

Bios for Great Women Composers Concerts, Mar. 9-10

Rebecca Caron, Artistic Director of Soundscapes, was born in Seattle, Washington, where she began her musical studies. Her primary teachers were Terry King and Charles Wendt at Grinnell College, Lev Aronson at SMU, and Joanna de Keyser at UNM. She received a Hill Burton Music Award, Presser Scholarship, and Meadows Artistic Merit Scholarship. She served as cellist for the Caron Quartet, Oncydium Chamber Baroque and has also performed with Los Alamos Brown Bag Concert Series, Moveable Music, Dallas Chamber Orchestra, Music from Angel Fire, and Bravo! Vail Valley Music Festival. Ms. Caron has taught at New Mexico Highlands University and Armand Hammer United World College and serves on the Board of Professional Music Teachers of New Mexico and was award PMTNM 2012 "Teacher of the Year." She enjoys Soundscapes' collaboration with Taos Elementary Arts Visiting Artists Program and serves on the Taos Schools Fine Arts Advisory Board. Rebecca gratefully performs on a cello made by her husband and renowned violinmaker, David Caron.

Elizabeth Calvert grew up in Essex Junction, Vermont and was a founding member of The Essex Children's Choir under the direction of Constance Jackson Price, with whom she appeared on *A Prairie Home Companion*. She graduated from Middlebury College with a BA in Music in 1995 and studied voice with Carol Christensen and Beth Thompson Kaiser. In 2000 she premiered the role of "The Angel of Depression" in Vermont Opera Theater's production of *A Fleeting Animal: An Opera From Judevine*. Since moving to New Mexico in 2002 she has performed with Theaterwork, Taos Opera Institute, St. James Episcopal Church Choir, and Taos Community Chorus (TCC), for which she has also served as President of the Board of Directors and as soprano soloist for Gounod's *St. Cecilia Mass* and Vaughan-Williams' *Dona Nobis Pacem*, and in the annual TCC Schubertiades.

Claire Detels was born in Seattle and received her MA and Ph.D. degrees from the University of Washington, including keyboard studies with Randolph Hokanson, Neil O'Doan, Carole Terry, Margaret Gries, and later with Alan Chow and jazz pianist Claudia Burson. She is now a retired Professor Emerita from the University of Arkansas in Fayetteville, where she specialized in 19th-c. opera, feminist aesthetics, and piano music of women and African-American composers. Since her move to Taos in 2014, she has served as pianist and Assistant Director of the Taos Community Chorus (TCC), performed with the Taos Opera Institute, Taos Soundscapes, PianoTaos, the Taos Arts in Schools program; and has organized annual "Schubertiad" concerts and celebrations of Black History Month and Women's History month.

Joseph Fasel . With M.A. And PH.D. degrees in mathematics and computer science, Joe has been playing clarinet from the age of ten and recorders for almost as long, and for over thirty years has been the principal clarinetist of the Los Alamos Symphony Orchestra. Having recently retired from a career at Los Alamos National Laboratory, Joe is now a full-time musician. He has been a recorder player nearly as long, playing in Renaissance consorts and Baroque chamber ensembles. Since his retirement, he has been studying Baroque oboe with MaryAnn Shore. As a singer, Joe is a countertenor and has sung alto in Coro de Cámara, Cantu Spiritus, and the Sangre de Cristo Chorale, continuing to sing in the Santa Fe Symphony Chorus. For a total of twelve years, Joe served as choirmaster in Episcopal parishes in Lafayette, Indiana and Los Alamos.

Candace Wagner is a singer and baroque guitarist living in New Mexico. She holds the degrees from Indiana University, and the University of Colorado – Boulder. Now retired from teaching Opera History and Group Voice at the University of New Mexico, she maintains a private voice studio. Her studies in baroque continuo began when she located a missing manuscript of Barbara Strozzi and began editing it. Her comprehensive website on Strozzi is frequently cited by researchers: www.BarbaraStrozzi.com Her editorial house is Cor Donato Editions, www.CorDonatoEditions.com which publishes Barbara Strozzi: The Complete Works. Her scholarly editions are used around the world.

Her main teachers for baroque guitar, theorbo, and continuo include Donna Curry, Lucas Harris, Pat O'Brien, and Stephen Stubbs. She has attended the Oberlin College Baroque Performance Institute since 2002, the Accademia d'Amore and Seattle Academy of Opera

workshops 2006-2012, and Tafelmusik Baroque Summer Institute since 2011. She is a frequent participant as singer and baroque guitarist at the Lute Society of America summer conferences in Vancouver and Cleveland. She has played and sung with Borracho Baroque, Turquoise Trail Baroque, and The Desert Chorale in Santa Fe, NM as well as solo and ensemble concerts in Toronto, Rome, and Venice.

Sarah Manthey, a viola da gambist from Albuquerque, was in Spain [DATE?] studying guitar when she stumbled into a viol concert and the course of her life was altered forever. Initially self-taught, she attended master classes with Savall and W Kuijken, and eventually moved to Switzerland and then to Germany, where she earned a degree from the Hochschule fuer Musik und Darstellende Kunst in Hamburg, and had the opportunity to play with others who shared her interest in early music and historical performance practice., including Odhecaton in Madrid, Musica Viva Moelln; Musica Poetica, and more recently, the Turquoise Trail Baroque players in Santa Fe. [mention your ABQ groups?]