

Various Length Program Bios

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Long Bio (Roughly 650 words)

ARIADNE GREIF, praised for her "*elastic and round high notes*" (classiqueinfo), most recently sang the title role in the workshop and workshop recording of Aleksandra Vrebalov's *Mileva*, an opera about Einstein's first wife, and as Maude in a workshop performance of Mark Grant's *Human Zoo* with the Center for Contemporary Opera. This October, she has been invited back to the Britten-Pears Young Artist Program in Aldeburgh, UK to sing Therese/Tiresias in Poulenc's *Les Mamelles de Tiresias*. Ariadne starred as the title role in Ravel's *L'enfant et les sortilèges*, Ivona in Jeff Myers' *The Hunger Art*, the title role in *Rusalka*, Lucy in Menotti's *The Telephone*, Sandmann in a concert version of *Hänsel und Gretel*, Phaedra in Christopher Park's new opera, *Phaedra and Hippolytus*, and the only female role, Madeline, in Debussy's unfinished opera *La Chûte de la Maison Usher* with the Opéra Français de New York.

Ariadne made her major orchestral debut singing Witold Lutoslawski's *Chantefleurs et Chantefables* with the American Symphony Orchestra. She made her Carnegie Hall debut as part of the Upshaw-Golijov program, premiering pieces written for her by Elena Langer, made her debut with Ensemble 212 in a performance of Bach's *Wedding Cantata*, gave the world premiere of Aaron Dai's *Con Furia* with the Chelsea Symphony, and made her Fisher Center debut singing *Ainu Dreams*, new orchestral songs by Greg Armbruster.

In the summer of 2011 Dawn Upshaw invited her to perform at the 2011 Ojai Music Festival in California, where, Mark Swed wrote, "*Greif, who sang an avant-garde piece by Georges Aperghis winningly, looks to be a boon to new music*" (LA Times). In the same summer, Ariadne was the first resident young singer in more than a decade at Yellow Barn Festival in Vermont and sang as a Britten-Pears Young Artist in Aldeburgh, UK.

This summer Ariadne was invited to return to the 2012 Aldeburgh Festival as a Britten-Pears Young Artist. She returned to the 2012 Yellow Barn Music Festival in July, appeared in Stravinsky's *Pulcinella* at the Greenwich Music Festival, and sang a concert at the Cape May Music Festival with the New York Chamber Ensemble, Alan Kay, and William Schimmel.

Other recent projects have included a week of ten concerts for children at Zankel Hall under the auspices of the Weill Music Institute this May. She gave series of semi-staged performances of *La Testa di Santa Caterina*, a mini-mono-opera by Matti Kovler, culminating in her Jordan Hall debut. She recently premiered *The Jabberwocky*, a new piece by her longtime collaborator Ryan Chase, with new music ensemble Contemporaneous, and gave her debut performance with Manhattan-based Pierrot ensemble Lunatics at Large. She tackled Schubert's *Winterreise* and Kurtag's *Kafka Fragments* for the first time and gave a shared recital of Barber's complete vocal works at the Bruno Walter Auditorium at Lincoln Center; a shared recital of unaccompanied music with the avant garde's veteran champion, cellist Madeline Shapiro; a recital of Dadaist 20th century music; and a world premiere as Galileo in a piece by Erol Gurol for eight cellos, soprano, and choir to the heretical text of Galileo's *Starry Messenger*.

Ariadne founded Uncommon Temperament, a Manhattan-based baroque ensemble, with

whom, among other things, she has toured three times, created a traveling production of Bach's *Coffee Cantata*, thrown a birthday party for Telemann, and made her Poisson Rouge debut, hailed as "...accomplished and winning..." by the NY Times.

As a student, she won the Bard Conservatory Concerto Competition singing Witold Lutoslawski's *Chantefleurs et Chantefables*, and premiered *The Door*, by Ryan Chase, with the Mannes Orchestra.

A California native, in her early career as a "boy soprano," she toured internationally with the Los Angeles Childrens Chorus, performed as "Sem" in Britten's *Noye's Fludde*, and sang in the premiere of Tobias Picker's *Fantastic Mr. Fox* at the Los Angeles Opera under the baton of Peter Ash.

Program Bio (Roughly 400 Words)

ARIADNE GREIF, praised for her "elastic and round high notes" (classiqueinfo), most recently sang the title role in a workshop of Aleksandra Vrebalov's *Mileva*, an opera about Einstein's first wife, and the role of Maude in a workshop performance of Mark Grant's *The Human Zoo* with the Center for Contemporary Opera. This October, she has been invited back to the Britten-Pears Young Artist Program in Aldeburgh, UK to star as Therese/Tiresias in Poulenc's *Les Mamelles de Tirésias*. Other roles have included L'enfant in *L'enfant et les sortilèges*, Rusalka in *Rusalka*, Ivona in Jeff Meyer's *The Hunger Art*, Lucy in Menotti's *The Telephone*, Sandmann in *Hänsel und Gretel*, Phaedra in Christopher Park's *Phaedra and Hippolytus*, and Madeline, the only female role in Debussy's unfinished opera *La Chûte de la Maison Usher* with the Opéra Français de New York. She made her major orchestral debut singing Lutoslawski's *Chantefleurs et Chantefables* with the American Symphony Orchestra., sang Bach's *Wedding Cantata* with Ensemble 212, and premiered Ryan Chase's setting of *The Jabberwocky* with the hot new ensemble *Contemporaneous*. She made her Zankel Hall debut premiering *Songs at the Well*, a song cycle by Elena Langer and made her Jordan Hall debut in *La Testa di Santa Caterina*, a mini-mono-opera by Matti Kovler. This spring, she sang in ten concerts for children at Zankel Hall under the auspices of the Weill Music Institute. Ariadne founded Uncommon Temperament, a baroque band, in 2009, with whom she has toured three times, created a traveling production of Bach's *Coffee Cantata*, threw a birthday party for Telemann, and made her Poisson Rouge debut, hailed as "...accomplished and winning..." by the NY Times. She appeared as a Britten-Pears Young Artist in Aldeburgh, UK last summer, was the first young singer in twenty years at the Yellow Barn Festival in Vermont, and was invited by Dawn Upshaw to appear at the 2011 Ojai Music Festival in California, where, Mark Swed wrote, "*Greif, who sang an avant-garde piece by Georges Aperghis winningly, looks to be a boon to new music*" (LA Times). This summer Ariadne was invited to return to the 2012 Aldeburgh Festival and to the 2012 Yellow Barn Music Festival. She made her debut with the Greenwich Music Festival singing Stravinsky's *Pulcinella*, and the Cape May Music Festival in a concert curated by Alan Kay.

Short Bio (Roughly 350 words)

ARIADNE GREIF, praised for her "elastic and round high notes" (classiqueinfo), most recently sang the title role in a workshop of Aleksandra Vrebalov's *Mileva*, an opera about Einstein's first wife, and the role of Maude in a workshop performance of Mark Grant's *The Human Zoo* with the Center for Contemporary Opera. This October, she has been invited back to the Britten-Pears Young Artist Program in Aldeburgh, UK to star as Therese/Tiresias in Poulenc's *Les Mamelles de Tirésias*. Other roles have included L'enfant in *L'enfant et les sortilèges*, Rusalka in *Rusalka*, Ivona in Jeff

Meyer's *The Hunger Art*, Lucy in Menotti's *The Telephone*, Sandmann in *Hänsel und Gretel*, Phaedra in Christopher Park's *Phaedra and Hippolytus*, and Madeline, the only female role in Debussy's unfinished opera *La Chûte de la Maison Usher* with the Opéra Français de New York. She also recently made her major orchestral debut singing Lutoslawski's *Chantefleurs et Chantefables* with the American Symphony Orchestra., sang Bach's *Wedding Cantata* with Ensemble 212, and premiered Ryan Chase's setting of *The Jabberwocky* with the hot new ensemble *Contemporaneous*, which they will also record for their debut album. She made her Zankel Hall debut premiering *Songs at the Well*, a song cycle by Elena Langer and made her Jordan Hall debut in *La Testa di Santa Caterina*, a mini-mono-opera by Matti Kovler. This spring, among other things, she sang in ten concerts for children at Zankel Hall under the auspices of the Weill Music Institute. Ariadne founded Uncommon Temperament, a baroque band, in 2009. In 2011 she was invited by Dawn Upshaw both to appear at the 2011 Ojai Music Festival in California and to be the first young singer in twenty years at the 2011 Yellow Barn Festival in Vermont, and in September she appeared the Aldeburgh Festival in the UK. This summer Ariadne was invited to return to the 2012 Aldeburgh Festival and to the 2012 Yellow Barn Music Festival. She will also make her debut with the Greenwich Music Festival singing Stravinsky's *Pulcinella*, and in recital at the Cape May Music Festival in a concert curated by Alan Kay.

Medium Short Bio (Roughly 220 words)

ARIADNE GREIF, praised for her “elastic and round high notes” (classiqueinfo), sang title roles in *L'enfant et les sortilèges*, *Rusalka*, *Phaedra and Hippolytus*, the opera workshop of Aleksandra Vrebalov's *Mileva*, as well as Ivona in *The Hunger Art*, Lucy in *The Telephone*, Sandmann in *Hänsel und Gretel*, and Madeline in Debussy's unfinished opera *La Chûte de la Maison Usher* with the Opéra Français de New York. She recently made her major orchestral debut singing Lutoslawski's *Chantefleurs et Chantefables* with the American Symphony Orchestra, and her Zankel Hall debut premiering *Songs at the Well*, a song cycle by Elena Langer. This October, she has been invited back to the Britten-Pears Young Artist Program in Aldeburgh, UK to star as Therese in Poulenc's *Les Mamelles de Tirésias*. Ariadne founded Uncommon Temperament, a baroque band, in 2009. In 2011 she was invited by Dawn Upshaw both to appear at the 2011 Ojai Music Festival in California and to be the first young singer in twenty years at the 2011 Yellow Barn Festival in Vermont, and in September she appeared the Aldeburgh Festival in the UK. This summer Ariadne was invited to return to the 2012 Aldeburgh Festival and to the 2012 Yellow Barn Music Festival. She also made her debut with the Greenwich Music Festival singing Stravinsky's *Pulcinella*, and in recital at the Cape May Music Festival in a concert curated by Alan Kay.

Alternate Short Bio (220 words)

ARIADNE GREIF has appeared as a soloist with the American Symphony Orchestra, Ensemble ACJW, L'Opéra Français de New York, Center for Contemporary Opera, Opera Slavica, Ensemble 212, The Chelsea Symphony, Contemporaneous, 20-21, Burning Bayreuth, and at the 2011 and 2012 Aldeburgh Festivals, the 2011 Ojai Music Festival, the 2011 and 2012 Yellow Barn Music Festivals, the Cape May Music Festival, The Greenwich Music Festival, Jordan Hall, and Zankel Hall. Main role debuts have included L'enfant in *L'enfant et les sortilèges*, Rusalka in *Rusalka*, Mileva in Aleksandra Vrebalov's *Mileva*, Ivona in Jeff Meyer's *The Hunger Art*, Lucy in Menotti's *The Telephone*, Sandmann in *Hänsel und Gretel*, Phaedra in Christopher Park's *Phaedra and Hippolytus*, and Madeline in Debussy's unfinished opera *La Chûte de la Maison Usher*. This October, she has been invited back to the Britten-Pears Young Artist Program in Aldeburgh, UK to star as Therese/Tiresias in

Poulenc's *Les Mamelles de Tiresias*. She founded Uncommon Temperament Baroque Ensemble with whom she made her debut at (le) Poisson Rouge and toured three years in a row. As a student she was the winner of the 2009 Bard Conservatory Concerto Competition and sang as a soloist with the Bard Orchestra, Bard Conservatory Opera, and the Mannes Orchestra. As a child, among other things, she sang at the Los Angeles Opera, and as a soloist at the Edinburgh Fringe Festival.

Very Short Bio (Roughly 140 words)

Praised for “*elastic and round high notes*,” Ariadne recently made her debuts with the American Symphony Orchestra, Le Poisson Rouge, Jordan Hall, and Zankel Hall; her six main role debuts included title roles in *L'enfant et les sortilèges*, *Phaedra and Hippolytus*, *Rusalka*, and Madeline in Debussy's unfinished opera *La Chûte de la Maison Usber* with the Opéra Français de NY, and she sang the title role in the workshop of Aleksandra Vrebalov's *Mileva*. This October, she returns to the Britten-Pears Young Artist Program to star as Therese in Poulenc's *Les Mamelles de Tiresias*. She has toured three times with Uncommon Temperament baroque band. She appeared at the 2011 Ojai Music Festival, at the 2011 and 2012 Aldeburgh Festivals, and was invited by Dawn Upshaw to be the first young singer in twenty years at the 2011 Yellow Barn Festival in Vermont, where she returned this summer.

Super Short Bio (50 words)

Praised for “*elastic and round high notes*,” Ariadne recently made her debuts with the American Symphony Orchestra, Le Poisson Rouge, Jordan Hall, and Zankel Hall; her six main role debuts included title roles in *L'enfant et les sortilèges*, *Rusalka*, *Phaedra and Hippolytus*, and Madeline in Debussy's *La Chûte de la Maison Usber*.