



Welcome to the 21st Annual Festival

18-19 March 2022

Virtual Festival

Presenting

Ensemble-in-Residence:

Hartford Independent Chamber Orchestra

Composer-in-Residence: Hanna Kim

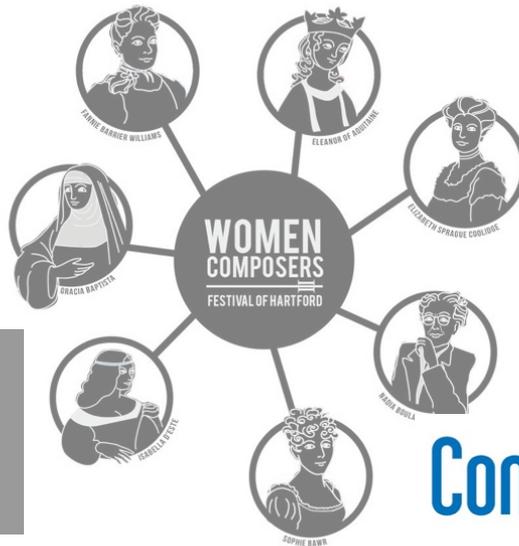


Women Composers Scholarly Symposium

Music Marathon

Emerging Composers Workshop

Ensemble-in-Residence Concert



Department of Economic and
Community Development
Office Of The Arts

The Women Composers Festival of Hartford has, since 2001, provided a platform for the promotion of women's music. It introduces and educates audiences about the diversity of musical contributions by women from the Renaissance to the present.

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WOMEN COMPOSERS SCHOLARLY SYMPOSIUM

Friday, 18 March 2022 at 5pm

The Scholarly Symposium celebrates historical and living composers, supports ongoing research, and provides professional development opportunities for composers, scholars, and other music professionals.

Loud and Clear: Piano Music by BIPOC Women

Olivia Adams is a pianist, music clinician, and teacher. She holds an MA in Music and Feminist Studies from the University of Ottawa and a B.Mus. in Piano Performance from Western University. Olivia speaks and adjudicates across Canada and the U.S. She is a researcher on gender and music in Canadian music conservatories and is the author of the book “Loud and Clear: Graded Piano Music by Women Composers.” Olivia has performed solo piano and across Canada, in Portugal, and the U.S. promoting the music of Canadian women composers. In addition, Olivia plays in a piano duo with her husband Nick Busch and has been featured in Ontario chamber music festivals. Olivia works as a piano teacher and collaborative pianist in Ottawa.

www.oamusicstudios.ca

A Brief Introduction to Florence Price

Elizabeth Durrant recently received an M.A. in Musicology from the University of North Texas. She also earned a B.A. in English Literature (St. Mary’s College of Maryland) and a B.S. in Voice (Towson University)—as a result she is dedicated to exploring intersections between these disciplines. Her master’s thesis is titled “Chicago Renaissance Women: Black Feminism in the Careers and Songs of Florence Price and Margaret Bonds.” Elizabeth plans to pursue her PhD in Musicology and continue exploring her interests in Black and female composers, Black feminism, twentieth-century Neo Romantic music, and American song.

Ida Presti: Composer and Guitarist

Berit Strong is an award-winning international performer of classical guitar repertoire ranging from the Renaissance through contemporary music. She is a cum laude graduate of the Hartt School of Music as well as a graduate of the New England Conservatory of Music where she achieved a Distinction in Performance recognition. Ms. Strong placed 3rd in the 1986 Guitar Foundation of America International Competition (GFA), which launched her performing career. The presenters in the GFA audience invited her to perform in Hungary, Yugoslavia, New York City, and Cleveland.

She is an international performing musician, interpreting classical guitar compositions from renaissance through contemporary, including several world premieres. She has performed nine consecutive concerts presented by the Rome Festival Orchestra, a concert at the Belgrade Cultural Center, the Esztergom Guitar Festival (with Alice Artzt), and the Hvar Music Festival. Berit's classical guitar performances have been featured on National Public Radio, World Service Internationals, Swiss Radio, and many other media outlets.

www.beritstrong.org

Nocturne by Lili Boulanger

Dr. Janet Jacobson is a versatile violinist who has built a reputation in the New England area performing in orchestras, chamber ensembles, and as a soloist. She has premiered works by David Macbride, Ken Steen, Erberk Eryilmaz, Ryan Jespersen, and many others. Jacobson is concertmaster of the Hartford Independent Chamber Orchestra. As a soloist she performed the Mendelssohn Violin Concerto in Plymouth, NH, and the Beethoven Violin Concerto with the Stara Zagora State Opera Orchestra in Bulgaria. Jacobson earned a Doctor of Musical Arts degree from The Hartt School, where she studied with Katie Lansdale, and she holds a Master's degree from The Boston Conservatory. She has taught violin, viola, and chamber music at Hartt Community Division since 2009.

janetjacobsonviolin.com

Penny Rodriguez's Nine Poetic Love Songs: Pedagogy, Inclusivity, and Diversity of Texts

Dr. Chuck Chandler is a frequent recitalist, master clinician, and presenter at conferences in the U.S. and abroad with recent engagements in Sweden, Italy, and at Carnegie Hall, as well as colleges and universities throughout the U.S. Equally comfortable with opera and oratorio, Chandler has a long list of performance credits. His students have won competitions including the Metropolitan Opera National Council Auditions and have credits with the Lyric Opera of Chicago, the Metropolitan Opera, Santa Fe Opera, Houston Grand Opera and others. Chandler holds faculty positions at DePaul University and at the Red River Lyric Opera young artist program.

www.chuck-chandler.com

Pianist **Anna Kovalevska** has won numerous national and international competitions throughout Ukraine, Czech Republic, Italy, France and United States. She has solo credits with the Yalta Philharmonic Orchestra, the Chamber Orchestra "Gileya," Kherson National University Symphony Orchestra, and Duquesne University Symphony Orchestra.

In her native Ukraine, Anna completed degrees in Piano and Arts at the National University in Kiev. Anna moved to pursue her Artist Diploma in Piano Performance at Duquesne University in Pittsburgh where she served as a collaborative pianist and also as an organist at Saint Nicholas Greek Orthodox Church. She currently lives in Chicago serving as a collaborative pianist at DePaul University, and on faculty at Merit School of Music.

MUSIC MARATHON: PART I

Friday, 18 March 2022 at 8pm

The Music Marathon is a celebration of high-quality works by women composers. Pieces are selected from a competitive call garnering applicants from across the globe.

PROGRAM

- ❖ **Lullaby Variations for Solo Piano** by Jiyoun Chung
April Ryun Kim, Piano
- ❖ **A Woman Keeps Opening** by Melika M. Fitzhugh (b. 1972)
Letter from Beirut by Jennifer Stevenson (b. 1977)
Say I Am a River by Diana Rosenblum (b. 1983)
Whistling Hens (Soprano & Clarinet)
- ❖ **Sonata in E minor, ii. Andante** by Florence Price
Hiding by Karen Sunabacka
Troubled Waters by Margaret Bonds
Olivia Adams, Piano
- ❖ **Now Available** by Lisa Neher (b. 1985)
Lisa Neher, Soprano
- ❖ Selections from **Seven Pillars of Wisdom** by Philippa Duke Schuyler (1931-1967)
Part III: Blood
Part IV: The Evil of My Tale
Part VI: Fortune Favored the Bold Player
Sarah Masterson, Piano
- ❖ **the sun also rises** - bosba (b. 1997)
Jamie Monck, Guitar
- ❖ Selections from **Nueve Canciones** by Gisela Hernández Gonzalo (1912-1971)
Mi Corazon lo Trajo el Mar
Unica Mar
Sólo por el rocío
Huerto di Marzo
Romancillo
Transito
Deprisa, tierra deprisa
Orit Amy Eylon (Mezzo Soprano), **Blythe Cates** (Soprano) and **Ara Koh** (Piano)
- ❖ **Rooftop Garden** by **Eliza Gelinas**

MUSIC MARATHON: PART II

Saturday, 19 March 2022 at 3pm

PROGRAM

- ❖ **Venice** by Teresa Carreño
Fileuse by Cecile Chaminade
Julia Mortyakova, Piano
- ❖ **Unintentional Suite for Solo Recorders** by Melika M. Fitzhugh (b. 1972)
Laughter, When You Slow It Down, Always Turns to Sobbing, for Soprano
Love in the Time of COVID-19, for Soprano
Chronicle of a Pandemic Foretold, for Alto
When Wounds Are Healed by Love, the Scars Are Beautiful, for Tenor
Grace Laced with Muscle and Strength by Gentleness Confined, for Bass
The Past is Just a Story We Tell Ourselves, for Great Bass
Gratitude on My Tongue, for Contrabass
Emily O'Brien, Recorders
- ❖ **Preludio y Estudio No. 3: Homenaje a Jesusa Palancares** by Gabriela Ortiz (b. 1964)
Kwoon Lee, Piano
- ❖ **Sonata for Bassoon and Piano** (Mvts. 1 and 2) by Nancy Galbraith
Sutton Fransen, Bassoon, **Rosa Park**, Piano
- ❖ **Moving Sands** by Yasmin Tal
Untitled Roots Ensemble (Bass Clarinet, Guitar, Percussion, & Piano)
- ❖ **Bowed Cymbals and Friends Set** by Melika M. Fitzhugh (b. 1972)
...splattering rose and ripple... for Tenor Recorder and Harp
Joy in the Whirlwind for Garklein, Snare and Bowed Cymbals
Quaesitum for Harp, Snare, and Bowed Cymbals
Emotion Recollected in Tranquility for Tenor Recorder, Harp, Snare, and Bowed Cymbals
Bowed Cymbals and Friends (Recorders, Harp, Snare, & Bowed Cymbals)
- ❖ **CAPRICCIO for mandolin** by Emanuela Ballio (b. 1968)
Annalisa Desiata, Mandolin
- ❖ **Epilogue** by Jessica Rudman
Living in the Body by Lori Laitman
Vanishing Act by Jamie Leigh Sampson
DechoVoce (Soprano & Soprano Saxophone)

PERFORMER BIOGRAPHIES AND PROGRAM NOTES

MUSIC MARATHON PART I

Dr. April Ryun Kim is currently Visiting Assistant Professor of Music at St. Olaf College. As an active performer and an advocate for new music, Dr. Kim has performed in various new music ensembles, and is a regular performer in 10th Wave, a new music chamber ensemble based in the Twin Cities. She completed her D.M.A., M.M., and B.M at the University of Missouri - Kansas City, the Cleveland Institute of Music, and St. Olaf College, respectively.

In addition to performing and teaching, she has presented at various conferences such as the 2019 Music by Women Festival, the 2019 Women Composers Festival of Hartford, the 2019 CMS International Conference held in Belgium, the 2020 Compositions in Asia Symposium and Festival, and the 2021 National Women's Music Festival.

Jiyoun Chung is a pianist composer, originally from South Korea. Since she moved to the USA in 2008, her pieces have been performed internationally. She has collaborated with outstanding musicians including Ensemble Dal Niente, Invoke, Aguascalientes Symphony Orchestra, Unheard-of//Ensemble, New Opera West, Locrian Chamber Players, Bucheon Philharmonic Orchestra Chorus, Jonathan Levin, Irene Novi, Mark Anderson, Jihee Kim, Daniel Anastasio, April Kim, and many others. Her piano works have been published by the FJH Music Company Inc. She currently teaches at Central Washington University. Chung received her BA from Hanyang University, her MM in Composition and Piano Performance from Illinois State University, and her DMA in composition at the University of Missouri - Kansas City.

Lullaby Variation for Solo Piano is based on a nine-measure simple theme. The theme has a basic harmonic structure used throughout the entire piece, and also includes contrapuntal melodic elements and a few musical gestures that are developed in the variations. Unlike the sweet, gentle lullaby melodies known to many, this work expresses the challenging realities and emotions during the early years of parenthood.

"Hymn" mainly highlights the harmonic progression of the theme in a hymn-like setting with simple rhythm. "Staccato" features staccato gestures from the theme, and simplifies the harmonies into intervals. It opens with the contrast between very low and high registers of the piano and the distance between the registers gets less significant towards the end of the variation.

"Arpeggiation" has arpeggios of broken chords from the theme and a few trills. Notes with the tenuto indicate the melodic line hidden in the arpeggio gestures and should be brought out. "Fuga" develops the melodic idea of the theme. This variation is not in an exact fuga form but it has imitation between individual voices using counterpoint.

"High" features the high register of the piano based on the harmonic progression of the theme with fast shimmering gestures, trills, and tremolos. "Low," in contrast, stays in the lower register of the piano with the combination of bass melodic lines and some staccato notes.

"Octaves" is written for consecutive octave progression to be played by both hands. It is lyrical yet rhythmic showing both harmonic and melodic elements from the theme. This variation leads the piece into the grand finale.

"The Finale" is the last variation of this piece. Overall, bell-like chords are used all over the register of the piano. The huge chords follow the harmonic progression of the theme, and the top notes of the chords carry the melodic idea of the theme. The intervals of the lowest two notes in this variation are mainly the seventh.

The pianist may choose the order of variations freely except for the last two, "Octaves" and "The Finale" which should be played at the end, and "High" should always follow "Fuga." All the variations should be played *Attacca*.

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Whistling Hens was founded by Jennifer Piazza-Pick (soprano) and Natalie Groom (clarinet) with a vision to celebrate and advance the artistic accomplishments of women through an ensemble performing all female-composed music. Inspired by a quote from a male music critic who said of Lili Boulanger, "women composers are at best whistling hens," the Whistling Hens duo was hatched. Our group performs and commissions music by women composers from around the world. The duo has been awarded Chamber Music America's Residency Partnership Program grant, the M-Cubator Grant for Entrepreneurial Projects, a grant from Awesome Without Borders/The Harnisch Foundation, and a Faculty Research Grant from Georgia College. Learn more at www.whistlinghens.com.

Praised for singing with "passion and emotional depth" (Richmond Times-Dispatch), soprano **Jennifer Piazza-Pick** has performed with the Nationaltheater Mannheim in Germany as well as with U.S. military bands in Belarus, Latvia, and Lithuania. Known for her expressivity as a performer, Jennifer focuses on engaging audiences with concert experiences that resonate in the imagination. Jennifer's musical curiosity has led to research on women composers, which has been presented at festivals across the country. She regularly collaborates with instrumentalists, dancers, and poets, including the Poets Laureate of Maryland and San Antonio, TX. Dr. Piazza-Pick is Lecturer of Voice and Aural Skills at Georgia College and State University. Learn more at www.jenniferpiazzapick.com.

Dr Natalie Groom is the clarinet professor at the University of Maryland, Baltimore County, the Music Director of the Davies Concert Series 50th anniversary season, and a voting member of the GRAMMY Recording Academy. While COVID-19 has put live performance on pause for many, Natalie remains musically engaged working as the Manager of Advancement Operations and Analytics at Washington Performing Arts, a DC arts presenting nonprofit. Prior to this role, she was an audio engineer, producer, and manager for virtual and live programs at Arts Laureate, a Baltimore-based classical music recording company. Learn more at www.nataliegroom.com.

The 2020 winner of the PatsyLu Prize for IAWM's Search for New Music, **Melika M. Fitzhugh** was also the 2020/2021 Composer-in-Residence of the Women Composers Festival of Hartford. Written in 2021, *A Woman Keeps Opening* sets a poem by Jenny Factor, which will be featured in Factor's forthcoming book, *Want, The Lake*. The poem is based on Amma, known as the Hugging Saint. The love referenced flows through the body in compassion: trying to see the other person as they are and to gather in whatever they bring.

Jennifer Stevenson's works have been performed at the Chicago Civic Center as part of the New Artists in Chicago Festival, the International Clarinet Association's convention, and in multiple new music festivals. *Letter from Beirut* was a finalist in the Composition Competition at the Darkwater Festival in 2021, where it was premiered by Whistling Hens. Poet Lory Bedikian writes a poetic letter informed by her experience as a daughter of immigrants. Stevenson combines the traditional Armenian lullaby "Oror in Pahlahs" with duduk inspired ornamentation. The clarinetist is encouraged to use vibrato, "at times wide/fast...." The ending in the clarinet should sound improvised.

Based in Rochester, NY, **Dr. Diana Rosenblum** recently completed her Ph.D. in Composition at the Eastman School of Music, where she held a prestigious Sproull Fellowship and was a student of David Liptak, having also studied with Robert Morris and Ricardo Zohn-Muldoon. *Say I am a River* is a setting of a text by Mary Buchinger and was commissioned by Whistling Hens. The song has a canonic construction, with the clarinet often imitating the entirety of the voice's prior phrase. This structure connects the song to Rosenblum's contrapuntal-instrumental works, while taking on additional meaning with reference to text. The canonic echo has semantic resonance in this poetic context, given the poem's theme of reciprocity.

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Olivia Adams is a pianist, music clinician, and teacher. She holds an MA in Music and Feminist Studies from the University of Ottawa and a B.Mus. in Piano Performance from Western University. Olivia speaks and adjudicates across Canada and the U.S. She is a researcher on gender and music in Canadian music conservatories and is the author of the book “Loud and Clear: Graded Piano Music by Women Composers.” Olivia has performed solo piano and across Canada, in Portugal, and the U.S. promoting the music of Canadian women composers. In addition, Olivia plays in a piano duo with her husband Nick Busch and has been featured in Ontario chamber music festivals. Olivia works as a piano teacher and collaborative pianist in Ottawa.

I acknowledge that I live and work on the traditional territory of the Algonquin and Anishinaabe people who are the traditional guardians of this land. I commit to reconciliation and dwell on this land with respect.

Andante is the second movement of Florence Price’s *Sonata in E minor*. The piece is in Rondo form, and the rondo theme mimics a spiritual melody with the contrasting middle themes imitating the styles of Chopin and Schumann. The theme is not from a specific Spiritual but rather is intended to emulate the style of spirituals, using a lyrical upper line, syncopated rhythms, and uncomplicated harmonies (Brown 1997), though researcher Dr. Samantha Ege believes that it echoes the melody of “By an’ By” by Harry T. Burleigh (Ege 2020).

Métis composer Karen Sunabacka is based in Waterloo, Ontario. *Hiding* uses extended techniques by plucking the strings on the inside of the piano. This piece displays passionate dissonance through heavy chromaticism, as well as frequent tempo, time signature, and stylistic changes throughout, perhaps to imitate a character hiding in different places.

Margaret Bonds was a force of nature and a pianist whose work is filled with passion and presence. “Troubled Waters” is perhaps the most performed movement of Margaret Bond’s Spiritual Suite. It is a movement that stands on its own. The work is a theme and variations on the Spiritual “Wade in the Water.” Bonds plays on the lyric “God’s gonna trouble the water” by creating a theme and variations on the melodic theme in which she “troubles” or varies the theme in multiple forms throughout the piece.

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New music powerhouse **Dr. Lisa Neher** is an award-winning composer and mezzo-soprano on a mission to transform audiences through sound, story, and vulnerability. Described as a “maestro of beautifully wacky noises” (*Oregon ArtsWatch*), her commissioners include Third Angle New Music, Opera Elect, Opera Theatre Oregon, and the Glass City Singers. Praised as “a small woman with a very big voice” and “especially alive” (*Oregon ArtsWatch*), Neher captivates audiences as a performer with her electrifying dramatic commitment and unforgettable vocal colors. She recently performed with New Music Gathering, Portland Columbia Symphony Orchestra, and Third Angle New Music. For more information, visit www.lisanehermusic.com.

Kendra Preston Leonard is a poet, lyricist, and librettist based in Texas. She collaborates regularly with composers on works for voice including new operas and songs. Her chapbook *Making Mythology* was published in 2020 by Louisiana Literature Press, and her work appears in numerous publications including *vox poetica*, *lunch*, *About Place*, and *Lily Poetry Review*. Leonard is also a musicologist and music theorist and the author of several academic books.

In the micro-opera *Now Available*, written by Dr. Lisa Neher and librettist Kendra Preston Leonard, a singer stuck at home expresses anxiety and frustration about her musical career and the treatment of artists by opera companies and ensembles. She wonders how Covid-19 will change the shape of future performances and how to create art during such a challenging time. Amid these struggles, she finds a reason for optimism.

This opera was written for tenor Zach Finkelstein for the One Voice Project Micro Opera Festival in 2021, and the plot was developed in conversation with Zach about his experiences and feelings as a professional singer dealing with the artistic and career ramifications of the Covid-19 pandemic.

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Dr. Sarah Masterson is currently Associate Professor of Piano and Music Theory at Newberry College in Newberry, South Carolina, where she serves as the Coordinator of Music Theory, Director of the Department of Music Social Media, and the founding Artistic Director of the W. Darr Wise Piano Competition. Dr. Masterson's research focuses on the work of 20th-century American women composers, and she maintains an active schedule of related performances, lecture-recitals, and presentations. Dr. Masterson recently recorded Philippa Schuyler's unpublished piano work *Seven Pillars of Wisdom* for release with Centaur Records.

Born to an African-American writer and the white daughter of a Texas oil baron, Philippa Duke Schuyler (1931-1967) was a child prodigy in music and academics, first performing publicly when she was six years old. By the time she was twenty-three, she had toured as a pianist in thirty-five countries and on five continents, performing her own compositions along with classical repertoire.

As an adult, Schuyler led a troubled life, often in the public eye. Much of her time was spent traveling internationally, performing and working as a freelance writer. Her mixed-race identity caused her continual difficulties; in her letters, she wrote of her difficulty fitting in anywhere.

She spent little time in the United States, writing in a 1961 letter that she "had had 30 miserable years in America because of being a 'strange curiosity'". In another letter, she wrote: "I'm half-colored – so I'm not accepted anywhere. I'm always destined to be an outsider, never, never part of anything."

Over the years, she traveled to Africa frequently. During her early trips, she studied the local music intensively; these melodies and rhythms may have been incorporated into her later piano works, including *Seven Pillars of Wisdom*. Schuyler's later trips to Africa centered on the political situation in the Congo and related war crimes.

During the Vietnam War, she performed for dignitaries and worked as a freelance journalist in Vietnam. Schuyler was able to move more freely through the country than the average American journalist, as she could convincingly disguise herself as Vietnamese and spoke the local languages. In May 1967, she was killed in a helicopter crash, after delaying her return home to help evacuate students from Bien Hoa High School to Da Nang.

Written in 1964-65, *Seven Pillars of Wisdom* was performed by Schuyler during her lifetime, but the manuscript pages have remained scattered amongst archive boxes since her untimely death. To create a performance score, the pages were reassembled and transcribed, using Schuyler's combination of handwritten musical notation and performance instructions. Schuyler at times performed the movements in alternate and abbreviated orders; the original written score order was used for this project.

Inspired by T. E. Lawrence's book of the same title, this complex work explores challenging ideas about conflict, violence, and faith through interwoven themes spelled with Schuyler's own musical alphabet. Over thirty musical themes recur throughout the piece, many of which are named for characters, places, and ideas from Lawrence's memoir. The ways in which these themes are introduced, combined, and modified loosely reflect the plot of Lawrence's story.

In listening to this lengthy work, imagining the events of the story can help the music come to life. To aid in this, Schuyler includes introductory quotations from Lawrence's book, which she often read aloud in performance. In the prologue, important characters, locations, and ideas are introduced, familiarizing the audience with the basic conflict of the story. Part I: Decay of the Ottoman Empire then describes the stagnation and decline of the Turkish Ottoman Empire, which provides the opportunity for the Arab Revolt. One of the only movements to include an explanatory subtitle, Part II: Fire and Reason depicts the first meeting between Lawrence and Emir Feisal. Specifically, this movement is intended to evoke Feisal's personality, which Lawrence felt made him the ideal ally in creating the alliances necessary for the revolt. Part III: Blood likely depicts the events involved in taking the city of Aqaba, which was essential to the success of the revolt. Its opening theme, which recurs throughout the movement, spells the city's name. In Part IV: The Evil of My Tale, the plot is less obvious; instead, this movement generates an ominous mood and introduces themes that reference concepts like djinn, ifrit, and angels reaping souls. Part V: The Agonies, The Terrors, and The Mistakes is subtitled "The Torture at Deraa;" this movement depicts a possibly embellished or even fictitious event from Lawrence's book, in which the author is beaten and sexually assaulted by Turkish soldiers in Deraa. In the middle of the movement, a theme titled "the beating of Lawrence" repeats ninety times, interwoven with themes related to the Ottoman Empire; this leads to a somber conclusion, to be played "with a sense of utter humiliation."

Part VI: Fortune Favored the Bold Player connects less specifically to the plot; it seems to depict the war turning in favor of the Arab Revolt, not a single battle or event. The final movement, Part VII: The Final Stroke: Red Victory, then portrays their victory at Damascus. Rather than concluding there, Schuyler adds an epilogue to show the events occurring after the end of Lawrence's book. In its opening section, the mutual disillusion of those involved in the Arab Revolt grows, as negotiations with Britain and France betray the promises Lawrence made on Britain's behalf. A short segment depicting Lawrence's death follows, leading directly into a finale titled "The Finale Liberty of the Afro-Asian Peoples." Beginning and ending with bright major triads, this final section seems to portray the revolt's goal of an independent Arab nation; it ends with a shocking dissonance, perhaps reflecting the collapse of that dream.

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From a child banging on pots and pans with chopsticks to clamoring for attention on a plastic toy guitar, classical guitarist **Jamie Monck**'s music begins from a place of exploration and creativity. Monck's expansive repertoire has been described by renowned guitarist Eliot Fisk as, "Conquering not just Everest, but the whole Himalayan Mountain Range." He is an advocate for pieces off the beaten path (and also the Bach Chaconne). Much of Jamie's repertoire seeks to explore musical structures and ideas that came before us in a way that invites both the performer and the listener to consider their past experiences and memories.

the sun also rises - bosba (b. 1997)
The sun always rises.
- Provided by the composer

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Dr. Orit Amy Eylon, Mezzo Soprano, is the Coordinator of the Voice Area and Professor of Music (Voice) at the University of the Incarnate Word in San Antonio, TX. Orit has performed several supporting roles with opera companies including Opera San Antonio and El Paso Opera. In addition to opera, Orit has performed extensively as a recitalist in Austria, Germany, Mexico and Asia and presents lecture recitals at various conferences and universities throughout the world. She is the recent South Texas Chapter president of the National Association of Teachers of Singing, past Governor of the Rio Grande District.

eylon@uiwtx.edu and oeylon@yahoo.com

Blythe Cates currently serves as a lecturer of voice at Texas State University after terms at the University of Texas at El Paso and the University of the Incarnate Word. Dr. Cates began teaching in 2007 and specializes in vocal health, age-appropriate material, musical interpretation and applying classical vocal technique to many genres, including opera, classical, pop, folk and musical theater. An active soloist with many orchestras and ensembles, she has most recently performed with the Inland Master Chorale, Missouri Symphony, Riverside Opera, and the Texas Music Educators Association.

divarific1@gmail.com

Dr. Ara Koh has been a faculty member at UIW since 2013, teaching Applied Piano Lessons, Intro Aural Skill, coordinating the piano seminar and accompanying the Cardinal Chorale. Dr. Koh received a doctoral degree in piano performance from Penn State University, a master's degree in piano performance from New England Conservatory of Music and a bachelor's degree from California State University, Long Beach. She is an active performer, both as a soloist and accompanist, and has concertized throughout the United States, Europe and Korea.

akoh@uiwtx.edu

Mi Corazon lo Trajo el Mar
Unica Mar
Sólo por el rocío
Huerto di Marzo
Romancillo
Transito
Deprisa, tierra deprisa!

Translations:

Mi Corazon lo Trajo el Mar -Aguirre

My heart was brought the sea
and it sounds like a snail next to the ear of a sand and salt snail made of polished sea waves.
If my heart were to grow, at night the sea would beat my chest. At night the sea would have its voice its
happy voice of a heart ship
In some fisherman's nets to the sea I returned friends when I died. To the sea my heart returned, my heart
of a seafaring boat.
My heart, it was brought by the sea

Unica Mar-Aguirre

Cheerful sea,
Green sea
Sea of children spring.
Only sea.
Dark sea.
Bronze sea.
Treacherous sea of dead.
Only sullen or sweet sea, mother sea.
Ay, sea of your hand outside, always the sea.

Sólo por el rocío -Lorca

Even if you did not love me, I would love you, for your dark look.
how the sky wants the new day, just for the dew.

Huerto di Marzo-Lorca

My apple tree already has shade and birds, oh,
That I jump to give my dream from the moon to the wind.
My apple tree gives its arms to the green.
Since March as I see, the white fountain of January.
My apple tree, low wind,
My apple tree high sky

Romancillo-Lorca

I looked into your eyes thinking about your soul. White oleander.
I looked into your eyes thinking about your mouth. Red oleander.
I looked in your eyes. But you were dead. Black oleander.

Transito-Tagore

When the last chord of my lute breaks and my songs are silent, I will go up to the sky, towards the eternal
enclosure of the stars. Ah!

Deprisa, tierra deprisa! -Jimenez

Hurry, earth, hurry sun, decompose the system that awaits my love.
It matters to the universe earth sun is upset.
Everything is smoke, it is only glory, that love awaits me.
To the snow with the spike!
Come on, land, fly, sun!
Shorten the hope that awaits me, my love

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Eliza Gelin (they/them) received a Master's of Music degree from The Hartt School in the Spring of 2021. At the University of Hartford, Eliza organized multiple concerts, scored music for a theater production, and produced a collection of audio-visual projects that feature dance, animation and poetry. With the Hartt Prep Community Division, they were awarded a fellowship opportunity that allowed them to compose new music for student ensembles, work one-on-one with student composers and lead group lessons on a wide array of topics from basic music theory to creativity class. Upon recently relocating to Worcester, Eliza was looking to enter a supportive community that values personal expression through music and believes to have found it at Worcester Music Academy! They are excited for the chance to work with all of the talented students and instructors as the Administrative Assistant of this studio.

As well as performing administrative duties, Eliza is thrilled to take on the role of Low Brass instructor at WMA. They have a wide range of stylistic knowledge having performed in a variety of settings including Wind Symphony, Jazz Big Band and small jazz combos, Balkan Brass Band, Military Band and Euphonium Tuba Consortium. At Westfield State University Eliza studied euphonium for four years with Tim Atherton, picking up trombone along the way, and studied for two more with James Jackson at The Hartt School. In their spare time, Eliza loves arranging covers of songs with great brass sections and recording them on euphonium.

Video Rooftop Garden: Opening over the shadowy side of Panda's Patisserie at sunset, this scene is the most carefree and calming of the larger collection (GRAY AREA). All of our characters are present and seem to be enjoying themselves. Panda Chef is watering the tulips, Apothekitty is sipping on an ice-cold glass of coffee milk, and Magical Manatee is skating down the bike path. The color palette is highly saturated, with texture and details given to municipalities that are meant to spark joy. Diegetic sound design mostly draws attention to the character's actions, while the music is reflecting on the feeling of being outside at sunset.

MUSIC MARATHON PART II

2021 Mississippi Arts Commission Performing Arts Fellowship recipient and Honored Artist, pianist **Julia Mortyakova** maintains an international performing career. The Mortyakova/Bogdan Piano Duo are Prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for performing Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova is Professor and Chair of the Department of Music at the Mississippi University for Women and Director of the Music by Women Festival. She is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

Teresa Carreño's "Venice" is a beautiful short work from *Deux Esquisses Italiennes*. It is a Reverie-Barcarolle and you can hear the rowing of the gondola in the left-hand accompaniment. **Cécile Chaminade's** *Fileuse* is *Etude de Concert Op. 35, No. 3*. "Fileuse" translates to the spinner, and one can hear the spinning wheel pattern throughout the piece, first in right and then the left hand

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Emily O'Brien is a native of Washington, DC where she played recorder from a young age. She studied recorder and French horn at Boston University, and recorder and Baroque flute at the Hochschule für Musik in Karlsruhe, Germany. She performs in recorder ensembles and historical chamber music, as well as English Country Dance bands. As a teacher, she works with private students and ensembles in the Boston area as well as teaching at various summer workshop such as CDSS's Early Music Week at Pinewoods and Amherst Early Music Festival. Emily's solo album, *Fantasies for a Modern Recorder*, explores the variety and possibilities over four centuries of repertoire offered by the Helder Harmonic Tenor recorder. In her spare time, she enjoys long distance cycling.

Unintentional Suite for Solo Recorders was written during the COVID-19 pandemic, starting with *Love in the Time of COVID-19 for Soprano Recorder* and *Chronicle of a Pandemic Foretold for Alto Recorder* (written in the beginning of lockdown (May/July 2020) and inspired by Gabriel García Márquez novels); continuing with *Grace Laced with Muscle, and Strength by Gentleness Confined for Bass Recorder* and *When Wounds Are Healed by Love, the Scars are Beautiful for Tenor Recorder* (both inspired by poems) and *The Past Is Just a Story We Tell Ourselves for Great Bass Recorder* (inspired by a line in a film), and finishing with *Laughter, if you slow it down, always turns to sobbing for Sopranino Recorder* and *Gratitude on My Tongue for Contrabass Recorder* (which came in dream in winter 2021/22). Individually, each piece of the suite employs extended techniques for the different sizes of recorder; as a set, it requires a high level of virtuosity.

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As a strong advocate of new music, **Dr. Kwoon Lee** has worked with many renowned composers such as Chen Yi, James Mobberley, Juri Seo, Gabriela Ortiz, and Karan Tanaka, to name a few. She co-founded a trumpet-piano duo that promotes women composers' music. She has presented her lecture-recital "21st Century Music for Solo Piano by Living East Asian Women Composers" at several international conferences. Her doctoral research project involved women composers' piano music, and included an original research paper and a recording. Dr. Lee teaches at Cottey College, and serves on a committee for the Puerto Rico Center for Collaborative Piano.

Grammy-nominated **Gabriela Ortiz** is the most acclaimed composer in Mexico. Ortiz's works are entertaining and immediate as well as profound and sophisticated with connections to social, cultural, and environmental issues. Her musical voice displays an extraordinary and expressive synthesis of tradition and the avant-garde by combining high art, folk music, and jazz. Ortiz's foremost musical language is her Latin identity. Born in Mexico City, Ortiz's parents founded the renowned folk music ensemble "Los Folkloristas." In *Preludio y Estudio No. 3*, Ortiz captures Latin American rhythms and literature influences and incorporates them with Western concepts, the prelude and etude.

The set of four *Estudios entre Preludios* is an homage to certain figures. *Preludio y Estudio No. 1* is an homage to Ligeti, *Preludio y Estudio No. 2* is an homage to Bartok, and *Preludio y Estudio No. 4* is an homage to Cage. *Preludio y Estudio No. 3* is an homage to Jesusa Palancares. Jesusa Palancares is a fictional character from the novel *Hasta No Verte Jesus Mio* by the author Elena Poniatowska. Palancares is based on the true story of a female soldier who uses her bravery and determination to overcome adversity during the Mexican Revolution. The music drives forward with energetic determination, ending in a victorious conclusion.

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Sutton Fransen is a senior at E.O. Smith High School who plays bassoon and saxophone. Sutton journeys from his rural hometown of Ashford, Connecticut to New York City, where he studies bassoon with Marc Goldberg at the Juilliard Pre-College. Last summer, Sutton studied with Nancy Goeres in the Young Artists Orchestra at the Boston University Tanglewood Institute. He has performed with the orchestras and wind ensembles of The Hartt School, the University of Connecticut, Eastern Connecticut State University, and Central Connecticut State University. In 2021, Sutton performed Jean-Baptiste Singelee's *Sixth Concert Solo* with the East Woodstock Cornet Band as the winner of their Solo Competition. In addition to his music-making, Sutton plays hockey and volunteers with the National Honor Society.

Nancy Galbraith's *Sonata for Bassoon and Piano* was composed for and is dedicated to Eric Goldman on the occasion of his 2005 Graduate Recital at Carnegie Mellon University. The work was included on the list of required repertoire for the 2007 Meg Quigley Vivaldi Competition, and was performed by the winners at the International Double Reed Society conference in Ithaca, New York.

Movement I is lilting and lively in nature with a jazzy, syncopated interplay between the bassoon and piano. Some of these rhythmic materials employ mixed meters and hemiolas, while the harmonic and melodic materials make use of whole-tone scales and polytonality.

The piano opens movement II slowly with a series of polytonal and cluster chords to establish an air of meditative serenity. The bassoon enters with a sighing motive in the high register, gradually expanding to a broader expression of the theme, supported by frenetic arpeggios in the piano. In this movement, the bassoon serves almost as an obbligato line, with the pianist being the primary carrier of melodic material, and the bassoonist providing ornamental lines and figures leading into the climax of the movement. The movement concludes with a return to a mood of tranquil, meditative melancholy and wistful peace.

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Composer, pianist and music educator **Yasmin Tal** explores community through music, and collaborates with various performers and ensembles; her works have been played around the world. Her catalog includes orchestral, chamber, choral and solo music as well as music for film, dance, electro-acoustic and sound installations.

Yasmin Tal earned a BM in Composition from the Jerusalem Academy of Music and Dance at the same time as a BA in Linguistics and East Asian studies from the Hebrew University of Jerusalem. She later earned an MA in composition from the JAMD studying with Yinan Leef and Ari Ben-Shabtai. Tal received the Dean of Faculty award for 2009, won first prize at the Hanna Yador-Avni composition competition for her piece "Steps: Departure, Absence, Return" for chamber orchestra and was nominated first prize for the piece "Heartbeats of a stranger" for string quartet at the Tel Aviv "Spring Competitions" in 2012. Several of her works with choreographer Meital Ohana received awards.

Yasmin Tal is a devoted educator and has been teaching music to students of various ages and backgrounds for many years, including leading a 6-year middle-through-high-school music program, working with at-risk youth and producing original musicals composed and performed by young music students.

Untitled Roots Ensemble: Chuck Furlong, bass clarinet; Nando Braga, guitar; Zachary Miller, percussion; Yasmin Tal, piano

Moving Sands is composed for any instrumentation

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Bowed Cymbals and Friends consists of recorder artist Emily O'Brien with:

Mary Jane Rupert, harp, praised by The New York Times as exhibiting "indeed real sensitivity," has performed throughout the world from Carnegie Recital Hall to the Beijing Concert Hall. She has appeared as concert pianist and harpist with chamber ensembles, choral groups and orchestras across the United States, including the Record Players, Musica Sacra, Cecilia Society, Silverwood, Masterworks Chorale, the Boston Philharmonic, the New Hampshire Symphony, Boston Classical Orchestra and New Philharmonia. She serves on the faculties of Boston College and Tufts University. Previously, she held teaching positions at Missouri Western College, Western Michigan University, MIT, and Wellesley College, where she taught harp for 20 years.

Dr. Rupert's recordings can be found on the North Star label and Harmony Hill. Her arrangements of the Nutcracker Suite for Flute and Harp and Flute and Piano are published by Noteworthy Sheet Music. A graduate of Oberlin College and Indiana University, she earned a BM in piano performance, Masters Degrees in both piano and harp, and a doctorate in piano performance. Her principal teachers were Gyorgy Sebok and Lily Dumont (piano), and Marcel Grandjany (harp).

Matt Samolis, bowed cymbals, has been working in sonic and visual mediums since 1987. He began studying flute, and later composition and tenor banjo. He has worked with ensembles at New England Conservatory, Brandeis University, Berklee, and Tufts, as well as Open Hand Theatre, Pilgrim Research Collaborative, Mobius, Roy Hart Theatre, and numerous other projects. Currently, his primary focus is composition, and performing as a flutist with various performance groups.

Casey Voss is a freelance percussionist and educator based in Boston. In addition to playing with a variety of local orchestras and ensembles, he is the drummer and vocalist for local punk band, Bathwater.

The title of the first piece *...splattering rose and ripple...* is a line from the poem "Malibu Noel" by Jenny Factor, which will be featured in Factor's forthcoming book, *Want, The Lake*. Tenor recorder and harp swirl and swivel around each other, ducking in and out of each other's orbit, setting the scene for the controlled chaos which is bowed cymbals. First is *Quaesitum for Harp, Snare, and Bowed Cymbals*: something which is sought but perhaps never found; followed by the dervish-inspired *Joy in the Whirlwind for Garklein, Snare and Bowed Cymbals*. The ensemble as a whole comes together for *Emotion Recollected in Tranquility for Tenor Recorder, Harp, Snare, and Bowed Cymbals*, inspired by a quote from William Wordsworth.

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Emanuela Ballio (Milan, Italy) graduated in composition with top marks from "G. Verdi" Conservatory in Milan. She studied electronic music and film music, and was awarded an advanced degree in composition, working with Franco Donatoni at the "Accademia Nazionale di Santa Cecilia" in Rome. She has composed for orchestra, choir and solo instruments, as well as for unusual chamber groups such as accordion quartet, recorder ensemble and military band. She has received many honours both in national and international competitions. Her compositions have been played in concerts and festival all over the world. She teaches Composition at Conservatory "G. Cantelli" of Novara.

Having graduated from the “G. Verdi” conservatory in Milan with honors, **Annalisa Desiata** has performed concerts in Italy and abroad in chamber ensembles, as a soloist and in symphonic orchestras: “Teatro alla Scala” and Auditorium “LaVerdi”, (Milan); the theater “La Fenice” and the “Galuppi Music Festival” (Venice); “Auditorium Parco della Musica” (Rome); “Orchestra Foundation of Padua and Veneto”; “Friends of Music, Asolo-Musica” (Treviso); “International Piano Festival of Brescia and Bergamo,” “L. Cherubini Youth Orchestra Foundation” (Piacenza); “Ravenna Festival”, “Teatro Regio” (Turin); “Mu.Vi Musica in Vicenza”; “International Gitarrentage” (Germany); “Chungum Art Hall, Korea Opera Group”. She teaches at the “N. Piccinni” conservatory of Bari.

A compositional style with a brilliant character and in which there are long lyric/contrapuntal sections, the “capriccio” has assumed various aspects over the centuries which this piece seeks to evoke. The virtuosic sections (in some places almost violent) attempt to renew the image of the mandolin, which in Europe has been confined almost exclusively to the female figure and playing “for pleasure” or social events. And this particularity – the brilliant character associated with the form – returns in the lyrical sections.

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Soprano, **Katherine Petersen** specializes in the performance of Russian Art Song and 21st century music for soprano and saxophone. Her recent operatic performances include the role of Contessa in Chicago Summer Opera’s production of *Le Nozze di Figaro* and Bessie Throckmorton in the Gilbert and Sullivan Opera Company’s production of *Merrie England*. She is a featured soloist in Folks Operetta’s program *Operetta in Exile: The Music Silenced by the Third Reich*. Other 2018/2019 highlights include the role of Brigitta in Chicago Opera Theater’s *Iolanta* (Tchaikovsky), Counsel and the Lady of the Lake in Transgressive Theater-Opera’s double bill of *Trial by Jury* and *Masque* at Kenilworth (Sullivan), *Lady Ella* in the Gilbert and Sullivan Opera Company’s *Patience*, and *Sylva* in Folks Operetta’s *The Csárdás Princess* (Kalmán).

Praised by audiences and composers for his "gorgeous, lyrical tone, spectacular technique, and heartfelt musicality ..." and presenting "the soprano saxophone at the height of its beauty," **Jacob Swanson** has performed throughout North America and Europe on concert series, television, and radio. Swanson’s debut album, *Invisible Cities*, featured works for soprano saxophone and piano and was met with critical acclaim for “remind[ing] us what a beautiful instrument the soprano saxophone is ... [performing with] handsome tone, flawless technique, and great musical sensibilities.” - *ClevelandClassical*. His second album, *wired.*, featured music for soprano saxophone and electronic medium - nearly all composer/performer collaborations.

Jessica Rudman’s music inspires empathy for social issues through stories of myth, magic, and the modern world. Described as a “new music ninja” by the Hartford Advocate, she blends lyrical melodies and dramatic narrative structures with sensual harmony and vibrant color to draw the audience into the world she has created. Her works for the concert hall, dance, and opera often differ in musical language and approach, with the common thread always being expressivity. She believes that the ability to reach one’s audience is of extreme importance in our current social, economic, and political environment.

Described by Fanfare Magazine as “one of the most talented and intriguing of living composers,” **Lori Laitman** has composed multiple operas and choral works, and hundreds of songs setting texts by classical and contemporary poets, including those who perished in the Holocaust. Her music is widely performed throughout the world and has generated substantial critical acclaim. The Journal of Singing wrote “It is difficult to think of anyone before the public today who equals her exceptional gifts for embracing a poetic text and giving it new and deeper life through music.”

Jamie Leigh Sampson is a composer, bassoonist, author, teacher, and entrepreneur based in Western New York. She currently teaches music composition, theory, and entrepreneurship in the School of Music at the State University of New York at Fredonia. She is the Co-Owner of the publishing entity ADJ•ective New Music. Sampson earned a Bachelor's Degree in Music Composition from the State University of New York at Fredonia and two Master's Degrees—in Bassoon Performance and Composition—from Bowling Green State University. Her primary composition instructors include Donald Bohlen, Burton Beerman, Andrea Reinkemeyer, and Marilyn Shrude.

“In 2007, two fellow students at The Hartt School organized a concert entitled “Momentum”. The idea was that composers would be randomly assigned performers and would need to write a piece for those performers within an hour. The players would then have an hour to learn the new works before presenting them in concert. For the project I was assigned voice and alto saxophone. Since a copy of Ovid's *Metamorphoses* was on my desk at the time, I used an excerpt as the text of the resulting piece, *Epilogue*.”

- **Jessica Rudman**

Lori Laitman's *Living in the Body* explores letting go of the past and focusing on what will happen in the second half of life. The text is set expertly for soprano, bringing important words to the listener's attention while keeping the melody in a range that allows the singer to be understood. The E-flat alto saxophone adds to the rather bleak texture, creating a distinct atmosphere of nostalgia and often creating musical imagery to further describe the meaning of the text.

Jamie Leigh Sampson's *Vanishing Act* deconstructs text, interweaving four separate sources into a single increasingly condensed thread. Imagine this composition delivered as an artificial intelligence oracle from the distant future but we are unable to entirely decipher the prophecy of relationship collapse.

EMERGING COMPOSERS WORKSHOP

Saturday, 19 March 2022 at 12pm

Lake's Edge by **Katianna Nardone**: This piece was inspired by the edge of a lake, as represented by the title! My dad's family has a very small, rustic cottage on a lake in New Hampshire that I have been going to since very little. It is shared between all the members of my dad's family, and is about ten feet from the lake – really close. It gets beautiful morning sun, and has a really nice porch. One of my strongest memories is going out in the morning and sitting on the porch right next to the lake. In each movement there is an aspect of something that you would see or hear. I: Sparking Sunlight on the Water; II: Water Lapping on the Rocks; III: Ripples Caused by the Wind.

Pututu by **Claudia Sofía Alvarez Cuba**: Pututus (conch-shell musical horns) are known in the Andes as annunciatory devices enabling their players to call across long distances. However, the sonic and gestural versatility possible in pututu performance constitutes dynamic evidence for nuanced archaeological interpretations of these multifaceted and ritually associated instruments. Pututus were documented in texts with drawings created during the Spanish conquest and colonization of the Andes, and intact shell horns have been excavated from monumental architecture in Perú preceding the Inca by more than two millennia: Chavín de Huántar. Pututus were a specifically procured, crafted, and emplaced communication technology, transported far from the ocean to this remote highland site. These conch-shell horns were engineered and ritual instruments with social, religious, musical, and conceptual implications.

The piece attempts to reconstruct the cycle of the pututu's sound formation and expansion, considering the connection of the elements involved: its water nature and the air as a possibility to be transformed, expanded with the voice and be raised to the sky to be converted in water again, now as rain. It also retains the ritualistic use of these instrument by the ancient Peruvian culture: Chavín. In that sense, the piece explores different textures, vibrations and timbral resources of the wind quintet in order to emulate not only the range of pututu performance techniques but also to provide a flow-state experience to the listener.

Skeleton Dance by **Judy Bruce**: The idea for this piece evolved after watching a cartoon about dancing skeletons at a party. "To evoke the idea of a skeleton, I started my first melody with a lot of short notes that were supposed to sound like the clicking bones of a moving skeleton. The mood of the opening section is energetic and happy, with the feeling of excitement and joy, while a group of skeletons twirl and jump around, dancing with each other. The second melody is more accented, with many downward jumps that keep repeating at higher and lower pitches. The music then moves on to quiet but continuous bumpy fast notes while portions of the first melody play along with it. The climax of the piece combines both melodies and gets faster and louder until the very final note, where all the skeletons fall down in exhaustion."

Rumpus by **Catherine Madden**: I was dealing with quite a bit of writer's block when starting this piece. I then wrote this circle of fifths sequence that I really liked, and which reminded me of Baroque music. This sequence is presented once with bassoon and once without. The bassoon doesn't play what is expected and the piece descends into chaos.

THE ENSEMBLE-IN-RESIDENCE CONCERT

Saturday, 19 March 2022 at 8pm

*This concert is sponsored by Himali Stoccatore
in loving memory of her parents Anil and Veena Shah.*

PROGRAM

24/7

Suncatcher

Six of One

- I. Playful
- II. Contemplative
- III. Sincere
- IV. Impetuous
- V. Reflective
- VI. Capricious

Music Box ‡

- Movement 1. The Hand Crank Piano
- Movement 2. The Jewel Case
- Movement 3. A Dancing Ballerina
- Movement 4. Finale: go on and on and on

Yunfei Li

Angela Elizabeth Slater

Heather Gilligan

Hanna Kim

‡ Composer-in-Residence Work: World Premiere



HARTFORD INDEPENDENT
CHAMBER ORCHESTRA

Comprised of a roster of premier Hartford-based musicians, the Hartford Independent Chamber Orchestra is devoted to the promotion of the music of our time through superb artistry. Hailed as a “significant champion of new music” (WNPR) and “an invaluable addition to the Hartford musical scene, both for its presentation of the rich chamber orchestra repertoire, and its commitment to newer and commissioned works” (Robert Carl), HICO forges a unique path among orchestras in Connecticut, championing the music of living, often Connecticut-based composers, for chamber orchestra and chamber ensembles. Having commissioned and performed numerous exceptional pieces by local composers, HICO engages audiences throughout Greater Hartford and beyond with programming aimed at broadening musical perspectives.

HICO is committed to collaborating with local arts organizations, and has worked with Capital Community College, Central Connecticut State University, Charter Oak Cultural Center, Eastern Connecticut State University, Hartford Opera Theater, Hartford Public Library, The Hartt School and the Hartt Community Division, the New Britain Museum of American Art, PuppetSweat Theater, and the Women Composers Festival of Hartford. Collaborators planned for the 2018-2019 season include the Connecticut Guitar Society, in a performance featuring the premiere of Thomas Schuttenhelm’s chamber cycle, Quincunx.

The orchestra has numerous premieres to its name, including commissioned works by Neely Bruce, Anthony Cornicello, Gala Flagello, Arthur Hernandez, Ryan Jespersen, Matthew Kennedy, David Macbride, Charles Menoche, Jessica Rudman, Matt Sargent, Michael Schelle, Thomas Schuttenhelm, and Ken Steen. HICO prides itself in bringing world premieres to the Greater Hartford region, but also performs a wide variety of music of our time. In just the past two seasons, HICO has performed works by John Adams, Thomas Albert, Derek Bermel, Lauren Bernofsky, Morton Feldman, Stephen Gryc, Kristen Kuster, Osvaldo Lacerda, Lewis Nielson, and Roberto Sierra.

Programs feature the core ensemble in variable formation, from small chamber groups to sinfonietta and larger chamber orchestra.

COMPOSER BIOGRAPHIES AND PROGRAM NOTES

As a composer, **YUNFEI LI**'s catalog includes solo instrumental, chamber ensembles, large ensembles, digital and mix media, and film. Her music has been played by Hypotenuse Trio, Transient Canvas, the Red Clay Saxophone Quartet, Domino Ensemble, Plaza Winds, Hub New Music, Quintet Sirocco, Duo Entre-nous, Greensboro Symphony Orchestra and UMKC Wind Symphony. She won a composition prize from MUSICACOUSTICA-Beijing International Electronic Music Composition Competition in 2015. She also received an award from the Denver International Electronic Music Composition Competition in 2018. Her music has been featured by News & Record in North Carolina and Johnson County Library (KC).

Yunfei is currently pursuing her doctorate in Music Composition at The University of Missouri-Kansas City Conservatory, where she studies composition with Chen Yi, Zhou Long, Yotam Haber, and Paul Rudy. Yunfei earned an M.M. in Composition from The University of North Carolina at Greensboro, where she studied with Mark Engebretson, Alejandro Rutty, and Lisa Bielawa. She previously earned a B.A. in Electronic Music Production from Central Conservatory of Music in Beijing.

Her recent composition *Circling* (2019) was recorded for Duo-Entre Nous's debut album in March, 2021. The piece *Five Elements* (2021) was commissioned by Steven D. Davis and Anya Pogorelova, and premiered by the University of Missouri-Kansas City Conservatory Wind Symphony. This commission was made possible by grant funding from the UMKC Women's Council and the support of 42 consortium members across North America.

24/7 (2020) was written for woodwind quintet. The piece is dedicated to the medical and healthcare professionals on the frontlines of the COVID-19 pandemic. This piece highlights the dangers and daily uncertainty that these essential workers feel and serves as a token of gratitude for their endeavors to treat patients and stop the spread.



Angela Elizabeth Slater is a UK-based composer and Illuminate Women's Music Director. She has an interest in musically mapping different aspects of the natural world into the fabric of her music.

Recent significant achievements include becoming an RPS Composer for 2021-22, 2020-22 Tanglewood Composition-Fellow, and a 2017-18 Britten-Pears Young Artist working with Oliver Knussen, Colin Matthews and Michael Gandolfi. Angela was the 2019 Mendelssohn Scholar at NEC (Boston) resulting in many U.S. performances, including the world premiere of *Roil in Stillness* by the New England Philharmonic. In 2021 she wrote two works for Royal Scottish National Orchestra and six solo works for the Connected Skies project funded by Arts Council England. In Autumn 2021/22 Angela is looking forward to writing an accordion concerto with accordionist Kamila Olas and composing works for the RPS Composers and LPO Young Composers programme. For more information please visit: <https://angelaslatercomposer.co.uk>

Sun Catcher for wind quintet (2018) was written for the Atéa Wind Quintet commissioned by the 2018 York Late Music concert series.

A Sun Catcher is a metal object that spins in the wind capturing the sunlight and creating colourful patterns. There are also many myths and folklore tales related to how the sun was once captured, and either fixed in its proper sphere or else made to stand still in the sky. Other tales explore the idea of capturing the sun and bringing it down so darkness could prevail. *Sun Catcher* explores both themes, therefore essentially having two different musical ideas happening simultaneously in parts of the piece. The first is serene and expressive, exploring shimmering light and colour. The second is a fast, undulating and increasingly agitated music. This gradually infiltrates each instrument's line and captures the serene music from before, holding it hostage on a manic ramp and race to the end of the piece.



Composer **Heather Gilligan**'s music has been described as edgy and lyrical, both direct and compassionate while exploring the limits of emotion from humor to anguish. In 2017 she released her debut album of vocal chamber music on the Albany Records label. Boston's Jonathan Blumhofer (The Arts Fuse) described it as "a new album that capably demonstrates that the art song is not only alive and well but thriving in the early decades of the 21st century." Her song cycle, *Living in Light*, won the Los Angeles-based Kaleidoscope Chamber Orchestra's 2019 Call for Scores, a contest that received 2,200 entries across 90 countries. She was named a Semi-Finalist in The American Prize, 2019 Vocal Chamber Music Division and her song "I'm a Girl. What's your superpower?" won second place in the 2019 NYC SongSLAM Festival. She is Professor of Music and Coordinator of Theory & Composition at Keene State College.

Six of One attempts to capture six dispositions of a single individual. The short movements – playful, contemplative, sincere, impetuous, reflective, and capricious – are meant to convey different sides of the same person, assuming the various moods and temperaments that one might feel from day to day. At less than two minutes each, the character pieces move quickly from one to the next, each introducing new material. Throughout the work, certain passages – melodies, harmonies, and rhythmic ideas – re-emerge to create a coherent whole. Likewise, in our own lives, though our behaviors might vary, certain underlying tenets remain the same.



Hailed as "truly inspired" by Ludwig van Toronto for her composition work in collaboration with the University of Toronto Opera Division in 2018, composer **Hanna Kim** (b. 1984) encompasses a wide range of traditional, neo-romantic, minimalistic, and improvisational styles for her compositional work. She is the recipient of several awards, including the 2020 MusCan Student Composition Prize, the 2020 Karen Kieser Award in Canadian Music, the 2019 Lothar Klein Memorial Fellowship in Composition, the 2019 St. James Cathedral Composition Competition, the 2014 Miriam Silcox Scholarship, and the 2013 Joseph Dorfman Composition Competition (Germany).

Dr. Kim has won numerous score calls, and has been asked to compose new works for concert performances across a variety of styles. Individual musicians and professional ensemble groups for whom she has written works include Andy Akiho, Antony Baryshevsky, the Tsilumos Ensemble, the Khorikos Ensemble (NY, USA), That Choir (Toronto), the Central Bucks High School-West Choir (PA, USA), the Choir of St. James Cathedral (Toronto) and Uvic Orchestra (Victoria, BC).

Over the period of 2008 to 2012, Kim wrote several piano instruction books for children, at the publication request of KMS Music Publication (also known as Eumak Segye, in South Korea). Between August 2015 and 2016, Kim was offered a 1 year visiting Scholar-in-Residence at Penn State University, Pennsylvania. While at the University of Toronto, Dr. Kim was appointed as Composer-in-Residence for the gamUT Ensemble during the academic year of 2017 – 2018, and for the Guitar Orchestra from 2018 – 2019.

A native of South Korea, Dr. Kim received a Bachelor of Music in Composition from Kyung-Won University, South Korea (2006), a Master of Music in Composition from the Manhattan School of Music (2010), an Artist Diploma from the University of Hartford (2015), and a Doctor of Musical Arts from the University of Toronto (2021). Her composition teachers over this period of study include Hae-Sung Lee, Soo-Jung Shin, Marjorie Merryman, Elizabeth Brown, David Macbride and Gary Kulesha. In addition to her passion for being a scholar of music, Kim is also an active church musician. She currently serves as the Minister of Music at the Calvary Baptist Church in Toronto.

Music Box Impromptu for Woodwind Quintet and Piano (2022)

Artistic inspiration is something I discover during my daily walks. I walk considerable distances around the city almost every day. Everything I see and every thought I have while walking become the most critical sources for my creative work. As I very much enjoy the slow, constant, physical activity of walking, I am motivated mostly by moving and/or living objects around me, which I can feel on a physical level, that are familiar and yet artistically inspirational. To introduce the characteristics of this piece I started out by internally observing different images of a music box and its recurring movements. The music box inspired me in a way that makes me think of how effortlessly it creates an impressive ambience while being operated based on the repetition of themes. I wanted to interpret them in a musical language so that they would suit the framework of a contemporary ensemble. With the idea of mimicking the ambience uniquely exuded by a music box, first, I wanted for it to sound like a fantasy piece giving a strong sense of ambiguity and puzzling ambience. Second, I focused on highlighting the details of the melodic and rhythmic events and changes in colours as an artistic homage to its feminine beauty and resilience in terms of the revolving mechanism to rotate until all the tunes are played out.

The piece consists of four short movements. Each movement has its subtitle that is:

- Movement 1. The Hand Crank Piano
- Movement 2. The Jewel Case
- Movement 3. A Dancing Ballerina
- Movement 4. Finale: go on and on and on

ABOUT OUR SPONSORS



The Edward C. and Ann T. Roberts Foundation is a private, special purpose foundation founded in 1964.

In accordance with its founders' wishes, the foundation is dedicated to supporting and encouraging excellence in the arts throughout Connecticut's Capital Region.

therobertsfoundation.org



Department of Economic and
Community Development

Office Of The Arts

The Office of the Arts is the state agency charged with fostering the health of Connecticut's creative economy. Part of the state's Department of Economic and Community Development, the Office of the Arts is funded by the State of Connecticut as well as the National Endowment for the Arts.

Our goal is to inspire, empower, educate and transform. We believe the arts are a human right, and we envision a world where the arts, in all forms, are embedded in everyday life.

We strive to animate a culture of creativity across Connecticut by supporting arts making and arts participation for all people.

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