

Collage new music

Eric Nathan
Artistic Director

Frank Epstein
Founder

Season 52, 2024-2025



Concert II

Collage New Music
presents

"I Shall Be Brave"

A Celebration in Song

November 3, 2024

COLLAGE NEW MUSIC

FRANK EPSTEIN, *Founder*

ERIC NATHAN, *Artistic Director*

TONY ARNOLD, *2024-25 Artistic Partner*

JINGMIAN GONG, *2024-25 Collage Fellow*

DAVID HOOSE, *Music Director Emeritus*

JIM CONNOLLY, *General Manager*

Performers on Today's Program

TONY ARNOLD, *soprano*

LUCY SHELTON, *soprano*

WILLIAM SHARP, *baritone*

CHRISTOPHER OLDFATHER, *piano*

Ensemble

CATHERINE FRENCH, *violin* • JAN MÜLLER-SZERAWS, *cello* •

SARAH BRADY, *flute* • ALEXIS LANZ, *clarinet* •

CHRISTOPHER OLDFATHER, *piano* • CRAIG MCNUTT, *percussion*

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The
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FROM OUR FOUNDER

This year (our 52nd season) marks an exciting new direction for Collage New Music. Eric Nathan as our new Artistic Director will lead us with renewed vigor and new visions for Collage and its followers. The ensemble ably led by David Hoose for 33 years now shifts to Eric Nathan. We look forward to welcoming you at our exciting season.



It has been my pleasure and commitment to lead Collage to this point in time and 52 years is a long time. I feel a sense of both pride and satisfaction at having carried Collage thus far. It is my sincere wish to have it continue. Of course I did not do this alone. Over the period of these 52 years we have had so many wonderful players performing with us. Perhaps they are the real heroes though without a wonderful and capable and caring conductor we might not be as far along. David Hoose has given it his all and his complete preparation for each piece has been a source of strength and comfort. His careful program building and his longevity are both to be applauded.

I now hope and wish for Eric Nathan to pick up the effort and move Collage forward. Forward in both quality of performance, program building and audience satisfaction.

And Eric has stepped up to the plate in a generous way. Here are some of the things he has put in motion: a year long creative partnership and educational residency with Longy School of Music, featuring three concerts (Oct. 6, Nov. 3, May 2) and the return of the Collage Composers Colloquium (Oct. 5), including workshops, composition readings and two side-by-side performances with Longy students. We expand our concert series to Boston (March 2) with a new partnership with Goethe-Institut Boston and are also proud to continue a relationship with the Korean Cultural Society of Boston who have co-sponsored our opening weekend of events. In addition, we are excited to collaborate with the Boston Symphony Orchestra in making possible BSO Assistant Conductor Anna Handler's Collage debut in March to coincide with composer Gabriela Ortiz's residency at the BSO. We hope more such collaborations continue in the years ahead.

Our main commitment is to not only to perform music of the twentieth and twenty first century but to commission new works along the way. We will be looking to increase our funding resources to allow us to commission on a regular basis.

I hope you our audience will come along and join us for this ride into the future. I surely shall be watching from the wings pushing and pulling and cheering as Collage moves into a wonderful and exciting place. So please when called upon please help us reach our goal. Financial underpinning of a group like ours is extremely important. Please do your part, no amount is too small or too large.

I thank you all for your support and look forward to seeing you all at all our future concerts.

Sincerely,

Frank B. Epstein

Frank Epstein

FROM OUR ARTISTIC DIRECTOR

Dear Friends,

The concept of “home” has been nearby as I crafted this season. I have been thinking of Collage Founder Frank Epstein, past Music Directors John Harbison and David Hoose, our musicians, Board, and audiences, and how all have worked to create and nurture the musical home that Collage has become for so many over the past 52 years.



My journey with Collage began twelve years ago when David Hoose conducted the first professional performance of my music in Boston. I can still remember the thrill of that moment, sitting in Longy’s Pickman Hall and hearing my music come to life with such dedication and commitment.

I am excited to share with you this season, which is full of music I love and brings many new musical voices to Collage. I hope that each program will open our ears, thrill us, move us, and ask us to think in new ways about the world in which we live. I hope it will also encourage us to reflect on what Collage has meant and what it can continue to mean as we enter this next chapter.

For this afternoon’s concert and the two following, we welcome back Collage’s longtime friend, soprano Tony Arnold, in the newly created role of 2024-25 Artistic Partner. *I Shall Be Brave: A Celebration in Song* is an intimate vocal recital featuring Tony and an all-star cast of friends—soprano Lucy Shelton, baritone William Sharp, Collage pianist Christopher Oldfather—as well as a side-by-side performance with Longy student vocalists. The program centers on the bravery of finding one’s voice and giving voice to others, culminating in the Boston premiere Mark Campbell’s and my dramatic song cycle, *Some Favored Nook*, a work that speaks to the themes of friendship, national division, morality, and conscience.

In March, at Goethe-Institut Boston, we present BSO Assistant Conductor Anna Handler’s Collage debut in *Between Words and Worlds*, a concert that revolves around themes of language, memory, life, and death in the human and natural worlds, including a world premiere commission by Collage Fellow Jingmian Gong.

For our Season Finale in May, *We Carry Our Homes Within Us*, David Hoose returns to conduct as Music Director Emeritus, leading premieres of Collage commissions by Michael Gandolfi and Yaz Lancaster, in honor of Frank Epstein’s retirement from Collage.

I am immensely honored to join Collage’s community. I have so enjoyed working with Collage’s musicians and I look forward to the meaningful performances that we will create together in the years to come.

Yours,

A handwritten signature in black ink that reads "Eric Nathan". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Eric Nathan

COLLAGE NEW MUSIC

Frank Epstein, *Founder* Eric Nathan, *Artistic Director*

Sunday, November 3, 2024, 3:00pm | **The Ann Teixeira Concert**
The Edward M. Pickman Concert Hall, at the Longy School of Music of Bard College
Presented in partnership with Longy School of Music

TONY ARNOLD, *soprano* (2024-25 Artistic Partner)

LUCY SHELTON, *soprano*

WILLIAM SHARP, *baritone*

CHRISTOPHER OLDFATHER, *piano*

Concert II: Collage New Music presents
I Shall Be Brave: A Celebration in Song

Amy Beach
(1867-1944)

I Shall Be Brave

Text by Katharine Adams

Lucy Shelton and Christopher Oldfather

Margaret Bonds
(1913-1972)

When the Dove Enters In

Text by Langston Hughes

William Sharp and Christopher Oldfather

Florence Price
(1887-1953)

Hold Fast to Dreams

Text by Langston Hughes

Lucy Shelton and Christopher Oldfather

Sofia Gubaidulina
(b.1931)

***Aus den Visionen der Hildegard
von Bingen*** (1994)

Lucy Shelton, solo soprano

Presenting

Students from Longy's Historical Performance and Vocal Studies Programs

Abbey Engelmann, Gina Marie Falk (MM '20), Caitlin Laird (MM '19),
Katja Pennypacker, Riuji Sato, Emma West, Sariah Young, Zishan Zhou
Ensemble coach: Pamela Dellal, Longy faculty

**Hildegard
von Bingen**
(1098-1179)

***O Virtus Sapientiae
Karitas habundat***

Ave Generosa, with Tony Arnold and Lucy Shelton

program continues....

Bernard Rands
(b.1934)

Memo 7 (2000)
Text by Emily Dickinson

Tony Arnold, solo soprano

— Intermission —

Eric Nathan
(b.1983)

Some Favored Nook (2017)
Boston premiere
Libretto by Mark Campbell and Eric Nathan,
adapting texts by Emily Dickinson and
Thomas Wentworth Higginson

PART I

- I. To tell me what is true?
- II. The nearest dream recedes unrealized
- III. Could you tell me how to grow?
- IV. They shut me up in Prose
- V. My barefoot rank is better

PART II

- VI. To see if we were growing
- VII. War feels to me an oblique place
- VIII. There suddenly arose
- IX. Emancipation
- X. All sounds ceased
- XI. There came a wind like a bugle
- XII. Attending to the wounded
- XIII. That shamed the nation

PART III

- XIV. These are my introduction
- XV. My Wars are laid away in Books / No Prisoner be

Tony Arnold, William Sharp, and
Christopher Oldfather

The concert will conclude by 4:30pm.

*Please join Collage for Post-Concert Talkback with the artists from the stage,
followed by a reception in the Wolfensohn Room.*

PROGRAM NOTES



Amy Beach (1867–1944) was one of the first successful female composers in the United States, renowned for her *Gaelic Symphony*. As a pioneer for future generations of women in composition, Beach's Romantic works often incorporated American themes, marking her as a significant figure in the development of American classical music. Composed in 1932, her song *I Shall Be Brave* touches our hearts like a gentle spring breeze. Beach sets Katharine Adams' delicate yet vibrant floral imagery to music, perhaps reflecting her own resilience in the face of the challenges she encountered as a woman composer of her time.



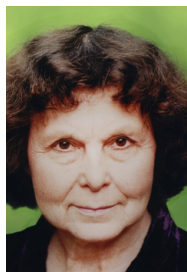
Margaret Bonds (1913–1972) was celebrated for her rich, lyrical art songs, many of which were settings of Langston Hughes' poetry. Hughes' poetry and writings championed African American culture, social justice, and the everyday struggles and triumphs of Black life in America. Bonds and Hughes enjoyed a close artistic collaboration. Their friendship echoes that of Emily Dickinson and Thomas Wentworth Higginson, explored later on this afternoon's program. In Bonds' song *When the Dove Enters In*, Bonds weaves profound prayers for peace and reconciliation, themes that resonate powerfully in today's world.



Florence Price (1887–1953), a mentor and close friend of Margaret Bonds, was the first African American woman to have a symphony performed by a major American orchestra. She seamlessly blended European classical forms with African American spirituals and folk traditions, breaking both racial and gender barriers in the process. In her song *Hold Fast to Dreams*, Price's meandering harmonies and momentous piano accompaniment evoke vivid contrasts, capturing the angst of the line "For if dreams die." Yet, through this tension, there is the enduring strength of dreams.

In all three of these songs from the early to mid-20th century by these female composers, we feel a powerful sense of life's vitality—its capacity to heal, grow, and bloom in adversity.

—Jingmian Gong, Collage Fellow, 2024-25



On the occasion of Alfred Schnittke's 60th birthday on 24 November 1994, **Sofia Gubaidulina** composed the vocal work ***Aus den Visionen der Hildegard von Bingen*** ("From the Visions of Hildegard von Bingen") for alto solo, which she dedicated to her friend and seriously ill composer colleague. With the opening words "God, who called everything into existence through his will, created it...," Gubaidulina not only emphasizes her feelings in the face of her friend's difficult fate, but also formulates her own life in a figurative sense. She says: "Religion is the most important thing in a person's life. In our century, we are in danger of losing religion."

—Note courtesy of Boosey & Hawkes

Hildegard von Bingen (1098-1179) was a unique and powerful figure during her lifetime and her work resonates through the ages to the present day; not merely as a composer, but also as a visionary, a leader among women, and a healer whose study of medicinal plants is still valued in present-day society. Dedicated to a life apart from the world, her prophetic voice rang out and was feared and respected by kings and popes; a woman of fragile health, she lived to the age of 81; unlettered and untrained, she created the first music drama and wrote three major visionary books, as well as extensive letters and minor writings on natural and scientific matters.

Hildegard was born into a noble family in 1098; as the tenth child, she was dedicated to the church and entered a life of seclusion at the age of eight. She was raised and educated by Jutta of Sponheim, who gathered a number of young women around her in a hermetic community attached to a monastery at Disibodenberg. Hildegard was elected abbess by the community upon Jutta's death. At the age of 42 she experienced a powerful vision, a divine call to reveal all the ecstatic visions she had had since early childhood. She received validation and blessing from Bernard of Clairveaux and Pope Eugenius, freeing



her to begin dictating her elaborate visions to her scribe. She broke with the monastic community at Disibodenberg to found her own separate convent at Bingen, which afforded her and her nuns more autonomy and increased her fame. Later in life she travelled throughout German-speaking lands as a preacher, communicating with rulers and spiritual leaders as a prophetic voice and mouthpiece of the divine.

The musical compositions of Hildegard are groundbreaking, exploring elaborate melismatic writing,

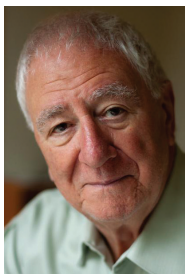
The frontispiece of Hildegard's Scivias, which shows her receiving—and dictating—a vision.

extreme vocal ranges, and experimental use of medieval modes. Most pieces were used for the Offices of the Hours, a cycle of worship services throughout the day when appointed Psalms are sung. Antiphons, reponsories, sequences, and other forms are embedded into the psalmody, and these are Hildegard's preferred compositional forms. A notable exception is the complete sacred drama *Ordo Virtutum*, which is preserved in one of the manuscripts and was performed by Hildegard's community during her lifetime. All of Hildegard's texts are self-composed, and many contain strikingly original imagery and a strongly positive view of the feminine aspects of divinity and salvation.

We have selected three works for this performance; two antiphons and a hymn. The first antiphon, **O virtus sapientiae**, is in praise of Wisdom, here described in strongly Trinitarian language. **Karitas habundat** praises Charity, also embodied as a feminine personification; she embraces all and receives a kiss of peace from the Godhead. The final piece, the hymn **Ave generosa**, is in praise of Mary. Mary is described in highly sensual and physical language as most desired by God; as a fruitful landscape bringing forth abundance; as a body emitting radiant light and music. All three pieces explore large vocal ranges, expressive melismatic flourishes, and adventurous use of modal harmonies; "Ave generosa" is striking in its incorporation of a lowered second degree, mixing the sound of the third mode into a conventional first mode piece.

The Longy School of Music's Historical Performance Program has been renowned for teaching the music of Hildegard von Bingen; today's concert features students and alumni from HP repertoire courses and HP Chamber Music ensembles. They prepared these selections under the direction of Pamela Dellal, Longy faculty and longtime member of Sequentia, an ensemble that pioneered the modern revival of Hildegard's music.

—Pamela Dellal, © 2024



Vocal music has been a foundational aspect of the music of **Bernard Rands** (b.1934). His opera *Vincent*, a project of several decades, was premiered in 2011. Among his most celebrated works are those of his *Canti* trilogy, one part of which (*Canti del Sole*) was awarded the Pulitzer Prize in 1984. Born in Yorkshire, England, and raised in Wales, he came to the U.S. in 1975 and became a citizen in 1983. He taught at, among others, Boston and Harvard universities, Tanglewood, and UC San Diego. Rands's *Memo* pieces, the earliest of them dating from 1971, are in a similar vein as the solo *Sequenze* by his teacher Luciano Berio—idiomatic, virtuosic, often theatrical. Rand's setting of Emily Dickinson uncovers and magnifies the layered expressive complexity of Dickinson's six-line poem.

—Robert Kirzinger

Eric Nathan on his song cycle *Some Favored Nook* (2017)

An interviewer for the Emily Dickinson International Society posed this question to me: “When and how did you first ‘meet’ Emily Dickinson?”



It was a question that initially caught me off guard: how could I have met Emily Dickinson? But I soon realized how it gets to the heart of Emily Dickinson’s poetry’s power and how her words continue to burrow themselves into our lives nearly two centuries after she was born. There is something intangible in her writing that continually reveals itself anew over time, as great works of art do. But, for many, its power is tied to our curiosity to know who she was as a person—which often feels just out of reach.

Even though I had been a fan of Dickinson’s work for years, the first time I felt I truly “met” her was in 2015 when I visited the Emily Dickinson Museum in Amherst and entered the room where she wrote. I saw the light dance on her writing desk, with her tiny pencils and the thin pieces of paper on which she crafted her poems in a unique handwriting style. That brought her work to life for me. A week later, I began drafting the piano’s opening gestures of *Some Favored Nook*—luminous, fragile music written without pedal and only the sustain created from held pitches. It captures what being in that intimate space meant to me.

In 2017, I began composing this piece in the solitude of the secluded home of a fellow Dickinson fan, Aaron Copland, which is now called Copland House. I tried to step into my protagonists’ shoes. When setting Dickinson’s poem “They shut me up in Prose” to music, her frustration came alive for me. I felt I truly “heard” her that day.

Over the course of researching and composing *Some Favored Nook*, and then witnessing it grow over the past few years in performance, I have continued to “meet” Emily Dickinson in unexpected ways and places, seemingly anew each time. I have also kept re-meeting *Some Favored Nook* as a piece of music, as it has taken on a life of its own through its performers’ heartfelt interpretations and audiences’ responses.

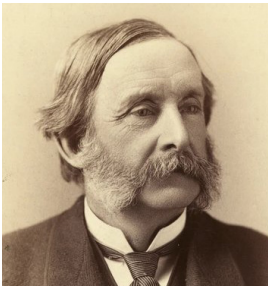
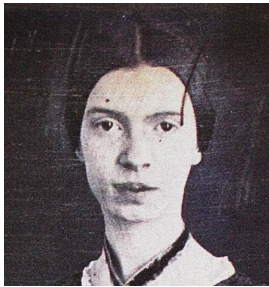
While Emily Dickinson lies at the heart of *Some Favored Nook*, hers is only one part of the larger story it tells.

In 2013, I came upon Brenda Wineapple’s book, *White Heat: The Friendship of Emily Dickinson & Thomas Wentworth Higginson*, where I first learned of the remarkable history of the relationship and correspondence between Emily Dickinson and Thomas Wentworth Higginson. They are a pairing of complementing contrasts: Dickinson was a reclusive poet unknown during her day, having published only ten poems, and Higginson was a prominent essayist, minister, military commander, abolitionist and supporter of women’s rights. To-

day, history has largely forgotten Higginson, and Dickinson is now one of America’s most celebrated poets. However, we have not forgotten the fruits of Higginson’s efforts: in 1890 he worked with Mabel Loomis Todd to posthumously publish the first edition of Emily Dickinson’s collected poetry, introducing it to the world; and in 1863, he was summoned to serve as the commanding officer of the first Black regiment in the Civil War, the First South Carolina Volunteers, who fought bravely on the side of the Union, playing an important part in the efforts to abolish slavery in the United States.

I was drawn to the entwining, multidimensional story of Dickinson and Higginson’s relationship, and how it speaks in both private and public ways about Civil War-era society in America, and to our current moment. Their correspondence spanned twenty-four years, from the first letter she sent him in 1862 until her death in 1886. Their exchanges offer an intimate look into Dickinson’s private world as well as into Higginson’s involvement in major social and political issues of the day.

At its heart, *Some Favored Nook* is a story about two individuals and their struggles—Dickinson’s to be a poet as a woman in an intensely patriarchal society, and Higginson’s to fight for the abolition of slavery and advocate for female writers’ voices. The writings are used as a lens to view the social, political and cultural issues of this early chapter in American history. These include abolition, civil rights, women’s rights, the effects of war, and the themes of love and death that fill Dickinson’s poetry.



*Emily Dickinson and
Thomas Wentworth Higginson*

When I began to research this topic further by reading Dickinson’s poetry and published letters, and as Higginson’s letters to Dickinson were lost, I read through Higginson’s essays and diaries published in his book, *Army Life in a Black Regiment*, written while he served in the Civil War. I excerpted phrases from lengthy prose, excising words and fashioning them together so that they could be more easily set to music. I soon found myself with twenty pages of beloved texts, but music eluded me. It was then that librettist Mark Campbell joined the project. He wisely cut half of the pages, reworking the phrasing and structure further, and returned a libretto to me in three parts that told a story so masterfully that upon my first reading it I could already hear music in my mind.

In Dickinson's first letter to Higginson, she begins with a startling first sentence: "Are you too deeply occupied to say if my verse is alive?"¹ She writes for his advice on her poetry. Dickinson was likely aware of Higginson's reputation for promoting female writers and his advocacy for women's rights in his many published essays. At this time, it was tremendously difficult for women to publish. Higginson recounts receiving this letter in his 1891 *Atlantic Monthly* essay, where he prints many of Dickinson's letters and offers commentary on them. The first movement of *Some Favored Nook* sets text directly from Dickinson's first letter and Higginson's comments on it.

Higginson was called to become the commander of the First South Carolina Volunteers shortly after his correspondence began with Dickinson. Before his appointment, he was known as a leading abolitionist in Boston and member of the Underground Railroad, using both his pen and physical action to aid his efforts. For instance, in 1854, he organized an armed group to break into a Boston courthouse in order prevent an escapee from slavery from being returned to bondage. This unsuccessful attempt resulted in the death of a guard and a warrant for Higginson's arrest. Remarkably, Higginson's charges were lowered as officials feared the power of his pen to incite further unrest. Higginson later worked to support John Brown's 1859 uprising in Harper's Ferry, seen by many as a precursor to the start of the Civil War.

The First South Carolina Volunteers were led by White officers and comprised of formerly enslaved Black soldiers who had escaped from bondage in South Carolina and Florida. While the regiment did not participate in major battles, their successful efforts were important in paving the way for the creation of future Black regiments in the United States Army. Higginson and Dickinson exchanged letters while he was on the front lines and she was in Amherst. Even though they were a great distance apart, their lives entwined in unexpected ways during this period. When Higginson was wounded in 1863 and in an army hospital, Dickinson was in a healthcare facility as well, one for "weak eyes,"² as Higginson writes.

Higginson and Dickinson did not meet in person until 1870, and only met once more after that. Their later correspondence was less frequent and often was initiated by sharing the news of the deaths of friends and loved ones, as they both aged.

As I worked to set their writings and story to music, I began to see myself as a film director as much as a composer. I imagined my music serving like a director's camera, helping us focus on the intricate emotions playing on a character's face, or larger issues that only we can see, and that a character may not. My

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1. Emily Dickinson, published in Thomas Wentworth Higginson, "Emily Dickinson's Letters," *Atlantic Monthly*, October 1891.
 2. Higginson, "Emily Dickinson's Letters."

goal was to amplify Dickinson and Higginson’s words so that they speak as powerfully as possible for themselves. The music is filled with recurring transformations of leitmotifs—short musical motives and phrases—that help us find connections emotionally and intellectually between the disparate lives and struggles presented across the work.

As I return now to that initial question about how I first “met” Emily Dickinson, I can see how the theme of “meetings” pervades many aspects of *Some Favored Nook*. Its beginning, middle and ending are all marked by introductions. It opens with Dickinson’s initial letter to Higginson, and the penultimate movement brings us to their first face-to-face meeting after eight years of correspondence. The final movement sets Dickinson’s poems, “My Wars are laid away in Books” and “No Prisoner be,” where she confronts her mortality and legacy. It leads us to think of how Higginson introduced Dickinson’s work to the wider world. And, at the center of the work, in the movement “There suddenly arose,” Higginson recalls the emotional moment when his troops first heard the reading of President Lincoln’s Emancipation Proclamation. Here, the soldiers’ first meeting with freedom.

Recently, the Emily Dickinson Museum invited my colleagues Tony Arnold and William Sharp to enter Dickinson’s room and perform the final movement of *Some Favored Nook* as it streamed live on the internet. We and a few others were alone in the house with our music and Dickinson’s words. Perhaps it was the closest we will ever get to meeting her.

—Eric Nathan, July 2023

PERFORMER BIOGRAPHIES

Tony Arnold

Collage New Music's Inaugural Artistic Partner, 2024-25

Celebrated as a “luminary in the world of chamber music and art song” (*Huffington Post*), Tony Arnold is internationally acclaimed as a leading proponent of contemporary music in concert and recording as a “convincing, mesmerizing soprano” (*Los Angeles Times*) who “has a broader gift for conveying the poetry and nuance behind outwardly daunting contemporary scores” (*Boston Globe*). Her unique blend of vocal virtuosity and communicative warmth, combined with wide-ranging skills in education and leadership were recognized with the 2015 Brandeis Creative Arts Award, given in appreciation of “excellence in the arts and the lives and works of distinguished, active American artists.”



A strong advocate for the creation and commissioning of new music, Tony Arnold’s artistry has attracted the most gifted composers of our time. Her extensive repertory includes major works written for her voice by Georges Aperghis, George Crumb, Brett Dean, Jason Eckardt, Gabriela Lena Frank, Josh Levine, George Lewis, David Liptak, Philippe Manoury, Carlos Sanchez-Gutierrez, Christopher Theofanidis, Amy Williams, Ricardo Zohn-Muldoon, and numerous others. She has premiered hundreds of new works by established and emerging composers, often as part of extended educational residencies at universities across the United States. Arnold is a member of the intrepid International Contemporary Ensemble and enjoys regular guest appearances with leading ensembles, presenters, and festivals worldwide, including the Chamber Music Society of Lincoln Center, Ensemble Modern, and the Santa Fe Chamber Music Festival.

With more than 40 discs to her credit, Arnold has recorded a broad segment of the modern vocal repertory with esteemed chamber music colleagues. Her recording of George Crumb’s iconic *Ancient Voices of Children* (Bridge) received a 2006 Grammy nomination, and her recording with ICE of Nathan Davis’s *On the Nature of Thingness* (Starkland) was named Best Contemporary Classical Album at the 2016 Independent Music Awards. Her long association with György Kurtág has yielded landmark recordings of the *Kafka Fragments* (Bridge) with violin virtuoso Movses Pogossian, and the *Sayings of Peter Bornemisza* (BMC Records) with pianist Gábor Csalog. She has also recorded extensively with her longtime collaborator pianist Jacob Greenberg on the Bridge, New Focus, and Naxos labels in the music of Webern, Messiaen, Carter, Wolpe, and Schoenberg. Of the Webern, *The Guardian* writes, “sung with remarkable poise and warmth by soprano Tony Arnold...each [song] is a perfectly etched miniature, a nugget of impacted lyricism, and Arnold unwraps them with immense care.”

Tony Arnold is a graduate of Oberlin College and Northwestern University. She is a first prize laureate of the 2001 Gaudeamus International Interpreters Competition and the 2001 Louise D. McMahon Recital Competition, both in collaboration with pianist Greenberg. She is currently Associate Professor of Voice at the Peabody Conservatory where she leads the innovative Opera Etudes program, which fosters deep collaborations between Peabody's student composers and vocalists. During the summer, she serves as the Donald and Laurie Peck Master Teacher on the vocal arts faculty of the Tanglewood Music Center.

Growing up in suburban Baltimore, Tony Arnold composed, sang and played every instrument she could persuade her parents to let her bring home, but never intended to become a professional vocalist. Instead, she applied her varied musical background to the study of orchestral conducting. Following graduate school, she was twice a fellow of the Aspen Music Festival (as both conductor and singer), and she enjoyed success as the music director of several orchestras in the Chicago area. In her early thirties, Tony Arnold reconnected with her love of singing, and discovered a special ability for making the most complex vocal music accessible to every audience. Having been inspired by many mentors, she is especially indebted to the teaching of sopranos Carmen Mehta and Carol Webber, conductors Robert Spano and Victor Yampolsky, and composer György Kurtág.

Lucy Shelton

The only winner of two Walter W. Naumburg Awards—for both chamber music and solo singing—American soprano Lucy Shelton is an internationally recognized exponent of 20th- and 21st-century repertory, having premiered over 100 works by many of today's preeminent composers. Notable among these are Elliott Carter's *Tempo e Tempi* and *Of Challenge and Of Love*, Oliver Knussen's *Whitman Settings*, Joseph Schwantner's *Magabunda*, Poul Ruders's *The Bells*, Stephen Albert's *Flower of the Mountain*, and Robert Zuidam's opera *Rage d'Amours*. She has premiered Gerard Grisey's *L'Icône Paradoxiale* with the Los Angeles Philharmonic; sung Pierre Boulez's *Le Visage Nuptial* under the composer's direction in Los Angeles, Chicago, London and Paris; performed György Kurtag's *The Sayings of Peter Bornemisza* with pianist Sir Andras Schiff in Vienna and Berlin; and made her Aldeburgh Festival debut in the premiere of Alexander Goehr's *Sing, Ariel*. Ms. Shelton has exhibited special skill in dramatic works, including Luciano Berio's *Passaggio* with the Ensemble InterContemporain, Sir Michael Tippett's *The Midsummer Marriage* (for Thames Television), Luigi Dallapiccola's *Il Prigioniero* (her BBC Proms debut), and Bernard Rands' *Canti Lunatici*.



Highlights of past seasons include Ms. Shelton's 2010 Grammy Nomination (with the Enso Quartet) for the Naxos release of Ginastera's string quartets;

her Zankel Hall debut with the Met Chamber Orchestra and Maestro James Levine in Carter's *A Mirror On Which To Dwell*; and, in celebration of the work's centenary, multiple performances of a staged *Pierrot Lunaire* with ten different ensembles worldwide (including eighth blackbird, the Da Capo Chamber Players, and Da Camera of Houston).

Ms. Shelton's numerous festival appearances have included the Aspen, Santa Fe, Ojai, Tanglewood, Chamber Music Northwest, Caen, and Salzburg festivals. Among the major orchestras with which she has worked are those of Amsterdam, Boston, Chicago, Cologne, St. Louis, Denver, London, New York, Paris, Munich, and Tokyo, working with such conductors as Sir Simon Rattle, Mstislav Rostropovich, Marin Alsop, Leonard Slatkin, Ingo Metzmacher, and Alan Gilbert. Ms. Shelton's extensive discography is on the Nonesuch, Deutsche Grammophon, Koch International, NMC, Bridge, BIS, Albany and Innova labels.

A native of California, Ms. Shelton's primary mentor was mezzo-soprano Jan De Gaetani. In recognition of her contribution to the field of contemporary music, she received Honorary Doctorate Degrees from both Pomona College (2003) and the Boston Conservatory (2013). Ms. Shelton has taught at the Third Street Settlement School in Manhattan, the Eastman School, the New England Conservatory, the Cleveland Institute, the Tanglewood Music Center, and the Britten-Pears School. In the fall of 2007, she joined the faculty of the Manhattan School of Music's innovative Contemporary Performance Program. Additionally, Shelton teaches privately in her New York City studio.

William Sharp

Baritone William Sharp has a reputation as a singer of artistry and versatility, garnering acclaim for his work in concert, recital, opera and recording. He performs actively, as he has for four decades. He has appeared with most major American symphony orchestras including those of New York, Chicago, Washington, Boston, Baltimore, San Francisco, and Los Angeles. He has created world premiere performances and recordings of works by composers such as Leonard Bernstein, John Harbison, John Musto, Jon Deak, Libby Larson, David Del Tredici, Lori Laitman, Steven Paulus, Scott Wheeler, and David Liptak. His performances and recordings of baroque and earlier music are equally acclaimed.



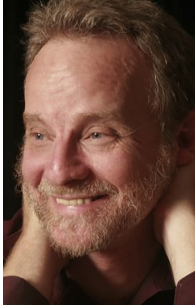
Sharp's discography of several dozen discs encompasses music spanning 900 years, from the 12th century to today. His 1990 world premiere recording of Leonard Bernstein's last major work, *Arias and Barcarolles* won a Grammy Award, and he was nominated for a 1989 Grammy for Best Classical Vocal Performance for his recording featuring the works of American composers such as Virgil Thomson, John Musto, and Lee Hoiby. He made his New York recital debut in 1983, Kennedy Center debut in 1984, and Carnegie Hall recital debut

in 1989. He is winner of the Carnegie Hall International American Music Competition, the Young Concert Artists International Auditions, the Kathleen Ferrier Memorial Prize, and the Geneva International Competition.

Sharp has taught voice at the university level since 1977 and joined the Peabody Conservatory faculty in 2002. His students are performing throughout the world in concert and opera.

Christopher Oldfather

Pianist Christopher Oldfather has devoted himself to the performance of contemporary music for over twenty years. He has participated in innumerable



first performances, featuring every possible combination of keyboard instruments, in cities all over America. He has been a member of Collage New Music since 1979, and New York City's Parnassus since 1997. He also performs with the Met Chamber Ensemble and is keyboard chair of the American Composers Orchestra. Chris appears regularly in recitals with singers and instrumentalists throughout the United States. In 1986, Chris presented his recital debut in Carnegie Recital Hall. Since then, he has pursued a career as a freelance musician, which has taken him as far afield as Moscow and

Tokyo, performing virtually every sort of keyboard ever made, including the Chromelodeon, a 43-note-per-octave instrument. He is widely known for his expertise on the harpsichord and is one of the leading interpreters of contemporary works for that instrument. As a soloist, Chris has appeared with the New York Philharmonic, New World Symphony, and Ensemble Modern in Frankfurt, Germany. He has collaborated with the conductor Robert Craft and can be heard on several of his recordings. His recording of Elliott Carter's violin-piano *Duo* with Robert Mann was nominated for two Grammy Awards.

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Concert III. Between Words and Worlds

March 2, 2025, at 7:30pm, Goethe-Institut Boston

Anna Handler, conductor

Tony Arnold, soprano

Music by Kareem Roustom, Olga Neuwirth,
Gabriela Ortiz, Jingmian Gong (world premiere),
Gabriella Smith, and Jörg Widmann

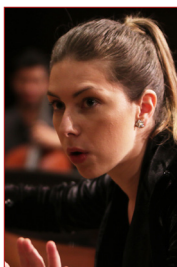
Concert IV. We Carry Our Homes Within Us

May 4, 2025, at 7:30pm, Longy School of Music

David Hoose, conductor (*Music Director Emeritus*)

Tony Arnold, soprano

Music by John Heiss, Yehudi Wyner, Reinaldo Moya,
Michael Gandolfi (world premiere),
Yaz Lancaster (Boston premiere), and Marcos Balter



Anna Handler



David Hoose



Tony Arnold



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