

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. 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, and the title role in Noam Elkies' Yossele Solovey. In November 1999, she made her Netherlands debut as the lead in Handel's Acis & Galatea in Amsterdam's Concertgebouw with Opera Noord Holland Noord. In spring 2001, she directed La Bohème at Harvard University's Lowell House Opera and will direct Carmen in 2002.

Ms. Harley's interest in early music has led her to participate in several early music festivals, including the Vancouver Early Music Festival, Dartington International Summer School and the Oberlin Baroque Performance Institute. Her recording of Antonia Bembo's Psalm 101 with La Donna Musicale was a finalist in the North American Dorian/EMA Competition in 1998 and Titanic released her solo work in Bach's Christmas Oratorio this year to favourable review in the *American Record Guide*.

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, and countless cantatas. 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.

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. In 1996, 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 most recently, she created the title role in the opera Yossele Solovey by Noam Elkies at Harvard University. In 2001 she stage directed the Lowell House Opera production of La Bohème.

This year she is excited to be singing with The Optisonic Ensemble of Boston for the film project Neovoxer, sponsored in part by The Reel School of New York City. The Optisonic Ensemble creates avant-garde sounds and music specific to the film and performs the 'soundtrack' live whenever the film is shown.

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, The Rialto Ensemble, La Donna Musicale, The Optisonic Ensemble, Musicians of the Old Post Road and Concertino Armonico. 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 will direct the 2001 production of La Bohème (April 4-14) set among the homeless of Harvard Square.

Upcoming recording projects include a program of 18th century songs composed by Russian aristocratic women of the 1790s for voice and Russian 7-string guitar with Oleg Timofeyev and their group TALISMAN, and a Handel duet project with Max van Egmond for Musica Omnia.