

Abigail Fischer, mezzo-soprano

BIOGRAPHY

Versatile mezzo-soprano Abigail Fischer's performance in the multi-media opera premiere at The Kitchen in Missy Mazzoli's *Song from the Uproar*, composed for her and the NOW Ensemble, prompted reviewers to hail her as "riveting" (New York Times), and to remark upon her "throbbing low register and open-hearted performing style" (Wall Street Journal). A later performance of segments of this work presented by Gotham Chamber Opera noted the "serenely captivating mezzo-soprano Abigail Fischer, who invested everything she sang with rapt concentration and velvety, even tone. And disarming intimacy, too." (New York Times)

In 2014-15 Abigail Fischer returns to Gotham Chamber Opera as Eva in Martinu's *Comedy on the Bridge*; sings Respighi's *Il tramonto* at Kean University, under Jean-Marie Zeitouni; the role of Mother in Stefan Weisman's opera *The Scarlet Ibis* at the "suddenly indispensable" Prototype Festival; Handel's *Messiah* with both Kansas City and Alabama symphonies; is soloist with New York Choral Society in Hindemith's *When Lilacs in the Dooryard Bloom'd* at Carnegie Hall; sings the title role in Handel's *Ariodante* at Chautauqua; and in Mahler *Symphony No. 3* with Santa Rosa Symphony. In season 2013-14 Abigail Fischer sings Respighi's *Il Tramonto* and the John Harbison premiere of *Crossroads* with St. Luke's Chamber Ensemble; *Messiah* with Asheville Symphony, Charlotte Symphony Orchestra, and Rhode Island Philharmonic; a doublebill of Monteverdi's "Il combattimento di Tancredi e Clorinda" and Beecher's "I Have No Stories to Tell You" with Gotham Chamber Opera (NYC); Lieberman's *Neruda Songs* with Columbus Symphony Orchestra; Mozart's *Requiem* with Alabama Symphony; and George Benjamin's *Upon Silence* on the NY Philharmonic's inaugural Biennial with Orchestra of St. Luke's. She also tours Europe, Jerusalem, Adelaide, the Met Museum and Lincoln Center Festival performing works of John Zorn to commemorate his 60th birthday. Her 2012-13 season engagements included mezzo-soprano soloist in a performance and recording of Haydn's *Lord Nelson Mass* with Boston Baroque under Martin Pearlman; title role in *The Rape of Lucretia* with Opera Memphis; Eötvös' *Angels in America* with Los Angeles Philharmonic; *Messiah* with Virginia Symphony Orchestra; and Vivaldi's *Gloria, Beatus Vir*, and Porpora's *De Profundis* with American Bach Soloists.

Highlights of Ms. Fischer's operatic work include Angelina in *La Cenerentola* with Union Avenue Opera (in Italian) and Salt Marsh Opera (in English), Stéphano in Bel Cantanti Opera's *Roméo et Juliette*; Chandler Carter's opera *Strange Fruit*, presented by New York City Opera; Hänsel in *Hansel and Gretel* with New Jersey State Opera; Cherubino in Opera North's *Le Nozze di Figaro*; Sesto in Arcadia Players' concert version of *La Clemenza di Tito*; roles in Lee Hoiby's *This is the Rill Speaking* with American Opera Projects; and Peter Westergaard's *Alice in Wonderland* with Center for Contemporary Opera; and Mother Marie in *Dialogues of the Carmelites* and Mrs. Lovett in Sondheim's *Sweeney Todd* with Eastman Opera Theater. Highlights of her early music performances include Bach's *Magnificat*, the North American premiere of Lotti's *Mass for Three Choirs*, the role of Cleophas in Handel's *La Resurrezione* with American Bach Soloists, Dido in *Dido and Aeneas* with Bronx Opera, soloist with Trinity Wall Street Choir and the Rebel Baroque Orchestra, performing Mozart's *Mass in C* and Handel's *Messiah*, and the roles of Musica and Speranza in Monteverdi's *Orfeo* with Steven Osgood at the Wintergreen Festival. In concert Ms. Fischer has performed Mahler's *Symphony No. 3* with Adelphi Symphony Orchestra; Mozart's *Requiem* with the American Classical Orchestra; segments from *Sweeney Todd* and *Merrily we Roll Along* in a Sondheim tribute with the Boston Pops, under the baton of Keith Lockhart; and Beethoven's *Missa Solemnis* with the Eastman Orchestra.

Ms. Fischer has given the world premieres of Elliott Carter's *Mad Regales* and Bernard Rands' *Walcott Songs* at Tanglewood Music Festival; John Zorn's *Madrigals*, *Holy Visions*, and *Shir Ha-Shirim*, with Laurie Anderson and Lou Reed; Bang on a Can's *Lost Objects* at Brooklyn Academy of Music; Ted Hearne's *Katrina Ballads*, released as a full-length album on New Amsterdam Records/NAXOS and performed at New York City Opera's VOX; and Nico Muhly's *Mothertongue* and *Elements of Style*, performed at Lincoln Center, and which were written for her and received praise in features from the New York Times to NPR.

Trained as a cellist, Ms. Fischer continues to perform chamber music with groups such as the Chiara, Enso, Momento and Flux quartets, the Horszovsky Trio, Continuum and Sequitur, with individuals such as James Dunham, Curtis Macomber, Andrew Jennings, Norman Fischer, Peggy Pearson, Todd Palmer, Caleb Burhans, Nadia Sirota, on series such as Vermont Musica Viva, Music Mondays, Brooklyn Friends of Chamber Music, and venues such as Merkin Hall and Miller Theater. With the chamber ensemble Continuum, she has toured Mongolia with the Roaring Hooves Festival, launched Tony Probowo's opera *The*

King's Witch in Jakarta, Indonesia, and performed at the Smithsonian Museum in Washington, DC.

A graduate of the Eastman School of Music (MM) and Vassar College (BA), Abigail Fischer has studied with Stephen King, Marlena Malas, Juli Wood, Drew Minter, Carol Webber, Irene Gubrud, Elizabeth Blancke-Biggs, and Patricia McCaffrey. She has attended University of Cincinnati's Lucca Opera Festival, Ferrandou Singing School under the direction of David Wilson-Johnson, Opera North, Madison Early Music Festival, Stephen Stubb's Accademia d'Amore, Lucerne Festival Academy under the instruction of Pierre Boulez, Songfest, Aspen Music Festival, Marlboro Music Festival, the Tanglewood Music Center, Chautauqua Voice Program, and has been a resident artist at the Banff Centre. Ms Fischer is a trained classical and Baroque cellist, and received a Certificate in Italian Language and Literature from Istituto Lorenzo di Medici in Florence.