

**Pamela Dellal**, voice, has enjoyed a distinguished career as an acclaimed soloist and recitalist. She has appeared in Symphony Hall, the Kennedy Center, Avery Fisher Hall, and the Royal Albert Hall, and premiered a Harbison chamber work in New York, San Francisco, Boston, and London. Dellal has received critical acclaim for performances of Brahms' Alto Rhapsody, Handel's Messiah, Mozart's C-minor Mass, and Bach's B-minor Mass, St. Matthew, and St. John Passions. Operatic appearances include leading roles in the operas *Alcina*, *Albert Herring*, *Dido and Aeneas*, *La Clemenza di Tito*, *Così Fan Tutte*, *Vanessa*, *The Rape of Lucretia*, and *Winter's Tale*. She has been featured by the Handel and Haydn Society, Aston Magna, The Boston Early Music Festival, Tokyo Oratorio Society, Opera Company of Boston, the National Chamber Orchestra, Boston Baroque, Baltimore Choral Arts Society, and the Dallas Bach Society, appearing in concert in major cities in Europe, the United States, Australia, and Japan.

Dellal's association with Emmanuel Music's renowned cantata series spans her entire career, including performances of nearly every sacred work by Bach. Known for her work in historical repertoires from medieval through classical, Dellal has appeared multiple times with the Boston Early Music Festival, Ensemble Chaconne and the Musicians of the Old Post Road and is a current member of the Blue Heron Renaissance Choir. During a seven-year association with the renowned medieval ensemble Sequentia Dellal made numerous recordings of the music of Hildegard von Bingen. A passionate advocate for contemporary music, she has premiered works by many prominent composers. Her extensive discography comprises over forty recordings. As an educator, Dellal serves on the faculty at The Longy School of Music of Bard College and the Boston Conservatory at Berklee, and is the Director of the Bach Institute for Emmanuel Music.

**Vivian Montgomery**, fortepiano, is an award-winning early keyboardist on the Historical Performance Faculty at Longy. A 2014 UK Fulbright Senior Research Scholar and an NEA Soloist Fellow, she was taught harpsichord and performance practice on the faculty of the University of Cincinnati College-Conservatory of Music for 10 years and has served as Director of the Jurow International Harpsichord Competition since 2009. She has received a DMA from Case Western Reserve University as well as a B.Mus and M.M from the University of Michigan, studying with Edward Parmentier, Penelope Crawford, and Gustav Leonhardt. Her performing life encompasses a wide range of fortepiano projects, many of which center around domestic music of Georgian England and Antebellum America. She has ardently explored the musical lives of women from 1500 to 1900, as a Resident Scholar at the Brandeis University Women's Studies Research Center, and especially through three decades of cross-disciplinary work with her ensemble, Cecilia's Circle. As a conductor, Vivian has led Baroque opera, orchestra, and choral performances, most recently as co-director of the Boston-based ensemble Eudaimonia, A Purposeful Period Band. She is also an accordionist and leader of the Klezmer band Shir Chutzpa. Her recordings can be found on the Centaur, Schubert Club, and Innova labels.