

LUCY FITZ GIBBON

S O P R A N O

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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, Ms. Fitz Gibbon has given modern premieres of rediscovered works by Baroque composers Francesco Sacati, Barbara Strozzi, and Agostino Agazzari, as well by 20th century composers including Tadeusz Kassern, Moses Milner, and Florence Price. She also works closely with today’s composers, workshoping and premiering works by John Harbison, Katherine Balch, Kate Soper, 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 honestly communicate not only the score, but also the underlying intentions of its creator.

Lucy has appeared as a soloist with orchestras including the Saint Paul Chamber Orchestra; Tafelmusik; the Naples Philharmonic; the Albany, Richmond, and Tulsa Symphonies; and the American Symphony Orchestra in her Carnegie Hall debut. As a recitalist Ms. Fitz Gibbon has performed with her husband and collaborative partner, pianist Ryan McCullough, in such venues as New York’s Metropolitan Museum of Art, Park Avenue Armory, and Merkin Hall; London’s Wigmore Hall; and Toronto’s Koerner Hall. Their discography includes *The Labor of Forgetting* (False Azure, 2022), with the world premiere recording of Katherine Balch’s *estrangement; Descent/Return*, featuring works by James Primosch and John Harbison (Albany Records, 2020); and *Beauty Intolerable: Songs of Sheila Silver* alongside artists including Dawn Upshaw and Stephanie Blythe (Albany Records, 2021). In operatic repertoire, she recently performed Alexander Tcherepnin’s *La Fée et le cultivateur* (Fée) with New Asia Chamber Music Society in New York’s Alice Tully Hall; gave the Chinese premiere of Tan Dun’s *Tea: Mirror of Soul* (Princess Lan) in Shanghai’s Shangyin Opera House; and joined Seattle Opera for the premiere of Sheila Silver’s *A Thousand Splendid Suns* (Laila, cover).

In 2023-2024, she appears throughout North America performing repertoire ranging from Baroque masterpieces such as Rameau’s *Orphée*, to Brahms’ epic song cycle *Die schöne Magelone* on historical keyboard, to new works by Eve Beglarian, Reena Esmail, and Pablo Ortiz. Two iterations of festivals jointly presented by enSRQ, the Dallas Symphony Orchestra, Southern Methodist University, and the John and Mabel Ringling Museum of Art include seminal works by Unsuk Chin and György Kurtág. During the summer season she joins the Brentano String Quartet and violinist Alexi Kenney at the 78th Ojai Festival, curated by pianist Mitsuko Uchida; appears at Festival Mozaic; and returns to the Marlboro Music Festival.

A graduate of Yale University, Ms. Fitz Gibbon also holds an artist diploma from The Glenn Gould School 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, 2021-2024) and serves on the faculty of Bard College Conservatory.

For more information, see www.lucyfitzgibbon.com.