

operamission

from the composer to the audience...

FOR IMMEDIATE RELEASE
Wednesday, February 10, 2010

Six international operatic luminaries join conductor Jennifer Peterson for 'HANDEL at the Gershwin' - the second concert in the series, presented by **operamission** and Neke Carson at the Gershwin Hotel in New York City at 8:00 PM on Wednesday, March 3.

Sopranos **Caroline Worra** and **Amy van Roekel**, mezzo-soprano **Alteouise deVaughn**, countertenor **Daniel Bubeck**, tenor **Matthew Garrett**, and bass **David Salsbery Fry** perform a selection of arias and ensembles from Georg Frideric Handel's magnificent London Operas, accompanied by original 18th-century instruments played by violinists Joan Plana, Beth Wenstrom, violist Audrey Selph, and baroque cellist Ezra Seltzer. Jennifer Peterson leads from the harpsichord.

Handel opera aficionados, as well as listeners new to opera, will enjoy gems from Handel's *Alcina*, *Ariodante*, *Orlando*, and *Rodelinda*, while masterpieces from the more rarely heard *Siroe*, *Sosarme*, *Berenice*, *Arianna in Creta* and others will also be featured on the diverse 90-minute program.



Internationally acclaimed Grammy nominee **Caroline Worra** has thrilled audiences in over 50 operatic roles in over 20 opera houses, including the Metropolitan Opera, Lyric Opera of Chicago, New York City Opera, Glimmerglass Opera, and the Wexford Festival Opera in Ireland, including ten world and American premières. Her next appearance in a full Handel role will be as Ginevra in *Ariodante* at the Princeton Festival this June, and is thrilled to be making her role debut of Mozart's Elettra in *Idomeneo* with the Boston Lyric Opera in May of 2010, where she will also be seen in the title role of Handel's *Agrippina* in 2011.

Countertenor **Daniel Bubeck** brings his distinct elegance to operamission's Handel evening after having performed on four continents in a vast variety of repertoire. He made his professional debut to critical acclaim in the world première of John Adams'

El Niño, directed by Peter Sellars and conducted by Kent Nagano at the Théâtre Musical de Paris-Châtelet. He has collaborated with such renowned conductors as Esa Peka Salonen, Robert Spano, David Robertson and many others. Mr. Bubeck's Handelian and other baroque portrayals, including his current participation in Handel's *Partenope* at New York City Opera, include collaborations with American Bach Soloists, Carmel Bach Festival, Bloomington Early Music Festival, and Gotham Chamber Opera. Other career highlights are Oberon in Benjamin Britten's *A Midsummer Night's Dream* at the Princeton Festival, excerpts from Philip Glass' *Akhnaton* with the Los Angeles Philharmonic, conducted by John Adams, Hanz Werner Henze's *Das verratene Meer* with the Tokyo Symphony, and the American première of *Lost Objects* with Concerto Köln, music by David Lang, Julia Wolfe and Michael Gordon. Daniel Bubeck can be heard on recordings of John Adams' *El Niño* (Nonesuch /Art Haus Musik DVD) and 'William Byrd: The Three Masses' with the Indiana Pro Arte under Paul Hillier (Harmonia Mundi). He also sang for the soundtrack of the Warner Brothers thriller 'I Am Legend,' starring Will Smith.





As a winner of the Luciano Pavarotti International Voice Competition, the George London Career Grant Silver Medal, New York City Opera's Stanley Tausend Award, and the Leontyne Price Award from the National Negro Business Women's Association, mezzosoprano **Alteouise deVaughn** has performed a wide variety of roles with dozens of opera companies in the United States and abroad, including New York City Opera, Washington National Opera, Houston Grand Opera, San Francisco Opera, and the opera houses of Cagliari, Rio de Janeiro, and Trieste. Other career highlights include performing with the Atlanta Symphony in Michael Tippett's *A Child of Our Time* and with Opera Theatre of St. Louis in *Orfeo and Euridice*, as well as appearing in New York City Opera's nationally televised production of *Carmen*.

Tenor **Matthew Garrett** is energetically stepping into operamission's Handel evening directly following a portrayal of the role of Ferrando in Mozart's *Così fan tutte* with the Jacksonville Symphony in Florida. This exciting young tenor has attracted attention among conductors and directors as a versatile singing actor with considerable musical intelligence that affords him an active career both in opera and concert. On stage, he has appeared as Belmonte in Mozart's *The Abduction from the Seraglio* with the Israel Chamber Orchestra and the Connecticut Opera, Pedrillo in the same work with Chicago Opera Theater and for the Cincinnati May Festival, Ernesto in Donizetti's *Don Pasquale* at Syracuse Opera, as well as featured roles at Glimmerglass Opera, Chicago Opera Theater, and Opera Omaha. Other notable appearances include the role of Zen in Elliot Carter's *What Next* at the Miller Theater at Columbia University, the Soldier in *Der Kaiser von Atlantis* with the Los Angeles Philharmonic and New World Symphony under James Conlon, Harry in *La Fanciulla del West* with the Opera Orchestra of New York, and Don Basilio in *Le Nozze di Figaro* with San Francisco Opera's Merola Center. In Europe, he has appeared as Paulino in *Il Matrimonio Segreto* with the Scottish Opera.



The sparkling and effortless phrases of soprano **Amy van Roekel** will add to operamission's Handel equation. Having appeared in leading roles and concerts with Lyric Opera of Cleveland, Florida Grand Opera, Central City Opera, Chautauqua Opera, American Opera Projects, Virginia Symphony, Master Chorus of Washington, Santa Fe Symphony, Buffalo Philharmonic, and here in New York with the Mostly Mozart

Festival and American Opera Projects, she was recently seen at the Zipper Factory Theater in Daniel Felsenfeld's *The Bloody Chamber* and other new operas, directed by Christopher Alden, and is featured on Albany Records soon-to-be-released CD 'The Machine Awakes' - a new work by Stephen Andrew Taylor composed specifically for Ms. Van Roekel with a commission by Sinfonia da Camera at the University of Illinois. Amy's affinity for new music and jazz bring added inspiration and spontaneity to the evening.



"Marvelous" and "frightening" as the Commendatore in Mozart's *Don Giovanni* with Nashville Opera (from the review in *The Tennessean*) bass **David Salsbery Fry**'s past engagements have included the role of Arkel in Debussy's *Pelléas et Mélisande* in Tel Aviv, roles at the Metropolitan Opera, New York City Opera, Santa Fe Opera, and will appear this summer as Truffaldino in Strauss' *Ariadne auf Naxos* at Tanglewood with James Levine conducting. He has performed Handel's *Messiah* with the Los Angeles Symphony, and also enjoyed the



roles of Olin Blich in Carlisle Floyd's *Susannah*, Osmin in Mozart's *Die Entführung aus dem Serail*, T. J. Rigg in Robert Aldridge & Herschel Garfein's *Elmer Gantry*, Giove in Cavalli's *La Calisto*, and

Peter Quince in Britten's *A Midsummer Night's Dream*. According to *Albuquerque Journal's* review of his portrayal of Polyphemus in Handel's *Acis and Galatea* with Santa Fe Pro Musica, "as Polyphemus, bass David Fry threw marvelously wild tantrums, while plunging securely down in his range."

The operamission HANDEL BAND consists of the top period instrument players in New York City. Born in Lleida, Spain, internationally acclaimed baroque violinist **Joan Plana** has performed extensively in Spain, France, Italy, Switzerland, England, Canada, and the United States. He is a founding member of the baroque ensemble CONCITATO and is an inaugural member of The Juilliard School's Historical Performance Program. Baroque violinist **Beth Wenstrom** has performed and recorded in the ensembles of Apollo's Fire (Cleveland's Baroque Orchestra) and New York's Concert Royal, and is also a member of Juilliard's Historical Performance Program. Debuting with operamission, baroque violist **Audrey Selph** has performed extensively throughout the United States and in Italy at the Schlern International Music Festival. She has been featured on concerts with the New York Chamber Players, the Aulos Ensemble, and the International Baroque Institute at Longy in Boston. As operamission's continuo cellist, **Ezra Seltzer's** expertise has been showcased frequently in the New York area. He is an inaugural member of Juilliard's prestigious Historical Performance Program, and has



graced the stages of Lincoln Center's Mostly Mozart Festival, Banff Music Festival, Norfolk Chamber Music Festival, and Aspen Music Festival. With an avid interest in contemporary music on the modern cello, he has performed numerous times on Yale University's New Music New Haven series. As a member of the Grammy-nominated Yale Cellos, he has toured the world to England, France, and South Korea.

Newly-founded operamission has established its artistic presence in presenting opera both of today and of the past. Upcoming co-presentations with Neke Carson at the Gershwin Hotel include 'OPERA IN FLIGHT: new scenes & one-acts' which will feature the world premiere of Clint Borzoni's *Margot Alone in the Light*, a one-act operatic adaptation of Ray Bradbury's 'All Summer in a Day' April 2 and 3, 2010, staged by Scott C. Embler. As founder

and director of operamission, Ms. Peterson is active in both the opera and early music and has appeared with over 50 opera companies in the U.S. and internationally, including New York City Opera, Opera Memphis, Des Moines Metro Opera, Opera Theatre of Saint Louis, and the International Vocal Arts Institute in Tel Aviv, Israel.

The Gershwin Hotel is located at 7 East 27th Street in New York. General admission is \$20.

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