonderful comic chemistry with LEVI HERNANDEZ as Alvaro.” – Kerry Lengel, The Republic, AZ Central, 11/14/2015

Derek Chester, Toulouse Graduate School Award Recipient, Received DMA 2013

“Tenor Derek Chester had the lightest voice of all. Its very slenderness paid off in [the] recitative, “Mein Jesus Schweigt,” by making the music sound all the more stark.” Texas Classical Review (3-1-2018, Steven Brown), Mercury Baroque Ensemble, *St. Matthew Passion*

“Derek Chester has considerable experience in Baroque practice, and this showed in everything he did with his important tenor recitatives and arias.” ClassicalVoiceNorthCarolina (12-2-17, John W. Lambert), Duke Chapel *Messiah*

“Bach Collegium showcases delightful performance of Handel’s *Acis & Galatea*. As *Acis*, Derek Chester was a sturdy tenor with a dark color to his voice, his runs nimble and cleanly articulated.” SanDiegoUnionTribune.com (10-21-17, Christian Hertzog), Bach Collegium San Diego *Acis & Galatea*

Featured article: “Bach and Bodybuilding: Singer and assistant professor at University of Northern Colorado mixes his love for singing with a passion for staying fit.” *Greelytribune.com* (2-20-17, Dan England)

“Because the 1610 Vespers encompasses ten Psalms and other Biblical songs, as well as two Marian hymns and the Magnificat, Monteverdi created variety with various solos, duets and quartets. Among these soloists, soprano Molly Quinn and tenor Derek Chester stood out not only because of their vocal strength, but their virtuoso navigation of brilliant fioritura and period ornamentation. Chester’s bright tenor soared through the explosive declamation of the “Nigra sum” with breathtaking ease, yet when paired with tenor Scott Mello in “Duo seraphim,” he floated limpid, legato phrases with equal finesse. While these two tenors could not have sounded more seraphic together, they were joined at the climax of the duet by tenor Eric Gustavson—singing from the organ gallery in the back of the church—creating a sumptuous surround sound.” *SanDiegoStory.com* (5-14-16, Ken Herman), Bach Collegium San Diego *Monteverdi Vespers 1610*

“Comfort Ye My People,” tenor Derek Chester sang with compelling intensity, with a powerful crescendo at ‘The Voice of Him that Crieth in the Wilderness.’ In the following aria, “Ev’ry Valley,” the coloratura ornaments were eloquently negotiated by Mr. Chester.” *Classical Sonoma.com* (12-18-16, Joanna Bramel Young), American Bach Soloists, *Messiah*

“The true star of the evening, however, was undoubtedly tenor Derek Chester. The demanding role of the Evangelist can be thankless. He has no expressive arias to sing, and must convey the story fully in bare recitative. Nonetheless, he has more to sing than anyone else, and the drama completely depends on his stamina. Chester, who serves on the voice faculty at the University of Northern Colorado, gave an authoritative, but expressive narration, with absolute understanding and impeccable depiction of the gospel text. His German-language diction was flawless throughout.” *DailyCamera.com* (4-24-16, Kelly Dean Hansen), Boulder Philharmonic Orchestra and Central City Opera, *St. Matthew Passion*

“Tenor Derek Chester, who had a remarkable evening, was impassioned in the recitativo “Gebenedeiter Mund!” and playful and light in his aria “Hilf, Jesu, hilf, daß ich auch dich bekenne.” www.sfcv.org (1-27-16, Niels Swinkels), American Bach Soloists

“From tenor Derek Chester’s vibrant opening recitative and exuberantly ornamented joyous aria “Ev’ry valley shall be exalted,” it was evident that this Bach Collegium *Messiah* would be marked by the expectation of dramatic propulsion and surprising elaborations.” *SanDiegoStory.com* (12-8-15, Ken Herman), Bach Collegium San Diego, *Messiah*

“As the Evangelist, Derek Chester was outstanding, using his high tenor voice to great effect and with superb clarity of diction in German.” *BerkeleyDailyPlanet.com* (3-6-2015, James Roy McBean), American Bach Soloists, *St. Matthew Passion*

“Tenor Derek Chester brought the recitative “Comfort Ye My People” warmth and confidence.” *Theatre Jones* (12-11-15, Rob Laney), Dallas Bach Society, *Messiah*

“Carefully chosen for their parts, the soloists filled their roles with the skill ABS followers have learned to anticipate. Tenor Derek Chester, the Evangelist and hence narrator of the story, sang with deep expressiveness, bringing out the passion and drama of the text.” *ClassicalSonoma.org* (2-27-2015, Joanna Bramel Young) American Bach Soloists, *St. Matthew Passion*

“This made for a rather bold thesis. However, Chester demonstrated it impressively in his coaching of “Frühlingstraum.” www.examiner.com (2-24-2015), Master Class at San Francisco Conservatory of Music, *Tenor Derek Chester explores the phonological side of Schubert’s art song*

“As the Evangelist, Derek Chester was outstanding, using his high tenor voice to great effect and with superb clarity of diction in German.” *The Berkeley Daily Planet* (3-6-14, James Roy MacBean), American Bach Soloists, *St. Matthew Passion*

“The role of the Evangelist, sung by tenor Derek Chester, is extremely demanding. The part is long, since he provides the commentary from beginning to end. Chester was unobtrusive, as he needed to be, to the point where I had the illusion of seeing through his words to the situation he was describing, as if he were transparent. One of the most powerful effects in the oratorio was when he ceased to be transparent and his voice became emotionally distraught in conveying Christ’s suffering. This

intensified the story no end.” *The Sacramento Choral Calendar* (3-2-15, Winslow Rogers), American Bach Soloists, *St. Matthew Passion*

“...in the same cantata (Bach Cantata 153) tenor Derek Chester raised the emotional stakes even higher tearing through his aria with a stormy rage demanded by the text.” *San Diego Story* (9-28-14, Ken Herman), Bach Collegium San Diego, *J.S. Bach Finds His Roots*

“Tenor Derek Chester's aria "Quoniam tu solus" (For thou only art holy), with oboe and continuo, was especially moving...Another lyrical and joyous aria was beautifully sung by tenor Derek Chester: "Auf meinen Flügeln sollst du schweben" (On my wings you shall soar).” *Classical Sonoma* (2-21-14, Joanna Bramel Young), American Bach Soloists, *Lutheran Mass and Cantata: Laßt uns Sorgen*

“...tenor Derek Chester and pianist Richard Shuster presented as exquisite an hour's worth of music as could be imagined...Chester is finishing a doctorate at the University of North Texas, with a dissertation on Barber's art songs, but he's best known as a baroque-music tenor of extraordinary incisiveness and expressivity...In both cycles, in clear but succulent French, Chester caressed the words as lovingly as could be imagined...” *ArtsBlog Dallas Morning News* (4-4-13, Scott Cantrell) TWU Recital with pianist Richard Shuster

“The concert featured soloists Mary Wilson (soprano), Emily Lodine (mezzo-soprano), Derek Chester (tenor), and Kevin Deas (bass), all of them accomplished classical vocalists who came together to create a magical quartet that led the 200-member choir.” *In the Spotlight* (7-15-12, Kait Rankins), Berkshire Choral Festival, *Missa Solemnis in D Major, op. 123* (Beethoven)

“Tenor *Derek Chester's* recitative and aria, ‘Mein Jesus schweigt...Geduld!’, was a high point.” — *San Francisco Classical Voice* (2-27-12, Jason Victor Serinus), *St. John Passion*

“Tenor *Derek Chester* – beautifully liquescent tone and vivid declamation....The Dallas Bach Society's Messiah on Monday night may have been the finest live performance I've ever heard of Handel's beloved oratorio.” — *Dallas Morning News* (12-20-11, Scott Cantrell), *Messiah*

“The most amazing vocal performance of the evening, however, came from tenor *Derek Chester*. Along with a ravishingly beautiful voice, he continually revealed a perfect balance of logic and passion.” — *Front Row* (12-19-11), *Messiah*

“Derek Chester's easeful and wondrously pliant tenor was deployed to maximum expressive effect.” — *Dallas Morning News* (12-23-10, Scott Cantrell), Monteverdi's *Vespers of 1610*

“Across four centuries, some of the most dramatic, virtuosic – and frankly *sensuous* – music ever penned reverberated through the Cathedral Santuario de Guadalupe on Sunday night. Marking the 400th anniversary of Claudio Monteverdi's *Vespers of the Blessed Virgin*, Dallas' Orpheus Chamber Singers performed the work in collaboration with string players from Houston's Ars Lyrica and a San Francisco-based baroque winds ensemble called The Whole Noyse. It was one of the most glorious musical experiences I've had in 11 years in Dallas. One soloist after another sang beautifully, but the standouts were soprano Julie Liston Johnson and tenor *Derek Chester*.” — *Dallas News* (11-15-10), Monteverdi's *Vespers of 1610*

“Even up front the reverberation was ample, and the solo singers — most notably *Derek Chester*, the tenor who sang “Nigra sum” and the closing section of the Magnificat — used it to help float beautifully shaped, carefully nuanced phrasing.” *New York Times* (3-8-10, Allan Kozinn)- Boston Baroque, Martin Pearlman, Monteverdi's *Vespers of 1610*

“One of the evening's high points was the motet “Duo Seraphim,” a sort of dialogue between angels. Pearlman had tenors *Derek Chester* and Aaron Sheehan sing across from each other in the balcony, creating a spacious, antiphonal effect. At the end a third tenor, Lawrence Jones, joined in from the stage. The result was a masterpiece of both art and spatial coordination.”- *Boston Globe* (2-22-10, David Weininger)- Boston Baroque Martin Pearlman, Monteverdi's *Vespers of 1610*

“During the Motet *Audi coelum, Mr. Chester* demonstrated the beauty and flexibility of his voice with virtuosic ornamentation.” *Classical Sonoma* (1-29-10, Joanna Young)- American Bach Soloists, Jeffry Thomas, Monteverdi's *Vespers of 1610*

“Egarr had a superb, agile group of vocal soloists to work with – soprano Mireille Asselin, countertenor Darryl Taylor, mezzo-soprano *Jennifer Lane*, tenor *Derek Chester*...and he gave everyone the freedom in tempo to indulge in elaborate ornamentation.” *Los Angeles Times* (6-29-09, Richard S. Ginell)- Bach Collegium San Diego, Richard Egarr-Handel's *Theodora*

“Also largely undaunted by the score's demands was tenor *Derek Chester*, as Didymus' pal Septimius....” *San Diego News Network* (6-28-09, Valerie Scher)- Bach Collegium San Diego, Richard Egarr- Handel's *Theodora*

“Singing the role of Didymus' fellow guard officer Septimus, *Derek Chester's* tenor voice has volume and flexibility showing in his arias "From virtue springs each gen'rous deed," "Descend kind pity," and especially the delightfully vigorous melismatic runs of the furious "Dread the fruits of Christian folly" a beauty that compensates any slight deficit of punch.- www.sandiego.com - Arts (6-28-09, George Weinberg-Harter)- Bach Collegium San Diego, Richard Egarr- Handel's *Theodora*

"Soprano Abigail Haynes Lennox and tenor *Derek Chester* both contributed strong, shapely singing, making their "Domine Deus" duet one of the concert's highlights." -- San Francisco Chronicle (1-20-09, Joshua Kosman)- American Bach Soloists- Bach's *Mass in B minor*

"Six featured soloists handled their parts with grace and style, especially tenor *Derek Chester* in the role of the evangelist who holds the story together with incredibly difficult continual lines of recitative. Chester, a young singer who shows magnificent vocal maturity, was inspiring. His voice is clear and in the upper range morphs into almost a countertenor quality." -- Richmond Times-Dispatch (4-19-2009, Walt Amacker) Richmond Symphony Orchestra- Bach's *St. Matthew Passion*

"Any performance of the "St. Matthew Passion" rises or falls on the strength of its Evangelist, whose vocalized narration consumes about a quarter of the work's time span. This series of performances is blessed with *Derek Chester*, a tenor, also at ease in alto range, who knows how to ornament and inflect baroque recitative and treats his text as a story of high drama and urgent importance." -- The Letter V - The Virginia Classical Music Blog (4-20-2009, Clarke Bustard)- Richmond Symphony Orchestra- Bach's *St. Matthew Passion*

"*Chester* had a light, pleasant tenor, and it would be interesting to hear him in a song recital that would display his talents more fully." -- The Buffalo News (4-27-09, Garaud MacTaggart)- Buffalo Philharmonic Orchestra and Chorus- Mendelssohn's 2nd Symphony, *Lobgesang*

"Particular standouts included *Derek Chester* as Simon Stimpson, convincingly balancing the contradictory elements of degradation and integrity...." --<http://www.theaterjones.com> (4-7-09, Wayne Lee Gay) - University of North Texas Opera Theatre- Ned Rorem's *Our Town*

"*Derek Chester* performed...with a well-focused tenor and an evocative emotional edge." -- South Florida Classical Review (5-15-09, David Fleshler) - Seraphic Fire - The Jew and The Gentile, Music of Monteverdi and Rossi

"Tenor *Derek Chester* tossed off roulades of coloratura in a firm, secure voice. --*Miami Herald*- Seraphic Fire- Monteverdi's *Vespers of 1610*."

"The madrigal-like writing for three tenors in the *Duo Seraphim* brought out the music's unearthly beauty and tenor *Derek Chester's* hale, refined tone in the *Audi coelum* was a highlight [Monteverdi's *Vespers*, Seraphic Fire]." -- *South Florida Sun-Sentinel*

"Tenor *Derek Chester* should have brought down the house with his terrific breath control & exactness in the thrilling coloratura aria "Frohe Hirten, eilt"[Weihnachts Oratorium, American Bach Soloists]." -- *Not for Fun Only* (Arts Blog: Fun and Enlightenment in San Francisco)

"Without doubt, *Derek Chester* has a great career ahead of him as the Evangelist in any baroque passion -- he tells the story while sustaining a glorious sound (an essential in this repertoire)"--*Early Music* -Yale Schola Cantorum-Bach's *St. John Passion*

"*Derek Chester's* Evangelist could hold its own next to Mark Padmore's." -- *Choir and Organ*- Yale Schola Cantorum- Bach's *St. John Passion*

"The Mozart-Handel tandem continued with a finely etched and compelling Torna la pace al core from Idomeneo via tenor *Derek Chester* who recently played Evangelist in St. John Passion under the renowned Helmuth Rilling, conductor of the Stuttgart Bach Collegium." -- *Coral Gables Gazette*

"*Derek Chester's* noble tenor soared eloquently in the concluding aria from *Idomeneo*, effortlessly reaching the highest limits of the upper register." --*South Florida Sun-Sentinel*

Kathryn Summersett, MM, 2011, pursuing DMA at Indiana University

"The singing is responsible, tasteful, and unfailingly artistic, with lovely balancing and blending of voices. Those who may regret the dismantling of Anonymous 4 would do well now to embrace Liber unususalis-and be much the better off for doing so. This plucky little ensemble is a treasure to nurture." The American Record Guide
The young artists of Liber unususalis...show real vocal virtuosity...Their voices are ideally beautiful and their refined interpretation is full of panache in a musical genre not seen very often...Truly bliss for the ear." Crescendo

"This group struck a well-nigh perfect balance between academic authenticity and heart-warming expressiveness. Their vocal style is neither raucous nor over-cultivated, and it has all the agility of sean-nós. They sing intently to each other, but in a way that deeply involves their audience." Irish Times

"This is a superb rendition of 12 pieces by Guillaume de Machaut and his circle, using exactly as many voices as needed without any instruments at all. Fanfare

SOUTH WALES ARGUS-NEWPORT (UK) "Performed with authority...exciting!"

"...Liber unusus, three young singers from Boston whose programme centered around secular music by Guillaume de Machaut, which they executed with paradoxically cool panache." - Wilfred Mellers, *The Musical Times* (UK)

"Strong, vibrant voices that are nonetheless keenly focused, an essential for tuning.... Remarkable, strong texts joined to unexpectedly passionate music." *San Francisco Classical Voice*

"Full-voiced purity.... Sung with immaculate diction and delivered with focused attention to the text's meaning.... Most surprising about this music were the heartfelt emotions coming not only from the singers, but the music itself." - *Birmingham News* (Alabama)

"Elegant and spot-on.... Flowing and ethereal...a hair-trigger sensitivity to what the words had to say.... Deeply moving." - *The Boston Globe*

"The performance was splendid, crowned by two sopranos: Christine Lynch as Glory and Kathryn Summersett as Wisdom." (5-25-2015, Peter Jacobi), *Bloomington Early Music Festival, A Lully Jubilee*

'....four modern premier performances of works by Manuel de Sumaya (1678-1755), including a four-movement solo cantata, beautifully sung by HPI doctoral student, Kathryn Summersett." (12/2014, Dana Marsh) *Historical Performance Institute Update* (published January, 2015)

Bloomington Early Music Festival's *A Mediaeval Journey*: "Sung beneath the towering atrium of the Monroe County Courthouse, the music absolutely stunned for its resonance and emotional power. The singers deserve glowing praise...Kathryn Summersett. Summersett doubled on vielle and hurdy-gurdy..." *Peter Jacobi, Herald Times, May 29, 2014*

Historical Performance Institute's production of Blow's *Venus and Adonis*: "Soprano Kathryn Summersett and baritone Kevin de Benedictis handled the embraces and Blow's expressive music with persuasive determination." *Peter Jacobi, Herald Times, April 23, 2013*

Review of UNT Collegium performance at Boston Early Music Festival 2009: "Forty singers and instrumentalists from the University of North Texas (in Denton) performed two choral pieces... at a morning concert at the Church of the Covenant. Solos in... Telemann's *Deus, judicium tuum* were shared by students, all very capable and practiced. *Kathryn Summersett's* high notes were especially evenly placed and focused..." *Early Music America, Fall, 2009, p. 56.*

David Stanley, countertenor, DMA UNT 2015

"Over this [the string quartet], Verdigris' representative vocal quartet, which included....countertenor David Stanley....layered tight, angelic vocalizes that added a thematically appropriate sense of ethereal sanctity to the entire performance." (6/22/2018, Richard Oliver, TheaterJones, The Oak Cliff Film Festival)

David Lewis, countertenor, BA, UNT 2011, MM McGill University

"David Lewis as Marvin was fantastic. He was the core that blended the two families together, but it was not only through love, but mutual hatred at times. Vocally Lewis was perfect in every song, but shined in "Father to Son." While Marvin was with Whizzer, Lewis showed the love and passion through soft caresses, fired eyes, and vocal inflection that spanned the gamete. Lewis had a superb performance that had the audience in tears by the last scene with the journey that he was on." (9-25-2015, Angela Newby, The Column, Best of 2015, Runway Theatre, *Falsettos*)

"It is a real opera, if you define it as mostly sung throughout, including dialogue (musicals can do that too). As such, *Jerry Springer: The Opera* requires some fine voices and excellent musicianship. Richard Thomas' music parodies composers from Bach and Handel to Sondheim and Lloyd Webber. The singers are pushed to the very top of their range multiple times, harmonies are complex, and the singers' lines are frequently contrapuntal....most of the performers do a fine vocal job, with some highly trained singers in the mix....The first situation involves Dwight (played with open-shirted, gold-chained swagger by David Lewis)." (7-24-2015, Gregory Sullivan Isaccs, TheatreJones.com), OhLook Performing Arts Center, *Jerry Springer: The Opera*

University of Kentucky

Brandy Lynn Hawkins, MM 2008

"Heggie will make an appearance in Baton Rouge the weekend of June 12 through 13 alongside Sister Helen Prejean, whose story is the subject of Heggie's famous opera, *Dead Man Walking*....featuring performers from Opera Louisiana and the New Orleans Opera, as well as mezzo-sopranos Brandy Lynn Hawkins and Gwendolyn Jones" (6-10-2015, Tara Bennett), <https://digbr.com/dead-man-walking/> Recital Featuring Two Song Cycles by Jake Heggie

“...hip New Yorker Marta (Brandy Lynn Johnson)” (3-10-2015, George Morris, The Acadiana Advocate), Theatre Baton Rouge, Company

“Mezzo Brandy Lynn Hawkins, another Young Artist, turned Absalom’s pregnant lover Irina into a thoroughly sympathetic character, although her voice was a shade too “legit” to squeeze the bluesy essence from her songs “Trouble Man” and “Stay Well.” *Fred Cohn, Opera News, October 2012 – Vol. 77, no. 4, Glimmerglass Opera, Lost in the Stars*

“The rest of the cast included wonderful performances...two outstanding apprentices in featured roles, Brandy Lynn Hawkins and Chrystal E. Williams, both mezzo-sopranos who had stood out in the auditions I heard on Friday in more traditional repertoire.” *Jonathan Pell, Dallas Opera Blog, August 29, 2012, Glimmerglass Opera, Lost in the Stars*

“Mezzo Brandy Lynn Hawkins, another Young Artist, turned Absalom’s pregnant lover Irina into a thoroughly sympathetic character, although her voice was a shade too “legit” to squeeze the bluesy essence from her songs “Trouble Man” and “Stay Well.” *Fred Cohn, Opera News, October 2012 – Vol. 77, no. 4, Glimmerglass Opera, Lost in the Stars*

“As Irina, Brandy Lynn Hawkins, a sympathetic actress, deployed a rounded lyric soprano to affecting purpose in “Stay Well.” *James Sohre, Opera Today, August 20, 2012, Glimmerglass Opera, Lost in the Stars*

“...mezzo-soprano Brandy Lynn Hawkins (as Irina, Stephen’s daughter-in-law) made the best impression among the Young Artists.” *Charles T. Downey, The Classical Review, July 29, 2012, Glimmerglass Opera, Lost in the Stars*

“Brandy Lynn Hawkins is extraordinarily moving as Lady Thiang, with a unique richness of tone.....” —*Daily Progress by Clare Aukofer, July 29, 2011, Ash Lawn, The King and I*

“It would be a rare opera-goer who could find much fault with the production. Brandy Hawkins brought an element of harsh realism to the title role, displaying a rich mezzo-soprano voice that contained all the elements of the complex character. Her duplicity, eroticism and mendacity were present in force, and with the assistance of Patrick O’Halloran as her would-be lover, Don Jose, the pair brought the tragic story to its bitter climax. — *Jack Jaegar, Journal and Courier, Lafayette, IN, June, 2011, Carmen, Kentucky Opera*

“...the Gypsy, Brandy Lynn Hawkins, seduces purely through her voice.” *Chicago Critic, May 8th, 2011, He/She-The Diary of One Who Vanished, Chicago Opera Theatre*

“In her supporting role as the object of the singer’s infatuation, mezzo Brandy Lynn Hawkins sang with polish and full tone...” —*Lawrence A. Johnson, Chicago Classical Review, May 8, 2011, He/She-The Diary of One Who Vanished, Chicago Opera Theatre*

“...as the Gypsy, Zefka, and COT Young Artist, Brandy Lynn Hawkins sang with a seductive inner flame.” —*Chicago Sun Times, May 7, 2011, He/She-The Diary of One Who Vanished, Chicago Opera Theatre*

“Turiddu asserted his own brand of utter confidence, even as his character betrayed Santuzza for the strutting, I’ll-have-any-man-I-desire Lola (the appropriately sassy Brandy Hawkins).” — *Andrew Adler, Journal and Courier, Lafayette, IN, September 25, 2010, Cavalleria Rusticana, Kentucky Opera*

“Santuzza was pitted against the charms of Mezzo soprano Brandy Hawkins, a studio artist at KY opera. Ms. Hawkins is an artist to watch, you just HAD to pay attention to her from her very entrance. She is a beautiful woman with voice and curves to match. This Lola was a bombshell who was not about to be bullied by Santuzza. Count me very impressed by this young lady....This kind of singing needs to be put on stage as often as possible. Casting managers, you have been warned.” — *Lindoro Almaviva, Canbelto.wordpress.com, September 25, 2010, Cavalleria Rusticana, Kentucky Opera*

“Ms. Hawkins led the recital off with a superb performance of Rosina’s famous showpiece aria, “Una voce poco fa,” from Act I of Rossini’s ever-popular “Barber of Seville” (“Il Barbiere di Siviglia”). Unafraid of the composer’s tricky vocal ornamentation, she sang beautifully throughout. Working without costuming or props, she fully re-created her character on McNeir’s unadorned stage.” — *Terry Ponick, The Washington Times, February 3, 2010, Domingo-Cafritz Young Artists at Georgetown University*

“The three Rheinmaidens -- two of them (Jennifer Lynn Waters and Brandy Lynn Hawkins) from the company’s Domingo-Cafritz Young Artist program -- acquitted themselves beautifully.” — *Anne Midgett, Washington Post, November 9, 2009, Götterdämmerung, Washington National Opera*

“UK Opera Singers Advance in Metropolitan Opera Regional Auditions

Vocalists from UK Opera Theatre (UKOT) sang their way to the top of district auditions for the Metropolitan Opera in November. Three of the four finalists selected at the event, the opening level of competition in the Metropolitan Opera National Council Auditions, were from UKOT....All three finalists are pursuing master’s degrees at UK.... Brandy Lynn Hawkins, a

graduate student in UK Opera Theatre, excelled at Tennessee's auditions for the Metropolitan Opera taking one of three finalist positions at the auditions held in Nashville, Tennessee. The mezzo-soprano advanced to regional competition at the Mid-South Region Finals in Memphis. She also was selected as a participant for the Washington National Opera (WNO) Domingo-Cafritz Young Artist Program, a program under the leadership of Plácido Domingo and patronage of First Lady Laura Bush known for working with young singers on the verge of international careers. Hawkins, who is currently pursuing a master's degree, will start her nine-month residency at WNO in August 2008." *Lexington Herald, November, 2008*

**Brandy Lynn Hawkins and **Christopher Conley* were my students at UK in 2005-2007, during which time Brandy received a Metropolitan National Council Encouragement Award (2005), and both won Metropolitan National Council District Awards (2006 and 2007). Both won the District again in 2008. Brandy went on to win the Regional Award in Tennessee. Both have continued to this day to use repertoire they initially studied with me. Chris continued to take lessons with me whenever I was in Lexington. Brandy moved to Washington, DC, and recently requested a coaching on singing French Baroque Opera, while she was understudying Charpentier's *Médée*, at Chicago Opera Theatre.

Christopher Conley, MM Voice 2006, MM Voice Disorders 2015

"*Christopher Conley* at the cathedral sang the text with incisive clarity and gorgeous vocal color throughout his range. His ability to connect the music and the words as one coherent unit of artistic communication was exemplary, using his formidable technique in long slow phrases and fast showy runs alike to delineate the underlying meaning rather than for mere vocal display." — *Tedrin Blair Lindsay, LexGo, Lexington Herald-Leader, December 3, 2011, Christ Church, Messiah: <http://www.kentucky.com/2011/12/03/1981937/review-two-baroque-style-messiah.html#storylink=cpy>*

"UK Opera Singers Advance in Metropolitan Opera Regional Auditions

Vocalists from UK Opera Theatre (UKOT) sang their way to the top of district auditions for the Metropolitan Opera in November. Three of the four finalists selected at the event, the opening level of competition in the Metropolitan Opera National Council Auditions, were from UKOT...counter-tenor *Christopher Conley* were selected for three of the four Kentucky District Auditions finalist positions that advanced to regional competition at the Tri-State Regional held at UK's Memorial Hall last weekend. All three finalists are pursuing master's degrees at UK... *Lexington Herald, November, 2008*

Stanford University

Vivian Krich-Brinton, BA 2004, MM Manhattan School of Music 2006

"Flora was well sung by soprano Vivian Krich-Brinton who almost convinced us that she was a child."—*Meche Kroop, Voce di Meche, May 27, 2012, Opera Moderne, The Turn of the Screw*

"Vivian Krich-Brinton, as Flora, was a vivid counterpart." *Steve Smith, The New York Times, May 28, 2012, Opera Moderne, The Turn of the Screw*

"Vivian Krich-Brinton seemed a bit mature for Flora (the punk hair, too, seemed anachronistic), her technique adult in a good way, perhaps too good." *John Yohalem, Parterre.com, May 28, 2012, Opera Moderne, The Turn of the Screw*

"Flora, younger sister of Miles, was sung and acted quite effectively by grownup soprano Vivian Krich-Brinton. She and young Mr. Wenzelberg had a lovely chemistry on stage, and reacted well to each other. In the moments when they moved in unison, they were quite effective." *Taminophile, May 27, 2012, Opera Moderne, The Turn of the Screw*

"...a lovely (and believable fourteen-year-old) Fredrika" — *Ken Howard, Opera News, September 2010, St. Louis Opera, A Little Night Music*

"The young *Vivian Krich-Brinton* was delectable as the daughter Frederika, whose singing was strong and true, and whose stage savvy left nothing to be desired." — *James Sohre, Opera Today, June 21, 2010, St. Louis Opera, A Little Night Music*

"*Vivian Krich-Brinton* [had] the perfect girlish seriousness for Fredrika Armfeldt." — *Scott Cantrell, Dallas Morning News, June 20, 2010, St. Louis Opera, A Little Night Music*

"a startlingly believable, very appealing pre-teen Fredrika," — *St. Louis Post-Dispatch, June, 2010, St. Louis Opera, A Little Night Music*

"As Flora, *Vivian Krich-Brinton* is the marvelous epitome of a charming young girl on the brink of disaster." — *Donald Rosenberg, Cleveland Plain Dealer, July 13, 2007, Opera Cleveland, The Turn of the Screw*

"The children, both adults, were a major casting success. *Vivian Krich-Brinton*, the Flora, somewhat diminutive, uses her voice skillfully to capture the wide range of emotions in the role. She actually looked as if she were ten." — *Alan Montgomery, Opera News, July 11, 2007, Opera Cleveland, Britten's The Turn of the Screw*

“Vivian Krich-Brinton as Lisaveta steals her comic coloratura scenes with ease.” — Blair Sanderson, www.allmusic.com, 2005, *A Month in the Country*

“Manhattan’s young cast brought energy and confidence to the first of three performances. Vivian Krich-Brinton flitted brightly through the coloratura of the daffy ward, Lisaveta.” — Shirley Fleming, *American Record Guide*, March/April, 2005, *A Month in the Country*

“Vivian Krich-Brinton’s flashing coloratura Lisaveta.” — John W. Freeman, *Opera News*, 2005, *A Month in the Country* (Hoiby), CD-Albany Music

“...the wealthy Lisaveta (Vivian Krich-Brington, who brought the right faux girlishness and giggly coloratura to [her] buffa duets)....The buffa characters - the Doctor and Lisaveta - are the only two allowed a happy ending.” — Anne Midgette, *The New York Times*, December 10, 2004, *A Month in the Country* (Hoiby)

Julia Ulehla, BA, 2002, MM Eastman School of Music 2004, pursuing PhD at University of British Columbia

“DMA ethnomusicology student Julia Ulehla was invited to be one of sixteen artists featured at the 2020 Monheim Triennale – an international festival that aims to showcase the most ground-breaking artistic positions in contemporary music. She will be bringing three projects to the festival.” (12-3-2019, UPC Music High Notes)
, <https://music.ubc.ca/blog/tag/julia+ulehla>

“Ulehla charms with her song outlines, and her voice is a wonder; strong and passionate in the Moravian language, but laced with small imperfections that enhance its humanity and connection to the history she is bringing forward.” (5-20-2018, Eric Hill), Exclaim.ca: http://exclaim.ca/music/article/d_lava-fimav_victoriaville_qc_may_19

“[Julia} Ulehla let herself completely be taken in by her music during the show. Her entire body was the instrument. On moment she’s shaking as though possessed by some mad demon; another she’s sitting in thoughtful reflection at the foot of the stage/ The portal can be opened any second...At one point she performed a cheery-sounding a capella song, which she revealed was actually a lament...Ulehla knew how the crowd was reacting to the music and teased them by scaling back to a less intense tone....leaving many with the immediate desire to get right back into the hidden world Dálava had introduced to us.” (12-18-2017, Brent Holms) Vancouver Weekly: <https://www.straight.com/arts/878461/julia-ulehla-finds-new-musical-path-through-her-extraordinary-folk-heritage>

Interview of Julia Ulehla by Alexander Varty of The Georgia Straight: <https://www.straight.com/arts/878461/julia-ulehla-finds-new-musical-path-through-her-extraordinary-folk-heritage>

“...led by vocalist Julia Ulehla (Vladimír’s great granddaughter) and guitarist Aram Bajakian, the album vibrates with intensity, even when whispering and spare.” <http://www.dalavamusic.com/about-2/>, Dálava has been called “a masterpiece” (<http://acousticmusic.com>), “groundbreaking” ([straight.com](http://www.straight.com)), “a work of creativity and imagination par excellence” (<http://inner-magazine.com>), and it “combines the richness of the old with the freshness and boldness of the new like no one else has done before” (somethingelreviews.com).

“Dálava is led by vocalist Julia Ulehla (Vladimír’s American great granddaughter)” (12-30-2015, John Schafer), WNYC Studios
<http://www.casopisharmonie.cz/rozhovory/julia-ulehla-straznicke-pisnicky-v-newyorskem-havu.html> (7-8-2015, Czech review)
<http://www.rozhlas.cz/cajovna/aktualne/zprava/aram-bajakian-a-julia-ulehla-dalava--1477840>, (6-29-2015, Czech review)

“Dálava is an ambitious - and it seems - very personal project by husband and wife team guitarist Aram Bajakian and vocalist Julia Ulehla. It’s a song cycle set to fragments and stanzas of poetry and verse recorded by Ulehla’s great-grandfather Vladimir Ulehla in eastern Europe at the start of the 20th century.” (1-19-2015, Paul Acquaro)
<http://www.freejazzblog.org/2015/01/aram-bajakian-and-julia-ulehla-dalava.html>, *Dálava*

“Julia Ulehla’s voice is gorgeous and I wanted to hear her sing more.... harmonious singing. When they would hit the harmonies perfectly, the church resonated with their voices.” — Bess Rowan, *Simply the Bess*, November 21, 2011, I Am America, The Open Program of Workcenter of Jerzy Grotowski and Thomas Richards

“The rest of the capable cast did their part to keep the proceedings popping. Animatedly directed by Edna Garabedian, these included Heather McFadden (Zita, the Old Woman), Abraham Aviles-Scott (Gherardo), John Minagro (Simone, the departed’s cousin), Julia Ulehla (La Ciesca), DeAnne Reeder, and Taber Dullea. The trio of basses — Axel Van Chee, Jeff Jones, Glade Truitt — made their winning contribution as the officials taken in by the ruse.” — Mark Alburger, *San Francisco Classical Voice*, 2008, Golden Gate Opera, *Gianni Schicchi*

“Add to this the musical richness of an entire cast of great voices...Dorabella (Julia Ulehla)...Cinnabar’s cast was truly up to the challenge. No need to drive to San Francisco when you have such professional opera being performed right here in beautiful Sonoma County.” — David Kashimba, March 9, 2008, Cinnabar, *Così fan tutte*

“The duet of Ayelet Cohen (Chloe) and *Julia Ulehla* (Daphnis), part of a lighter scene that got the most applause of the evening, left me wanting more....” — *Jason Victor Seranus, San Francisco Classical Voice, May 8, 2007, Pocket Opera, The Queen of Spades*

“...mezzo *Julia Ulehla* (Nancy) got it exactly right, creating a memorable secondary role.... Except for Thorsett and Ulehla, diction left much to be desired, going counter to yet another Pippin trademark.” — *Janos Gereben, San Francisco Classical Voice, February 4, 2007, Pocket Opera, Martha*

“In addition to Coté, the able cast includes tenor Andrew Cox, baritone Martin Bell, soprano Lara Bruckman and mezzo-soprano *Julia Ulehla*, the latter of whom steals the show twice with astoundingly entertaining, superbly acted renditions of "Surabaya Johnny" from Happy End, and "Pirate Jenny" from The Threepenny Opera.” — *David Templeton, Bohemian.com, January 17, 2007, Berlin to Broadway with Kurt Weill*

Jennifer Shyu, BA 2002

“If you know Jen, you know that she is this river of enthusiasm, and she’s very brave. She has the courage to try anything.” <https://jazztimes.com/features/profiles/jen-shyu-zero-grasses/>

“When Jen Shyu takes the stage, she’s a true force of nature. Her solo work, “Nine Doors,” which she presented Saturday for the New Music New College series, is a combination of American jazz, Taiwanese, European, Indonesian and Korean song, the bardic, long-form poetry of pansori, and shamanic ritual chant...Shyu is engaging as she uses her voice like an artist uses a pallet of colors. Heavily influenced by American jazz, she channels multiple styles of singing, painting a rich tapestry with her voice...One might think that understanding text could be a problem when the performer is singing in eight languages. But the strength of her performance in the expert use of her voice means there is no problem understanding the emotions being presented, no matter the language. The language of loss and grief when presented musically is universal...In her capable hands, the depth of the story is pulled together with the final message, “Life has no boundaries when every place can be home.”—*T. Michele Walker, Herald Tribune, January 19, 2020: www.heraldtribune.com/entertainment/20200119/music-review-jen-shyu*

“Jen Shyu is a multilingual vocalist, composer, producer, multi-instrumentalist, and dancer with a penchant for creating highly theatrical and immersive performances. On October 30th, 2019, the premiere of her new work Zero Grasses, will take place at National Sawdust as part of John Zorn’s Commissioning Series....Among her many accolades, Shyu is a 2109 Guggenheim Fellow and a 2019 United States Artist Fellow.”—Interview with *Tristan McKay, icareifyoulisten.com/2019/10/5-quesetions-jen-shyu—multi-disciplinary-artist/*

Song of Silver Geese

Multi-instrumentalist/vocalist Jen Shyu’s *Song Of Silver Geese* showcases exceptional performance artistry influenced by Shyu’s Taiwanese and East Timorese ancestry, with numerous languages aboard from Shyu’s passionate fieldwork in experimental music and dance. Nine spellbinding rapturous “door” movements explore multi-cultures, texture and ritual on a poetic compositional canvas. Enticing Taiwanese moon lute and Korean gayageum enhance Shyu’s poetry alongside instrumental compositions with her impressive New York ensemble Jade Tongue teamed up with the Mivos Quartet. *Song of Silver Geese* is a cathartic compositional work. The traveling is inward and extroverted, exploring deep emotional connections. Dramatic Indonesian, Javanese, Mandarin, Tetum, Korean and improvisatory vocals are made universal by Shyu. Her captivating vision, melodic spells and abstract pathways connect exquisite compositional balance and solid, tight-knit ensemble interplay. Poetry visits compelling nature-inspired philosophical contemplation on the introductory “Prologue—Song of Lavan Pitinu.” “World Of Java” offers mysterious, shadowy textures from bass, string quartet, vibraphone and snare complementing Shyu’s exotic rhapsodies. From the hauntingly melodic to inspired avant-garde magic, from the immediate to capturing the dream-world, *Song Of Silver Geese* celebrates the cycle of life with the hush of Shyu’s rising “full white moon.” — *Kerlie Mcdowall, Downbeat, January 2018: <http://downbeat.com/reviews/detail/song-of-silver-geese>*

The dramatic and sublime *The Song of the Silver Geese* is vocalist and multi-instrumentalist Jen Shyu's magnum opus. On it Shyu draws from her dual cultural ancestry as well as other east Asian heritages to craft memorable performance art replete with dynamic spontaneity, unique instrumentation and exquisite poetry. The nine-piece suite is divided into "doors" and each segment brims with a mystical ambience and a surreal air. Shyu opens "Door 4: Sinom Semarang" for example, with her resonant lute strings echoing in silence like shimmering moonlight on dark waters. Her contemplative singing is almost prayer-like especially as her voice soars and flutters over percussionist Satoshi Takeishi's dark thuds and drummer Dan Weiss' splashing cymbals. The rest of the ensemble forms a vibrant and fluid musical aura around Shyu. Violist Mat Maneri bows with expressive melancholy, bassist Thomas Morgan plays single note atmospheric refrains while reed player Anna Webber's flute mirrors Shyu's agile vocals....Shyu, brilliantly, has forged a singular language out of the several in which she sings including, Javanese and Mandarin among others. The mercurial transition from one tongue to the next also helps build a kaleidoscopic and emotive narrative that unifies the entire recording. For instance, on "Door 8: World of Baridegi" her passionate chanting, that rumbling percussion, vibraphonist Chris Dingman's chiming mallets and Mivos' riotous strings buoy, evokes ardent and incandescent spirituality. In contrast the closer "Door 9: Contemplation" is a serene recitation of Taiwanese poet Edward Cheng's verse in English accompanied by bursts of zither. Shyu has not only crossed genres and cultures she has also fused various modes of artistic expression for a one of a kind creative statement. *The Song of the Silver Geese* is a bold and

adventurous work that provokes, gratifies and soothes the soul. It is definitely one of the most exceptional releases of 2017. — *Harry Attarian, All About Jazz, December 18, 2017: <https://www.allaboutjazz.com/song-of-the-silver-geese-jen-shyu-pi-recordings-review-by-hrayr-attarian.php>*

"Jen Shyu's performance utterly clouded any boundaries between east and west, composition and improvisation, music and theatre....Here she was collaborating with Australia's pre-eminent improvising drummer, Simon Barker, the pair having met in Korea, with both being steeped in that country's rich pansori music and story-telling tradition.... When she sang in English, her words had a strikingly oneiric quality, and when she was singing in another language one could revel in her sophisticated vocal control, her flexibility and her tonal beauty.... This was a sensational collaboration that could become even stronger as Shyu approaches the vanishing point on the horizon where genre is discarded altogether."— *John Shand, The Sydney Morning Herald, on Solo Rites: Seven Breaths with Australian drummer Simon Barker, August 20, 2016*

"It also happened, in a more solemn way, at the end of the set by the multidisciplinary artist Jen Shyu. Her hourlong performance was a condensed version of "Song of Silver Geese," her new work in progress, which she has described as a "ritual music drama." To describe it first means explaining that Ms. Shyu brings voice, movement, and musicianship to it: she played piano, as well as the zither-like Korean instrument the gayageum and the Taiwanese moon lute. (All of that, the singing, moving and playing, she gave the same elegant decisiveness.) And next, that it involves seven languages, including Javanese, Taiwanese and English, for a variety of texts - some ancient, some Ms. Shyu's own, some written by friends. It portrays various characters through the text, through the music - for an improvising quintet and the strings of the Mivos Quartet, reading notated passages - and through the movements of the Japanese dancer Satoshi Haga, who started his work long before the first notes of the piece, moving ultra-slowly toward the stage...they arranged the hundreds of little lights all over the stage, creating a moment of beauty bigger than music itself. During that sequence, Ms. Shyu sang some lines in English, sounding modern, not ancient: "Life has no boundaries/when every place can be home." - *Ben Ratliff, New York Times, on Song of Silver Geese at Vision Festival 21, June 2016*

"Last night at Roulette she celebrated her birthday by unveiling a bracingly dynamic, otherworldly surrealistic, envelopingly beautiful new suite, *Song of Silver Geese*, a characteristically multilingual work..." — *Delarue, New York Music Daily on Song of Silver Geese at Roulette's premiere March 28, 2016*

"Shyu's music is intensely personal. Nothing sounds quite like it...Jen Shyu's music operates in some unpatrolled border zone, blurring lines between folk song and art song, the traditional and the avant-garde, Western and Eastern, between waking consciousness and dream logic. Her album, "Sounds and Cries Of The World" is no drive-by encounter between musical cultures, no cherry picking of exotic licks. This is research and experience, absorbed and reimagined." — *Kevin Whitehead for NPR's Fresh Air*

"Jen Shyu, whose new album "Sounds and Cries of the World" comes out this week, is an improvising singer of great accomplishment who leads a band including some of the best improvising musicians in the United States: the trumpeter Ambrose Akinmusire, the violist Mat Maneri, the bassist Thomas Morgan, the drummer Dan Weiss." — *Ben Ratliff, NY Times "Popcast" with Jon Caramanica*

"The singer Jen Shyu, singing parts of her piece "Solo Rites: Seven Breaths" in Korean and English, playing various lutes and zithers and percussion instruments, combined movement, acting, singing, and playing into long-form songs that could remind you of ancient court music or Joni Mitchell. Everything she did - every turn, every breath - came with mindful emphasis....I suppose there have been other people like JEN SHYU: disciplined vocalists who speak and sing in multiple languages, work with improvisation and composition and movement, feel at home both with quick-change rhythmic patterns and meditative long tones, use narrative poetry as a basis for songs, and use a two-stringed Taiwanese moon lute in a New Yorkish and vanguardish jazz context. I just can't think of any right now. Instead of thinking about her categorically, you can focus on how beautifully and generously she uses sound." — *Ben Ratliff, NY Times, on Solo Rites: Seven Breaths at Winter Jazz Fest, 2015*

"Jen Shyu is a breathtakingly beautiful woman with a vocal technique that would make her the envy of Met Opera stars and a stage presence that is so charming, she makes you gasp with pleasure. Combining languages from Taiwan, Korea, East Timor and a couple of other far-eastern countries, she incorporates English translations into her renditions of folk tales and poems. On the surface, they appear to be of distant cultures, but because of her rare talents as a singer, actor and instrumentalist, she manages to draw us into those realms and feel we're hearing a story from our own ancestors." — *June LeBell, Your Observer News on Solo Rites: Seven Breaths at Ringling International Arts Festival 2015*

"The gasps of the appreciative audience were both audible and entirely suitable. What could have been a routine exercise in modern cliché became infinitely meaningful, even therapeutic, in the cumulative impact of an unforgettable performance." — *Richard Storm, Herald-Tribune Sarasota, on Solo Rites: Seven Breaths at Ringling International Arts Festival 2015*

"Her voice was remarkable, moving from a whispering, almost silent, call to a wailing goddess, and then into a straight singing and dancing spirit." — *Ken Vermes, Jazz Police, on Solo Rites: Seven Breaths at Center for New Music, 2015*

"*The Nation, December 2, 2015*

Shyu, who is one of the most creative vocalists in contemporary improvised music, was especially well employed" —David

Hajdu, <https://www.thenation.com/article/steve-coleman-works-the-connections/>

The Nation, (December 17, 2015, David Hajdu)

"Sounds and Cries of the World, Jen Shyu and Jade Tongue (Pi)

A singer like no other, Shyu is both lyrical and wildly adventurous, producing sounds in languages as diverse as English and Javanese, Korean, and Tetum (spoken on the divided island of Timor), all of which combine to produce a beautiful language of her own passionate invention."

<https://www.thenation.com/article/forget-what-youve-heard-these-were-the-ten-best-albums-of-2015/>

Jazz Times (10/26/2015, Bill Beuttler)

"...among the most notable releases of 2015. ...ElSaffar's ensemble is first rate. But it is ElSaffar's composing for the seven-part Crisis Suite, a commentary on recent Iraqi and Middle Eastern history, that shines brightest here".

<http://jazztimes.com/articles/169049-crisis-amir-elsaffar>

All About Jazz (10/19/2015, Hrayr Attarian)

"Perhaps the tragic "Song for Naldo" demonstrates the impressive range and multiple layers of Shyu's performance best. Shyu delivers the gut wrenching words describe horrifying events with fluent articulation, restrained rage and lament. Brimming with a storm of emotion her intonation remains musically flawless."

<http://www.allaboutjazz.com/sounds-and-cries-of-the-world-jen-shyu-pi-recordings-review-by-hrayr-attarian.php>

The Wall Street Journal (9/26/2015, Larry Blumenfeld)

"Ms. Shyu makes a statement of cultural preservation with her Jade Tongue ensemble, yet it arrives embedded gracefully within a quite natural, if startlingly distinctive, form of musical expression...Along with the five languages Ms. Shyu speaks here is an unspoken one—the improvised lingua franca of jazz's most accomplished musicians that connects her influences and animates her ambitions.... Remarkable as her achievements with her ensemble are, Ms. Shyu is especially riveting on that track ["Song for Naldo"], simply strumming her lute and singing. Her voice, a wonder of technical control and unrestrained emotion, tells a story dotted with well-researched facts and wild poetic allusions. She claims both as her truths."- Larry Blumenfeld, *Wall Street Journal*, on Pi Recordings' Sounds and Cries of the World, 2015

<http://www.wsj.com/articles/sounds-and-cries-of-the-world-by-jen-shyu-review-1445895558>

The New York Times (9/16/2015, Ben Ratliff)

"Jen Shyu is one of the most creative vocalist in contemporary improvised music."

http://www.nytimes.com/2015/09/17/arts/music/through-music-jen-shyu-explores-the-unknown-including-herself.html?_r=0

Interview with Jen Shyu, March 3, 2015: <http://m-u-s-e-u-m.org/jen-shyu/>

Jen Shyu reviews in Wall Street Journal, New York Times, The Guardian, Downbeat Magazine, Jazz Police, etc: <http://www.jenshyu.com/press.html>

"Jen Shyu, the Illinois-born cross-genre vocalist of East Timorese and Taiwanese descent, recently made a formidable contribution to saxophonist Steve Coleman's latest album, *The Mancy of Sound*. That was a group exercise, but Shyu (who has worked with Coleman for eight years and in her Jade Tongue band with New York saxist David Binney for three) makes much more intimate music here – in a duo with former Anthony Braxton bassist Mark Dresser. Shyu is a remarkable phenomenon, shifting registers with startling ease and tonal resourcefulness, moving from conventional pitching to a yodel-like ambiguity without fuss. She blends fragile, light sounds with dark, low notes, ruminative hummings and improv in a personal language that fuses English, Taiwanese, Mandarin and several others. Dresser, who is a precise, resoundingly emphatic bassist with a composer's sense of shape, provides low-end contrasts to his partner's vaporous musings – sometimes stalking her movements, sometimes furnishing driving basslines, jazzy fast walks or fiercely abstract bowings like the work of the UK's Barry Guy. Steve Coleman listeners who have become admirers of Shyu may be fascinated by these uncompromising virtuoso dialogues, as might any student of contemporary improv-vocal technique. But it's a demanding trip for the unprepared."—John Fordham, *The Guardian*, September 15, 2011, Jen Shyu/Mark Dresser: *Synastry*

"JEN SHYU. 'For Now.' A new singer meriting close attention. Jen Shyu's jazz craft and sensibilities are contagious without pause on 'For Now.' With blithesome warmth she establishes a personal code of prompt connection and spirit....her gentle voice is haunting on 'Spring Flower Waiting For Dew.'—4AM MUSIC ANA2002.