

## Artist Biographies

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**Kevin de Benedictis** received his B.S. in vocal performance in 2011 from Southern Adventist University in Chattanooga, Tennessee. While there, he participated in the elite choir, *I Cantori*, as well as the university orchestra as a violinist, performing and singing on tour in Brazil, the Netherlands, Germany, Poland, and more. Kevin always had a strong inclination towards early music and sang at the International Baroque Institute at Longy in Boston during the summer of 2010. He is currently working on his M.M. in early music voice under Paul Elliott at the Jacobs School of Music in Bloomington.

**Martha B. Eason** is currently pursuing her M.M. in Vocal Performance from Indiana University. The summer she has enjoyed performing her first full *Exsultate, Jubilate* of W.A. Mozart as part of IU's Summer Music Festival. She is looking forward to singing the role of Vespetta in Telemann's intermezzo *Pimpinone* this Sunday in IU's Musical Arts Center. Martha is a student of Costanza Cuccaro.

Minnesotan soprano **Evelyn Nelson** has been praised for her brilliant and agile voice, expressive and graceful musicality, and elegant stage presence. A recent graduate of the IU Jacobs School of Music, she was a 2nd prize winner at the Upper Midwest Regional Metropolitan Opera National Council Auditions in 2012, and has been a finalist in the Dallas Opera Guild Competition and the Lois Alba Aria Competition. On the operatic stage, Ms. Nelson's recent roles include Rosina (*Il barbiere di Siviglia*, Center Stage Opera), Sophie (*Der Rosenkavalier*, IU Opera Theater), Adele (*Die Fledermaus*, IU Opera Theater), and Susanna (*Le nozze di Figaro*, Sugar Creek Opera Festival).

A graduate of the Indiana University Jacobs School of Music, countertenor **Andrew Rader** is a member of LIBER: Ensemble for Early Music and has performed with the group throughout the United States, South America, and Europe. In addition, he has been involved in numerous performances with Music City Baroque, Bourbon Baroque, and Magnificat Baroque, performing at the Boston, Chicago, Madison, Bloomington and Berkeley Early Music Festivals during recent seasons. In 2013, he was the cover for the three countertenor roles in Adams' *The Gospel According to the Other Mary*. Other solo engagements include *St. John Passion*, *Come, Ye Sons of Art*, Carl Smith's *Fire and Ice: Michelangelo the Writer*, *Messiah*, Vivaldi's *Gloria* and Bernstein's *Chichester Psalms*, Schütz' *Weihnachshistorie*, Vecchi's *L'Amfiparnaso*, and Bach's *Kantate BWV 80* ("Ein feste Berg"). His competition successes included First Prize in the 2009 Grace Moore Memorial Scholarship Competition, Third Prize in the 2011 Gianni Bergamo Classic Music Award Countertenor Competition in Switzerland, and Third Prize 2014 Orpheus National Vocal Competition.

Tenor **Christopher Sokolowski** is a native of New York's Hudson Valley, where he earned his BM from Purchase Conservatory. He has performed a wide repertoire of concert, operatic, and new works, including music from Purcell, to Poulenc, to P.Q. Phan.

Soprano **Kathryn Summersett** is currently working on her doctorate of voice performance at the Historical Performance Institute in Bloomington, IN. She has enjoyed soloing at Boston Early Music Festival in 2009, 2011 and 2013, Berkely EMF 2014, as well as Florence Voice Seminar, Academia D'Amore, Lute Society of America and Cordoba, Argentina. Miss Summersett has also started producing/stage directing with recent successes including performances of the Purcell Project in 2013 and *Passioni Dolci* in 2014. In 2013 she completed her training as a Certified McClosky Voice Technician.

#### ABOUT **operamission** and Jennifer Peterson:

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Conductor and harpsichordist Jennifer Peterson is the director of **operamission**, a new arts organization which is currently completing its 22nd presentation since its founding in February of 2009. **operamission** has brought opera, chamber music, art song, and cabaret to audiences in the lobby of the Gershwin Hotel in the New York City's Flatiron District in inventive new ways, as in its laboratory-style presentation '*Così fan tutte: Some Assembly Required*,' a chronological cabaret of Kurt Weill's vocal music, operatic world premieres, and Handel operas presented with historical instruments, including the recently critically acclaimed North American premiere of Handel's first opera, *Almira, Königin von Castilien*, never before staged outside of Germany and Austria.

Ms. Peterson has appeared at over fifty opera companies in the United States and internationally, including the New York City Opera, Opera Memphis, Opera Theatre of Saint Louis, Des Moines Metro Opera, and the International Vocal Arts Institute in Tel Aviv, Israel. Having received her musical training at the Oberlin College-Conservatory of Music, the Indiana University School of Music, and the Eastman School of Music in Rochester, NY where she co-founded the Rochester Chamber Opera, Ms. Peterson has also been actively involved in historical performance as a harpsichordist and chamber musician, as well as being an avid purveyor of new opera to new audiences.

Born in Anchorage, Alaska, Jennifer grew up on the west coast and has been residing in Kew Gardens Hills, Queens, since 1997 while maintaining an active vocal coaching studio in midtown Manhattan.

**operamission's** 2012-13 season included an interactive presentation of Schoenberg's *Pierrot Lunaire* on the occasion of the 100<sup>th</sup> anniversary of the work's premiere; a Winter Cabaret Evening, presenting the winners of a Cabaret Song Composition Contest held on Twitter, co-hosted by Peterson, composer/songwriter Michael Ching, and baritone/composer Michael Weyandt. Informal Art Song jam sessions in the spirit of 21<sup>st</sup>-century Schubertiads are a recent addition to operamission's offerings. The following seasons continued a long-term cycle of presenting the complete Handel operas, with the May 2013 North American premiere of Handel's first Italian opera *Rodrigo* (premiered in Florence in 1707), and in January of 2014 *Agrippina* (1709 Venice), staged in the Renaissance Library of the Fabbri Mansion in New York City.

In August of 2013 **operamission** collaborated with New York's Queer Urban Orchestra in a public reading of composer Clint Borzoni and librettist Edward Ficklin's full-length opera *Antinous and Hadrian*, commissioned and developed by **operamission**.

Please visit [www.operamission.org](http://www.operamission.org), your support is welcome, and thank you for attending FURIOSO.

