

Various Length Program Bios

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Long Bio (Roughly 550 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. She 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.

For the summer of 2011, she was asked by Dawn Upshaw to be the first resident young singer in twenty years at Yellow Barn Festival in Vermont. Upshaw also 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 September she sang as a Britten-Pears Young Artist in Aldeburgh, UK.

Ariadne made her major orchestral debut singing Witold Lutoslawski's *Chantefleurs et Chantefables* with the American Symphony Orchestra. Last season, after three semi-staged performances of the piece, she made her Jordan Hall debut in Boston in a performance of *La Testa di Santa Caterina*, a mini-mono-opera by Matti Kovler. In March she premiered *The Jabberwocky*, a new piece by her longtime collaborator Ryan Chase, which she is also recording this season for the debut album of the new music ensemble Contemporaneous. In June she sang for the first time with the Manhattan-based Pierrot ensemble Lunatics at Large. In the fall she gave two recitals, tackled Schubert's *Winterreise* and Kurtag's *Kafka Fragments* for the first time, and returned to Ensemble 212 in New York for a performance of Bach's *Wedding Cantata*.

Other recent projects included 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*.

In the 2008-2009 season she made her Carnegie Hall debut as part of the Upshaw-Golijov program, premiering pieces written for her by Elena Langer; gave the world premiere of Aaron Dai's *Con Furia* with the Chelsea Symphony; made her Fisher Center debut singing *Ainu Dreams*, new orchestral songs by Greg Armbruster; won the Bard Conservatory Concerto Competition singing Witold Lutoslawski's *Chantefleurs et Chantefables*; and premiered *The Door*, by Ryan Chase, with the Mannes Orchestra.

Ariadne founded Uncommon Temperament, a Manhattan-based baroque ensemble, with whom she has toured twice to Detroit, where they will return this season, 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.

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, among other things, 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 250 Words)

ARIADNE GREIF, praised for her "elastic and round high notes" (classiqueinfo), most recently sang the title role in a workshop and working recording of Aleksandra Vrebalov's *Mileva*, an opera about Einstein's first wife. 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 Usber* 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. Ariadne gave shared recitals of Barber's complete vocal works at the Bruno Walter Auditorium at Lincoln Center and of unaccompanied 20th century music with cellist Madeline Shapiro; a recital of Dadaist 20th century music; and premiers of Erol Gurol's *Starry Messenger* (as Gallileo) and *Songs at the Well*, a song cycle by Elena Langer, at Zankel Hall. She also sang Bach's *Wedding Cantata* with Ensemble 212, premiered Ryan Chase's setting of *The Jabberwocky* with the hot new ensemble *Contemporaneous*, which they will also record for their debut album, and after three semi-staged performances of the piece, she made her Jordan Hall debut in Boston in a performance of *La Testa di Santa Caterina*, a mini-mono-opera by Matti Kovler. After touring with Uncommon Temperament, a baroque band she founded in 2009, she appeared at the 2011 Ojai Music Festival in California and the Aldeburgh Festival in the UK this summer, and was invited by Dawn Upshaw to be the first young singer in twenty years at the Yellow Barn Festival in Vermont.

Short Bio (Roughly 200 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. 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 Usber* 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. After touring in April with Uncommon Temperament, a baroque band she founded in 2009, 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.

Very Short Bio (Roughly 130 words)

Praised for “*elastic and round high notes,*” Ariadne recently made her debuts with the American Symphony Orchestra, Ensemble 212, 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. She sang the title role in the workshop of Aleksandra Vrebalov's *Mileva*, and and toured with Uncommon Temperament baroque band. She appeared at the 2011 Aldeburgh Festival and the 2011 Ojai Music Festival, and was invited by Dawn Upshaw to be the first young singer in twenty years at the Yellow Barn Festival in Vermont. This season she is recording Ryan Chase's *Jabberwocky* for the debut CD of Contemporaneous.

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*.