



# Welcome to the 22nd Annual Festival

17-18 March 2023

Presenting

**Ensemble-in-Residence: Chartreuse**

**Composer-in-Residence: Maria Kaoutzani**

**Women Composers Scholarly Symposium**

**Music Marathon**

**Emerging Composers Workshop**

**Ensemble-in-Residence Concert**

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## **The Women Composers Festival of Hartford**

promotes the music of contemporary and historical women composers. The Women Composers Festival of Hartford embraces diversity of race, ethnicity, and ability, and empowers artists from underrepresented groups who identify as women, including transgender and gender-fluid individuals, women of color, indigenous groups, LGBTQ, and the differently abled.

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# SCHOLARLY SYMPOSIUM

Friday, 17 March 2023 at 12:30 pm

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

## ***My Works as Inspired by the Mansaka Culture***

**Dr. Marie Jocelyn Marfil** is an Associate Professor of the University of the Philippines College of Music, where she is also the Coordinator of the Associate in Arts of Music. Her compositions and papers have been performed internationally, such as in China, Japan, Malaysia, Philippines, Thailand, Taiwan, Vietnam, Belgium, Russia, Spain, Ukraine, Canada and USA. She holds the degrees of Bachelor of Music and Master of Music in Composition (University of the Philippines), Master of Arts in Music Theory as a Fulbright Scholar (State University of New York), and Ph.D. in Music Composition (University of Hawai'i).

*Pyagsawitan* is the third movement of the composer's orchestral work entitled "*Padayag*," which is the output of her research on Mansaka music and culture. Mansaka is an indigenous people found in the Southern part of the Philippines. *Pyagsawitan* is a harvest ceremony comprising a sequence of four Mansaka dances, namely rice planting (*Nyagapanggan*), harvesting, pounding, and cooking. After this sequence, the entire Mansaka community gathers for a three-day feast to celebrate thanksgiving and prayer for the good harvest. This gathering can be likened to a Mansaka wedding celebration, which shows abundance through the bountiful food prepared on the table and lasts for days. In Rice planting, we hear the *Pyagsawitan* rhythmic motive with drone and interlocking technique. In Harvesting, we hear an ostinato from the *Sayaw Sang Bagani* rhythmic motive and lyrical melodies. In Pounding, we hear the interlocking of non-Mansaka rhythmic patterns Employing various timbres. In Cooking, we hear the interlocking of the different sections of the orchestra with the dominance of quintuplets. And finally, in Thanksgiving and Prayer, we hear a reflective mood with fragmentation of *Sayaw Sang Bagani* motive, and lyrical melody with chorale-like orchestration.

## ***The Female Hit Parade:***

### ***Acknowledging the Songs of Women Jazz Composers of the 1930s and 40s***

**Elizabeth Momand** is a professor of music at the University of Arkansas – Fort Smith where she directs the Opera Workshop and teaches voice. She received Bachelor and Master of Music degrees from Mississippi College and the DMA from the University of Texas at Austin. Dr. Momand has performed numerous oratorio roles with orchestra and has presented research on the music of women composers at regional, national, and international conferences. She is an accreditation visitor for NASM, and serves on the board of directors for the International Alliance for Women in Music. Additionally, she has served in numerous leadership positions in the College Music Society, and the Arkansas Chapter of NATS.

### ***The Incomparable Helen May Butler and Her Ladies Military Brass Band***

**Alexandra Zacharella** is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds degrees from the University of Southern California, the University of Michigan and the Hartt School. Zacharella has presented at the Midwest Clinic twice, and over 70 peer reviewed presentations, papers, performances/recitals, lecture recitals and poster sessions on trombone, euphonium, conducting, music education/pedagogy at the International Conference of College Music Society, National and Regional CMS Conferences, the Music by Women Festival, the International Women's Brass Conference, College Band Directors National Association Southwestern Regional Conference and National Association of College Wind and Percussion Instructors. Zacharella is a Bach Artist and a Signature Artist for Warburton Music Products.

Helen May Butler (1867-1957) was born on a farm in New Hampshire and began the study of violin at an early age. She studied with the principal violinist of the Boston Symphony and became an accomplished cornetist. Butler billed herself as Directress of her Ladies Military Bands and directed an all-women traveling military band from 1898 to 1913. Her first band was named the U.S. Talma Ladies' Military Band to play in public venues, because at this time there were no such female concert bands. The band performed from coast to coast and achieved a high level of success that rivaled the best bands of the day. Butler became known as the "Female Sousa" and one of the band's mottoes was "Music for the American people, by American composers, played by American girls." Helen May Butler rose to fame with her composition, *Cosmopolitan America March*. *Cosmopolitan America* became the official Republican party campaign march during Theodore Roosevelt's presidential campaign of 1904. Butler was an entrepreneur and true pioneer. She was a Conn artist and gained the confidence of C.G. Conn who endorsed her ensembles with Conn instruments. Interested in women's rights and suffrage, Butler announced her candidacy for a U.S. Senate seat in 1936. Butler retired to Covington, Kentucky and remained an active private lesson teacher until her death in 1957.

### ***The woman composer in the field of brazilian brass music: compositions for trumpet***

**Claudia Caldeira** has worked, as music teacher, at the Universidade Federal do Estado do Rio de Janeiro (UNIRIO) since 2013. In 1997 she began the bachelor degree Composition at Universidade Federal do Estado do Rio de Janeiro - UNIRIO, as advisor Prof. Dr. Ricardo Tacuchian, concluding this degree in 2001. In September 2004 she completed her Master's degree in Composition. In 2009 the Doctorate in Music, also under the guidance of Prof. Dr. Ricardo Tacuchian. Her compositions include, among others, pieces for solo piano, singing and piano, solo trumpet, trumpet and piano, string orchestra, brass quintet, trumpet group, trumpet and orchestra.

The ***Suite dos Amores*** was premiered on June 18, 2019 at the International Meeting of the Brazilian Association of Trumpets (ABT), which was held at the Institute of Arts of the State University of Campinas. The piece was written especially for the duo Nailson Simões and JJ Simões, father and son, and for that very reason seeks to contemplate, in a totally affective and private way, the musical intimacy of those who have always played together. In this way, each movement honors one of the composer's loves, referring to a genre that represents them or is dear to them, all in accordance with the personality that permeates this entire conception. The first movement, *Nailson*, is a romantic jazz ballad and celebrates love in the form of passion. The second movement, *Cecy*, is a Pop ballad and speaks of love in the form of vibrant energy. To end the piece, the third movement, *JJ*, a Gafieira-choro, opens space for improvisation, a practice inherent to the trumpeter of popular music, and speaks of the love that enchants for the beauty of being what he is.

### ***Tucupi Suite*** (2011)

The piece has 3 movements and each movement is named after a typical dish from the cuisine of the Amazon region, with tucupi as an ingredient.

I - *Pato no Tucupi* was composed with reference to the forró de quadrilha at festa junina, which is faster than the forró danced at parties in general

II – *Rabada no Tucupi* is a waltz in honor of a trip made to Rio Branco, capital of Acre

III – *Tacacá* – refers to the music performed in the folkloric manifestation known as Boi-bumbá

Tucupi Suite is dedicated to trumpeter friend Maico Lopes. In 2011, the composer received the honorable invitation to compose a piece in order to integrate Lopes' doctoral research, carried out at UNIRIO (Federal University of the State of Rio de Janeiro) on unaccompanied trumpet pieces. Also, as part of this research, Maico Lopes recorded the piece on the CD entitled "A tribute to solo life." The recorded version is the original version, as it was written for Maico Lopes' research. The version presented here is a revised version by the trumpeter Nailson Simões, with changes in the third movement that facilitate the execution of the piece.

**Composer-in-Residence *Maria Kaoutzani* discusses her life and work.**

# EMERGING COMPOSERS WORKSHOP

Friday, 17 March 2023 at 4 pm

***Lasting Impressions*** by **Candace Bustard**: Written for the Women Composer's Festival of Hartford, ***Lasting Impressions*** honours an incredible musician whom I have long admired, Barbra Streisand. As a child, I was captivated by her confidence which was exuded in every note she sang and in every movement of her body. My respect for Streisand has only grown as I consider her struggles as a woman in the music industry during a period when the concept of gender inequality was only becoming realized. ***Lasting Impressions*** is my embodiment of her confidence, fueling the energy and the unapologetic drama of this piece. The musical setting is a contemporary interpretation of classic musical theatre, principally inspired by *Hello Dolly* and other musicals that I grew up with.

After the introduction, there are three main segments in this piece. The first section encompasses a simple melody set over a rhythmic ostinato that bounces between players. From unison, an increasingly quirky harmony is born which is based on a recent fascination with 7th chords. The section comes to an unsettled finish, representative of an obstacle challenging Streisand's momentum. The second segment moves into a slow, dramatic, and overly emotional 'song' in which Streisand sinks into her emotions as she finds the strength to continue her battle. There are soft glimmers of hope as the music brushes past some passing major chords. The third and final segment represents her rebirth. The melody from the first segment is brought back, this time embedded within a driving rhythmic ostinato in a darker harmonic setting. Throughout the piece, listen for chromatic 'jazzy' moments where I recall the improvisatory nature of Streisand's vocals, particularly in songs like "Hello Dolly."

***Heart Trio*** by **Mary Denney**: The "heart" in the title refers to the steady quarter note pulse that is present throughout the entire piece, which has been a departure from my usual writing style that incorporates heavy rhythmic variation, use of odd and alternating time signatures, and tempo changes. Instead, this piece does away with many of those concepts and emphasizes the relationship of the three string instruments and their ability to operate as one rather than three completely independent parts, which converge into an intense climax. The piece sits at eighty beats per minute throughout, well within the range of a comfortable resting heart rate.

***Lighthouse Visions*** by **Naoko Tsujita**: ***Lighthouse Visions*** begins with two repetitive lines that give a slightly unstable floating sensation. Inspired by minimalist composers such as Steve Reich and film music, this piece uses accents and polyphonic voicings to make simple time signatures become ambiguous. The rhythmic tension created by this effect drives the piece. Much like a lighthouse rotates and scans the dark waters for nearby ships, this music revolves around an ambiguous beat one, which eludes us as soon as it appears. This rhythmic structure gets reduced to a skeleton in the middle of the piece, where each member of the trio uses their instrument as percussion, before returning to the main motifs introduced in the beginning, but with violin instead of cello leading the section.

***Covert Silences*** by **Yunmeng Su**: ***Covert Silence*** shows how I feel about the word "silence." For me, silence is the space hidden behind the noise -- when the noise disappears, it reveals itself. So: this piece is full of dramatic and conflicting sounds. I hope the audience can explore the silence hidden behind the sound.

# MUSIC MARATHON: PART I

Saturday, 18 March 2023 at 9 am

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

- ❖ Students from the studio of **Patricia R. Abreu** perform  
*New Music for New Musicians™: Solo Piano Works by Melika M. Fitzhugh* (b. 1972)
  - No. 8: Variations on a Theme by Naomi Liebowitz, Judy Laurie Lubin**, Piano
  - No. 2: For Judy Laurie Lubin, Judy Laurie Lubin**, Piano
  - No. 1: For Leo Ellsworth, Leo Ellsworth**, Piano
  - No. 6: For Lila Rose Marie Brockmeyer Schrag, Leo Ellsworth**, Piano
  - No. 5: For Rosalind Miriam Elsäßer Balfour, Rosalind Balfour**, Piano
  - No. 4: For Anna-Sofia Protopapas, Anna Sofia Protopapas**, Piano
  
- ❖ **"Grace Laced with Muscle, and Strength by Gentleness Confined" for Contrabass Grasping at the Intangible for Two Contrabasses**, by Melika M. Fitzhugh (b. 1972)
  - John A. Capello**, Contrabass
  - Kate Foss**, Contrabass
  
- ❖ **Aurora's Romp for Violoncello and Piano**, by Melika M. Fitzhugh (b. 1972)
  - Esther Lillian Garden**, Piano
  - Rosalind Balfour**, Piano
  
- ❖ **The Modification of Oneself for Bass, Vocals, Electronics, & Multimedia**, by Christie Echols (b. 1995)
  - Christie Echols**, Double Bass, Electric Bass, and Vocals
  
- ❖ **Silk Apples**, by Rami Levin (b.1954)
  - Mark Silk**, Flute
  - Arthur Maciel**, Guitar
  - Eric Galm**, Pandeiro

LUNCH AND NETWORKING: 10:30 am - 12:30 pm



# MUSIC MARATHON: PART II

Saturday, 18 March 2023 at 12:30 pm

## PROGRAM

- ❖ **O Death** by Janice Isabel Jackson  
**Janice Isabel Jackson**, soprano
  
- ❖ **Homage (2020)**, by Mariel Mayz (b.1994)  
**Rio Abajo Rio (2020)**, by Mariel Mayz (b.1994)  
**Variations on a Theme by Brouwer (2022)**, by Mariel Mayz (b.1994)  
**Nine Preludes, selections (2016)**, by Mariel Mayz (b.1994)  
**Mariel Mayz**, Piano
  
- ❖ **Pyagsawitan (Wedding and Harvest)** by Marie Jocelyn U. Marfil, Ph.D. (b. 1970)  
**Vietnam National Symphony Orchestra**
  
- ❖ **Imogen, Op. 14 (2015)**, by Stephanie Boyd, (b. 1990)
  - I. Artemis
  - II. Ilii
  - III. Imogen**Sonata for Piccolo and Piano (2018)**, by Amanda Harberg, (b. 1973)
  - 1. Allegro, Flowing
  - 2. Moderato, Dreamy
  - 3. Vivace, Driving, Playful**Duo Confluence**, Flute and Piano
  
- ❖ **Fanfare for Some Bad Bitches (2018)**, by Zoe Cutler  
**Light (2018)** by Brittany Green, arr. Kate Amrine  
**When the Clouds Break (2020)** by Cait Nishimura  
**eGALitarian Brass** (Trumpets, Trombone, and Tuba)

# MUSIC MARATHON: PART III

Saturday, 18 March 2023 at 3 pm

## PROGRAM

- ❖ **Little Black Book, a song cycle that fails the Bechdel test**, by Susan LaBarr (b. 1981)
  - I. Five
  - II. John
  - III. Vince
  - IV. Steve
  - V. James Squared
  - VI. Where are they now?

**Loralee Songer**, mezzo-soprano  
**Sheila Todd**, Piano
  
- ❖ **Reverie**, by Leah Reid (b. 1985)  
**Fixed Media**
  
- ❖ **Sunflower Sea Star (2023)**, by Lisa Neher (b.1985)  
**Martin J. Van Klompenberg**, bassoon  
**Dmitriy Glivinskiy**, Piano
  
- ❖ **Ti-Do**, by Gracie Fagan, (b. 2000)  
**Emily Rose**, Clarinet with Fixed tape
  
- ❖ **Carnaval de Venise No.30**, by Madame Sidney Pratten ( 1821-1895)  
**Heike Matthiesen**, Classical Guitar
  
- ❖ **Musical Invective (2022)\*\***, by Jennifer Stevenson (b. 1977)
  - I. Beethoven
  - II. Debussy
  - III. Webern
  - IV. L. Boulanger
  - V. Gershwin

**Meadow Song (2013)**, by Iris Szeghy (b. 1956)  
**A Woman Keeps Opening (2021)\***, by Melika Fitzhugh (b. 1972)  
**Scat 2 (1984)**, by Victoria Bond (b. 1945)  
**Whistling Hens**, Soprano and Clarinet
  
- ❖ **Glass Houses No. 5 (1981/2009)**, by Ann Southam (1937-2010)  
**Compassion (2001)**, by Julia Wolfe (b. 1958)  
**Techno Etudes (2000)**, by Karen Tanaka (b. 1961)  
**Katherine Miller**, Piano

DINNER AND NETWORKING: 5-7 pm

RECEPTION: 7 pm

## PERFORMER BIOGRAPHIES AND PROGRAM NOTES

### MUSIC MARATHON PART I

#### Students from the Studio of **Patricia R. Abreu**

**Rosalind Balfour** is 13 years old and in the 8th grade at the Kennedy School in Somerville, MA. Rosalind plays both piano and violin, and loves many different styles of music, including Classical, Ragtime, Jazz, and Irish fiddle. In addition to her music-making, Rosalind is enthusiastic about Kung Fu, Ultimate Frisbee, circus arts, writing, and drawing.

**Leo Ellsworth** is 16 years old and in the 11th grade at Somerville High School in Somerville, MA, where he is Vice President of his class. Leo plays piano and bass, and is an alumnus of El Sistema Somerville. He plays in the high school orchestra, plays soccer for SHS, and has attended Camp Encore/Coda, as well as the Berklee College of Music Aspire program (electric bass). Leo loves travel, and listens to many different kinds of music.

**Judy Laurie Lubin** is 10 years old and in the 5th grade at East Somerville School in Somerville, MA. Judy plays piano and violin, participating in El Sistema Somerville, the Tufts Community Music program, and, in the summer, Camp Encore/Coda. Judy is a passionate dancer, especially of traditional Haitian dance, and is a member of the Haitian Youth Connection. She performs in Haiti United and other events celebrating Haitian culture.

**Anna Sofia Protopapas** is 15 years old, and in the 10th grade at Somerville High School in Somerville, MA. She is an eclectic musician and enjoys playing a variety of styles on the piano. She is also an avid competitive ski racer and runs cross country. Anna Sofia is of Greek and Slovenian heritage. She loves traveling to see her family in Europe every summer, as well as visiting and exploring new places.

Concert pianist **Patricia R. Abreu**, Founder and Director of New Music for New Musicians™, has performed throughout the United States, Europe, New Zealand and South America, including Weill Recital Hall at Carnegie Hall in New York and at the Spoleto Festival in Italy. While recovering from burn injuries that sidelined her concert career, Ms. Abreu was Executive Director of Savings Teens In Crisis Collaborative, and was active in the medical community advocating for improved patient care. Patricia Reuben Abreu graduated from Williams College with Highest Honors in Music and the Shirley Stanton Prize. She holds the Master's Degree from the University of Michigan. Continually healing, Ms. Abreu has returned to performing and teaching. [newmusicfornewmusicians.com](http://newmusicfornewmusicians.com)

A series of pieces for folks new to the piano and performance mostly composed for Patricia Reuben Abreu's piano studio:

Eighth in the series was written for then 7-year-old **Naomi Liebowitz**, based on a theme which she wrote during a piano lesson. Second was written for then 7-year-old **Judy Laurie Lubin**.

The first of the series was written for then 10-year-old **Leo Ellsworth**; sixth was written for then 12-year-old **Lila Rose Marie Brockmeyer Schrag**.

The fifth of the series was written for then 9-year-old **Rosalind Miriam Elsäßer Balfour**; Fourth was written for then 12-year-old **Anna Sofia Protopapas**.

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**John Capello** graduated from Harvard College with an A.B in Music and Social Studies where he studied composition and improvisation under Anthony Davis, Don Byron and Thomas Everett. As a double bassist, he studied under Milt Hinton, John Lockwood and Bill Grimes and continues to perform both written and improvised music in the Boston area with a variety of ensembles ranging from traditional swing to contemporary music. As both an electric and double bassist he has appeared on numerous recordings of singer-songwriters, traditional Eastern European folk music, alt-Country and neo soul.

**Esther Lillian Garden**, Violoncello, is a young artist from Arlington, MA who commissioned ***Aurora's Romp*** in honor of her new puppy, Rory (Aurora).

A native of Stafford, Virginia, **Melika M. Fitzhugh** (A.B. Harvard-Radcliffe, M.M. Longy School of Music of Bard College) studied conducting and composition with Thomas G. Everett, Beverly Taylor, James Yannatos, Julian Pellicano, Roger Marsh, Jeff Stadelman, and, most recently, John Howell Morrison and Osnat Netzer. Mel's compositions have been performed internationally by the PHACE Ensemble (Vienna, Austria), Quarteto Larianna (Sao Paulo, Brazil), the Brouwer Trio (Valencia, Spain), Sarah Jeffery (Amsterdam, Netherlands), the Radcliffe Choral Society (US), Berit Strong (US), John Tyson (US), Miyuki Tsurutani (Japan/US), and Aldo Abreu (Venezuela/US). Mel was a 2021 Bang on a Can Fellow, the 2020 winner of the PatsyLu Prize for IAWM's Search for New Music, the 2014 winner of the Longy orchestral composition competition, and has performed with the Radcliffe Choral Society, Coro Allegro, the Harvard Wind Ensemble, the Village Circle Band, and WACSAC. The artist, who has composed music for film and stage, was a member of Just In Time Composers and Players and is currently a member of world/early music ensemble Urban Myth, in addition to playing bass guitar with acoustic rock singer/songwriter Emmy Cerra, the ambient rock band Rose Cabal and the Balkan folk dance band Balkan Fields. [www.melikamfitzhugh.com](http://www.melikamfitzhugh.com)

The title for "***Grace Laced with Muscle, and Strength by Gentleness Confined***" is inspired by a line from the poem "The Horse" by Ronald Duncan, from his collection of the same name.

***Grasping at the Intangible*** was written for bassist John Capello, on no particular occasion whatsoever.

The ninth of New Music for New Musicians™ series of pieces for folks new to their instruments and performance, ***Aurora's Romp*** was written for then 12-year-olds violoncellist Esther Garden and her pianist friend Rosalind Balfour. It is a celebration of Esti's puppy Aurora and her romps through fields – with light barks, playful growls, friskiness, tumbles and generally merriment against a tango-ish background.

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**Christie Echols** is a bassist, composer, and vocalist who specializes in electroacoustic music as well as orchestral, chamber, musical theater, and jazz. Centering on challenges with self-identity in culture, gender, and community, Echols focuses on creating thought-provoking works inspiring listeners to question their personal values. A performer of her own electroacoustic works, she combines extended techniques, vocal melodies, improvisation, video, and choreography to create an all-encompassing experience. Notable works and performances include "Stand up and Listen," commissioned by the Bassists with Boobs Ensemble for International Women's Day, featured at Festival de Campos do Jordão in Brazil. Additionally, Echols has been featured as a collaborative composer for Naama Tsabar's *Melody of Certain Damage* (Opus 6) performance at the Wadsworth Atheneum.

**“The Modification of Oneself”** for bass, vocals, electronics, and multimedia, is a solo performance in eight movements, that analyzes the process of self- alteration in individual values, identity, and beliefs. In addition to being paired with video, each movement features text written by myself or collaborative poet, Luisa Caycedo-Kimura, emphasizing a metamorphosis that progressively occurs within people. The creation of this work is conceived by personal acceptance and is a true self-reflection of accepting gender and sexual orientation, spirituality, and Hispanic heritage. Radical experimentation is presented in artistic performance by showcasing an eclectic mixture of musical styles, performance art, and audience participation.

The performance opens to a video swaying in rhythm to the calm waves of Lake Dunmore in Vermont and serves as the backdrop to the beginning discourse for our performer on stage with the song “As You Are.” Transitioning from the singer-songwriter vibe the second movement, UNKNOWN PULL & PUSH features a processed field recording taken at Lake Dunmore with a synth pad that quietly sneaks in and out representing the first pull towards a greater understanding of self and is accompanied by processed double bass. On screen, a crystal pendulum is shown being held by a person looking for answers to questions displayed on screen. Di\$0rG@niz3d, emulates the chaotic nature of a stressful day where nothing is going right and the performer on stage is interrupted by triggered electronic noise-polluting sounds adding to the stress of self-realization. Attention is focused back to video for A HUGE EXPLOSION OF COLOR, showing splattered paint on canvas that reads “MORTALITY COMES FOR EVERYONE” with the music highlighting a self-made drum rack with wubby bass lines and bass drops. Reaching a tipping point the performer falls on stage with their double bass symbolizing the death of self.

Movement five’s focus is directed toward the screen where selected text from Luisa Caycedo-Kimura’s poem “Pasodoble a la Muerte” is displayed. It is presented in a graphic video score with the intention of having the audience whisper the poem’s text creating a hushed landscape. Agua, tierra, y sol opens to a beautiful sunrise as the performer lifts themselves from personal destruction and transitions to an electric bass solo that is accompanied by three generations of women reciting text. We come to the seventh movement, BRAND NEW / SLIGHTLY BENT, emphasizing radical joy in the performer’s new found self. We end where we started, “Who you Are” a reflection on all the radical change that has happened within.

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**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 works for orchestra, chorus, and chamber ensembles. 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, Associate Dean of Faculty, and Composer-in-Residence at Lake Forest College. The recipient of a 2008 Fulbright award, she spent a semester teaching at the Federal University of the State of Rio de Janeiro and lived in Brazil from 2010-2017. She is currently President of the Women Composers Festival of Hartford. [www.ramilevin.com](http://www.ramilevin.com).

**Mark Silk** is Director of the Leonard E. Greenberg Center for the Study of Religion in Public Life and Professor of Religion in Public Life at Trinity College. In college he studied flute with James Pappoutsakis of the Boston Symphony Orchestra. In recent years he has performed with the Simsbury Light Opera Company and CitySingers of Hartford, and at Trinity College and the Musical Club of Hartford.

**Arthur Maciel** is a physicist (Ph.D. Oxford University) whose primary focus has been on high energy physics. He worked for many years at the Fermi National Accelerator Laboratory (Fermilab) in the Chicago area. Arthur studied classical guitar with Brazilian musicians including Leo Soares and Turíbio Santos. An enthusiast of Brazilian popular music (Bossa Nova, Samba, Choro), he has played guitar and percussion in various amateur groups dedicated to Brazilian music.

**Eric Galm** is Professor of music, co-director of the Center for Caribbean Studies, and music department chair at Trinity College. He founded the Trinity Samba Ensemble and Samba Fest, a music festival featuring the US. debut performances of Brazilian artists. He has conducted research, presented, and performed in Brazil, Cuba, Trinidad, the US, and Canada. His book *The Berimbau: Soul of Brazilian Music* (Mississippi 2010) is the first academic study of the Brazilian musical bow. Awards include a Fulbright Fellowship, Latin Grammy Cultural Foundation grant, Trinity College (Trustee Award for Excellence and Hughes Teaching Achievement), and Hartford-based SINA Steve Balcanoff Award for “significant contributions to the betterment of the community.”

***Silk Apples*** is based on the choro, a form of Brazilian popular music, which originated in 19th century Rio de Janeiro. It is characterized by virtuosity, a fast tempo, subtle modulations, syncopation and counterpoint. The choro usually has three sections, played in rondo form: ABBACCA. The piece was written for and is dedicated to Mark Silk and Arthur Maciel. Today’s performance is the world premiere.

## MUSIC MARATHON PART II

**Janice Isabel Jackson** has sung over 240 world premieres and performed contemporary music in festivals and stages worldwide. She is the Artistic Director of Vocalypse Productions, based in Nova Scotia, Canada, which focuses on new vocal projects. This fall she premieres the title role in a new opera and collaborates on *The Power Trilogy* with American composer David Coll. Jackson has been composing for solo voice for the past several years and composed a substantial suite of solo songs entitled ***O Death*** in 2020. She recently wrote her first solo mini opera concerning the Halifax story of Penelope, Ghost Walker.

***O Death*** is part of a project that arose as a conversation between artist Annie Martin and new music vocalist, composer Janice Isabel Jackson. Sharing an interest in songs in which the singer addresses death as an interlocutor, they began an ongoing exchange, out of which a sequence of lyric poems emerged. The songs themselves arose from a series of improvisations and explorations to find the right style for each individual character found within the poetry. Some songs are unaccompanied, while others use bells, drums, sand paper, clapping, etc. as an undercurrent of support for the text. In performance each character is represented by another type of singing and tone coloring (from blues to bel canto). The central theme of this song cycle is that death is intertwined with and woven into life, and that life and death sustain one another. The mystery of encountering death is integral to our lives as we live them. Both artists hope that this work will invite and sustain reflection and conversation about our shared mortality and livingness.

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New York native **Mariel Mayz** is a sought-after composer, pianist, educator, and administrator. As a composer, Mariel's first large-scale work for the stage—a one-act, chamber opera— was premiered by American Opera Projects, Hunter Opera Theater singers and Talea Ensemble during the 2018 New York Opera Fest. Mariel's most recent works include commissions by Latin Grammy nominee João Luiz; the Sarasa Ensemble (Cambridge, MA); two commissioned works for "The Illustrated Pianist," celebrating the centennial of American author, Ray Bradbury; the Higher Ground Festival (NYC), guitarist Nora Spielman, and Porto Pianofest— for their 2019 New Music Series, 2020 Digital Season, and 2021 Arts in Dialogue Series.

Additionally, Mariel received "The Kintsugi Spirit" 2021 Artist Grant from the Japanese American Cultural and Community Center (Los Angeles, CA) for the creation of a new electro-acoustic work. In September 2022, her debut album *Leo Brouwer: Cuban Sketches for Piano* was released with the ZOHO music label, featuring premiere recordings of piano works by Leo Brouwer as well as original compositions and arrangements. Mariel's major teachers include José Ramón Mendez, Seymour Bernstein, Geoffrey Burleson, Jean-Michel Pilc, Suzanne Farrin, Justin Dello Joio, Erin Gee and David Rakowski.

Mariel is an Adjunct Professor of Music Theory and lecturer for the Arts Management & Leadership Certificate at CUNY Hunter College; and pursuing a PhD in Composition and Theory at Brandeis University. She is, additionally, the Program Coordinator of the Hunter Mellon Arts Fellowship— a pivotal program for diversity and inclusion within the field of arts management and leadership. Mariel is the Co-Founder and Associate Director of Porto Pianofest — an international piano festival based in Porto, Portugal.

The works of Mariel Mayz have been described as inventive, colorful, compelling, and well-crafted. Her compositions explore the intersectionality of musical styles and often draw inspiration from her initial musical training as a virtuoso pianist. The four pieces chosen for this program are pieces that Mariel often performs alongside traditional repertoire.



**Homage:**

Of all the piano pieces Mayz has written thus far, she describes **Homage** as the most autobiographical. It pays homage to the most important mentors in her musical life, including composers— living and gone— who often serve as the most powerful coaches and confidants. Mayz mentions that on a personal level, it acknowledges the pianist she would like to be and represents the self-sustaining energy of her compositional life. This piece began as an improvisation and took many months to craft thereafter. Mayz wanted the piece to contain all the elements that she loves in piano writing: hearty chords, brisk virtuosity, romantic phrases, innate rhythmic passages, terror and joy.

**Río Abajo Río:**

This piece was inspired by a deep physical connection to playing the piano and a desire to refine gestures, use the postures most natural to Mayz's own hands, and feel as though she was designing a musical extension of her own body. The piece was entitled after the following quote: "Each woman has potential access to Río Abajo Río, this river beneath the river. She arrives there through deep meditation, dance, writing, painting, prayermaking, singing, drumming, active imagination, or any activity which requires an intense altered consciousness. A woman arrives in this world-between-worlds through yearning and by seeking something she can see just out of the corner of her eye. She arrives there by deeply creative acts, through intentional solitude, and by practice of any of the arts." (Clarissa Pinkola Estés)

**Variations of a Theme by Brouwer:**

In this very recent composition, Mariel Mayz has written a series of variations based on one of the most recognizable and alluringly expressive melodies by Leo Brouwer. The piece centers around the melancholic theme from Brouwer's *Día de Noviembre*, which Mayz has transcribed for the piano. The original work's well-known opening (A section) is heard first in its entirety. Instead of carrying on with the contrasting B section, Mayz begins her series of original piano variations. Variation 1 is marked "lontano; unanticipated," and presents a Brouwer-influenced yet distinguishable new compositional language of the performer herself. The variations move from one to the next with fluidity; often with textures that elide or transition organically between sections. The variations are steeped in the musical language of Brouwer— especially in the interjection of short, angular melodic cells— but also inarguably imbued with knowledge of the vast Theme and Variations tradition of the solo piano repertoire. Furthermore, there is an awareness of the Latin American musical canon that Mayz employs in her composition. There are moments seemingly borrowed from Ginastera with the joyous layering of rhythmic chords; other moments of brash tonal tension taken from composers of the mid to late 20th century; and a sensitive understanding of the importance of improvisation within the Latin American music tradition that brings the variations through stream-of-consciousness soundworlds. *Un Día de Noviembre* ("A Day in November"), is one of Leo Brouwer's most iconic melodies, and was originally composed as the theme for the 1972 movie of the same name by Cuban director Humberto Solás. Originally conceived for guitar and small orchestra, Brouwer later arranged the piece for solo guitar— the solo version is now a piece firmly established in the guitar repertoire, embraced widely by two generations of international players.

**Nine Preludes:**

Mariel Mayz will perform a selection of preludes from her group of nine for solo piano. Mayz recalls these preludes as some of her first complete compositions, and further recalls their creation as a way of discovering her voice as a composer.

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**Dr. Marie Jocelyn Marfil** is an Associate Professor of the University of the Philippines College of Music. She is also the Coordinator of the Associate in Arts of Music Program of the same University. Her compositions and papers have been performed internationally, such as in China, Japan, Malaysia, Philippines, Thailand, Taiwan, Vietnam, Belgium, Russia, Spain, Ukraine, Canada and USA. She holds the degrees of Bachelor of Music and Master of Music in Composition (University of the Philippines), Master of Arts in Music Theory as a Fulbright Scholar (State University of New York), and Ph.D. in Music Composition (University of Hawai'i).

**Pyagsawitan** is the third movement of the composer's orchestral work entitled "Padayag," which is the output of her research on Mansaka music and culture. Mansaka is an indigenous people found in the Southern part of the Philippines.



Pyagsawitan is a harvest ceremony comprising a sequence of four Mansaka dances, namely rice planting (Nyagapanggan), harvesting, pounding, and cooking. After this sequence, the entire Mansaka community gathers for a three-day feast to celebrate thanksgiving and prayer for the good harvest. This gathering can be likened to a Mansaka wedding celebration, which shows abundance through the bountiful food prepared on the table and lasts for days.

In Rice planting, we hear the Pyagsawitan rhythmic motive with drone and interlocking technique. In *Harvesting*, we hear an ostinato from the Sayaw Sang Bagani rhythmic motive and lyrical melodies. In *Pounding*, we hear the interlocking of non-Mansaka rhythmic patterns Employing various timbres. In *Cooking*, we hear the interlocking of the different sections of the orchestra with the dominance of quintuplets. And finally, in *Thanksgiving and Prayer*, we hear a reflective mood with fragmentation of Sayaw Sang Bagani motive, and lyrical melody with chorale-like orchestration.

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**Dr. Daniel Shineberg** is a flutist, teacher, and music therapist in the Kansas City area, where he is currently principal flutist of the Heritage Philharmonic (Independence, MO), Instructor of Flute and Music History at Missouri Valley College (Marshall, MO), and Music Therapist at the Center for Behavioral Medicine (Kansas City, MO). He is a frequent guest at schools and universities across the United States, teaching flute masterclasses based on his integrative work “The Mindful Flutist: Adapted Techniques in Trauma Informed Care for Studio Teaching.”

**Dr. Kwoon Lee** debuted as a concerto soloist at age 16, and has since performed internationally with many orchestras and ensembles. As a strong advocate of new music, she has worked with many renowned living composers, such as Chen Yi, Juri Seo, Gabriela Ortiz, Karen Tanaka, Vera Ivanova, and James Mobberley. Dr. Lee presented her lecture-recitals about women composers and their music, which is her specialty, at several international conferences. She teaches at Cottey College and at Washburn University, and serves as a committee member for the Puerto Rico Center for Collaborative Piano.

**Duo Confluence** is a flute and piano duo from Kansas City. Members Kwoon Lee and Daniel Shineberg both studied at University of Missouri-Kansas City for the Doctoral of Musical Arts degree. Their first project is entitled “Homeland,” which celebrates music by underrepresented composers, and includes concerts in Puerto Rico. Duo Confluence dynamically merges both Asian and Jewish culture into exciting and informative concerts. Michigan-born, Manhattan-based composer Stephanie Ann Boyd writes melodic music about women’s memoirs and the natural world for symphonic and chamber ensembles. Her music has been commissioned and performed by concertmasters of the BBC Symphony Orchestra, the Singapore Symphony, the New York City Ballet Orchestra, the Des Moines Symphony, the Faroe Islands Symphony, the Anchorage Symphony Orchestra, the Fort Smith Symphony, the Arkansas Philharmonic Orchestra, and principal players in the Colorado Symphony Orchestra. Boyd is represented by K and M Artists and is a member of the Iceberg New Music composers collective. Her catalog is published by FEMOIRE.

Composer **Amanda Harberg**’s music is published by Presser and has been recognized by a Fulbright Hays fellowship, Juilliard’s Peter Menin prize, two New Jersey and one New York State Council on the Arts fellowships, a MacDowell Colony summer residency, and four NFA Newly Published Music awards. She has been commissioned by the Philadelphia Orchestra Association, the New World Symphony, the Albany Symphony, and Grand Rapids Symphony, the Juilliard School, the New York Youth Symphony’s First Music Program, the Harmonium Choral Society, and by instrumental soloists worldwide. Dr. Harberg teaches at Rutgers University and at the Interlochen Center for the Arts.

Michigan-born, Manhattan-based composer **Stephanie Ann Boyd** writes melodic music about women's memoirs and the natural world for symphonic and chamber ensembles. Her work has been performed in nearly all 50 states and has been commissioned by musicians and organizations in 37 countries.

Boyd is the 2021/2022 Peoria Symphony Orchestra Composer in Residence, a position culminating in an entire concert of her works, including her violin concerto *Sybil*, her cantata *Sheltering Voices*, and a new work inspired by Betty Friedan entitled *Everywoman*, with Kennedy Center president Deborah Rutter, Michelle DeYoung, and Sirena Huang as soloists. The 2021/2022 season also includes the premiere of *Julia Louisa Esther: a Suffragette Symphony* with the Wyoming Symphony Orchestra under the baton of Christopher Dragon; *Alleluia Olra* commissioned by Astral Artists for cellist Tommy Mesa; *Aurora*, commissioned by the Kurganov-Finehouse Duo, and others.

Boyd has been commissioned by many of the country's leading music ensembles and festivals, which include: the BBC Symphony Orchestra, the Singapore Symphony, the New York City Ballet Orchestra, the Des Moines Symphony, the Faroe Islands Symphony, the Anchorage Symphony Orchestra, the Fort Smith Symphony, the Arkansas Philharmonic Orchestra, and principal players in the Colorado Symphony Orchestra. Her music has also played by the Boston Modern Orchestra Project, the New England Conservatory Philharmonic, the Cape Cod Chamber Orchestra, the New York Jazzharmonic, the River Oaks Chamber Orchestra, the UW La Crosse Symphony, the Detroit Civic Orchestra, and the El Paso Youth Symphony.

Boyd has made ballets with New York City Ballet principal dancer Lauren Lovette (*Red Spotted Purple* commissioned by the Ashley Boudier Project, 2018), New York City Ballet principal dancer Ashley Boudier (*Out of the Dust* made at NYU Center for Ballet and the Arts, 2019), New York City Ballet soloist Peter Walker (*Eero*, commissioned by Access Contemporary Music and Open House New York for the grand opening of the TWA Hotel at JFK, 2019), and choreographer Eryn Renee Young (*EARTH*, commissioned by the Eryc Taylor Dance Company, 2019). Upcoming projects include new ballets for NYC's Satellite Collective and XAOC Contemporary Ballet.

Stephanie Ann Boyd wrote *Imogen, Op. 14* for flute and piano for Cincinnati Soundbox's inaugural concert in 2015. The word "Imogen," which means maiden, is derived from two Gaelic words, Innogen or Ingen. The composer Boyd, who admitted to being "in love" with bagpipes, wanted to tell the narratives of three different maidens, honoring her own Gaelic heritage. Through the piece, Boyd wanted to find ways in which the piano could evoke the bagpipes, bodhrán, Celtic harp, and penny whistle. The two melodies that are found in the piece were developed from fragments that she had "been kicking around in my brain since I made them up when I was twelve." In fact, the composer admits to having been inspired by such sounds since she first heard them at an annual Celtic heritage festival she frequented with her parents as a small child. The composer felt it made sense to borrow from the many Gaelic instruments as a "starting point" and interweaves non-traditional extended techniques to create drones, non-traditional harmonies, and rhythmic gestures in which the piano is emphasizing beats rather than pitches. Due to the timbral flexibility of the flute, Boyd displays a vocal-like quality within the melody lines without asking for extended techniques from the flutist. The melodies are interrelated, though they each create their own distinct narrative. This in turn creates three diverse songs whose genesis is found within ancient Irish instrumentation.

Amanda Harberg's *Sonata for Piccolo and Piano* was commissioned by flutist Helcher Yost and other professional piccoloists in North America. Premiered by Yost at the Orland National Flute Convention in 2018, this piece displays the piccolo's expressive and virtuosic abilities within a traditional three-movement sonata. The first movement "Allegro, Flowing" is in sonata form. This movement intertwines two distinct melodies which feature driving rhythms and dance-like motifs to create a diverse and fresh dialogue between the piano and piccolo. The second movement "Moderato, Dreamy" is reminiscent of the French composer, Erik Satie, with hypnotic and simplistic rhythmic figuration throughout. This movement also weaves in moments of incredible dynamic range, and shows the piccolo's strength as a solo melodic instrument. The final movement "Vivace, Driving, Playful" shows jazz inspired harmonies. This movement has a driving pulse and includes fragmented motifs from the first and second movements.

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**eGALitarian Brass** is a classical quintet by day and a party band by night consisting of Kate Amrine and Melissa Muñoz on Trumpet, Blair Hamrick on French horn, Julie Dombroski on trombone, and Heather Ewer on tuba. eGALitarian Brass is dedicated to performing and commissioning new works by diverse composers and breaking the boundaries of chamber music today. We prioritize performing music by diverse composers who have often been historically underrepresented in brass repertoire. eGALitarian Brass has been invited to perform and collaborate with the Cape Cod Chamber Music Festival, International Women’s Brass Conference, New York Women Composers, and Spectrum’s Female Composers Festival.

**eGALitarian Brass:** Kate Amrine and Melissa Muñoz – trumpet; Blair Hamrick – horn; Julie Dombroski – trombone; Heather Ewer – tuba.

*Light* by **Brittany Green** is originally for SSSSA but this version arranged by Kate Amrine is for brass quintet. Program notes from Brittany: Light paints the image of the sheen and shine of a speck of light in a dark place, longing to be free of the darkness that surrounds it. A reflection on the longing we sometimes feel to be free, yet consumed. A longing to be light. The text is taken from “Free” by Katherine Nolan.

*Fanfare for some Bad Bitches* by **Zoe Cutler** is one of our favorite pieces as a brass quintet to play. We have many fanfares for uncommon women but this is the first fanfare for some bad bitches, or as we say in our family friendly concerts: fanfare for strong women.

*When the Clouds Break* by **Cait Nishimura** is our first commissioned piece for eGALitarian Brass. It was commissioned in 2020 and we recorded it in 2021. Cait's music is often influenced by pop music and we especially love performing this work as it appeals to audiences of all ages perfectly.

## MUSIC MARATHON PART III

**Loralee Songer** is an active performer, conductor, and educator. In 2014, Lorelee was a vocal fellow at the Tanglewood Music Center and made her Carnegie Hall solo recital debut in 2019. Recent performances include the role of Mércèdes in Sempre Opera's production of Carmen in South Africa (2018) and Mother Superior in The Sound of Music with Muncie Civic Theatre (2021). Most recent awards include the winner of The American Prize in Vocal Performance in Art Song & Oratorio (2021). Dr. Songer holds the Doctor of Arts degree from Ball State University and teaches full-time at Taylor University.

**Susan LaBarr** is a composer and choral editor living and working in Springfield, Missouri. Her compositions are published by Walton Music, Morningstar Music, and Santa Barbara Music Publishing. Susan has completed commissions for choirs worldwide, most notably Seraphic Fire, the National ACDA Women's Choir Consortium, and the Texas Choral Director's Association's Director's Chorus. She served as the Missouri Composer Laureate for 2012 and 2013. Central to Susan's musical vocabulary is the knowledge she gained from studying with Alice Parker where she attended the Composer's Workshop and Melody Studies Workshop. Susan works as Editor of Walton Music.

*Little Black Book*, a song cycle that fails the Bechdel test, represents a true collaboration between composer, librettist, and performer. Commissioned by Lorelee Songer in 2018 in preparation for her Carnegie Hall solo recital debut, the text was fashioned by Caitlin Vincent as combination of both hers and Lorelee's romantic histories. Dr. Caitlin Vincent is a Lecturer in Creative Industries and the Head of Arts and Cultural Management at the University of Melbourne, where she researches the future of work in the arts. Her works as a librettist have been performed worldwide. Caitlin and Lorelee have been friends since they met at the young artist program SongFest in 2012, which played an important role in the creation of this song cycle due to its personal content. Each song title with a man's name (John, Vince, Steve, and James Squared) is loosely based on men that either Caitlin or Lorelee have previously dated. Caitlin seamlessly blends their separate stories into a unified tale, by turns funny and poignant, that highlights the struggle to find love in the digital age. It is worth noting that the names of the men have been changed for privacy (and Caitlin and Lorelee will never reveal which stories are theirs!).

Susan LaBarr is widely known for her choral music and had never composed a song cycle for solo voice prior to this commission. Her setting of the story, which alternates soaring lyricism with patter songs and musical theatre-inspired idioms, highlights the humor and pathos of Caitlin's brilliant texts.

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**Leah Reid** is a composer, sound artist, researcher, and educator, whose works range from opera, chamber, and vocal music, to acousmatic, electroacoustic works, and interactive sound installations.

Winner of a 2022 Guggenheim Fellowship, Reid has also won the American Prize in Composition, first prize in the KLANG! International Electroacoustic Composition Competition, Sound of the Year's Composed with Sound Award, the International Alliance for Women in Music's Pauline Oliveros Award, and prizes in the Iannis Xenakis International Electronic Music Competition and the International Destellos Competition. Reid is currently an Assistant Professor of Music Composition at the University of Virginia. [www.leahreidmusic.com](http://www.leahreidmusic.com)

Reverie is an acousmatic composition that leads the listener through an immersive fantasy centered around deconstructed music boxes. The work is comprised of eight sections that alternate between explorations of the music boxes' gears and chimes. In the work, the music boxes' sounds are pulled apart, exaggerated, expanded, and combined with other sounds whose timbres and textures are reminiscent of the original. As the piece unfolds, the timbres increase in spectral and textural density, and the associations become more and more fantastical. Gears are transformed into zippers, coins, chainsaws, motorcycles, and fireworks, and the chimes morph into rainstorms, all sizes of bells, pianos, and more.

Reid composed the work during residencies at the Ucross Foundation and the Virginia Center for the Creative Arts. **Reverie** won first prize in the 8th KLANG! International Electroacoustic Composition Competition, Sound of the Year's Composed with Sound Award, and Second Prizes in both the Xenakis International Electronic Music Competition and the XIII<sup>o</sup> International Destellos Competition.

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Portland, Oregon composer and mezzo-soprano **Lisa Neher** (b. 1985) writes theatrical, story-driven music for instruments and voices. Trained as a stage actress, her compositions are shaped by her keen sense of dramatic timing and feature aching, lyrical phrases, energetic rhythmic motives, and intense harmonies. She often draws inspiration for her works from the natural world, suggesting the joyous bubbling of streams, the delicacy of sprouting plants, and the eerie mystery of deep ocean life with evocative timbres and vivid motives. Lisa's commissions include works for Third Angle New Music, Durward Ensemble, the Glass City Singers, Coe College Orchestra, Kirkwood Community College Chamber Singers, pianist Michael Kirkendoll, and flutist Rose Bishop. Her marimba duo *Thaw* was premiered by Mayumi Hama and Chris Froh at the Sacramento State Festival of New American Music. She is a fellow of the Cortona Sessions for New Music and the Gabriela Lena Frank Creative Academy of Music. Lisa is in high demand as a performer of contemporary and standard repertoire and is the creator of the One Voice Project, a performance of new unaccompanied songs and poetry. She spends her free time distance running and baking delicious treats involving copious amounts of chocolate. For more information, visit her website, [www.lisanehermusic.com](http://www.lisanehermusic.com). Lisa uses she/her pronouns and her last name is pronounced "NEER."

Originally from Holland, Michigan, **Martin J. Van Klompenberg** is a free-lance bassoonist and composer based in Lexington, Kentucky. From 2013 – 2022, he served as a member of the United States Army Band program, performing with the 101st Airborne Division "Air Assault" Band (Fort Campbell, KY), the 282nd Army Band (Fort Jackson, SC), the 323rd Army Band "Fort Sam's Own" (Fort Sam Houston/San Antonio, TX) and the Air Force Band of the West (San Antonio, TX). Prior to joining the ranks of military musicians, he attended the University of Arizona, where he obtained the Doctorate of Musical Arts degree, studying with William Dietz. He also earned degrees from Arizona State University and Western Michigan University, studying with Albie Micklich and Wendy Rose, respectively. He has also studied composition with award-winning composer Jenni Brandon. A proponent of new music, Martin is active in commissioning projects for new works for bassoon, working with composers such as Jamie Leigh Sampson, Dylan Findley, Rob McClure, Shao Fern Teo and Brian Bunker. Currently, he is leading a consortium of performers on a new bassoon sonata, *Sunflower Sea Star*, by Lisa Neher, which will be premiered in early 2023.

As a composer, his works have been performed by artists such as the Heartland Marimba Ensemble, Scott Pool (bassoon), Nicaulis Ailliey (flute) and Joseph Rebman (harp). When not playing bassoon, Martin enjoys spending time with his wife, Abbie, an elementary music teacher, and his two rescue dogs, Sirius and Luna, visiting America's zoos and supporting the Chicago Cubs.

This sonata for bassoon and piano takes inspiration from the life cycle and biology of the **Sunflower Sea Star**. These sea stars are a beautiful and impressive species. The second largest sea star in the world, they grow to three feet across, with 16-24 legs and range in color from yellow to orange to purple. They are a keystone species, vital in particular for keeping sea urchin populations in check and thereby preserving kelp forest habitat.

I grew up in Washington State, where I regularly spotted Sunflower Sea Stars in the waters of Puget Sound. In the last decade, their population rapidly declined due to climate change and the related sea star wasting disease. The International Union for Conservation of Nature listed them as critically endangered in December 2020, and the University of Washington began an [experimental captive breeding initiative](#) in an attempt to bolster their numbers. To support their work, visit [Stars for the Sea](#).



This 10-minute sonata will depict elements of the sea star's behavior and ecosystem such as:

- Movement on 15,000 tiny tube feet at speeds up to 40 inches/minute (incredibly fast for a sea star!)
- Hunting for sea urchins, sea cucumbers, and gastropods by snatching them with its leading arms, protruding its stomach, and enveloping prey, expelling hard shells later
- Breaking off limbs when under attack by the king crab and other predators
- Its home in the intertidal zone of the Pacific Coast, where tidepools form as waters ebb and flow

Through this music, we will raise awareness of and appreciation for this important and irreplaceable animal, and support efforts to rebuild their population.

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**Gracie Fagan** is a multimedia artist and entrepreneur based in Lincoln, NE. She has written for acoustic, electroacoustic, and data driven mediums in conjunction with dance, theatre, visual projection, lighting, and set design. Her research and works hinge upon examining the difference between human perception and reality, and commenting on social and political justice. As a stark feminist and lover of psychology, Fagan's work drives forward a climate of collaboration beyond the arts and depicts the subconscious credibility bias against minorities in society.

Born in Abingdon, Virginia, **Ms. Rose** completed her Bachelor's studies at Appalachian State University where she received degrees in both Clarinet Performance & K-12 Instrumental Music Education. Currently, she is pursuing a Doctoral degree in Clarinet Performance at the University of Nebraska-Lincoln, where she completed her Master's previously. As a performer, Ms. Rose advocates and performs new music compositions in hopes to bolster collaborations with rising and existing composers. Her most recent escapades have included designing and creating visual media for compositions, which she has also performed, in addition to graphic designs for the ICA and UNL Clarinet Studio.

**Ti-Do** examines the relationship between societal pressure and the hive mind phenomenon associated with mass hysteria by way of emotional nuance within the Heaven's Gate Cult initiation tapes. This piece utilizes clarinet, fixed tape, theatre, body movement, and set and costume design.

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**Whistling Hens** was founded by soprano Jennifer Piazza-Pick and clarinetist Natalie Groom to perform and commission music by women composers and create a financially and artistically equitable future for women in music. Inspired by quote by a male music critic who said of Lili Boulanger in 1918, "women composers are at best whistling hens," the duo was hatched. From 2018 to 2022, Whistling Hens has commissioned twelve works, seven transcriptions, and a women composer coloring book, as well as performed fifteen premieres. [linktr.ee/whistlinghens](https://linktr.ee/whistlinghens)

Los Angeles based orchestral and chamber musician **Jennifer Stevenson** performs regularly with Definiens, and also serves as its Director of Education and Outreach. As a composer, her works for chamber ensemble have been premiered at the Chicago Civic Center as part of the New Artists in Chicago Festival, the International Clarinet Association's convention in Ostend, Belgium, and at multiple new music festivals. Her piece for Soprano and Clarinet won 1st place in the 2021 Darkwater Festival Composition Competition. [tessellamusic.net](https://tessellamusic.net)

Composer **Iris Szeghy (b. 1956)** was born into a Hungarian family in Presov (Czechoslovakia, now Slovakia). She studied composition at the Academy of Music in Bratislava, and later finished her doctoral studies of composition at the same school. She went through many composition residencies in Germany (Stuttgart, Hamburg, Worpswede), Holland (Amsterdam), Switzerland (Boswil, Stein am Rhein, Willisau), Spain (Mojácar), France (Paris), Poland (Warsaw), Hungary (Budapest), England (London) and in the U.S.A. (San Diego). She writes orchestral, chamber and choral music, and her works are performed in concerts and prestigious festivals in Europe, America and Asia. Szeghy has collaborated with distinguished performers, ensembles, orchestras, including the Hilliard Ensemble, London Sinfonietta, Concorde Ensemble Dublin, Gemini Ensemble and Composers Ensemble London, „ensemble recherche” Freiburg, Musikfabrik Cologne, Camerata Berne, Festival Strings Lucerne, with Harry Sparnaay, Teodoro Anzellotti, and Jane Manning. Szeghy is a freelance composer and lives in Zürich in Switzerland. [www.szeghy.ch](http://www.szeghy.ch)

**Victoria Bond** leads a dual career as composer/conductor. She’s been commissioned by The American Ballet Theater, Pennsylvania Ballet, Jacob’s Pillow Dance Festival, Houston and Shanghai Symphony Orchestras, Cleveland and Indianapolis Chamber Orchestras, Women’s Philharmonic, Young Peoples’ Chorus, American Opera Project, and Cassatt String Quartet. Her compositions have been performed by the Dallas Symphony, New York City Opera, Saint Paul Chamber Orchestra, Anchorage Opera, Irish National Orchestra, Shanghai Symphony, and members of the NY Philharmonic. Bond, the first woman awarded a doctorate in orchestral conducting from Juilliard, served as Exxon/Arts Endowment Conductor with the Pittsburgh Symphony. [victoriabond.com](http://victoriabond.com)

Inspired by the critic who also inspired the namesake of Whistling Hens, **Musical Invective** is a multi-movement collection of stinging reviews meant to amuse and bemuse audience members and music lovers by recounting critics' biting words in a vignette in the style of each composer described: Beethoven, Debussy, Webern, Lili Boulanger, and Gershwin.

**Meadow Song** features a variety of extended techniques for both instruments, including Sprechstimme, flutter tonguing, crying, and air tone. The two instruments work in duet with no text until the end, where one hears the Slovak hay-harvesting song. Sung in the Eastern Slovakia dialect, the text is: She raked, raked, raked nothing together/ She broke the rake out of great sorrow.

Written for Whistling Hens 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.

Originally written for soprano and trumpet, **Scat 2** was premiered in 1985 in New York City. In this jazz-influenced work, the singer is instructed to “sing nonsense syllables as a text which can be freely invented.” The use of scat requires the combination of classical and jazz techniques for the singer. Although all of the music is written out in traditional notation, there is a feeling of improvisation in both the voice and the clarinet in this sassy jazz-meets-burlesque textless bop that is sure to get toes tapping.

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Originally from Cleveland, Ohio, **Katherine Miller** is an active solo pianist and collaborative musician in New York City. She has performed at some of the world’s most prestigious halls including Weill Recital Hall and Boston’s Jordan Hall. She has won numerous honors including NEC’s Piano Honors Competition and the American Protégé competition. She is a frequent performer of new music and music written by women. Katherine earned her BM degree from New England Conservatory, her MM from Mannes School of Music and is currently enrolled in the DMA program at Stony Brook University studying with Christina Dahl.

**Ann Southam** was a Canadian composer writing mainly electronic and minimalist music. Her extensive body of work contains many collaborations with choreographers and pianist Christina Petrowska-Quilico, who collaborated significantly on the large-scale projects *Rivers, Pond Life, and Glass Houses*. Southam's minimalist aesthetic was strongly tied to her feminist beliefs. She found that repetitive, minimalist works reminded her of 'women's work' - repetitive activities like cleaning and knitting that sustain life. She was named a member of the Order of Canada in 2010.

**Julia Wolfe** is an American composer, co-founder/co-artistic director of Bang on a Can and Artistic Director of NYU Steinhardt Music Composition. She was awarded the 2015 Pulitzer Prize in Music for her oratorio *Anthracite Fields*. Additionally, she received the 2015 Herb Alpert Award in Music, and was named Musical America's 2019 Composer of the Year. Recent works include *Her Story* for orchestra and women's chamber choir, which receives its world premiere on September 15, 2022 with the Nashville Symphony and conductor Giancarlo Guerrero. Her music is published by Red Poppy Music and G. Ricordi & Co., New York (ASCAP) and is distributed worldwide by the Universal Music Publishing Group.

Japanese composer **Karen Tanaka** is a versatile composer and pianist, writing concert, film, and electronic music. In 1998, she was appointed co-Artistic Director of the Yatsugatake Kogen Music Festival. Her works have been performed by numerous ensembles including the Los Angeles Philharmonic and the Baltimore Symphony Orchestra. Some of her notable commissions are from the Royal Academy of Music, the Juilliard School and the BBC Symphony Orchestra conducted by Kazushi Ono. Tanaka lives in Los Angeles and teaches composition at California Institute of the Arts. Her music is published by Chester Music in London (Wise Music Group), Schott Music New York (PSNY), ABRSM in the UK and Editions Bim in Switzerland.

This program features the works of three women, Ann Southam, Julia Wolfe and Karen Tanaka to explore the relationship of female composers to the minimalist and post-minimalist aesthetic. Historically, the minimalist movement in music was dominated by male composers, so it is interesting to reconsider this aesthetic through Ann Southam's perspective. She found that minimalist, iterative music reminded her of 'women's work' and believed this relationship made her music inherently feminist. Given this framework, I am also presenting two post-minimalist works by outstanding composers of our time, Julia Wolfe and Karen Tanaka.

Southam's *Glass Houses No. 5* is drawn from the larger collection of *15 Glass Houses*. This work was one of several large-scale collaborations with pianist Christina Petrowska-Quilico. Rhythmically driving and effervescent, *Glass Houses No. 5* exemplifies Southam's minimalist work as a feminist process. Ann Southam describes the *Glass Houses*: "I have called these pieces Glass Houses in order to identify them as minimalist music. The best-known composer of this style of music at the time of their composition (1981) was Philip Glass. Subsequently the minimalist music of Steve Reich, with its processes of gradual changes, has become of considerably more interest to me. The tunes in *Glass Houses* were inspired by, but do not imitate, Canadian east coast fiddle music. Generally speaking, these tunes are spun out, one new tune at a time - e.g., tune #1X4, #2X4, #3 etc., #2,3 - until all tunes are present, at which point they wind back to the beginning. From time to time the process is interrupted, in the interests of rhythm. The left hand is an ostinato (drone)." - [Ann Southam](#)

I wrote *Compassion* shortly after 9/11. I was standing near the towers with my family when the first plane struck. It is impossible to describe the emotions of that day. *Compassion* is the first work that I wrote following this tragic event. I would go on to write two more works in response (*Big Beautiful Dark and Scary* and *My Beautiful Scream*.) *Compassion* was commissioned by pianist Sarah Cahill in honor of the composer Ruth Crawford Seeger. The name Ruth means compassion. The title is for her name, as well as a response to the time. - [Julia Wolfe](#)

In January 1999, I was asked by Tomoko Mukaiyama to write a new piano piece for her. Originally, she requested that the piece should synchronize with techno music chosen by her which would be pre-recorded on a tape. As we discussed the piece over the following months, we realized that a solo piano work without a tape part would be more substantial. However, the idea of techno remained constantly between us. Finally, I wrote a set of three pieces, entitled "*Techno Etudes*." The idea of the whole piece can be summarized with the three key words; techno, rhythm and speed. - [Karen Tanaka](#)



# FEATURE CONCERT

Saturday, 18 March 2023 at 7:30 pm

## PROGRAM

*Ulterior Motives* (2020)

*Breath II* (2021) \*

*Lines for Strings* (2016) \*

*Quorum Sensing II* (2023)

*If I Go* (2023) ‡

Dorothy Hindman

Geli LI

Sofía Scheps Barreira

Bergrún Snæbjörnsdóttir

Maria Kaoutzani

\* Score Call Winners

‡ Composer-in-Residence Work: World Premiere



Chartreuse string trio is violinist Myra Hinrichs, violist Carrie Frey, and cellist Helen Newby. Uniquely committed to repeat performances and developing the string trio repertoire through adventurous commissions, Chartreuse has premiered works by dozens of composers and toured extensively in the U.S. Northeast, Midwest, and California, as well as in Norway. Cleveland Classical described the trio in concert as “a maelstrom almost tactile in its grittiness” and “as much fun to watch as to listen to.”

Equally devoted to education, Chartreuse has given performances and workshops for students of all ages at institutions including SUNY Fredonia, Oberlin College's Winter Term Chamber Music Intensive, the Norges

Musikkhøgskole in Oslo, Toneheim Folkehøgskole, Tromsø University, middle schools in Philadelphia and Cleveland, and Kendal at Oberlin. This season the trio recorded an opera with Amber Vistein, premiered works by members of the 113 Composers Collective and will appear in the dream project of Katie Young and Linda Jankowska ‘boundarymind’.

Chartreuse was part of the inaugural cohort of the Chamber Music America Ensemble Forward Grant in 2020-2021, made possible with generous support from the New York Community Trust, and is looking forward to working with composer Pablo Chin with the support of the FROMM Foundation .

## COMPOSER BIOGRAPHIES AND PROGRAM NOTES

Described as “bright with energy and lilting lyricism” (New York Classical Review), “dramatic, highly strung” (Fanfare), and “utterly rich with purpose and heart” (Huffington Post), **Dorothy Hindman**’s music has been featured at Carnegie Hall, the United Nations, the American Academy in Rome, Amsterdam’s Muziekgebouw, Havana Contemporary Music Festival, Australian Flute Festival. She has been commissioned by Miami Light Project Here and Now 2021, NODUS 2022 Fundacio Caixa Castello, Bent Frequency, Empire City Men’s Chorus, Goliard Ensemble, Caravel String Quartet, Corona Guitar Kvartet, and more. Awards include grants from the Mellon Foundation, Miami-Dade County Department of Cultural Affairs, and the Alabama State Council for the Arts, Seaside Escape2Create Fellowships, the American Prize, Iron Composer, the Nancy Van de Vate International Composition Prize for Opera, International Society of Bassists Composition Competition, NACUSA, and more. Hindman’s CDs include innova’s Blow by Blow, Tapping the Furnace and Tightly Wound. Publishers include Subito, NoteNova, and dorn/Needham. She is Associate Professor of Composition at the Frost School of Music. [dorothyhindman.org](http://dorothyhindman.org)

**Ulterior Motives:** I have always been intrigued and mystified by the oboe solo just before the recapitulation in the first movement of Beethoven's Fifth Symphony, the "Schicksals-Sinfonie" (Fate Symphony). Here, in the middle of the most famous example of brilliant, rigorous motivic development, is music that doesn't belong. This outsider material, this brief, plaintive solo interjection, has always lingered in my imagination and memory, ineffable and somehow romantically epic, suggestive of Beethoven's innermost secrets. I digitally processed and stretched this moment into a version that tries to capture these impressions. The result is still mysterious but no longer solitary or reedlike. It has become a new, rich tapestry of a retransition that will remain brief and unresolved, trailing off into the ether rather than ending. When the work was nearly complete, I researched the word "Amorsima," the name of the trio that commissioned the work in 2020. In an uncanny synchronicity, I discovered that Amorsima was defined by Iannis Xenakis in the notes to his work *Morsima-Amorsima* as "that which does not come from Fate."



**Geli LI** (b.1992) is an American-based composer whose music straddles Eastern and Western cultures based on her original musical vocabulary. Her music has been performed internationally by many leading artists, including but not limited to Hanatsu Miroir Ensemble (France), Fear No Music Ensemble (USA), Tacet(i) Ensemble (Thailand), [Switch~Ensemble] (USA), Chamber-orchestra-Jahrhundert-xx-Österreich (AT), NOMAD Tokyo (JP), Altius Quartet (USA), Chamber orchestra Klangforum Wien (AT), Berlin Zafraan Ensemble (DE), etc. Geli has participated in a variety of festivals, conferences, and workshops like Electric LATEX, Florida State University of New Music Festival, Thailand New Music and Arts Symposium, Oregon Bach Festival Composer Symposium, Oregon Symphony Composition Workshop, Intimacy of Creativity Chamber Music Festival, Das China Festival der Hochschüler für Musik und Theater, Shanghai Spring International Music Festival.

She has received awards and prizes in composition competitions more than ten times. She was a two-time finalist in Impulse New Music Festival New Voices (2021/22), the 1st Prize Winner and 2nd Prize Winner in the 10th/12th SUN RIVER PRIZE Students' New Music Composition Competition (2014/16), 3rd Prize Winner in the 6th ConTempo Composition Competition of New Chamber Music (2013), Honorable Mention in the 17th National Musical Works Competition for chorus and orchestra (2013), 2nd Prize Winner United States Golden Key Music Festival in the youth artist category (2012).

Geli is a current doctoral student in Music Composition at the University of Texas at Austin, where she studies with Donald Grantham, Yevgeniy Sharlat, and Januibe Tejera. She also studied Music Composition at the Hochschule für Musik und Theater Hamburg, Germany, with Elmar Lampson from 2014 to 2015. She holds a bachelor's and master's degree in Music Composition from the Central Conservatory of Music in China. [www.gelilicomposer.com](http://www.gelilicomposer.com)

**Breath II – for string trio** is the second piece in the *BREATH* series, for each of which I attempted to interpret and understand the word “breath” from different angles and contexts. In *Breath II*, I was exploring how colorful a variety of breathing sounds would be produced by string instruments, and how these subtle airy sounds would be organically and musically combined and interacted with each other. This piece is dedicated to the ensemble HANATSU Miroir. The first performance was given by the ensemble on March 26, 2022, at the Emma S. Barrientos Mexican American Cultural Center in Austin Texas.



**Sofía Scheps Barreira** is an Uruguayan composer who graduated from the School of Music of the University of the Republic (Uruguay), where she is currently an assistant professor to the chairs of Composition and Orchestration. In 2017, she completed a master's degree in Sound Art, at the University of Barcelona.

She works in the frontiers of experimental, electroacoustic music, mixed media, chamber music, and sound art, and has premiered works in concerts in Uruguay, Argentina, Chile, Colombia, Mexico, USA, Canada, Spain, Sweden, Switzerland and Germany. She also devotes her time to sound design, music composition and audio postproduction for audiovisual pieces and scenic arts.

[Sofía Scheps Barreira on Vimeo](#)

**Lines for Strings:** Throughout this piece, performers will read the same parts in different order. The clefs in which each instrument normally reads will produce different outcomes for the same part. Thus, the identity of the gestures of the music is preserved, but it is transposed as it circulates through the instruments.

Accompanying each rotation of the parts, four processes take place: temporal expansion (with each rotation, the timeframe of the part becomes longer), microtonal retuning, increasing chronometric density (as time expands, the new time spaces must be filled by repeating the gestures rapidly), and decreasing dynamics.

In this way, starting from a single limited material, the music expands in time, modifies its pitch schemes, increases its activity and also becomes softer, producing variable sound contexts for active listening to take place.



Hailing from the peripheries of Iceland, **Bergrún Snæbjörnsdóttir**'s “elemental style” (Steve Smith, The New Yorker) follows inner logic when approaching composition, often integrating sound and other phenomena into an indivisible whole - creating mutable, breathing, living structures through experimental performance practices and notation. Her work has been commissioned and performed widely, and by renowned groups such as the Iceland Symphony Orchestra, Oslo Philharmonic, International Contemporary Ensemble, Ensemble Musikfabrik, Esbjerg Ensemble, Norrbotten NEO, Decibel, Avanti!, Distractfold, and Nordic Affect to name a few, while featured in major festivals and events such as Lincoln Center's Mostly Mozart, Tectonics, Nordic Music Days, Only Connect, Ultima, Sigur Rós's Norður og Niður, KLANG, SPOR, ISCM's World New Music Days, Sound of Stockholm, Prototype, Sequences and more.

After finishing her bachelor's studies at Iceland University of the Arts, Bergrún completed a master's degree in composition from Mills College where she studied with Pauline Oliveros, Roscoe Mitchell, Fred Frith and Zeena Parkins before relocating to Brooklyn, New York to work as a composer. She has been the recipient of awards and support from the Iceland Centre for Research, the Jerome Foundation, Iceland's National Public Radio, National Sawdust's Hildegard award and the Elisabeth Mills Crothers award among others. Since 2022, Bergrún is Assistant Professor of Composition at the Iceland University of the Arts in Reykjavík, where she currently resides.

Quorum - the minimum number of entities needed for a deliberation.

Quorum Sensing - a mechanism by which life forms regulate gene expression through the use of signal molecules, allowing communication and coordination of group behaviour.

**Quorum Sensing II** explores the ensemble's reflexes and response times as an organism, working together. Imagine a microscopic life form contracting their many appendages and releasing the energy in multifaceted bursts to maneuver around a limited space. The rhythmic instructions of the score then become a blueprint for action in the same way gene expression gives organisms a fundamental order of things, the ensemble responding to circumstances and the pacing of other actions within context.



**Maria Kaoutzani** is a composer from Limassol, Cyprus. She is currently Visiting Assistant Professor at Knox College and is completing her Ph.D. at the University of Chicago.

Maria has participated and been featured in several recent projects and festivals, including a concerto for the Grammy-winning ensemble Eighth Blackbird and Cincinnati Symphony Orchestra, a residency at National Sawdust in the 2019-20 season, Pomegranate Institute and UCLA's Notes on Napkins, Hocket ensemble's #What2020SoundsLike, "Chicago Speaks" with the Civic Orchestra of Chicago and art residencies at Anderson Center for the Arts and Woodstock Byrdcliffe Guild, among others.

Maria began her music studies in the UK, receiving her bachelor's degree from the University of York. She later came to the United States to attend New York University, where she earned her Master of Music degree in music theory and composition. Maria speaks Greek, Spanish, French, and English. She lived in Ecuador for a year working as a program coordinator that brought native English speakers to teach English in public schools.

Past teachers include Augusta Reed Thomas, Anthony Cheung, Sam Pluta and Justin Dello Joio among others. Inspired by them, she enjoys teaching and giving masterclasses and workshops. For more information, please see [Maria's teaching portfolio](#).

From taking a walk in the park to watching the news, Maria finds inspiration in all types of environments and spends a lot of time seeking fresh new sounds for her compositions. Her love for Greek music also provides her with a great source of inspiration. Other significant influences include the music of Kaija Saariaho, György Ligeti, and Tania León. Maria was also influenced by her move to New York City as a student, where she learned how to appreciate the diverse musical styles to which she was exposed. [www.mariakaoutzani.com](http://www.mariakaoutzani.com)

***If I go*** is a piece about personal transformation, growth, maturity...It's about the obstacles that feel insurmountable but that shape us, push us, strengthen us and make us whole. The music moves very slowly and changes gradually through a dark, almost meditative landscape created by the strings, voices and fixed electronics, until it reaches a more rhythmic but still grounded final section. Words from Victor Hugo's "Demain dès l'aube" connect the journey to larger concepts and dualities of nature, life and death, human presence and absence: "I will leave. I will go by the forest, I will go by the mountain, tomorrow at dawn, alone, unknown, I will walk..."

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