

THE METROPOLITAN OPERA

NEW ENGLAND REGIONAL WINNERS 2002-2003 Edition

Our most recent winners...



Among our most recent winners, soprano **Amanda Pabyan (2002)** completed an apprenticeship program with the renowned Santa Fe Opera summer 2001, spent the summer 2002 with New York State's Glimmerglass Opera, and looks forward this season to participating in the Young Artist Program at the Washington Opera.

Second place (2002) winner, baritone **Christian Van Horn** will return in 2003 to Opera Theatre of St. Louis as Angelotti in *Tosca*. Earlier this season with the same company, the bass performed the role of the second gravedigger in Ambroise Thomas's *Hamlet*. Among the accolades he received this past season are the Richman Award from Opera Theatre of St. Louis and a first place in the 2002 MacAllister Competition College Division.



Meanwhile Christian's wife, mezzo soprano **Kellie Van Horn**, winner of a special encouragement award in 2002, was busy in the 2001-2002 season garnering several prizes, including first place in the 2001 Rosa Ponselle Foundation Competition and as a finalist in the 2002 George London Foundation Competition. She recently served as an apprentice with the Santa Fe Opera and made her debut with Opera Theatre of St. Louis as Anne Morrow Lindbergh in the world premiere of *Loss of Eden*. For the upcoming season she will join Sarasota Opera for a series of fall outreach concerts, while closer to home, with Connecticut Grand Opera, she will perform in *Faust* and *La traviata*.



Look for one of our 2001 regional and national winners, **Joanna Mongiardo**, in Chattanooga for that Symphony's *Die Zauberflöte* and *Carmina Burana*. In the season just past, the soprano was heard as soloist in Orff's *Carmina Burana* with the Detroit and Lincoln symphonies, in Monadnock Music Festival's Opera Gala, in recital at Boston's Museum of Fine Arts, and in lighter fare as Yum-Yum in Gilbert and Sullivan's *The Mikado* with the Boston Academy of Music and as Adele with Chattanooga Opera's *Die Fledermaus*.

Fellow 2001 winner, mezzo-soprano **Katherine Rohrer**, enjoyed a successful year in 2001, performing Charlotte in Offenbach's *La Grande-Duchesse de Gérolstein* with Opera Theatre of St. Louis and Dorabella in Mozart's *Così fan tutte* with Western Opera Theater.



The 2002-2003 season promises to be an exciting one for **Lee Poulis**, who won a special encouragement award in 2001, as he becomes a member of the Young Artist Program at Washington Opera, where he will be covering the roles of Schaunard in *La bohème* and Masetto in *Don Giovanni*. This past season was filled with concertizing for the baritone, as soloist in Haydn's *Lord Nelson Mass* at Phillips Academy in Andover, MA, and on a concert tour of China. Also last year, Lee was a vocal fellow at the Music Academy of the West, where he performed the role of Golaud in *Pelléas et Mélisande*.



Like many of our young singers, **Kristina Martin**, recipient of a special encouragement award in 2001, could also be found at Opera Theatre of St. Louis, where she sang the role of Sarah Pocket in Argento's *Miss Havisham's Fire*. Add to this a recital at Boston's MFA and her selection as finalist in the 2002 National Opera Association Competition, and it becomes clear that the 2001-2002 season was a great success for the mezzo. Earlier this year she was back at Opera Theatre of St. Louis to perform the Third Lady in *Die Zauberflöte*, and she looks forward in the coming months to covering the role of Giovanna in *Rigoletto* for New York City Opera.



In his second year with the Met's Lindemann Young Artist Program this season, **Morris Robinson** (3rd Place, 2001) can look forward to his debut at the Met as Second Prisoner in *Fidelio* and as Mercury in *Les Troyens*. Also at the Met, the bass will be covering the roles of the High Priest in *Nabucco* and the Night Watchman in *Die Meistersinger*. In the 2001-2002 season, Morris joined the cast of Opera Theatre of St. Louis's production of Rameau's *Hippolyte et Aricie*; Seattle Opera's *Madama Butterfly*; and Nashville Opera's *Les Pêcheurs de Perles*.





From Meg in Adamo's *Little Women* at Glimmerglass this past summer to her New York City Opera debut as Flora in *La traviata* earlier this fall, **Sandra Piques Eddy's (2000)** 2002-2003 season is shaping up to be no less than spectacular. Already this fall the mezzo received a Shoshana Foundation Richard F. Gold Career Grant, and later on she will cover the role of Hansel with New York City Opera, sing in *Messiah* at Avery Fisher Hall, bow at the Met in *Parsifal*, and travel south for Florida Grand Opera's *La finta giardiniera* and *Salome*. Also in 2003, Sandra sings the role of Siebel in Connecticut Grand Opera's *Faust*. One of last year's highlights was this singer's debut at the Metropolitan Opera in Strauss's *Die Frau ohne Schatten*, where she joined Jossie Pérez (1999) for *L'enfant et les sortilèges*, singing also in the Met productions of *Rigoletto* and *Sly*.



Soprano **Sandra DeAthos**, a **2000** finalist, will debut this October with San Francisco Opera as Naiad in *Ariadne auf Naxos*. Sandra has spent quite a bit of time in the city by the bay as part of two acclaimed young artists programs with San Francisco Opera: the Merola Program, where she sang Despina in *Così fan tutte* (a role she reprised with Western Opera Theater's 2001 tour), and the Adler Fellowship Program.

Last year Maine Grand Opera heard **Jodi Frisbie** (3rd place, **2000**) as Pamina in Mozart's *Die Zauberflöte*. This year, in late summer, the soprano performed in another Mozart opera, this time as Donna Anna in *Don Giovanni* with Boston's Opera Aperta. For Utah Opera, Jodi takes part in that company's stagings of *Cold Sassy Tree* and *La cenerentola*.



After singing Laertes in *Hamlet* with Opera Theatre of St. Louis this past summer, **Harold Gray Meers** (3rd place, **2000**), husband of Sandra DeAthos, is preparing for the role of Pedrillo in Boston Lyric Opera's *The Abduction from the Seraglio* this fall. Later in 2003, the tenor makes his debut with the Opera Company of Philadelphia as Gastone in *La traviata*, with a return engagement there later that year as Brighella in *Ariadne auf Naxos*. Highlights of the 2000-2001 season included portrayals of Fritz in *La Grande-Duchesse de Gérolstein* with Opera Theatre of St. Louis, Don Ottavio with Opera North, Valinace (cover) in *Arshak II* with San Francisco Opera, and, closer to home, the roles of Simonson/Prince Myagkara in Tod Machover's *Resurrection* with Boston Lyric Opera.



New England 2nd place winner from **2000**, **Alison Tupay** became a national semi-finalist from the New York District in the Met's 2002 auditions. This past May, Alison received her Master of Music degree from Juilliard. She will remain there as a Young Artist of the Juilliard Opera Center, where she will be heard in productions of Tchaikovsky's *Eugene Onegin*, Julius Rudel conducting, and in the world premiere of S. Paulus's *Heloise and Abelard*. Closer to Boston audiences, at the Monadnock Music Festival in New Hampshire, the mezzo-soprano recently performed in a gala concert this past September.



Soprano Kelly Kaduce, who joined Barbara Quintiliani and Jossie Pérez in **1999** as both regional and national winners, assays Donna Elvira with Opera Aperta; makes her New York City Opera debut as Gretel; sings Pamina with Atlanta Opera; takes on Micaëla (*Carmen*) at the Krannert Center; and bows as Mimì with both Florida Grand Opera and the Lyric Opera of Waco. A highlight from last season: Marguerite in Gounod's *Faust* with both Austin Lyric Opera and Miami Grand Opera.



Regional and national winner, mezzo-soprano **Jossie Pérez (1999)**, in her third and final year of Met's Lindemann Young Artist Development Program, sang with that company's performances of *Hansel and Gretel*, *L'enfant et les sortilèges*, and in Met in the Park's production of *La traviata*. Reprising her portrayal of Carmen recently performed in Valencia, Spain, Jossie "wowed" Boston Lyric Opera audiences with her interpretation of Bizet's heroine earlier this fall. This concert season finds her in Washington, D.C., as Idamante opposite Domingo's *Idomeneo* in the eponymous opera by Mozart. At the Met it will be Mercédès in *Carmen*, Ascanio in *Les Troyens*, Siebel in *Faust*, and Dryade in *Ariadne auf Naxos*.



From the Verdi *Requiem* with the National Symphony Orchestra at the Kennedy Center to the role of First Lady in Cincinnati Opera's *Die Zauberflöte*, soprano **Barbara Quintiliani**, one of the triumvirate of regional and national winners from **1999**, had a stunning 2001-2002 season. This coming year she joins the Domingo Young Artist Program at Washington Opera; debuts with Washington Opera as Elettra in *Idomeneo*; and takes on *Aida's* High Priestess and Donna Anna in *Don Giovanni*. To top this all off, Barbara's plans include a recording with Buffalo Symphony of music by Charles Griffes for the Naxos label.





Bass **Steven Humes**, a special encouragement winner from **1999**, has been busy this past year with Opera Birmingham in *Die Zauberflöte*, with the National Chorale in *Die Fledermaus*, with Wolf Trap Opera in *Midsummer's Night Dream*, and with four productions for New York City Opera. After his debut this summer in Lincoln Center's Mostly Mozart Festival, Steven debuts with New Orleans Opera as the Sacristan in *Tosca*, returns to Chattanooga Opera for *Die Zauberflöte*, and looks forward to "An Evening of Bass Arias" with the Charlotte Symphony (FL).

Baritone **Keith Phares's (1998)** 2001-2002 season included turns as Pip in Argento's *Miss Havisham's Fire* and as Charles Lindbergh in the world premiere of *Loss of Eden* (Opera Theatre of St. Louis); as the Count in *Le nozze di Figaro* and Demetrius in *Midsummer's Night Dream* (Wolf Trap Opera); as Telemaco in *Il ritorno d'Ulisse in Patria* and Schaunard in *La bohème* (New York City Opera); plus debuts with the Met in *Parade*, with the Marilyn Horne Foundation, and in *Candide* with San Francisco Opera. This fall Keith takes on the title role in Boston Lyric Opera's *Il barbiere di Siviglia*. Also in 2002-2003: Belcore in *L'elisir d'amore* with Arizona Opera; a debut with Utah Opera in *Cold Sassy Tree*; and concert performances of *Béatrice et Bénédicte* with the New York Philharmonic, Sir Colin Davis conducting.

After a summer touring in Florida as part of "Sherrill Milnes and Friends," soprano **Jane Shivick (1998)** will center her performances this season in the New England area with concerts in Worcester, MA; Providence, RI; and with the Assabet Valley Mastersingers and Symphony.



One of our recent finalists, **Sol Kim (1998)** has been tapped to teach master classes for chorus in her grade school. This comes after a year with the Spectrum Resident Artist program at Virginia Opera, where the soprano covered such roles as Rosina in Rossini's *Il barbiere di Siviglia* and Oscar in Verdi's *Un ballo in maschera*, and sang with their outreach program. In the Boston area, Sol portrayed Micaëla in a recent Longwood Opera production of *Carmen*.



Theodore Green (1997) will travel from Sweden to Canada next season where he performs Rodolfo in *La bohème* with Royal Swedish Opera and Vancouver Opera. In the U.S. Ted has been invited to sing the Duke in Verdi's *Rigoletto* with Nevada Opera and to perform in Mahler's *Das Lied von der Erde* with the Louisville



Orchestra. Last season found the tenor in the Midwest singing in Mozart's *Die Entführung aus dem Serail* with St. Paul Chamber Orchestra, as Cassio in *Otello* with Michigan Opera Theatre, and as Edgardo in *Lucia di Lammermoor* with Minnesota Opera.



First came her debut with Chicago Opera Theater this past March as the Female Chorus in Britten's *The Rape of Lucretia*, then the title role in *La traviata* with Sioux City Symphony. Now in the 2002-2003 season, **Kara Shay Thomson (1997)** makes her debut with New York's Dicapo Opera as Adina in *L'elisir d'amore*, a role she will reprise with National Lyric Opera. Also this season, the soprano returns to Chicago Opera Theatre in *The Turn of the Screw* and joins the Green Bay Symphony for an Opera Gala.

Our other **1996** regional winner as well as a national winner, mezzo-soprano **Danièle LeBlanc** returns to Winnipeg this upcoming season as Dorabella in Mozart's *Così fan tutte* and to Québec as Maddalena in Verdi's *Rigoletto*. Danièle counts among her more recent successes the Witch in *Hansel and Gretel* for Opéra de Québec and Musetta for Calgary Opera's *La bohème*.



One of our two **1996** winners, **Stephen Salters** has a busy schedule for the upcoming season, from recitals in Belgium and in Boston's Jordan Hall this fall to Bach Cantatas with the Saint Paul Chamber Orchestra and *Messiah* with San Diego Symphony during the winter months. Other season highlights include performances in *Elijah*, Silvio in *I Pagliacci*, and the world premiere of *Toussaint L'Ouverture*. Last season the baritone was heard as Enrico in *Maria di Rohan* in Geneva, in an Alice Tully Hall recital, and in the title role of a production of *Don Giovanni* that originated in Brussels and toured throughout Belgium and France.

Tenor **Jean-Pierre Trevisani (1995)** had a busy summer this year with concerts that have taken him to as far-flung places as Petra, Jordan, and Worcester, MA. In Paris, where he makes his home, Jean-Pierre recently joined the cast of the Paris Opéra for the role of Rodriguez in Massenet's *Don Quichotte*.



This past season, audiences in the New England area had a chance to hear our **1994** regional and national winner, soprano **Sheryl Heather Cohen**, in a gala concert to open the Sylvan Opera season, for an evening of Gilbert and Sullivan with Fairfield County Chorale, and in Boston for a concert featuring music of Mozart and Schubert with Newton Choral Society.



One of our regional finalists in **1994**, baritone **Lester Lynch** will be busy again in the 2002-2003 season with his debut at Michigan Opera Theater as Renato in Verdi's *Un ballo in maschera*. Lester will also be featured in the Met's production of *Carmen* as Dancairo. For Chicago Lyric Opera, he reprises the role of Tonio in *I Pagliacci* after a successful run last season in the same role at the Dayton Opera. Performances of Fauré's *Requiem* with the Duluth Superior Orchestra and *Carmina Burana* with the Fox Valley Symphony will help to round out his season.

The New York Philharmonic featured our **1993** winner **Jill Grove** as mezzo soloist recently in Beethoven's Ninth Symphony, a particularly exciting evening for Jill who was making her debut with the orchestra. This comes on the heels of an exciting 2001-2002 season, which saw her performing the same piece at BSO's Tanglewood Festival. Singing Magdalene in the Met's production of *Die Meistersinger*, recorded for PBS Telecast, as well as her debut with English National Opera in *Kovanshchina* were other 2001-2002 highlights for the rising star.

Making her debut with the Boston Lyric Opera in October as Berta in *Il barbiere di Siviglia* was a real highlight for **1993** finalist **Janna Baty**. The soprano continues to build upon the many successes from last season, when she was heard in several solo recitals throughout the United States. Looking to the future, Janna will be singing the role of the Duchess in Thomas Adès's new opera, *Powder Her Face*, with the Boston Modern Orchestra, slotted for their Opera Unlimited Festival.

Just this past summer our **1991** winner, soprano **Diane Alexander**, made her debut with Chautauqua Opera as Hanna Glawari in *The Merry Widow*. This fall promises performances with the Indianapolis Opera as Rosalinde in *Die Fledermaus* and, for Florentine Opera in Milwaukee, the reprise of a role that served as her debut for Washington Opera last season, Curley's Wife in *Of Mice and Men*. Memorable from last season were Diane's acclaimed title-role portrayal of *The Merry Widow* for Arizona Opera and Leila from Bizet's *Les Pêcheurs de perles* with Nashville Opera.

Operetta is part of **Sam Mungo's** (1991) upcoming season, including appearances with the Knoxville Opera as Danilo in Léhar's *The Merry Widow* and with the Utah Opera as Falke in J. Strauss's

Die Fledermaus, the role of his Vancouver Opera debut last season. Another of the baritone's debuts last season was in the role of Karl Magnus in *A Little Night Music* at Utah Opera.

The New England Regional Auditions have helped launched the careers of many notable mezzo-sopranos, not least among them **Mary Ann McCormick** (1990), who this season is back at the Met to sing Flora in *La traviata* and Mercédès in *Carmen*. Also in the next months, Mary Ann will perform with Pro Musica Columbus two very different works, Handel's *Messiah* and Respighi's *Laud to the Nativity*. This past season was capped by a late-summer production of Britten's *The Turn of the Screw* with the Berkshire Opera Company, where she sang Mrs. Grose. Earlier in the previous season it was Hansel in *Hansel and Gretel* and Olga in *Eugene Onegin*, both at Opera Colorado.

Guiping Deng, a 1990 finalist, recently sang the role of Micaëla alongside Jossie Perez's Carmen for Boston Lyric's fall production of the Bizet favorite. Guiping adds a few more Mimi's to her career this season with performances of *La bohème* with the Sacramento Opera and the Kalamazoo Symphony Orchestra. Puccini was the composer of choice for the soprano last season when she performed her signature Cio-Cio San from *Madama Butterfly* for Winston Salem Opera (NC) and Arizona Opera.

Kathryn Honan-Carter, one of our 1990 finalists, was recently featured in Opera International's production of Cavalli's rarely performed opera *L'Ormindo*. Elsewhere the mezzo-soprano sang Hansel in Humperdinck's *Hansel and Gretel* (Capital City Opera) and Rosina in Rossini's *Il barbiere di Siviglia* (Opera Delaware).

Dean Anthony (1989) will be much in demand this season with such highlights as his debut with San Francisco Opera in *Turandot* and *Ariadne auf Naxos*; performances of *Die Fledermaus* with Virginia Opera; *Les Contes d'Hoffmann* with Palm Beach Opera; and *Madama Butterfly* with Connecticut Grand Opera. The tenor enjoyed another success this summer in the Lake George production of *Die Entführung aus dem Serail* as Pedrillo, this after an exciting 2001-2002 season with performances in Orlando for *Les Contes d'Hoffmann*, in Baltimore for *Die Zauberflöte*, in both Memphis and Nashville for *Turandot*, in Milwaukee for *Midsummer Night's Dream*, and in Vancouver for his debut there as Curley in *Of Mice and Men*.





National winner **Dominique Labelle (1989)** continues to establish herself as one of the premier singers of oratorios with performances last season of Debussy's *Le Martyre de St. Sébastien* with Orchestre de Paris; Haydn's *The Creation* with Boston's Handel & Haydn Society; several *Messiahs* with the orchestras of Minnesota, Philadelphia, and Cleveland; *Alexander's Feast* with St. Louis Symphony; and as soprano soloist in Beethoven's Symphony No. 9 with Utah Symphony. Not surprisingly, this season cements this reputation with performances of music by Bach (*B-Minor Mass*) with the Handel & Haydn Society; Handel (*Gloria* and *Messiah*) with Philadelphia Orchestra and the Göttingen Handel Festival (*Jeptha*); Mozart (*Requiem*) with Seattle Symphony; and Beethoven (Ninth Symphony) with the Rhode Island Philharmonic.

After an exhilarating season that included his debut at Teatro Municipal de Santiago in Chile as Ford in Verdi's *Falstaff* and a return to the Met for the company's new production of *War and Peace* and to cover Ford in *Falstaff*, baritone **Haijing Fu (1987-88)** can look forward to another first in the new season: the leading role of Seikyo in the world premiere of Tan Dun's new opera, *Tea*, at the Netherlands Opera and at Tokyo's Suntory Hall.



Still very much owning the title role in *Carmen*, mezzo-soprano **Denyce Graves (1987-88)** will portray the ill-fated gypsy in 2002-2003 with the Opéra de Paris, the Met, the Teatro Real in Madrid, and Opera Narodowa in Warsaw, Poland. In a different vein, Denyce bows as Judith in Bartók's *Bluebeard's Castle* with the Deutsche Oper Berlin in the early part of 2003. Solo recitals are part of the mix, too, with appearances planned for many US cities, including Denver, Pittsburgh, Boston, Washington, DC, Naples (FL), Charlotte, and Storrs, CT. Last season found Denyce tackling roles as diverse as Nicklausse (*Les Contes d'Hoffmann*) with Washington Opera, Federica (*Luisa Miller*) in Met's new production, the title character of Offenbach's *La Périchole* with Opera Company of Philadelphia, and Dalila (*Samson et Dalila*).



Once again this year, Germany becomes the home base for soprano **Deborah Cole's (1986)** performances, including Norina in Donizetti's *Don Pasquale* in Frankfurt and Gretel with the Deutsche Opera. Deborah will also undertake a series of concerts this season with the Johann Strauss Orchestra. High points from last year showed Deborah in her characteristic



breadth of repertory, from Romilda in Handel's *Xerxes* in various cities in Germany to Phénice in Gluck's *Armide* in Ludwigshafen to Clorinda in Rossini's *La cenerentola* with Theater Bielefeld.

In the new season **Lorraine Hunt Lieberson (1985)** is scheduled to record the role of Idamante in Mozart's *Idomeneo* on the EMI label, with Sir Charles Mackerras conducting. This fall the mezzo will present a much-anticipated solo recital in Lincoln Center's Alice Tully Hall as part of their Art of the Song series. *Idomeneo* also featured in Lorraine's performances last season, when she sang in concert performances of the Mozart masterpiece at the Edinburgh Festival. At the Met she reprised her world-premiere performance in *The Great Gatsby*.



Ann Panagulias, our 1985 winner, joined Keith Phares at the Opera Theatre of St. Louis this past summer for the world premiere of *Loss of Eden* in the role of Anna Hauptmann, her debut with that company. Milwaukee audiences were treated to her interpretation of the role of Helena in Britten's *Midsummer Night's Dream*. This November the soprano will perform Micaëla for the Opera Company of Philadelphia's production of *Carmen*. Ann returns to Portland Opera this season once again to sing Catherine in *A View from the Bridge*.



Tenor **Marcus Haddock (1984)** took a star turn in *Don Carlo* earlier this summer in Cologne, and this fall will be heard as the title character in Offenbach's *Les Contes d'Hoffmann* with Los Angeles Opera. Returning once again this year to the Met, Marcus sings Faust in Gounod's opera by the same name and Alfredo in Verdi's *La traviata*. Among recent standout engagements are performances as Pinkerton with Washington Opera and a debut at Barcelona's Teatre Liceu as Alfredo in *La traviata*.



Some of the highlights of last season for **Victoria Livengood (1984)** include Baba the Turk in *The Rake's Progress* at Buenos Aires's Teatro Colón; Giulietta in *Les Contes d'Hoffmann* for the Washington Opera; Meg Page in *Falstaff*, her debut role for San Francisco Opera; Helene in the Met's *War and Peace*; and Baba in Menotti's *The Medium* for the Spoleto Festival in Italy. This upcoming season promises to be no less noteworthy for the mezzo-soprano, who has scheduled the roles of Carmen and Prince Orlovsky for the Met, Dalila for Opera Carolina's *Samson et Dalila*, and Carmen for the Jacksonville Symphony.





Lisa Saffer (1984), acclaimed for her interpretations of the Classical and Baroque repertoire, returned last season to Glimmerglass Opera as Angelica in Haydn's *Orlando Paladino*. Also this season, the soprano adds the role of Cleopatra in *Giulio Cesare* to her repertoire for performances with the Utah Opera and sings Oscar in Verdi's *Un ballo in maschera* with Pittsburgh Opera. Equally at home in modern works, Lisa made quite a success of the title role of Berg's *Lulu* at English National Opera last year.

Tosca in Stuttgart, Bess in Gershwin's *Porgy and Bess* with New York City Opera, Giorgetta in Puccini's *Il tabarro*, Nedda in Leoncavallo's *I Pagliacci* with Connecticut Grand Opera, and the title role in Floyd's *Susannah* with Opera Carolina are some of the roles assumed this past season by our **1983** winner,



Marquita Lister. This season the soprano can be found again at the New York City Opera as Donna Elvira in *Don Giovanni*, at Stuttgart's Staatstheater as Aida and Mimì, at Connecticut Grand Opera and New Orleans Opera as Salome, and again in Stuttgart for the title role of *Aida*.

This past season Opera Carolina audiences had a chance to hear our **1982** winner **Sondra Kelly** as

Azucena in Verdi's *Il trovatore*, while Miami Grand Opera operagoers heard the mezzo as the Innkeeper/Hostess in Mussorgsky's epic *Boris Godunov* alongside James Morris in the title role. 2002-2003 proves to be an equally exciting season for Sondra as she performs Herodias in Strauss's *Salome* for both Lyric Opera of Kansas City and Connecticut Grand Opera and Mirinda in *L'Ormindo* for Opera International in Washington, DC.



The 2002-2003 season for our **1981** finalist **Sharon Baker** promises an exciting traversal of Baroque masterpieces including a performance of *Ulysses* with Boston Baroque; *Messiah* in Poland for Easter Week Festival and with Portland Baroque Orchestra (OR); as well as the title role in Handel's *Theodora* with Boston Baroque. Last season was a banner one for the soprano, highlighted by a New Year's Concert with Boston Baroque.

This season saw soprano **Janice Hall (1976)** singing the title role in Strauss's *Salome* in Hof, Germany, and the heroine in Verdi's *La traviata* in Shreveport, LA. Janice reprises her celebrated portrayal of Salome once again this year in Kaiserslautern, Germany, with Bernd Weikl directing.

