

"fearlessness and consummate artistry" - Opera News

Soprano **Ah Young Hong** has interpreted a vast array of repertoire, ranging from the music of Monteverdi, Bach, Mozart, Poulenc and Sondheim, to works of Shostakovich, Babbitt, Feldman, Haas and Kurtág. Best known for her work in Michael Hersch's monodrama, [*On the Threshold of Winter*](#), *The New York Times* praised her performance in the world premiere as "the opera's blazing, lone star." In a recent production directed by the soprano, *The Chicago Tribune* called her "absolutely riveting," and the *Chicago Classical Review* noted the soprano's "fearless presence, wielding her unamplified, bell-like voice like a weaponized instrument. Hong delivered a tour de force vocal performance in this almost unfathomably difficult music-attacking the dizzying high notes with surprising power, racing through the rapid-fire desperation of agitated sections, and bringing a numbed, toneless sprechstimme and contralto-like darkness to the low tessitura." Other operatic performances by Ms. Hong include the title role in Monteverdi's *L'incoronazione di Poppea*, Morgana in Handel's *Alcina*, Gilda in Verdi's *Rigoletto*, Fortuna and Minerva in Monteverdi's *Il ritorno d'Ulisse in patria*, and Asteria in Handel's *Tamerlano*. She has also appeared with Opera Lafayette in Rebel and Francoeur's *Zéлиндor, roi des Sylphes* at the Rose Theater in Lincoln Center and as La Musique in Charpentier's *Les Arts Florissants* at the Kennedy Center.

In high demand as a concert and chamber soloist, Ms. Hong has performed with Konzerthaus Berlin's ensemble-in-residence, Ensemble unitedberlin, the acclaimed Netherland-based contemporary music group Ensemble Klang, The Daedalus Quartet, Phoenix Symphony, Charleston Symphony Orchestra, Baltimore Symphony Orchestra, Mendelssohn Club of Philadelphia, Wiener KammerOrchester, Concert Artists of Baltimore, and Tempesta di Mare, amongst others. During the 2017-2018 season, she performed both with Ensemble Dal Niente in Chicago and on the NOVA Chamber Music series in Salt Lake City as soprano and director in a new production of Michael Hersch's *On the Threshold of Winter*, and she gave her Ojai Festival debut with violinist Patricia Kopatchinskaja in György Kurtág's complete *Kafka Fragments*. Ms. Hong also appeared as soloist during the 2018 Aldeburgh Music Festival and on the CalPerformances series in Berkeley. Alex Ross from *The New Yorker* has praised her as "commanding" and "transfixing." Highlights of the 2018-19, include a performances with the FLUX Quartet in Philadelphia, the U.S. premiere of Georg Friedrich Haas' *...wie stille brannte das Licht* in New York City at Spectrum NYC, and the world premiere of Michael Hersch's *the script of storms* for soprano and orchestra with the Baltimore Symphony Orchestra under Marin Alsop.

Ms. Hong recorded the American premiere of Johann Sebastian Bach's *Alles mit Gott und nichts ohn' ihn*, BWV 1127, for National Public Radio's Performance Today. Other recordings include the world premiere of Rebel and Francoeur's *Zéлиндor, roi des Sylphes* (Naxos), Pergolesi's *Stabat Mater* (Peter Lee Music), and *Sentirete una Canzonetta* with Harmonious Blacksmith. Ms. Hong is also a featured soloist in Ensemble Klang's recording of Michael Hersch's *Black Untitled*. Early 2018 saw the commercial release of her debut solo CD through Innova Recordings. The album features Milton Babbitt's *Philomel* and Michael Hersch's *a breath upwards*.

Ms. Hong currently serves as faculty on the voice department at the Peabody Conservatory of The Johns Hopkins University.