Noelle McMurtry

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(202) 664-684



Education

2019-2023 Doctorate of Musical Arts in Voice/Masters of Musicology; Peabody Institute
2016-2018 Graduate Performance Diploma in Voice; Peabody Institute
2012-2014 Masters of Music in Vocal Performance and Literature; Eastman School of Music
2007-2008 Certificate of Proficiency in French; McGill University
2003-2007 Bachelors of Arts in Drama; Departmental Honors; Vassar College

Opera

2020	Polyxo	Here Be Sirens (Soper)	IN Series (DC)
2020	Émilie	Émilie (Saariaho)	Now Hear This!
2018	Krystyna Zywulska ^	Out of Darkness: Two Remain (Heggie)	Peabody Chamber Opera Presents
2016	Calisto	La Calisto (Cavalli)	Peabody Opera Theater
2016	1st Witch	Dido and Aeneas	Utopia Opera (NYC)
2014	Fairy	The Fairy Queen	dell'Arte Opera Ensemble
2014	Papagena	Die Zauberflöte	NY Opera Exchange
2013	Drusilla	L'incoronazione di Poppea	dell'Arte Opera Ensemble
2013	Ensemble	Almira (Handel)	Boston Early Music Festival
2013	Cécile de Volanges *	The Dangerous Liasons (Susa)	Opera Avanti (NYC)
2013	Despina *	Così fan tutte	Martina Arroyo Foundation (NYC)
2012	Esmeralda	The Bartered Bride	Eastman Opera Theater
2012	Sophie +	Der Rosenkavalier	Rochester Philharmonic Orchestra

* scenes, + concert, ^ cover

Concert

2022	The Shining Place*	Peabody Institute
2020	Women Composers Festival Gala Concert	IN Series (DC)
2020	Portraits: The Self Illuminated*	Peabody Institute
2019	Love In All Its Faces	Walters Art Museum (Baltimore)
2019	Outreach Soloist	Bach in Baltimore
2018	Come down, angels*	Multicultural Sonic Evolution Festival
2018	Head, Heart*	Peabody Institute
2017	Only the words themselves mean what they say (Soper)	Now Hear This!/The Kennedy Center
2016	To the queen of my heart*	Peabody Institute
2015	Her Story	Cantanti Project Concert Series (NYC)
2015	Ophelia Transformed: In Song & Speech	Cantanti Project Concert Series
2015	The Little Ghost: Representations of Women in Song	Cantanti Project Concert Series

* scenes, + concert, ^ cover

Film

2021	Lori Laitman Song Residency	Peabody Institute
2021	I take the long way there (Capstone Project)	Peabody Institute
2021	Short Gems: In/Out of the Canyon	Alliance for New Music Theatre/The Phillips Collection (DC)
2020	German Romantics: Clara	The Pleiades Project (NYC)/ IN Series (DC)
2020	The Gonzales Cantata (Dunphy) Sen. Ben Cardin	IN Series (DC)

Young Artist/Training Programs

2018	Deutsche Schule/ Deutsch für Sänger*Innen	Middlebury College
2017	New Music on the Point Festival	New Music on the Point
2016	Handel Serenata Project	Amherst Early Music Festival
2013	Young Artist Program	Boston Early Music Festival
2012	The "Compleat" Singer Program	Vancouver Early Music Festival
2012	Young Artist Program	SongFest

Competitions and Awards

2021	Presser Graduate Award	The Presser Foundation
2019-2021	Artistic Excellence Award	Peabody Institute
2018	Max Kade Stipendium	Deutsch für Sänger*Innen
2018	The George R. Woodhead Endowed Prize	Peabody Institute
2018, 2016	Career Development Grant	Peabody Institute
2015	Outstanding Performance Award (Song Division)	Metropolitan International Vocal Competition
2014	George Osgood Prize (2nd Place)	dell'Arte Opera Ensemble

Languages

English (Native Language), French (B3), German (B2), Spanish (A2)

Skills and Expertise

Piano (10 years), Ballet (10 years), Jazz (5 years), Tap (2 years), Baroque Gesture & Movement (1 year)

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Noelle McMurtry, soprano, is interested in the intersections of music and theater, particularly through art song, new music, and early music to explore diverse and underrepresented perspectives. Highlights of her operatic credits include Calisto in *La Calisto*, Drusilla in *L'incoronazione di Poppea*, and Venus in John Blow's *Venus & Adonis*.

As an avid programmer and recitalist, Noelle is passionate about innovative, thematic programming to create new contexts in which to experience the "canon," particularly highlighting feminist perspectives and the works of historic women composers. With The **Cantanti Project (NYC)**, Noelle collaborated on *The Little Ghost*, *Ophelia Transformed*, and *Her Story*, all programs focusing on the perspectives of women in song. Since 2015, she has presented her original programs, including *Ophelia and Her Sisters*, *Femme en fleurs*, *The Heavenly Banquet, To the queen of my heart, Head, Heart, and Portraits: The Self Illuminated* at East Coast concert venues.

Noelle currently serves as Director of Live Content for **The Pleiades Project**, a production platform for female-identifying artists through digital and live performance opportunities with a focus on classical vocal repertoire. For **The Pleiades Project's** 2019-2020 season, Noelle co-programmed and produced *World of Miyabi: Japanese Women in Song* with **MUSE Festival (NYC)**, a program that explored settings of waka by historic and contemporary Japanese women composers. In 2021, with a Community Engagement Grant from the **Lower Manhattan Cultural Arts Council**, Noelle co-wrote and produced *A Women's Suffrage Splendiferous Extravaganza!*, an original music-theatre work exploring the centennial celebration of the ratification of the 19th Amendment.

A frequent collaborator in new music, Noelle performed at **The New Music On The Point Festival**, and in 2017-2018, she performed Kate Soper's *Only the words themselves mean what they say* with **Peabody's Now Hear This on the Millennium Stage at The Kennedy Center**. In the 2019-2020 season, Noelle performed the title role in excerpts from Kaija Saariaho's monodrama *Émilie* with **Now Hear This**, debuted with I**N Series (DC)** at the Women Composers Festival in Kate Soper's *Here Be Sirens*, as well as co-programmed and performed in the Festival Gala concert with works by Louise Talma, Jessica Krash, and Caroline Shaw. In the 2020-2021 season, Noelle collaborated with **INVISION (DC)** and **The Pleiades Project**, performing the role of Senator Ben Cardin in a virtual production of Melissa Dunphy's *Gonzales Cantata*, as well as making her film debut in *German Romantics: Clara*, exploring Clara Schumann's Op. 12.

Noelle is in the third year of a Doctorate in Musical Arts with a joint Master's in Musicology at **Peabody Institute** in the studio of soprano Ah Young Hong. With a particular focus on the song repertoire of 19th-Century European and North American women composers. Noelle's research will focus on the implementation of programming methodology to create inclusive, more accurate historical narratives around female creativity and female artistic contributions in classical music. In 2020, Noelle was awarded the Presser Graduate Award from the **Presser Foundation** to pursue archival research in Berlin, Munich, and Karlsruhe for her thesis on the unpublished Lieder of German Romantic-era composer Luise Adolpha Le Beau (1850-1927). She will complete her research in Germany from March to June 2022. Noelle lives in Washington DC with her partner, Kevin, and her dog Cashew. **www.noellemcmurtry.com**



Noelle McMurtry
Photo Credit: Britt Olsen-Ecker

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always a piquant presence

Christopher Corin, Parterre Box

[Fairy Queen] is all terrific fun once you are swept into the spirit, and that doesn't take long . . . Especially fine among the singers on Friday were Noelle McMurtry and Tamra Paselk; sopranos.

James R. Oestreich, The New York Times

Each of the very gifted singers . . . including Noelle McMurtry . . . has at least one aria to deliver . . . These are beautiful, lilting pieces of music, with large amounts of fioritura. The singers' task of keeping their tone pure and tremolo at bay, in order to contrast "simple" singing with these virtuosic embellishments, is a demanding one (among the women, McMurtry is especially skilled at this).

Deborah Jowitt, Dance Beat- Arts Journal

Soprano Noelle McMurtry and bass Andy Berry were the most notable soloists, and the whole tribe created a vibrant, exuberant chorus.

Heidi Waleson, The Wall Street Journal

It must have been a challenge to find performers who could sing and dance as well. All the voices were fine but we were most impressed with sopranos Noelle McMurtry. . . [who] captured the Baroque style with pure tones that floated beautifully in the upper register."

Meche Kroop, Voce di meche

[Director Christopher Caines] had moulded the 11 singers into an amazingly compelling ensemble, moving and interacting splendidly as a Hair-like 'tribe' inhabiting Central Park . . . Three sopranos—Noelle McMurtry, Tamra Paselk, Elizabeth Westerman—all sang with Baroque style and expressive panache."

David Shengold, Opera News

In the middle as Polyxo was the more silvery-toned Noelle McMurtry, who turned aside from the trio's singing to ask questions. She went with increasing insistence to a pile of books, quoting Jung, Ovid, Pausanias, and other sources, her thoughtful analysis offering some comic relief from the unrelenting fierceness of the siren song.

Charles T. Downey, Washington Classical Review

Whether they sing singly or together, as they do in their portrayal of the Muses, McMurty, Crossot, and Bosworth display that they are fully capable of handling Soper's sophisticated and intricate score.

Barbara Mackay, DC Metro Theatre Arts