



DIANA McVEY, the versatile soprano, is an artist whose consummate skills as both a singer and an actress have made her highly visible in opera, oratorio and as soloist with symphony orchestras. Recent engagements include the *Four Last Songs* of Strauss with the RI College Symphony Orchestra, *La Rondine* and *Merry Widow* with Opera Tampa, *La Cenerentola* and *Turandot* with Opera Columbus, *La Traviata* with the Pioneer Valley Symphony, and Haydn's *Lord Nelson Mass* and Mozart's *Coronation Mass* at Carnegie Hall. Upcoming engagements include *Così fan tutte* and *Vivaldi & Opera* with Opera Providence, *La Traviata* at the Belleayre Music Festival, Faure's *Requiem* at Carnegie Hall, an opera gala with the Waltham Philharmonic Orchestra, the *Four Last Songs* of Strauss with the Greater Bridgeport Symphony and the *Music on the Hill* summer music festival.



Lyric coloratura, **JULIANNA TAUSCHINGER-DEMPSEY**, made her concert debut as the soprano soloist in Boston Pro Musica's performances of Verdi's *Messa di Requiem* and Beethoven's *Mass in C*. Subsequent performances of Verdi's *Requiem* included a very special tribute to the victims of 9/11, the day after the harrowing incident. In recognition of her cultural background and as an outgrowth of her academic studies, the former social anthropologist's concertizing has focused on but not been limited to French *chanson* and German *Lieder*. Recently, Ms. Tauschinger-Dempsey collaborated with Verlezza Dance in two separate performances of Richard Strauss' *Vier letzte Lieder* in her native Cleveland. Shortly after graduating from Harvard University, the soprano made her operatic debut singing Anna in Boston Concert Opera's production of *Nabucco* and soon thereafter, Frasquita (*Carmen*) with the Boston Lyric Opera. Upon receiving her M.M. from the Manhattan School of Music in New York City, the soprano joined the International Opera Studio of the Zurich Opera, where she sang the Erste Dame in *Die Kinderzauberflöte* (*The Magic Flute* for Children), Fiordiligi (*Così fan tutte*) and Anna Gomez in a German production of Menotti's *The Consul*. Before returning to New York some years later, she would also perform Violetta and Mimi. Ms. Tauschinger-Dempsey has studied with such masters as Horst Günther, Fedora Barbieri, Martin Katz and Josephine Mongiardo and has had the pleasure of working with conductors Jeffrey Rink, Steven Osgood, Lorna Cooke-Devaron and Stephen Lord. Ms. Tauschinger-Dempsey will be singing the role of Despina in Opera Providence's upcoming performance of *Così fan tutte*.



A versatile singing actress, **MEGAN ROTH** is an avid performer of opera, oratorio, and art song throughout the northeast and in New York. Most recently she performed as part of the Jazz Trio in Bernstein's *Trouble in Tahiti* with Boston Midsummer Opera. She also performed the role of Dorabella in *Così fan tutte* with BMO, under the direction of Drew Minter. With Opera Boston she recently performed the role of Amélie in *La Grande Duchesse de Gérolstein*, and participated in the ensemble of their world premiere of *Madame White Snake*. Recent oratorio engagements include soprano II soloist in Bach's *Magnificat* with the Choral Art Society in Scituate, MA, and the alto soloist in an abridged version of Bach's *Weihnacht's Oratorium* with the Old North Festival Chorus. Upcoming engagements include covering the role of Francisca in *Maria Padilla* with Opera Boston, and alto soloist in Handel's *Messiah*, parts II and III with the Old North Festival Chorus.

Ms. Roth is a dedicated performer of art song, and has presented numerous recitals in Boston for such organizations as the Chromatic Club, the Emery Bag Women's Club, the Goethe Institute, the Old North Church of Marblehead recital series, and the 'Wednesdays at St. John's' musical series.



Baritone **PAUL SOPER** is delighted to make his concert debut with Opera Providence. Mr. Soper made his operatic debut with Houston Grand Opera as the Innkeeper in *Manon* and has sung comprimario and principal roles with Boston Lyric Opera, Brooklyn Academy of Music, Glimmerglass Opera, Opera Naples (FL) and the National Touring Company of New York City Opera.

Last fall saw Mr. Soper making his debuts with Commonwealth Opera as Guglielmo in *Così fan Tutte* and Raimondo in *Lucia di Lammermoor*, along with the Pioneer Valley Symphony Orchestra and Chorus as the Baron Douphol in *La Traviata*.

This past spring also saw Paul in the Pioneer Valley Symphony's presentation of Bach's *St. John Passion* as Jesus/baritone soloist, as well as Charleston Chamber Opera as a featured soloist with the Piccolo Spoleto Festival. This summer Paul returned to the Cape Cod Opera, as Baron Zeta in *The Merry Widow*.

Paul has collaborated and debuted new works with Boston's Intermezzo Chamber Opera and has been a featured soloist with Joseph Summer's acclaimed Shakespeare Concerts at Jordan Hall. Mr. Soper is also a member of Opera-to-Go, New England's interactive and improvisational opera outreach program. Other recent career highlights include the Priest at SpeakEasy Stage's critically acclaimed production of *The Light in the Piazza*.

An alumnus of the New England Conservatory Opera/Theater and the Opera Institute of Boston University, Mr. Soper was twice awarded Fellowships to the Tanglewood Institute of Music.



MICHAEL-PAUL KRUBITZER is quickly establishing himself as one of the country's most promising young tenors. His 2010-11 season currently includes singing as soloist in Haydn's *Paukenmesse* at Carnegie Hall for MidAmerica Productions. Also this season, Mr. Krubitzer makes his company debut with Opera Providence singing Ferrando in *Così Fan Tutte*. In 2009-10 Michael-Paul sang the role of Gerald in Lakmé with Connecticut Concert Opera; the Prince in *Rusalka* and Des Grieux in *Manon* for a performance of opera scenes with Yale Opera; appeared as soloist with the Waterbury Symphony Orchestra in Beethoven's Symphony No. 9; performed the role of Don Jose in *La Tragedie de Carmen* with Yale Opera and sang the role of Tamino in *Die Zauberflöte* in outreach performances, covering the role in mainstage performances with Atlanta Opera. In the summer of 2010, Mr. Krubitzer performed Verdi's *Hymn of Nations* with the Hartford Symphony Orchestra and sang Alfredo in *La Traviata* with Opera Theater of Connecticut.



Award-winning lyric baritone, **KENNETH MATTICE** has been called 'outstanding' by the *Chicago Tribune* and 'charismatic and robust-toned' by the *San Francisco Chronicle*. A Wisconsin native, Mr. Mattice has sung Figaro in *Il barbiere di Siviglia*, Papageno in *Die Zauberflöte*, Enrico in *Lucia di Lammermoor*, Sharpless in *Madama Butterfly*, Escamillo in *Carmen*, Schaunard in *La Bohème*, Guglielmo in *Così fan tutte*, Malatesta in *Don Pasquale* and the title role in *Don Giovanni*, among others. He has performed with Baltimore Opera, Opera San José, Shreveport Opera, Chicago Opera Theater, Lake George Opera, Chautauqua Opera, Pine Mountain Music Festival, Newton Symphony and Opera Providence. Upcoming performances include a production of *The Merry Widow* with Opera Tampa and the role of Aeneas in *Dido & Aeneas* in Macau, China. For more information, please visit <http://www.KennethMattice.com>.



KATHRYNE JENNINGS, an award-winning soprano, has performed in opera, oratorio, and recital throughout the United States. She has sung over twenty major opera roles, including Musetta, Adele, Micaela, Gretel, Norina, Ann Putnam, Susanna, Pamina, Konstanze, Donna Elvira, and Despina with companies that include San Francisco Opera's Western Opera Theatre, Opera Boston, Pittsburgh Opera Theatre, Opera Carolina, Piedmont Opera Theatre, Greensboro Opera, and Whitewater Opera. As a concert soloist, Ms. Jennings' performances include Bach's *Mass in B Minor*, Barber's *Knoxville: Summer of 1915*, Beethoven's *Symphony No. 9*, Brahms' *Requiem*, Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Mozart's *Requiem* and *Mass in C Minor*, Mahler's *Symphonies No. 2* and *No. 4*, Mendelssohn's *Elijah*, Orff's *Carmina Burana*, Poulenc's *Gloria*, Villa-Lobos' *Bachianas Brasileiras No. 5*, and Vaughan Williams' *Sea Symphony* with the Savannah Symphony, Winston-Salem Symphony, Masterworks Chorale, Providence Singers, RI Philharmonic, RI Civic Chorale and Orchestra, Manchester Choral Society, National Chamber Orchestra, Pioneer Valley Symphony, Prince William Symphony Orchestra, Brown University Chorus & Orchestra, Eastern Philharmonic Orchestra at Eastern Music Festival, Worcester Chorus & Orchestra, and the Norfolk Chamber Music Festival. From 1998-2004, Ms. Jennings served as Artistic Director for Opera Providence, for whom she produced major operatic productions and concerts. The Providence Tourism Council honored her with the Celebration of Women "Achievement in Music" Award in 2002. Currently, she is a Teaching Associate at Brown University, a position she has held since 1990, and Instructor of Singing for the Brown University/Trinity Rep Consortium's graduate program.



PAUL PHILLIPS, pianist, is an award-winning conductor, composer, and author who serves as Director of Orchestras and Chamber Music at Brown University, and Music Director/Conductor of the Pioneer Valley Symphony and Chorus in Massachusetts. He began his career as a coach/conductor at the Frankfurt Opera and Stadttheater Lüneburg in Germany, and has conducted over 50 orchestras and opera companies worldwide, including the San Francisco Symphony, Dallas Symphony, Detroit Symphony, Rochester Philharmonic, Louisville Orchestra, Charlotte Symphony, Columbus Symphony, Iceland Symphony, Netherlands Radio Chamber Orchestra, Commonwealth Opera, and Boston Academy of Music. With Opera Providence, he has conducted productions of *Carmen*, *Tosca*, and *The Pirates of Penzance*. As a pianist, Phillips has performed at Carnegie Recital Hall, Lincoln Center, and on numerous chamber music series, including the Piccolo Spoleto Festival and Mohawk Trail Concerts.

Last year was a particularly active year for Phillips. In 2010 he recorded a Naxos CD of music by William Perry with the RTE National Symphony Orchestra of Ireland, conducted in France with the Orchestre du Conservatoire à Rayonnement Régional d'Angers and the dance company Marie-Laure Agrapart et Cie, guest conducted at Manhattan School of Music, and led Commonwealth Opera's annual *Messiah Sing*. His reduced orchestration of Stravinsky's opera *Mavra* was published by Boosey and Hawkes and performed at the Glyndebourne Festival. His book *A Clockwork Counterpoint: The Music and Literature of Anthony Burgess*, the first comprehensive study of Burgess's music and its connection to his writings, was published by Manchester University Press, and his essay "Burgess and Music" was included in the new Norton Critical Edition of *A Clockwork Orange*.