

TONY ARNOLD • SOPRANO

CRITICAL REVIEWS

Financial Times • 20 November 2014

George Crumb: Yellow Moon of Andalusia; Yesteryear • San Francisco Contemporary Music Players

“It was made evocative and memorable by soprano Tony Arnold, whose extraordinary range, dramatic flair and purity of intonation may inspire young composers everywhere.” —*Allan Ullrich*

San Francisco Classical Voice • 16 November 2014

George Crumb: Yellow Moon of Andalusia; Yesteryear • San Francisco Contemporary Music Players

“The cycle gained in both intensity and beauty as it went on, animated by the remarkable singing of guest soprano Tony Arnold. Her ability to negotiate serpentine passages with dead-on pitch, crystal clear diction, rhythmic incisiveness and overall agility were all means to gain access to the heart of the music.” —*Benjamin Frandzel*

Huffington Post • 21 July 2014

Santa Fe Chamber Music Festival

“Tony Arnold's stunning vocal flexibility makes her compatible with every work, her interpretations of the varied texts are rich and nuanced.” —*Sean Martinfield*

The New Yorker • 28 April 2014

Liza Lim: Mother Tongue • International Contemporary Ensemble

“Liza Lim’s song cycle *Mother Tongue*, which the soprano Tony Arnold and members of the International Contemporary Ensemble performed at Miller Theatre earlier this month, begins in a kind of sonic jungle... We seem to be listening to the birth of a language, or the birth of language itself... ‘I am hanging by my mother tongue,’ the soprano declares, in a long, lonely melisma. Arnold, at the close of a swirling, almost shamanistic performance at Miller, brought to mind a village elder singing into a tape recorder, the last master of her tongue.” —*Alex Ross*

Musical America • 15 April 2014

Liza Lim: Mother Tongue • International Contemporary Ensemble

“Wearing a poncho, a statement necklace, and bright green shoes, soprano Tony Arnold showed a flair for the dramatic even before she opened her mouth to premiere *Mother Tongue* in the U.S. A dedicated interpreter, she offered a spellbinding performance of this tremendously taxing work, finessing low-chanted Yorta-Yorta words to altissimo register ululations and all manner of styles between.” —*Christian Carey*

ClevelandClassical.com • 30 January 2014

Olivier Messiaen: Harawi • New Focus Recordings FCR131

“Part of the work’s power comes from its juxtaposition of aggressiveness and quiet adoration... This tension is especially apparent in the varieties of singing. Arnold forcefully declaims her text in the chaotic ‘Montagnes,’ ominously chants it in the ritualistic dance of ‘Dondou Tchil,’ and immediately afterward serenades her lover in the naïve ‘L’amour de Piroutcha.’ At other points she screams, ululates, and rages, then unspools a gorgeous tone.

“One hymn-like theme recurs multiple times over resoundingly tonal chords, contented and loving. Each time, Arnold and Greenberg imbue it with both tenderness and understated strength. In “Adieu” (“Farewell”), the center of the cycle, they slowly allow it to become wildly impassioned. When it returns a final time in the last song “Dans le noir” (“In the dark”), that pain is gone, and the piano traces starry constellations that slowly descend through the chorale, the lovers merging with the earth and relaxing into eternal peace.” —*Daniel Hautzinger*

New Jersey Star Ledger • 22 December 2013*Olivier Messiaen: Harawi • New Focus Recordings FCR131***Best of 2013: Classical music recordings & performances**

“Arnold and Greenberg emerge as enthralling interpreters of Messiaen’s *Harawi*, with a strong rapport. In the birdsong inflections of “Bonjour toi, colombe verte,” both are confident and expressive. “Montagnes” taps a primal vein and gives vibrant life to descriptions such as “purple-red” rock and “the solar chaos of vertigo.” Through the folkish “Doundou Tchil,” the love song of “Piroutcha,” the incantation-like “Répétition Planétaire” and the frantic, pecking accelerations into the sweet ending of “Syllables,” they provide a valuable window into a work that deserves attention.” —*Ronni Reich*

TimeOut Chicago • 18 December 2013*Olivier Messiaen: Harawi • New Focus Recordings FCR131***Best of 2013: Top 10 classical and new-music albums of the year**

“Radiohead’s Jonny Greenwood is an Olivier Messiaen fan, and you will be too...in the deft hands (and vocal cords) of Tony Arnold and Jacob Greenberg, anyway. Enamored with the plot similarities between Wagner’s *Tristan und Isolde* and the Andean love-death songs known as *Harawi*, Messiaen created a fated romance of his own, here invigorated by two titans of the new-music community. A soprano of formidable range and extensive timbral palette, Arnold navigates the dichotomies of introversion and extroversion, dreamy infatuation and bold pronouncement, with unencumbered tone and bright delivery of the text. The resoluteness, almost defiant approach Arnold offers in No. 7, “Adieu,” could be inserted at the conclusion of any staged drama’s second act, regardless of plot, and it would induce an ovation. More symphony orchestra than mere piano, Greenberg unleashes behemoth chords in his finale of the same movement. Whether shadowing, buoying or commenting, Greenberg proves himself a near-clairvoyant collaborator.” —*Doyle Armbrust*

Audiophile Audition • 7 December 2013*Olivier Messiaen: Harawi • New Focus Recordings FCR131*

“Tony Arnold is a marvel in this music, a real new-music trooper who knows the intricate ins-and-outs of Messiaen, while Jacob Greenberg, also a proven contemporary music warrior, plays with authority and rigorous inventiveness.” —*Steven Ritter*

Neue Zürcher Zeitung • 29 November 2013*Beat Furrer: La Bianca Notte • Ensemble Modern*

“Furrer creates noise-like, spectral sound fabrics, from which the voices press urgently into the virtual light — a design impressively carried out by soloists Tony Arnold and Holger Falk.” —*Marco Frei*

Boston Globe • 7 October 2013*Eric Chasalow: The Furies • Where it Finds Nothing but the Wind*

“Chasalow’s vocal writing, both here and in earlier work called *The Furies* also represented on this program, can be lustrous and richly expressive — especially as delivered by the riveting and pure-voiced soprano Tony Arnold, who has a broader gift for conveying the poetry and nuance behind outwardly daunting contemporary scores.” —*Jeremy Eichler*

Boston Musical Intelligencer • 7 October 2013*Eric Chasalow: The Furies • Where it Finds Nothing but the Wind*

“Arnold was the ideal interpreter of [The Furies]; her voice is a rich, strong and centered soprano that in these pieces is exquisitely controlled and flexible. Sudden leaps to the stratosphere happened with just the right amount of effort, depending on the musical situation—at one moment they seem almost tossed off, like a leaf on wind; when more drama is required, there is more force and more struggle. She has an innate theatricality: her face is responsive, her body language tuned to the expressive requirements of the text. However, she never draws attention to herself or to her expressions. The events of the music express themselves through her body without underlining... [In *Where it Finds Nothing but the Wind*], Arnold was if anything more impressive, completely inhabiting the music, giving a sense of mastery of the material that was never overtly controlling.” – *Brian Schuth*

Seen and Heard International • 16 August 2013*David Lang: Whisper Opera • Mostly Mozart Festival*

“Arnold’s facial expressions became as powerfully relevant to the audience as her tightly focused dynamic fluctuations... Presence also breeds appreciation. Anyone can bang away at a bass drum (there was one hanging like a swing from the rafters), but as ICE quietly revealed, only the best can make a whisper resonate louder than a roar.” – *Daniele Sahr*

The New Yorker • 12 August 2013*David Lang: Whisper Opera • Mostly Mozart Festival*

“In Poulenc’s *La Voix Humaine*, a lone woman converses desperately with her lover over the telephone; a contemporary equivalent might be David Lang’s *The Whisper Opera*, here receiving its New York premiere, in which a lone woman sings secretive fragments of texts gleaned from the Internet in a work that lies somewhere between the genres of opera, concert piece, and installation. The expert International Contemporary Ensemble, a major presence in this year’s festival, performs it, with the admired soprano Tony Arnold.”

Parterre Box • 11 August 2013*David Lang: Whisper Opera • Mostly Mozart Festival*

“The part for Arnold, whose recordings of Messiaen and Kurtág have proved her an expressive and precise interpreter of highly challenging scores, was whispered far more often than sung and, when sung, seemingly quite simple—they certainly gave her no difficulty. But the score’s burden was nevertheless immense, calling for her to pace from one area to another hissing strings of decontextualized sentence fragments with full dramatic commitment—like a ghostly character in a Beckett play—and even, at one point, to stand in the center of the stage and manually cue the separated instrumentalists like a conductor. It was an utterly convincing performance, a “star turn” even surrounded by performers who were hardly less charismatic or dramatically acute in the execution of their unusually theatrical parts. I would have expected no less from ICE, which makes it their business to inhabit and embody impossibly fragile works like this.”
– *Dan Johnson*

New Jersey Star-Ledger • 12 July 2013*Olivier Messiaen: Harawi • New Focus Recordings FCR131*

“With a clear, limpid soprano, Arnold makes Messiaen’s challenging creation sound effortless. ...She and her vastly talented accompanist are in perfect accord throughout, from songs that call for primitive-sounding chanted repetitions to those that build to a wild wail.” – *Ronni Reich*

Buffalo News • 4 July 2013*Olivier Messiaen: Harawi • New Focus Recordings FCR131*

“Arnold is adept as always, her voice steady and sweet. Between the two of them I cannot imagine a better performance of *Harawi: Song of love and death*. Abstract and very French, the 13 songs – happily accompanied by texts and translations – are distinguished by creative, chiming piano. Arnold, meanwhile, gets to show off part of her vast array of unusual vocal effects. Especially memorable is ‘Doundou Tchil,’ a kind of breathless chant over staccato piano. Messiaen appears to be enjoying himself with this one. And I have to admit I did warm to the gently rocking ‘L’Amour de Piroutcha,’ which can call to mind French and Spanish lullabies.” – Mary Kunz Goldman

Cleveland Plain Dealer • 9 June 2013*Olivier Messiaen: Harawi • New Focus Recordings FCR131*

“Olivier Messiaen’s inimitable musical personality is in full bloom on this disc, which focuses on *Harawi*, a cycle of love songs with roots in the South American Andes. The French composer blends a distinctive palette of harmonic colors with exotic and ecstatic vocal lines. Soprano Tony Arnold and pianist Jacob Greenberg give the songs fiercely articulate performances.” – Donald Rosenberg

WQXR: Q2 Music Album of the Week • 8 July 2013*Olivier Messiaen: Harawi • New Focus Recordings FCR131***Olivier Messiaen’s *Harawi* in Breathless New Form**

“Like Greenberg in his solo feature, Arnold delivers on the interpretive possibilities. Her vibrato on ‘Bonjour toi, colombe verte’ feels rich with Tristan-relevant ardor, while remaining steady and controlled. And the soprano’s breathy articulation of the opening ‘Doundou tchil’ refrain stays on the boil long enough that, in the end, it becomes unusually heated. Arnold’s flights up toward top notes—on ‘L’amour de Piroutcha’ and the pianissimo finale—all come off with assurance. ...Overall, with Greenberg’s mobility of attack complementing Arnold’s every step of the way, this album feels like one of the best new interpretations of Messiaen in years.” – Seth Colter Walls

Chicago Classical Review • 31 May 2013*David Lang: Whisper Opera • Museum of Contemporary Art*

“Soprano Tony Arnold held the performance together with her intense physical movements and emotive whispering of barely audible texts lifted from the Internet. She took her message to each area and audience member individually while the instrumentalists moved from space to space as well...”

“The musical content, when audible, was at times delicate and engrossing, and one could be quite mesmerized by the gentle scraping, tapping, chiming and microtonal instrumentalism that underlay the vocal score... For anyone willing to give in to the overall trajectory of the performance, there was payback at the conclusion when the instruments were allowed to open up tonally and dynamically and Tony Arnold’s beautiful voice rang out in what could only be called an aria.” – Gerald Fisher

New York Times • 17 May 2013*Julio Estrada: Miqi’Cihuatl • Miller Theatre Composer Portrait*

“The woman onstage appears to be struggling. The sounds that are coming out of her are wordless, labored and worrying. A wheezing inhalation. A whispered scream. Choking, gagging, strangled croaks. A high-pitched whine that remains trapped behind her closed lips and masklike face.

“Many composers today explore the border between music and sound. But the work of Julio Estrada, the subject of the last Composer Portrait of the season at the Miller Theater on Thursday evening, teeters on the threshold between sound and something else.

“In works like *mipi’cihuatl*, for female voice, which here received a mesmerizing performance by Tony Arnold, the thing on the other side of sound is not silence but a primordial state of consciousness, in which

emotions manifest themselves in a physical form that is viscerally understood long before it is expressed.

“...The theatrical component of Mr. Estrada’s works is partly a result of his fascination with ancient Mexican cultures. This comes through not only in the titles of his works — *miqui’cihuatl* combines the Nahuatl words “death” and “woman” — but also in the ritualistic abandon he requires from his performers. It was evident in the declamatory arm gestures and intense facial expressions of Ms. Arnold, which evoked the masks of Mexican folk art.” – *Corinna da Fonseca Wollheim*

TimeOut Chicago • 25 April 2013

David Lang: Whisper Opera • International Contemporary Ensemble

“MCA has been killing it this year on the music front, and the museum continues the trend with David Lang’s tight-lipped *Whisper Opera*. Scored for flute, clarinet, percussion, cello and solo soprano (sung by the illimitable Tony Arnold), the new chamber opera slithers into the world of secrets, concealed and confessed. Lang is a master of unearthing the sublime from within gloom, and we anticipate a ruminative ride home after the show.” – *Doyle Armbrust*

eMusic • 15 April 2013

Elliott Carter: Voyage • Warble for Lilac Time • Bridge Records 9396

“...but these are not even the real gems of this de-facto retrospective. Here, alongside the more jagged offerings are a few gorgeous pieces penned by the younger man: the orchestral songs *Voyage* and *Warble for Lilac Time*, thrillingly performed by Tony Arnold and the Colorado College Festival Orchestra led by Scott Woo...” – *Daniel Felsenfeld*

CVNC Arts Journal • 28 February 2013

Schubert: Song Cycle • Daniel Lippel, guitar • New Focus Recordings FCR127

“Lippel handles [the instrument] marvelously; I have rarely heard a guitarist produce sounds that are so crisp and precise yet also so eminently harmonious. In spite of the fact that many were written for male voices, Arnold communicates the texts well. Her good German diction is as crisp as Lippel’s fingerings, and her delivery pleasant, with limited and well controlled vibrato, as suits this music.” – *Marvin J. Ward*

SLUG Magazine • 4 February 2013

Schoenberg: Pierrot Lunaire; Jason Eckardt: The Distance • NOVA Chamber Music

“Tony Arnold, today’s soprano, met the music with dramatic physical heft, throwing her body in large gestures at once stylized and emphatic, and her voice here like water spouts, here gold floss, and here raven flight, served to document the meaning and emotion of the poems in this difficult but engaging piece.

...In this second half of the day’s performance, Tony Arnold stood largely still, her emphatic gestures gone, but her singing shone more dynamically and more thrillingly here than in the *Pierrot Lunaire*.” – *Scott Farley*

Reichel Recommends • 21 January 2013

Schoenberg: Pierrot Lunaire; Jason Eckardt: The Distance • NOVA Chamber Music

“Arnold is without question one of the foremost interpreters of 20th/21st century music today. And her performance Sunday rivaled that found in most of the recordings now available for its sheer intensity and expressiveness. Arnold has a fabulous grasp of the music as well as a deep understanding of the words and how to express their meaning. Arnold, as well as the instrumentalists, brought *Pierrot Lunaire* to life. It was a tour de force account that was absolutely mesmerizing.

“The only other work on the program was *The Distance (This)* by the 41-year-old American composer Jason Eckardt, for soprano and small ensemble... The texts are disjointed and angular, and Eckardt captures that compellingly in his settings. And Arnold gives another stunning performance that is nuanced and expressive and draws the listener into Eckardt’s sound world.” – *Edward Reichel*

Salt Lake Tribune • 18 January 2013*Schoenberg: Pierrot Lunaire; Jason Eckardt: The Distance • NOVA Chamber Music*

“The awesome, revolutionary qualities of the piece have not really been dulled by the past 100 years. It has the ability to move and disturb audiences like no other,” said Jason Hardink, artistic director of the NOVA Chamber Music Series, which will present *Pierrot* on Sunday, Jan. 20, along with contemporary composer Jason Eckardt’s song cycle *The Distance (This)*. Soprano Tony Arnold, whom Hardink called a ‘megastar in the new-music world,’ is the soloist in both cycles.” – *Cathy Reese Newton*

ConcertoNet • 15 January 2013*Elliott Carter: Tempo e Tempi • Carter Memorial Concert*

“The poems, sung so effortlessly by Tony Arnold, varied in length from a minute to about eight seconds.” – *Harry Rolnick*

BachTrack • 15 January 2013*Elliott Carter: Tempo e Tempi • Carter Memorial Concert*

“In a single piece, Carter frequently changes the pace of the work, and in some cases, gives each instrumental voice their own set of tempi. Amidst such a frenzied backdrop, soprano Tony Arnold’s clairvoyant pitch provided the perfect contrast. Her voice was both sensual and spiritual, lending a thoughtful lightness to the heavy drama embedded in the rhythm and tempo.” – *Kay Kempin*

New York Times • 15 January 2013*Elliott Carter: Tempo e Tempi • Carter Memorial Concert*

“A highlight of the program was *Tempo e Tempi*, a 15-minute song cycle composed in 1999 as a ‘small gesture of gratitude to Italian culture and its musicians that have shown such an interest in my work,’ to quote Carter. The text comes from poems by Eugenio Montale, Salvatore Quasimodo and Giuseppe Ungaretti. The vocal writing for soprano has skittish leaps and darting riffs characteristic of Carter’s style. Yet there are long stretches of pliant, lyrical Italianate melodic lines, sung with melting beauty by the impressive soprano Tony Arnold, who also easily navigated every vocal leap with uncanny precision.” – *Anthony Tommasini*

New York Times • 27 May 2012*Georges Aperghis: Shot in the Dark (premiere) • International Contemporary Ensemble*

“The closing work, *Shot in the Dark* (2012), had the soprano Tony Arnold negotiate a vocal line that had her whispering, chattering and occasionally singing simple, appealing melodies (the fantasy world of David Del Tredici’s *Final Alice* came to mind), cloaked in an ensemble texture that oscillated between eeriness and high anxiety.” – *Allan Kozinn*

Chicago Tribune • 27 May 2012*Georges Aperghis: Shot in the Dark (premiere) • International Contemporary Ensemble*

“Written for voice and more than a dozen instrumentalists, the piece unfolded much like a concerto, with soprano Tony Arnold at times singing in opposition to the instrumental forces, at other moments riding an orchestral wave of sound. The demands this piece made on Arnold and the ensemble were considerable on both technical and expressive terms. Arnold, who has built her career performing challenging contemporary works, alternated staccato and legato passages in quick succession and at brisk tempos. The vocal line leaped freely among unusual intervals, switching from high-pitched shrieks to barely articulated murmurs. Arnold finessed these hurdles with authority...” – *Howard Reich*

Chicago Classical Review • 27 May 2012*Georges Aperghis: Shot in the Dark (premiere) • International Contemporary Ensemble*

“Written for soprano and large chamber ensemble, *Shot in the Dark* represents, says the composer, “an impossible portrait of a fluctuating woman . . . moving from one state of consciousness to the other,” as if searching in the dark. The soloist is called upon to emit a series of indecipherable sounds, whispers, imprecations, and pronouncements elaborated on by the large chamber orchestra in a kind of free-form atonal opera scena. Tony Arnold delivered a tour de force performance worthy of Berberian with crisp enunciation and a dizzying emotive range in the tortuously demanding soprano role.” – *Lawrence Johnson*

Boston Globe • 4 May 2012*Kaija Saariaho: Miranda’s Lament; Changing Light • International Contemporary Ensemble*

“The concert opened with *Miranda’s Lament*, in which a floating soprano line is buffeted by a sinuous, fluttering background of flute and strings. The other vocal work, *Changing Light*, for voice and violin, sounded almost Romantic in its near-tonal harmony and gently undulating violin line. Soprano Tony Arnold dug deeply into both pieces, especially the treacherously exposed *Changing Light*... All the ICE’s members – Chase, Arnold, pianist Jacob Greenberg, violinist David Bowlin, cellist Kivie Cahn-Lipman, percussionist Nathan Davis, and harpist Nuiko Wadden – performed superbly, both individually and as a group, where a kind of collective ESP took over.” – *David Weininger*

New York Times • 3 May 2012*Kaija Saariaho: Miranda’s Lament; Changing Light • International Contemporary Ensemble*

“The program also included two vocal works – *Miranda’s Lament* (1997), a spirited Shakespeare setting (from “The Tempest”), and *Changing Light* (2002), a sweetly chromatic rendering of a poetic prayer by Rabbi Jules Harlow – in clear, powerfully projected performances by the soprano Tony Arnold.” – *Allan Kozinn*

Chicago Tribune • 17 February 2012*Sofia Gubaidulina: Perception • Contempo*

“Tony Arnold and Ricardo Rivera were the able singers, both amazingly precise of musical and verbal gesture, though one would have preferred fewer histrionics from the baritone. With no conductor available to take charge of the performance, Arnold herself and various instrumentalists took turns beating time. They kept the ensemble together seamlessly, a remarkable achievement given the score’s density and difficulty.” – *John von Rhein*

Harvard Magazine • 2 February 2012*John Austin: Heloise & Abelard • Boston Modern Orchestra Project*

“The striking voice of soprano Tony Arnold, who played Heloise, rang with particular purity and strength.” – *Elizabeth C. Bloom*

Boston Musical Intelligencer • 1 February 2012*John Austin: Heloise & Abelard • Boston Modern Orchestra Project*

“And it gives both Heloise and the composer those moments of realization and self-revelation that brought Arnold’s tireless work as a singer and actor to the fore. Also like Nina Ananiashvili — the partner-spurned Odette I saw at the Wang Center so long ago — Arnold carried an unflinching commitment to the strength of her role in her very bones. And her work in this case was much harder: most of *Swan Lake*’s choreographic rough edges have been knocked off for over a century now. Constrained by a too-narrow stage, an impassive protagonist and an unresponsive conductor, she somehow still found the freedom to move. She bent, turned, bowed her head, and let her face be disfigured; she wailed and whispered her love, her fear, and her intelligent awareness of the complex grasp in which life seemed to hold her. Some of the faults of the work — its length, its stodginess, its pudding-thick texture — paralleled the nature of the society in which Heloise was trapped, and within which she yet found growth and a voice.

“...When Arnold as Heloise sang a final, tortured *Credo* in the face of all that had happened, and then bowed her head in grief, I recalled the physical wrench that Ananiashvili, with a single, final impulse of her arm, had conveyed in her death at the end of *Swan Lake*. Like the dancer, Arnold had taken a body of work into herself and brought it to birth; finally, literally, she projected Abelard’s death into life and made us care. Like Heloise, she risked her soul.” — *Donna LaRue*

Boston Classical Review • 30 January 2012*John Austin: Heloise & Abelard • Boston Modern Orchestra Project*

“Tony Arnold’s Heloise was an impressive and inspiring standout. Her soprano was bright, expressive, beautifully controlled, and capable of encompassing the fearsome range Austin demands. Cleanly attacked high-notes alternated with dusky chest-notes, diction staying crisp throughout. Moreover, Arnold is the kind of artist whose face, as much as her voice and musicality, movingly conveys the score’s drama.” — *Angelo Mao*

Gwarlingo • 6 January 2012*György Kurtág: Scenes from a Novel • Monadnock Music Festival***The Gwarlingo Index: 2011's Most Memorable Experiences in the Arts**

“Although I live in New York City, one of the most fecund places in the country for life-changing artistic experiences, the performance that most took my breath away this year happened right down the road from Peterborough, New Hampshire. Soprano, Tony Arnold — with her inspired collaborators Gabriella Diaz, violin, Petra Berenyi, cimbalom and Robert Black, bass — gave a most startling, expressive, tortured and moving performance of György Kurtág’s *Scenes from a Novel*.” — *Laura Gilbert*

Secret Geometry • 5 January 2012*Digging Deeper: Singing the Music of Elliott Carter • New Music Box*

“Soprano Tony Arnold has an exceptionally thoughtful piece on Elliott Carter’s vocal music at New Music Box. Her main points – a questioning of the real meaning of “idiomatic” writing; and an invitation to consider the role of timbre in performing this music – are important both for composers and performers.”

– James Primosch

Boston Musical Intelligencer • 23 December 2011*György Kurtág: Kafka Fragments • Bridge Records 9270 A/B*

One of the Top 3 CD's of the Year – David Dominique

Liberated Dissonance • 22 December 2011*Digging Deeper: Singing the Music of Elliott Carter • New Music Box*

“Soprano Tony Arnold has written an informative [blog post](#) on the challenges inherent in singing the vocal music of Elliott Carter. Brief as it is, it has implications beyond the ostensible topic and says a lot about Carter’s aesthetic in general.

“On a side note, I have difficulty reading musicological articles. They can be so technical as to be either confusing or soporific, and frequently they are more about other musicology than about the music itself. Tony’s post, written from the standpoint of a teacher and working musician, avoids both pitfalls.”

– Joe Barron

Paris Transatlantic Magazine • 20 December 2011*Jason Eckardt: Undersong • International Contemporary Ensemble • Mode Records CD 234*

“*Undersong* is a sequence of four compositions written between 2002 and 2008 orbiting that year’s setting for soprano (Tony Arnold, exemplary) and 10 instruments of *The Distance (This)*, an ambitious poem in six sections by Laura Mullen, whom Eckardt met and befriended while they were both in residence at the MacDowell Colony back in 2002... Though on first listen you’re likely to file this one away on the New Complexity shelf along with Ferneyhough, Barrett and Dillon, there’s a sensitivity to pitch here that reaches further back in time to Webern (apparently the *déclic* which led Eckardt to put down his guitar and pick up his pen) and a feel for word setting worthy of Elliott Carter. In fact, I’d say *The Distance (This)* is right up there with Carter’s *A Mirror On Which To Dwell*, myself.” – Dan Warburton

Sequenza 21 • 24 September 2011*Jason Eckardt: Undersong • International Contemporary Ensemble • Mode Records CD 234*

“Indeed, one couldn’t ask for better advocates in this repertory than the ones appearing on *Undersong*, Eckardt’s latest release Mode release. This group of pieces, based on Laura Mullen’s text of the same name, is thematically unified by the concepts of decrying oppression, corruption, and dispossession. Its cornerstone work *The Distance* features Mullen’s words sung by soprano Tony Arnold, who negotiates its high tessitura, extensive chromaticism, and angular melismas with a graceful fluidity that few other vocalists can muster in such challenging fare. Simply put, she’s a rock star in this genre. Her accompanists – stars in their own right – are members of the International Contemporary Ensemble, conducted by Steven Schick. Their performance exudes a confidence that belies the myriad challenges that they face when realizing Eckardt’s score.” – Christian Carey

Boston Musical Intelligencer • 14 August 2011*György Kurtág: Scenes from a Novel • Monadnock Music Festival*

“Next came a song cycle, *Scenes from a Novel*, Op. 19, by Hungarian composer György Kurtág, based on poems by Rimma Dalos, which was described by soprano Tony Arnold as the thoughts of ‘an obsessed woman who has misplaced her affections.’ After that calm description, the well-bred singer disappeared and the obsessed woman took the stage, with remarkable results. In collaboration with cimbalom player Petra Berenyi, violinist Gabriela Diaz, and double bassist Robert Black, Arnold took us through all the stages of unrequited love, from exaltation at the thought of the beloved, to yearning for actual contact, to despair in the face of desolate reality. Outside was a glowing summer afternoon, but indoors was bleak midwinter, such was the commitment of these four artists to Kurtág’s haunting, evocative music.” – Alessandra Kingsford

Hurd Audio • 26 June 2011*Fausto Romitelli: Index of Metals • Talea Ensemble at the Bang on a Can Marathon*

“The most astonishing experience of the day came in the form of *An Index of Metals* by Fausto Romitelli... One could feel the energy of this well attended performance mirroring the other worldly qualities of this hour-long piece as it built outward like an expanding universe. The dimensions of this music take on an unusual scale without releasing the ears. The Talea Ensemble and soprano Tony Arnold gave it a knockout performance.”

The Village Voice • 20 June 2011*Fausto Romitelli: Index of Metals • Talea Ensemble at the Bang on a Can Marathon*

“On Sunday it was the excellent Talea Ensemble that kept track of Romitelli’s quiet, sustained dissonances and fat-wallop fortissimo chords (particularly, in the latter case, among the growling brass). But even they were outshone by guest soprano Tony Arnold, who achieved a proper dramatic intensity even when reciting abstract texts that required her to dip down to the bottom of her range. Like the piece itself, Arnold’s singing never felt angry so much as anguished, though you could see how an interpretation not closely minded might tip over into goth-ish overstatement.” – Seth Colter Walls

The Classical Review • 6 June 2011*Nathan Davis: Thingness • Marcos Balter: Aesopica • International Contemporary Ensemble*

“Both spot-lit the superb artistry of soprano Tony Arnold and both emphasized the acoustical properties of strings, brass, winds, guitar and piano.” – Dennis Polkow

Chicago Tribune • 5 June 2011*Nathan Davis: Thingness • Marcos Balter: Aesopica • International Contemporary Ensemble*

“*Thingness* draws on texts by writers Zbigniew Herbert, Hugo Ball, Arthur Rimbaud and Italo Calvino to explore objects and the act of creation. The diverse literary sources bring wildly eclectic musical responses. The choicest setting has the singer declaiming Dadaesque nonsense accompanied by a chorus of twanging jaw harps, to wonderfully whimsical effect. Also arresting is the third section, in which lines from a Rimbaud poem are sung on one pitch (C sharp) over softly pattering guitar and metallic percussion.

“Soprano Tony Arnold was the terrific singer and narrator, making a personal tour de force of the cycle and doing so with a musicality and virtuosity that have made her the Cathy Berberian of her generation.

“Arnold returned for the world premiere (at least in its present form) of Marcos Balter’s *Aesopica* (2011), another suite-like piece for singer-narrator and 10-member ensemble, this one drawn from various Aesop fables... *Aesopica* was literally made to order for the take-no-prisoners energy and brilliance of ICE, who gave it their all under the direction of Ryan Nelson. I can’t imagine a finer interpreter of the texts than Arnold; this superb singing actress threw herself into words and music with delectable gusto.” – John von Rhein

New York Times • 2 June 2011*Nathan Davis: On the Nature of Thingness • International Contemporary Ensemble*

“Tony Arnold offered dramatic, multi-hued interpretations of the four texts that anchored the work, beginning with the vividly scored “Study of the Object” by Zbigniew Herbert, set in the onomatopoeic Polish original. “Dada” combined two texts by Hugo Ball – the sound poem “Gadji Beri Bimba” and “Dada Manifesto”. Ms. Arnold delivered the texts in a half-sung Sprechstimme manner over the drone of a lone jew’s-harp. The rest of the ensemble then also took up the jew’s-harp, providing a throbbing, fervent background over which the soprano rendered the texts with increasing urgency.” – *Vivian Schweizer*

thousandfoldecho • 11 March 2011*György Kurtág Composer Portrait • Either/Or Ensemble*

“Each spare fragment was entirely different from the rest, enchanting or frightening, nostalgic or silly. Most exciting was how the performers exchanged their colors, Arnold blending her voice effortlessly with the lower part of the cimbalom and then the upper registers of the violin, the violin matching the percussion instrument and the bass playing like a fiddle.” – *Amanda Keil*

New York Times • 9 March 2011*György Kurtág Composer Portrait • Either/Or Ensemble*

“The soprano Tony Arnold was a wide-eyed, slightly overwrought presence, but she brought remarkable flexibility, sensitivity and warmth to the keening, sometimes desperate vocal lines.” – *Zachary Woolfe*

The Classical Review • 8 March 2011*Mario Davidovsky Composer Portrait • International Contemporary Ensemble*

“As part of its New York series, the International Contemporary Ensemble (ICE) attacked six of Davidovsky’s pieces, electronic and acoustic alike, with a devotional intensity that discouraged type-casting... ICE brought out the astringent elegance of the Argentine-born composer’s music: clustering notes and close-in harmonies offset by streaking lines; stark patterns inlaid with enough asymmetry and white noise to create a sensation of willful, randomly excerpted movement. *Romancero* (1983) covered all of the wild terrain vividly, without electronic voicing. Soprano Tony Arnold sang yearning Spanish poems that dated to the age of Arabic influence on Spain, while strings and reeds alternated around her, advancing and falling back in a kind of rivalry for the singer’s affections. Arnold returned to conduct *Festino Notturno* (1999), the most densely populated of the evening’s acoustic pieces, with eight musicians producing the inviting cacophony and riotous color suggested by the title.” – *Sean Piccoli*

Secret Geometry • 7 March 2011*Mario Davidovsky Composer Portrait • International Contemporary Ensemble*

“The most memorable performance of the night was given by soprano Tony Arnold, who lent her clear, pure sound to Mario’s settings of Spanish folk poetry, *Romancero*. The final song in the set is about King David lamenting Absalom. Here the accompaniment is very spare, with hushed cantillation from the violin. Tony’s singing was utterly heartbreaking, all the more powerful for the restraint of Mario’s setting.” – *James Primosch*

New Haven Register • 6 February 2011*Augusta Read Thomas: Absolute Ocean • New Haven Symphony Orchestra*

“Thomas’ music does not develop much or travel far, but works mostly at spinning atmosphere—two exercises in smooth, floating vocal lines with liquid instrumental effects, contrasting with two sections hammered with restless staccato figures. The prevailing tone colors are high-pitched, sometimes jarring in their dissonance and mechanical quality. The beauty of soprano Tony Arnold’s singing, and the energetic work of harpist Jennifer Hoult, gave focus and charm to the playful work.” – *David J. Baker*

New Music Box • 22 December 2010*Eastman Broadband Tour • Juan Trigos, conductor*

“It is really a pleasure and a privilege to work with Tony. She is gifted not only with a beautiful voice and superb musicianship, but also with an unusual musical imagination. Her sensitivity to timbre is magical. She is able to internalize the timbral situation in which she is singing, and to interact (or blend) with the surrounding instrumental colors through her mode of singing and tone production. At times, one almost gets the impression that she has a whole orchestra of voices within her vocal cords. Tony is very concerned with expressing the deeper meaning of the text, and she truly interprets when she sings.” – *Ricardo Zohn-Muldoon, composer*

New Music Box • 22 December 2010*Eastman Broadband Tour • Juan Trigos, conductor*

“Each of these pieces features soprano Tony Arnold extensively. An experienced singer of contemporary music, Tony is a performer whose sensitivity and presence I deeply admire. Her voice is beautiful, clear, and powerful—but just as often it is delicate and articulate. An amazing chamber musician, she adapts her voice to each new context without hesitation—she complements the vibraphone here, the bass clarinet there, next the muted trumpet. More than that, her diction is rich and full of expression—she delivers the meaning of the text at the level of each consonant. I learn so much about a score from her interpretation.” – *Diedre Huckabee*

Art Voice • 23 November 2010*Buffalo Classical Music CDs for holiday gift giving*

“UB-based soprano Tony Arnold is one of the most accomplished interpreters of contemporary classical vocal music now performing in America. Her performance of Hungarian composer György Kurtág’s *Kafka Fragments* (Bridge), which uses texts drawn from Franz Kafka’s letters, diary entries, and notebooks, beautifully captures the spare intensity of the feted composer’s most personally autobiographical work. Violinist Movses Pogossian, a visiting professor at UB for several years, is Arnold’s equally talented collaborator in the performance. In addition to a studio recording of the work, the two disc set includes a DVD with both a live performance and a master class featuring Kurtág and the two performers.” – *Jan Jeziorno*

Los Angeles Times • 17 November 2010*George Crumb: The River of Life • Ancient Voices of Children*

“Tony Arnold was the convincing, mesmerizing soprano in both song cycles... The performance was stunning. Arnold remained restrained. Her voice flowed ethereally in and out of the jingle-jangle percussion jungle. The sounds were always changing and always alluring. Footing for the ear, so to speak, was impossible. Each listener has the opportunity to find his or her own allusions to the music of our roots displaced...

“*Ancient Voices* is more adamant and dramatic. It is, in some ways, earth music, as opposed to the water music in the first half of the program... Arnold was magnificent.” – *Mark Swed*

El Economista (Mexico) • 4 November, 2010*Eastman Broadband Tour • Juan Trigos, conductor*

“First on the scene was soprano Tony Arnold, who, with her powerful voice and her ability to express through gestures oppositional and wildly varying emotions (laughter, anger, sighing, crying), completely stole both the attention and the applause of the audience.” – *Alejandro Flores*

New York Times • 24 October 2010*Matthias Pintscher: a twilight's song • Miller Theatre Composer Portrait*

“Mr. Pintscher drew a vivid performance from the expert musicians of the International Contemporary Ensemble. He also led the group, with the flexible soprano Tony Arnold, in *a twilight's song* (1997), a fluid E. E. Cummings setting. Mr. Pintscher’s vocal writing is wedded to the poetry’s spirit, if not its surface. In *a twilight's song*, that meant plenty of octave leaping to capture the stark emotionality that underlies Cummings’s meditative verses.” – Allan Kozinn

Boston Musical Intelligencer • 19 August 2010*Milton Babbitt: Philomel • Arnold Schoenberg: Pierrot Lunaire*

“Tony Arnold’s performance of these two classics was all that one could have hoped for, and then some. Here again, she amply demonstrates through her obvious intelligence, rich, supple and elastic voice, and dramatic delivery that she is at the service of contemporary music, on stage not to charm or entertain, but rather to warm us to this difficult music and present it in a manner that could only deeply satisfy the composer. Uniquely in Arnold’s favor are her earlier studies in piano, woodwinds, and orchestral conducting; in her hands, the voice becomes a part of the instrumental ensemble, while at the same time remaining distinct in order to project the texts. And project she does indeed...”

“Babbitt’s *Philomel*, written together with the poet John Hollander for Bethany Beardslee, is an excellent match for Arnold’s capabilities... Arnold conveys the poetry with impassioned zeal, “thrashing through the woods of Thrace” (the poem’s frequent refrain). She is sometimes at one with the voice on the tape, and sometimes soaring above it, a dramatic, lone voice, rising above the voice of suffering.

“Schoenberg’s *Pierrot Lunaire* has had many notable interpreters, to which Arnold’s interpretation is a welcome addition... The soprano sings, speaks, and combines both modes with the composer’s indicated relative pitches (*sprechstimme*); Arnold smoothly negotiates all three. The texts are dark, moody, slightly sardonic; and she projects them with resonant, full-blown vowels and consonants and clear musical and literary understanding.” – Mary Wallace Davidson

Kansas City Star • 11 July 2010*Luciano Berio: Folk Songs • Kansas City Summerfest*

“Saturday night, soprano Tony Arnold’s voice was true, expressive and even sassy at times. It wasn’t operatic at all, but rather like hearing the eighth instrument in the score.”

Fanfare Magazine • May-June 2010*Complete Crumb Edition, Vol. 14 • Bridge Records 9312 DVD*

“Because of the physicality of so many of Crumb’s performance techniques, one learns a lot about the music just watching. Tony Arnold’s quiet intensity is perfect for *Apparition*.” – Robert Carl

The Classical Review • 4 May 2010*Complete Crumb Edition, Vol. 14 • Bridge Records 9312 DVD*

“But Crumb’s mystical inclinations make the biggest impact in the two most substantial pieces, both of them performances that are worth the price of admission: *Eine Kleine Mitternacht Musik...* and the magnificent *Apparition*, a visionary Whitman song cycle reflecting on death. Starobin’s film work here makes for involving counterpoint with the excellent interpretations by Robert Shannon at the keyboard and soprano Tony Arnold. Watching their performances reinforces the sense of a theatrical dimension behind Crumb’s sound world.” – Thomas May

New Music Connoisseur • 18 April 2010*Elliott Carter: Voyage • Warble for Lilac Time • Bridge Records 9271A/D*

“Here the neoclassic Carter is recorded beautifully by soprano Tony Arnold and sensitively conducted by Scott Yoo with the Colorado College Festival Orchestra.” – *Andrew Violette*

Buffalo News • 14 April 2010*Marcel Tyberg: Lyrisches Intermezzo • University at Buffalo*

“The song cycle made a very positive first impression, on the wings of committed and sensitive performances by baritone Alexander Hurd, soprano Tony Arnold and pianist Alison d’Amato... Both Hurd and Arnold threw themselves wholeheartedly into the spirit of Heine’s texts, singing with spontaneous response to turns in the text, plus nicely centered projection and control that responded instantly to the need for quick dramatic flair or sudden retreat into hushed confidentiality. Pianist d’Amato provided model partnership for the voices, fully aware of the importance of expression and nuance in the instrumental line but never becoming aggressively competitive. There was a palpable sense that the three artists felt they were involved in an important premiere and were reveling in the experience.” – *Herman Trotter*

Fanfare Magazine • March-April 2010*Complete Crumb Edition, Vol. 14 • Bridge Records 9312 DVD*

“All the performances are beyond criticism... This is a superlative production on every count.”
– *James H. North*

BBC Music Magazine • March 2012*Complete Crumb Edition, Vol. 14 • Bridge Records 9312 DVD*

“In *Apparition*, a cycle drawn from Whitman’s *When Lilacs Last in the Dooryard Bloom’d*, soprano Tony Arnold’s abstract, yet expressive facial gestures in the vocalises that frame various sections of the poem add another layer of narrative that deepens our delight in her spot-on pitch, clear diction, and fluidity of line.”
– *Howard Goldstein*

Fanfare Magazine • January-February 2010*Anton Webern: Lieder Opp. 8, 13, 14 & 15 • Naxos 8.557531*

“Soprano Tony Arnold, a professor of voice at SUNY Buffalo, is a renowned new-music specialist; she sings Webern with glorious panache.” – *James H. North*

Classical Music Sentinel • January 2010*Complete Crumb Edition, Vol. 14 • Bridge Records 9312 DVD*

“The vocal pieces, performed with character and given a deep emotional range by soprano Tony Arnold, demonstrate the composer’s ability to blend both words and music to create a powerful emotional image.”
– *Jean-Yves Duperron*

Sequenza21 • 25 January 2010*Complete Crumb Edition, Vol. 14 • Bridge Records 9312 DVD*

“A special treat on this program is vocalist Tony Arnold. ...*Apparition* (1979), originally written for the unique voice of Jan DeGaetani [is] here rendered with the greatest vividness and luminosity by Arnold and Shannon. ...Tony Arnold’s pure tones, her cleanly rendered melismas, and her unfailing sensitivity to the meaning of the text, all serve to convey Whitman’s paean to Death as the central point between life and a return to the universal life force.” – *Phil Muse*

Sequenza 21 • 8 January 2010*Complete Crumb Edition, Vol. 14 • Bridge Records 9312 DVD*

“Although Arnold is too young to have been the voice Crumb had in mind when creating his earlier vocal music, she seems born to perform his challenging yet sensuous works. On both his Neoimpressionist *Three Early Songs* (1947) and the Whitman settings *Apparition* (1979), she is an eloquent and indeed superlative interpreter.” – *Christian Carey*

Birmingham News • 20 December 2009*Complete Crumb Edition, Vol. 14 • Bridge Records 9312 DVD*

“In *Apparition*, a set of six songs and three vocalises composed in 1979, soprano Tony Arnold and pianist Robert Shannon pick up where the brilliant duo of Jan DeGaetani and Gilbert Kalish left off. The poetry is Walt Whitman’s, the music a journey through the poet’s soul.” – *Michael Huebner*

Musical Pointers Online • December 2009*Complete Crumb Edition, Vol. 14 • Bridge Records 9312 DVD*

“A small selection of his songs and chamber music is beautifully filmed. There are early songs with piano, and later Whitman songs welcoming soothing, delicate death (a world away from Dylan Thomas’ *Do not go gentle - - rage against the dying of the light*). Those are presented compellingly by Tony Arnold with Robert Shannon – playing inside the instrument as well as on the keyboard; both partners ideally filmed. Recommended warmly.” – *Peter Grahame Woolf*

Fanfare Magazine • November-December 2009*Music of Ursula Mamlok, Vol. 1 • Bridge Records 9291*

“Though Mamlok is a composer whose music is not commonly encountered in recital, this disc boasts performers from the highest rank. Oboist Heinz Holliger and pianist Garrick Ohlsson are as commanding as ever, while soprano Tony Arnold and flutist Claire Chase comprise a vibrant and compelling duo.” – *Michael Cameron*

American Record Guide • November 2009*Music of Ursula Mamlok, Vol. 1 • Bridge Records 9291*

“Typical 60s aphorisms emerge in [Mamlok’s] *Haiku Settings* (1967) for soprano and flute(s). Soprano Tony Arnold is superb, though the piece, lovely as it is, seems hopelessly dated today.”

American Record Guide • November 2009*Anton Webern: Lieder Opp. 8, 13, 14 & 15 • Naxos 8.557531*

“This is a remarkably full disc containing a great deal of music, all recorded with sonic realism and played in a relaxed manner that leaves the listener free to absorb this complex music without shoving it down his throat with no dressing, as Craft’s old LPs used to do. The performers are more polished, too. Arnold has a sweet, clear sound, and everyone seems highly competent.”

New York Times • 19 October 2009*Iannis Xenakis: Akanthos • International Contemporary Ensemble*

“In *Akanthos* (1977), Xenakis puts an assertive microtonal vocal line into a frame of rough-hewn string figures and sharp-edged woodwind and piano writing. The soprano Tony Arnold’s deft reading highlighted the ritualistic quality of Xenakis’s vocal style.” – *Allan Kozinn*

The Classical Review • 6 October 2009*György Kurtág: Messages of the Late R.V. Troussova • MusicNOW*

“Much larger in scope was Kurtág’s *Messages of the Late R.V. Troussova*, where soprano Tony Arnold sang 21 heavy-hearted poems of the Russian poet Rimma Dalos. Arnold brought a feverishly engaged and almost sinister flair to her performance, moving defiantly through sneering songs like *Why Should I Not Squeal Like a Pig* and *You Took My Heart...* Those who had opted for MusicNOW instead of the Lyric Opera’s opening night of *Faust* got their fine vocal fix after all.”

New Zealand Herald • 4 October 2009*Anton Webern: Lieder Opp. 8, 13, 14 & 15 • Naxos 8.557531*

“From her first arching phrase, Tony Arnold sings Webern’s 1910 Rilke settings as if they are part of a Straussian twilight.”

All Music Guide • October 2009*Anton Webern: Lieder Opp. 8, 13, 14 & 15 • Naxos 8.557531*

“The angular vocal and choral pieces are still somewhat more challenging, but hearing the clear and accurate performances of sopranos Tony Arnold and Claire Booth, bass David Wilson-Johnson, and the Simon Joly Chorale is really a pleasure.” – *Blair Sanderson*

Gramophone Magazine • October 2009*Anton Webern: Lieder Opp. 8, 13, 14 & 15 • Naxos 8.557531*

“Soprano Tony Arnold is admirably mellifluous in the song sets, the wide-spanning lines given their full lyrical weight.” – *Arnold Whittall*

Strings Magazine • September 2009*György Kurtág: Kafka Fragments • Bridge 9270 A/B*

“This new two-disc set pairs the Armenian violinist Movses Pogossian with the formidable soprano Tony Arnold... The chance to go behind the scenes and to glimpse Kurtág in action as he addresses everything from the role of harmony to the use of the Alexander Technique to help Pogossian relax is priceless. Highly recommended.” – *Greg Cahill*

Opera News • August 2009*György Kurtág: Kafka Fragments • Bridge 9270 A/B*

“The studio recording that ensued two months later reveals the degree to which Arnold and Pogossian, both astonishing performers, reaped benefits from their study with Kurtág. This recording is an interpretation of the highest caliber, worthy of the high standard set by its few predecessors. In many ways, it represents an ideal performance.

“The live performance on the DVD occurred in Armenia, two years after the studio recording. Arnold’s and Pogossian’s interpretation here is a bit less immediately intense, yet it is even deeper in expression. Despite a minor technical glitch (white noise slightly interfering with songs 38 and 40), the performance is a wonderful document. Dawn Upshaw and Geoff Nuttall have performed *Kafka Fragments* in a fine staging by Peter Sellars. However, as Arnold and Pogossian demonstrate, this music has even more power when left unstaged. It allows the listeners/viewers to relate it more closely to their own experience, rather than to the specific character presented in the staged version.

“While some may not wish to explore the connections of Kafka’s words and Kurtág’s music so personally, this DVD affords a valuable opportunity to experience *Kafka Fragments* as its composer originally envisioned it.” – *Arlo McKinnon*

Guitar Review • August 2009*Kaija Saariaho: Adjö • New Focus Records*

“Standouts on the disc include... Saariaho's *Adjö*, a timbral tour de force featuring the exquisite soprano Tony Arnold. While this release is by no means ‘easy listening,’ those willing to give this CD multiple listens will surely reap the benefits.”

MusicWeb International • 9 August 2009*Elliott Carter: Voyage; Warble for Lilac Time • Bridge 9271 A/D*

“The orchestra accompanies well and the soprano line is beautifully performed by Tony Arnold.”

International Record Review • July/August 2009*György Kurtág: Kafka Fragments • Bridge 9270 A/B*

“It is first-class, in every way, including sound quality. Arnold’s emotional intensity and grace under extreme pressure cannot be denied, and Pogossian matches her note for note and nuance for nuance... Both gesturally and facially, Arnold is an expressive performer, and watching her here assists one in getting under the surface of the *Kafka Fragments*. ”

Paul Griffiths Online • July 2009*György Kurtág: Kafka Fragments • Bridge 9270 A/B*

“One of the benefits of the new recording, quite apart from the exceptional studio recording made by these artists, is that it shows us the context of failure by offering an ancillary DVD that includes excerpts from what was evidently a lengthy and exhausting rehearsal directed by the composer. This is invaluable as a record of Kurtág in action, but perhaps the most important words are Arnold’s, referring to a different rehearsal, at which he was coaching a string quartet in Beethoven: ‘It seems that for Kurtág harmony doesn’t simply affect rhythm, rubato and timbre in music, it actually creates them.’ And she seems to use this important insight in her performance with Pogossian – in, for example, the sixteenth fragment, where the degree of consonance or dissonance between voice and violin gives the music at once expressive force and dynamism.

“Arnold’s drama is touching, with a sense, from the freshness of her singing and from her thoughtful involvement, that the experiences reflected, refracted or directly conveyed in these miniature scenes are happening to her, right now, as she utters.”

Musical Pointers Online • July 2009*Anton Webern: Lieder Opp. 8, 13, 14 & 15 • Naxos 8.557531*

“...a particular pleasure in this collection is the singing of Tony Arnold.” – Peter Grahame Woolf

Audiophile Audition • 19 June 2009*György Kurtág: Kafka Fragments • Bridge 9270 A/B*

“The third available recording of Kurtág’s masterpiece is a worthy one... Soprano Tony Arnold throws herself into these performances, and certainly seems moved by this music. Violinist Pogossian plays the devil out of what has to be an enormously bearish piece, though obviously written in an idiomatic manner.”
– Steven Ritter

Gapers Block • 11 June 2009*Iannis Xenakis: Akanthos • International Contemporary Ensemble*

“Much must be said of the soloists on many of the pieces. Soprano vocalist Arnold wound her supple, passionate vocals around the keening wail of the strings, bending her notes to intertwine with woodwind instruments, essentially using her voice as an instrument, while still firmly establishing her position as soloist, never losing her instrumental voice amidst the melee.”

Time Out Chicago • 8 June 2009*Iannis Xenakis: Akanthos • International Contemporary Ensemble*

“By far, one of the most harmonically beautiful moments of the night was unveiled toward the end of *Akanthos*, with the retreat of the instruments into an atmospheric haze as vocalist Tony Arnold lofted a very pure tone toward us. She spent the majority of the piece wrangling with Xenakis’s vocal acrobatics, and it was a much-needed moment of serenity. If you see Tony Arnold’s name listed for a concert, buy a ticket immediately.” – Doyle Armbrust

Boston Globe • 21 April 2009*Iannis Xenakis: Akanthos • International Contemporary Ensemble*

“In the aptly named *Akanthos* (Thorns), Xenakis pushes the idea of treating the voice as an instrument to its limit. A soprano sings, speaks, and vocalizes wordless syllables against a noisy instrumental backdrop that includes glissandi, quarter tones, and strings played on the bridge. Despite the constant shifts in color and texture, the music seemed to emanate from and return to a single note, giving it an oddly unified feel.

“The ICE played with astonishing polish and intensity, and all the soloists – soprano Tony Arnold in *Akanthos*, pianist Cory Smythe in *Palimpsest* and clarinetist Joshua Rubin in *Échange* – were excellent. Schick guided those three works with a deep understanding of this composer’s demanding, esoteric voice.”
– Jeremy Eichler

The New Yorker • 9 March 2009*Gabriela Lena Frank: New Andean Songs • Ricardo Zohn Muldoon: Comala • Sequitur*

“Lyricism is the calling card of the latest concert by this elegantly adventurous new-music ensemble: works by Gabriela Lena Frank, Donald Crockett, and Ricardo Zohn-Muldoon. They have performers any composer would envy—the singers Tony Arnold and Mary Nessinger and the conductor Bradley Lubman.”
– Russell Platt

Boston Globe • 28 January 2009*György Kurtág: Kafka Fragments • Concord Free Library*

“...Thanks to a performance of enormous skill and conviction by these two young musicians, the piece still hit its mark. Indeed, the piece’s original title, taken from one of the fragments, captures the essence of Kurtág’s plight as a composer for whom the painful isolation of life behind the Iron Curtain also encouraged a kind of radical self-reliance. Or as the soprano sings: ‘My prison cell - my fortress.’

“On Saturday, Arnold rendered this fragment with the laser-like intensity and complete dramatic conviction that she brought to the entire cycle. Both players have clearly lived with this music for years and have not only mastered the extreme technical challenges of its rugged, stripped-down language, but have also internalized its deeper mysteries, its jagged theatricality, and its searing emotional honesty.

“...But of course it was the performance itself that mounted the strongest case for this music. Arnold made the soprano line’s giant leaps and wild pivots feel like a natural expression of the texts at hand. Her halting delivery of the 38th fragment, about an artist’s struggle for authentic self-expression, was particularly riveting. Pogossian, moving between two violins with different tunings, deftly conjured the music’s surreal post-Bartokian nightscape: by turns dreamy, frenetic, and ultimately in the final fragment, sublime.” – Jeremy Eichler

Washington Post • 3 November 2008*Recital with Jacob Greenberg • Library of Congress*

“The celebration continued Saturday night with the fine soprano (and new-music specialist) Tony Arnold performing Messiaen's heady, turbulent and wildly colorful song cycle *Harawi*. It takes a singer of considerable imagination to bring off this extravagant music. It's a huge work, rife with exotic textures and emotional complexities, and Arnold – accompanied skillfully by Jacob Greenberg at the piano – gave a superb and genuinely insightful account – whether chanting ritualistically in *Doundou Tchil*, evoking a state of quiet grandeur in *Adieu* or summoning near-breathtaking power in the magnificent *Repetition Planetaire*.”

Classical Voice of North Carolina • 2 November 2008*Recital with Jacob Greenberg • Duke University*

“With penetrating beauty, Arnold's singular interpretation was deliciously rich in color and Greenberg's piano collaboration, perfect.”

Sequenza 21 • 3 July 2008*Tania León: Singin' Sepia • Bridge 9231*

“There is virtually complete expressive identification between music and poetry (by Rita Dove) in *Singin' Sepia*, a cycle of songs on slavery and its diasporic effect. The music, for soprano, clarinet, violin, and piano/four-hands, is, by turns, joyous and reflective. Tony Arnold's performance is rich and intimate.”

The New Yorker • 21 April 2008*Stravinsky: Complete Songs • Miller Theater Stravinsky Festival*

“As a prelude, the fearless new-music soprano Tony Arnold (among other singers), backed up by the International Contemporary Ensemble, performs Stravinsky's songs, complete.” – Russell Platt

Los Angeles Times • 27 March 2008*Gabriela Lena Frank: New Andean Songs (world premiere) • LA Phil New Music Group*

“The performance was beautiful. Soprano (Tony Arnold) and mezzo-soprano (Rachel Calloway) were like a single voice entwined in the text.”

Chicago Tribune • 20 March 2008*Louis Andriessen: Racconto dall'Inferno • Fulcrum Point New Music Project*

“With a text from Dante's *Inferno* as inspiration, the work is a brilliantly evocative mono-drama, sung on this occasion by soprano Tony Arnold with complete technical command and deeply felt artistry.” – Michael Cameron

Buffalo News • 14 November 2007*Hugo Wolf: Songs from Mörike and Goethe Lieder • A Musical Feast*

“The first musical notes in the concert's second half came from the blessedly talented soprano, Tony Arnold, who, with [Claudia] Hoca accompanying her performed songs from 19th century Austrian composer Hugo Wolf's *Goethe Lieder* and *Mörike Lieder*. Arnold's take on *Im Frühling* and *Auf ein altes Bild*, two songs from the latter folio, were a wonderful blend of vocal skill and the composer's own emotion packed score.”

New York Observer • 30 October 2007*Esa-Pekka Salonen: Floof • Miller Theatre Composer Portrait*

“Soprano Tony Arnold, also onstage for the Sequitur performance, was the star of another concert three days earlier: the Miller Theatre’s “Composer Portrait” tribute to Esa-Pekka Salonen... If Mary Nessinger is the Jan DeGaetani of Generation X, then Tony Arnold is its Lucy Shelton. In Mr. Salonen’s *Floof*, a setting of a text by the Polish science-fiction writer Stanislaw Lem about an android that teaches itself to write love poetry using the jargon of higher math instead of the language of hearts and bodies, Ms. Arnold effortlessly alternated between lucid coloratura vocalism and the roughest, most guttural sounds; conductor Jeffrey Milarsky and the Miller musicians drove home Mr. Salonen’s punchy, rugged brand of postminimalism with assurance and aplomb.” – *Russell Platt*

Newsday.com • 9 October 2007*Esa-Pekka Salonen: Floof • Miller Theatre Composer Portrait*

“*Floof*, a setting of cyberpoetry by Stanislaw Lem, showcased the mind-bending virtuosity of soprano Tony Arnold. While exploring the permeable boundaries between human and machine, meaning and randomness, Arnold coughed, whispered, trilled, and slithered (in duo with the splendid cellist Caroline Stinson), pounding out high staccato notes that made Mozart’s high-flying arias for the Queen of the Night sound like *Row, row, row your boat* by comparison.”

New York Times • 9 October 2007*Esa-Pekka Salonen: Floof • Miller Theatre Composer Portrait*

“The madcap *Floof*, a depiction of a computer learning to generate poetry, drawn from a story by Stanislaw Lem, is endearing. Tony Arnold, the soprano, made her difficult part seem easy as well as funny.” – *Anne Midgette*

MusicWeb International • 7 October 2007*Stefan Wolpe: Ten Early Songs • Bridge Records 9209*

“They are given fine performances by Tony Arnold (soprano) and Jacob Greenberg (piano). Arnold has a lovely focused lyric voice, quite bright in tone and she sings Wolpe’s expressionist vocal lines with a fine line. There were moments when, not surprisingly, the pieces recall early Berg songs.”

Chicago Tribune • 25 September 2007*Philippe Manoury: Cruel Spirals • International Contemporary Ensemble*

“As usual, soprano Tony Arnold was a marvel, unintimidated by the thorny score’s brutal leaps and stratospheric range. More to the point, she imbued an uneven text with varied color and rhetorical depth.” – *Michael Cameron*

Deceptively Simple • 24 September 2007*Philippe Manoury: Cruel Spirals • International Contemporary Ensemble*

“The eleven-concerts-in-seven-days ICEFest 2007 is underway, and featured an astonishing performance of Philippe Manoury’s cyclical *Cruel Spirals* last evening at the Museum of Contemporary Photography. The devastating work is in the mold of Boulez’s *Marteau* and Kurtág’s *Scenes from a Novel*, with poetry by Jerome Rothenberg reflecting on the will of the majority and the legacy of the concentration camps. I greatly doubt that another soprano could be more compelling singing it than Tony Arnold.”

New York Times • 6 September 2007*Philippe Manoury: En Echo; Cruel Spirals • International Contemporary Ensemble*

“The voice in question was Tony Arnold’s. A soprano, Ms. Arnold sustained the languid pace of four sections of *En Echo* and managed the emotional ups and downs of the nine-part *Cruel Spirals*, both with distinction.” – *Bernard Holland*

All Music Guide • August 2007*Stefan Wolpe: Ten Early Songs • Bridge Records 9209*

“Soprano Tony Arnold is another standout in the *Early Songs*. ”

American Record Guide • July 2007*Stefan Wolpe: Ten Early Songs • Bridge Records 9209*

“*Ten Early Songs* (1920) range in style from agonized atonality to folk-like references (there’s a setting from *Knaben Wunderhorn*), and even some Roaring 20s ragtime rhythm. Texts are from all over the map, but the concerns, musical and otherwise, offer a neat snapshot of the period. They are all sung beautifully by soprano Tony Arnold.”

New York Times • 12 June 2007*Tania León: Singin’ Sepia • Orchestra of St. Luke’s*

“Ms. León’s *Singin’ Sepia*, a song cycle on texts by the poet Rita Dove, intertwined angular, leaping vocal lines with bristling counterpoint on clarinet and violin. Two pianists provided spiky accompaniment, with occasional undercurrents of wry swing. Tony Arnold, a bold, powerful soprano, gave a riveting account of the demanding work.” – *Steve Smith*

New York Times • 24 May 2007*Luigi Nono: A Floresta é Jovem e Cheja de Vida • International Contemporary Ensemble*

“The soprano Tony Arnold and the clarinetist Joshua Rubin performed with intensity and fierce concentration. At times their sounds blended together to intentionally uncomfortable effect: You literally felt bones in your ears resonating in protest.” – *Steve Smith*

Chicago Sun Times • 25 April 2007*György Ligeti: Nouvelles Aventures • MusicNOW*

“Tony Arnold, Julia Bentley and Alexander Hurd were the superb chanters, shriekers and shouters of nonsense syllables.” – *Andrew Patner*

Chicago Tribune • 25 April 2007*György Ligeti: Nouvelles Aventures • MusicNOW*

“The assorted yelps, whispers, buzzes and screams were dispatched with calculated abandon by Tony Arnold, Julia Bentley and Alexander Hurd.” – *John von Rhein*

Deceptively Simple • 9 April 2007*Salvatore Sciarrino: Infinito Nero • Ensemble Dal Niente*

“Tony Arnold then stepped out for Sciarrino’s *Infinito Nero*, a depiction of a nun experiencing ecstasy and rapture. The Italian texts whoosh by quietly from a shocked singer. The mental dislocation she’s undergoing locks everyone inside the madhouse, a space Arnold vividly created.”

International Record Review • February 2007*Augusta Read Thomas: Prairie Sketches • ART 19912005 CD*

“It is hard to imagine other performers presenting this music so compellingly. Soprano Tony Arnold deserves a special mention, though, for her transfixing voice in *Prairie Sketches I* and *Bubble: Rainbow – (spirit level)*.”

MusicWeb International • February 2007*Luciano Berio: Sequenzas I–XIV • Naxos 8.557661-6*

“Tony Arnold is a soprano, and has to my ears the advantage of being able to reach down from easy highs, rather than push upward from a lower basic range... smiling and flighty, showing some restriction in the lowest notes, but with a schizophrenic inhalation ‘gasp’ which would have you running for your life.”

Los Angeles Times • 9 January 2007*György Kurtág: Kafka Fragments • Dilijan Concert Series with Movses Pogossian, violin*

“*Kafka Fragments* is a journey, and that is how Arnold and Pogossian approached it. Arnold is an impressive singer, with operatic projection and tremendous flexibility. She has recently made a very good recording of George Crumb's *Ancient Voices for Children*, which has been nominated for a Grammy. In the first half of the program she was commanding.” — *Mark Swed*

New York Times • 10 December 2006*Augusta Read Thomas: Prairie Sketches • ART 19912005 CD*

“*Bubble: Rainbow – (spirit level)*, composed for Elliott Carter's 95th birthday, is a bristling, eruptive setting of passages by Elizabeth Bishop and Emily Dickinson. In *Prairie Sketches I*, which includes harp and a chorus of three female voices, Ms. Thomas revels in the poet Suzann Zimmerman's paean to a sweeping Kansas landscape with music by turns radiant and ethereal. Tony Arnold, a soprano who specializes in contemporary music, handles Ms. Thomas's leaping vocal lines with intensity and assurance.” — *Steve Smith*

MusicWeb International • 6 December 2006*Luciano Berio: Sequenzas I–XIV • Naxos 8.557661-6*

“Some of the performances here need fear little comparison with any others... To say that in *Sequenza III* Tony Arnold balances passion and control, the histrionically excessive and the intimately breathy, with a sureness of touch that Cathy Berberian would have been proud of is, of course, to praise her very highly.”

Sequenza 21 • 15 November 2006*Luciano Berio: Sequenzas I–XIV • Naxos 8.557661-6*

“Tony Arnold's breathtaking *Sequenza III* for solo voice is the best performance of this most popular *Sequenza* that I have ever heard, decisively answering any critiques of this babbling and histrionic piece as a collection of vapid theatrical effects. In her hands it is no such thing. Instead, it is a touching and emotionally fraught monodrama, with intersecting layers of structural and textual significance that I have never heard brought forth and controlled so brilliantly.”

Chicago Tribune • 24 October 2006*Jonathan Harvey: Song Offerings; H W Henze: Whispers from Heavenly Death • MusicNOW*

“...anything sung by soprano Tony Arnold is worth hearing. Arnold was radiantly inside the delicate atonal lyricism in both Jonathan Harvey's *Song Offerings* and Hans Werner Henze's *Whispers from Heavenly Death*.” — *John von Rhein*

Chicago Sun-Times • 24 October 2006

Jonathan Harvey: Song Offerings; H W Henze: Whispers from Heavenly Death • MusicNOW

“Harvey's 18-minute song-cycle for soprano and chamber ensemble was another showcase for the remarkable American soprano Tony Arnold. Combining the British composer's softened version of atonality with his interest in proto-New Age poetry and philosophy (the lyrics here are by Rabindranath Tagore), this is a work at once lush in feeling and austere in instrumentation. Arnold made the listener feel as if he were seated atop an idyllic Bengali mountain.” – Andrew Patner

Classical CD Review • October 2006

Luciano Berio: Sequenzas I–XIV • Naxos 8.557661-6

“Soprano Tony Arnold knocked me over with a voice of unbelievable flexibility, on a par with Cathy Berberian herself, as she turned herself practically into an electronic tape from the Sixties. Dynamically and color-wise, she switches on a dime. It's almost like watching a circus act.” – Steven Schwartz

Signal to Noise • September 2006

Luciano Berio: Sequenzas I–XIV • Naxos 8.557661-6

“Arnold does dazzle though, especially with short bursts of frenetic wheezing, as if her vocal cords were shivering and rasping together.”

American Record Guide • September–October 2006

Luciano Berio: Sequenzas I–XIV • Naxos 8.557661-6

“*Sequenza III* is an amusing tour de force for woman's voice doing all of the things it should never do. Arnold does them with great abandon and flair...”

Time Out Chicago • 6 July 2006

Luciano Berio: Sequenzas I–XIV • Naxos 8.557661-6

“Soprano Tony Arnold (a frequent presence in Chicago) gives a bracing account of *Sequenza III* on Naxos with awesomely precise diction.”

www.classical.net • June 2006

Luciano Berio: Sequenzas I–XIV • Naxos 8.557661-6

“The most interesting comparisons, I think, should not be among the three collections, but between today's performers and the original dedicatees, whenever possible. For example, it's gratifying to hear how close Tony Arnold comes to Cathy Berberian in *Sequenza III*, a fantasia of whoops, yips, and mutterings based on a brief text by Markus Kutter. (I always half-suspected that Cathy was just making it up as she went along, but now I know better!)”

Ionarts • 16 June 2006

Luciano Berio: Sequenzas I–XIV • Naxos 8.557661-6

“*Sequenza III* for female voice – a zoo of vocal and acting exhibitions – is given to Tony Arnold, who hiccups and musico-stutters her way through this amusing, shifty work.”

Buffalo News • 7 June 2006

Augusta Read Thomas: Bubble-Rainbow; Bernard Rands: Wolcott Songs • June in Buffalo

“Pairing the brilliant soprano Tony Arnold with cellist Jonathan Golove (*Walcott Songs*) and with an instrumental sextet (*Bubble-Rainbow*) showcased how combining intense, otherworldly tunesmithing with conventional instruments can be experimental and accessible at the same time.”

MusicWeb International • 6 June 2006*Luciano Berio: Sequenzas I–XIV* • Naxos 8.557661-6

“Tony Arnold’s aplomb is simply stunning.”

Chicago Tribune • 1 June 2006*Osvaldo Golijov: How Slow the Wind* • Fulcrum Point New Music Project

“Soprano Tony Arnold was in lovely voice in this beguiling work, with quasi-minimalist accompaniment provided by string quartet and clarinet.”

Deceptively Simple • 16 May 2006*Anton Webern: Three Songs, Op. 18* • International Contemporary Ensemble

“Arnold gave a riveting performance and made the angular lines sound as non-angular as could be.”

Sequenza 21 • 1 March 2006*Complete Crumb Edition, Vol. 9* • Bridge 9170

“The Bridge recording is vivid and exciting. Soprano Tony Arnold gives a warm and compelling reading of both *Ancient Voices* and the *Madrigals*, and boy soprano Justin Murray is excellent in *Ancient Voices*, too.”

The Stranger • 2 February 2006*Complete Crumb Edition, Vol. 9* • Bridge 9170

“One highlight is George Crumb's 1970 classic, *Ancient Voices of Children*; though I love the early 1970s recording with Jan DeGaetani, the serpentine melismas of soprano Tony Arnold sound equally stunning on *Complete Crumb Edition Vol. 9.*”

International Record Review • November 2005*Complete Crumb Edition, Vol. 9* • Bridge 9170

“It is impossible to hear the *Madrigals* and especially *Ancient Voices of Children* without the voice of the late mezzo-soprano Jan DeGaetani in the back of one's mind. Her recording of the latter work – she was its dedicatee – remains a classic of its kind... [in Bridge Records' new recording] Tony Arnold acquits herself well here. While more restrained than DeGaetani, she also sounds more natural, letting the music speak for itself.”

American Record Guide • November 2005*Complete Crumb Edition, Vol. 9* • Bridge 9170

“Amazing soprano Tony Arnold is a worthy heiress to Ms. DeGaetani's heretofore untouchable throne, and enthusiasts of the piece will be delighted to add this to their libraries. Those new to the piece will have nothing to lose by making their first pass at the work through this outstanding production.”

Splendid E-Zine • 9 November 2005*Complete Crumb Edition, Vol. 9* • Bridge 9170

“Tony Arnold is the soprano soloist for both *Ancient Voices* and *Madrigals*; her supple voice and enthusiastic performance of the scores' numerous vocal effects make her a compelling interpreter of Crumb's music.”

Chicago Sun-Times • 2 November 2005*John Harbison: North and South • Chicago Symphony Orchestra MusicNOW*

“American soprano Tony Arnold has a beautiful and precise voice.”

Chicago Tribune • 1 November 2005*John Harbison: North and South • Chicago Symphony Orchestra MusicNOW*

“In setting poems of Elizabeth Bishop, [Harbison] elegantly shapes the music to the natural contours of the text, always beautifully rendered by the superb soprano Tony Arnold.”

Shepherd Express • 29 September 2005*Esa-Pekka Salonen: Floof; Qu Xiaosong: Mist • Present Music*

“Featured soprano Tony Arnold gave a superhuman show of musicianship.”

Milwaukee Journal-Sentinel • 25 September 2005*Esa-Pekka Salonen: Floof; Qu Xiaosong: Mist • Present Music*

“The ensemble [Present Music], with the remarkable Tony Arnold at the forefront, played both with unshakable conviction.”

Classics Today • 13 August 2005*Complete Crumb Edition, Vol. 9 • Bridge 9170*

“Soprano Tony Arnold has appeared on several other Bridge recordings containing difficult contemporary music by composers such as Carter and Babbitt. Her performances of *Ancient Voices of Children* and *Madrigals* are the first that challenge the classic recordings by Jan DeGaetani on Nonesuch and New World. Aside from her totally fearless delivery, she presents the music with a naturalness and ease that allows us to forget all about its technical difficulty, focusing instead on pure expression.” – David Hurwitz

Buffalo News • 14 June 2005*Philippe Manoury: En Echo • June in Buffalo*

“If Manoury conceived of and captured his creation, it was soprano Tony Arnold who brought it to life. She stole the show. Arnold's intensity and passion drew everyone into the mood.”

Buffalo News • 9 June 2005*Simon Bainbridge: Four Primo Levi Settings • June in Buffalo*

“Tony Arnold, a June in Buffalo regular, was the soprano soloist. Uncompromising and intense, superbly controlled, she is a wonder all on her own. She filled the music, which resembled Schoenberg, with boundless sadness and, at times, an eerie quietude.”

Seen and Heard International • June 2005*Brian Ferneyhough: Etudes Transcendantales • Ensemble 21*

“Perhaps the finest of all was the *Etudes Transcendantales/Intermedio II*, which is sort of like a baroque concerto being subjected to experiments in metre, timbre and texture – sort of like Schnittke, but with more emphasis on microtones and a vocalist using texts by Ernst Meister and Alrun Moll. With the lighting now a deep blue, the clear-voiced and intrepid soprano Tony Arnold opened this disturbingly difficult music...”

New York Times • 25 April 2005*Brian Ferneyhough: Etudes Transcendantales • Ensemble 21*

“One of the best pieces was the song cycle, *Etudes Transcendantales/Intermedio II*, in which the thinner textures of duets and trios made the complexity of what was going on more effective. It wouldn’t have sounded half as good without Tony Arnold, the soprano soloist, who used her light, delicate voice like an instrument and kept a steady line of beauty in music that was veritably asking to be barked.” – *Anne Midgette*

Buffalo News • 3 March 2005*Jonathan Harvey: Song Offerings • Slee Sinfonietta*

“First up was *Song Offerings*, Harvey’s song cycle based on texts by Rabindranath Tagore and featuring the absolutely stunning soprano Tony Arnold. Fronting a small instrumental troupe that was weighted towards bowed strings but seasoned with flute, clarinet, and piano, Arnold’s amazing vocal control was such that it made the most difficult leaps, cries, and whispers seem effortless. The music alternated between a surprisingly sensuous yet ascetic beauty and something akin to an aviary in turmoil.” – *Garaud MacTaggart*

The Plain Dealer • 25 February 2005*James Primosch: Holy the Firm • Cleveland Contemporary Players*

“Soprano Tony Arnold drew the listeners into the score’s rapturous atmosphere with singing of tonal beauty and dramatic truth. Pianist Jacob Greenberg played his collaborative role with clarity.”

Chicago Tribune • 11 January 2005*Augusta Read Thomas: Prairie Sketches • Callisto Ensemble*

“The radiant soprano Tony Arnold was the soloist... Remarkably flexible and assured of pitch, Arnold gathered Thomas’ ecstatic music in the pure, shining arc of her singing, showing no traces of discomfort even when sustaining long, difficult phrases in the vocal stratosphere.”

Boston Globe • 17 December 2004*Harrison Birtwistle: Nenia—The Death of Orpheus • Fromm Players*

“This piece is a tour de force for the solo soprano, who narrates the grisly end of Orpheus’s story in pitched speech, while singing ‘offstage’ parts of both Orpheus and of Eurydice. The instrumentalists were expert, the soprano, Tony Arnold, quite compelling in all three of her quick-changing, interpenetrating roles.”

Boston Phoenix • 16 December 2004*Harrison Birtwistle: Nenia—The Death of Orpheus • Fromm Players*

“The concert ended with another marvel, *Nenia: The Death of Orpheus* (1970), a kind of dramatic cantata (*nenia* is Latin for “funeral song”) in which a soprano – the impressive Tony Arnold – sings all three roles: the narrator telling the story and the lamenting voices of the two lovers, Orpheus and Eurydice, who interrupt the narrator after almost every word by calling out each other’s name in despair. It was a vocal and dramatic tour de force.”

Il Tempo (Italy) • 22 November 2004*Luciano Berio: Circles; O King; Sequenza III; Folk Songs • Parco Della Musica*

“...the astonishing power of [*Sequenza III*] never ceased to amaze in the marvelous performance by Tony Arnold, soprano, as she smilingly passed through Berio’s vocal jungle. She too was the perfect soloist for *Circles* and *O King*.”

San Francisco Classical Voice • 9 November 2004*George Crumb: Apparition; Three Early Songs • George Crumb Ensemble*

“Lithe and dramatic (in the literal sense) soprano Tony Arnold was heard to marvelous and mysterious effects in the very early *Three Early Songs*. Arnold and Shannon's other collaboration, *Apparition* of 1979, just at the end of Crumb's most masterful decade, has never sounded better.” – *Mark Alburger*

Washington Post • 1 November 2004*George Crumb: Apparition; Three Early Songs • George Crumb Ensemble*

“From the first notes of *Three Early Songs*, soprano Tony Arnold's phenomenal talent was apparent. Arnold delivered Crumb's setting of sentimental texts by Robert Southey and Sara Teasdale with a clear tone, clean diction and an understated earthy quality... Arnold proved her effective dynamic range with a deft decrescendo, ending with her lips moving in silence in the 1979 work *Apparition*. Her dramatic flair fit Crumb's compositional style well, her facial expressions reflecting the nuances of Walt Whitman's somber text.”

Houston Chronicle • 28 October 2004*George Crumb: Apparition; Three Early Songs • George Crumb Ensemble*

“Soprano Tony Arnold was the commanding soloist in the songs. Her work in *Apparition* was particularly impressive for bringing Crumb's intricate interpretation of texts to life.”

Charleston Gazette • 18 October 2004*George Crumb: Apparition; Three Early Songs • George Crumb Ensemble*

“Tony Arnold's pure, clear soprano delivered *Night*, *Let it be forgotten*, and *Wind Elegy* with unerring pitch through difficult intervals, and appropriate emotional expressiveness. She sings with complete self-assurance, obvious insight and excellent diction... [In *Apparition*] Arnold revealed the intensely personal musings, sad memories and spiritual redemption with artistry and grace. Her vocalise technique revealed great voice range and mastery, as required for glissandi, sudden fortissimo shouting, and conversely for bird sounds and forest murmurs.”

Musical Pointers • 20 September 2004*Jonathan Harvey: Song Offerings • Lucerne Festival*

“Tony Arnold (a she from USA) with Cliff Colnot in charge of his Academy Ensemble, made a palpable hit with Jonathan Harvey's *Song Offerings*, a fine performer in a listener-friendly setting of Tagore. Hers is a name to memorise and I hope we will soon have opportunities to hear those two Americans in London.”

Buffalo News • 11 September 2004*Solo Recital: works of Carter, Berlioz, Aperghis & Crumb • Jacob Greenberg, piano*

“Tony Arnold is an amazing singer, and pianist Jacob Greenberg is an outstanding accompanist. Together, they have the ability to plunge a receptive listener into the depths of their programs through a combination of stunning power and beguiling subtlety... To say that their take on *Les Nuits d'Été* was revelatory would be to damn with faint praise. Greenberg's pianism was sensitive without being cloying, flowing behind Arnold's special artistry and melding with it to create a superlative whole. It was one of the finest performances of this work that this listener has ever heard.”

Tempo • July 2004*The Music of Milton Babbitt • Bridge 9135*

“All of these performances are understanding, masterly, authoritative and persuasive in their obviously feeling that there is no need to be ‘persuasive’, rather than merely to play them honestly and well.” – *Rodney Lister*

New Music Box • June 2004*The Music of Elliott Carter, Vol. 5 • Bridge 9128 | The Music of Milton Babbitt • Bridge 9135*

“...[this] should forever dispel the myth that the angularities of serial atonality are antithetical to good musical prosody. Just as the young American soprano Tony Arnold proved in her remarkable recent recorded performances of Elliott Carter’s *Of Challenge and of Love* and Milton Babbitt’s *Quatrains*, both settings of the extremely demanding texts of John Hollander in which every syllable is clearly comprehensible, it’s all in the performance.”

La Folia • May 2004*The Music of Elliott Carter, Vol. 5 • Bridge 9128*

“The grandest offering, *Of Challenge and of Love*, receives a carefully thought-out interpretation from soprano Tony Arnold and pianist Jacob Greenberg. This song cycle demands repeated listening to savor Carter’s sensitive word painting.”

Classical CD Review • May 2004*The Music of Milton Babbitt • Bridge 9135*

“*Quatrains* happens to enchant me... The performances are all first rate. I should also especially cite soprano Tony Arnold and clarinetists Charles Neidich and Ayako Oshima for their singing accounts. Arnold manages the trick of not performing new music, but music. We get simply extraordinary music-making from all parties.”

Chicago Sun-Times • 28 April 2004*Bernard Rands: Canti Lunatici • Chicago Chamber Musicians*

“In poetry with texts by Whitman, Joyce, Lorca, Plath and others, Arnold’s supple soprano often hovered in the stratosphere like a fragile, icy crystal wire. Drawing us in with rapt humming in Quasimodo’s *Ed è subito sera*, conspiratorial whispers in *Welcome to the Moon* by an anonymous Gaelic poet and giggling outbursts in Arp’s *Ein in sich gekehrter Mond*, she was our guide through an ever-changing, enchanted moonscape.”

Buffalo News • 26 March 2004*Ravel: Chansons Madecasses • Slee Sinfonietta*

“Arnold’s voice projected a lovely, liquid sound in *Nahandove* and the concluding *Il est doux*, and she equally well captured the tension and anger of the central *Mefiez-vous des blancs* which wails about the treachery of the white man.”

Fanfare Magazine • March 2004*The Music of Milton Babbitt • Bridge 9135*

“This is a lovely, lovely piece in a strictly sonic sense, even though I don’t necessarily agree with the setting of the text (such a personal thing). Soprano Tony Arnold sings most of the poem with a restraint and lightness of vocal color that nicely matches the clarinets’ tone, a restraint that throws into contrast understated expressions of her reactions to the poem’s darker images.” – Robert Kirzinger

American Record Guide • March 2004*The Music of Milton Babbitt • Bridge 9135*

“Soprano Tony Arnold caresses the piece’s disjunct challenges with understanding and wonder.”

BBC Music Magazine • March 2004
The Music of Milton Babbitt • Bridge 9135

“*Quatrains* is a delight on the ear, with Tony Arnold’s pure and accurate soprano delicately making music with two clarinets.”

Buffalo News • 12 February 2004
György Kurtág: Kafka Fragments • Movses Pogossian, violin

“Tuesday night’s concert at Slee Hall showcased a superb violinist, a stunning vocalist, and a challenging set of compositions... Tony Arnold, a tremendously talented soprano, joined Movses Pogossian onstage after the intermission... The skilled interplay between Pogossian’s impressive violin artistry and Arnold’s superbly honed vocal talents met Kurtág’s challenges head on... Their listeners were appreciative as the performers wove their way through a score that was, by turns, fierce, delicate, stentorian, and, above all, intense.”

New York Times • 11 January 2004
The Music of Milton Babbitt • Bridge 9135

“*Quatrains* has two clarinets bending close to a soprano singing a poem by John Hollander. The soprano here, Tony Arnold, beautifully gauges the fine cool of Mr. Babbitt’s lyricism in this counterpoint of lines.”
– Paul Griffiths

Buffalo News • 19 December 2003
Solo Recital • works of Schoenberg, Messiaen & Sharafyan

“UB faculty recitals become richer all the time. Last month in UB’s Baird Recital Hall, soprano Tony Arnold and pianist Jacob Greenberg, both new to the UB staff, joined with a colleague, the electrifying violinist Movses Pogossian, for a concert culminating in Arnold Schoenberg’s haunting *Book of the Hanging Gardens*. Arnold brought an overwhelming intensity to the difficult, tonally adventurous songs. Singing them from memory was a feat in itself.” – Mary Kunz

Splendid E-zine • 3 December 2003
The Music of Milton Babbitt • Bridge 9135

“Like earlier vocal works, such as *Phonemena* and *Philomel*, *Quatrains’* soprano part is one of considerable virtuosity, with angular leaps and a wide range required of the soloist. In spite of these challenges, Babbitt’s setting is both sensitive to prosody and aware of tessitura; the writing never sounds overly taxing. This is a testament to supple-voiced soprano Tony Arnold as well.”

MusicWeb International • 3 December 2003
The Music of Milton Babbitt • Bridge 9135

“*Quatrains* takes a poem by John Hollander – a favoured poet of Elliott Carter as well I believe – and is written for soprano and accompanying two clarinets. Tony Arnold is well versed in crunchingly tough contemporary music and she negotiates her way through the convoluted lines with something approaching finesse. Babbitt colours and inflects and heightens certain words – listen to the setting of ‘simple’ which is sung like a multiply compressed single word lullaby - or the way the clarinets anticipate with delicate beauty – there is beauty if brief here – the soprano’s line ‘Cut flowers, lovely...’”

Buffalo News • 3 December 2003
Dmitri Shostakovich: Seven Romances • Baird Trio

“The Baird Trio was joined onstage by Tony Arnold, a most wondrous soprano, for a drop-dead gorgeous rendition of Shostakovich’s song cycle *Seven Romances on Poems of Alexander Blok... Ophelia’s Song* featured Arnold’s superb singing and Jonathan Golove’s warm, sensuous cello artistry...”

Pitchfork Media • 7 November 2003
The Music of Milton Babbitt • Bridge 9135

“Soprano Tony Arnold (it’s a girl) is pretty famous for performances of modern classical works, and she’s typically impressive here, singing what must have been extremely challenging lines with impressive delicacy and accuracy.”

Chicago Maroon • 3 November 2003
Sofia Gubaidulina: Perceptions • Contemporary Chamber Players

“The instruments provide an atmospheric background to the poetry set so exquisitely by Gubaidulina, and delivered so effectively by baritone Stephen Swanson and soprano Tony Arnold as to make an English monolingual believe she could understand German.”

Buffalo News • 31 October 2003
Solo Recital • works of Schoenberg, Messiaen & Sharafyan

“Soprano Tony Arnold and pianist Jacob Greenberg are adventurous, fearless and very adept... the presence of violinist Movses Pogossian added to the evening’s electricity. Really, the room was alive... Arnold sang the Schoenberg songs with an alluring combination of grace and hard-knock strength. She is no shrinking violet. She filled the 15 songs with more drama than other singers have, giving them an almost operatic intensity... Blessed with an impressive range and a voice as smooth as cognac, Arnold can handle leaps and challenging harmonic progressions with ease. Arnold seems to embrace whatever she sings – she can make a listener love a work, just because she does.”

Chicago Sun-Times • 27 October 2003
Sofia Gubaidulina: Perceptions • Contemporary Chamber Players

“Tony Arnold was spellbinding, whether reciting Tanzer’s text in an urgent, ghostly whisper or sending forth Gubaidulina’s deliberate, wide-ranging vocal line with laser-like clarity.”

American Record Guide • September–October 2003
The Music of Elliott Carter, Vol. 5 • Bridge 9128

“These five poems by John Hollander are appropriately valedictory and set with the composer’s usual gruff intransigence. I can’t imagine a more sympathetic performance than the one by Ms. Arnold and pianist Jacob Greenberg, though the work would be better placed in a collection of Carter’s vocal music.”

American Record Guide • September–October 2003
Lukas Foss: Time Cycle • Slee Sinfonietta

“Tony Arnold was the soloist, technically sensational. Her intonation and emotional commitment to this extremely wide-stepping music were stunning, creating in the huge leaping or falling intervals a sense of spontaneity not often captured in such lurching atonal scores.” – Herman Trotter

Gramophone Magazine • September 2003
The Music of Elliott Carter, Vol. 5 • Bridge 9128

“The fourth movement, running for almost nine minutes, is in itself a not-so-miniature cantata, and Tony Arnold is particularly impressive in her scrupulous attention to Carter’s dynamic shadings, without which a sense of phrase would be much more difficult to convey. Meanwhile, Jacob Greenberg shapes the demanding piano part with admirable proficiency.”

Classics Today • 2 September 2003*The Music of Elliott Carter, Vol. 5 • Bridge 9128*

“In this fifth volume, Bridge Records’ ongoing Elliott Carter series offers an extremely wide-ranging collection of nine compositions for various chamber forces, as well as one particularly pleasant surprise. That surprise is the song cycle *Of Challenge and of Love* (1994), five songs set to some pretty terrific poetry by John Hollander. While the idiom is typically challenging, Carter shows himself keenly sensitive to the ambiance of each poem and contrives music that is both evocative and quite singable. The deep bell sounds of ‘Under the Dome’, and the finely sustained atmosphere of ‘Quatrains from Harp Lake’ make a particularly strong impression. In the brief final number, aptly entitled ‘End of a Chapter’, Carter makes interesting play with the notion of ‘true beauty’ as opposed to the merely ‘picturesque’ in a brusque setting that challenges the listener to ask if he understands the difference, particularly as it relates to the ‘easy’ parts of the songs just heard. All in all, it’s a brilliant work, well sung by Tony Arnold and affectingly played by pianist Jacob Greenberg.” – David Hurwitz

Classical Music Web • 3 August 2003*The Music of Elliott Carter, Vol. 5 • Bridge 9128*

“Soprano Tony Arnold and pianist Jacob Greenberg are vital and powerful interpreters.”

Guardian Unlimited • 18 July 2003*The Music of Elliott Carter, Vol. 5 • Bridge 9128*

“In the song cycle *Of Challenge and of Love*, on the poetry of John Hollander, the soprano Tony Arnold and pianist Jacob Greenberg relish the detail that Carter lavishes on his settings, each one absorbingly articulate and bracingly affirmative.”

Buffalo News • 10 April 2003*Lukas Foss: Time Cycle • Slee Sinfonietta*

“Soprano Tony Arnold, who has made her mark in the most uncompromising pieces in the modern repertory, has quickly become a favorite of new music devotees in Western New York. Her deep emotional involvement in the performance generated a level of excitement that brought *Time Cycle* back to life.

“Arnold used her huge range of tone color to great effect, whether she was filling the room with her surprisingly large voice or dropping down to the level of a whisper. She fully brought out the slightly crazed anguish in the selection from Kafka’s *Diaries*, while conveying a tone of overwhelming world weariness in the poem by Nietzsche.” – Jan Jezioro

Chico News & Review • 5 December 2002*George Crumb: Madrigals • Bridge Ensemble*

“...Crumb’s totally engaging collection of sound-images [included] syllables bounced about by Ms. Arnold’s exquisitely accurate soprano voice...”

New York Times • 15 October 2002*Milton Babbitt: Quatrains • Fred Sherry & Friends at Merkin Hall*

“Babbitt’s own *Quatrains* – music for two clarinets darting around a vocal line like physicians examining a healthy patient – was delectably done by Mr. Neidich, Ms. Oshima and the soprano Tony Arnold.” – Paul Griffiths

Buffalo News • 12 September 2002*Luciano Berio: Folksongs • Slee Sinfonietta*

“Arnold radiated grace and good humor. She has a lovely, light-timbred soprano, and her diction is beautiful. Most importantly for the songs at hand, her voice sounds natural. Even when singing something that must be terribly difficult, she tosses it off as if it's not much trouble at all.

“She faced more than a few challenges. One song required her to sing ‘Lalalalalalalalala,’ so fast that it was almost a vibration, for what seemed like 10 or 15 seconds on end. (I was too amazed to count.) You can't tell me everyone didn't try that in the car on the way home. The *Azerbaijan Love Song*, which ended the cycle, was a lilting piece full of trills. It was dazzling.

“That song brings me to what struck me most about the *Folk Songs*, which is the sheer joy of them. This is music that has to be seen to be believed. By *Azerbaijan Love Song*, the orchestra members were smiling at each other, catching each other's eye, moving to the rhythm. Arnold's eyes were sparkling, too. She swayed, arched her eyebrows, threw herself into the tune. Happiness was all around, joy in the music and also in the world's diversity.” – *Mary Kunz*

Buffalo News • 5 June 2002*Works by Harbison, Harvey & Rands • Slee Sinfonietta*Something to Talk About

“In *Song Offerings* by Jonathan Harvey, based on the works of the Bengali poet Tagore, Arnold demonstrated an ability to rapidly change character as demanded by the music. The pure, seductive sound quality of her voice was immediately apparent in these songs of a woman giving voice to her most intimate feelings.

“John Harbison's *Mirabai Songs* has been recorded a couple of times, and it was probably the one work on the program with which the audience was familiar. After a performance in Los Angeles last year by Dawn Upshaw, who has made a very successful recording of the work, one critic remarked that she ‘virtually owned’ the work.

“After hearing Tony Arnold's vivid realization of the piece, one might want to argue that its ownership is very much up for grabs. With her focused vocal projection and her ability to shade a phrase, Arnold breathed genuine life into these poems of religious ecstasy.

“In *Canti Lunatici* by Bernard Rands, Arnold returned in a tour de force that had her humming, singing, whispering and declaiming the words of 15 poems in four different languages. Arnold's dramatic ability was very much to the fore, as she used her agile voice to hold the piece together, aided by the refined playing of the musicians in the numerous bridge passages.” – *Jan Jezioro*

Chicago Sun-Times • 29 April 2002*Mario Davidovsky: Romancero • Chicago Symphony Orchestra MusicNOW*

“Moving with impeccable precision through the angular leaps and unpredictable melodic turns of Davidovsky's song cycle *Romancero*, soprano Tony Arnold brought witty seductiveness to the opening song. But accompanied by a small ensemble, her austere *Sad was King David* was moving, each carefully shaped note glowing like a teardrop in the slow, widely spaced melody.” – *Wynne Delacoma*

Chicago Tribune • 8 April 2002*Songs of Weill, Eisler & C. Berg • Jacob Greenberg, piano*

“Tony Arnold sang with a nice combination of fire and ice.”

Chicago Sun-Times • 8 April 2002*Songs of Weill, Eisler & C. Berg • Jacob Greenberg, piano*

“Arnold mixed just the right amount of cynicism and innocence in settings of three Frank O’Hara poems by Christopher Berg... She was equally fine in Hanns Eisler’s settings of several bitter Bertold Brecht poems. In Weill’s well-known *Surabaya Johnny*, her sweet soprano created an image of youthful vulnerability rather than world-weary disillusionment.” – *Wynne Delacoma*

Pioneer Press • 7 March 2002*Songs of Robert Kritz and Rachmaninov • Highland Park Strings*

“Arnold’s gleaming voice wrapped around the composer’s long lines, her diction was superb and she clearly relished performing. . . Arnold then easily navigated Rachmaninov’s Vocalise, and the strings accompanied her with distinction.”

De Telegraaf (Rotterdam) • 6 March 2001*Gaudeamus Interpreters Competition • Jacob Greenberg, piano*

“Arnold has a very strong theatrical presence, a beautiful and big voice, and knows how to get the intention of the text across. She accomplished all with great sense of drama. Her sublime breathing technique gave a feeling of brilliant spaciousness in beautiful, perfectly in tune, sustained and intensifying notes, using it all to build long suspended phrases.”

Rotterdams Dagblad • 5 March 2001*Gaudeamus Interpreters Competition • Jacob Greenberg, piano*

“Beautiful voice, very gutsy and fantastic technique.”

NRC Handelsblad (Netherlands) • 5 March 2001*Gaudeamus Interpreters Competition • Jacob Greenberg, piano*

“Tony Arnold offered a beautifully smooth and even sound...remarkably relaxed and accurate.”

Hyde Park Herald • 29 March 2000*Lita Grier: Three Song Portraits • Ars Viva String Quartet*

“Three Song Portraits were sung with verve and beautiful lyricism by soprano Tony Arnold... Arnold was spot-on with her spoken word conclusion. Throughout, Arnold’s fresh, clear voice with subtle shadings was the perfect vehicle for this small collection of songs.”

Chicago Tribune • 21 January 1997*Lita Grier: Three Song Portraits • Ars Viva String Quartet*

“Tony Arnold’s crisp and characterful performance brought out all the atmosphere and piquant wit.”