

BIOGRAPHY

“Miss Rearick’s performance was as near perfection as I’ve heard this decade.”

-*Classical New Jersey*-

“A singer who can happily turn her talents to opera, oratorio, or cabaret.”

-Manchester Evening News-

Mezzo-soprano Barbara Rearick brings her intrinsic vocal beauty and empathy to a great range of musical literature. Her ability to uncover depths of emotion has garnered praise from audiences worldwide.

Ms. Rearick’s critically acclaimed interpretation of the title role in Britten’s *The Rape of Lucretia*, performed at Snape Maltings for the Aldeburgh Festival and conducted by Britten expert Stuart Bedford, jump-started her career. This led to her becoming a founding member of the prestigious Britten-Pears Ensemble, a chamber group which toured America and the UK and specialized in the music of the greatest composers of the 20th century. The ensemble premiered Jonathan Lloyd’s *People Your Dreams* at London’s Wigmore Hall and made two recordings for the ASV label.

The ongoing collaboration between Ms. Rearick and Sir Richard Rodney Bennett began when the Britten-Pears Ensemble commissioned the prominent composer to arrange songs by George Gershwin. Making their Wigmore Hall debut in October of 1995, Ms. Rearick and Sir Richard performed an all-American program as well as the London premiere of *A History of the Thé Dansant*, a song cycle Sir Richard wrote especially for Ms. Rearick. The *Eastern Daily Press* wrote, “Take a pretty girl with a gorgeous voice, genuine vocal imagination and a real desire to communicate... the recital of American songs by mezzo-soprano Barbara Rearick with Richard Rodney Bennett at the piano, was a delight from end to end... they were all presented with freshness and irresistible verve by a pair of performers who plainly appreciated one another’s gifts... entertainment that was so witty, so expert and so artistic.” The celebrated

duo was featured at festivals throughout the UK including those of Buxton, Aldeburgh, Chester, Norwich, and Spitalfields (London), and the AerFi Festival in Killaloe, Ireland.

Other highlights in the UK include Bach's *Christmas Oratorio* in Dublin with the Irish Chamber Orchestra, an evening of Jerome Kern with the Hallé Orchestra conducted by Sir William Southgate, Bach's *Magnificat* and Handel's *Dixit Dominus* again with the Hallé Orchestra under the direction of Nicholas McGegan, and songs of Richard Rodgers for the Hallé Proms. In London, she performed *Messiah* with Harry Bicket and the Orchestra of St. John's Smith Square, as well as the orchestral version of Britten's *A Charm of Lullabies*, arranged by Colin Matthews, with the City of Birmingham Symphony Orchestra under Steuart Bedford. Ms. Rearick teamed up with Maestro Bedford again for a performance of Berlioz's *L'enfance du Christ* with the Britten-Pears Orchestra. She sang songs of Percy Grainger with esteemed British pianist Martin Jones for the inaugural festival for the Nimbus Performing Arts Centre in Wales.

In the US, Ms. Rearick has performed at major venues, including Carnegie Hall, Avery Fisher Hall, Weill Recital Hall, and Brooklyn Academy of Music, and she makes her debut at Lincoln Center's Rose Theater in Bach's *St. John Passion* with Musica Sacra under Kent Tritle this October. She also performs Bach's *St. Matthew Passion* with Maestro Tritle for the series Sacred Music in a Sacred Space.

Upcoming engagements include the world premiere performance of Douglas Cuomo's opera *Arjuna's Dilemma* in August at the PepsiCo Theater in Purchase, NY, to be followed by performances at BAM's Next Wave Festival in early November. She performs *Messiah* with Helena Symphony and Mahler's Symphony No. 2, both under the direction of Maestro Allan R. Scott. Immediately following her performance of *Messiah* in Helena, she will again sing Handel's masterpiece with the Memphis Symphony. In February Ms. Rearick performs Haydn's Lord Nelson Mass with the Huntsville Symphony (Alabama) under Carlos Miguel Prieto and in May she gives her first performance of Mahler's *Das Lied von der Erde* in Princeton.

Ms. Rearick's 2007–08 season included an all-Beethoven program at Carnegie Hall with the New York Oratorio Society, Bach's Mass in B minor with Voices of Ascension under Dennis Keene, Mahler's Symphony No. 3 with the Helena Symphony, Bach's *St. Matthew Passion* at the Northwest Bach Festival with Gunther Schuller, Beethoven's Symphony No. 9 under Maestro Daniel Hege and the Amarillo Symphony, and *Messiah* with the Monterey Symphony with Maestro Christoph Campestrini.

Other concert appearances for Ms. Rearick include Mahler's Symphony No. 8 with the Utah Symphony under the direction of Keith Lockhart; an all-American program with Wheeling Symphony as a memorial to September 11th victims; popular American songs with the Pasadena Pops; performances Beethoven's Symphony No. 9 and Prokofiev's *The Ugly Duckling* with the Baltimore Symphony; Britten's *Spring Symphony* under Maestro Jeffrey Kahane with Santa Rosa Symphony; Schoenberg's arrangement of Mahler's *Lieder eines fahrenden Gesellen* with the Richardson Chamber Players in Princeton, NJ, and with the Britten-Pears Ensemble at Snape Maltings for the Britten-Mahler-Verdi Festival; *Messiah* with the Houston Symphony, the Baltimore Symphony, and the Buffalo Symphony under JoAnne Falletta; the role of Meg Page in Verdi's *Falstaff* with the Brooklyn Philharmonic under Robert Spano; and, in Mexico, Bach's *Christmas Oratorio* with Carlos Miguel Prieto and the Xalapa Sinfonia.

Opera highlights include the role of Mary in the world-premiere performance of Allan Jaffe's *The Mary Shelley Opera* under Alan Johnson; Lucretia (*The Rape of Lucretia*) in Rio de Janeiro at Sala Cecilia Meireles; the roles of Miriam, Ruth, and the Witch of Endor for the world-premiere recording of Kurt Weill's *The Eternal Road* under Gerard Schwarz with the Rundfunk Sinfonieorchester Berlin; and the role of the Cook in Stravinsky's *Le Rossignol* with the Kansas City Symphony.

Other roles include Suzuki, Cherubino, Hansel, the Mother (*Amahl and the Night Visitors*), Maddalena (Spokane Symphony, Ekart Preu, conductor), Meg Page (Chautauqua Opera, Willie Anthony Waters, conductor), Mercedes, and Mrs. Nolan (The Center for Contemporary Opera).

A champion of 20th-century music, Ms. Rearick has collaborated with the New York New Music Ensemble, performing the world premiere of *Sunflower*, composed by Mary Wright. She also gave the US premiere of Nicholas Maw's *Nocturne* with Leon Botstein and the American Symphony Orchestra at Bard, and last season she sang *A Winter's Journey*, Douglas Cuomo's setting of Müller's text (found in Schubert's *Winterreise*), a song cycle for mezzo, trumpet, cello, and electronics. She has also collaborated with the New York Chamber Ensemble, performing Ravel's *Trois Poèmes de Stéphane Mallarmé*, Ravel's *Chansons madécasses*, and Berlioz's *Les Nuits d'été*. She has toured with the Mark Morris Dance Group performing Brahms's *Liebeslieder Waltzes* and other works.

Ms. Rearick has appeared on BBC World Service Radio, WQXR, and NPR and has recorded for Naxos, Gateway Classics, and ASV.

Barbara Rearick is a native of central Pennsylvania and is on the voice faculty at Princeton University.