

The wedding of

Kevin Roon & Simon Yates

Saturday, the third of October, two thousand and nine

Main Lounge

The Dartmouth Club

at the Yale Club

New York City

INTRODUCTORY MUSIC

Natasha Paremski & Richard Dowling, piano 1
Alisdair Hogarth & Malcolm Martineau, piano 2

WELCOME

David Beatty

THE MAN I LOVE

MUSIC BY GEORGE GERSHWIN (1898–1937)
ARRANGED FOR PIANO BY EARL WILD (B. 1915)
Richard Dowling, piano

O TELL ME THE TRUTH ABOUT LOVE

W. H. AUDEN (1907–1973)
Catherine Cooper

I COULD HAVE DANCED ALL NIGHT

from My Fair Lady
MUSIC BY FREDERICK LOEWE (1901–1988)
LYRICS BY ALAN JAY LERNER (1918–1986)
Elizabeth Yates, soprano
Simon Yates, piano

SONNET 116

WILLIAM SHAKESPEARE (1564–1616)
Lilla Grindlay

ALLEMANDE

from the Partita No. 4 in D major, BWV 828
JOHANN SEBASTIAN BACH (1685–1750)
Jeremy Denk, piano

PRAYER OF ST. FRANCIS OF ASSISI

Eileen Roon

from LIEBESLIEDER OP. 52

JOHANNES BRAHMS (1833–1897)

TEXT BY GEORG FRIEDRICH DAUMER (1800–1875)

TRANSLATIONS © BY EMILY EZUST

Joyce McCoy, soprano

Jennifer Johnston, mezzo-soprano

Matthew Plenk, tenor

Eric Downs, bass-baritone

Alisdair Hogarth & Malcolm Martineau, piano

NUMBER 8

Wenn so lind dein Auge mir
und so lieblich schauet,
jede letzte Trübe fliehet,
welche mich umgrauet.
Dieser Liebe schöne Glut,
lass sie nicht verstieben!
Nimmer wird, wie ich,
so treu dich ein Andrer lieben.

*When your eyes so gently
and so fondly gaze on me,
every last sorrow flees
that once had troubled me.
This beautiful glow of our love,
do not let it die!
Never will another love you
as faithfully as I.*

NUMBER 9

Am Donaustrande
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.

Das Mädchen,
es ist wohl gut gehegt,
zehn eiserne Riegel
sind vor die Türe gelegt.

Zehn eiserne Riegel
das ist ein Spaß;
die spreng ich
als wären sie nur von Glas.

*On the banks of the Danube,
there stands a house,
and looking out of it
is a pink-cheeked maiden.*

*The maiden
is very well protected:
ten iron bolts
have been placed on the door.*

*But ten iron bolts
are but a joke;
I will snap them
as if they were only glass*

NUMBER 10

O wie sanft die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

*O how gently the stream
winds through the meadow!
O how lovely it is when Love
finds Love!*

from **NEUE LIEBESLIEDER, OP. 65**

TEXT BY JOHANN WOLFGANG VON GOETHE (1749–1832)

NUMBER 15 ZUM SCHLUSS

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.
Heilen könnet die Wunden
ihr nicht, die Amor geschlagen,
aber Linderung kommt einzig,
ihr Guten, von euch.

*Now, you Muses, enough!
In vain you strive to describe
how misery and happiness
alternate in a loving breast.
You cannot heal the wounds
that Amor has caused,
but solace can come
only from you, Kindly Ones*

“A PHONIC CONSPIRACY”

from *A History of the World in 10 ½ Chapters*

JULIAN BARNES (B. 1946)

Lisa Kable

LIEBST DU UM SCHÖNHEIT

GUSTAV MAHLER (1860–1911)

TEXT BY FRIEDRICH RÜCKERT (1788–1866)

TRANSLATION © 1996 BY DAVID KENNETH SMITH

Susan Graham, mezzo-soprano

Malcolm Martineau, piano

Liebst du um Schönheit,	<i>If you love for beauty,</i>
O nicht mich liebe!	<i>Oh, do not love me!</i>
Liebe die Sonne,	<i>Love the sun,</i>
Sie trägt ein gold'nes Haar!	<i>She has golden hair!</i>
Liebst du um Jugend,	<i>If you love for youth,</i>
O nicht mich liebe!	<i>Oh, do not love me!</i>
Liebe den Frühling,	<i>Love the spring;</i>
Der jung ist jedes Jahr!	<i>It is young every year!</i>
Liebst du um Schätze,	<i>If you love for treasure,</i>
O nicht mich liebe.	<i>Oh, do not love me.</i>
Liebe die Meerfrau,	<i>Love the mermaid;</i>
Sie hat viel Perlen klar.	<i>She has many clear pearls.</i>
Liebst du um Liebe,	<i>If you love for love,</i>
O ja, mich liebe!	<i>Oh yes, do love me!</i>
Liebe mich immer,	<i>Love me ever,</i>
Dich lieb' ich immerdar.	<i>I'll love you evermore.</i>

EXCHANGE OF VOWS

THE BEST OF TIMES
from La Cage aux Folles
BY JERRY HERMAN (B. 1931)

VERSE 1

Kevin and Simon, baritones
Malcolm Martineau, piano

The best of times is now.	Because the best of times is now,
What's left of Summer	Is now, is now, is now.
But a faded rose?	Now, not some forgotten yesterday.
The best of times is now.	Now, tomorrow is too far away.
As for tomorrow,	So hold this moment fast,
Well, who knows?	And live and love
Who knows? Who knows?	As hard as you know how.
So hold this moment fast,	And make this moment last,
And live and love	Because the best of times
As hard as you know how.	is now, is now, is now.
And make this moment last,	

VERSE 2

Kevin and Simon, Robert Roon, baritones
Elizabeth Yates, soprano
Malcolm Martineau, piano

VERSE 3

The Simon and Kevin Wedding Chorus
Malcolm Martineau, piano 1
Richard Dowling and Alisdair Hogarth, piano 2

FINALE

Everyone

So hold this moment fast,	And make this moment last,
And live and love	Because the best of times
As hard as you know how.	is now, is now, is now.

Cocktails and hors d'oeuvres will be served
immediately following the ceremony
until six fifteen in the Tap Room
located on the third floor.



Dinner will be served
in the Main Lounge at six fifteen.



Following dinner,
buses will be waiting outside the Club
to take everyone to our apartment
at 89 Reade Street
for dessert and dancing.



ABOUT THE MUSICIANS

JEREMY DENK

jeremydenk.net

In 1998 Jeremy won both the Young Concert Artists International Auditions and received a prestigious Avery Fisher Career Grant. Over the past decade the pianist's career has flourished. *The New York Times* described his playing as "bracing, effortlessly virtuosic and utterly joyous," and he has garnered comparable critical acclaim for his engagements with leading orchestras and presenters nationwide. He has appeared as soloist with the Philadelphia Orchestra, the St. Louis Symphony, the Houston Symphony, the San Francisco Symphony, the Atlanta Symphony, the Orpheus Chamber Orchestra, and many others.

Jeremy's repertoire ranges from the standard works of the 18th and 19th centuries to twentieth-century masters such as Ives, Ligeti, Lutoslawski and Messiaen, and further to new works by leading composers of today. Jeremy has participated in many world premieres, including Leon Kirchner's *Duo No. 2* (with violinist Ida Levin) at the Marlboro Music School and Festival in the summer of 2002; Ned Rorem's *The Unquestioned Answer* in the summer of 2003; Jake Heggie's *Cut Time* in 2001 with the Eos Orchestra; *Alternating Current*, a work written for him by Kevin Puts, on a Kennedy Center recital program; Mark O'Connor's *Fiddle Sonata* (with the composer on fiddle) at the Library of Congress; and Edgar Meyer's *Sonata for Violin and Piano* with Joshua Bell.

An avid chamber musician, Jeremy has collaborated with the Borromeo, Brentano, Mirò, St. Lawrence, Shanghai and Vermeer string quartets. Jeremy first performed with violinist Joshua Bell at the 2004 Spoleto Festival. Since then, they have toured through-out the US and Europe with almost eighty performances to date.

Jeremy is also ostensibly Simon's piano teacher, as they manage to get one lesson in every year out on Fire Island. It is a little-known fact that he is a master Jenga player.

www.richard-dowling.com
www.dowlingmusic.com

RICHARD DOWLING

Hailed by *The New York Times* as “an especially impressive fine pianist,” Richard appears regularly across the United States in solo recitals, at chamber music and jazz/ragtime festivals, and as a guest soloist in concerto performances with orchestras. Career highlights include a sold-out New York orchestral debut at Lincoln Center’s Alice Tully Hall, a solo recital at Carnegie Hall’s Weill Recital Hall in New York, and a special award from the National Federation of Music Clubs recognizing his outstanding performances of American music. He is also a versatile recording artist with over a dozen CDs of classical, chamber, ragtime, jazz, and popular music.

In addition to his career as a concert pianist, Richard works as senior staff editor for Ludwig/Masters Music Publications for whom he has produced critical performing editions of piano and chamber works by Debussy, Fauré, Gershwin, Hummel, Mendelssohn, the complete solo piano works of Ravel, and most recently Ravel’s Piano Trio. He earned a doctorate in music from The University of Texas. In addition to his regular concert performances, Richard also enjoys performing as a member of the artist roster of The Piatigorsky Foundation, a non-profit organization dedicated to bringing live classical music to audiences across America. Over the past fifteen years he has performed over 800 recitals under its auspices. Between concert tours Richard divides his time at homes in New York and Houston. He and his partner James Li are co-owners of Dowling Music, Houston’s comprehensive store for sheet music, CDs, and musical gifts.

A long-time friend, Richard introduced us to the Earl Wild arrangement of *The Man I Love* that he played today, and which he has recorded on his album *Sweet & Low-Down*.

ERIC DOWNS

Eric graduated from the Yale School of Music in 2007 where he received his Master of Music degree and Artist Diploma. While at Yale Opera he performed the roles of Colline in *La Bohème*, Don Alfonso in *Così fan tutte*, Sam in *Trouble in Tahiti*, and Peter Quince in Britten’s *A Midsummer Night’s Dream*. In 2008, he returned to the role of Don Alfonso, this time with the Boston Youth Symphony Orchestra, and later made his way onto The Metropolitan Opera roster with a cover in Prokofiev’s *The Gambler*. 2009 has featured more

Mozart for Mr. Downs as he took on his first Figaro in his return to BYSO and another Don Alfonso, this time with Boston Midsummer Opera. In January 2010 Eric will make another Mozart debut with BYSO as Leporello in *Don Giovanni*. Eric's varied concert engagements have included Mozart's *Coronation Mass* under Sir Neville Marriner; Elijah in Mendelssohn's *Elijah*; the Mozart, Fauré, and Duruflé *Requiems*; Kodály's *Te Deum*; Bach's *Magnificat* and Cantata 106; Haydn's *Lord Nelson Mass* and *Missa in Tempore Belli*; and the Brahms *Liebeslieder Walzer* with the Norfolk Chamber Music Festival.

SUSAN GRAHAM

www.susangraham.com

Susan is one of the world's foremost stars of opera and recital. She recently sang and recorded Mahler's *Rückert-Lieder*, including "Liebst du um Schönheit", with Michael Tilson Thomas and the San Francisco Symphony. She returns this season to the Metropolitan Opera as Octavian in *Der Rosenkavalier*, and portrays Dido in Purcell's *Dido and Aeneas* with the Philharmonia Baroque Orchestra on the West Coast. Lyric Opera of Chicago presents her as Marguérite in Berlioz's *Damnation de Faust*, in the same production she sang last season at the Met and in *The Met: Live in HD*. In April, she takes on the title role in Handel's *Xerxes*, and she closes her season singing Chausson's *Poème de l'amour et de la mer* with the New York Philharmonic. In November, she hosts the 5th annual Opera News Awards in New York. An expert in French music, she holds the French government honorary title "Commandeur dans l'ordre des Arts et des Lettres." She has also been a popular guest on Martha Stewart's television show.

Last season, Susan sang Berlioz in Brazil, Uruguay, and Argentina; Massenet in Munich and Paris; and gave her first Met Opera performances as Elvira in Mozart's *Don Giovanni* and as Marguérite in *Damnation de Faust*. Susan and Malcolm Martineau also performed a series of European recitals celebrating 100 years of French song, to critical acclaim. In May 2009, Susan sang a set of new and newly-orchestrated Ned Rorem songs with the Orpheus Chamber Orchestra at Carnegie Hall.

A leading participant in the international revival of Gluck operas, Susan has sung the title role of *Iphigénie en Tauride* at the Met, Lyric Opera of Chicago, San Francisco Opera, Opéra National de Paris, and the Royal Opera House Covent Garden. This Grammy Award-winning mezzo's complete opera

recordings range from Handel's *Alcina* and Gluck's *Iphigénie en Tauride* to Barber's *Vanessa* and Heggie's *Dead Man Walking*.

Born in New Mexico and raised in Texas, Susan studied at Texas Tech University and the Manhattan School of Music, which awarded her an honorary doctorate in 2008. She won the Metropolitan Opera National Council Auditions and the Schwabacher Award from San Francisco Opera, as well as a Career Grant from the Richard Tucker Music Foundation. She was *Musical America's* 2004 Vocalist of the Year.

Susan has performed in three world premiere operas: Jake Heggie's *Dead Man Walking*, Tobias Picker's *An American Tragedy* (both at the Met), and John Harbison's *The Great Gatsby*. Her extensive discography includes recitals, complete operas, and concert performances.

The first time Susan and Malcolm ever performed "Liebst du um Schönheit" together was at Susan's extraordinary solo recital début at Carnegie Hall (recorded on Warner Classics)—for which Simon acted as page turner. Some day, Kevin is going to bore her to tears talking about the articulatory and acoustic phonetic details of singing.

ALISDAIR HOGARTH

www.theprinceconsort.com

Alisdair is a versatile contemporary pianist. He made his concerto debut in 1996 as soloist with the London Philharmonic Orchestra at the Queen Elizabeth Hall (broadcast on Classic FM) and has since performed many concertos with a variety of orchestras, including tours of Hungary and the Czech Republic (at the Rudolfinum, Prague). Recent performances have included the Queen Elizabeth Hall, Wigmore Hall, Purcell Room, Cadogan Hall, Bridgewater Hall and Philharmonic Hall, as well as many recitals for British music societies and festivals.

Committed to song-accompaniment, Alisdair formed a group of young professional singers, The Prince Consort, which is fast establishing itself as one of the UK's leading chamber ensembles, aiming to promote piano-accompanied song. They made their Wigmore Hall debut in 2009, where they were joined by Graham Johnson for the Brahms *Liebeslieder Walzer*. Their first commercial CD is a recording of songs by Ned Rorem released on Linn Records and supported by the Simon Yates and Kevin Roon Foundation. Alisdair has performed with Sir Thomas Allen, Rosemary Joshua, Lillian

Watson, and Donald Maxwell, and is the regular accompanist to many of his generation's finest young singers, including Anna Leese, Jennifer Johnston, Andrew Staples, Jacques Imbrailo and Tim Mead.

In commercial spheres, Alisdair is regularly invited to work with Katherine Jenkins, Blake, Lesley Garrett, Gardar Cortes, Amici Forever, Nicky Spence and The Choirboys. He has also appeared as a pianist in the Scorsese-produced movie *The Young Victoria*, and also in *The Duchess* with Keira Knightley and Ralph Fiennes.

Alisdair studied privately with Philip Fowke and subsequently with Peter Katin, and also at the Royal College of Music with John Blakely and Roger Vignoles where he won all the major prizes for piano accompaniment.

JOYCE HOGARTH MCCOY

Joyce received her Master of Music degree from the Thornton School of Music at the University of Southern California in Los Angeles, where she was awarded the Dorothy Kirsten Endowed Opera Scholarship, the USC Opera and Concert Choir Awards, and received a teaching scholarship.

Joyce currently studies in London with Amanda Roocroft and recently took part in the initiation of Malcolm Martineau's masterclass series in Crear, Scotland, with the final concert broadcasted on BBC Radio Scotland. On stage she has performed such opera roles as La Marchesa in *Un Giorno di Regno*, Fiordiligi in *Così fan tutte*, Nella in *Gianni Schicchi*, First Lady in *The Magic Flute*, Mary Warren in *The Crucible*, Sister Alice in *Dialogues of the Carmelites*, and Serpina in *La Serva Padrona*; as well as covering the title role in *Agrippina*. Concert appearances include Bach's *St. Matthew's Passion* with the Los Angeles Philharmonic conducted by Helmuth Rilling, Handel's *Messiah* and Haydn's *Creation* with the internationally televised Crystal Cathedral Choir conducted by Don Neuen, Grieg's *Peer Gynt* with the Pasadena Symphony conducted by Jorge Mester, and Mozart's *Vesperae Solennes de Confessore* and Schubert's *Mass in G* with the Riverside Master Chorale conducted by Dina Humble. She also performed frequently with the music educational outreach group, NachtMusic, bringing classical music to schools in Southern California.

JENNIFER JOHNSTON

jenniferjohnston.net

A young dramatic mezzo-soprano, Jennifer Johnston was born in Liverpool, read Law at Cambridge University and practiced as a Barrister, before graduating from the RCM's Opera Course and the National Opera Studio, and continues to study with Lillian Watson. Named by the *Financial Times* as the Face to Watch in Opera 2007, she is the recipient of numerous awards, including Second Prize in the Montserrat Caballé International Singing Competition 2005. She is the first young artist to have received two Susan Chilcott Scholarships (2005 and 2007), is a Royal Philharmonic Society Young Artist and is a Trustee of the Young Singers' Welfare Foundation.

Her opera engagements include her debuts at the Festival d'Aix-en-Provence (Title role/*Dido and Aeneas*) and the Salzburg Festival (Carmi/*La Betulia Liberata*, released on DVD by Deutsche Grammophon), and the Title Role/*Dido and Aeneas* at Opera de Lille and in Madrid. Recent concert and recital engagements include a recital at the Aldeburgh Festival with Malcolm Martineau broadcast by BBC Radio 3, Bernstein's *Candide* in the opening concert of the Edinburgh International Festival 2007 under Spano with the BBCSSO, Purcell's *Dido and Aeneas* also for the EIF under McGegan with the SCO, Stravinsky's *Pulcinella* under Slatkin with the RPO, Handel's *Messiah* at the Berlin Philharmonie, and Mahler's Second Symphony under Haitink. With the Prince Consort, she has given recitals for the Aldeburgh and Oxford Lieder Festivals and at the Purcell Room. Her future engagements include, with Malcolm Martineau, a recital in London (King's Place) and a recording of Britten Songs (Onyx); and with the Prince Consort, her engagements include recitals at the Wigmore Hall and the South Bank Centre, the European Premiere of Rorem's *Evidence of Things Not Seen* at the Oxford Lieder Festival, and the release of a recording of Ned Rorem songs for Linn Records.

MALCOLM MARTINEAU

www.martineau.info

Malcolm Martineau was born in Edinburgh, read Music at St Catharine's College, Cambridge and studied at the Royal College of Music.

Recognised as one of the leading accompanists of his generation, he has worked with many of the world's greatest singers including Sir Thomas Allen, Dame Janet Baker, Olaf Bär, Barbara Bonney, Ian Bostridge, Angela Gheorghiu, Susan Graham, Thomas Hampson, Della Jones, Simon Keenlyside,

Angelika Kirchschrager, Magdalena Kozena, Solveig Kringelborn, Jonathan Lemalu, Dame Felicity Lott, Christopher Maltman, Karita Mattila, Lisa Milne, Ann Murray, Anna Netrebko, Anne Sofie von Otter, Joan Rodgers, Amanda Roocroft, Michael Schade, Frederica von Stade, Bryn Terfel and Sarah Walker.

He has presented his own series at St Johns Smith Square (the complete songs of Debussy and Poulenc), the Wigmore Hall (a Britten and a Poulenc series broadcast by the BBC) and at the Edinburgh Festival (the complete lieder of Hugo Wolf). He has appeared throughout Europe (including London's Wigmore Hall, Barbican, Queen Elizabeth Hall and Royal Opera House; La Scala, Milan; the Chatelet, Paris; the Liceu, Barcelona; Berlin's Philharmonie and Konzerthaus; Amsterdam's Concertgebouw and the Vienna Konzerthaus and Musikverein), North America (including Alice Tully Hall and Carnegie Hall in New York), Australia (including the Sydney Opera House), and at the Aix en Provence, Vienna, Edinburgh, Schubertiade, Munich and Salzburg Festivals.

Recording projects have included Schubert, Schumann and English song recitals with Bryn Terfel (for Deutsche Grammophon); Schubert and Strauss recitals with Simon Keenlyside (for EMI); recital recordings with Angela Gheorghiu and Barbara Bonney (for Decca), Magdalena Kozena (for DG), Della Jones (for Chandos), Susan Bullock (for Crear Classics), Solveig Kringelborn (for NMA); Amanda Roocroft (for Onyx); the complete Fauré songs with Sarah Walker and Tom Krause; the complete Britten Folk Songs for Hyperion; and the complete Beethoven Folk Songs for Deutsche Grammophon.

This season's engagements include appearances with Sir Thomas Allen, Susan Graham, Simon Keenlyside, Angelika Kirchschrager, Magdalena Kozena, Dame Felicity Lott, Christopher Maltman, Kate Royal, Michael Schade, and Bryn Terfel.

He was a given an honorary doctorate at the Royal Scottish Academy of Music and Drama in 2004, and appointed International Fellow of Accompaniment in 2009.

Simon has been Malcolm's New York page turner of preference for many years. That is in fact how we all met. Since then, Kevin has come to appreciate song recital more than any other musical form, which he attributes to Malcolm more than any other person. Kevin is glad it's a two-way relationship, and is very proud to have converted Malcolm into an Indigo Girls fan.

NATASHA PAREMSKI

www.natashaparemski.com

With her consistently striking and dynamic performances, at 22 Natasha reveals astounding virtuosity and voracious interpretive abilities. She continues to generate excitement from all corners with her musical sensibility and flawless technique.

In the summer of 2009, Natasha made celebrated appearances at the Colorado Music Festival and with the Buffalo Philharmonic Orchestra. In the coming season, Natasha will continue to perform with orchestras across the country, and will appear at Lincoln Center in the Fall as part of the “What Makes it Great?” series.

Natasha made her Asian debut last season with the National Symphony Orchestra in Taipei and in recital in Tokyo, and toured the United Kingdom with the Berlin Symphony Orchestra. She performed Rachmaninoff’s *Second Concerto* for the opening nights of both the Caramoor Festival in Katonah, NY and the Bravo! Vail Valley Festival. Past appearances include performances with the San Francisco Symphony, LA Philharmonic, Baltimore Symphony, Colorado Symphony, Houston Symphony, Toronto Symphony, Dallas Symphony, San Diego Symphony, and Royal Scottish National Orchestra. She has given recitals at London’s Wigmore Hall, the Auditorium du Louvre in Paris, the Schloss Elmau and Verbier festivals, and on the Rising Stars Series of Gilmore and Ravinia.

Natasha was featured in a major two-part film for BBC Television on the life and work of Tchaikovsky, shot on location in St. Petersburg, performing excerpts from Tchaikovsky’s first piano concerto and other works. She participated along with Simon Keenlyside and Maxim Vengerov in the filming of *Twin Spirits*, a project starring Sting and Trudie Styler that explores the music and writing of Robert and Clara Schumann.

Born in Moscow, Natasha began her piano studies at the age of 4. In 1995 she emigrated with her family to the US and became a citizen in 2001. She studied at the San Francisco Conservatory of Music before moving to New York to study at Mannes College of Music, from which she graduated in 2007. Her awards include the Prix Montblanc 2007, the 2006 Gilmore Young Artist Award, top prize in the 2002 Bronislaw Kaper Awards sponsored by the LA Philharmonic; and top prize in the Young Artists in Carnegie Hall 2000 International Piano Festival. Natasha made her professional debut at age 9 with the El Camino Youth Symphony in California. At the age of 15

she debuted with the LA Philharmonic and recorded two discs on the Bel Air Music Label with the Moscow Philharmonic Orchestra, the first featuring Anton Rubinstein's *Piano Concerto No. 4* coupled with Rachmaninov's *Paganini Rhapsody* and the second featuring all of Chopin's shorter works for piano and orchestra.

We first met Natasha at a Classical Action concert that she gave for her 18th birthday. Natasha is one of the few people who has the patience for conversation in Russian with Kevin.

MATTHEW PLENK

Matthew is in his third year in the Metropolitan Opera's Lindemann Young Artist Development Program. This season Matthew performs Song-Seller in *Il Tabarro* as well as Marcellus in the new production of *Hamlet* at the Met. Matthew made his Metropolitan Opera debut in 2008 as the Sailor's Voice in *Tristan und Isolde* under the baton of Maestro James Levine. Last season Matthew returned to the Met stage as the Sailor's Voice in *Tristan und Isolde* under the baton of Daniel Barenboim. He also made his Boston Lyric Opera debut as Don Ottavio in *Don Giovanni* and his Carnegie Hall debut with the Metropolitan Opera Chamber Ensemble, singing both the Brahms' *Liebeslieder Walzer* and duets by Schumann. Previous engagements include his Boston Symphony Orchestra debut at Tanglewood as Iopas in Berlioz' *Les Troyens* with James Levine conducting.

While earning his Master's degree from Yale, Matthew performed the roles of Rodolfo in *La Bohème*, Ferrando in *Così fan tutte*, Flute in Britten's *A Midsummer Night's Dream*, Nanki-poo in *The Mikado*, and Kudrjáš in Janáček's *Kaťa Kabanová*. Matthew holds a Bachelor's degree from the Hartt School of Music and is a Samling Scholar. He maintains an active concert career, having recently performed with the Orchestra Sinfonica di Milano Giuseppe Verdi, Hartford Symphony, Hudson Valley Philharmonic, Los Angeles-based Musica Angelica Baroque, Connecticut Chamber Orchestra, and the Yale Philharmonia, conducted by Sir Neville Marriner. He was the First Place winner of the Five Towns Music Competition, Grand Prize winner at the Music Lovers Competition, and was a Grand Finalist in the 2007 Metropolitan Opera National Council Auditions.