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and The Wadsworth Atheneum for letting us use their fantastic,
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FEATURED ARTISTS:
COMPOSER-IN-RESIDENCE: DR. TAWNIE OLSON
ENSEMBLE-IN-RESIDENCE: CUATRO PUNTOS STRING QUARTET
KEYNOTE SPEAKER: DR. KAREN COOK



APRIL 6-8, 2018:

**TRINITY COLLEGE
ST. PATRICK-ST. ANTHONY CHURCH
WADSWORTH ATHENEUM**



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Cuatro Puntos presents chamber music concerts in Central Connecticut throughout the year. Here are some of our upcoming events. Keep up to date on all of our concerts by joining our email list at www.cuatropuntos.org

COMING TO AMERICA

Dvorák's String Quintet, Op. 97 "American" and Korngold's String Sextet in D Major, Op. 10

Thursday, April 19, 2018, 7:00pm - Christ Church Cathedral, 45 Church St, Hartford

Friday, April 20, 2018, 7:30pm - Lutheran Church of St. Mark, 75 Griswold St., Glastonbury

MOTHERS DAY CONCERT

Celebrating Women in Music

Sunday, May 13, 2018, 4:00pm - Avon Congregational Church, 6 W Main St, Avon

The Women Composers Festival of Hartford is delighted to work with artist and illustrator Brett M. Colon, who designed this year's posters and other festival artwork. Primarily working in traditional water based media such as watercolor paint and ink, her works strive to explore the boundaries of expression and precision through the juxtaposition of realism and ornamentation. Currently Ms. Colon is pursuing her Master of Fine Arts degree from Western Connecticut State University.

About the Cover Artist

We Proudly Present the 18th Annual

WOMEN COMPOSERS

FESTIVAL OF HARTFORD

Supported in part by the Greater Hartford Arts Council's United Arts Campaign
with major support from the Hartford Foundation for Public Giving, OPERA
America, The Edward C. and Ann T. Roberts Foundation.

Friday, April 6, 2018 – Sunday, April 8, 2018

Composer-in- Residence:

Tawnie Olson

Ensemble-in- Residence:

Cuatro Puntos String Quartet

Keynote Speaker:

Dr. Karen Cook

Festival Organizers:

Dr. Penny Brandt-Artistic Director

Liz Bologna-Executive Director

Board of Directors:

Liz Bologna | Acting President

Dr. Sacha Peiser | Past President

Marcia Killian | Vice President

Dr. Penny Brandt | Artistic Director

Brett M. Colon

Dr. Nathaniel Gworek

Dr. Rami Levin

Ariana Molokwu

Theresa Pilz

womencomposersfestivalhartford@gmail.com

www.womencomposersfestivalhartford.com

Co-sponsored by the Hartt Community Division

Social Media: HartfordWCF



About the Festival

From Artistic Director Dr. Penny Brandt

Welcome to the 2018 Women Composers Festival of Hartford! This year's festival is bittersweet for me. We are presenting incredible music composed by some of my favorite people in the world. Over the last five years the composers, performers, and participants of WCFH have become a second family for me, and I will cherish every second I get to spend with you this week. Since I moved to Texas last summer, it has grown increasingly difficult for me to maintain a leadership position with the festival, and I have turned over many of my duties to the exceptional administrator Liz Bologna. She, with great support from the board of directors, is doing an incredible job with limited resources. We can look forward to great things in years to come!

The core of the festival this year is our opera scenes program on Saturday evening, featuring new dramatic works by Tawnie Olson and Elizabeth R. Austin. These two women and their operas have a lot to tell us about history, music, and womanhood. Dr. Olson's opera features conversations between Hildegard of Bingen and Eleanor of Aquitaine. Dr. Austin—who, a few years ago or so studied with none other than Nadia Boulanger—brings us the story of the Marquise of O, a strong woman faced with unenviable options while trying to keep her family together. The evening will be rounded out with the United States premiere of Dawn Sonntag's *Engelne*. This performance is WCFH's grandest undertaking and perhaps the closest we have come to realizing our vision of supporting women's art in Hartford. Conversations around the production of these operas led naturally to the rest of this year's festival—a collaboration with the socially engaged Cuatro Puntos and the music of Florence Price, an emphasis on the music of American composers in our WCFForum, and the Sunday afternoon concert by Ensemble Musica Humana on the music and writings of Hildegard.

There are too many wonderful people who have contributed to the festival to list here, but you will see their names and activities throughout the program. To my fellow organizers: this festival would be less than what it is without each and every one of you, and I hope that I will find a chance to thank you in person this week for what you do for our community.

Finally, to the creators, artists, musicians, and composers—woman or otherwise—who are creating new and beautiful things, and particularly to those who have encountered systemic barriers, harassment, assault, and discrimination: We see you. We love you. We thank you.

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pioneer on Broadway, and Keith Aleo. He has previously worked as an instructor at Stephen F. Austin State University, Manchester Community College, and as a student, was a Teacher's Assistant at the University of Connecticut, SUNY Fredonia, the New York Summer Music Festival, and the Interlochen Center for the Arts.

Marcia Killian is the owner of The Foundry Music Company, an independent sheet music retailer located in New Haven, CT. Prior to her purchase of the business in November of 2014, Marcia worked in Information Technology in the Financial Services industry for over 30 years. She joined the Board of Directors of the Women Composers Festival of Hartford in June of 2017 as its Vice President/Treasurer.

With 90% of its floor-space dedicated to sheet music, Foundry Music is one of the last remaining shops of its kind between NYC and Boston. Its customers include music teachers, school systems, universities, churches, large choral groups, solo musicians and small ensembles. The shop often procures music from tiny specialty publishers and self-published composers for its clients. As part of the company's evolution, plans include expanding offerings by contemporary composers, and highlighting the work of women composers and composers from local communities.

Rami Levin received her B.A. from Yale University, an M.A. in composition from the University of California, San Diego, and a Ph.D. in composition from the University of Chicago. Her catalog includes pieces for orchestra, chorus, and chamber ensembles, which have been performed internationally.

Her work, *A New Leaf*, commissioned by Chicago Symphony Orchestra clarinetist John Bruce Yeh, was recorded by him on Koch International Classics. Her *Anima/breath of life* was recorded by the Warsaw Philharmonic Orchestra and her *Concerto for Clarinet and Orchestra* was recorded by the Slovak Radio Orchestra with Richard Stoltzman, clarinet. Both works were released on MMC Recordings. Orquestra Sinfônica Nacional of Rio de Janeiro recorded her *Expressões* on the Brazilian label, A Casa Estudio.

While living in Chicago, Levin served as president of American Women Composers, Midwest and was founding director of the chamber music series Lake Forest Lyrica. She served as Chair of the Department of Music at Lake Forest College and Associate Dean of Faculty and in 2005 was named Composer-in-Residence. The recipient of a Fulbright award in 2008, she spent a semester teaching and composing in Brazil at the Federal University of the State of Rio de Janeiro. She now lives in Connecticut.

Sacha Peiser is a soprano, voice/piano educator, arts administrator, and music theorist based in San Diego, California. After earning a bachelor's degree in vocal performance from Loyola University New Orleans, Peiser pursued a master's in music theory from Louisiana State University. Upon completion of a doctoral voice minor from Louisiana State, she began her doctoral studies in music theory/musicology from the University of Connecticut, where her dissertation was successfully defended in 2017. Peiser began her relationship with WCFH in 2015 when she served on a discussion panel, and joined the board shortly thereafter, eventually serving as President during the 2016-2017 season. She has enjoyed presenting her research, performing, and working with so many talented people to bring this important Festival to fruition over the past few years.

Theresa Pilz works as an Institutional Giving Manager for the New Haven Symphony Orchestra. She received her MM and Feminist Studies Graduate Certificate from the University of Connecticut, and her BA in English and Theater from Boston College. She is a classical soprano who has sung with such companies as Opera Theater of Connecticut, Hartford Opera Theater and the Amherst Early Music Festival.

Women Composers Forum:

Date: Friday, April 6 | 9:00am – 4:00 pm

Location: Gruss Hall, Austin Arts Center, Trinity College

Keynote Speaker: Karen Cook

This day is dedicated to scholarly research, workshops, and other presentations related to women composers and musicians. The Forum is intended to celebrate historical and living composers, support ongoing research, and provide professional development opportunities for composers, scholars, and other music professionals.

9:00 am: **Amanda Bono** | Ellen Taaffe Zwilich, Symphony No. 2, and the Evolution of Her Compositional Style

9:30 am: **Penny Brandt** | Formal Transgressions: Transnational Activism by Women Composers

10:00 am: **Sarah Masterson** | An Examination of Philippa Duke Schuyler

10:30 am: **Kowoon Lee** | 21st century music for solo piano by living East Asian women composers: *DoReMi Variations* (2015) by Juri Seo, *Sheng Dan Jing Mo Chou: The Impression of Beijing Opera* (2007) by Wang A-Mao, and *Water Dance* (2011) by Karen Tanaka.

11:00 am : **Samantha Ege** | An American Sonata: Musical Reflections of the Melting Pot in Florence Price's *Sonata in E minor*

11:45: Break

12:30 pm: Lunchtime Concert: **Dr. Julia Mortyakova** (Founder and Artistic Director of the Music by Women Festival at the Mississippi University for Women, inspired by WCFH)- Featuring piano works by Cecile Chaminade (1857-1944), Teresa Carreno (18523-1917), Olga Harris (1953).

1:20 pm: **Liane Curtis** | Why Amy Beach Matters (and how we have come to recognize that fact)

2:15 pm:**Raisa Bonnet and ElevArte PR**

3:00 pm:**Karen Cook I Hildegard's Women**

Cuatro Puntos String Quartet Student Workshop

Date: Friday, April 6 | 4:00pm

Location: Gruss Hall, Austin Arts Center, Trinity College

In Fall 2017, three students ranging from high school through graduate school were selected to participate in the Women Composers Festival of Hartford's redesigned student workshop. Over the winter, the students attended in-person sessions with workshop leader Dr. Jessica Rudman and received online mentoring as they composed new pieces for string quartet. Their work will culminate in a public reading session with the WCFH's ensemble-in-residence Cuatros Puntos.

During the session, Cuatro Puntos will workshop the pieces, offer advice on idiomatic compositional techniques for strings as well as what attracts them to a new work. This year's participants are:

Beneath by Emily Joy Sullivan

String Quartet No. 1 - I. Points by June Violet Aino

Perch and Settle by Meredith Wickless

Board Member Biographies (alphabetical):

Liz Bologna is a professional singer in the Greater Hartford and Greater Springfield areas. She earned her B.A. in English from UCONN and M.A. in English Literature from Boston College. While in Boston, she sang with Musica Sacra and the Boston Choral Ensemble. Currently, Liz sings with Voce, Novi Cantori, and at St. Bernard Church in Rockville. Liz works as a receptionist at the Hartt Community Division, and as Assistant to the Executive Director at Arts Center East. In 2017, Liz became the Conducting Fellow with the Vernon Choral. After serving a year on the board, Liz was appointed the Executive Director of the Women Composers Festival of Hartford. She intends to build on the great work WCFH has done for women's representation in music, and grow the community WCFH has cultivated.

Dr. Penny Brandt is Adjunct Lecturer in Musicology at the Butler School of Music, University of Texas at Austin, the Artistic Director of the Women Composers Festival of Hartford, and a freelance musician, scholar, and writer. Dr. Brandt is a frequent speaker at the festival, the Jorgensen Center for the Performing Arts, and in the Athenaeum Arts Series at Western New England University. In 2017, she was invited to present her paper "Harmonic Transgressions: Transnational Activism by Women Composers" at the Woman XXI International Conference in Porto, Portugal. She previously taught courses in music history and gender studies at the University of Connecticut while earning a Ph.D. in Music History & Theory with an outside concentration in Women's, Gender, and Sexuality Studies. She has presented research from her dissertation "A Marriage and its Music: the work of Elsa Olivieri Sangiacomo Respighi in fascist Italy" at AMS-NE, at UConn's CLIR, and in other academic settings. Described as an "excellent music director" (Talkin' Broadway), Dr. Brandt has led musical theater productions around the United States and Canada, including performances at Playhouse on Park, the University of New Haven, and Trinity College. She has also performed as a collaborative pianist at the IKFEM: International Keyboard Festival & Masterclass in Valença, Portugal, the International Vocal Arts Workshop in Grožnjan, Croatia, and at the Interlochen Summer Arts Academy in Michigan

Brett M. Colon is a visual artist originally from Northeastern Connecticut. She graduated with her B.F.A. in Illustration/Animation and B.A. in Psychology from the University of Connecticut in 2017. Currently, she is working toward earning her M.F.A., with a concentration in Painting, from Western Connecticut State University where she is a color theory Graduate Teaching Assistant. Her primary media are watercolor paint and dip pen ink, where her marks explore the boundaries of expression and exactness to convey the look of the subject matter, but also the ambience of the scene. She created this year's festival artwork and has shown her other works in Hartford, Fairfield, Tolland, and Windham counties in Connecticut as well as Dutchess county New York. Aside from pursuing her fine art, Ms. Colon, is a piano and guitar instructor in New Windsor, New York.

Nathaniel Gworek is on the faculty at Georgia College and State University where he teaches percussion ensemble, percussion method, private lessons, and music history. He continues to work with the percussion community commissioning new music and performing recitals and clinics in the area. He also is on the advisory board of directors for the Women Composers Festival of Hartford and is a member for the Percussive Arts Society Health and Wellness Committee. Interested in playing many different styles of music, he has toured the Northeast with Percussion Ensembles, Orchestras, Wind Ensembles, Rock and Jazz bands, Mexican and African music groups, and a Renaissance Music Ensemble. Dr. Gworek has had the pleasure to play with the Fingert Lakes Symphony Orchestra, UConn Opera Company, and the Hartford City Singers. He has studied with Jim Tiller of the Rochester Philharmonic, Kay Stonefelt, female

2018 Keynote Speaker: Karen Cook, Ph.D

Dr. Karen M. Cook specializes in medieval and Renaissance music theory and performance. She is currently working on several new critical editions and translations of late medieval theory treatises as well as a monograph exploring the development of rhythmic notation in the fourteenth and early fifteenth centuries. She also maintains active research interests in popular and contemporary music, especially on music and identity in television, film, and video games and on (neo) medievalism in contemporary culture.

She has presented her research at numerous national and international venues, notably the International Congress on Medieval Studies at Kalamazoo, the North American Conference on Video Game Music, and the 2015 conference on Philippe de Vitry. Her recent work has been published in *Plainsong & Medieval Music*, *Early Music*, and in *Music and Video Games: Studying Play*, Routledge Music and Screen Media Series, edited by K.J. Donnelly, William Gibbons, and Neil Lerner; forthcoming work will be published with the Oxford Bibliography series, the Oxford Handbook on Music and Medievalism, and the A-R Online Music Anthology.

In addition, she is an active singer and performer of both early and contemporary music, and is routinely on the faculty and staff of Amherst Early Music, the largest presenter of early music workshops in North America.

In the 2017-18 school year, Dr. Cook is a University of Hartford Humanities Center Fellow.

Education:

BA: Music Performance; Religion – Gettysburg College

MM: Music Theory Pedagogy; Musicology – Peabody Conservatory

Ph.D: Musicology; Certificate in Medieval & Renaissance Studies – Duke University

Cuatro Puntos String Quartet Concert

Date: Friday, April 6 | 7:30pm

Location: St. Patrick-St. Anthony Church Franciscan Center for Urban Ministry. This concert will feature Ensemble-in-Residence Cuatro Puntos String Quartet, performing winning pieces selected from our international score call.

Concert Program:

B-A-C-Homage for viola and piano by Elizabeth Austin

Five Folksongs in Counterpoint

I. Calvary

II. Oh My Darlin' Clementine

III. Drink to Me with Thine Own Eyes

IV. Shortnin' Bread

V. Swing Low, Sweet Chariot

by Florence Price

SQUISH! King Kong's Love Story for string quartet and American Sign Language

Storyteller by Sadie Harrison

Unwinding II by Ursula Kwong-Brown

5 Scenes for String Quartet by Liza Sorbel

Melting Pot by Sonia Jacobson

Cuatro Puntos String Quartet:

Executive Director: Kevin Bishop

Violin: Aaron Packard

Violin: Annie Trépanier

Viola: Kevin Bishop

Cello: Allan Ballinger

With:

Piano: Miguel Campinho

ASL Storyteller: Danielle Holdridge

Music Marathon

Date: Saturday, April 7 | 9:00am-5:00pm

Location: Gruss Hall, Austin Arts Center, Trinity College

The music marathon, held in Gruss Hall at Trinity College, is held up in opposition to the frequent practice by mainstream venues and performers to present entire seasons devoid of music composed by women because of the purported difficulty of finding quality music by women. A symbolic day of programming suggests that any musical organization could, if they chose, program entire seasons of high-quality works by women. Performances were selected from a competitive call garnering applicants from across the globe.

*Please Note: Because of the continuous nature of the event, times are approximate and may be subject to change.

9:00-**Holly Roadfeldt**, piano, performs a program of music by Clara Schumann (1819-1896), Kala Pierson (b. 1977), Chen Yi (b. 1953), Lili Boulanger (1893-1918), Michelle McQuade Dewhirst (b. 1973), Julia Seehozer (b. 1990), Rasa Daukus (b. 1977), and Joan Tower (b. 1938).

10:00-**Beth Wiemann**, clarinet, vocoder, pre-recorded sound: An Anxious Awareness of Danger

10:15-**Sarah Masterson**, piano: works by Margaret Bonds (1913-1972), Florence Price (1887-1953), and Philippa Duke Schuyler (1931-1967)

10:30-**Eliane Aberdeen**, composer, with **Sarah Carleton**, actor/librettist: *The Heart of Shahrzad* (with Soprano Lara Lynn McGill and harpist Marissa Avon)
10:45-**Emily O'Brien**, recorder: works by Melika Fitzhugh (b. 1972) and Janet Peachey (b. 1953)

11:00-Break

11:30-**Martha Mooke**, composer and electro-acoustic viola: *No Ordinary Window*, *Virtual Corridors*, *ICE 4," and A Dream in Sound*

12:30-**Patricia Abreu**, piano, *Three Piano Pieces (Drei Clavierstücke)* by Mel Fitzhugh

12:45-Break

1:30-**Nathaniel Gworek**, percussion: *Amazonia Dreaming* by Anne Lockwood, *These Hands* by Marissa Dipronio, *Single Stroke Roll Meditation* by Pauline Oliveros, *Times Table* by Olivia Kieffer, *The Ex-Files: Maybe He's John* by Kimberly Osberg (featuring **Kimberly Osberg**)

2018 Ensemble-in-Residence: Cuatro Puntos String Quartet

Cuatro Puntos is an ensemble dedicated to intercultural dialogue and universal access through the performance, writing, and teaching of music. Cuatro Puntos has performed extensively throughout the United States as well as in Bolivia, Brazil, England, Germany, the Netherlands, and Afghanistan. Notable festival appearances include the Brighton Festival (England); Late Music Festival (England); Purbeck Arts Festival (England); Bach Festival (Bolivia); National Flute Convention (Washington DC); Chamber Music America Convention (New York City). Notable university residencies and performances include New England Conservatory (Boston); Goldsmith College (London); Institute for Cultural Diplomacy (Germany); SESC Prainha (Brazil); University of Hartford (Connecticut); University of Connecticut Eastern Connecticut State University; Columbia University (New York City). Notable concert series appearances; Silk Mill (England); Casa de la Cultura (Bolivia); French Cultural Centre (Afghanistan); Seabury Music Institute Series (Connecticut); Advent Library Series (Boston); Connecticut Alliance for Music. Cuatro Puntos organizes a regular concert series in downtown Hartford and in Glastonbury, and organizes a Hartford educational program titled Chamber Music for Peace.

A four-year collaboration with Afghanistan's only music school, which included several teaching artist visits to Afghanistan and a one-year teaching tenure by Cuatro Puntos' executive director, resulted in a collaborative album between Cuatro Puntos and the Afghanistan National Institute of Music titled "The Rosegarden of Light." The album is released on Toccata Classics, distributed by Naxos, and has received critical acclaim worldwide as well as airplay on major stations such as BBC and NPR. Music from the album has also been used on the score of several films, most recently in The Staging Post. Blackmore Vale Magazine in the UK said "At a time when we are bombarded every day by images of the world in crisis, The Rosegarden of Light is a joyful celebration of musicians who share a fundamental right to express themselves through the universal language of music."

For more information, please visit www.cuatropuntos.org.

2018 Composer-in-Residence: Tawnie Olson

Described as “especially glorious... ethereal” by Whole Note, and “a highlight of the concert” by the Boston Musical Intelligencer, the music of Canadian composer Tawnie Olson draws inspiration from politics, spirituality, the natural world, and the musicians for whom she composes. She has received commissions from the Canadian Art Song Project, Third Practice/New Music USA, the Canada Council for the Arts, Mount Holyoke College/The Women’s Philharmonic, the Blue Water Chamber Orchestra, Ithaca College, and the Yale Institute of Sacred Music’s Robert Baker Commissioning Fund, among others. In 2017, she received an OPERA America Discovery Grant to develop a new work about Hildegard of Bingen and Eleanor of Aquitaine with re:Naissance Opera (libretto by Roberta Barker), and a Canada Council for the Arts Professional Development Grant to study field recording at the Cornell Lab of Ornithology. She is the winner of the 2015 Iron Composer Competition, and has won awards from SOCAN and The Guelph Camber Choir/Musica Viva.

Recent projects include *Three Songs on Poems* by Lorri Neilsen Glenn, for soprano and piano, commissioned by the Canadian Art Song Project for Magali Simard-Galdès, *Summer’s End*, commissioned by The Sebastians, an arrangement/recomposition of *Know the Way* (by electronica artist Grimes), commissioned by the Cluster Festival for the Plumes Ensemble, *Magnificat*, commissioned by Karen Clute for the Elm City Girls Choir and Yale Schola Cantorum, *Lyonesse*, commissioned by Mount Holyoke College and the Women’s Philharmonic for the Mount Holyoke Symphony Orchestra, Tian Hui Ng, conductor, *No Capacity to Consent*, for six vocal soloists and chamber ensemble, commissioned by Brian Bartoldus and *Third Practice* with assistance from New Music USA, *Glimmer*, *Gossamer*, *Glint*, for orchestra, commissioned by the Blue Water Chamber Orchestra, *Resurgam*, for carillon, commissioned by the Yale Guild of Carillonneurs, and *Meadowlark*, for marimba and fixed media, composed for Ian David Rosenbaum.

Olson’s music is performed on four continents; it can also be heard on recordings by the Canadian Chamber Choir, percussionist Ian David Rosenbaum, bassoonist Rachael Elliott, soprano Magali Simard-Galdès, oboist Catherine Lee, and Shawn Mativetsky, McGill University professor of tabla and percussion. Her scores are available from the Canadian Music Centre, Galaxy Music, Hal Leonard&’s Mark Foster series, and E.C. Schirmer (O Inexpressible Mystery – forthcoming). Olson holds a doctorate in music composition from the University of Toronto, a Master of Music degree from the Yale School of Music, an Artist Diploma from the Yale Institute of Sacred Music, and a Bachelor of Music degree from the University of Calgary. She is an adjunct professor of composition at the Hartt School of Music.

2:10-Jenn Kirby, composer and electroacoustic multimedia, *Phonetics, Knowing, and I am Performing*

2:30-Michelle Murray Fiertek, soprano, and Miguel Campinho, piano: *Três Canções* and *O Gatinho Feliz* by Rami Levin

2:45-Nannette Solomon, piano:works by Betty Beath (b. 1932) and Elena Kats-Chernin (b. 1957)

3:10 Helena Kopchick Spencer, bassoon, Sophia Tegart, flute, *Transformations* Suites Nos. 1 & 2 and *Distillations* by Jessica Rudman

3:35 Jiwon Kim, violin, Eun Hae Oh, flute, Micaela Freund, viola, *White Helmets, as white as death* by Niloufar Nourbakhsh

3:45 Break

4:00 Stephanie Duzdevich, mezzo-soprano, and Moriah Feiner Trenk, piano: *Tre canzoni spagnole* by Elsa Olivieri Sangiacomo (1894–1996), and *Poems of Juana Borrero* by Stephanie Duzdevich

4:30 Misha Penton, composer and soprano, with clarinetist, Boja Kragulj *The Medusa Project* (multimedia) and *Threshold* (an experimental postopera, directed by Penton)

Opera Scenes featuring new work by Tawnie Olson

Date: Saturday, April 7 | 7:30pm

Location: Aetna Theater, The Wadsworth Athenaeum

This concert will feature opera scenes from our Composer-in-Residence Tawnie Olson, as well as scenes composed by Elizabeth Austin and Dawn Sonntag.

Concert Program:

Evangeline by Dawn Sonntag
I am one and double too by Elizabeth Austin
Sanctuary and Storm by Tawnie Olson

Evangeline (United States Premiere)
Composer: Dawn Lenore Sonntag
Libretto: Henry Wadsworth Longfellow/Dawn Lenore Sonntag
Director: Theresa Pilz
Evangeline: Theresa Pilz
Piano: Blake Hansen

I am one and double too (World Premiere)
Composer: Elizabeth R. Austin
Libretto: Gerhard Austin
Julietta: Lydia McClain
Peter (Count F.): Christopher Grundy
Baby: Oscar Dorian Brandt-Campinho
Director: Erik Bloomquist
Conductor: Amelia Nagoski
Piano: Mahlon Peterson
Celesta: Miguel Campinho
Strings: Cuatro Puntos
Bass: Kevin Huhn
Horn: Julia Cavagnaro Umphress
Flute: Krystal Ankerbrand
Percussion: Nathaniel Gworek, Jianpeng Feng

Sanctuary and Storm
(World Premiere, Co-commissioned by WCFH and the Canada Council for the Arts, with special thanks to OPERA America)
Composer: Tawnie Olson
Libretto: Roberta Barker
Hildegard: Evanna Lai
Eleanor: Amanda Kohl
Angel: Will Doreza
Director: Michelle Hendrick
Conductor: Sarah Paquet
Piano: Blake Hansen
Viola: Kevin Bishop
Cello: Alan Ballinger
Percussion: Nathaniel Gworek

Sybil of the Rhine

Date: Sunday, April 8 | 2:00 pm

Location: St. Patrick-St. Anthony Church

A program of music by Hildegard of Bingen presented by Ensemble Musica Humana.

Told in Hildegard von Bingen's own words, this imaginative program simultaneously explores the soundscape in which the celebrated Abbess lived, and the theology that she embraced. Dramatic readings from her "Scivias" with improvised instrumental accompaniment are interspersed with her own compositions and anonymous medieval dances as a means of interpreting her visions musically.