



**Rosemary George**

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# Rosemary George

## SONDHEIM the Magazine (London, November 2015)



“Another American in town over the summer, but of a different vintage, was Rosemary George. Some members will remember her from the Sondheim/Gershwin workshop called The Singer and the Song she did at Covent Garden’s Theatre Museum a few years back.

“She adores Sondheim and devoted most of her second set to the great man’s work in her two-week Leicester Square Theatre residency. Before performing it beautifully herself, she recalled that watching Judi Dench sing ‘Send in the Clowns’ at the National in 1996 was the most unforgettable musical theatre experience of her life.

“Witty anecdotes are not her style but the lady can certainly sing. Her ‘I Remember Sky’ and ‘Our Time’ were exemplary.”

—On the Town, Jeremy Chapman’s regular cabaret column

## Broadway and All That Jazz

*Broadway and All That Jazz* features the composers who helped to shape the world of Broadway by fusing America’s music: the Blues, Ragtime, Jazz and Swing.



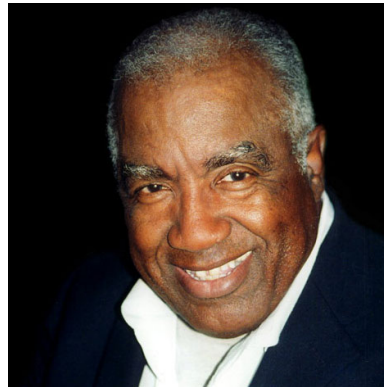
From Fats Waller to Jerome Kern, George Gershwin to Rodgers and Hart, *Broadway and All That Jazz* also includes a variety of songs from the British Musicals and of course, Rosemary’s favorite composer, Stephen Sondheim.

## Tour Dates

Leicester Square Theatre, London (2015)

Baha’i Center, John Birks Gillespie Auditorium,

with guest artist Tony Middleton, New York (2014, 2015)



The Putnam Chorale’s Pop Concert, New York (2006)

Cultural Centre, Hong Kong (2004)

Museum for the American Piano, New York (2003)

Theatre Museum, Covent Garden, London (2003)

# Rosemary George

## Reviews

From New York to London, from San Francisco to Asia and the Middle East, Rosemary George is critically acclaimed for her “beautiful voice,” “charming personality,” “defined elegance” and “impeccable style.”



“Rosemary George displayed a pure soprano and admirable technical security... The quality of her voice and intonation made Debussy’s “Fetes Galantes II” especially telling, but she created equally persuasive vocal colors for songs by Nin, Beethoven, Prokofiev and Rossini.”

—Peter G. Davis, *The New York Times*

“From the start Ms. George makes several things clear; she’s got diction and she’s not afraid to use it, she’s got power but she’s going to hold it down (some) and land sakes if she doesn’t have a voice that is just plain pretty. Oh, her voice can torch, chant, rhapsodize and undoubtedly coloratura.”

—Jean Bartlett, *Pacifica Tribune*

“It proves that highly schooled singers such as Ms. George can relax into stylish show tunes... giving us moments of afternoon delight.”

—Peter Hepple, *The Stage*

“Hers is a beautiful voice... This singer’s stamp and style are in themselves impeccable.”

—Edinburgh Festival Fringe, *The Scotsman*

“Rosemary George was the real gem of the group. Her range was awesome and she was clearly at home in any musical setting.”

—*The Natchez Mississippi Democrat*, Columbia Artist’s Community Concert Series

“...her charming and vivacious personality enlivened the singing.”

—John Rockwell, *The New York Times*

“...singers sang in a fresh, forthright, unfancified way that was most taking... Rosemary George must have special mention.”

—Andrew Porter, *The New Yorker Magazine*

# Rosemary George

## Bio



Rosemary George has been featured with some of the nation's leading music festivals including **Caramoor**, **New Hampshire**, **Beethoven**, **Waterloo**, and **Lincoln Center Out of Doors**. For several seasons, New York audiences have delighted in her performances with the **New York Festival of American Music Theater** at **Lincoln Center** and she has been a frequent soloist with the National Chorale's **On Broadway Series** at **Avery Fisher Hall**.

Under the auspices of Columbia Artist Management's Community Concert Series, Rosemary George has performed throughout the United States and Canada in concert, opera and musical theater. She made her formal New York recital debut at **Carnegie Recital Hall** as winner of the **East and West Artist's Competition**. She has subsequently performed in some of New York's major concert venues and landmark sites, including

**Merkin Hall**, **Symphony Space**, the **92nd Street Y**, **Bargemusic** and the **Pierpont Morgan Library**.

In recital, Ms. George has collaborated with such luminaries as Margo Garrett, Steven Blier, Gerald A. Brown, Nicholas Zumbro and Kenneth Cooper.

Rosemary George has taken her one woman Cabaret Act to **London's Barbican Centre**, the International Concert series at St. James' Piccadilly, and to the 50th Anniversary of the **Edinburgh Festival Fringe**. Upon her return to the Festival, she became the "Pick of the Day" and performed on BBC Scotland's "Five Live." In 1997 she received the distinction of being the first American singer to ... "grace the stage of the North Theatre with her beautiful voice and heartfelt singing " at the **Jerash Festival of Culture and Art** in Amman, Jordan—an early Roman City of ruins built in 100 B.C. She also sang for diplomats at the American Embassy in Amman and her performances were televised throughout the Middle East and Europe. For three seasons, Rosemary was a featured guest in London's *Inside Theatre-Land Series* at the **Theatre Museum** (Covent Garden). Her shows and master classes included the composers and artists who defined American Popular Music.

For many years, Rosemary George studied voice with Maestro **Daniel Ferro**. She received a Master's Degree in Voice from **The Manhattan School of Music**, a Bachelor of Arts Degree in Voice and Piano from the **University of Vermont**, and an Associate in Arts Degree from **Vermont College** where she became the first recipient of the Frank Chatterton Memorial Prize in Music.

As a vocal coach and educator, Rosemary coached the winners of the televised Latino vocal competition **La Nueva Estrella**, initiated by Mayor Michael Bloomberg. She is currently on the music faculty of The Borough of Manhattan Community College of the City University of New York and in the Department of Continuing Education at Hunter College.



# Rosemary George

## Torch 'N Blues

"Rosemary George has got the right to sing the blues... Though surely with that voice, Ms. George has got the right maybe even the obligation to sweet holler down a boat load of blues."

– Jean Bartlett, *Pacifica Tribune*

Rosemary George's revue, **Torch 'N Blues**, features tributes to Louis Armstrong, Billie Holiday, and a trip down the Broadway of Black America. She is joined by a stellar lineup, including **Carlton Holmes** (piano), reed man **JD Parran**, renowned guitar player **Kelvyn Bell**, exceptional bassist **Don Byron** and fiery gospel/blues singer **Marcus Dargan**. This eclectic show includes songs from the original Waller/Razaf revue *Hot Chocolates*, *Showboat*, *Porgy and Bess*, as well as surprises from JD Parran and original blues songs by Kelvyn Bell. This revue is a trip down America's song book beginning with the blues.



*"In this show, I wanted to capture the various music emanating from the blues—gospel, country, jazz, torch songs, and modern. I wasn't interested in the "traditional" line up of instruments or musicians for that matter. I purposely left out drums, in want of creating different colors: the use of guitar, various reeds, stand up bass and different voice types. It has also turned into my story—my journey from the classical world of opera to musical theatre, jazz, retro, and beyond."*

– Rosemary George



*Torch 'N Blues* includes familiar and unfamiliar works, such as torch/blues songs sung by Rosemary George ("Blues in the Night," "Good Morning Heartache"), a hot gospel rendition of "Stormy Monday" by Marcus Dargan, original blues songs by Kelvyn Bell, and of course surprises from avant-garde saxophonist JD Parran. Throw in some duets with Don Byron, fish and fun, and you have an extraordinarily eclectic show!

## Tour Dates

**Baha'i Center, John Birks Gillespie Auditorium, New York** (2012, 2013)

**Dwyer Cultural Center, New York** (2011)

**Theaterlab, New York** (2011)

**Jazz Jaunts presents the Hudson Park Series, New York** (2010)

**Po' Jazz Series at the Cornelia Street Cafe, New York** (2010)

# Rosemary George

## Stupid Cupid

Rosemary George's show and CD, *Stupid Cupid: The Girl Group Era*, highlights songs from the 1960's Girl Group Era made popular by Connie Francis, Lesley Gore, Brenda Lee, Barbara Lewis, the Supremes, et al. From "Break It To Me Gently" and "You're Mama Don't Dance," to "It's My Party" and "Where The Boys Are", you'll hear the logical transition from the Blues and Swing to Rock 'n Roll.



Internationally acclaimed for her work in a variety of genres ranging from the classical to musical theater and jazz, vocalist Rosemary George belts out selections from her revue, *Stupid Cupid: The Girl Group Era*. She is joined by a band of renown's including: **JD Parran** (saxophone), **Kelvyn "Kelvynator" Bell** (guitar), **Steve Little** (drums), music director **Roger Anderson** (keyboard) and vocalists **Brenda Alexander** and **Marcus Dargan**.

*Stupid Cupid: The Girl Group Era* is a compilation of songs selected from Rosemary's revue, *The Songs and Dances of the 50's and 60's*, which premiered in Hong Kong in the beautiful venues of the New Territories, touring through London's West End (**Jermyn Street Theatre**) and Covent Garden (**Octave Jazz Club**), and most recently in New York at Lang Hall, The Stone and Harlem Black Box Theater. This show received the *Critic's Choice* in **Time Out London**.



## Tour Dates

Edinburgh Festival Fringe, C nova, Scotland (2014)  
Leicester Square Theatre, Main House, London (2013)  
Hudson River Museum, New York (2010)  
Hunter College Lang Hall, New York (2009)  
The Jermyn Street Theatre, London (2008)  
Octave Jazz Club in Covent Garden, London (2008)  
Sha Tin Town Hall, Yuen Long Theatre, Kwai Tsing Theatre, Hong Kong (2006)  
Harlem Black Box Theater, New York (2009)

# Rosemary George

## Billie Holiday: The American Songbook



Against the backdrop of the Blues, Swing Era, Boogie Woogie and Ragtime, the decade following the Great Depression was a fireball of political and social issues. New York Jazz clubs on 52<sup>nd</sup> St., (“The Street,”) hosted some of the greatest performers of all time – Louis Armstrong, Lester Young, Count Basie, Duke Ellington and an endless list of pioneers whose artistry and fight for America’s music continues on today. They have left us a legacy on recording that the rest of us can only dream about.

This show celebrates the period from 1939–1949; a decade that hosted one of the leading ladies of America’s Music – **Billie Holiday** – her life in story and song. For it was “Lady Day” who had that unique way with a lyric. She became the lyric, and audiences in the 1930’s had the time to listen to her story unfold. Centering around her stay in New York’s controversial nightclub, **Café Society**, and emphasizing her collaborations with the most influential Swing Bands and jazz musicians in the business, it was her performances of “**Strange Fruit**” that ultimately helped to re-define the rest of her life, thus making her “the voice of black people.”

Joined by pianist **Carlton Holmes** and bassist **Don Byron, Sr.**, vocalist Rosemary George sings from the Billie Holiday Songbook, bringing the lyrics and heart of a New York that once was and is no longer.

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## Tour Dates

Baruch Performing Arts Center, Engelman Recital Hall, New York, (2014)

Baha’i Center, John Birks Gillespie Auditorium, New York (2014)

# Rosemary George

## Performance Review (excerpts)

*"Flirting with the Blues"*

Sanchez Concert Hall, March 26, 2002

*Personnel: Rosemary George (vocals); Alexander Bootzin ( piano); Seward McCain ( bass); David Somers (tenor sax).*

**Rosemary George has got the right to sing the blues**  
**Jean Bartlett, *Pacifica Tribune*, March 27,**

Though singer Rosemary George's steps from floor to Saturday night's Sanchez Concert Hall stage were quiet and without fanfare, her stance beneath the showtime lights was defined elegance from head to toe. It was not just the sophistication of her floor length gown, or the certain stylized smartness of her evening opera gloves; no it was more than all of that. It was the obvious promise of an understood lyric. She had it in her eyes and when she opened her mouth to sing, she had it in her song. Fill up the glass and light up the candles, Ms. Rosemary George is going to set you on a slide, a vocal ride of sass-back, impeccable song.

Easing right into her set, Ms. George delivered one of the good old good ones, Harold Arlen's "That Old Black Magic." From the start Ms. George makes several things clear: she's got diction and she's not ashamed to use it, she's got power but she's going to hold it down (some), and land sakes if she doesn't have a voice that is just plain pretty. Oh her voice can torch, chant, rhapsodize and undoubtedly coloratura, but when the evening rests its weary head, "pretty" is still the first word on the nightstand.

While Billie Holiday may have owned the vulnerability and sexual rhythm of the second song of the evening, "My Man," George owned the lyric. Each word delivered like a well-cut diamond. Each syllable synchronized and caressed. When George sings this song she might not have lived it, but she knows what went on and she's going to change the exclamation point on the page. Very nice, very succinct, very blues.

Musical dream catchers Richard Rodgers and Lorenz Hart make the wish list of any jazz and blues singer worth their weight in song and Ms. George stepped up to the plate. With a five-song tribute to these partners in melody, George's version of "My Funny Valentine," was nothing short of sublime and

Somers' sexy, slow tenor sax eased out an extra inning of cool.

The once glamorous Grizabella, got her day on the cat blues circuit when George, accompanied by Bootzin, delivered Andrew Lloyd Weber's "Memory." Lush and beautiful, George's take on "Memory" lit every evening lamp post with an old cat's sorrow. This was the entry ticket times five.

Bass player Seward McCain plucked out a groove that Ms. George sassed right back on Harold Arlen's "Blues in the Night." Perhaps the most risky piece of the night, George and McCain challenged each other to make their instrument work, and it worked.

Not much chatting from Ms. George as she glided into one selection after another. How come she was singing the blues? Can such elegance be a guidepost for Mr. Raggedy Old Blues? Though surely with that voice, Ms. George has got the right maybe even more so, the obligation, to sweet holler down a boatload of blues.

The ride is nice and slow, but packs a wallop.