

Anita DeChellis

Easton, Pennsylvania 18040

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Objective: To instill a love and enthusiasm for music in students by exposing them to a varied repertoire with a concentration on good technique. With my vast experience in contemporary music, art song, opera arias, musical theatre and jazz, I have a broad range and interest to enlighten and encourage my students. I focus on breathing techniques, placement of the voice and proper use of the body while singing.

Education:

Master of Music Degree, Voice Performance
Duquesne University, Pittsburgh May 1995

Bachelor of Music Degree, Voice Performance
Appalachian State University, Boone, NC May 1993

Teaching Experience:

DeChellis Piano & Voice Studio, Boston, PA & Easton, PA (1998 – present)
Instruct students of wide and varying ages and at many different technical levels. Repertoire taught has ranged from Italian Art Song, German Lieder, French melodie to current “pop” songs, Broadway musical selections and jazz standards. I concentrate primarily on breathing technique, placement of the voice and proper use of the body while singing.

Volkwein Brothers, Inc., Pittsburgh, PA (1994 – 1996)
Instructed students of wide and varying ages and at many different technical levels. Concentrated primarily on breathing technique and placement of the voice.

Performing Experience:

Recordings:

- “Every Emotion is Just Perfect” – The Bardo Trio, 2019 (Sachimay Records)
- “Do You Mind” – Anita and Dan DeChellis, 2018 (Sachimay Records)
- “Making the Argument For the Line” – DeChellis Chamber Quartet, 2003 (Sachimay Records)
- “1-8 in 1” Focus Quintet – music for piano/voice/2 guitars/percussion, 2002 (Sachimay)
- “Until the Outrage is Expiated” – music for piano/voice/theremin, percussion/violin, 2001 (Sachimay)
- “With More than a Passing Interest” – music for piano/voice/theremin/percussion/violin, 2000 (Sachimay)
- “Chamber Music” – music for piano/voice/theremin/percussion, violin, 1999 (Sachimay)

Performances:

- The Bach Choir of Bethlehem performances, 2009 - 2011
- Foy Hall Faculty Recitals at Moravian University, 2010 - 2018
- FFMUP, Improvised Music at Princeton University, March ‘08
- Connexions Art Gallery – Easton, PA, Sept. ‘07

- Improvised Chamber Music, Faculty Recital at Moravian College – Bethlehem, PA, Sept. '07
- SoundShift Festival, Baltimore, MD, 2003
- Klavierhaus, NYC, Sept. '03
- Improvised and Otherwise Festival, NYC '02
- Zeitgeist Art Gallery, Cambridge, MA, 2002
- The Arts Center, Troy, NY, March '01
- The Big Sur Experimental Music Festival, CA, May '01
- Paine Hall, Harvard University, April '00
- The Knitting Factory, NYC, 2000
- Roulette, NYC, Sept. '00
- Middle East, Boston, MA 1999
- Killian Hall, M.I.T., 1999
- Beethoven Symphony No. 9, Boston Symphony Orchestra at Carnegie Hall, NYC, March '99
- Premiered song cycle by John Surovy in Boston, MA, Sept. '99
- Tanglewood Festival Chorus (featured soloist with the Boston Pops) Boston, MA, Dec. '98
- Pittsburgh Opera Chorus, PA, 1995-1996

Opera/Oratorio Roles:

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|------------------------|--------------|-----------|------------------------------|
| • Die Fledermaus | Ida | Strauss | Rome Opera Festival |
| • The Rape of Lucrecia | Bianca | Britten | David Stock, Conductor |
| • The Medium | Mrs. Nolan | Menotti | Appalachian State University |
| • L'Elisir d'Amore | Giannetta | Donizetti | Appalachian State University |
| • The Messiah | Alto soloist | Handel | Appalachian State University |

Other:

- Soloist at First Presbyterian Church, Easton, PA
- Soloist at Green Pond United Methodist Church, Easton, PA
- Soloist at First and Second Church of Boston, MA
- Soloist at Stanton Reformed Church, Stanton, NJ
- Soloist at Central Presbyterian Church, Pittsburgh, PA
- Artist in Residence at Deerfield United Methodist Church, Boone, NC

Radio:

- KFJC, San Francisco

Reviews:

“Chamber Music”

Performers on theremin, percussion, piano, violin, and voice melded their parts into an eerie, slowly mutating whole, with singer Anita DeChellis bridging free jazz and art song.

David Krasnow, The Village Voice

"With More Than a Passing Interest"

Inevitably, these pieces are dominated by Anita DeChellis' vocal performances, which are fortunately extremely robust, lively affairs. She enjoys improvising with sounds, but she's quite capable of belting out a few big notes, which is sometimes just what this sort of thing calls for. She is, however, often willing to melt into the ensemble to give the others space to move.

Richard Cochrane, Musings

"With More Than a Passing Interest"

Most formal of the three discs, and a definite reification of the pianist's goal of blurring the lines between contemporary classical and improvised music, the ensemble session features a quintet with Anita DeChellis' voice as it's most identifiable part. A classically trained soprano, who eschews words for intonation and pitches, she whispers and hums rather than sings on these tracks.

Ken Waxman, JazzWeekly.com

INTANGIBLE INDEX

Blue Collar Solitude: Improvised Chamber Music

This trio is an interesting hybrid, straddling the sound-worlds of both free improv and what is often called "uptown" composed music. This is due to the nature of Anita DeChellis' obviously classically trained soprano, which she uses with skill, but also intelligence.

Steve Koenig, JazzWeekly.com

THE FOCUS QUINTET

Anita DeChellis' performance (Pauline Oliveros and Bjork have been quoted, to give you a hint) is one of the strongest points of this cd."

Eugenio Maggi, Chandik.com

THE FOCUS QUINTET

Anita DeChellis turns her soprano voice into an instrument on this ethereal recording. She sings at an ultra-slow pace, encouraging the others to interject short sound spurts covered in subdued pastel colors. The near-abrasive tones become a backdrop for the mystical voicing of Anita and the stealthy improvisations from the others.

Frank Rubolino, One Final Note

THE FOCUS QUINTET

"Acknowledgements"

Anita DeChellis' imaginative voice moves in. The singer even happens to sound a bit like Bjork here and there, but also borders on - or even enters - the sound poetic idiom. Her wheezing mouth sounds remind me of some of Stockhausen's performance practices. The voice tickles and meows its way through piles of newspapers, the piano explodes at certain intervals, a string is rubbed like in works by Iancu Dumitrescu, and the piano gets absentminded as the voice moves up in a Meredith Monk Our Lady of Late fashion.

"Body"

Anita DeChellis uses the lighter colors of her vocal palette, the voice moving in light, elegant gestures...The combination here of soft, withheld timbral successions out of the synthesizer, the subtle gestures of DeChellis' vocals, bestows a peculiar, close-miked enchantment of spell on the duration of the work, keeping the listener glued to the emerging sounds!

Sonoloco, Sweden