

ANNE D. M. HARLEY

SOPRANO

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EDUCATION

| | |
|---|-------------------------|
| Doctorate in Historical Performance (Voice) <i>Boston University</i> | In progress (2002–2006) |
| Fitzmaurice Voicework Certification | 2002 |
| Performance Certificate (Opera/Voice) <i>Boston University Opera Institute</i> | 1996 |
| Master of Music, Performance (Voice) <i>Boston University</i> | 1994 |
| Bachelor of Arts, Comparative Literature (Russian/French) <i>Yale University</i> | 1989 |

PROFESSIONAL ACTIVITIES

| | |
|--|--------------|
| Codirector <i>Talisman–18th & 19th c. Russian chamber ensemble</i> www.talismanmusic.org | 2000–present |
| House Member & Advisor (Voice/Director of Lowell House Opera) <i>Lowell House, Harvard University</i> Stage Director: <i>La Bohème</i> (2001), <i>Carmen</i> (2002), <i>Eugene Onegin</i> (2003) | 1999–present |

STAGED WORKS and OPERAS - orchestral

| | | | |
|--------------------|------------------------------------|---|------------|
| Adams | <i>Nixon in China</i> | Opera Boston | March 2004 |
| | | <i>Role of Wife of Mao Tse-Dong</i> | |
| Monteverdi | <i>Vespri (1610)</i> | Handel and Haydn | 2003 |
| Harbison | <i>Full Moon in March</i> | BMOP/Opera Unlimited | 2003 |
| Rorem | <i>Evidence of Things Not Seen</i> | Maplewood Collective | 2002 |
| Gilbert & Sullivan | <i>Pirates of Penzance</i> | BAM-Boston | 2002 |
| | | <i>Role of Mabel</i> | |
| Foss | <i>Grifflekin</i> | Boston Modern Orchestra Project | 2002 |
| Royer | <i>Le Pouvoir de l'Amour</i> | Oberlin College/Lead Roles | 2002 |
| | | Centre de Musique Baroque de Versailles | |
| Bach | <i>Cantata No. 51</i> | Rialto Ensemble/Snappy Dance | 2000 |
| Handel | <i>Acis and Galatea</i> | Opera Noord Holland Noord | 1999 |
| | | <i>Role of Galatea</i> | |
| Elkies** | <i>Yossele Solovey</i> | Lowell House Opera | 1999 |
| | | <i>Role of Yossele</i> | |
| Saariaho | <i>From the Grammar of Dreams</i> | Queen of Puddings, Toronto | 1996 |
| Rossini | <i>The Count Ory</i> | Boston University Opera Institute | 1995 |

** world premiere

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|--------|---------------------------|--|
| Hoiby | <i>Natalia Petrovna</i> | Role of <i>The Countess</i> Boston University Opera Institute 1995 |
| Mozart | <i>Marriage of Figaro</i> | Role of <i>Elizaveta</i> Boston University Opera Institute 1994 Role of <i>Susanna</i> |

SOLO ENGAGEMENTS - orchestral

| | | | |
|-------------|-----------------------------------|-------------------------------|------|
| Bach | <i>St. John Passion</i> | Dryden Ensemble | 2003 |
| Haydn | <i>Nelson Mass</i> | Chatham Chorale | 2003 |
| Rejcha | <i>Te Deum</i> | Heritage Chorale | 2001 |
| Bach | <i>B Minor Mass</i> | Back Bay Chorale | 2001 |
| Wachner | <i>Regina Coeli</i> | Boston Bach Ensemble | 2000 |
| Mendelssohn | <i>Elijah</i> | Handel & Haydn Society | 2000 |
| Vivaldi | <i>Dixit Dominus/Magnificat</i> | Dartmouth Chamber Choir | 2000 |
| Haydn | <i>Theresienmesse</i> | Handel & Haydn Society | 2000 |
| Bach | <i>St. Matthew Passion</i> | Back Bay Chorale | 2000 |
| Britten | <i>The Company of Heaven</i> | Back Bay Chorale | 1999 |
| Bach | <i>Christmas Oratorio</i> | Boston Bach Ensemble | 1998 |
| Merryman** | <i>Three Songs for Antigone</i> | Back Bay Chorale | 1998 |
| Monteverdi | <i>Vespro della Beata Vergine</i> | Oberlin Baroque Perf. Instit. | 1998 |
| Fussell | <i>Cymbeline</i> | Time's Arrow | 1996 |

CHAMBER RECITALS

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|------------------------|---|---------------------------------|--------------|
| Kourakine | <i>Russian women composers</i> | Talisman at Brown, | 2000–present |
| Golovine et al. | <i>from the 1790s</i> | Yale, Wellesley, Colby, Iowa U. | |
| Shaker Songs | <i>Golden Harvest</i> | Boston Camerata | 2003 |
| Monteverdi | <i>Chamber recital</i> | Dallas/Ft. Worth Early | 2001 |
| Rossi & al. | | Music Series | |
| Scarlatti & Stradella | <i>Christmas Cantata & Si apra al riso</i> | Musicians of the Old Post Road | 2000 |
| Hotteterre, Montéclair | <i>Le Bouclier de Minerve & various airs de cours</i> | Les Agréments, Dallas, TX | 2000 |
| Fauré | <i>Requiem</i> | Back Bay Chorale | 2000 |
| Vivaldi/Handel | <i>Solo Cantata Program</i> | Musica Angelica, Los Angeles | 2000 |
| Misc. | <i>A Medieval Christmas</i> | Boston Camerata | 1999 |
| Kidwell/Pope** | <i>Neovoxer</i> | The Optisonic Ensemble | 1999–2003 |
| Webern | <i>Fünf Geistliche Lieder</i> | Nouvel Ensemble Moderne | 1996 |

AWARDS AND PROFESSIONAL DEVELOPMENT

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|----------------------------------|---------------------------------------|-------------------------|
| Noah Greenberg Award | Annual International Award | 2001 |
| NATS Song Festival | First Prize (Aged 27 or older) | 2000 |
| Vancouver Early Music Festival | Medieval Program Scholarship | 1999 |
| Dorian/EMA Recording Competition | Finalist (<i>La Donna Musicale</i>) | 1998 |
| Oberlin Performance Institute | Participant | 1996, 1997, 1999 & 2000 |

RECORDINGS :

“Sopranos Ellen Hargis and Anne Harley are the standout singers”

Early Music America, Fall 2003

Ensemble Abendmusik–“The Jesuit Operas, Operas of Kapsberger and Zipoli”– Dorian 93243

“[The recording’s] success is due in large part to Anne Harley, whose sumptuous soprano has more than a touch of dusky passion. . . ”

Vittes–Gramophone, November/December 2002

Talisman–“Music of Russian Princesses from the Court of Catherine the Great”– Dorian 93244

“Of the others [soloists], Anne Harley makes a particularly fine impression.”

Barker–American Record Guide, November/December 2000

Boston Bach Ensemble–Christmas Oratorio by J. S. Bach–Titanic 258

CONCERTS:

“Of the soloists, soprano Anne Harley was the one to watch. Her voice was sweet and clear, and when she lets it bloom naturally, it can give you the shivers.”

Michael Manning–Boston Globe, November 23 1998

Boston Bach Ensemble–Christmas Oratorio by J. S. Bach

“Soprano Anne Harley. . . was the singing star of “Romance Royale” Saturday in an entertaining evening of the French Baroque. . . Harley was stylishly grand and vocally grand in Jacquet de la Guerre’s French oratorio ‘Jonas,’ but she was a sensation in an encore aria from ‘Alcina.”

Ron Emery–Albany Times Union, February 21, 2000

Capitol Chamber Artists–Jonas by Elizabeth Jacquet de la Guerre

“. . .an outstanding quartet of soloists lock(ed) onto the harmonies, melding their timbres and vibratos to perfection. . .(they) twined glowing strands of counterpoint in the sublime episodes of the Benedictus.”

Susan Larson–Boston Globe, February 28, 2000

Handel & Haydn Society–Theresienmesse by Haydn, Paul McCreesh conductor

“[Marjorie Merryman’s] searing, soaring ‘Three Songs for Antigone,’ for soprano, strings and harp found a compelling advocate in the gifted Anne Harley. Glowing with the sacred fire of eloquence, she plumbed the terrible mysteries of love, defiance, and death, her voice glinting like a scimitar and floating like spindrift.”

Susan Larson–Boston Globe, February 24, 1998

Back Bay Chorale–Three Songs for Antigone by Marjorie Merryman

OPERA AND MUSIC THEATRE:

“Highlights include. . . soprano Anne Harley’s imposing L’Imagination of the Prologue.”

Heidi Waleson–Wall Street Journal, March 12, 2002

Oberlin College/Centre de Musique Baroque de Versailles–*Le Pouvoir de l’Amour*

“Anne Harley was simply riveting in the part of Yossele,. . . her singing pure and affecting and her acting dramatic. While her whole performance was glorious, it was in the rendition of the Kaddish that she especially shone. Perhaps the light she cast was frightening — that of someone who has sold his soul to the Devil yet is singing God’s praise —yet the beauty of sound gave repose.”

Jonathan Richmond–The Tech, March 1999

Lowell House Opera–Yossele Solovey by Noam Elkies

“Anne Harley as the Countess Adele boasts a naturally flexible, sweet high soprano, and she does a drop-dead June Anderson impersonation.”

Richard Dyer–Boston Globe, December 5, 1996

Boston University Opera Institute–The Count Ory by Rossini

Anne Harley is a specialist in baroque music and an avid proponent of contemporary and experimental works. After completing the opera performance program at Boston University's prestigious Opera Institute, she has performed with groups across North America and in Europe. Her opera performances span both early and contemporary idioms. In spring 2002, she performed the leading roles of L'Imagination and Zélide in the modern-day première of Royer's Le Pouvoir de l'Amour at Oberlin College in conjunction with the Centre de Musique Baroque de Versailles. She has performed the role of Susanna in Mozart's Marriage of Figaro, Olympia in Offenbach's Tales of Hoffmann, the Countess Adele in Rossini's Count Ory, the title role in Charles Fussell's Cymbeline, Lisaveta in Hoiby's Natalia Petrovna, The First Attendant in John Harbison's Full Moon in March, and the title role in Noam Elkies' Yossele Solovey. In November 1999, she made her Netherlands debut as Galatea in Handel's Acis & Galatea in Amsterdam's Concertgebouw with Opera Noord Holland Noord.

Ms. Harley's interest in early music led her to pursue her doctorate in Historical Performance at Boston University, starting in fall of 2002. She participated in several early music festivals, including the Vancouver Early Music Festival, Dartington International Summer School and the Oberlin Baroque Performance Institute. Titanic released her solo work in Bach's *Christmas Oratorio* in 2001 to favourable review in the *American Record Guide*. Her group, TALISMAN won the Noah Greenberg Award in 2001 and released its first CD to acclaim in Gramophone and EMA: *Roses d'Amour: Music of Russian Princesses from the Court of Catherine the Great*. TALISMAN plans artist residencies at Oberlin and U. of Iowa, and Harvard in April 2004, with the Russian Roma group, the Kolpakov Trio from Moscow, Russia, in order to record their next project: Stesha—Songstress of the Russian Gypsies, which reconstructs repertoire from the 1820s.

She has been oratorio soloist in many standard works of the baroque, such as Handel's Messiah, Israel in Egypt, Bach's Magnificat, Cantata No. 51 "Jauchzet Gott", Lutheran Mass, Christmas Oratorio, Monteverdi's Vespers. In spring of 2000, she performed the soprano solos in Haydn's Theresienmesse with the Handel & Haydn Society, and Bach's St. Matthew Passion at Harvard University. In spring 2003, she performed Haydn's Lord Nelson Mass with The Chatham Chorale.

Ms. Harley spent two seasons as an artist at the Banff Centre for the Arts in Alberta, Canada, where she performed in Stravinsky's Les Noces, in European Cabaret (Piaf, Dietrich and Weill), and sang Webern's Fünf Geistliche Lieder with members of the Montreal-based Nouvel Ensemble Moderne. While in Banff, she also co-created the sound/dance piece Mythical Light Opera Splash with Louis Gervais of the Compagnie Marie Chouinard for performance in and around the Banff Centre pool. She performed in a staged rendition of Kaija Saariaho's From the Grammar of Dreams with the Toronto ensemble Queen of Puddings. She has premiered several compositions, including the opera Freshwater by Andy Vores, the song cycle for soprano and orchestra Three Songs for Antigone by Marjorie Merryman, and created the title role in the opera Yossele Solovey by Noam Elkies at Harvard University.

She frequently performs as soloist with ensembles throughout the New England area and California including the Handel & Haydn Society, Boston Camerata, Boston Bach Ensemble, Musica Angelica, Schola Cantorum of Boston, Back Bay Chorale and The Neovoxer Ensemble. She was recently appointed a Bentley Fellow at Dartmouth's Hopkins Center for the Arts and is a member of Lowell House at Harvard University where she directs the Lowell House Opera (2001 *La Bohème*; 2002 *Carmen*; 2003 *Eugene Onegin*). She is co-director of The Voice Institute, an institute devoted to interdisciplinary study of the voice.