

Director **Gwendolyn Toth** is recognized as one of America's leading early music artists, performing with equal ease on the harpsichord, organ, and fortepiano. Ms. Toth has also conducted at Sadler's Wells Theater in London with the Mark Morris Dance Group; the Skylight Theater in Milwaukee; Kaye Playhouse, Merkin Hall, and BAM in New York City, and for the German Radio Broadcasting system. She has recorded Renaissance and baroque organ music on historical organs in Holland, and Bach's *Goldberg Variations* on the lautenwerk. *Opera News* honored Ms. Toth as an "Outstanding Young Conductor" in 1989. In contemporary music, Ms. Toth has worked and recorded with eminent composer/performers such as John Cage, Rhys Chatham, Petr Kotik, Dave Soldier, Louis Andriessen, and Elliot Sharp at BAM Next Wave Festival, The Kitchen, Bang on a Can Festival, Cage Nachttag in Köln, and others. She is the orchestra director at Manhattan College, and teaches privately at Montclair State University and Hunter College, CUNY.

Praised for her "sparkle and humor, radiance and magnetism", soprano **Laura Heimes** is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated and recorded with many of the leading figures in early music, including Andrew Lawrence King, Julianne Baird, Tempesta di Mare, The King's Noyse, Paul O'Dette, Chatham Baroque, Apollo's Fire, The New York Collegium, Brandywine Baroque, Trinity Consort, Magnificat, and Piffaro.

The Washington Post described mezzo-soprano **Barbara Hollinshead** as singing with "an artful simplicity that illuminated the text and beguiled the ear." She studied in the Netherlands and has since appeared with many of the finest early music ensembles in eastern North America, and has been a member of ARTEK since 1995. Ms. Hollinshead has made numerous recordings in genres from Sephardic song to Bach masses to music of Mrs. H.H.A. Beach.

An internationally known countertenor for nearly three decades, **Drew Minter** has sung leading roles at the opera houses of Brussels, Toulouse, Boston, Washington, Santa Fe, Wolf Trap, Glimmerglass, and Nice, as well as the Halle, Karlsruhe, Maryland, and Göttingen Handel Festivals. He has sung with many of the world's foremost period instrument ensembles and recorded extensively. An active opera stage director, Minter is the artistic director of Boston Midsummer Opera. He writes regularly for *Opera News* and is music lecturer at Vassar College.

Ryland Angel began his singing career as a chorister in Bristol cathedral. After moving to Paris, he became a sought-after classical vocal soloist. In 2005 he also began a successful career as a pop singer. He now lives in New York City and splits his career between both genres. He has appeared on major opera stages worldwide (English National Opera, Opera Garnier, New York City Opera), on film soundtracks, and on over 30 recordings for EMI, Sony, Universal, and others.

Tenor **Philip Anderson** has been a soloist with many of the finest early music ensembles in the United States including Chatham Baroque, Orchestra of St. Luke's, and Piffaro. He sings regularly with ARTEK, My Lord Chamberlain's Consort, and TENET. In 2007 he appeared on Broadway in *Coram Boy*. His many recordings include the Grammy Award nominated *O Magnum Mysterium* with The Tiffany Consort.

Michael Brown, whose voice has been described by *Opera Quarterly* as "mellow, musicianly", received his first music lessons from his father and served as a chorister in Bethlehem, PA. Inspired by the singing of Dietrich Fischer-Dieskau, he has a love for both the lieder repertoire and contemporary music. He tours to Japan regularly to give workshops on ensemble singing with his wife, Phyllis Clark.

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About the artists

Peter Becker is an avid performer of repertoire ranging from medieval to Broadway shows. He performs baroque music regularly with ARTEK and Magnificat, and music of the Comedian Harmonists (20th c. German) as a founding member of Hudson Shad. He has performed throughout the United States and in Europe, South America and Asia in varied venues including tiny cabarets, cathedrals, opera houses, theatres and circus tents.

Charles Weaver has performed with Early Music New York, Hesperus, Piffaro, Parthenia, Folger Consort, ARTEK, Repast, Dryden Ensemble, Musica Pacifica, and Clarion Society. The Washington Post has called his performances “captivating” and “splendid.” He has accompanied early operas with Juilliard Opera, University of Maryland, Peabody Conservatory, Wooster Group, and Yale School of Music.

Grant Herreid is a versatile musician and director/teacher on the early music scene. As a multi-instrumentalist and singer he performs frequently with Ex Umbris, Ensemble Viscera, Hesperus, Piffaro, My Lord Chamberlain’s Consort and the Folger Consort. A noted early music educator, Mr. Herreid conducts classes in Renaissance music and 17th-century song at Mannes College of Music in New York, and directs the New York Continuo Collective.

Daniel Swenberg concentrates on Renaissance and baroque performance practices on the theorbo/chitarone, renaissance and baroque lutes, early guitars, and the gallizona/callichon. Among the ensembles in which he performs are: ARTEK, Rebel, The New York Collegium, The Metropolitan Opera, Staatstheater Stuttgart, New York City Opera, the Mark Morris Dance Group, Stadtstheater Klagenfurt, Tafelmusik, Opera Atelier, Les Violons du Roy, Piffaro, and Spiritus.

Christa Patton specializes in early wind instruments as well as historical harps and has toured the Americas, Europe and Japan with Early Music New York, Ex Umbris and Piffaro the Renaissance Band. As a baroque harpist Christa has appeared with Apollo’s Fire, The King’s Noyse, The Toronto Consort, Seattle Baroque Orchestra, La Nef, Parthenia, Tafelmusik, New York City Opera, Wolf Trap Opera, and Opera Atelier.

One of America’s leading historical string players, **Robert Mealy** has been praised for his “imagination, taste, subtlety, and daring” (Boston Globe); the New Yorker called him “New York’s world-class early music violinist.” He has recorded over 50 CDs on most major labels. He is on the faculties of Yale University, where he directs the Yale Collegium, and Juilliard School of Music.

Vita Wallace, violin and lira da braccio, is known as a powerful, sensitive, and versatile musician. She has performed and recorded extensively with her brother as the Orfeo Duo, as well as with numerous early-music groups including Anima, ARTEK, the Dryden Ensemble, and Foundling Orchestra.

Motomi Igarashi plays viola da gamba, lirone, violone, and double bass with ARTEK, Anima, the American Classical Orchestra, the Concert Royal, BEMF, Foundling Orchestra, Handel & Haydn Society, and Bach Collegium Japan. She appeared as a soloist with the NY Philharmonic in *Brandenburg Concerto No. 6*.