



Chamber
Music Society
of Lincoln Center

MASTER CLASS

WITH TONY ARNOLD

THURSDAY MORNING, NOVEMBER 7, 2019 AT 11:00

Daniel and Joanna S. Rose Studio

2019-2020
50TH
ANNIVERSARY
SEASON



The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

www.ChamberMusicSociety.org

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TONY ARNOLD, soprano

MORTON FELDMAN *Four Songs to e.e. cummings for Voice, Cello, and Piano* (1951)
(1926-1987)

MANHATTAN SCHOOL OF MUSIC
CHARLOTTE MUNDY, SOPRANO; JOHN POPHAM,
CELLO; TRISTAN MCKAY, PIANO

ULF GRAHN *Du Silence for Voice and Bass Clarinet*
(b. 1942) (1979)

MANHATTAN SCHOOL OF MUSIC
SHANNYN RINKER, SOPRANO; TYLER NEIDERMEYER,
BASS CLARINET

GYÖRGY KURTÁG *Selections from Kafka-fragmente for Soprano and Violin, Op. 24* (1985-87)

(b. 1926) MANHATTAN SCHOOL OF MUSIC
AMBER EVANS, SOPRANO; LENA VIDULICH, VIOLIN

*Tony Arnold is performing on the Berg's Lyric Suite program
November 8, at 7:30 PM in Alice Tully Hall.*

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

This morning's event is being streamed live at www.ChamberMusicSociety.org/WatchLive
Photographing, sound recording, or videotaping this event is prohibited.

ABOUT THE ARTISTS

TONY ARNOLD

▶ Tony Arnold is internationally acclaimed as a leading proponent of contemporary music in concert and recording: 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, was 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.” Her extensive chamber music repertory includes major works written for her by Georges Aperghis, Eric Chasalow, George Crumb, Nathan Davis, Brett Dean, Jason Eckardt, Gabriela Lena Frank, Fredrick Gifford, David Gompper, Jesse Jones, Josh Levine, David Liptak, Philippe Manoury, Carlos Sanchez-Gutierrez, Christopher Theofanidis, Ricardo Zohn-Muldoon, and John Zorn. She is a member of the intrepid International Contemporary Ensemble and enjoys regular guest appearances with leading ensembles and presenters worldwide. With more than 30 discs to her credit, she has recorded a broad segment of the modern vocal repertory with esteemed chamber music colleagues. She received a 2006 Grammy nomination for her recording of George Crumb’s *Ancient Voices of Children* (Bridge Records). She is a first-prize laureate of the Gaudeamus International and the Louise D. McMahon competitions. A graduate of Oberlin College and Northwestern University, Ms. Arnold was twice a fellow of the Aspen Music Festival as both a conductor and singer. She currently teaches at the Peabody Conservatory and the Tanglewood Music Center.

AMBER EVANS

▶ Amber Evans is a vocalist, composer, and conductor based in New York. Winner of the inaugural Dwight and Ursula Mamlok Advancement Award for Interpreters of Contemporary Music, she has premiered over fifty new vocal works and continues to be well-versed in modern contemporary classic works of the last few decades. Previous summer engagements have included the Cortona Sessions for New Music, Darmstadt Summer Music Festival, Melbourne International Singer’s Festival, and the Contemporary Performance Institute as part of Mario Davidovsky’s Composer’s Conference. A recent graduate of the contemporary classical master’s at Manhattan School of Music under the tutelage of Lucy Shelton, Ms. Evans is a featured soloist and chorus master on the CD of Poul Ruders’ new opera *The Thirteenth Child*, which was released in conjunction with the Santa Fe Opera premiere in the summer of 2019 on the Bridge Records label.

TRISTAN MCKAY

▶ Celebrated for his “dramatic” and “assertive” playing (*New York Times*), pianist and multimedia artist Tristan McKay explores an uncharted musical terrain. His repertoire is centered on music by American composers from the

past century and new works by living composers. He regularly performs in New York with groups such as TAK Ensemble, Tenth Intervention, and Friends of MATA, and has performed internationally in Europe and Australia. Recent performances include the album release of Mario Diaz de Leon's *Sanctuary*, recitals featuring Ives's *Concord Sonata* and Ruth Crawford Seeger's *Preludes*, a tour of Peter Maxwell Davies's *Eight Songs for a Mad King* with Paul Pinto, a portrait concert of Lee Hyla at The Stone, and an evening of music for six-sided keyboard with Mark Mothersbaugh. Equally dedicated to doing research on the music of our time, he holds a PhD in Piano Performance from New York University. His research interests include graphic notations, semiotics and linguistics theory, and aesthetics. He has presented at the NOVA Contemporary Music Meeting in Lisbon and the Annual Meeting of the Semiotic Society of America, and recently published an article in *Semiotics 2018: Resilience in an Age of Relation* on the music of Will Redman. He is an active music critic for *I CARE IF YOU LISTEN*, an award-winning blog about classical music, art, and technology. In his free time, Mr. McKay enjoys playing ice hockey.

CHARLOTTE MUNDY

► Soprano Charlotte Mundy specializes in music that is new, daring, and sublime. She has been called a "daredevil with an unbreakable spine" (*SF Classical Voice*). Recent performances include a set of music for voice and electronics presented by New York Festival of Song, described as "an oasis of radiant beauty" by the *New York Times*; John Cage's *Songbook* and Julius Eastman's *Macle* with SEM ensemble in Poland and NYC; Xenakis's *Akanthos* with Ensemble Échappé in NYC; and Henning Christiansen's fluxus-era opera *Dejligt Vejr i Dag* with Apartment House in Copenhagen. She acted and sang in *A Star Has Burnt My Eye* at the BAM Next Wave Festival and danced while singing the music of Morton Feldman and Kaija Saariaho with New Chamber Ballet. She "slays the thorniest material like it's nothing" (*WQXR*) with TAK ensemble at venues such as the Library of Congress, Stanford University, Miller Theater, and the Look and Listen festival; she sings stratospheric microtonal lines with Ekmeles vocal ensemble at venues including The Metropolitan Museum and The Kitchen; and she performs regularly with the Brooklyn Art Song Society, including Messiaen's *Poemes Pour Mi*, Saariaho's *Quatre Instants*, and the world premiere of Kurt Rohde's *It Wasn't a Dream*. Ms. Mundy was awarded the 2019 Jan DeGaetani prize for contemporary song performance from the Joy in Singing Competition.

TYLER NEIDERMAYER

► Based in New York City, Tyler Neidermayer aims to push the boundaries of the clarinet and bass clarinet to new extremes through the exploration of extended techniques, improvisation, and electronic synthesis. As a solo artist, he is dedicated to consistently presenting new works for clarinet, bass clarinet, and live electronics. He enjoys working directly with composers to discuss and demonstrate the capabilities of the clarinet and bass clarinet to develop and realize new musical ideas, and has premiered over thirty new works since 2017. He has been a featured performer at the Interference

Series in Flagstaff, AZ, the 2017 Oh My Ears! New Music Festival in Phoenix, AZ, and the Nief-Norf Summer Music Festival in Knoxville, TN. His chamber ensembles strive to program works that reflect the social, environmental, and cultural issues affecting today's global population. His trio, Apply Triangle, is currently collaborating with three of New York's emerging composers on new works that will be presented at the 2019 SinusTon Electronic Music Festival in Magdeburg, Germany this coming October. He is also a member of the Arizona-based improvisation trio, Triceratops, which will be releasing their debut album on Interference Records later this year. He is currently pursuing a master's in contemporary performance from Manhattan School of Music studying with Michael Lowenstern and David Krakauer. Mr. Neidermayer holds a bachelor's from Northern Arizona University where he studied clarinet with Cris Inguanti and composition with Bruce Reiprich.

JOHN POPHAM

▶ John Popham is a critically acclaimed cellist, educator, and musical organizer based in Brooklyn, NY. A versatile and dynamic performer, he has collaborated with a wide range of composers, musicians, and performing artists both within the United States and abroad. His "brilliant" and "virtuosic" (*Kronen Zeitung*) playing can be heard on numerous solo and chamber music releases on Tzadik, Carrier, New Focus Recordings, Albany, and Arte Nova record labels. Critics have noted his "velvet tone," "remarkable technique" (*Fanfare*), "warm but variegated," and "highly polished" artistry (*New York Times*). He is a founding member of Longleash, an "expert young trio" praised for its "subtle and meticulous musicianship" (*Strad*). The trio has performed at venues including the Experimental Media and Performing Arts Center (Troy, NY), San Francisco's Center for New Music, National Sawdust, (le) poisson rouge, Florentinersaal (Palais Meran), Aula Maxima (UCC Cork) as well as concert series with The Metropolitan Museum, the Kaufman Center (Ecstatic Music Festival), the Green Music Center (Sonoma), Scandinavia House (New York City), Open Music (Austria), and FUAIM (Ireland). In addition to his work with Longleash, Mr. Popham is a current member of Either/Or Ensemble and has performed internationally with Klangforum Wien, Talea Ensemble, the Wet Ink Ensemble, the Argento Chamber Ensemble, and ECCE. Recent festival appearances include Monday Evening Concerts (Los Angeles), reMusik (St. Petersburg), Beijing Modern Music Festival (China), Brücken (Austria), Internationales Musikfest Hamburg (Germany), Open Music (Austria), Wiener Festwochen (Austria), Bay Chamber (Maine), and the Contemporary Classical Music Festival (Peru).

SHANNYN RINKER

▶ Colorful and empathetic, soprano Shannyn Rinker aims to communicate the intricacies of the human spirit through expressions of the voice. Continually inspired by collaborative spaces, she enjoys working with composers and performers to create music. She has had the privilege of performing a number of newly composed works since beginning her journey into contemporary music. In 2017, she premiered the role of Woman in Soosan Lolavar's *ID, Please* with Pittsburgh Opera's Co-Opera project as

well as in London with the Tête-à-tête festival. Most recently, she sang the role of Persephone in Julian Wachner's *Rev23* with Manhattan School of Music's opera workshop project. Having found her personal and musical voice through the collaboration of new music, she hopes to continue creating pathways to advocate for musicians and artists as a performer. She is currently pursuing a master's in contemporary performance under Lucy Shelton at Manhattan School of Music and is a member of MSM's contemporary music ensemble, TACTUS. She holds bachelor's and artist diploma degrees from Carnegie Mellon University where she studied with Mildred Miller-Posvar and Jennifer Aylmer. During her career at Carnegie Mellon, Ms. Rinker performed the roles of Polly Peachum in Britten's *The Beggar's Opera*, Lisetta in Handel's *Il Mondo Della Luna*, and Juno in Cavalli's *La Calisto* with the School of Music's Opera Theatre.

LENA VIDULICH

▶ Violinist/violist Lena Vidulich is an adventurous and multi-faceted performer based in New York City. A tireless advocate for new music, she is also able to move fluidly between the worlds of orchestral music, rock, improvisation, and musical theater. She is the violist of Earspace, a Raleigh-based ensemble creating multi-sensory performances; co-artistic director of Amalgama, a septet dedicated to the synthesis of improvisation and contemporary classical music; and the violist of Quartet121. She holds a bachelor's degree from Northwestern University and a master's degree in contemporary violin performance from the Manhattan School of Music. Her education also included studies at the Conservatoire National Supérieur de Musique de Paris and Université de Paris 8-Vincennes-St Denis. Ms. Vidulich is currently pursuing a Teacher's Certification at the Riverside Initiative for the Alexander Technique, where she studies with Nanette Walsh, Lori Schiff, and Ariel Carson.

UPCOMING EVENTS AT CMS

NEW MILESTONES: AMERICAN TRAILBLAZERS

THURSDAY, NOVEMBER 7, 7:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

Featuring works by Ruth Crawford, John Cage, Elliott Carter, and a World Premiere by John Corigliano.

This event will be streamed live at www.ChamberMusicSociety.org/WatchLive

1926: BERG'S LYRIC SUITE

FRIDAY, NOVEMBER 8, 7:30 PM ▶ ALICE TULLY HALL

The Schumann Quartet and soprano Tony Arnold perform works by Mozart, Berg, and Grieg.

INSIDE CHAMBER MUSIC—SOLD OUT!

WEDNESDAY, NOVEMBER 13, 6:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

Lecture on Brahms's Clarinet Quintet in B minor, Op. 115.

This event will be streamed live at www.ChamberMusicSociety.org/WatchLive