

11. Vita

Harpist Alison Attar performs throughout North America specializing in historical and contemporary music. Ms. Attar's interest in historical harps, specifically multi-row harps, has led to performances with Chicago Opera Theater, His Majesties' Clerkes, Music of the Baroque, the Newberry Consort, Orpheus Band and the 1994 Historical Harp Society Conference. Ms. Attar has also performed for Boston's Händel & Haydn Society, and participated in their collaboration at the 1996 Edinburgh Festival, Scotland with the Mark Morris Dance Troupe. Her 2001 performances of the Mozart Concerto for Flute and Harp for the Händel and Haydn Society with flutist Christopher Krueger were praised in the *Boston Globe*: "...the performance was delectable, the timbres of the two instruments combining with great sweetness, and the two players seemingly outdoing each other in elegance and fluency of their phrasing." Both *The New Yorker* and *The Wall Street Journal* admired Ms. Attar's performance in Chicago Opera Theater's *L'Orfeo* by Monteverdi. She has also performed with Boston Baroque, Opera Lafayette, Canada's premiere Baroque orchestra Tafelmusik, and with the San Francisco Bay area's Philharmonia Baroque Orchestra. Attar's 2002 performance of the Mozart Concerto for Flute and Harp with flutist Janet See and the Philharmonia Baroque Orchestra was hailed as "wondrous" by the *San Francisco Classical Voice's* John Demma Van Hagen: "Attar and See brought a level of amity to the work, which served to draw the audience into a world of stately grace and expert precision. Both soloists dealt with the technical challenges as if they did not exist, allowing the highly decorative thematic material to shine through." Ms. Attar is also a

member of the early music group The Naked Fifth, which was a finalist in the 1999

Dorian Records Early Music Recording Competition.

Highlights of Ms. Attar's pedal-harp career include playing assistant principal harp in the 1993-1996 *Der Ring des Nibelungen* with the Lyric Opera of Chicago, Zubin Mehta conducting, as well as performances with the Grant Park Symphony Orchestra, Green Bay Symphony Orchestra, Milwaukee Ballet and a concert tour of Taiwan with Chicago's Symphonic Pops Orchestra. Ms. Attar made her debut at Carnegie's Weil Hall in 1994, playing an evening of contemporary chamber music with mandolinist Dimitris Marinou and guitarist Paul Bowman. A champion of new music, Ms. Attar has also appeared with the Colorado Chamber Players, Milwaukee's Present Music, Chicago's Contemporary Chamber Players, CUBE, Ensemble NoAmnesia, the Chicago Symphony Orchestra's MusicNOW Series and the Chicago Chamber Musicians' Music at the Millennium Series. Ms. Attar's performance with the Chicago Chamber Musicians, according to *Chicago Tribune* critic Lawrence Johnson, was simply "stellar." A performance with the Contemporary Chamber Players was described as "absolutely haunting" by the *Chicago Tribune's* John von Rhein and was declared as "the evening's highlight... exquisitely performed..." by *Chicago Sun-Times* critic Andrew Patner. This performance was also chosen by *Chicago Tribune* critic Ted Shen as one of the highlights of 1999. Ms. Attar has also enjoyed working with living composers such as Pierre Boulez and George Crumb, among others. She is a regular member of the new music quartet Pinotage.

Born and raised near Appleton, Wisconsin, Ms. Attar received a B.M. and M.M. in harp performance and a B.A. in Italian culture from Northwestern University in Evanston,

Illinois. This document was submitted in partial fulfillment of her doctorate degree in harp performance at Northwestern under the tutelage of Elizabeth Cifani.