

Mirjam Frank. Mezzosoprano. Musicologist.

Mezzo-Soprano Mirjam Frank is a PhD candidate in Music at Royal Holloway, University of London. She is recipient of the Reid Scholarship, which covers both tuition fees and maintenance. In 2014/15, she studied at NYU in New York City where she held the MacCracken fellowship.

Ms Frank sings with renowned ensembles and as soloist, and often devises her own staged concert programmes. At the 2017 *Oxenfoord International Summer School* in Scotland, she received coaching on Brahms's 'Vier ernste Gesänge' from renowned accompanist Malcolm Martineau. In March of the same year, she gave a recital of songs titled 'Fear no more the heat o' the sun' (Shakespeare) as well as a performance of Vivaldi's *Stabat Mater* in London. Further, she sang the alto part in J.S. Bach's *St John Passion* in Windsor & Eton. In October 2016, Ms Frank was invited to give a lecture recital and concert at the international symposium 'How should we perform the troubled past?' organized by the *Ziering-Conlon Initiative for Recovered Voices* at the Colburn School in Los Angeles. In May 2015, she performed her own project *Monodrama – Hommage à Cathy Berberian* at NYU. She was also alto soloist in a production of Bach's *St. Matthew Passion* at Columbia University. Ms Frank sang *Biblical Songs* by Antonín Dvořák at the *Bohemian National Hall* in New York in October 2015. In 2012, she appeared at the *International John Cage Festival* in York, UK.

Mirjam Frank participated in masterclasses with Malcolm Martineau, Ann Murray, Robin Bowman, Roger Vignoles and Kurt Widmer. In addition to her appearances as soloist, she sings with the Arnold Schoenberg Choir in Vienna (director: Erwin Ortner), both on renowned concert stages and at the Theater an der Wien. Conductors she worked with include Nikolaus Harnoncourt, Marc Minkowski, Diego Fasolis, Franz Welser-Möst and Cornelius Meister. Ms Frank formerly studied with Judith Natalucci in New York, and now works with Thomas Dobmeier in Munich.

Song cycles Ms Frank performed include *Frauenliebe und –leben* (Schumann), *Folk Songs* (Berio), *Scenes from a Novel* (Kurtág), *7 frühe Lieder* (Berg) and *Kuoleman Joutsen* (Pylkkänen). Operatic appearances include 3. Knabe (*The Magic Flute*) in Augsburg/Germany, Italian Woman (*The Consul*) and Fairy (*A Midsummer Night's Dream*) in Edmonton/Alberta, Ottavia (*L'incoronazione di Poppeia*) in New York and Cherubino as well as Marcellina (*Figaro*) in Oxford.

In her doctoral research, Ms Frank explores the aesthetics of *Heimat* and exile in the late vocal works of Alexander Zemlinsky. Further interests include music composed in concentration camps during World War II. In March 2015, she gave a paper on the songs of Ilse Weber in Manchester. In September 2015, she presented on music in Terezín at a conference in Prague. Publications include her article 'The Lullaby of Ilse Weber: Terezín as a Mirror Image' for *Musicologica Olomucensia* (December 2015), and a programme article co-authored with Professor Michael Beckerman for *Glyndebourne Opera* titled 'Leoš, Kamila and the elusive Vixen'. Ms Frank returned to Prague in February 2017 with a paper on the bureaucracy of music in 1930s Vienna. Her chapter for the essay-collection *Music under German Occupation* (Routledge) is forthcoming.

Ms Frank holds a MSt in Music (Performance) from the University of Oxford (2012) where she was fully funded by the AHRC, as well as a Bachelor of Arts degree in Drama & Music from Royal Holloway, University of London (2011). In 2009/10 she participated in the *International Exchange Programme*, which took her to the University of Alberta in Edmonton/Canada.

Mirjam Frank grew up in Augsburg/ Germany where she gained her first and formative acting and singing experiences at the Theater Augsburg (2003-2007). She performed leading and supporting roles with the Young Theatre JTT, small roles in professional house productions, as well as in poetry and cabaret shows.

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