

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

Master Class

Lucy Fitz Gibbon, soprano

Gabriel Rebolla, piano

October 25, 2022

Rock Hall Auditorium

Tuesday

3:00 PM

Program

“Vedrai Carino” from *Don Giovanni*

“Chacun le sait” from *La fille du regiment*

W.A. Mozart (1756-1791)

Gaetano Donizetti (1797-1848)

Marlena St. Jean, soprano

“Will There Really Be a Morning?” from *Four Dickinson Songs*

“Muttertändelei” from Op. 43

Lori Laitman (b. 1955)

Richard Strauss (1864-1949)

Chloe Lucente, soprano

“Jota” from *Siete Canciones Populares Españolas*

“À propos de la chausette Blanche...”

from *Savoir vivre et usages mondains*

Manuel de Falla (1876-1946)

Isabelle Aboulker (b. 1938)

Luna Dantagnan, mezzo-soprano

“À une Fontaine” from *Quatre Chansons de Ronsard*, Op. 223

La capinera

Darius Milhaud (1892-1974)

Julius Benedict (1804-1885)

Wonyoung Seo, soprano

Te Quiero, dijiste

“Adieu, notre petite table” from *Manon*

María Grever (1885-1951)

Jules Massenet (1842-1912)

Valentina Sierra, soprano

Alternate

“Padre, germani, addio!” from *Idomeneo*
“Frère voyez...Du gai soleil” from *Werther*

W.A. Mozart
Jules Massenet

Kelly Monteith, soprano

About the Artist

Noted for her “dazzling, virtuoso singing” (*Boston Globe*), **LUCY FITZ GIBBON** is a dynamic musician whose repertoire spans the Renaissance to the present. She believes that creating new works and recreating those lost in centuries past makes room for the multiplicity and diversity of voices integral to classical music’s future. As such, Fitz Gibbon has given modern premieres of rediscovered works by Baroque composers Francesco Sacconi, Barbara Strozzi, and Agostino Agazzari, as well by 20th century composers including Tadeusz Kassern, Florence Price, and Jean Barraqué. She has also worked closely with numerous others, workshoping and premiering works by Kate Soper, Sheila Silver, Reena Esmail, Roberto Sierra, and Pauline Oliveros, to name just a few. In helping to realize the complexities of music beyond written notes, the experience of working with these composers translates to all music: the commitment to faithfully communicate not only the score, but also the underlying intentions of its creator.

In concert, Fitz Gibbon has appeared as a soloist with orchestras including the Saint Paul Chamber Orchestra; the Tanglewood Music Center Orchestra; the Albany, Eureka, Lexington, Richmond, and Tulsa Symphonies; and the American Symphony Orchestra in her Carnegie Hall debut. In 2022-2023, she appears in concerts presented by Kneisel Hall, the Copland House, the Philadelphia Chamber Music Society, the Eureka Chamber Music Society, the Sacramento Chamber Music Society, Musicians from Marlboro, and Cornell, Bucknell, and Duke Universities. She will also cover the role of Laila in the premiere of Sheila Silver’s *A Thousand Splendid Suns* with Seattle Opera, and appear in Earl Kim’s *Where Grief Slumbers* at Boston’s Jordan Hall.

As a recitalist Fitz Gibbon has appeared with her husband and collaborative partner, pianist Ryan McCullough, in such venues as London’s Wigmore Hall; New York’s Metropolitan Museum of Art, Park Avenue Armory, and Merkin Hall; Philadelphia’s Kimmel Center; and Toronto’s Koerner Hall. Throughout the COVID-19 pandemic, they recorded performances at home and in concert halls to be broadcast around the world; their recent appearance on PBS’ *Great Performances* was praised by the *Wall Street Journal* as “breathtaking.” Their discography includes *Descent/Return*, featuring works by James Primosch and John Harbison (Albany Records, May 2020) and *Beauty Intolerable: Songs of Sheila Silver* alongside artists including Dawn Upshaw and Stephanie Blythe (Albany Records, February 2021). A forthcoming album, *The Labor of Forgetting*, includes the world premiere recording of Katherine Balch’s *estrangement*.

A graduate of Yale University, Fitz Gibbon also holds an artist diploma from The Glenn Gould School of the Royal Conservatory and a master’s degree from Bard College-Conservatory’s Graduate Vocal Arts Program; her principal teachers include Monica Whicher, Edith Bers, and Dawn Upshaw. She has spent summers at the Tanglewood Music Center (2014-2015) and Marlboro Music Festival (2016-2019, 2021-2022). She previously was Interim Director of Vocal Programs at Cornell University and now serves on the faculty of Bard College Conservatory’s Vocal Arts Programs. She also appeared as voice faculty and guest artist for the Kneisel Hall (2020-21) and SongFest (2022) summer festivals. For more information, see www.lucyfitzgibbon.com.