

JESSICA MARSTEN

SOPRANO

Jessica Marsten has been praised for her “clear soprano” (*Fanfare Magazine, American Record Guide*), “...Steber-like youthful clarity” (*Musicweb.uk.net*), and “sweet voiced soprano...” (*MusicalPointers.co.uk*) with a “...lovely timbre...” and “coloratura..[of]..exemplary neatness” (*Diario Las Palmas, Spain*) who “hits the mark, with exceptional dramaturgy” (*New Music Connoisseur*).

An accomplished concert artist, she most recently made an elegant return to the Sound Shore Chorale as the soprano soloist in Handel’s **Alexander’s Feast**, after reprising her debut performance of Orff’s **Carmina Burana** with the Burlington Choral Society in Vermont in celebration of their 35th anniversary season. Early 2012 saw her return to the Interchurch Noonday Concert Series to join the Interchurch Chorus as the soprano soloist in Mozart’s **Coronation Mass**. In December of 2011, she once again graced the stage of the Peristyle Auditorium at the Toledo Museum of Art, to join the Toledo Symphony as the soprano soloist in Handel’s **Messiah**, which was, again, broadcast by WGTE Toledo Public Radio, and she made her debut performance on the Interchurch Noonday Concert Series in NY, joining members of The Knights Chamber Orchestra and the Interchurch Center Chorus as the soprano soloist in Vivaldi’s **Gloria**. Past performances have included Orff’s **Carmina Burana**, Brahms’ **Ein Deutsches Requiem**, and Mendelssohn’s **St. Paul** with the Burlington Choral Society, Haydn’s **Creation (Gabriel)** with the Sound Shore Chorale and Orchestra in New Rochelle, NY, Beethoven’s **Mass in C**, Haydn’s **Die Jahreszeiten (Hanne)**, and **Theresienne Messe** at the Pitten Classics Festival in Austria, where she was Artist/Faculty from 2004-2008, Bach’s **Ein Feste Burg ist unser Gott (BWV80)**, Mozart’s **Great Mass in c**, and the world premiere of Richard Pearson Thomas’ **Harmonia Sacra** with the Riverside Festival Orchestra and Choir, Mozart’s **Requiem** with the American Symphony Orchestra, and Bach’s **Kantate 51, Jauchzett Gott in allen Landen** with the Brooklyn Philharmonic Orchestra. Ms. Marsten was heard in the live National Public Radio broadcast of the American premiere of **A Garland for Linda** as the soprano soloist in **The Flight of the Swan** (Giles Swain). She counts among her repertoire Händel’s **Solomon** and **Israel in Egypt**, Mozart’s **Mass in C (“Spaur”)**, Haydn’s **Paukenmesse**, Bach’s **Weichet nur, betrübte Schatten (“Hochzeit Kantate”)**, Schubert’s **Mass in G**, and Vaughan Williams’ **Dona Nobis Pacem**.

Ms. Marsten's operatic repertoire embraces a wide range of comedic and dramatic roles, and her career highlights have included a dazzling turn as *Konstanze* in **Die Entführung aus dem Serail** with the Liederkranz Opera Theatre in New York, numerous performances of the role of the *Queen of the Night* in Mozart’s **Die Zauberflöte** with, among others, the Orchestra of St. Luke’s, Festival Internacional Tamaulipas, the American Classical Orchestra, The Long Island Philharmonic and the Goliard Ensemble, *Aspasia* in **Mitridate re di Ponto**, and *The Waitress* in Seymour Barab’s **Fortune’s Favorites** with the New York Chamber Opera and a special appearance in a gala concert for the New York Chamber Opera, performing arias and duets with a distinguished company of artists, including Metropolitan Opera stars Aprile Millo and Barbara Dever; *Mavis* in the New York premiere of Jorge Martín’s award-winning opera **Tobermory** with the American Chamber Opera, *Zerbinetta* in Richard Strauss’ **Ariadne auf Naxos** with the Brandenburg Opera, *Adele* in Johann Strauss’ **Die Fledermaus** with Opera Northeast, and *Valencienne* in the Greater Buffalo Opera’s production of Lehar’s **The Merry Widow**, with Roberta Peters in the title role.

A passionate devotee of chamber music, Ms. Marsten was a winner of the Artist International Young Musician’s Awards, which resulted in her New York recital debut in Carnegie Hall’s Weill Recital Hall. In 2003, at the request of composer Beth Anderson, Ms. Marsten again graced the stage of Weill Hall to perform **The Angel**, with the Rubio String Quartet, with whom she subsequently recorded the work for the CD *Swales and Angels* released by New World Records. Classicstoday.com said of the performance, “Soprano Jessica Marsten’s clear diction and silvery tone suit the piece perfectly, and she manages the huge vocal range with impressive confidence at both high and low extremes of register.” She has performed numerous recitals in the Northeast, as well as in Tennessee, Texas and Spain, where she was hailed for her “exceptional skill in vividly creating the atmosphere of each song, in a repertoire where a fine interpreter unveils a thousand marvels”.

In the competitive arena, Ms. Marsten distinguished herself as a finalist in the Alfredo Kraus International Vocal Competition, the Meistersinger Competition in Austria, and was a winner of the Greater Buffalo Opera’s Erwin Johnson Vocal Competition. She has sung in Master Classes with Judith Blegen, Richard Weitach, Virginia Zeani, Warren Jones, and Elaine Bonazzi.

Originally, pursuing a career as a flutist, Ms. Marsten earned her Bachelor’s degree from the Peabody Conservatory of Music in Baltimore. Subsequently turning her attention to singing she received her Master’s Degree in vocal performance from the Mannes College of Music in New York. The Maryland native resides in New York City, where she studies with Ira Siff and coaches with Lucy Arner, Richard Gordon, and Liora Maurer.