

Notes for BCMS April 21

by Rebecca Marchand

Claude Debussy (August 22, 1862–March 25, 1918)
Caprices en blanc et noir for Two Pianos, L. 134 (1915)

The title refers not only to the black and white keys of the piano, but also, as Debussy revealed in a letter, to the “grays” of Spanish painter Diego Velázquez: “These pieces need to draw their color, their emotion, simply from the piano, like the ‘grays’ of Velázquez, if you understand me.” The composer, who spent the summer of 1915 in a villa in Pourville, was remarkably productive given the quick progress of his cancer. That war was very much on Debussy’s mind comes as no surprise, but the work (whose title was shortened to just *En blanc et noir*) seems overtly occupied with thoughts of war, both in its literary mottoes that preface each movement and some of the musical material.

The motto of the first movement is text from Barbier and Carré’s *Romeo et Juliette* (which served as the libretto for Charles Gounod’s 1867 opera):

*Qui reste a sa place
Et ne danse pas
De quelque disgrace
Fait l’aveu tout bas*

He who stays in his place and does not dance
quietly admits to a disgrace.

Some have speculated that this served as Debussy’s own acknowledgement that he was unable to fight in the war due to his advancing cancer, thus “staying in his place.” If the movement aims to project conflicted emotions of patriotism and acknowledgement of limitations, it seems to privilege the former with energetic C major cascades that whirl through more gestural passages and dreamy harmonies without coming up for breath, making it particularly challenging for two players to coordinate their rubato and ritardandos. A strongly profiled mazurka dotted rhythm, heard first in the first piano, then joined by the second, offers an emphatic contrast made all the more stark by the “Risoluto” quarter notes that follow with a moment of modernist austerity. They call forward more harmonic ambiguity, as Debussy meanders into a mélange of articulations and expressions. A final statement of the dotted rhythm in octaves provides a codetta as the movement cadences at a triple forte in C major.

*Prince, porté soit des serfs Eolus
En la forest out domine Glaucus
Ou privé soit de paix et d’espérance
Car digne n’est de posséder vertus
Qui mal voudroit au royaume de France.*

Prince, may the bright-winged brood of Æolus
In the forest where Glaucus dominates
Bear him bereft of peace and hope's least glance,
For worthless is he to get good of us,
Who could wish evil to the state of France!

The text comes from medieval poet François Villon's "*Ballade contre les ennemis de la France*" (1461) and the piece was dedicated to Jacques Charlot, who had been killed in the war and was a friend of Debussy's publisher Jacques Durand. Marked "*Lent, Sombre*," the second piece opens with slow descending chords in the first piano and murmuring repeated octaves in the second piano. The right hand of the first piano then has a freely musing melody that seems pensive in its temerity. Repeated D major chords signal a strong thematic section. This is followed by a rhythm of repeated octaves in the second piano, reminiscent of repeated gunfire, placed against dissonant and marked gestures in the first. As the energy builds, the first piano sounds out a morose quotation of the first phrase of Luther's hymn "*Ein feste Burg*" in octaves in the right hand, which then transfers to the second piano whilst the first piano complicates the texture. As the movement moves into a "*Molto tumultuoso*" section, Debussy inserts the B phrase of Luther's hymn in marcato quarter notes in the second piano. An altogether joyful series of seventh chords provides a noted contrast to the martial overtones of the previous section. Bugle-like motifs transition toward an expressive Satie-esque passage with rolled chords and a quiet octave melody in the second piano that seems to reference *Le Marseillaise*.

The final movement is a playful scherzo in 2/4 time, prefaced by "*Yver, vous n'este qu'un vilain*" (Winter, you are nothing but a villain) by Charles d'Orleans, a duke and accomplished medieval poet. Rather than provide *moto perpetuo* virtuosity throughout, Debussy takes a stop and start approach to the running passages. The second piano offers a clearly delineated octave melody against glistening thirty-second note groupings in the right hand of the first piano, and then the contrast in textures is distributed across the four hands. Staccato and delicate parallel chords sparkle as sixteenth notes, taking a backseat to a sharply articulated and angular melody in the second piano. The almost constant shift of character and key area gives the sense of a fantasia, flitting from impressionistic parallel chords to battery-like rhythms, with brief moments of melody. The end appears almost abruptly, with only a few staccato low D notes to mark it.

Paul Schoenfield (Born January 24, 1947)
Café Music (1986)

Paul Schoenfield retired from the composition faculty at University of Michigan in 2021, and has continued to be a dedicated Talmudic scholar as well as a self-described amateur mathematician. He studied piano with Rudolf Serkin in Vermont and composition with Robert Muczynski at University of Arizona, where Schoenfield earned a DMA in 1970.

The concept for *Café Music* came to Schoenfield when he was sitting in one night for the pianist of the house trio at Murray's Restaurant in Minneapolis. Struck by the panoply of styles in the ensemble's setlist, he aimed to "write a kind of high-class dinner music—music which could be played at a restaurant, but might also (just barely) find its way into a concert hall." Indeed, the work is injected with Viennese classicism alongside American popular styles including those

heard in Hollywood and on Broadway, sounds of hot club-style jazz out of Paris in the 1930s, as well as Jewish folk music.

In a “micro-documentary” produced by the Pro Arte Quartet, Schoenfield offered:

To me, form is the most important part of a piece. I actually write more like a carpenter making a kitchen, a beautiful kitchen. And he has the measurements beforehand. And he wants to make everything fit, but as beautiful as possible also.

That’s worth keeping in mind when listening to the first movement Allegro, which is unapologetically in sonata form. While the movement channels the violin playing of Stéphane Grappelli, alongside passages of stride piano and Gershwin-esque motives (most notably in the second theme group), it is also intentional about juxtaposing “jazz” and “classical” identities. When Schoenfield does employ more popular styles, it isn’t wholly rhetorical for each instrument, so none of the three instruments is ever relegated to just a single role (e.g. rhythm). After setting up the first and second theme group, a fermata marks off the development that starts in the cello that grows into a line with complex syncopations and unexpected chromatic inflections. Oscillating fourths in the piano lead into a slightly dissonant evocation of the theme. More classically associated tropes return after a call and response between the strings. Schoenfield even tucks in a line for the violin that he marks “Hollywood” in the score, and for a moment we are transferred to the golden age of movie musicals.

The piano opens the ternary form second movement with an improvisatory rubato introduction before settling into a soulful and expressive paraphrase of a Chassidic melody, sung legato by the cello while the violin whistles gently above in the stratosphere. Eventually the violin sings out the main theme in the upper register. Plaintive appoggiaturas in the violin mark a transition to a more classical guise with gentle arpeggiations in the piano under lyrical melodies in the violin and cello before returning to the soulful A theme. The movement ends once again in a jazz guise with a tonic minor 6/9 chord.

The Presto finale opens dramatically with repeated chords across the trio (vaguely reminiscent of the opening of Verdi’s *Dies irae*) that lets loose a movement full of rhythmic hijinks and virtuosity. As an accomplished pianist, Schoenfield’s writing for piano is often extremely technically challenging, engaging in contrapuntal and metric complexity at breakneck speed. Certainly that is the case with this movement. He departs from an expected scheme of imitation of the theme for a movement that is full of constant surprise. His understanding of the vernacular styles he employs is evident in a Ragtime passage where he marks “straight eighths” in the score, allowing the motives themselves to carry the rag rather than imposed swing on the part of the performer.

Arnold Schoenberg (September 13, 1874–July 13, 1951)
***Pierrot Lunaire*, Op. 21** (1912)

Pierrot Lunaire occupies a significant place in the development of modern music, as well as Schoenberg’s oeuvre, for its exploration of genre, counterpoint, poetic and dance forms, all in an atonal context, with unconventional instrumentation. The work is most easily connected to the

genre of melodrama, given the use of a speaker with musical accompaniment. Schoenberg remarked in 1923 that he had exercised caution in not calling the work “chamber music songs” given that the singer employs a technique known as *Sprechstimme*, which aims for a hybrid between speaking and singing. The diverse approaches to the technique are as diverse as the performers who have attempted it, including Bethany Beardslee, jazz singer Cleo Laine, and Icelandic singer-songwriter Björk, just to name a few. The poems are taken from a cycle by Symbolist Belgian poet Albert Giraud (1860–1929), translated into German. The poems themselves use a variant of French rondeau form and feature a two-line refrain as the first and second lines of the poem, repeated as the seventh and eighth lines, and then again at the end as a half-refrain on the thirteenth line. That the poems are grouped into three groups of seven is just one expression of the composer’s interests in numerology, which manifests in this work with a primary focus on 7, 3, and 13. Seven-note motifs (such as the initial piano ostinato in No. 1 “*Mondestrunken*” or the use of seven distinct pitches in the opening vocal phrases of No. 7 “*Der kranke Mond*”) abound in the piece, and Schoenberg assigned the opus number of 21 (rather than letting chronology dictate). The ensemble, too, consists of 7 people (five instrumentalists, a singer/reciter, and traditionally, a conductor). The ensemble of flute, clarinet, violin, cello, piano (with standard doublings: piccolo, bass clarinet, viola) has come to be known as a “Pierrot ensemble,” with numerous variants such as the addition of percussion in Elliott Carter’s Triple Duo and Louis Andriessen’s *Zilver*, among others.

The character of Pierrot (as well as several other characters referenced in the cycle: “*Columbine*,” “*The Dandy*”) comes from the art form of *commedia dell’arte* that flourished in Italy in the sixteenth and early seventeenth centuries. Rather than just a sad and melancholy clown, however, Schoenberg and Giraud’s Pierrot suffers from mental illness, as related in several movements such as No. 18 “*Das Mondfleck*,” wherein the clown tries in vain to rub a speck of plaster off his jacket, not realizing it is simply the moonlight. Schoenberg, in a score of *Pierrot Lunaire* given to Alexander Zemlinsky in 1916, hinted at an allegorical meaning behind the work, referring to creative artists as the moonstruck fools who “worship [their] crosses...scorn [their] wounds” and “sacrifice [their] lives to a moonbeam.” While direct analogues to this comment can be found in No. 14 “*Die Kreuze*” and No. 6 “*Madonna*,” scholar Julie Pedneault-Deslauriers has cautioned against privileging the metaphor at the expense of understanding Schoenberg’s interests in probing the psyche in the tradition of Expressionism, as well as carrying forward the dramatic throughline of *commedia dell’arte* via Parisian pantomime, into modernity. The preface to the score offers Schoenberg’s sense of roles for music, text, and performer:

It is never the task of performers to recreate the mood and character of the individual pieces on the basis of the meaning of the words, but rather solely on the basis of the music. The extent to which the tone-painting like rendering of the events and emotions of the text was important to the author is already found in the music. Where the performer finds it lacking, he should abstain from presenting something that was not intended by the author. He would not be adding, but rather detracting.

As the work was commissioned (and largely specified in terms of texts and organization) by Viennese actress, Albertine Zehme (1857–1946), who had specialized in melodrama, Schoenberg may have been trying to thwart over-dramatization so as not to obscure the music.

The music itself is not without references to older song cycles. The reprise of the solo flute line from No. 7 “*Der Kranke Mond*” at the end of No. 13 “*Enthauptung*” (now accompanied by bass clarinet, viola and cello), hearkens back to Beethoven’s reprise in *An die ferne Geliebte*, although Schoenberg chooses not to place it at the end of the work, as Virginia Sublett has noted.

Word-painting is rather prevalent in the piece, even at the outset with the very first descending *ostinati* of “*Mondestrunken*” pictorializing the “wine that one drinks with the eyes” pouring down from the moon. In No. 8 “*Die Nacht*,” Schoenberg saturates the texture with a three-note motive of a rising minor third followed by a descending major third, in some cases in overlapping statements, as if covering the sunlight with the wings of the dark black giant moths. The descending whole note scales in the bass clarinet and viola of No. 13 “*Enthauptung*” swoop down like the crescent scimitar that Pierrot envisions cutting off his head. These scales reappear in the piano at the end of the movement, with the refrain of the first line of the text.

Schoenberg also used *Pierrot Lunaire* to engage in contrapuntal studies and quite intentionally incorporated older forms and genres. No. 8 “*Die Nacht*” is an unconventional passacaglia, with a repeating line first heard in the entrance of the bass clarinet, followed by the cello, then the left hand of the piano, followed by the right hand of the piano, used to demarcate the structure at various places. Developing variation, too, which Schoenberg borrows and revises from Brahms, plays a role, as heard in the extension of the ostinato figure in the piano of No. 1 “*Mondestrunken*.” In No. 17 “*Parodie*” the voice is in canon with the opening viola line, and No. 18 “*Der Mondfleck*” boasts a double canon between the piccolo and clarinet and the second canon between viola and cello. The opening undulating pizzicatos of No. 20 “*Heimfahrt*” substantiate the composer’s subtitle of the movement as a barcarolle.

In an essay written in 1937, Schoenberg looked back at *Pierrot Lunaire* and mused that the work “gave me a great success by the novelty which it offered in so many respects.” The combination of parody, horror, and sentiment in the texts offered the composer an atonal playground wherein he could focus his efforts on counterpoint and musical text expression in an atonal context. *Pierrot Lunaire* seems to echo Proust’s “the only true voyage of discovery...would be not to visit strange lands but possess other eyes” in offering an opportunity to possess other ears.

[See poems and translations on the LiederNet Archive](#)

Romie de Guise-Langlois, clarinetist, has appeared as soloist and chamber musician on major concert stages throughout the United States, Canada, Europe, and Asia. She has performed as soloist with the Houston Symphony, the Burlington Chamber Orchestra, the Guanajuato Symphony Orchestra, Ensemble ACJW, and at Festival Mozaic, Music@Menlo and Banff Center for the Arts. Ms. de Guise-Langlois is a winner of the Astral Artists’ National Auditions and a recipient of the Canadian Broadcasting Corporation award. She was also awarded First Prize in the Ima Hogg Competition, the Woolsey Hall Competition at Yale University, the McGill University Classical Concerto Competition and the Canadian Music Competition. An avid chamber musician, she has toured with Musicians from Marlboro and has appeared at numerous chamber music series, including the Chamber Music Society of Lincoln Center, the

Philadelphia and Boston Chamber Music Societies, 92nd Street Y, the Kennedy Center, and Chamber Music Northwest. She has performed as principal clarinetist for the Orpheus and Saint Paul Chamber Orchestras, the Orchestra of St. Luke's, the New Haven and Stamford Symphony Orchestras, NOVUS NY and The Knights Chamber Orchestra. A native of Montreal, Ms. de Guise-Langlois earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She is an alumna of Ensemble Connect and The Bowers Program, and is assistant professor of clarinet at University of Massachusetts, Amherst, after having previously served on the faculty of Montclair State University. She has been a BCMS member musician since 2021.

Avery Fisher career grant recipient violinist **Jennifer Frautschi** has appeared as soloist with numerous orchestras, including the Los Angeles Philharmonic, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, Minnesota Orchestra, St. Paul Chamber Orchestra, and Orchestra of the Teatro di San Carlo Opera House. Selected by Carnegie Hall for its Distinctive Debuts series, she made her New York recital debut in Weill Hall; and as part of the European Concert Hall Organization's Rising Stars series, debuted at ten of Europe's most celebrated concert venues. As a chamber artist she has performed with Chamber Music Society of Lincoln Center and appeared at the Lake Champlain, La Musica (Sarasota), Moab, Newport, Ojai, Salt Bay, Santa Fe, Seattle, and Spoleto USA Chamber Music Festivals; Chamber Music Northwest, La Jolla Summerfest, Music@Menlo, and at the Library of Congress. Internationally, she has performed at Chanel's Pygmalion Series in Tokyo, the Cartagena International Music Festival in Columbia, the Spoleto Festival of the Two Worlds and Rome Chamber Music Festival in Italy, St. Barth's Music Festival in the French West Indies, and toured England with musicians from Prussia Cove. Her discography includes the Stravinsky Violin Concerto with the Philharmonia Orchestra, and two Grammy-nominated recordings of Schoenberg's Concerto for String Quartet and Orchestra and the Schoenberg Third String Quartet. Her most recent releases are with pianist John Blacklow: the first devoted to the three sonatas of Robert Schumann; the second, American Duos, an exploration of recent additions to the violin and piano repertoire by contemporary American composers. Other recent releases include a recording of Romantic horn trios with hornist Eric Ruske and pianist Stephen Prutsman, and the Stravinsky Duo Concertante with pianist Jeremy Denk. Born in Pasadena, California, Ms. Frautschi was a student of Robert Lipsett at the Colburn School. She also attended Harvard, NEC, and Juilliard, where she studied with Robert Mann. She performs on a 1722 Antonio Stradivarius violin known as the "ex-Cadiz" on generous loan from a private American foundation. She currently teaches violin in the graduate program at Stony Brook University. She has been a BCMS member musician since 2016.

In all roles, from orchestral soloist, recitalist and chamber musician to conductor, **Benjamin Hochman** regards music as vital and essential. Composers, fellow musicians, orchestras and audiences recognize his deep commitment to insightful programming and performances of quality. Highlights of 2023-2024 include Bartok's Piano Concerto No. 3 with the Boston Philharmonic conducted by Benjamin Zander and solo recitals in Jerusalem, Brattleboro and on Chicago's "Live from WFMT." His chamber music collaborations take him to Carnegie Hall, People's Symphony Concerts, Kronberg Festival, and Krzywowa Music. He conducts the premiere of Gilad Cohen's Concerto for Harp, Strings and Horn, tours the US with cellist Zlatomir Fung, and curates the Kurtág Festival at Bard College New York. Born in Jerusalem in 1980, Hochman studied with Claude Frank at Curtis and Richard Goode at Mannes. At the

invitation of Mitsuko Uchida, he spends three formative summers at the Marlboro Music Festival. Since his concerto debut with the Israel Philharmonic at Carnegie Hall conducted by Pinchas Zukerman, he has performed with orchestras such as the New York Philharmonic and Prague Philharmonia under conductors including Gianandrea Noseda, Trevor Pinnock, and John Storgårds. A winner of Lincoln Center's Avery Fisher Career Grant, Hochman performs at venues around the world, including the Philharmonie in Berlin, Marlboro Music Festival, and the Louvre. His chamber music collaborations include the Emerson, Jerusalem, and Casals Quartets. Following his conducting studies with Alan Gilbert at Juilliard, he recorded Mozart Piano Concertos Nos. 17 and 24, playing and directing the English Chamber Orchestra (Avie Records). He has conducted the orchestras of Santa Fe Pro Musica, Orlando, Bridgeport, and The Orchestra Now.

Max Levinson, pianist, has performed as soloist with the St. Louis, Detroit, San Francisco, Baltimore, Oregon, Indianapolis, Colorado, New World, San Antonio, Louisville, and Utah Symphonies, the St. Paul Chamber Orchestra, the Los Angeles Philharmonic, the Boston Pops, Los Angeles Chamber Orchestra, and National Symphony Orchestra of Ireland, and in recital at New York's Alice Tully Hall, Washington D.C.'s Kennedy Center, London's Wigmore Hall, Zürich's Tonhalle, the Musée d'Orsay in Paris, Jordan Hall in Boston, and throughout the US, Canada, and Europe. Mr. Levinson's international career was launched when he won first prize at the 1997 Dublin International Piano Competition. He is also recipient of the Avery Fisher Career Grant and the Andrew Wolf Award. Artistic director of the San Juan Chamber Music Festival in Ouray, Colorado and former co-artistic director of the Janus 21 Concert Series in Cambridge, Massachusetts, Mr. Levinson is an active chamber musician. He has performed with the Tokyo, Vermeer, Mendelssohn, and Borromeo Quartets, and appears at major music festivals including Santa Fe, Marlboro, Mostly Mozart, Bravo/Vail, La Jolla, Seattle and Cartagena. His recordings have earned wide acclaim, including his most recent recording with violinist Stefan Jackiw of the three Brahms sonatas (Sony). Mr. Levinson is chair of the piano department at the Boston Conservatory and also a faculty member at the New England Conservatory. Born in the Netherlands and raised in Los Angeles, Mr. Levinson began studying piano at age five. As a child he also studied cello, composition and conducting. He attended Harvard University, graduating cum laude with a degree in English Literature, and later completed his graduate studies with Patricia Zander at the New England Conservatory of Music, receiving an Artist Diploma and the Gunther Schuller Medal, an award given to the school's top graduate student. He has been a BCMS member musician since 2016.

Tara Helen O'Connor, flutist, is a charismatic performer noted for her artistic depth, brilliant technique and colorful tone spanning every musical era. Recipient of an Avery Fisher Career Grant, a two-time Grammy nominee and the first wind player chosen to participate in The Bowers Program (formerly CMS Two), she is now a Season Artist of the Chamber Music Society of Lincoln Center. A Wm. S. Haynes flute artist, Tara regularly participates in the Santa Fe Chamber Music Festival, Music@Menlo, Chamber Music Festival of the Bluegrass, Spoleto Festival USA, Chamber Music Northwest, Mainly Mozart Festival, Music from Angel Fire, the Banff Centre, Rockport Music, Bay Chamber Concerts, Manchester Music Festival, the Great Mountains Music Festival, Chesapeake Music Festival and the Bravo! Vail Valley Music Festival. Along with her husband Daniel Phillips, she is the newly appointed Co-Artistic Director of the Music From Angel Fire Festival in New Mexico. Tara is a member of the woodwind

quintet Windscape, the legendary Bach Aria Group and is a founding member of the Naumburg Award-winning New Millennium Ensemble. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet and Emerson Quartet. Tara has appeared on A&E's "Breakfast for the Arts," "Live from Lincoln Center," and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society of Lincoln Center, and Bridge Records. Tara is Associate Professor of Flute, Head of the Woodwinds Department, and the Coordinator of Classical Music Studies at Purchase College School of the Arts Conservatory of Music. Additionally, Tara is on the faculty of Bard College Conservatory of Music, the Contemporary Performance Program at Manhattan School of Music, and is a visiting artist, teacher and coach at the Royal Conservatory of Music in Toronto. She lives with her husband, violinist Daniel Phillips and their two miniature dachshunds, Chloé and Ava, on the Upper West Side of Manhattan.

Raman Ramakrishnan, cellist, was a founding member of the Daedalus Quartet, winners of the grand prize at the 2001 Banff International String Quartet Competition. During his eleven years with the quartet, he performed coast-to-coast in the United States and Canada, in Japan, Hong Kong and Panama, and across Europe. The quartet has been in residence at the Chamber Music Society of Lincoln Center, the University of Pennsylvania, and Columbia University. In 2011, he formed the Horszowski Trio with violinist Jesse Mills and pianist Rieko Aizawa. He has given solo recitals in New York, Boston, Seattle and Washington, D.C., and has performed chamber music at Bargemusic and at the Aspen, Caramoor, Charlottesville, Four Seasons, Lincolnshire (UK), Marlboro, Mehli Mehta (India), Oklahoma Mozart and Vail Music Festivals. He has toured with Musicians from Marlboro and performed, as guest principal cellist, with the Saint Paul Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has performed in New Delhi and Agra, India and in Cairo, Egypt. He was born in Athens, Ohio and grew up in East Patchogue, New York. His father is a molecular biologist and his mother is the children's book author and illustrator Vera Rosenberry. He holds a bachelor's degree in physics from Harvard University and a master's degree in music from The Juilliard School. His principal teachers have been Fred Sherry, Andrés Díaz and André Emelianoff. Mr. Ramakrishnan is on the faculty at Bard College, and has served on the faculties of the Taconic and Norfolk Chamber Music Festivals and at Columbia University. He lives in New York City with his wife, violist Melissa Reardon, and their young son. He plays a Neapolitan cello made by Vincenzo Jorio in 1837. He has been a BCMS member musician since 2013.

The only artist ever to have won two Walter W. Naumburg Awards, as chamber musician and 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, György Kurtág, 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. In 2021 Shelton made her grand opera debut in the role of The Teacher in Kaija Saariaho's last opera *Innocence*, with performances in Aix-en-Provence followed by productions in Helsinki, London, Amsterdam, San Francisco, Adelaide Festival and at the Metropolitan Opera through 2026. Shelton has received a Distinguished Alumni Award from New England Conservatory and honorary doctorate degrees from both Pomona College and Boston Conservatory. She was the 2023 recipient of the Bogomolny Lifetime Achievement Award from Chamber Music America. Her primary mentor was the legendary American mezzo-soprano Jan DeGaetani, whose integrity and intensity in music-making continue to be an inspiration.