



Soprano Jacquelyn Lengfelder



Jack Price
Managing Director
1 (310) 254-7149
Skype: pricerubin
jp@pricerubin.com

Mailing Address:
1000 South Denver Avenue
Suite 2104
Tulsa, OK 74119

Website:
<http://www.pricerubin.com>

Contents:

- Biography
- Press
- Reviews
- Featured Release
- Repertoire
- References & Recommendations
- YouTube Video Links
- Photo Gallery

Complete artist information including video, audio and interviews are available at www.pricerubin.com

Jacquelyn Lengfelder – Biography

Jacquelyn Lengfelder, soprano, just recently returned from a trip to Singapore where she was featured with Singapore artist Kenny Ngo, singing her popular rendition of *Somewhere Over the Rainbow*. Her favorite opera roles include Pamina (*The Magic Flute*) with the Fort Worth Opera school tour and Josephine (*H.M.S. Pinafore*) with The Living Opera. Her leading roles with the Ohio Light Opera, Juliska in *Der Ziguenerprimas* and Risa in *Autumn Maneuvers* both by Kalman, can be heard on CDs produced by Albany Records. Other roles include Musetta (*La Boheme*), Marietta, (*Naughty Marietta*), Fiametta (*Boccaccio*), and Gretel (*Hansel and Gretel*).

A favorite collaborator with living composers, Jacquelyn sang the world premiere of the Claude White opera, *The Miraculous Phonograph Record*, at the Meyerson Symphony Center. She has collaborated with award winning composer Gregory Sullivan Isaacs on many of his projects including his creation of a new opera, *The Yellow Rose of Texas* and Isaacs' most recent work, *Undelivered* which was released recently on CD by Lantto Music. Jacquelyn is also featured on Issacs' newly released CD of sacred works.

Jacquelyn recently appeared with the wonderful Plano Civic Chorus as guest soloist on their *Showstoppers* Concert, featuring music from *Mary Poppins*, *Chorus Line*, and other Broadway favorites. Other performances with the Chorus include *Schubert Mass in G*, *Carmina Burana*, *Mozart Requiem*, and Ralph Vaughn Williams *Dona Nobis Pacem*.

A frequent soloist, Jacquelyn has performed with many musical organizations across the Dallas/Fort Worth, including Plano Civic Chorus, Plano Symphony Orchestra, the Cathedral Choir of St. Matthews, Christ the King Singers, St. Rita's Schola Cantorum, Sanctuary Choir at First Presbyterian Church of Richardson, Temple Emanuel Choir, Voices of Change, Voces Intimae, The Hall Ensemble, European String Ensemble, and *Barney and Friends!* In Austria, Jacquelyn sang highlights from *Les Contes d'Hoffman* with the Graz Festival Orchestra.

A compelling and striking actress, the Dallas Theatre League honored her with the nomination for Best Actress in a Musical Theater Production, and critics

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Jack Price, Managing Director

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Jacquelyn Lengfelder – Biography

nominated her for Best Actress in DFW Best of Theater. Jacquelyn's musical theater roles include Marian (Music Man), Lilli/Kate (Kiss Me Kate), Sarah (Guys and Dolls), Fiona (Brigadoon), and Mrs. Nordstram (A Little Night Music), in companies including Casa Manana, Lyric Stage, Stage West, and Garland Summer Musicals.

Special distinctions include being named a semi-finalist in the Austrian Meistersinger competition, and winner of the concerto competition at Northern Illinois University. A native of St. Louis, Ms. Lengfelder did graduate work in vocal performance at SMU and holds a Masters of Music from Northern Illinois University and Bachelor of Music from Lindenwood University in St. Charles, MO.

Jackie teaches private voice and piano in her studio, *Sing Shop!* She also delights in booking entertainment through her agency, Collins Classical.

She and her husband, Bill Lengfelder, theater professor at SMU, live in Dallas and enjoy cheering on their 2 adult children.

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MUSIC

Rich score invigorates operetta

By DONALD ROSENBERG

PLAIN DEALER MUSIC CRITIC

The world of operetta is dominated by a handful of individuals or teams, including Offenbach, Johann Strauss II, Lehar and Gilbert and Sullivan. Another name that should be more renowned in the field is Emmerich Kalman, the Hungarian-born composer whose music synthesizes his country's Gypsy flavors with Viennese and even American influences.

The Ohio Light Opera has been a champion of Kalman's works for more than a decade, and it is continuing such advocacy this season with a resplendent production of "Sari" at the College of Wooster's Freedlander Theatre. The operetta's original title is "Der Zigeunerprimas," or "The Gypsy Virtuoso," which actually is more accurate, as Pali Racz, the Gypsy violinist, plays a more important role than his daughter, Sari (pronounced SHA-ree).

Whatever the title, and despite a creaky libretto by Julius Wilhelm and Fritz Gruenbaum, the work is a disarming blend of comedy and poignancy. Pali Racz is at the end of his career, while his son, Laczi, has a bright musical future. Their generation gap closes as father generously hands down his artistic heritage — and priceless Stradivarius violin — to Laczi. Along the way, various romantic episodes keep the narrative in breezy motion.

It is clear that Kalman's touch is special the moment the orchestra plays the overture, a medley of waltzes, ballads and other infectious melodies that haunt your brain. What follows is a score as rich and diverse as any in the operetta canon. Kalman can be sensuously lyrical and then switch gears to tickle the funny bone. Every number — and there are many — seizes the ear and refuses to let go.

Still, "Sari" is a tricky piece to pull off. At three hours, it sometimes tests the patience, and it re-

REVIEW

The Ohio Light Opera

quires careful attention to stylistic matters. Steven Daigle's staging nimbly walks the line between sentimentality and camp. There are touching moments adjacent to hilarious episodes. Daigle has staged "Lips to Lips, Cheek to Cheek" with a subtle whimsy that is delicious to behold. Carol Hageman's choreography, as has been true all season, abounds in glorious evocations of period movement.

The cast is large and wonderful, starting with Lucas Meachem's heartfelt Pali Racz, who must come to terms with the passing of time. Meachem is the soul of dignity, and he sings the part with sonorous elegance. As Sari, Sarah McMahon displays a bright soprano and pert personality that are ideal for the part.

Sari is pursued by Gaston, whom Tim Oliver plays as a daffy cross between Charles Boyer and Peter Sellers. Oliver is a terrific comic with an insouciant bounce

in his step and a shine in his tenor. The piece's other lovers are Juliska, Pali's niece, and Laczi, who can't understand how his father can be so devoted to Gypsy music when he could be playing Bach, Mozart and friends. Jacquelyn Lengfelder claims the requisite radiance of bearing and voice as Juliska. Thomas Glenn's fresh lyric tenor sounds naturally matched to Laczi's music.

Anthony Maida has enormous fun as the skinflint guardian Monsieur Cadeau, and Julie Wright is the wisest of grandmothers (and former Pali flames) as Countess Irini. Once again, the ensemble manages to find the mirth and momentum in the smaller roles and choral passages. Conductor J. Lynn Thompson and the orchestra hug Kalman's score, especially in the overture, and the concertmaster excels in Pali's soulful solos.

In terms of design and execution, the Ohio Light Opera is having a smashing season. With "Sari," it also confirms its unique place in America's musical life.

E-mail: drosenberg@plaind.com
Phone: 216-999-4269

Operetta's music delights

Score compensates for plot deficiencies in light opera's 'Sari'

By Elaine Guregian
Beacon Journal music critic

Ohio Light Opera's 23rd season opened in June, but at this busy repertory company, new shows continue to open through the summer. On Tuesday afternoon, an operetta by Emmerich Kalman that fit right into the zany world of operettas made its debut.

Kalman, who also wrote *Countess Maritza*, was a Hungarian born at the end of the 19th century. This fact of birth colors his operetta *Sari* (Der Zigeunerprimas). Sari (pronounced Shahri) is the name of the daughter of a gypsy violinist, Pali Racz, who is also known as Der Zigeunerprimas — the gypsy virtuoso. Strains of gypsy violin music float by throughout the waltz music that permeates the score.

It's a long show, at three hours (two intermissions) with some pacing problems in the

DETAILS

Operetta: *Sari* (Der Zigeunerprimas)

Where: Freedlander Theatre at the College of Wooster, University Street between Bever Street and College Avenue

When: 8 p.m. Friday, and July 19; 2 p.m. July 22 and 28 and Aug. 1; 8 p.m. Aug. 4 and 8.

Cost: \$30

Information: 330-263-2345

plot. In this production, directed by Steven Daigle, there weren't highs and lows in the plot so much as a steady stream of events.

The cast is enormous, with two problematic love affairs that are resolved (happily) by the end. Sari, played with professionalism by OLO newcomer Sarah McMahon, falls in love with Gaston, the young Count Irini (Tim Oliver). Virtuously, she doesn't want to cause him any trouble by marrying her, since he is rich and she isn't. She's the oldest of a brood of children fathered by

Pali Racz (Lucas Meachem), an internationally famous gypsy violinist who is having trouble accepting his new status as an aging has-been. With this casting, it's also hard for the audience to believe he is elderly, since despite a pretend limp, Meachem looks like a strapping young man.

The pairing of McMahon and Oliver has a certain chemistry. Even better is the relationship between Laczi (the former virtuoso's son, who is following in his footsteps) and Juliska, Pali Racz's niece, whom the elder Racz hopes to marry, but who is in love with the younger Racz. Duets between Thomas Glenn (Laczi) and Jacquelyn Lengfelder (Juliska) were highlights of the show. Glenn, new to Ohio Light Opera, has a light, fluid tenor that was just right for the role.

In this rather disjointed plot, it's as if the librettists (Julius Wilhem and Fritz Gruenbaum) decided by the third act that enough confusion was enough, and it was time to settle things. Ohio Light Opera veteran Julie Wright brought a steady hand to

the role of the elderly Countess who neatly, decisively, steers together the proper couples.

There are a lot of distractions of a smaller sort, too, like the annoying servant who keeps saying "Oh, dear." On the other hand, as Monsieur Cadeau, Gaston's guardian, Anthony Maida succeeded at making an over-the-top characterization seem just right. Maida is one of those actors you must watch when he's onstage, and in his third season with the company, he is entirely at ease with the ensemble's style.

More interesting material lay waiting to be discovered beyond what this production explored. The question of what an aging virtuoso does to maintain his self-esteem after the applause fades is an interesting one, and an unusual one for an operetta. With so many important characters in the show, Pali Racz's struggle is sometimes shunted to the side.

Bottom line, Kalman's music is lovely, and for many, that will make up for any deficiencies in the plot.



Tim Oliver and Sarah McMahon in the OLO



Photos by HUY NGUYEN/Staff Photographer

Soprano Jacqueline Lengfelder illuminated the stage during the pops performance. Thursday's show will benefit the Journey Home and will begin at 7:30 p.m.

Light Opera Offers a merry time

Toledo Blade cool

Wooster-based company has a delightful festival

The curtain of smartly singing songs, a castle war, one cannon, a sports quill pen

is composer 81, it's The regular (OLO), the company's Freed-located 130

1, OLO is of seven to Rodgers way is a's specialty,

Gilbert and Sullivan.

Peppered with seasoned professionals but consisting mostly of energetic young talents at the threshold of professional careers, OLO productions are characterized by esprit de corps and verve. Add to this a good orchestra and innovative-stage direction, and it results in performances in which artistic quality rises far above the sum total of the parts.

I attended three productions over the season's opening weekend: *The Merry War*, *Carousel*, and *The Red Mill*.

Of these, the only true operetta is Strauss's *The Merry War* (*Der Lustige Krieg*). So successful was this operetta's 1881 premiere that the show crossed the Atlantic and received New York perfor-

mances in both German and English within months. It received its Wooster premiere one year to the day after its Vienna opening.

The plot concerns a bloodless war — between Genoa and the all-female army of Massa-Carrara — and each side fires its poorly aimed cannon once daily. The disagreement is over which city should host a famed ballerina. All comes to a happy conclusion when Genoese commander Umberto Spinola and Massa-Carrara Countess Violetta fall in love and the troublesome ballerina elopes with her lover to yet another city. Adding comic relief are the gossipy Marquis Sebastiani and befuddled Dutch tulip growers Balthasar and Else Groot.

The musical score is complex but singers, chorus, and orchestra all did fine jobs negotiating Strauss's subtle waltzes. Singers soared but the thick textures sometimes made lyrics impossible to understand.

Jacquelyn Lengfelder was splendid as a

See OPERA, Page 4

Continued from Page 1

playful-yet-elegant Violetta. Tim Oliver rock-solid as her adoring colonel. John Summers put in a delightful performance as a gossipy and effeminate Sebastiani. Baritone Ted Christopher delivered the role of Balthasar with a robust voice and impeccable sense of comic timing.

As in recent seasons, Ohio Light Opera is again looking to Broadway for material outside the light opera repertoire. In principal, this is an interesting idea. After all, there are many worthy but currently out-of-favor musicals that would do well by receiving this high-energy company's meticulous attention. The company's 1999 revival of Weill's *The Firebrand of Florence* was an excellent choice. This year's pick, Rodgers and Hammerstein's sentiment-drenched warhorse, *Carousel*, is not.

Judging from the fact that the show will receive a whopping 14 of the season's 68 performances, the



Anthony Maida, left, and Cassidy King perform in the Ohio Light production of *The Red Mill* by Victor Herbert.



A scene from the ensemble's production of Rodgers & Hammerstein's

New England-based show also explores the bright and dark sides of the American character. And following the earlier formula

upcoming fatherhood. Overall, however, his sad sack-styled characterization was only partially successful.

the Burghone love

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be released back into their native habitats.

At the Columbus Zoo, several manatees live in a 190,000-gallon display pool, with an attached, off-exhibit pool of 60,000 gallons. It is modeled after the 10,000 Islands National Wildlife Refuge

known as Sea World is now part of Six Flags Worlds of Adventure on the shores of Geauga Lake in Aurora.

Among the marine adventures at Six Flags is Dolphin Quest, a demonstration of the power and playful sense of humor of the

Sea lions Skip and Dudley, joined by a walrus and a group of otters, present the "Do It Yourself" Home Improvement Show designed to illustrate the slogan, "Why pay to have it done right, when you can do it yourself?"

treats to narwhal seats and California sea lions in the community pool, a rocky marine environment.

Shark Experience, home to more than a dozen Atlantic sharks provides a close encounter with the creatures

impression of being under water.

New for this season is Sting Ray Bay, a pool that re-creates a California coastal environment. Adult rays can average a

Please see **Sea** Page C2



Photo by Mar Dilyard

Ted Christopher and Lauren Beatty as a Dutch couple who become involved in a harmless Italian conflict provide comedy in the Ohio Light Opera production of "The Merry War" by Johann Strauss

Don't worry about plot in OLO's 'Merry War,' and all will be well.

By **THOMAS HARPER**

The Review

Sometimes it is best to take the advice of an old sage, and just sit back and enjoy the music.

Whether any old sages ever said that is immaterial. If you're going to derive any satisfaction from the new Ohio Light Opera production of "The Merry War," you can't fret over things like understanding the plot or even all the lyrics.

And there is considerable satisfaction to be derived from the Johann Strauss operetta about two Italian city states fighting a war in which there is no bloodshed.

But for the sake of the "argument" which is the old-fashioned term for the plot synopsis — this is, after all, an old-fashioned operetta — a brief resume is in order.

Violetta, the niece of the commander of the all-female army of Massa-Carrara, disguises herself

as a peasant in order to pass through the enemy lines of Genoa to reach a certain duke she is planning to marry in order to have access to his troops.

But along the way, romance blooms between Violetta and the Genoese commander. There are several other characters who become entangled in this old-fashioned entanglement.

In case anyone thinks that the frequent use of the term 'old-fashioned' means a musty musical theater experience, consider that Ohio Light Opera may be doing works that mostly date to the 19th and early 20th centuries, but it offers young, fresh performers on the way up, along with some sturdy veterans in their vocal prime. And that can be an exciting experience no matter the age of the vehicle.

As Violetta, Jacquelyn Lengfelder possesses a bright soprano with a hint of the coloratura fireworks that could ensue if the music allowed her to cut loose.

Also impressive are tenors Tim Oliver as Colonel Spinola and John Sumners as Marquis Sebastiani, the latter delivering an expert line of funny patter. And while Yvonne Douthat's light mezzo needs more focus as Artemisia, commander of Massa-Carrara, she brings an imposing physical presence to the role.

Then there are the Groots — Balthasar and Else. Balthasar is identified as "a tulip grower from Holland." Else is his spitfire wife. So what are they doing in an Austrian operetta set in Italy? Balthasar is a dialect comedian, the kind they used to have in vaudeville.

Which means that we really shouldn't care how they relate to the plot or what their nationality is. Ted Christopher in his bright yellow wooden shoes, and Lauren Beatty with her steel-reinforced braids, are the kind of performers who "own" the stage whenever they appear. Individu-

Please see **'Merry War'** Page C2

Alliance Review

6/21/2001

Strauss score

By DONALD ROSENBERG
PLAIN DEALER MUSIC CRITIC

No one could possibly expire during an operetta called "The Merry War," except maybe the audience. Bugged down by a plot as impenetrable as Fort Knox and almost entirely devoid of wit, the 1881 work challenges the brain and the body.

Yet "The Merry War" has two things going for it at the start of the 21st century: Johann Strauss II's enchanting score and a new Ohio Light Opera production that does its merriest to overcome operetta fatigue. It is an enjoyable trifle whenever the singers and orchestra are waltzing, marching or engaging in other Straussian endeavors.

Alas, the libretto is a mess, something about a doge and a prince going to war over a dancer. None of these characters appear during the course of the evening, and the ones who do are stock figures who win little sympathy, enmity, whatever. The plot has to do with soldiers and disguises and blossoming love and tulip growers and, oh, never mind. All ends happily, especially when the final curtain tells us the emptiness is done.

Thank goodness for Strauss. The composer who gave you "Die Fledermaus," "The Gypsy Baron" and "On the Beautiful Blue Danube" is in top form, pouring forth irresistible melody after irresistible melody like sparkling Alpine water. Despite a lame libretto by F. Zell and Richard Genée, performed here in an English translation by artistic director emeritus James Stuart, the score lifts the ear and the spirit every time it interrupts the narrative nonsense.

Strauss' lyricism, humor and glowing colors are the only reasons for any troupe to consider removing the operetta from the shelf. At the College of Wooster's Freedlander Theatre, where it is presenting the work for the first time, the Ohio Light Opera at least has had the good sense to treat Strauss and company with care — and none too seriously — by emphasizing the lighthearted-atmosphere and the music's elevating qualities.

Artistic director Steven Dagle's stage direction keeps the cast on its tippy-toes, underplaying the ludicrous jokes and maintaining a quick pace. The evening often seems to float by as the cast handles Carol Hageman's swirl-

REVIEW

Ohio Light Opera

Ted Christopher, a performer of abundantly versatile gifts, supplies much of the needed mirth. Adept both in serious and comedic material, Christopher dons

yellow clogs and a Hollandaise-sauce accent to play Balhasar Groot, a tulip grower who becomes entangled in military machinations. A befuddled buffoon who happens to possess a booming baritone, Balhasar is the night's highlight as inhabited so zestfully by Christopher. Lauren Beaty is a charmer as

Balhasar's wife, Else, sporting lethal-looking pigtails and a soprano that dances daintily with the music. Another soprano, Jacqueline Lengfelder, brings flair and confidence to Violetta, the disguised countess who falls for the colonel, Umberto. Lengfelder and Tim Oliver, as Umberto, are the work's romantic center, and

they go about their business with ardent appeal. Then again, everyone exudes joy, from John Summers' disjunctive Sebastiani and Yvonne Douthart's overbearing Artemisia to the ensemble's corporate joviality. J. Lynn Thompson and the orchestra caress Strauss' music. Even Shelley Al-

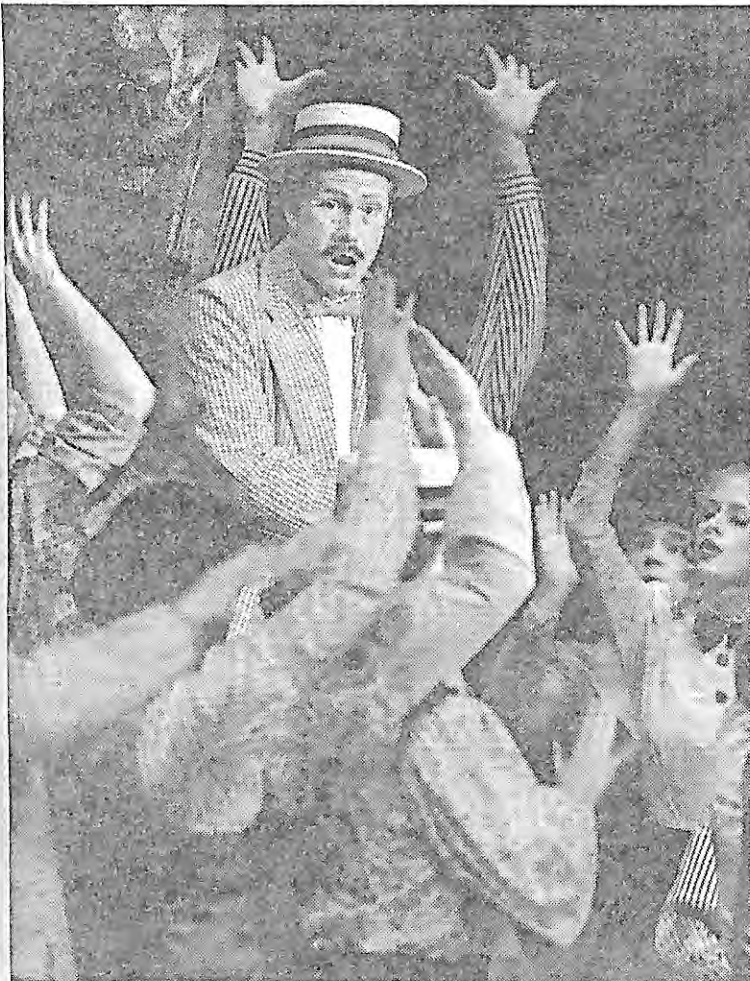
exander Cornia's resplendent costumes have a twinkle in their strands. Which is a good thing. Out of a very minor theatrical skirmish, the Ohio Light Opera has executed a lovely war.

E-mail: drosenberg@plaiind.com
Phone: 216-999-4269

THE PLAIN DEALER • SATURDAY, JULY 7, 2001

MUSIC

Does its best to reinforce 'Merry War'?



The Dallas Morning News: Russell Bronson

by Mathews is long on charm but short on energy as the fast-talking
d Hill in Garland Summer Musicals' *The Music Man*.

'Music Man' low-key

Mathews smooth but not quite up to tempo in Garland effort

By Lawson Taitte

Theater Critic of The Dallas Morning News

GARLAND — The most promising thing about Garland Summer Musicals' *The Music Man* is that Gaitley Mathews is playing Harold Hill. The role's not all that good a showcase for him, it turns out. But the production has enough strengths that fans of old-fashioned musical comedy might still come away happy enough.

Mr. Mathews has done the Dallas area's theater scene any number of services. He founded the (sadly defunct) Deep Ellum Opera Theatre and was its most talented director. His smooth voice and pleasant stage personality have made him one of our most sought-after musical actors — and, sadly, he is moving to New York in the fall.

Lots of people may want to take advantage of this *Music Man* to see Mr. Mathews onstage one last time. Friday's opening, though, showed that the performer's self-effacing good taste doesn't do much for the zippiest, cockiest, fastest-talking traveling salesman in the American theater. Mr. Mathews sings well, as always, but he doesn't burst with the kind of energy it takes to make Harold Hill burst into life.

Hill, of course, comes to a small Iowa town in the early part of the 20th century to sell band instruments, lessons and uniforms. He passes himself off as a conservatory

graduate and makes advances to the town's piano-teacher, who also happens to be the librarian. She suspects he's a fraud and sets out to prove it.

Maybe if Mr. Mathews had had a director as strong as he always was at the helm of a show, he would have fared better. But Buff Shurr leads a very conventional production, focused on the externals of getting the elaborate sets and large cast on and off the stage. The broad jokes are funny, but don't expect much in the way of character development.

The exception to that rule is Jacquelyn Lengfelder, who makes a most appealing Marian the Librarian. She doesn't overdo the schoolmarmish propriety, so her romantic conversion toward the end seems inevitable. Ms. Lengfelder sings the role sweetly, too — defeated only by the nearly impossible "My White Knight."

Rodney Dobbs' intricate sets are impressive but would be even more so if the Garland Performing Arts Center's lighting resources allowed them to be illuminated with more grace. Paula Morelan's choreography, surprisingly ambitious, gets the corps kicking with abandon in "Shipoopi."

■ PERFORMANCE INFORMATION

The Music Man, presented by Garland Summer Musicals at the Garland Performing Arts Center, Fifth Street at Austin, Garland, Thursdays through Sundays through June 25. Written by Meredith Willson. Directed by Buff Shurr. Choreography by Paula Morelan. Musical direction by Gary Okeson. Sets by Rodney Dobbs. Costumes by Mary Jane Mingus. Lighting by Craig Erickson. Tickets \$18 to \$20. Call 972-205-2790.

The Alliance Review

July 23, 2002

Freshness of creator's springtime marks Ohio Light Opera's 'Autumn Maneuvers'

By THOMAS HARPER
The Review

Don't be misled by the title.

"Autumn Maneuvers" was written in the springtime of the composer's life. Emmerich Kalman was 26 at the time. And the work has the special freshness of a young man's first excursion into musical theater, one that provides a number of surprises in the very satisfying Ohio Light Opera production.

Kalman's flavorful score, taken up a notch by the paprika of his Hungarian origins, is happily filled with marches, moon-drenched romantic numbers and comic specials.

Operetta plots are often confusing. But "Autumn Maneuvers," stays pretty much on track with its story of an old love seeking to be rekindled. The flame actually still burns for Baroness Risa von Marbach whose country estate is the scene of military exercises by a group of Hussars.

First Lieutenant Lorenthly, on the other hand, whose family once owned the estate and lost it, is unwilling to return Risa's love.

Jacquelyn Lengfelder and

Wade Woodward are well paired as Risa and Lorenthly, though they never really get together until the finale. His "Moon Rays Enraptured" is a highlight of Act 1. Lengfelder has several such moments capped in Act 3 by her excit-

tions of the lovers' histories. Apart from that, the show moves along under the guidance of Hageman, Artistic Director Steven Daigle, who also provided a new version for OLO, and Associate Music Director Steven Byess.

Opera Review

ing delivery of the ravishing "Love's Magic Moments," a number that would have put Kalman in the international hit parade, even if he hadn't gone on to a major career.

Lauren Beatty, in a traditional "trouser role," offers a splendid portrayal of a young Hussar private with an eye for the girls. Her duets with the flirtatious Lauren Pastorek show off Carol Hageman's choreography in vigorous style.

But it is the versatile Nathan Arnett, as an unwilling soldier, who all but stops the show with his sparkling singing and dancing in two numbers, including the hilarious "He's My Friend." Special mention should also be made of long-time OLO supporter Spiro Matsos, whose affectionate portrayal of a servant is a special winner.

The first act is overly-extended by needless repeti-

who, as always, draws out full-bodied sound, like a fine wine, from the OLO Orchestra.

Shelly Alexander Cornia has dressed the military men of the company in bright blue uniforms with a wealth of gold braid that cry out for marching around, as in "Heisa! To the Hussars!" The women's attractive ball gowns add to the colorful stage pictures.

Kirk Domer's elaborate set for Act I and Adam Howarth's lighting are beautifully autumnal and Old World in the intimate framework of Wooster's Freedlander Theater.

"Autumn Maneuvers" is one of those small treasures that Ohio Light Opera is famous for snatching from the vaults of obscurity. Hearing its magic moments you wonder where it has been all this time.

OLO's 'Autumn Maneuvers' tells of former lovers, reunited

By MATT TULLIS
Staff Writer

WOOSTER — The Ohio Light Opera's production of "Autumn Maneuvers," directed by Steven Daigle, offered a delightful, often times hilarious, take on a story of former lovers brought back together in unusual circumstances. The production opened last Wednesday, and has several more shows scheduled between now and Aug. 7.

The story is set in Hungary at the country estate of the widowed Baroness Risa von Marbach, played capably and with a beautiful soprano voice by Jacquelyn Lengfelder. The baroness has given permission for the Hussars, a group of soldiers, to reside on her property for their annual autumn maneuvers.

One of those soldiers just happens to be First Lieutenant Lörenthy, who finds himself returning to the home of his childhood, a home that was taken from him after his father died in debt. Lörenthy, played by Wade Woodward, also is returning to Baroness Risa, his childhood friend and later lover, who left him for an arranged marriage.

Lörenthy is a melancholic man, particularly when faced with returning to a place and woman he has come to despise. Woodward's baritone voice carried him through the heavy-hearted "Moon Rays Enraptured," a song in which he remembers the days when he and Risa were together. Woodward was apt at showing Lörenthy for the tortured man he is.

The first act, which lasted about 90 minutes, was a bit slow-moving, that was understandable considering the story it was setting up. It did, however, have some light moments that set the stage for the much more upbeat and funny second and third acts.

Of particular note are the performances by Nathan Arnett, who plays the incompetent Wallerstein, lieutenant of the volunteer infantry, and Lauren Beatty, who plays Marosi, a private of the Hussars.

Arnett had hilarious moments in songs like "This is the Prescription for a Soldier's Life" and "He's My Best Friend, Herr Löbl!" His slapstick comedy



Matt Dilyard photo
Nathan Arnett plays Wallerstein in the Ohio Light Opera production of "Autumn Maneuvers."

reminded one of Jerry Lee Lewis, which was good because he had the lighter, funnier songs to work with.

Beatty, who found herself playing a young man, also had

long-time supporter of Ohio Light Opera and owner of Matsos Restaurant in downtown Wooster, played the role of Lajos, an employee of Baroness Risa who once worked for Lörenthy's family.

Matsos, whether he was dancing a waltz in the second act while trying to deliver an important message, or finally talking with Lörenthy after so many years, was a delight to watch.

Finally, what would be an operetta without the orchestra? The orchestra, conducted by Steven Byess, can best be summed up by mentioning the overture that began the performance. The overture, said one woman sitting a row behind me, was perhaps the most exciting overture she had ever heard.

I agreed, and roundly applauded the orchestra for its wonderful accompaniment throughout the production.

Review

some light moments in the midst of her chasing Baroness Treszka, the daughter of Field Marshall Lieutenant von Lohonay, who just so happened to be chasing after Lörenthy. While it was confusing at times to remind oneself that Beatty was indeed playing a man, the fact that the character was being played by a female made for some comic situations.

Treszka was capably played by Lauren Pastorek.

Sometimes stealing the spotlight was a local actor and restaurateur. Spiro Matsos,

DAILY RECORD
July 23, 2002

John Garcia's THE COLUMN, 07/25/06

Theater Reviews

*KISS ME KATE

Music & Lyrics by Cole Porter. Book by Sam & Bella Spewack
Garland Summer Musicals

*REVIEWED 07/22/06 PERFORMANCE

Directed by Buff Shurr
Musical Direction by Larry Miller
Choreography by Paula Morelan
Stage Management by J. Alan Hanna
Sound by Bill Eickenloff
Set Design by Kelly Cox
Costumes by Michael Robinson and Dallas Costume Shoppe
Lighting by Julie Simmons

CAST:

Hattie.....Marilyn Twyman
Paul.....Maurice Johnson
Ralph.....Steven Beene
Lois Lane/Bianca.....Christine Cunningham
Bill Calhoun/Lucentio.....C. Nicholas Morris
Lilli Vanessi/Katharine.....Jacquelyn Lengfelder
Dance Captain/Gregory.....Jonathan McCurry
Fred Graham/Petruchio.....Blake Davidson
Harry Trevor/Baptisto.....David Bush
Pops.....Ivan Jones
Cab Driver.....Marty Scott
First Man.....Kris Kriofske
Second Man.....Jon Morehouse
Harrison Howell.....James Williams
Gremio.....Mikey Abrams
Hortensio.....Scott Taylor
Nathaniel.....Christopher Koehl
Philip.....Todd Aragon
Haberdasher.....Jeremi Headrick

ENSEMBLE DANCERS.....Kimberly Ackerman, Deanne Driver, Amanda

Durbin, Moira Galligan, Joi Jackson, Todd Aragon, Carlos Gomez,
Christopher Koehl, Jonathan McCurry, Christopher McRae, David
Staggers.

ENSEMBLE SINGERS.....Susan Fox, Parker Gary, Elise Libbers,
Aileen McDermott, Brittany Wooten, Jonathan Bragg, Adam Cannedy,
Jeremi Headrick, Josh Hepola, Tyler Johnson, Marty Scott, Greg Tucker.

KISS ME KATE

From the canon of past musical theater, KISS ME KATE (KMK) was created from the mind of that witty composer, Cole Porter. But compared to today's audiences and tastes, the musical is certainly beginning to show its age. You are aware of it being antediluvian by the transparent, out of date book, and watered down jokes.

John Garcia's The Column 07/25/06

Audiences may remember his excellent work as "Juan Peron" in Lyric's EVITA a few months ago. As the egotistical, manic, & imposing leading man of his theater company, Mr. Davidson is in a word: magnificent.

This highly talented actor has a large, booming, baritone voice that is muscular, bold, powerful, and rich. His vibrato is completely in control and assists him in carrying the high notes with ease, gliding them as though they were sliding on a lake of ice. Clean, soft, no nics or pops. This extremely talented man also has great volume that requires not a hint of body mike. When he went for the long, sustaining notes I'm sure you could here him beyond the GSM parking lot. It's that good! Several times throughout the evening his solos were met with thunderous response from the audience. The best solo work that evening came from Mr. Anderson, examples include "Were Thine That Special Face", "Where Is The Life That Late I Led?" and "So in Love".

Davidson also brings to the table comedic chops that were layered and colorful as his costumes. His comedic attacks on the hidden meanings in several Porter lyrics were delicious bon-bons handed to the audience. His facial expressions and comedic delivery wonderfully assisted him in giving the outstanding performance that stole the show.

Jacquelyn Lengfelder portrays the role of "Kate/Lilli Vanessi". Ms. Lengfelder in a couple of scenes had a hard time keeping up with Davidson in the comedy patter and flow. She does get her comedic footing set & grounded after a couple scenes, thus providing a pleasurable & entertaining performance. Vocally she has a winning soprano voice that sails with charm and ease in such songs as " So In Love", and "I Am Ashamed That Women Are So Simple".

Lengfelder and Davidson do exquisite work with the classic Porter duet, "Wunderbar". Both voices melt like butter onto the pages of the score, creating tasty musical moments for the audience to savor.

C. Nicholas Morris is splendid as the gambling addicted lothario "Bill Calhoun/Lucentio". A smashing dancer who does exuberant work in several numbers, especially in "Bianca". Nicholas also has some enchanting singing duets with Christine Cunningham like "Why Can't You Behave?" and "Always True To You (In My Fashion)".

Some of the supporting and featured performers also shimmer brightly within the company.

James Williams steals several scenes with his homage to General MacArthur as "Harrison Howell", right down to the pipe. His dark, mellifluous baritone voice makes his only number "From This Moment On" another major highlight of the evening.

Maurice Johnson as "Paul" and Marilyn Twyman as "Hattie" also deliver immensely enjoyable performances. Johnson leads the company with "Too Darn Hot" while Twyman leads the cast in the opener "Another Op'nin' Another Show."

Kudos also go to Mikey Abrams and Scott Taylor who add zany fun to the roles of the suitors. With Cunningham and Morris these four make "Tom, Dick, or Harry" another crowd pleasing number.

Also look for some very sexy, sensual, and solid dance work provided

“Jacquelyn Lengfelder, as Juliska, knocked out some spectacular high notes and produced a beautiful tone at all times...”

AMERICAN RECORD GUIDE, NOV/DEC 2001

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Conductor



Steven Daigle
Artistic Director



James Stuart
Translator



Lucas Meachem
Róz (Der Zigeunerprimas)



Sarah Jane McMahon
Sári



Jacquelyn Lengfelder
Juliska



Thomas Glenn
Laczi



Timothy Oliver
Gaston



Julie Wright
Countess Irini



Anthony Maida
Cádiz



Wade Woodward
Count Estragon

John Ostendorf, *Producer*
Jeremy Dobbins, *Engineer*
Matt Dilyard, *Photography*

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Mary Ella Collins and Associates
Artists Management
Email: mec@mec-sing.com
972-661-9074

Artist Contact:
8724 Charing Cross Lane
Dallas, TX 75238
Email: jackieleng@yahoo.com
214-340-6306

“Jacquelyn Lengfelder is the epitome of elegance, arrestingly luminous in voice....”

Charles Parsons, American Record Guide, Nov./Dec. 2002.



Kálmán
Autumn Maneuvers

Romantic comic opera (1908) in three acts
New English version by Steven Daigle

Ohio Light Opera
Steven Byess
conductor
Steven Daigle
artistic director

First Complete Recording

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Artist Contact:

8724 Charing Cross Lane

Dallas, TX 75238

Email: jackieleng@yahoo.com

214-340-6306

Jacquelyn Lengfelder – Reviews

Kiss Me Kate, Garland Summer Musicals (TX), “Lilli/Kate”, July 30, 2006.

Jacquelyn Lengfelder *“gives a pleasurable and entertaining performance. She has a winning soprano voice that sails with charm and ease in such songs as “So In Love,” and “I Am Ashamed That Women Are So Simple.” Lengfelder and (baritone) Davidson do exquisite work with the classic Porter duet, “Wunderbar.” Their voices melt together, creating tasty musical moments for the audience to savor.”*

– John Garcia, Talkinbroadway.com, 07/30/06.

Christmas Pops Concert, Plano Symphony Orchestra, Dec. 2002.

“Soprano Jacquelyn Lengfelder illuminated the stage...”

– Huy Nguyen, Dallas Morning News, 12/9/02.

Autumn Maneuvers by E. Kalman, Ohio Light Opera, “Risa”, July 2002.

“Jacquelyn Lengfelder is regal in bearing, the epitome of elegance, arrestingly luminous in voice....”

– Charles Parsons, American Record Guide, Nov./Dec. 2002.

Der Ziguenerprimas (Sari) by Kalman, Ohio Light Opera, “Juliska”, July 2001.

“Duets between Thomas Glenn and Jacquelyn Lengfelder were highlights of the show.”

– Elaine Guregian, Akron Beacon Journal, 7/11/01.

“Jacquelyn Lengfelder, as Juliska, knocked out some spectacular high notes and produced a beautiful tone at all times....”

– Charles Parsons, American Record Guide, Nov./Dec. 01.

“Jacquelyn Lengfelder claims the requisite radiance of bearing and voice as Juliska.”

– Donald Rosenberg, The Plain Dealer, 7/12/01.

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For Booking Information contact:

Jack Price, Managing Director

jp@pricerubin.com | <http://www.pricerubin.com>

Jacquelyn Lengfelder – Reviews

The Music Man, Garland Summer Musicals, June 2000.

“Jacquelyn Lengfelder makes a most appealing Marian the Librarian. She doesn’t overdo the schoolmarm-ish propriety, so her romantic conversion toward the end seems inevitable. Ms. Lengfelder sings the role sweetly, too.”

– Lawson Taitte, Dallas Morning News, 06/14/00.

Der Lustige Krieg by J. Strauss, Ohio Light Opera, “Violetta”, July 2001.

“Jacquelyn Lengfelder was splendid as a playful-yet-elegant Violetta.”

– Steven Cornelius, The Blade, 7/01/01.

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Jacquelyn Lengfelder – Discography



21st Century Sacred- Music of Gregory Sullivan Isaacs
Dallas Singers Collective; Lantto Music; ASIN: B018UQILHO
Track 2: A Simple Song, Track 4: Three Psalms, Track 7: The Annunciation.

Der Ziguenerprimas, E. Kalman.
Conductor: Thompson, Albany Records 2001 (0098).
Singers: Meacham, Lengfelder – Ohio Light Opera – McMahon –

Autumn Maneuvers, E. Kalman.
Conductor: Byess, Albany Records- 2002 mw0001373520
Singers: Lengfelder, Woodward- Ohio Light Opera

UNDELIVERED, Cantata for string quartet, horn, bassoon and three singers -
based on JFK's undelivered speech - on a libretto by Suzanne Calvin.
Composer: Gregory Sullivan Isaacs; Label: Lantto Music, Hall Ensemble; Singers:
Dupuy, Snider, Lengfelder
ASIN: B018UOMA9G

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Jacquelyn Lenfelder – Repertoire

OPERA

Role	Work	Composer
Juliette	Romeo and Juliette	Gounod
Marguerite	Faust	Gounod
Gretel	Hansel and Gretel	Humperdinck
Nedda	Pagliacci	Leoncavallo
Mother	Amahl and the Night Visitors	Menotti
Baby Doe	Ballad of Baby Doe	Moore
Pamina	The Magic Flute	Mozart
Countess	Le Nozze di Figaro	Mozart
Blanche	A Streetcar Named Desire	Previn
Musetta	La Boheme	Puccini
Mimi	La Boheme	Puccini
Lauretta	Gianni Schicchi	Puccini
Anne Trulove	The Rake's Progress	Stravinsky
Violetta	La Traviata	Verdi
Gilda	Rigoletto	Verdi
Mother	The Miraculous Phonograph Record	White
	(World Premier)	

OPERETTA

Josephine	HMS Pinafore	Gilbert and Sullivan
Marietta	Naughty Marietta	Herbert
Risa	Autumn Maneuvers	Kalman
Juliska	Sari (Der Ziguenerprimas)	Kalman
Violetta	Der Lustige Krieg	J. Strauss
Fiametta	Boccaccio	von Suppe

Jacquelyn Lenfelder – Repertoire

SOLO WITH ORCHESTRA

Ninth Symphony	Beethoven
Chichester Psalms	Bernstein
Requiem	Faure
Messiah	Handel
Mass in the Time of War	Haydn
Creation	Haydn
Undelivered (World Premier)	Isaacs
Requiem	Mozart
Mass in C Minor	Mozart
Carmina Burana	Orff
Requiem	Rutter
Mass in G	Schubert
Mass in Ab Major	Schubert
Gloria	Vivaldi
Dona Nobis Pacem	V. Williams

Pops Concerts

Broadway Concerts

SPECIAL PROGRAMS OFFERED

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Jacquelyn Lengfelder – Repertoire

Dynamic Duo: Duets from the Grand Opera

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In the Spotlight- with Jackie and David

Jackie Lengfelder, soprano and David Haskins, pianist, will design a program of Broadway, opera, and standard selections from jazz and the American Songbook catered to your venue that will sure delight! Sing-a-long portion of the program is a favorite with audiences.

A Fine Romance- Love duets from Opera and Broadway

With Soprano Jacquelyn Lengfelder and Tenor Justin Lott and/or Baritone Blake Davidson

A program with popular selections from Kiss Me Kate, Phantom of the Opera, West Side Story, La Boheme, Don Giovanni, La Traviata and more! Classics- with class!

Jacquelyn Lengfelder – References & Recommendations

GREGORY SULLIVAN ISAACS

1600 West Pleasant Run Road - DeSoto, TX 75115

Website: gregorysullivanisaacs.com Cell: 214 325 9491

Email: gsullivanisaacs@gmail.com

March 3, 2017

To whom it may concern:

This letter is a recommendation for Jacquelyn Lengfelder, soprano.

In all my years of conducting choruses and orchestras, I have never worked with a better singer than Ms. Lengfelder. In fact, once I cast her in a production of HMS Pinafore that I was conducting, I have cast her every time I can: especially in productions of my own compositions.

Further, she has an immense range with great versatility: from Dulcinea/Aldonza in "The Man from La Mancha" to Mozart operas. Her sense of pitch allows her to easily sing even the most dissonant modern works and her gorgeous floating high pianissimo notes, such as in the aria from Puccini's "La Rondine", are stunning.

Feel free to contact me if I can be of any future assistance.



Gregory Sullivan Isaacs
Senior Music Critic for TheaterJones.com
Composer: published by Musik Fabrik in Paris, France

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Jacquelyn Lengfelder – References & Recommendations

Ralph Frederick Stannard
Plano Civic Chorus, Artistic Director and Conductor
First Presbyterian Church of Richardson, Director of Music
Temple Emanu-El in Dallas, Director of the Temple Choir

April 7, 2016

To Whom It May Concern,

Jackie Lengfelder has been a colleague and friend of mine for almost 15 years. She possesses a splendid voice that contains both grace and beauty and she is a consummate professional. Jackie is a soloist at both Temple Emanu-El and First Presbyterian Church and I hire her as guest soloist frequently with the Plano Civic Chorus and Orchestra under my direction. She is always thoroughly prepared and has proven herself time and time again on concert stages for audiences throughout Dallas.

She has high standards of musical excellence and a fun-loving personality. She inspires other singers, not only with her professionalism, but with her ability to connect with them as fellow musicians.

Jackie also possesses terrific organizational skills. I have consulted with her on numerous occasions regarding professional vocalists for my concerts through the agency she operates. It seems to me that she must know every singer in Dallas and can tell in me in a minute how they might work into my concert plans.

Jackie is very easy to work with and I can tell you without a doubt, that you would be very fortunate to have such a fine musician and professional singer on your staff.

Please feel free to contact me on my cell phone (214.695.6017) if you require any further information. I'll be very happy to talk with you.

With Best Regards,

Ralph

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EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

September 16, 2002

Steven A Daigle
Dramatic Director
Eastman Opera Theater
808 Annex
26 Gibbs Street
Rochester, NY 14604

sadlad@msn.com
sdaigle@esm.rochester.edu
585-247-1473
585-544-2712

To Whom It May Concern,

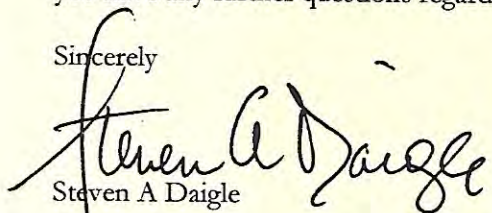
I am writing on behalf of Jacquelyn Lengfelder, who is presently applying for acceptance into your Young Artist Program. I have known Ms. Lengfelder, and her work for the past two year, directing and coaching her in ten lyric theater productions. This past summer, Jackie was a part of the performing ensemble for The Ohio Light Opera 2002 summer season, where I serve as Artistic Director. She was a wonderful company member, both on the stage and behind the scenes. She performed the role of Risa in Kálmán's Autumn Maneuvers and Fiametta in Suppé's Boccaccio, as well as performing concurrently ensemble roles in the summer's repertoire. In the Summer of 2000 she performed leads in The Merry War by Strauss and Juliska in Kálmán's Der Zigeunerprimas. Although these may be unfamiliar titles to regular opera goer, they do present the same (if not more) performance demands for the singer than found in most traditional operatic repertoire. Ms. Lengfelder's interpretation of these roles were sensitive, artistic and professional in every way.

Ms. Lengfelder has a strong understanding of the skills that are needed to become a successful performer on the operatic stage today. Jackie has a very pleasing rich vocal sound with good flexibility. Besides having a technically solid lyric soprano voice, she has strong instincts as a commanding stage performer. Her performances are always well received by the audiences that attend. She also has the ability to make her artistry as an actress and singer inseparable -they compliment the other. Ms. Lengfelder has proven in performance to be one who diligently goes beyond 'the score' to find answers that will add clarity and depth to her performance. She has a strong understanding (in theory and practice) of the many performance practices associated with the different lyric theater repertoire and how to go about applying these practices to an executed performance. Although all the productions I have worked on with Jackie have been performed in English, I have little doubt (based on her work ethics) that she would excel in singing in a foreign language. Ms. Lengfelder has the respect of her peers and is an enjoyable and knowledgeable collaborator of the operatic art.

I would be doing Jackie a great disservice not to mention her engaging personality and genuine love for her art, all of which will take her far. I look forward to possible future collaborations with Ms. Lengfelder and watching her development in the professional world.

It is with this knowledge of Jacquelyn Lengfelder that I recommend her for acceptance into your program. If you have any further questions regarding Ms. Lengfelder's work, please don't hesitate to contact me.

Sincerely



Steven A Daigle

26 Gibbs Street
Rochester, New York 14604

March 6, 2017

To whom it may concern:

As an opera and concert singer I have had the pleasure to hear Jacquelyn Lengfelder in Dallas on several occasions, in venues ranging from concert halls to churches and even occasionally in some of Dallas' chic cafes.

From my extensive time in Europe singing professionally, I can say that based on having heard her as Violetta, Countess *FIGARO*, and Cio Cio san, she is a brilliant technician with an exceptionally expressive voice. Her voice is matched by an equally impressive stage presence which she uses to maximum effect as an actress and concert artist. Her range and flexibility make all of the Lirico and Lirico spinto repertoire possible for her to perform at the highest professional level. She is well respected for her fine musicianship wherever she appears.

She is currently taking private voice lessons from me, working on several new opera roles into which her voice has matured.

I recommend her without reservation. Please feel free to contact me to discuss further.

Sincerely,



Theodor Rulfs, Opera Singer, Voice Teacher

Email: theodorrulfs@gmail.com

Phone: 214-434-4680





School of Music
Music Performance Areas

Weigel Hall
1866 College Road
Columbus, OH 43210-1170
Phone 614-292-2300
FAX 614-292-1102

September 30, 2001

TO WHOM IT MAY CONCERN:

I am delighted to recommend to you coloratura soprano **Jacqueline Langfelder**. I met Ms. Langfelder in the summer of 2000 when she was a participant in the AIMS program in Graz, Austria, where I had the pleasure of working with her vocally. Since that time Jacqueline and I have kept in communication, I saw her perform two leading roles with the Ohio Light Opera Company this past summer, and I have followed her career successes with interest.

I have seldom taught a singer with more innate vocal skill than Jacqueline. Her beautiful voice has a range of over three octaves, and she uses it with impressive melismatic agility and accuracy, and a wide range of dynamic nuance. Her voice seems to me tireless. In the week I observed at Ohio Light, she performed two large leading roles, several small parts, all loaded with high notes and demanding scales, and her voice maintained its accuracy, beauty, and clarity throughout. She not only always "delivers" vocally, but she never fails to light up the stage with energy and charisma, whether in the spotlight or in the chorus! I know from our work together that she is a secure and quick musician, and a cooperative and pleasant colleague. Added to this, she has an attractive figure, a pretty face, and bright eyes that carry her personality and character across the footlights with her lovely voice.

In my opinion, Jacqueline is everyone's dream of an "ingénue." Her "package" matches her voice, and she brings to her work enthusiasm and professionalism. I believe that Jacqueline Langfelder would be a success in any number of professional music stage settings, and that if you hear and meet her, you will be as impressed as I am. Please do not hesitate to contact me if I can be of further assistance.

Sincerely,

Dr. Karen Peeler
Professor of Music
Head, Vocal Performance Area

Steven Jones

3213 Salinas Court, Irving, TX 75062 | 214-707-2326 | Drscj@aol.com

April 7, 2016

To Whom it May Concern:

I am writing to recommend Jackie Lengfelder.

I have known Mrs. Lengfelder since 1997 when we played opposite each other in a professional production of *Hello, Dolly!*.

Since then, I have seen her thrive in many areas of the performing arts, from her critically acclaimed reviews as a musical theater and opera performer to her career as a soloist for multiple Metroplex organizations.

In addition to hiring Jackie as a performer for multiple Lyric Stage productions, I have frequently consulted her on finding talent for roles at Lyric Stage, and have recommended her to other businesses as a trusted talent source in the entertainment industry. Her vocal talent agency provides talent for private parties and businesses across the north Texas region.

Jackie's broad experience with the many areas of performing arts - choir director, musical director, performer, actress, soloist, booking agent, teacher (in classical music, sacred music, opera and musical theater) make her an outstanding candidate.

Please feel free to call or email me to discuss Jackie further.

Sincerely,

Steven Jones
Lyric Stage Founding Producer

Monica Awbrey
3317 Marquette St.
Dallas, Texas 75225
Monica.awbrey@gmail.com

April 7, 2016

Dear Sir or Madam:

It has been my privilege to work with Jackie Lengfelder in many different musical settings in the Dallas area. She is a multi-faceted musician and can address the needs of a diverse community and has expertise in many different musical genres.

Jackie is a sought after musician in the community. My first experience with Jackie was singing with her at Christ the King Catholic Church in the Park Cities area, where she was a paid choral musician for several years. Jackie has also performed in professional theater, sacred music settings, musical theater productions, choral premieres, operettas and ensembles throughout the city. Her latest achievement is to organize a group of singers to perform operatic arias at local gourmet groceries in the area.

. Jackie, an accomplished singer, appreciates and can perform with the highest level of choral artistry, but can also break loose and sing repertoire from musicals, opera, spirituals and jazz. She has extensive experience working with singers in the theater.

She is a life long learner and this has contributed to her enduring success as a musician

Sincerely,

Christ the King Catholic Church,
The Episcopal School of Dallas,
Choir Director

Jacquelyn Lengfelder – YouTube Links

Schubert Mass In G (Benedictus)

<https://www.youtube.com/watch?v=t4R9ZFWWh2B8>

Schubert Mass in G (Agnus Dei)

<https://www.youtube.com/watch?v=FZd4rcJUnc4>

Yesterday (Beatles)

<https://www.youtube.com/watch?v=mkUwySQdlQY>

In My Life (Beatles)

<https://www.youtube.com/watch?v=YMSdgFUrvcE>

Excerpts from Mary Poppins (Concert)

<https://www.youtube.com/watch?v=deuEp91jWIE>

One Song (Marvin Hamlisch)

<https://www.youtube.com/watch?v=lmxSfmbnbwto>

Hello Young Lovers (King & I)

https://www.youtube.com/watch?v=8syco8Af4_A

Home (The Wiz)

<https://www.youtube.com/watch?v=Dmi2PQAmh-4>

Te Deum (Paul Leddington Wright)

<https://www.youtube.com/watch?v=2Ww2FwG-abE>

My Heartbeat Drowns/ Love's Magic Moments (Kalman)

<https://www.youtube.com/watch?v=X8DAVTBfb5I>

Song of Norway Duet

<https://www.facebook.com/TheDallasInstitute/videos/10152663595526269/>

Artist Website: <https://www.collinsclassical.com/jacquelyn-lengfelder-lyric-soprano>

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jp@pricerubin.com | <http://www.pricerubin.com>

Jacquelyn Lengfelder – Photo Gallery



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jp@pricerubin.com | <http://www.pricerubin.com>



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