

## ARIADNE GREIF

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soprano

ARIADNE GREIF, praised for her "luminous, expressive voice" (NYTimes), her "elastic and round high notes" (classiqueinfo), and her "mesmerizing stage presence" (East Anglian Daily Times), recently gave a triumphant run as the title role in Poulenc's *Les Mamelles de Tirésias* with the Britten-Pears Young Artist Programme in Aldeburgh, UK. 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*, the title role in the workshop of Aleksandra Vrebalov's *Mileva*, Phaedra in Christopher Park's *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. She sang a nameless main role in Gabrielle Herbst's new opera *BODILESS*, as a part of Roulette's Jerome Commissions program, alongside Contemporaneous. And most recently, she gave a triumphant run in the opera *Atthis* by Georg Friedrich Haas, in a production by the Chicago-based company Opera Cabal at The Kitchen in New York, alongside ACME, which the New York Times called "a solo high-wire act for Ms. Greif," "one of the most searingly painful and revealing operatic performances in recent times," "a vehicle for Ms. Greif's raw, no-holds-barred performance," calling her "a beautiful and physically fearless young singer," and her voice "fragile but focused, with searing top notes and dusky depths."

Ariadne made her major orchestral debut singing Witold Lutoslawski's *Chantefleurs et Chantefables* with the American Symphony Orchestra. She made her Zankel Hall debut as part of the Upshaw-Golijov program, premiering *Songs at the Well*, 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. This September she sang the soprano solo in *Beethoven Symphony No. 9* with the New York Orchestra.

Ariadne sang a "riveting" recital on the 2013 Resonant Bodies Festival, where she sang George Crumb's *Apparition* for the first time, in a performance deemed "dramatic and seductive" by the New York Times, and returned to Resonant Bodies in 2014 to premiere her pet commissioning project, *DREAMS & NIGHTMARES*, for a sold-out room. She sang in the premiere of West 4th New Music Collective's *Moby Dick Oratorio* with Contemporaneous at the February MATA Interval event at Issue Project Room. On the 2014 FERUS Festival, she premiered Albert Behar's evening-length song-cycle *Calligrammes*, which will be presented in 2015 by Paola Prestini's Vision Into Art and the Original Music Workshop.

She sang the role of Jesus in *A Gnostic Passion* by Brad and Doug Balliett with Cantori New York, after premiering *Dafne*, a cantata by Doug Balliett, and was invited back by Contemporaneous to premiere her long-time collaborator Ryan Chase's *Carroll Madrigals*. She gave a recital at Copland House with Gregg Kallor and the Bruno Walter Auditorium with Matthew Odell.

Other recent projects have included a week of ten concerts for children at Zankel Hall under the auspices of the Weill Music Institute, a series of semi-staged performances of *La Testa di Santa Caterina*, a mini-mono-opera by Matti Kovler, culminating in her Jordan Hall debut, and semi-staged performances of the first segment of Gabrielle Herbst's experimental opera *BODILESS* with Experiments in Opera and Hotel Elephant. She premiered *The Jabberwocky*, by Ryan Chase, in her first performance with Contemporaneous, and gave her debut performances with Manhattan-based Pierrot ensemble Lunatics at Large, the Millennials, and 20-21. She recently tackled Schubert's *Winterreise* and Kurtág'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 her dear friend Erol Gurol for eight cellos, soprano, and choir to the heretical text of Galileo's *Starry Messenger*.

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

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.

This bio is current as of 12/29/14. For the newest version, please visit [www.ariadnegreifsoprano.com](http://www.ariadnegreifsoprano.com). Please destroy any previous versions.