

## **Sarah Nalty, soprano**

### **Bio – 100 words**

American soprano Sarah Nalty is a versatile performer with a varied and international repertoire. This coming season features appearances covering Stella in Viardot's *Le dernier sorcier* at Bard Music Festival, and as William F. Buckley in Jeffrey Lependorf's *American Terror* at Hudson Hall. Her operatic credits include Minerve in *Orphée aux enfers*, Rosa in Rumshinsky's Yiddish operetta *Shir Hashirim*, and Elle in *La voix humaine*. Additional highlights include Saariaho's *From the Grammar of Dreams*, Britten's *Les Illuminations*, and Pergolesi's *Stabat Mater* at Bard, and Mozart and Fanny Mendelssohn with period instruments with the Berkeley-Bucknell Chamber Music Collective. A frequent recitalist, she has performed in numerous *Liederabende* in the Hudson Valley, Boston, and Graz, Austria, and often programs under-performed repertoire from the Eastern European canon.

### **Sarah Nalty Bio – 200 words**

Soprano Sarah Nalty is a passionate performer whose varied and international repertoire ranges from American to Mandarin to Ukrainian. This past summer, she performed Britten's *Les Illuminations* at Bard, and covered the role of Stella in Viardot's chamber opera *Le dernier sorcier* with Bard Music Festival. In September, she makes her Hudson Hall debut in *American Terror*, a work-in-progress opera by Jeffrey Lependorf. In the 2022-23 season, Sarah completed her studies with Bard Conservatory's Graduate Vocal Arts Program, where she appeared as Rosa in Rumshinsky's Yiddish operetta *Shir Hashirim* with YIVO Institute in NYC, as Minerve in *Orphée aux enfers*, and sang Saariaho's *From the Grammar of Dreams* at Bard's annual Kurtág Festival. Previous highlights include Pergolesi's *Stabat Mater* at Bard, Mozart and Fanny Mendelssohn with period instruments at the BB Chamber Music Collective Festival, and Elle in *La voix humaine* with New England Conservatory. A frequent recitalist, she has performed in numerous *Liederabende* in the Hudson Valley, Boston, and Graz, Austria, and often programs under-performed repertoire from the Eastern European canon. While attending the American Institute of Musical Studies (AIMS), she was recognized with the Harold Heiberg Liedersänger Preis for her performances.

### **Sarah Nalty Bio – 250/300 words**

American soprano Sarah Nalty is a passionate performer whose varied and international repertoire ranges from the United States to China to Ukraine. The coming season features appearances as Roza in Rumshinsky's Yiddish operetta *Shir Hashirim* with YIVO Institute in NYC, as Minerve in *Orphée aux enfers* with Bard Conservatory, and Saariaho's *From the Grammar of Dreams* at Bard's annual Kurtág Festival. In the spring she will also sing a full-length recital featuring Bartók's *Dedinské scény* and Fauré's *La bonne chanson*.

In the 2022-23 season, Sarah joined the Graduate Vocal Arts program at Bard Conservatory. Season highlights with Bard included Pergolesi's *Stabat Mater*, Mauricio Kagel's *Der Turm zu Babel*, Marschallin (*Der Rosenkavalier*) in the Opera Scenes

program, and Kurt Weill in a night of Weimar Cabaret at the Fisher Center. She finished her season in Lewisburg, PA with the Berkeley-Bucknell Chamber Music Collective, where she sang Lieder by Fanny Mendelssohn and excerpts from Mozart's *Le nozze di Figaro* (Contessa), all with period instruments. In 2021, while completing her studies at New England Conservatory, she sang Elle in Poulenc's *La voix humaine* on the steps of Jordan Hall, as part of an outdoor socially-distanced concert.

A frequent recitalist, she has performed in numerous Liederabende in the Hudson Valley, Boston, and Graz, Austria, and often programs under-performed repertoire from the Eastern European canon. While attending the American Institute of Musical Studies (AIMS), she was recognized with the prestigious Harold Heiberg Liedersänger Preis for her performances. Sarah holds Bachelor's of Music from New England Conservatory, and is currently completing her Master's at Bard Conservatory under the guidance of Joan Patenaude-Yarnell, Stephanie Blythe, and Kayo Iwama.

### **Bio – 500 words**

American soprano Sarah Nalty is a passionate performer whose varied and international repertoire ranges from the American to Mandarin to Ukrainian, and spans the Medieval era to the 21st century. Her summer season includes Britten's *Les illuminations* at Bard with Euterpe Ensemble, and Stella (cover) in Viardot's *Le dernier sorcier* at Bard Music Festival. Her 2024-2025 season will begin at Hudson Hall with a work-in-progress performance of *American Terror*, a new opera by Jeffrey Lependorf. In the 2023-2024 season, she appeared as Rosa in Rumshinsky's Yiddish operetta *Shir Hashirim* with the YIVO Institute in New York City, as Minerve in *Orphée aux enfers* with Bard Conservatory, and Saariaho's *From the Grammar of Dreams* at Bard's annual Kurtág Festival. She closed her time at Bard with a full-length recital featuring Fauré's *La bonne chanson* and Bartók's *Dedinské scény*, with pianist Gabrielė Žemaitytė. In Fall 2023, she was a Finalist in Bard's annual Concerto Competition, singing Britten's *Les illuminations* at the Fisher Center for the Performing Arts. Alongside her Bard colleagues, she also curated and performed in *Visitors*, an art song recital examining the American immigrant experience, in partnership with the Reher Center for Immigrant Culture and History.

In the 2022-23 season, Sarah joined the Graduate Vocal Arts Program at Bard Conservatory. Season highlights with Bard included Pergolesi's *Stabat Mater*, Mauricio Kagel's *Der Turm zu Babel*, and Marschallin (*Der Rosenkavalier*) in the Opera Scenes program. She was also a featured soloist in "Berlin im Licht: A German Cabaret" at the Fisher Center and a Goethe Liederabend at Beattie-Powers Place (Catskill, NY). Sarah finished her season in Lewisburg, PA with the Berkeley-Bucknell Chamber Music Collective, where she sang Lieder by Fanny Mendelssohn and excerpts from Mozart's *Le nozze di Figaro* (as Contessa), with fortepiano and other period instruments

Previously, Sarah attended the New England Conservatory, where she appeared regularly with the Undergraduate Opera Studio, and in the Liederabend series. In 2021, she performed Elle in Poulenc's *La voix humaine* on the steps of Jordan Hall as part of an outdoor, socially-distanced concert. That same year, she presented a recital of Ives, Poulenc, Strozzi and Schubert. Previous season highlights included scenes performances as Norina (*Don Pasquale*) and Marzelline (*Fidelio*), and recital performances of Robert Schumann and Poulenc.

A frequent recitalist, she has performed in numerous *Liederabende* in the Hudson Valley, Boston, and Graz, Austria. While attending the American Institute of Musical Studies (AIMS) in Graz, she was recognized with the prestigious Harold Heiberg *Liedersänger Preis* for her performances. In her concert work, Sarah often programs under-performed repertoire from the Eastern European canon, presenting works by Czech, Russian, Polish & Ukrainian composers, such as Vítězslava Kaprálová, Grażyna Bacewicz & Yakiv Stepovyi.

Born in Silver Spring, Maryland, Sarah was a long-time member of the Peabody Children's Chorus, with whom she sang numerous performances with the Baltimore Symphony Orchestra under Marin Alsop. She holds a Bachelor's of Music from New England Conservatory and is recently completed her graduate studies at Bard Conservatory, under the tutelage of Joan Patenaude-Yarnell, Stephanie Blythe, Kayo Iwama, and Erika Switzer.

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