

LUCY FITZ GIBBON

S O P R A N O

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Noted for her “dazzling, virtuoso singing” (*Boston Globe*), and “musically stunning and dramatically chilling” performances (*Twin Cities Daily Planet*), Lucy Fitz Gibbon is a dynamic musician whose repertoire spans the baroque to the present. After a performance of Fred Lerdahl’s *Wake* at the Tanglewood Festival of Contemporary Music, the *Berkshire Review for the Arts* praised Lucy’s “agile and beautifully focused soprano of exceedingly wide range, uniform timbre, and great flexibility... a remarkable performer who stood out among many other remarkable musicians.”

Lucy believes that creating new works and recreating those lost in centuries past is integral to the continuation of classical music today. As such, Lucy has performed the U.S. premieres of works by Francesco Sacconi (*La Finta Pazzia*, Deidamia), Barbara Strozzi (*Presso un ruscello argenteo*), and Agostino Agazzari’s (*Eumelio*). With composer and animator Anna Lindemann, Lucy has helped to create three diverse multimedia performances: *Bird Brain* (chamber work with film); *Theory of Flight* (stage work with digital animation and electronic music); and a new project knitting together long-form art songs by Schubert and Prokofiev, as well as a new work by Lindemann, with live-manipulated, interactive digital animation. She has also worked closely with numerous other composers, including John Harbison, Sheila Silver, Christopher Stark, David Hertzberg, and Pauline Oliveros, on projects ranging from song to opera. In helping to realize the complexities of music beyond their written notes, the experience of working with these composers translates to music written in any period. The commitment to faithfully communicate not only the score, but also the underlying intentions of the composer, traverses centuries, languages, and ultimately the stage’s footlights.

In addition to her forays into early and new music, Lucy has given song recitals with her collaborative partner, pianist Ryan McCullough, in venues from California to Canada. Upcoming performances include recitals at the Park Avenue Armory, National Opera Center, and in Ithaca, NY. Recent operatic appearances include Britten’s *The Turn of the Screw* (Miles) with the Saint Paul Chamber Orchestra and the workshop premieres of Sheila Silver’s *A Thousand Splendid Suns* (Laila) and Pauline Oliveros’ *The Nubian Word for Flowers* (Hermione). Other recent performances include Maria Schneider’s *Carlos Drummond de Andrade Stories* at the Lucerne Festival, Mahler’s Fourth Symphony with the Ithaca College Orchestra, Telemann’s *Der Tag des Gerichts* (Glaube) with the American Classical Orchestra, and Max von Schillings’ opera *Mona Lisa* (Dianora) with the American Symphony Orchestra in her Carnegie Hall debut. She is looking forward to a bipartite residency at UC Davis, where she will perform chamber works by Pablo Ortiz in October, and return in May to perform Mahler 4 and a recital of new works for unaccompanied voice by their graduate student composers. Lucy has spent summers at the Tanglewood Music Center (2014, 2015) and Marlboro Music Festival (2016, returning in 2017).

A graduate of Yale University, Lucy is the recipient of numerous awards for her musical and academic achievements. Lucy also holds an artist diploma from The Glenn Gould School of the Royal Conservatory and a master’s degree from Bard College Conservatory’s Vocal Arts Program. She currently holds the position of Visiting Lecturer at Cornell University. For more information, see www.lucyfitzgibbon.com.

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