



performing artist associates of new england

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ELIZABETH PARCELLS

Coloratura Soprano

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ORATORIO, WORKS WITH ORCHESTRA, AND CHAMBER WORKS

J. S. Bach-

St. Mathew Passion
Cantata 211 (Coffee)
Cantata 51 (Jauchzet Gott) N.E.C. '74
Cantata 68 (Mein gläubiges Herzen)
Magnificat in D Maj.
Mass in B min.
Schlummert ein (Anna Magdalena Buch) N.E.C.'73

G.F. Händel-

Atlanta "Care selve"
Acis and Galatea "As when the dove"
Joshua "O had I Jubal's lyre"
L'Allegro "Come, come thou goddess fair and free" Cecelia
"Or let the merry bells ring round" Society '76
"Mirth admit me of thy crew" D. Teeters, cond.
"Sweet bird"
Messiah "Come unto Him" Händel & Haydn Society '75
"How beautiful are the feet of them" t. Dunn, Cond.
"I know that my redeemer liveth"
"If God be for us"
"Rejoice greatly"
"But who may abide" (Gm)
"Thou art gone up on high" (Gm)
Isreal in Egypt H. & H. Society, T. Dunn Cond.
Giulio Cesare "V'adoro, pupille"
"Piangero la sorte mia"
"Da tempeste"
Neun Deutchen Arien

F. J. Haydn

The Creation

J. Haydn

Missa Brevis

Mozart-

"Vorrei spiegarvi o dio"
"Bella mia fiamma"
Exsultate, Jubilate
Mass in C min

Montiverdi-

Vespers
Lamento della Ninfa

R. Strauss-

Brentano Lieder op.68
"Süßle, liebe Myrthe"
"An die Nacht"
"Amor"
"Als mir dein Lied erklang"
Ariadne auf Naxos
"Grossmächtige Prinzessin"

Webern-

Geistliche Lieder op. 15

Betsy Jolas-

Quatour II B.M.C. '76

ELIZABETH PARCELLS - soprano

(Cont)

Schubert-

Mass in G
Der Hirt auf dem Felsen

Schütz-

The Christmas Story (Angel)

Faure-

Requiem

Couperin-

Troisieme et Deuziem Leçons de Tenebrè

OPERA ARIAS

Italian

Donizetti-

Don Pasquale "So anch'io la virtu magica"
Linda di Chamounix "O luce di quest' anima"
Lucia di Lamermoor "Regnava nel silenzio"

Puccini-

Gianni Schicchi "O mio babbino caro"
La Boheme "Quando me'n vo"
La Rondine "Chi il bel sogno di Doretta"

Verdi-

Falstaff "Sul fil d'un soffio etesio"
Rigoletto "Caro nome"
Un Ballo in Maschera "Saper vorresti"

German

Beethoven-

Fidelio "O wär ich schon mit dir vereint" (Eng)

Korngold-

Die Tote Stadt "Glück das mir verlieb" (Eng)

Lehar-

Merry Widow "Vilia"

J. Strauss-

Die Fledermaus "Mein Herr Marquis"

ELIZABETH PARCELLS - soprano

OPERA ARIAS (cont)

R. Strauss-

Ariadne auf Naxos "Grossmächtige Prinzessin"

Mozart-

Abduction "Durch Zärtlichkeit und Schmeicheln"

Cosi fan Tutti "Una Donna quindici anni" (Eng)

"In uomini, in soldati" (Eng)

Don Giovanni "Batti, batti o bel Masetto"

"Vedrai carino"

The Impressario "Da schlägt die Abschiedsstunde: (Eng)

"Bester Jüngling" (Eng)

Magic Flute "O zittre nicht"

"Ein holle rache"

"Ach, ich fuhl's"

Zaide "Ruhe sanft"

"Trestlos schluchzet Philomele"

"Tiger! Wetze nur die Klauen"

G. F. Handel-

Giulio Cesare "V'adaro, pupille"

"Piangono la sorte mia"

"Da tempeste"

French

Charpentier-

Louise "Depuis le jour"

Delibes-

Laknee "Ou va la jeune Indoue" (Bell Song)

Gounod-

Faust "Je voudrais bien savoir"

"Ah! Je ris de me voir si belle"

Romeo et Juliette "Je veux dans ce reve"

Massenet-

Manon "Je marche sur tous les chemains"

"Obeissons quand leur voix appelle"

Offenbach-

Les Contes d'Hoffmann "Les oiseaux dans la charmille"

ELIZABETH PARCELLS - soprano

OPERA ARIAS (cont)

Thomas-

Hamlet "A vos jeux mes amis" (Mad scene)

Mignon "Je suis Titania"

Rameau-

Hypolite et aricie "Le Rossignol"

English

Menotti-

The Medium "The sun has fallen" (Black Swan)

"Up in the sky" (Monica's Waltz)

Moore-

Ballad of Baby Doe "Always through the changing" (Farewell Song)

ELIZABETH PARCELLS - soprano

SONG LITERATURE

German

J. S. Bach - Bist du bei mir

Beethoven - Der Küss

Brahms - Der Tod das ist die kühle Nacht
Wie Melodien
Liebeslieder Walzer op. 52

Mozart - An Cloë
Abendempfindung
Das Veilchen
Ridente la Calma
Un moto di gioia
Vorrei spiegarvi o dio

Schubert - An die Musik
Der Jüngling an der Quelle
Der Smetterling
Die Männer sind Mechant
Du bist die Ruh'

Heiden Röslein
Nacht und Träume
Nachtviolen
Suleika I and II
Der Hirt aus dem Felse

Schumann - Im wunderschönen Monat Mai
Frauenlieb und Leben (cycle of 8 songs)
Mein schöner Stern

R. Strauss - All' mein Gedanken
Allerseelen
Brentano Lieder op.68
An die Nacht
Als mir dein Lied erklang
Süßle Liebe Myrthe
Amor

Breit uber mein Haupt
Die Nacht
Freundliche Vision
Ich Schwebte
Morgan
Schlagende Herzen
Ständchen
Ophelia Lieder op. 67

F. Wolfes - Auf dem See
Weinende Frau
Du Shlank und Rein

SONG LITERATURE

English

- John Adams - Five Songs (world premier Berkshire Music Center, '74)
- Dr. Arne - The Morning (a cantata)
The Soldier Tired of War's Alarms
- H. Purcell - How have I strayed
If Music Be the Food of Love
Music for awhile
Sweeter than roses
- Bernstein - "I Hate Music" a cycle of 5 kid songs
- John Duke - Elegy and The Birds
- Jake Duvall - "You're" (world premier, New England Conservatory, '74)
- Dunhill - The Cloths of Heaven
- Murray Gross - 6 Variations for soprano and oboe (w.p. NEC '75)
- Holst - Four songs for voice and violin
- Niles - I wonder as I wander
Go 'way from my window
Black is the color
- Rorem - 6 Songs for coloratura soprano and orchestra or piano.
See how they love me
- Robert Selig - Survival Fragments (w.p. WGBH Radio Performance Series
June '76)

Italian

- Monteverdi - Lamento della ninfa
- Bellini - Sei Ariette da Camera

Miscellaneous

- Rac. maninoff - Vocalise
- Stravinsky - Pastorale
Two Poems and Three Japanese Lyrics
- Villa-Lobos - Bachianas Brasileiras No. 5

SONG LITERATURE

French

- Adam- Cantique de Noël
- Debussy- Chansons de la Jeunesse:
Chair de Lune
Dantoché
En Sourdine
Mandoline
- Duparc - Extase
L'invitation au Voyage
Phidyle
- Faure - Apres un Reve
Aurore
Clair de Lune
Fleur Jetee
Le Secret
Les berceaux
Mandoline
- Frank - Panis Angelicus (O Lord most Holy)
- Gretry - Plus de dépit
Eprise d'un Feu
Rose Cherle
- Poulenc - Airs Chantes (4 songs)
C'est ainsi que tu est
La Petite Servante
- Ravel - Vocalise en forme Habaniera

ELIZABETH PARCELLS - soprano

References

Gunther Schuller

Donald Martino

Lorna Cooke deVaron

Ben Zander

Blanche Winogron

Terry Decima

David Bartholemew

c/o New England Conservator
290 Huntington Ave,
Boston, Mass 02115

Mark Pearson

11 Bay St. Rd,

Boston, Mass 02115

Daniel Pinkham

150 Chilton Rd

Cambridge, Mass 02138

Betsy Jolas

Rue Bonapart

Paris, France

Malcolm Johns

c/o Wayne State University

Music Dept

Detroit, Mich 48202

Michael Steinberg wrote in the Boston Globe on August 16, 1976 "Audiences for the Festival of Contemporary Music sponsored here each August by the Berkshire Music Center and the Fromm Music Foundation don't usually stand up and cheer, but Saturday afternoon, at the opening of this year's session, they did in a big way. What turned them on was Betsy Jolas' witty and sensuous Quartet 2, stunningly performed by soprano Elizabeth Parcells,"

"Elizabeth left us amazed and delighted at her bravura - those trills in sevenths are not something you hear any where and any day - her musicality, and the glow that is beginning to warm the brightness of her voice.."

Donal Henahan wrote in the New York Times on August 16, 1976 Works at Tanglewood -"One could hardly have demanded such easy authority of the students who played a program of new chamber music in the Theater-Concert Hall yesterday afternoon. The level of performance, however was extremely high, and in the case of Betsy Jolas's Quatour III nothing less than remarkable. Elizabeth Parcells sang the atonal line with its wordless phonetic fragments, occasionally referring to a tuning fork for orientation, and gave a superbly articulated, precisely pitched performance..."

Boston Globe Correspondent Richard Buell, March 20, 1976, wrote "There were only two reasons for being there last night. One was to hear the excellent young Elizabeth Parcells as Norina.

Parcells has a still-ripening, sweet, agile, clear soprano. And she's smart-smart as an actress, it turns out, too. Of all the participants, her movements had the most definition, clarity, rightness, and timing. She just about saved the show."

Mr. Buell wrote in the Globe on March 28, 1976 "Edmund Haines's "Four Loves" -----was redeemed only by the virtuosity of soprano Elizabeth Parcells, who had learned her part on less than 36 hours' notice and sounded altogether ravishing, rather like a more mammalian Jan deGaetani."

Richard Dyer wrote in the Boston Globe on December 8, 1975 " A superb "Messiah"-----The Soloists were first rate. Soprano Elizabeth Parcells sang sweetly and surely-and her first aria "But who may abide" took her up to high d---"

On May 8, 1975 Mr. Dyer wrote of the performance of Donald Martino's "Paradiso Choruses" "the Beatrice of Elizabeth Parcells was excelling in the stabbing sweetness of her tone."

Of the same concert, Ellen Pfeifer wrote in the Musical America of August, 1975 "Only Elizebeth Parcels, the Beatrice, achieved the effect of an ecstatic voice soaring over the others with her stunning high D-sharp."

Michail Steinberg wrote of Benjamin Britten's "Albert Herring" in the Globe on March 19, 1975 "Elizabeth Parcels as Miss Wadsworth, the school teacher, was wonderful-brilliant in song, effusive, just a bit dippy, allowing a glimpse even of her sterner schoolroom self, but never grotesque."

Richard Dyer wrote in the Globe on October 24, 1974

"For a couple of years now Elizabeth Parcels, still a student at the New England Conservatory, has been doing consistently delightful singing. The trouble is, we've been able to hear her only glimpsingly-as second soprano soloist in the King's Chapel Choir, a shining "Rosenkavalier" Sophie in ~~some~~ opera scenes with piano accompaniment in Brown Hall, a bit in a duet in the Handel and Hydn Society performance of "Israel in Egypt" last year, a Donizetti aria at the Conservatory Commencement.

"But Tuesday night she sang one of Bach's great virtuoso works, the solo cantata "Jauchzet Gott in Allen Landen" at a Collegium Musicum concert at Jordon Hall in front of an audience so large there weren't enough programs to go around. And she conclusively demonstrated that she belongs in the select company of Boston's very best sopranos."

"The voice is high and bright and clear-and "clarity of tone" in Elizabeth Parcells' case doesn't mean that her work lacks color there is a lot of character in her sound. The coloratura is good, and she has a very pretty pianissimo. She will sing the jubilant outer movements of "Jauchzet Gott" with greater brilliance when she has more experience, though everything is already 'in place", deftly turned. The middle legato aria was very expressive, very musical, very beautiful."