

FACULTY RECITAL

Lucy Shelton,
soprano

**Featuring students
and alumni of the
Contemporary
Performance Program**

WEDNESDAY, OCTOBER 22, 2025 | 7:30 PM
GORDON K. AND HARRIET GREENFIELD HALL

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I.

SOFIA GUBAIDULINA
(1931–2025)

Aus den Visionen von Hildegard von Bingen (solo) (1994)

ANA SOKOLOVIC
(b. 1968)

Looking at the Moon (for Lucy) (2024)
(Commissioned by Yellow Barn for Shelton and premiered in 2024)

Madeline Hocking (MM '22), viola

Jordan Bartow (MM '21), cello*

SHULAMIT RAN
(b. 1949)

Moon Songs (Excerpts) (2011)

Entr'acte I

Star-Crossed

Entr'acte II (Prayer to Pierrot)

(Commissioned by Dolce Suono for Shelton and premiered in 2012)

Yoshi Weinberg (MM '20), flute/ piccolo

Jordan Bartow (MM '21), cello*

Adrian Blanco (MM '16), piano

II.

Selections from *The Pierrot Project*

(The Schoenberg Institute's "Pierrot Project" celebrated the 75th anniversary of the 1912 premiere of *Pierrot lunaire* by commissioning American composers to set the Giraud/Hartleben texts not chosen by Schoenberg.)

KARL KOHN
(1926–2024)

Die Kirche (1987)

JOHN HARBISON
(b. 1938)

Im Spiegel (1987)

MIRIAM GIDEON
(1906–1996)

Böhmischer Kristall (1988)

STEPHEN MOSKO
(1947–2005)

Schweres Loos (1988)

URSULA MAMLOK
(1923–2016)

Die Laterne (1988)

(Premiered by Shelton with Da Capo Chamber Players, 1989)

Piper Weldon (MM '26), soprano
(Gideon)

Sarah Pedlar (MM '27), flute/piccolo
(Gideon, Mosko, Mamlok)

Mariana Clavijo Ledesma (MM '26), clarinet/
bass clarinet (Gideon, Mosko)

Ethan Burke (MM '27), clarinet
(Kohn, Mamlok)

Joe DeAngelo (MM '26), violin (entire set)

Jordan Bartow (MM '21), cello*
(Kohn, Gideon, Mamlok)

Tiffany Leard (MM '26), piano
(Harbison, Gideon)

Zheng Liu (MM '27), piano
(Kohn, Mamlok)

Intermission

III.

ARNOLD SCHOENBERG
(1874-1951)

Pierrot lunaire, Op. 21 (1912)

“Three Times Seven Poems” by Albert Giraud
(Translated into German by Otto Erich Hartleben)

Part I

1. *Mondestrunken* (Moondrunk)
2. *Columbine*
3. *Der Dandy* (The Dandy)
4. *Eine Blasse Wäscherin* (A Pale Washerwoman)
5. *Valse de Chopin* (Chopin's Waltz)
6. *Madonna*
7. *Der kranke Mond* (The Sick Moon)

Part II

8. *Nacht* (Night): *Passacaglia*
9. *Gebet an Pierrot* (Prayer to Pierrot)
10. *Raub* (Theft)
11. *Rote Messe* (Red Mass)
12. *Galgenlied* (Gallow's Song)
13. *Entthauptung* (Beheading)
14. *Die Kreuze* (The Crosses)

Part III

15. *Heimweh* (Homesickness)
16. *Gemeinheit!* (Mean Trick!)
17. *Parodie* (Parody)
18. *Der Mondfleck* (The Moonfleck)
19. *Serenade*
20. *Heimfahrt* (Journey Homeward): Barcarolle
21. *O alter Duft* (O Ancient Scent)

Yoshi Weinberg (MM '20), flute/piccolo

Tyler Neidermayer (MM '20), clarinet/ bass clarinet

Madeline Hocking (MM '22), violin/ viola

Jordan Bartow (MM '21), cello*

Adrian Blanco (MM '16), piano

Jeremy Gill, Conductor

*Jordan Bartow is playing a beautiful 1832 cello by Bernard Simon Fendt II on loan from Rare Violins of New York

TEXTS AND TRANSLATIONS

I.

Aus den Visionen von Hildegard von Bingen

Sofia Gubaidulina

*Gott, der alles durch Seinen Willen ins Dasein rief,
hat es erschaffen, damit Sein Name erkannt und verehrt werde.
Nicht nur das Sichtbare und Vergängliche tut Er damit kund
sondern offenbart darin auch das Unsichtbare und Ewige.
Darauf weist das Gesicht hin, das du schaust.*

God, who by His will, called everything into existence;
He has created it, so that His name will be known and revered.
Not only does He make the visible and impermanent known,
but he also reveals the invisible and eternal.
You [God] have shown this vision to me.

Translation by Beth Willer

Looking at the Moon

Ana Sokolovic

...sola...seul encore...sama...lonely again...lo stesso, io...alone

I am looking at the moon

you are looking at the moon too

together on the moon...sola

Moon Songs **Shulamit Ran**

Star-Crossed

With how sad steps, O Moon, thou climb'st the skies,
How silently, and how wan a face!¹

This lunar air Draws me to you,
The moon's magnet Aligns that pair
Whom dragons slew, Whose course was set
Before they knew.²

She who saw the moon last night
She who swayed with the chant
Died in her sleep or dreams—
To say she is dead seems scant.³

I see her now, denied to lay her head,
On cold blue nights, in hut or straw-built shed,
Turn to a silent smile their sleepy cry,
By pointing to the gliding moon on high...
...all light is mute amid the gloom
The interlunar Cavern of the Tomb.⁴

¹ *Sir Philip Sidney, from "Astrophil and Stella"*

² *Samuel Menashe, "Star-Crossed"*

³ *Samuel Menashe, "She who saw the moon last night"*

⁴ *William Wordsworth, from "An Evening Walk"*

Prayer to Pierrot (In homage to Arnold Schoenberg's *Pierrot lunaire* No. 9)

Pierrot! My laughter—I have forgotten how to laugh. The image of splendor has melted away, melted away. Black on the pole the flag now waves to me.

Pierrot! My laughter—I have forgotten how to laugh. Oh, give it back to me,
you medic of the soul, you snowman of verse,

Your Serene Highness Moon, Pierrot, my laughter!

—*Albert Giraud's "Supplique" from "Pierrot lunaire." Translation by David Stillman*

II.

Die Kirche (The Church)

Karl Kohn

*In der dunklen, weibrauschschwülen Kirche,
Wie ein Strahl des Mondes der sich einstahl
Durch die halbverblassten Fensterbilder*

*Teilt Pierrot die schweigend dumpfe
Dämmerung.*

*Auf das hohe Chor ver mummt in Schatten,
Schreitet er mit weltentrückten Augen —
In der dunklen, weibrauschschwülen Kirche,
Wie ein Strahl des Mondes der sich einstahl.*

*Sieh — da flammen plötzlich alle Kerzen
Lodernd auf! Die Nacht zerreißt vor ihnen!*

*Und sie bluten auf dem lichten Altar
Wie der Finsterniss zerfetzte Wunden —
In der dunklen, weibrauschschwülen Kirche*

In the dark, incense-filled church,
like a ray of moonlight stealing in
through the half-faded stained-glass
windows
Pierrot divides the silent, muted
twilight.

Up in the choir loft, cloaked in shadow,
he paces with world-weary eyes—
in the dark, incense-filled church,
like a ray of moonlight stealing in.

Look—suddenly all the flaming candles
are ablaze! The night is torn apart
before them!

And they bleed on the luminous altar
like the torn wounds of darkness—
in the dark, incense-filled church.

Im Spiegel (In the Mirror)

John Harbison

*Eine silberklare Mondessichel,
Hoch im Blau des heitren Abendhimmels
Blickt in Colombinchens Boudoir
Durch die Flügelthüren der Veranda.*

*Gegen über in dem Riesenspiegel
Malt sich wie das Sinnbild frohen Friedens
Eine silberklare Mondessichel
Hoch im Blau des heitren Abendhimmels.*

*Vor dem Spiegel steht Pierrot, der Eitle
Stolz auf seine schlanken weissen Glieder.
Plötzlich lacht er hell—: auf seinem Haupte
Glänzt als Diadem brillanten funkelnd
Eine silberklare Mondessichel.*

A silvery crescent moon
high in the blue of the clear evening sky
peeks into sweet Columbine's boudoir
through the French doors of the veranda.

Across from it in the giant mirror
is reflected like the symbol of joyful peace
a silvery crescent moon
high in the blue of the clear evening sky.

Before the mirror stands Pierrot, the vain one,
proud of his slender, white limbs.
Suddenly he laughs brightly—: on his head
shines, sparkling like a brilliant diadem,
a silvery crescent moon.

Böhmischer Krystal (Bohemian Crystal)

Miriam Gideon

*Ein Strahl des Mondes wohl verschlossen
Im Glas von böhmischen Kristall
Ein Kleinod wundersam und selten
Ist dieses versetolle Buch.*

*Ich hab mich als Pierrot verkleidet —
Ihr, die ich liebe, bring ich dar
Den Strahl des Mondes, wohl verschlosse
Im Glas von böhmischen Kristall.*

*In diesem schimmernden Symbole
Liegt Alles, was ich hab und bin.
Gleich wie Pierrot im bleichen Schädel,
Trag ich in Herz und Sinnen nur
Den Strahl des Mondes — wohl verschlossen.*

A moon's ray securely enclosed
In a glass of Bohemian crystal —
a jewel, strange and rare
is this verse-intoxicated book.

I have dressed like Pierrot —
for her whom I love, I bring
a moon's ray securely enclosed
in a glass of Bohemian crystal.

In this shimmering symbol
is contained all that I have and am.
Like Pierrot in his pale skull
I carry in my heart and thoughts
nothing but the moon's ray — well hidden.

— Translation by M.Gideon

Schwere Loos (Harsh Fate)

Stephen Mosko

*Mit den Gabeln in den Fäusten
Schaun die Schlemmer stumpf darein,
Leer die Flaschen, leer die Schüsseln,
Hin sind Austern und Dessert.*

*Und die Piccolos in den Ecken
Ziehn Grimassen bübisch frech
Mit den Gabeln in den Fäusten
Schaun die Schlemmer stumpf darein.*

*Blaubeinflügelte Insekten
Stossen mit den schwarzen Köpfen
An die abendroten Fenster:
Brummelnd böhnen sie die Schlemmer
Mit den Gabeln in den Fäusten.*

With forks clutched in their fists
the gluttons dumbly stare ahead:
empty are the bottles, empty the platters,
gone are the oysters and desserts.

And the pages in the corners
make faces, wickedly cheeky!
With forks clutched in their fists
the gluttons dumbly stare ahead.

Blue-winged insects
beat their black heads
against evening-reddened windows —
with buzzing they mock the gluttons
with forks clutched in their fists.

Die Laterne (The Lantern)

Ursula Mamlok

*Eine fröhlich leuchtende Laterne,
Drin ein windgesichert Flächen züngelt,
Trägt Pierrot an einem langen Stabe
Dass er ja nicht in den Brunnen purzle!*

*Und in jedem Winkel hält er stille.
Sorgsam stellt er auf das Pflaster nieder
Seine fröhlich leuchtende Laterne
Drin ein windgesichert Flächen züngelt.*

*Plötzlich schreit er wie von Wut besessen:
Weh der Welt! Die Leuchte ist erloschen!
Rasend wirft er sich zur Erde nieder
Und mit einem Schwefelholze
Sucht er seine fröhlich leuchtende Laterne.*

A cheerfully glowing lantern,
shielding its wind-proof little tongue of flame,
is carried by Pierrot on a long pole
so he doesn't tumble down into the well!

And halting in every nook and cranny
carefully he sets it on the pavement,
his cheerfully glowing lantern
shielding its wind-proof little tongue of flame.

Suddenly he screams as if possessed:
woe to the world! The flame has been put out!
Raving he throws himself upon the ground
and with a lighted tinder
searches for his cheerfully glowing lantern.

III.

Texts and translations for Pierrot lunaire are printed in the accompanying booklet and are also included on the livestream page for this event.

Lucy Shelton, soprano

The only artist ever to have won two Walter W. Naumburg Awards, as a chamber musician and a solo vocalist, internationally acclaimed soprano Lucy Shelton has premiered over 100 works, many of which were written expressly for her vocal talents.

She has worked closely with major composers of our time such as Elliott Carter, Charles Wuorinen, David Del Tredici, Milton Babbitt, Shulamit Ran, Oliver Knussen, Kaija Saariaho, Gyorgy Kurtag, Joseph Schwantner, Gerard Grisey, Bernard Rands and Pierre Boulez. Shelton has performed across the globe with major orchestras and conductors in repertoire of all periods. As a chamber musician she has been a frequent guest with ensembles such as Emerson String Quartet, eighth blackbird, Da Camera of Houston, 21st Century Consort, Da Capo Chamber Players, Schoenberg-Asko Ensemble, London Sinfonietta, Nash Ensemble and Ensemble InterContemporain.

Among the many Festivals in which she has participated as both faculty and soloist are Aspen, Tanglewood, Santa Fe, Ojai, Banff, Yellow Barn, Chamber Music Northwest, BBC Proms, Aldeburgh, Kuhmo, and Salzburg. Her supreme musicality has been captured on over 50 recordings. Shelton has taught at New England Conservatory, Juilliard, Cleveland Institute and Curtis and is currently a faculty member at Manhattan School of Music's Contemporary Performance Program.

Shelton made her grand opera debut in the role of The Teacher in Kaija Saariaho's final opera *Innocence* in 2021 with performances in Aix-en-Provence followed by productions in Helsinki, London, Amsterdam, San Francisco, and at the Adelaide Festival. She will make her Metropolitan Opera debut in April of 2026.

In 2023 she was the recipient of Chamber Music America's Bogomolny Lifetime Achievement Award and has received a Distinguished Alumni Award from New England Conservatory, and honorary doctorate degrees from both Pomona College and Boston Conservatory. In 2025 she was honored with the President's Medal of Distinguished Service from the Manhattan School of Music.

A native of California, Shelton's primary mentor was the legendary American mezzo-soprano Jan de Gaetani, whose integrity and intensity in music-making continue to be an inspiration.

ABOUT THE CONTEMPORARY PERFORMANCE PROGRAM

The Contemporary Performance Program (CPP) is a two-year graduate degree program at the Manhattan School of Music. The students of CPP form the core of Tactus, MSM's premier contemporary ensemble. As members of Tactus, CPP students perform works of the 20th and 21st centuries, work closely with living composers, and present works by MSM faculty and students.

Administration

Erin Rogers, Co-Artistic & Administrative Advisor

Matt Ward, Co-Artistic & Administrative Advisor

Faculty

Ashkan Behzadi,
contemporary history survey

Gregg August, bass

David Cossin, percussion

Anthony de Mare, piano

Monica Ellis, bassoon

Oren Fader, guitar

John Ferrari, percussion

Susan Jolles, harp

Margaret Kampmeier, piano

David Krakauer, clarinet

William Lang, trombone

Curtis Macomber, violin

Kevin Newton, horn

Tara Helen O'Connor, flute

John Pickford-Richards, viola

Todd Reynolds, electronics

Brandon Ridenour, trumpet

Erin Rogers, saxophone

Lucy Shelton, voice

Fred Sherry, cello

Keve Wilson, oboe

Tactus Ensemble

Piper Weldon, soprano
State College, Pennsylvania

Sarah Pedlar, flute
Decorah, Iowa

Ethan Burke, clarinet
Flagler Beach, Florida

Ariana Varvaro, oboe
Lake Worth, Florida

Mariana Clavijo Ledesma, clarinet
Popayán, Colombia

Lauren Galarraga, trombone
Virginia Beach, Virginia

Amber Dai, French horn
Beijing, China

Joe DeAngelo, violin
Carlisle, Pennsylvania

Zheng Liu, piano
Nanchang, China

Tiffany Leard, piano
Las Vegas, Nevada

Mihail Babus, percussion
Munster, Indiana

Grace Goss, percussion
New York, New York

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 8 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

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Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



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