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**The BARDAVON CONTINUES**  
**The HUDSON VALLEY PHILHARMONIC'S 2018/19 SEASON**  
**HANDEL'S MESSIAH**  
**Saturday, December 15 at 2pm, at the Bardavon**

***One of the most popular choral works of all time in a holiday sing-along performance***

(Poughkeepsie, NY) The Bardavon is proud to continue the Hudson Valley Philharmonic's 59<sup>th</sup> season on **Saturday, December 15 at 2pm**, at the Bardavon with a special holiday performance of **Handel's *Messiah*** with guest conductor Christine Howlett

Guest vocalists from **Cappella Festiva** will join the HVP to perform George Frideric Handel's most popular choral work, for a total of 100 instrumentalists and singers on the Bardavon stage. And audience members will be invited to sing along. A pre-concert talk with Maestro Howlett and members of the orchestra will take place one hour before the concert for all ticket-holders.

This series is sponsored by Rhinebeck Bank, The Bruderhof, Vassar Brothers Institute and Dr. Edwin Ulrich Trust, as well as through the generous support of WMHT FM 89.1 Schenectady and WRHV FM 88.7 Poughkeepsie.

Canadian conductor and soprano **Christine R. Howlett** is the Director of Choral Activities at Vassar College where she conducts the Vassar College Women's Chorus, and Vassar College Choir, and teaches music theory and voice. Her choruses have sung at Lincoln Center and Carnegie Hall, and have toured in Italy, Turkey, Germany, Spain, and in the United States. The Vassar College Women's Chorus performed at both the National Collegiate Choral Association at Yale University in 2009 and at the American Choral Directors Association Eastern Conference in Philadelphia in 2010.

Ms. Howlett is the Artistic Director of Cappella Festiva, an auditioned choral ensemble with a 35-year history of performing in the Hudson Valley. In 2006, she co-founded the Summer Choral Festival at Vassar College and the Cappella Festiva Treble Choir, an auditioned choral ensemble for treble voices ages 10-16.

The featured soloists for *Messiah* include:

**Rachel Rosales, soprano.** Blessed with a sumptuous voice of magnificent proportions, soprano Rachel Rosales is capable of delivering the fiery intensity of Verdi's most demanding works or spinning out the delicate filigree of Handel's intricate embellishments—from Early Music to Modern—and has achieved both popular and critical acclaim on national and international stages in opera, oratorio and solo recital.

A ubiquitous presence on the New York City scene, she has performed as a soloist in major New York concert venues from Lincoln Center to Carnegie Hall with New York City Opera, New York Philharmonic, American Symphony Orchestra, Musica Sacra, the Orpheus Orchestra, Sacred Music in a Sacred Space, Orchestra of St. Luke's, Oratorio Society of New York, Voices of Ascension, American Virtuosi/Baroque Opera Theatre, New York Collegium, Little Orchestra Society of New York, The New York Choral Society.

**Sara Murphy, mezzo-soprano.** A highlight of Sara's 2018-2019 season is The Dichter Project: Eduard Mörike, a marathon two-part performance of Hugo Wolf's revolutionary songbook on texts by Eduard Mörike, accompanied by pianist Martin Katz, presented by Five Boroughs Music Festival and Brooklyn Art Song Society.

Sara's recent engagements include two European debuts: Ulrica in Verdi's *Un Ballo in Maschera* at Opera Theater of Rome under the baton of Jesús López-Cobos, and Mary in Wagner's *Der fliegende Holländer* with the RAI Orchestra conducted by James Conlon.

Her 2017 performance of Mary Magdalene in Elgar's *The Apostles* with American Symphony Orchestra at Carnegie Hall was "sung with great depth of feeling and luxuriant tone ... One of the evening's high points was her intense performance" (*Opera News*). Sara portrayed Mother Bayard and Cousin Ermengarde in Hindemith's *The Long Christmas Dinner* with American Symphony Orchestra at Lincoln Center, the live recording of which topped *The New York Times*' Classical Playlist and was one of *Opera News*' Best Recordings of the Year in 2015.

**Jonathan Blalock, tenor.** He recently triumphed as Prince Claus in the world premiere of Mark Adamo's *Becoming Santa Claus* at The Dallas Opera. His critically acclaimed performance was broadcast live to Lincoln Center and will be released on DVD later this year. Engagements in 2016-17 included Don Ramiro (*La Cenerentola*) with Syracuse Opera, Beppe (*I Pagliacci*) with Arizona MusicFest, Nanki-Poo (*The Mikado*) with Performance Santa Fe, a debut with Michigan Opera Theatre as Harry in *La Fanciulla del West*, and Podesta in Mozart's *La Finta Giardiniera* with both OnSite Opera and Atlanta Opera.

Highly acclaimed for his work in 20th and 21st Century Opera, Jonathan has appeared in a number of world premieres, including Huang Ruo's *An American Soldier* with Washington National Opera, *The Secret Agent* with the Center for Contemporary Opera in NYC and the Arnel Festival in Hungary; Jorge Martin's *Before Night Falls* with Fort Worth Opera; In addition, Jonathan sang The Electrician in Adès' *Powder Her Face* with West Edge Opera, made his Virginia Opera debut as Cégeste in Philip Glass' *Orphée*, and has sung in the same composer's Hydrogen Jukebox with both West Edge Opera and Fort Worth Opera.

**Thomas Meglioranza, baritone.** Highlights from last season include an all-Hugo Wolf recital

at Lincoln Center's Mostly Mozart Festival, as well as role of Lord Henry in Lowell Liebermann's *The Picture of Dorian Gray* with Odyssey Opera, and Saint John in Louis Karchin's *Jane Eyre* with the Center for Contemporary Opera. He also sang Handel's *Messiah* at Saint Thomas Church in New York City, and made his debut with the New York New Music Ensemble singing James Primosch's *Dark the Star*, and Ars Lyrica Houston singing J.C.F. Bach's solo cantata, *Pygmalion*. His current season includes Bach's solo bass cantatas with Lyra Baroque in Minneapolis and performances of Schubert's *Die schöne Müllerin* with Reiko Uchida and *Winterreise* with fortepianist David Breitman.

He has been an oratorio and pops soloist with many of America's leading orchestras as well as Copland's *Old American Songs* with the National Symphony, Peter Maxwell Davies' *Eight Songs for a Mad King* with the Los Angeles Philharmonic, John Harbison's *Fifth Symphony* with the Boston Symphony, Milton Babbitt's *Two Sonnets* with the MET Chamber Ensemble, Roberto Sierra's *Missa Latina* with the Houston Symphony, and Bach cantatas with Les Violons du Roy and the Orpheus Chamber Orchestra. He has also sung with many period instrument ensembles, including the American Bach Soloists, Philharmonia Baroque, Portland Baroque, the New York Collegium, the Waverly Consort, and Apollo's Fire.

Prices for Handel's *Messiah* are \$20, 26, \$36 and \$51, depending on location.

Tickets can be purchased at:

Bardavon Box Office  
35 Market Street  
Poughkeepsie, NY  
845.473.2072

UPAC Box Office  
601 Broadway  
Kingston, NY  
845.339.6088

or through Ticketmaster 800.745.3000 or [www.ticketmaster.com](http://www.ticketmaster.com) .