

Elisabeth Marshall was praised by OPERA NEWS for her “radiant” and “sensuous” recording of James Kallembach’s *Four Romantic Songs* on Brooklyn Art Song Society’s studio album “New Voices” (Roven Records), and has collaborated closely with other contemporary composers including Libby Larsen and Scott Wheeler. A two-time winner in The American Prize’s Art Song and Oratorio division, including their Special Citation for “Outstanding Performance of Music before 1800”, she is in demand as a concert soloist in repertoire from the Renaissance to the 21st century, highlights including her Chicago Symphony Center debut in *Messiah* (Apollo Chorus), J.S.Bach’s *Mattäuspasion* with Helmuth Rilling and Handel’s *Hercules* with Lars Ulrik Mortensen at the Oregon Bach Festival. On the opera stage, she has been hailed for her “precision” and “technical skill” as the Queen of the Night in Mozart’s *The Magic Flute* in London, and has also been seen as Frasquita (*Carmen*), Rosalinde (*Die Fledermaus*), Elisetta (*Il matrimonio segreto*), and Rosabella (*The Most Happy Fella*). Ms. Marshall is an ensemble member of the Handel & Haydn Society, Oregon Bach Festival, Emmanuel Music (Boston), Bach Virtuosi Festival, and has previously sung with the Lorelei Ensemble, the Carmel Bach Festival, and London Philharmonia Chorus, with conductors including Masaaki Suzuki, Matthew Halls, Craig Hella Johnson, and Leonard Slatkin. A Fulbright grant recipient to Leipzig, Germany, Ms. Marshall holds a Doctorate in Music from the Indiana University Jacobs School of Music, and maintains a private voice studio in the Chicago area. www.elisabethmarshall.com