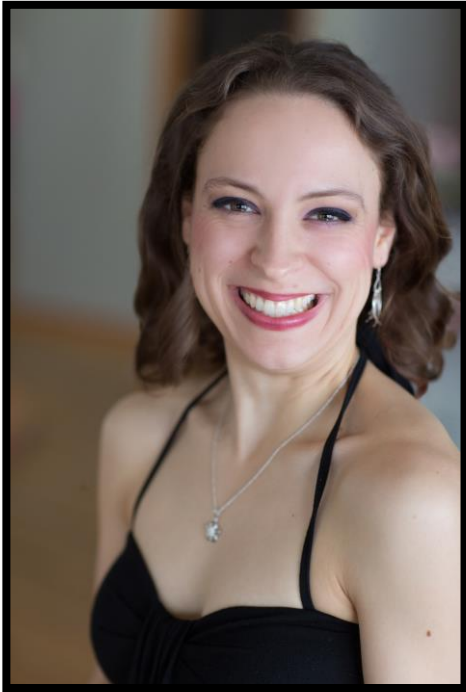


WRITE FOR ME!

LISA NEHER, MEZZO-SOPRANO



Range: G₃–B-flat₅

Tessitura: B₃–G₅

Break: B-flat₄–C₅

Fach: Light Lyric Mezzo-Soprano

Favorite Repertoire:

Cuatro Canciones Andinas by Gabriela Lena Frank

gazelles by Forrest Pierce

Childhood Fables for Grown-Ups by Irving Fine

Mirabai Songs by John Harbison

“Erbarme Dich” from Bach’s *St. Matthew Passion*

“When a Merry Maiden Marries” from Sullivan’s *The Gondoliers*

Clair de Lune by Fauré (key of C minor)

“Chacun à son gout” from Strauss’s *Die Fledermaus*

“Must the Winter Come So Soon?” from Barber’s *Vanessa*

“Puppet, Why So?” from Britten’s *A Midsummer Night’s Dream*

Extended Techniques: *Sprechstimme*, spoken/recited lines, whispers, noises, clapping/body percussion, quarter tones, pitch bends

I’m a singer, composer, and actress. My goal is to bring your artistic vision and musical language to life—that’s what I want when my music is performed! I hold a degree in acting and can move, gesture, and bring characters to life using realism or post-modern acting styles. I can switch quickly between dramatic moods and vocal colors. Because I come at this from a theatre perspective, I have a particular interest in music with a storytelling, dramatic angle, and I love it when composers give me adjectives or verbs to help me know what they are going for in their music.

I’m a light lyric mezzo (think Cherubino, not Carmen). I’m happiest when most of my notes are between B₃–G₅. My voice loves to move up and down across the ranges. Singing the same range or the same note for pages at a time can become fatiguing. While I have low notes down to a G₃, these are not my loudest or showiest notes and I can fatigue if I have to sustain them for long periods. Great options for sustained low notes are C₄–F₄. I mix very well and have very little/no perceptible low break. In addition to a classical sound, I have really great, “talky” musical theatre/cabaret options in the C₄–C₅ range. Text is most clearly conveyed F-sharp₅ or below. Above this, consonants and closed vowels are trickier to make clear, beautiful, and comfortable. Great options for high sustained notes are E-flat₅–G₅. These are some of my loudest, most resonant notes and I love singing them! Melismas and open vowels above F-sharp₅ are great ways to use this part of my range. A₅–B-flat₅ are good melisma notes; B-flat₅ in particular is not a comfortable sustained note.

I’m happy to work in any musical style or tonal language. I’ve sung the whole gamut of tricky pitch

collections and I have strong relative pitch. However, I don't have perfect pitch. If you give me a bit of pitch support in the ensemble and sometimes reuse a motive or a set of intervals, that will help me out as I work to master your piece. If you want to write something that is memoizable, I'm quite interested in that too. I am a sucker for a good tune and love to release into a cantabile section every now and then, or more often, if you're so inclined. I don't have a particularly wide or obtrusive vibrato. If you'd like it slender or speech-like, let me know. I'm comfortable singing in operatic, choral, musical theatre, cabaret, and folk styles. I can sing straight-tone for reasonable lengths of time; singing exclusively in straight tone can be fatiguing, so talk to me about what you want and we'll find something that works.

My rhythm is excellent. It is helpful if the trickiest rhythms and the thorniest pitch collections don't always coincide. If you can bar your music so that accented words and syllables align with downbeats, that is really helpful for me and for the ensemble. Likewise, I appreciate visually seeing the beat whenever possible. Beaming eighth-notes, sixteenth-notes, and the like to group them by beat and using ties to show beat divisions is extremely helpful for me.

I'd love to work with you as you write your piece. Feel free to contact me with questions, send me sketches or drafts, and let me know what you want as we work on this collaboration! I am so excited to be working with you!

Lisa

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