



Welcome to the 24th Annual Festival

28 February–1 March 2025

Central Connecticut State University

Featuring

Ensemble-in-Residence: Excelsis Percussion

Composer-in-Residence: Dr. Leah C. Reid

**Scholarly Symposium
Composition Workshop
Music Marathon
Feature Concert**



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*Dara Ribicoff, in honor of 100th birthday of Belle Ribicoff
CCSU Music Department*

The Women Composers Festival of Hartford

features 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 people with disabilities.

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www.womencomposers.net

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VIRTUAL SCHOLARLY SYMPOSIUM & MARATHON

Friday, 28 February 2025 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.

From “Moonlight Blest” to Wordless Grief: Deforming the Lullaby Topos in Amy Beach’s Cradle Song of the Lonely Mother

Sabrina Clarke is a composer and theorist based in Raleigh, North Carolina. Her research involves gender and narrative in twentieth-century music, with a particular focus on the work of Amy Beach. She has presented at meetings of the Society for Music Theory, the American Musicological Society, and the Music Theory Society of the Mid-Atlantic, and is a Board Member for the International Alliance for Women in Music. She is an Assistant Professor of Music Theory and Composition at Meredith College, a private women’s college in Raleigh. Sabrina earned her Ph.D. in Composition from Temple University’s Boyer College of Music. sabrinaclarkemusic.com

This paper examines how Amy Beach’s (1867–1944) use of self-borrowing in the piano work *Cradle Song of the Lonely Mother*, Op. 108 (1924) effectuates a narrative of loss. I examine how the piece functions as a reinterpretation of her earlier art song *Sleep Little Darling*, Op. 29, No. 3 (1895), with Beach deforming paradigmatic elements of the lullaby topos as defined by Panos (2014). Beach dismantles *Sleep Little Darling*’s rocking 6/8 bassline into an uneasy compound triple, in conjunction with intervallic expansion, increasing chromaticism, and the eschewing of singable melody.

Self-borrowing of art song in instrumental works is not unusual in Beach’s oeuvre; scholars have described the phenomenon in works like the “Gaelic” Symphony (Alfeld 2008). But *Cradle Song* is unique in its alteration of fundamental aspects of its source material, changes that deform a topos apparently shared by both works. While some interpret *Cradle Song* as the pining of an isolated or abandoned mother (Johnson 2023; MacGregor 2017), I demonstrate how intertextuality and recontextualization are integral to a narrative of mortality and grief. I identify how various deformations, including harmonic, motivic, and metric changes, destabilize the lullaby topos and create rhetorical distance between *Cradle Song* and *Sleep Little Darling*. I also demonstrate how maternal vocality, a crucial aspect of lullaby (Pryor 2020; Warner 1998), is submerged in *Cradle Song*, furthering the mournful narrative. I also analyze how the work reflects Beach’s synesthetic color-key associations, further referencing mortality (Clarke 2022). *Cradle Song* presents a negative maternal experience, a unique perspective from an early twentieth-century female composer that invites further analysis.

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VIRTUAL MUSIC MARATHON PROGRAM

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.

❖ **“Homenaje a Andrés Segovia” (1993)** by Annette Kruisbrink (b. 1958)

- I. Encuentro
- II. Scherzo
- III. Llanto
- IV. Recuerdo

Emma Baiguera, Guitar

❖ **Rhapsody toccata (2014)** by Chiayu (b. 1975)

Anna Shelest, Piano

❖ **Ave Maria for soprano and piano (2019)** by Eva Dominiak (b.1978)

Katya Anoshkin, Soprano
Gulnare Ozdemir, Piano

❖ **Toccata for Piano (1979)** by Emma Lou Diemer (1927–2024)

Ethan Resnik, Piano

❖ **no words. (2023)** by Bonnie Cochran (b.1975)

Bonnie Cochran, Flute
Emily Ashman, Visual Artist and Videographer

❖ **Four Images (2016–2023)** by Jihyun Kim (b.1989)

- I. A leaf falls, the water ripples...
- II. Effervescent
- III. Chamber of Mirrors
- IV. Pulsar Glitch

Dr. Yoon-Wha Roh, Piano

❖ **What If We (2019)** by Wendy Loomis (alive and well)

COPUS, Spoken Word, Vocals, Guitar, Electric Bass, Drums, Visuals

❖ **“On Thin Ice” (1988)** by Janice Misurell-Mitchell (b.1946)

Artemis Duo, Flute & Guitar

SCHOLARLY SYMPOSIUM

Friday, 28 February 2025 at 2:00 pm

Collaboration for Social Change

Sapphire Skye Toth: *Who am I?* I'm a musical storyteller, a seeker of harmony, and an explorer of the sonic landscapes. My passion for composing has taken me on an exciting journey, and I'm thrilled to share it with you.

What drives me? Musical Exploration: Dive into the world of compositions that breathe life into emotions and narratives. From jazz combos to orchestras to percussion quartets, my music speaks a universal language.

Global Inspiration: Drawing inspiration from my experiences from all the places I've lived and traveled to, my compositions reflect the diversity and beauty of the world.

Collaboration & Innovation: I'm all about working with talented artists, pushing boundaries, and creating groundbreaking music that resonates with the soul. Dive into compositions like "The Bell Affair," an original film score for orchestra and synthesizers, commissioned by Salt Marsh Productions, or "Moving in Stereo" a blend of orchestra, synthesizers, and rock band that sets the tone for visual storytelling. I'm also blessed to work on a variety of work created for live performances such as "Silver Suns" for solo steel pan and "Ebbing Love," a song cycle.

Versatility: My compositions span various genres and styles, from cinematic soundscapes to intimate chamber music, ensuring a blend of emotions and experiences.

Why Music Matters: I firmly believe that music is a bridge between cultures, emotions, and the human experience. It can inspire, console, and celebrate the beauty of life. sapphiretoth.com

As our musical canon grows and changes there will be an ever-increasing need for skilled multicultural analytical approaches. I will discuss the insufficiency of examining (and assessing) multicultural composers and their works only with traditional Western European analytical views, when an expanded approach is needed to explain many of the non-European musical influences and phenomena.

Book writers, ecologists, dramaturgs—one of the most powerful ways that composers can create pieces that advocate for social change is by collaborating with people we aren't initially trained to work with. Scientists, literaries, and many more give us the power to make compelling messages backed by data. I'll go through the composition process my project, *The City of Forget-Me-Nots* step by step and explain how it's translated to other projects and give tips for building creative networks that are linked to more than musicians.

Once upon a time there was a magical ecosystem that became industrialized by humans... it didn't go well.

Music Video Producer: Daniel Ikpeama

Book writer/narrator: Rhiannon Ling

Conductor: Kate Mathews

Baritone Saxophone: Daniel Oshiro

Electric Bass: Andrew Voggesser

Percussion: Alex Richard Ben Armeni

Gabrielle Brady Eric Espinoza

Composer and Concept: Sapphire Skye Toth

Rapper: Jacob "Average" Johnson

Alto Saxophone: Keaton Clark

Keytar: Sean Lebita

Mixing and Mastering: Ben Hadley

Rhiannon Giddens and a Cross-Cultural Examination of American Folk Music

Sydney Elise Passmore is a musician, composer, and teacher. As a child, most of Passmore's time was spent exploring the vast landscape of her imagination. Classical music, with its various ranges of expressions and emotions, served as the perfect vehicle for Passmore's mental journeys. As a composer, Passmore aims to create that same experience with her own music for anyone who will listen. She draws her inspiration from her culture, personal experiences, and observations of her surroundings. Passmore is currently a doctoral student of music composition at the University of Georgia.

The conception and development of the United States of America is unique from most other countries in that its construction can be credited to different racial, ethnic, and cultural groups. It is only natural that the folk music of this country would be as diverse as its inhabitants. However, history has shown that diversity and proximity do not always breed unity. In fact, for most of this country's existence, the segregation of different ethnic groups was not only customary, but legally enforced. Consequently, as David Brackett articulates in his 2016 work, *Categorizing Sound*, "categories of music are often associated with categories of people". Rhiannon Giddens, with her performances, projects, and compositions, has actively challenged this line of thinking and demonstrated that the creation of American folk music was and continues to be a collaborative effort of the various cultures that created this country. This study will use Giddens' works such as her 2022 Pulitzer Prize winning opera, *Omar*, and her barrier-breaking ballet, *Black Lucy and the Bard*, to illuminate the varied origins of genres that were heretofore thought to be homogeneous. The concepts of musical cartography, in combination with the examination of instrument classifications of various time periods and countries, will also be utilized to further investigate the cultural sources of Giddens' works. Ultimately, this examination will highlight the lesser-known contributions that certain racial and ethnic groups have made to music that supposedly exists outside of their demographic.

Innovative Techniques and Inspirations in Nahyun Kim's piano music

Dr. Nahyun Kim creates compositions that reference experimental concepts that aim to guide the listener toward a new and revelatory experience. Her works come alive with vivid colors and beautiful sounds originating from an atonal palette. Through numerous conferences and festivals, her works have won many competitions and have gained recognition in Europe, Asia, and throughout the United States. She has also worked with ensembles and soloists such as Irvine Arditti, Jenny Lin, Transient Canvas, newEar Contemporary Chamber Ensemble, MIVOS Quartet, PUBLIQuartet, Ricochet Ensemble, The American Brass Quintet, among others. Dr. Kim currently serves as a music faculty and music director at Hawkeye Community College. Dr. Kim holds degrees from Stony Brook University (SUNY) and the University of Missouri-Kansas City. Her primary teachers include Chen Yi, James Mobberley, Zhou Long, and Sheila Silver with additional lessons from Chaya Czernowin, Stefano Gervasoni, Stephen Hartke, Paul Lansky, Ezra Laderman, and others.

nahyunkim.com

In this presentation, I will explore the innovative techniques and inspirations found in **Nahyun Kim's** piano compositions. Specifically, I will focus on the composition, "Hypochondriasis," a solo piano piece that vividly portrays the emotions of fear, anxiety, and disbelief experienced by individuals grappling with hypochondria, a condition characterized by a health phobia or illness anxiety disorder. Through this analysis, I intend to highlight women composers' distinct and valuable contributions to the realm of piano music.

Forging a Personal Technique: An exploration of Olivier Messiaen's impact on Dinorá de Carvalho's late art song

Soprano **Regina Stroncek** is a versatile artist interested in communicating with diverse audiences through language and music. She is an avid recitalist with a deep-seated passion for art song, and has participated in the Barcelona Festival of Song and Source Song Festival. An advocate for new music, she has sung world and regional premieres of art song and chamber music by living composers in the United States and Brazil. Ms. Stroncek spent two years researching and performing Brazilian vocal chamber repertoire in Brasília through the support of Fulbright grants. She recently served as a Senior Research Intern for the Boulanger Initiative. reginastroncek.com

Sage Fogle (they/them) is a sought-after vocal and instrumental collaborator based in Boston. They regularly appear as a recitalist, with a particular affinity for German Lieder. Experienced in the standard operatic, choral, and orchestral repertoire, Sage has recently worked with the Boston Opera Collaborative, Harvard University, the Handel and Haydn Society, and the Brookline Symphony Orchestra. Sage holds a Masters' Degree in Collaborative Piano from the Longy School of Music of Bard College and the Bachelor of Music degree in Piano Performance and Music History from the Baldwin Wallace Conservatory of Music. They are currently on staff in the vocal departments of Boston Conservatory and the Berklee School of Music.

Dinorá de Carvalho was a Brazilian composer, teacher, conductor, music critic, and pianist. She studied piano at the Conservatório Dramático e Musical de São Paulo, and studied with Isidor Philip in France. She founded and conducted the Orquestra Feminina São Paulo, the first all-women orchestra in Latin America, and her private piano studio was a much sought-after destination for young developing pianists. Dinorá de Carvalho was the first woman to enter the Academia Brasileira de Música. Over the course of her compositional career, she composed 40 songs for voice and piano.

Over the past 20 years, research and publications surrounding Brazilian composer **Dinorá de Carvalho's** (1895–1980) life and works have rescued her artistic legacy in Brazil from obscurity. In her final decade of life, she renovated her compositional style as an “elderly prodigy,” embracing modern techniques that distinctly departed from her previous compositional style. At this time, Dinorá de Carvalho was interested in the compositional trends coming out of Europe, and had planned to travel to France to study with prominent composer Olivier Messiaen (1908–1992). This trip ultimately never happened; however, this lecture recital explores the possible influence that Messiaen's style had on her compositional practice in art song in her final years. Through comparisons of her art songs written in the 1970s with examples from Messiaen's works predating the 1970s, one can see how Dinorá de Carvalho was able to absorb musical influences without receiving formal instruction from the leading musical voices of the time.

The Historical Background and Compositional Techniques of A Vietnamese Mother's Letter to Nixon for Mezzo-Soprano, Chamber Ensemble, and Live Electronics

Ky Nam Nguyen (b. 1996) is a composer and doctoral student in Music Composition at Florida State University. She considers her music as a bridge between her Vietnamese heritage and Western classical music. That bridge is always the central theme of her works, which have been performed and conducted by internationally acclaimed musicians such as Liliya Ugay, Julia Davids, Robert Kyr, Popebama Duo, and many more. Through various compositional techniques, Nguyen's music is a reflection of her Vietnamese soul, inspired by the inflections of her mother tongue, the transparent tones of the Buddhist temple bells, and stories of her homeland. kynamnguyen.com

A Vietnamese Mother's Letter to Nixon for Mezzo-Soprano, Chamber Ensemble, and Live Electronics, which was premiered on November 17 at Florida State University by the Polymorpha New Music Ensemble. This composition is based on the letter of Mrs. Le Thi Anh to President Nixon as she was pleading for an investigation into the tragic death of her son, Nguyen Thai Binh, who graduated as an honors student from the University of Washington (Seattle) in 1972. Binh's anti-war activities during his time in the US led him to a tragic death in Vietnam, as he was accused of being an "air pirate" and shot to death with five bullets in the chest. While that accusation is still highly controversial, Nguyen Thai Binh's legacy remains a significant, authentic Vietnamese voice amidst the American students' peace movements.

Combining Western contemporary techniques with elements from Vietnamese language and music, I portray Mrs. Le Thi Anh's emotional spectrum within the letter. The composition encompasses the diplomatic formalities, the maternal love, pain, indignation, and the burning questions for Nixon regarding the suspicious circumstance of her son's murder. This work also conveys the mother's earnest yearning for truth and justice.

By analyzing the compositional techniques, the rehearsal process, and the overall performance experience, I would provide an insight into how sounds enhance the emotional impact of the texts on both performers and audiences.



Composer-in-Residence Dr. Leah C. Reid discusses her life and work.

Biography is in the [Feature Concert](#) section.

COMPOSITION WORKSHOP

Friday, 28 February 2025 at 6:30pm

Tapping and Thought by **Rebecca Farmer** (b. 2003): This percussion quartet explores the intersection between external sound and internal consciousness, using the rhythmic and tonal patterns of a woodpecker's drumming. The piece begins with percussive nature of a woodpecker's rhythmic pecking. This sound, initially isolated in the environment, soon becomes more intimate, creeping into the subconscious of the listener.

As the piece progresses, the repetitive quality of the woodpecker's beat intertwines with the performers' own rhythmic language, symbolizing the merging of external stimuli with the internal monologue.

In the final section, the piece returns to the environment. The once-dominant sound of the woodpecker's drumming recedes as the players begin to incorporate the surrounding natural sounds of the world—wind, breath, and subtle taps—into the percussion performance. This gradual return signifies a full-circle moment, where the focus shift back to the present, grounding the listener once again in the awareness of their surroundings.

Ultimately, this piece invites reflection on the constant interaction between the world outside and the thoughts within, and the delicate balance between being lost in one's inner world and reconnecting to the larger, sensory landscape that surrounds us.

Composer Rebecca Farmer utilizes inspiration from the natural world to influence her use of tone and texture within her music. She often finds herself in exciting experiences to collaborate with others, creating multi-faceted and cross-disciplinary projects.

Farmer is currently studying Music with an Emphasis in Composition at Utah State University. She studies with Dr. Stephen Mitton. She has also received her Minor in Entrepreneurship. Farmer's development as a musician is distinguished by her love for learning and passion for genuine connection. She seeks opportunities for growth as a composer, teacher, performer, and mentor.

Farmer is a composer, pianist, teacher, cellist, Colorado Composes Project alumni and mentor, and Composers Institute and Studio alumni and Vice-Executive Producer of the program. She is a proud "Piano Teacher of the Year (2023)" in USU's Youth Conservatory, Undergraduate Teaching Fellow in the music program at USU, and founding member of the Mt. Logan Symphony." [usu.edu: Rebecca Farmer](https://usu.edu)

Among the Trees by **Bonnie Cochran** (b. 1975)

"Trees were my teachers
melodious trees..." (Friedrich Hölderlin)

Strength. Stability. Constancy. Roots firmly anchored in the earth, trees weather storms and seasons, silent witnesses of happiness, grief, and life's fleeting moments that have faded into memory through days, years, and centuries.

One of my earliest songs was "composed" under the shade of a tree. And there are trees that hold an important place in my memory—the pecan tree in my childhood backyard that I could never quite climb, the dogwood tree where I buried my cat, the trees that surrounded me in the woods on long walks during the pandemic. I can stand among the trees and feel as if life has paused. In the quiet and solitude of the woods, there is space to hear my own thoughts and feelings. "I hear my echo in the echoing wood." (Theodore Roethke)

Trees remind us of our own life's journey, of the enduring beauty and resilience of nature, and of the interconnectedness of all living things. ***Among the Trees*** reflects my experience of the forest as a place of harmony between the inner self and the environment, where our voices, thoughts, and emotions resonate within the natural world. I hope you can join me, among the trees.

While it was the pretty sound and shiny silver that drew me to the flute as a 10-year-old, composing grew out of a natural fascination with music. Even as a small child, I made up songs or “arranged” new versions of songs. But it was in middle school I made a miraculous discovery that turned me loose—staff paper.

For me, music has always been a lens to experience the world—a way to celebrate beauty, happiness, and nature. And also, a way to explore discomfort, pain and loss, a way to make sense out of chaos, a way to communicate.

My influences have ranged from works by Libby Larsen and Edgar Meyer, to Thomas Cole's *The Voyage of Life* paintings and Yuri Dojc's photographic commentary on “universal loss.” I am fascinated by how many ways music can be manipulated to express an idea or feeling. Performing and composing feed each other and provide a loop of intertwined experience and inspiration.

My works have been performed at the National Flute Convention, MIT, Agnes Scott College, as well as Harvard University, Boston Conservatory and Carnegie Hall. I've written pieces for friends, colleagues, and ensembles—music that includes flute as well as piano, violin and clarinet. I studied composition with Ronald Byrnside, Larry Bell, John Clement Adams, John Heiss, Mischa Salkind-Pearl, and Marti Epstein.

Music is so much more nuanced and real than words. Through my music, I explore the boundaries and depths of emotions, discover what I can, and then share this translated experience with others—to share in being fully human.

bonniecochran.com

Synchromy No. 1 by **Hannah Moore** (b. 1999) is based on American artist Stanton Macdonald-Wright's piece *American Synchromy No. 1*, which is on display in the Wadsworth Atheneum Museum of Art in Hartford, Connecticut. I saw this masterpiece on my first visit to the Wadsworth and have been consumed by the painting ever since. At first glance, the artwork is a combination of vibrant colors, but soon after the eyes being to see the image of a human being. This experience was the basis for my piece. The composition begins with a multitude of timbres, rhythms, and instruments that slowly over the course of the work transform until the performers all converge onto one vibraphone to play a choral. This composition was written for Excelsis Percussion as a part of the Women Composers Festival of Hartford 2025.

Hannah Moore (she/her) is a multifaceted percussionist-composer with a love for uplifting new and emerging voices. She has premiered over thirteen works through personal projects and performances at international music festivals such as Bang on a Can Loud Weekend, Nief-Norf Summer Festival, Sō Percussion Summer Institute, and Sandbox Percussion Seminar. Hannah has performed with groups such as the Paul Winter Consort, Columbus Gay Men's Chorus, Zuva Zimbabwean Marimba, and the Heisey Wind Ensemble. She is the newest member of folx Percussion, an ensemble focused on performing works by femme and nonbinary composers.

Hannah's compositional style is rooted in her passion for the present. Her works are thematically strong and rhythmically intricate with an intentional focus on timbral details. She has been commissioned by the Pickerington North High School Percussion Ensemble, Summit Ridge Duo, and various U.S. musicians. Her works are published by Wildlight Publications.

Hannah received her bachelor's and master's degrees in music performance from the Ohio State University. She is currently pursuing her doctorate in percussion, with a minor in composition, at the Hartt School of Music.

hartford.edu: [Hannah Moore](#)

MUSIC MARATHON: PART I

Saturday, 1 March 2025 at 10 am

PROGRAM

- ❖ **Domestic Shorthair, for clarinet and electronic sound (2023)** by Beth Wiemann (b. 1959)
Beth Wiemann, Clarinet

- ❖ **Lantern Lullaby (2023)** by Farrah McQueen (b. 2007)
Farrah McQueen, Piano

- ❖ **“Cut To The Chase” (1990)** by Chris Chalfant (b. 1960)
“Balkan Rite” (1991) (Chalfant)
Untitled in G Mixolydianish for Cor Anglais and Guitar (2024)** by Melika M. Fitzhugh (b. 1972)
“A Surprise from Above Is Never as Shocking as One from Below” ** (2024) (Fitzhugh)
For Eneko (2024)** (Fitzhugh)
Barbara Midney, Oboe/Cor Anglais
Berit Strong, Classical Guitar/Viola da Gamba

- ❖ **Walking in the Waiting Room** (2024)** by Melika M. Fitzhugh (b.1972)
Lost in Waiting (2011–2012) (Fitzhugh)
Trio in Waiting, Cor Anglais, Cornet, and Guitar

- ❖ **Dos Sueños (2014)** by Dace Aperāne (b.1953)
 - I. Cantiga
 - II. Arabesco**Latgalian Rhapsody (1932)** by Lauma Reinholde (1906–1986)
Benita Rose, Piano

- ❖ **Catalog of Unabashed Gratitude—4 poems by Ross Gay (2021)** by Daixuan Ai (b.1998)
 - II. ode to drinking water from my hands
 - IV. wedding poem**Daixuan Ai Duo**, Bass Voice and Piano

- ❖ **L’Age Mûr [The Mature Age] (2010)** by Jessica Rudman (b.1982)
Hope Rising (2022) by Heather Niemi Savage (b.1976)
Four Glimpses of Night (c. 2015) by Binnette Lipper (1939–2016)
 - I. Eagerly
 - II. Night is a Curious Child**Carol Shansky**, Flute

- ❖ **Birds of America (2023)** by Sarah Horick (b.1984)
 - I. Common Bluebird
 - II. Wood Pewee
 - III. Hawk Owl
 - IV. Mississippi Kite**Dr. Sarah Horick**, Mezzo-Soprano Voice and Fixed Media

** World Premiere

LUNCH AND NETWORKING: 12:00 – 2:00 pm

MUSIC MARATHON: PART II

Saturday, 1 March 2025 at 2:00 pm

PROGRAM

- ❖ **Ouverture from *Le Concert de Mlle Laurant donné à Mme La Dauphine dans les grands appartements à Versailles* (1690)** by Mademoiselle Laurent (c. 1690)
Transparent Letters Across the Sky (2020) by Melika M. Fitzhugh (b. 1972)
“Io v'amo vita mia” and “Hor che la vaga”
from **Ghirlanda de Madrigali a 4 voci (1593)** by Vittoria Raffaella Aleotti (c. 1573/5–1646)
A Written Biography is an Elegy (2023) (Fitzhugh)
Green Leaves Ensemble, Baroque and Renaissance Recorders
- ❖ **“Morir non può il mio cuore” (1566)** by Maddalena Casulana (c. 1544–c. 1590)
“Baciami per aver vita” (1593) by Vittoria Raffaella Aleotti (c. 1573/5–1646)
Inexorable (2013) & Inexorable: Quem Vidisti (2016) by Melika M. Fitzhugh (b. 1972)
Boston Recorder Orchestra
- ❖ **Piano Sonata No. 1 in G Major (1782)** by Juliane Reichardt (1752–1783)
 - I. Allegro
 - II. Alla Polacca
 - III. Rondeau**Meditation** by Irene Britton Smith (1907–1999)
Notturmo, Op. 6, No. 2 (1835–36) by Clara Wieck Schumann (1819–1896)
Nocturne, “Reflections” (1948) by Irene Britton Smith (1907–1999)
Nocturne, Op. 10, “Souvenirs de mon pays” by Teresa Carreño (1853–1917)
Dr. Erin K. Bennett, Piano
- ❖ **Sonata for Clarinet and Piano (1870)** by Alice Mary Smith (1839–1884)
 - II. Andante**Sonata for Clarinet and Piano (2023)** by Margaret Brouwer (b. 1940)
 - I. Slow Dance
 - II. Lively**Chadwick Thomas**, Clarinet
Dr. Yujin Lee, Piano
- ❖ **Op. 56 – “Autumn Song” (1904)** by Amy Beach (1867–1944)
Op. 56 – “I Know Not How to Find the Spring” (1904) by (Beach)
“Lua branca” (1911) by Chiquinha Gonzaga (1847–1935)
“Amazônia” (2019) by Catarina Domenici (b. 1965)
 - I. Prelúdio (Terra Pejada)
 - II. Aria (Terra Arrasada)**The Sharp Edges of the Earth** by Laura Nevitt (b. 1985)
 - I. Moonrise (2022)
 - II. Oread (2023)
 - III. Circe (2023)**Regina Stroncek**, Soprano Voice
Sage Fogle, Piano
- ❖ from **Sacrae Cantiones & Ghirlanda de Madrigali (1593)** by Vittoria Raffaella Aleotti (c. 1573/5–1646)
arranged for treble voices by L.V. Wood
 - “Audivi vocem in caelo”
 - “Io v'amo vita mia”
 - “Facta est cum angelo”
 - “Se del tuo corpo”
 - “Ch'io non t'ami cor mio”
 - “Baciami per haver vita”
 - “Lasso quand'io credei”
 - “Exurgat Deus”**Raffaella Ensemble**, Treble Voices

RECEPTION: 5:30 – 6:30 pm

PERFORMER BIOGRAPHIES AND PROGRAM NOTES

VIRTUAL MUSIC MARATHON

Emma Baiguera (1999, Italy) attained her Guitar Master Degree at the Conservatorio G. Verdi in Milan in 2023 cum laude and honorable mention specializing in the research and enhancement of the guitar repertoire of female composers. She has been attending the School of Music Therapy (CMT) in Milan. She is a music teacher and performs in Biodanza sessions. She participated at the seminary “Le musiciste” organized by the University of Rome with a presentation on the composer Fernande Peyrot. In 2024 she released for the “Da Vinci” label the album “Ladies of the six strings” dedicated to the contemporary repertoire of female composers. [spotify.com: emmabaiguera](https://open.spotify.com/artist/emmabaiguera)

Annette Kruisbrink is a well-known Dutch guitarist and composer. She has composed over 450 compositions which have been published by Les Productions d’OZ, Canada and Digital Music Print, Belgium and various other European publishing houses. She has won international prizes and awards for her compositions. Annette gives recitals and masterclasses in guitar/composition all over the world. She is frequently invited to be a member of the panel for international guitar and composition competitions. Annette is both Director and Professor at the Anido Guitar School. From 2000–2010 she taught contemporary music and ethno music at the Conservatoire of Music in Zwolle, Holland. She currently teaches guitar at The Anido Guitar School in Zwolle. [annetekruisbrink.nl](https://www.annetekruisbrink.nl)

“Homenaje a Andrés Segovia” was commissioned by “Stichting Gitaarweken” Zwolle in 1993, 100 years after the birth of the famous Andrés Segovia. In 1994 with this composition, Kruisbrink was awarded the 1st prize in a competition for composers in Fort-de-France, Martinique. It consists of four movements that express memories of Segovia through different moods. “Encuentro” begins with a majestic and slow introductory section followed by a very rhythmic and sustained middle section; then the movement ends with a refrain of the beginning part expressing the composer’s awe of having met Segovia. “Scherzo” is a short and funny movement characterized at the beginning and the end by the étouffé effect which develops inside a more cantabile section: The movement represents Segovia’s humour and his cheerful side. “Llanto” (weeping) is the most dramatic, poignant, and cantabile movement in the composition and expresses the sadness of Segovia’s death. “Recuerdo” (remembrance) has a pressing character; it is very rapid and virtuosistic and represents the musical richness Segovia has bequeathed to us.

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Hailed by The New York Times as a pianist of “a fiery sensibility and warm touch,” **Anna Shelest** is an international award-winning artist who has thrilled audiences throughout the world. A champion of esoteric repertoire, Anna has, since 2017, been collaborating with the legendary conductor Neeme Järvi to record rare works for piano and orchestra. Their complete set of Anton Rubinstein’s piano concerti has been released to great acclaim, praised by the American Record Guide as “Easily the top choices now for these two concertos [#1 & #2]” and Gramophone for “power and agility, effortless effect, nuanced and incisive all round [#4 and Caprice Russe]”. [annashelest.com](https://www.annashelest.com)

Born in Banqiao, Taiwan, **Chiayu** is a professor of composition at University of Wisconsin-Eau Claire. She was the winner of numerous awards and grants, and have been commissioned by various ensembles. Her works have been performed by orchestras, chamber ensembles, and soloists in Australia, Asia, America, and Europe. [chiayuhsu.com](https://www.chiayuhsu.com)

Inspired by the genres of toccata and jazz, *Rhapsody Toccata* attempts to superimpose these two contrary styles into a cohesive structure. In the beginning, the toccata acts as a leading role while jazz music sneaks in and gradually expands and takes over. The piece intends to showcase the virtuosic techniques of the pianist and his or her interpretation of wandering freely in between these two contrasting styles.

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Dr. Katya Anoshkin is a choral conductor and voice teacher residing in Needham, MA. She has held various choral conducting positions with both amateur and professional choirs and is a founding member of the Voices21 choral project, a professional ensemble of selected vocalists. During the pandemic, she joined the newly formed women’s choir NOVA and created solo virtual singing projects. Katya holds Bachelor’s and Master’s degrees in choral conducting from the Ippolitov-Ivanov Music College and the Russian Gnessin Academy of Music (cum laude). She earned her D.M.A. in Music Education from Boston University and is a member of NATS and ACDA.

Gulnare Ozdemir began her professional musical education in Baku, Azerbaijan. After immigrating to Turkey in 1995, she became a leading teacher at one of Izmir’s most renowned and prestigious music schools. Throughout her career, Gulnare has provided advanced-level accompaniment for masterclasses, audition exams, and recitals. She has also released an album featuring educational flute-piano pieces and served as the staff pianist for the Izmir Chamber Ensemble, performing at various festivals and concerts. Additionally, she participated independently in the Bellapais International Music Festival on two occasions. Since 2021, she has continued her musical career in Boston, MA.

Eva Dominiak received classical training in composition and orchestration at the Russian Gnessin Academy of Music in Moscow. Over her 20-year career, she has composed works for symphony orchestras; chamber, instrumental, and vocal compositions; as well as music for theater productions and media soundtracks. She has collaborated with audiobook publishers to compose music for popular children’s series. Eva has also composed scores for family musicals, including *Puss in Boots* and *Thumbelina* at the Theater on the Roof in Needham, Massachusetts. She has received multiple awards, including the Russian Performing Art Foundation’s special prize and the Denis Shapovalov Cellist Competition’s top honor.

At the heart of this vocal piece for soprano and piano lies a reflection on woman as the embodiment of beauty, strength, and creativity in the world. However, **Ave Maria** is more than just a celebration of femininity.

The composition draws inspiration from the image of Mary, not as a biblical figure, but as a universal symbol that resonates with people from different cultures and eras. Here, Mary represents an eternal cultural archetype, embodying all that is creative and beautiful in every person, regardless of gender. At the same time, she becomes a symbol of the mysterious and mystical essence intrinsic to both creativity and womanhood—an unknowable force that both fascinates and intimidates us.

At first glance, the music may seem static and calm. However, beneath this outward stillness lies a powerful inner strength and a wide spectrum of emotions. In moments of quiet stillness, energy builds invisibly. These episodes are filled with a mysterious, almost mystical sound that teeters on the edge of fear. It’s as if we stand at the threshold of the unknown—drawn in by the alluring, yet slightly frightening, mysteries around us.

The music unfolds like a wave, gradually gaining strength to crash upon the listener with all its might at the climax, then retreating once more into an apparent calm—a cool, distant sound as if coming from celestial heights.

This piece uses only the first line of the famous *Ave Maria* prayer: “Ave, Maria, gratiā plena” (Hail Mary, full of grace). This choice is deliberate. I intentionally limit myself to these words to emphasize the universality of Mary’s image, which transcends any specific religious tradition. This phrase is a starting point for immersion into the world of the unknown.

Ave Maria is a dedication to all creative people, regardless of gender. To those who can peer beyond the veil of everyday life and sense the presence of the great mystery that surrounds us. To those who can express the elusive, mystical essence that we feel but cannot fully explain.

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Ethan Resnik is pursuing a BM Degree in Composition at Eastman School of Music. His works are inspired by nostalgia and places he visits. Ethan is the recipient of several awards, and his music has been performed across the globe. Additionally, he was featured as a composer on NPR's *From the Top*.

Recently, he attended Bowdoin International Music Festival, Brevard, Mostly Modern Festival, Lake George Composer Institute, International Composition Institute of Thailand, and Maine Chamber Music Seminar. He attended the RED NOTE New Music Festival in March, 2024. Besides music, Ethan enjoys riding roller coasters, hiking, and going to beaches. ethanresnikcomposer.com

Emma Lou Diemer was born in Kansas City, Missouri, on November 24, 1927. Emma Lou played the piano and composed at a very early age, and became organist in her church at age 13. Her great interest in composing music continued through College High School in Warrensburg, MO, and she majored in composition at the Yale Music School (BM, 1949; MM, 1950) and at the Eastman School of Music (Ph.D., 1960). She studied in Brussels, Belgium on a Fulbright Scholarship and spent two summers of composition study at the Berkshire Music Center. emmaloudiemermusic.com

Toccata for Piano is a work composed in 1979. The piece takes advantage of the piano's range, strings, pedals, and timbres in innovative and unpredictable ways. Emma Lou Diemer challenges and recontextualizes the "toccata" genre, unlocking new possibilities, expectations, and colors within it.

For me, the piece evokes a sense of mystery and ominousness, creating a mix of fog, haze, forbodingness, and wonder.

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Pianist **Yoon-Wha Roh** has been acknowledged for her versatile and sophisticated performances. She has appeared as a celebrated soloist with the Fort Worth Symphony Orchestra, Saint Petersburg Philharmonic Orchestra, New Jersey Garden State Orchestra, Korean National Symphony Orchestra, and New York Classical Symphony Orchestra. yoonwharoh.com

Notable performances have been presented at the Carnegie Hall, Lincoln Center, Dame Myra Hess Memorial Concert Series, Seoul Arts Center, and Aspen Harris Hall. Her international appearances include performances in Prague, Italy, Spain, Brazil, Germany, and Korea. Roh currently teaches at Washington State University as Assistant Professor of Piano.

Jihyun Kim's music has appeared in the prestigious venues around the world, including Weill Recital Hall at Carnegie Hall, the Cloisters at the Metropolitan Museum of Art, National Sawdust, Bruno Walter Auditorium at Lincoln Center, Merkin Hall at Kaufman Music Center, Seiji Ozawa Hall, Harris Hall in Aspen, DiMenna Center, Palazzo Medici Riccardi in Florence Italy, and Seoul Arts Center in Korea.

Jihyun's works were performed by eminent ensembles such as the American Composers Orchestra, Orchestra Iowa, Aspen Academy Orchestra, Blue Lake Festival Orchestra, Oberlin Orchestra, Oberlin Sinfonietta, Tanglewood New Fromm Players, Aspen Contemporary Ensemble, Da Capo Chamber Players, Earplay Ensemble, Collage Ensemble, IU New Music Ensemble, Thornton Edge, JACK Quartet, PUBLIQuartet, and Switch Ensemble, and were featured in the Underwood New Music Reading, Tanglewood Music Center, Aspen Music Festival, Mayfest, USF New Music Festival, and Korean Music Expo. She currently teaches at Washington State University as Assistant Professor of Composition and Theory. noeljihyunkim.com

Four Etudes engages limited sources of intervals and articulations. Inspired by Ligeti's Etude No. 2 "Cordes à vider," *A leaf falls, the water ripples...* takes the interval of perfect fifth as a main premise. The sound of the perfect fifth in Ligeti's etude evokes an image of water that flows endlessly. With my piece, I wanted to portray how water changes shape to fall in soft undulating folds when touched by a leaf or wind.

Effervescent only utilizes the interval of minor seventh and its inversion, major second. Through the difference in timing, two lines in each register move in parallel or contrary motion that intensifies itself to three lines in the middle section. The asymmetrical pattern of articulation repeats in retrograde rhythm or stretto or free format.

Chamber of Mirrors employs two separate lines that involve repeated and bell-like gestures in the high register and still harmonies with longer breath.

Pulsar Glitch consists of two distinctive characters. One is a rapid non-stop moving layer, and the other is the abrupt chords that unexpectedly break the flow. It only exploits minor thirds and chromatic intervals. With such limited materials, the etude continuously transforms with ever-changing accent placements and register shifts.

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Biography for **Bonnie Cochran** can be found with the Composition Workshop, page 8.

A multimedia artist, **Emily Ashman** (Visual Art, Videography) expresses her artistry through painting, drawing, photography, graphic design, illustration, and videography. Collaborating with other creative women has been an enormous pleasure over recent years. Her ongoing solo project is a multimedia book about the space between her paternal and maternal grandparents, the road trips that took her back and forth between Nevada and Massachusetts, and the lifelong inspiration those places have had for her. She also designs and implements custom murals throughout New England. Emily has a degree in Interior Design, specializing in decorative painting and color.

no words. A moment of pause...and a visceral reaction. Struggling to find expression—trying to make sense when there are no satisfying reasons. Wrestling with brokenness and injustice. Reaching into the silence that comes when there are no words.

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Wendy Loomis is a composer, pianist, producer, and educator. She has released 20 CDs and performs globally in the genres of poetic jazz, new age, and world. She has written for independent films, flute and string ensembles, and a science/music collaboration. Wendy's compositions with duos Phoenix Rising, AWE, Inner Sky, and ensemble COPUS have earned nominations and wins from the Indie Music Channel Awards, ASCAP, Clouzine International, W.A.M., Hollywood Music in Media, and Unisong. Wendy is a voting member of the Recording Academy and earned her BA from Denison University and her MA from Syracuse University. wendyloomis.com

"What if We?" is a 10-minute piece comprised of music, spoken word, and visual scientific data reflecting sea level rise. Composed by Wendy Loomis with original poetry by Royal Kent, and arranged/performed by band COPUS, "What If We?" presents the worst-case scenario at the beginning followed by the mitigated scenario if we make changes to our world now.

CREDITS

Music/concept - Wendy Loomis
Original poem - Royal Kent
In collaboration with - The ClimateMusic Project

Arranged/performed by COPUS:
Wendy Loomis – Composer/Synthesizer/Piano
Royal Kent – Poet/Spoken Word
Patrick Mahon – Bass
Levon Washington – Drums

Sonifications:
Molly Monahan

Videography, visuals, datavisualization, editing:
Angelo Chiacchio

Project Team from ClimateMusic Project:
Dr. Alison Marklein
Dr. Bill Collins
Adeline Murthy
Stephan Crawford
Fran Schulberg
Laurie Goldman
Randy Rosenberg

Singers:
Elke Osweiler
Penelope Behr

Production:
Recording/Mixing Engineer:
MarinWest Studios/Jimmy Hobson
Mastering Engineer: Infrasonic Sound/Piper Payne

PRODUCED by: Copus Multimedia LLC & ClimateMusic Project
wendyloomis.com - climatemusic.org - copusmusic.com

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Artemis Duo are Gabriela Clelia Cuna, flute, and Emma Baiguera, guitar.

Gabriela Clelia Cuna (1997, Italy) attained her Flute Master and Piccolo Post Graduate Degree cum laude at Conservatorio G. Verdi, Milan with Diego Collino and Nicola Mazzanti, participating in masterclasses with important musicians. She currently studies at the Imola Academy “Incontri col Maestro.” She collaborated with youth orchestras and important conductors: ONCI (National Orchestra of Conservatories), OJM (Youth Mediterranean Orchestra) and the OSCoM (Milan Conservatorio), recording professionally. She performed for MilanoMusica and MiToSettembreMusica festival and collaborated with Teatro Carcano in Milan. She won the third prize of the Angelo Persichilli competition, Piccolo category and received awards in other competitions.

Janice Misurell-Mitchell, composer, flutist, and vocal artist, has taught and performed in the US, Mexico, Europe, Morocco, Palestine, Israel, India, and China. Recent honors include commissions from the Chicago Composers Orchestra and the Ear Taxi Festival, and an Artists Fellowship from the Illinois Arts Council. She is a member of the 6Degrees Composers, and also performs with Freedom From and Freedom To, an improvisatory dance and music ensemble. Her CDs, *Vanishing Points* and *Uncommon Time*, are on the Southport Records label. Other music of hers is available through MMC Recordings, OPUS ONE Recordings, Capstone Records, Arizona University Recordings and meerenashim.com.

jmisurell-mitchell.com

On Thin Ice was commissioned by The Loop Group, a contemporary performance ensemble which was active in Chicago during the 1980's. Originally written for flute and guitar, the work has been transcribed for flute and marimba by percussionist Dane Maxim Richeson. The piece derives its material from a series of improvisational performances in which Janice Misurell-Mitchell was involved at Ohio State University during the 1970's. The original material has been altered, developed, and recombined, using a tone row with limited transpositions and a scale with a pentatonic character. The title refers to several aspects of the piece: the risk involved in creating pieces through improvisation; the risk of juxtaposing several ideas in a short time; and the continuous forward motion necessary in skating on thin ice in order to avoid breaking through. The composer widely uses extended techniques in both instruments. For example, in the flute part there are different types of overblown notes (that depending on the notation produce more or less defined sounds), multiphonic sounds, whistle sounds. In the guitar part, the composer includes the use of the slide that produces a distorting effect on the sound.

After a brief introduction, the rhythmic guitar part begins an ostinato on which the flute moves almost improvisationally. This section quietens down, and a brief cadenza of the guitar leads to a new musical idea that is more calm but rich in rhythmic intricacies. Then follows a moment of alternating between frantic ideas and more cantabile phrases until reaching the climax of the composition in which there is more heavy use of extended techniques (the flute plays overblown notes, key slaps, and whistle tones, while the guitar uses the slide). This is followed by a large section with an intimate feeling where the gradual increase in tension brings us back to the initial idea of the guitar ostinato, this time more sustained and passionate. With the gradual fading out of this moment comes the conclusion of the composition. The piece is technically demanding because it has a dense and complex writing and is especially difficult in the togetherness between both instruments.

MUSIC MARATHON PART I

Beth Wiemann was raised in Burlington, VT, studied composition and clarinet at Oberlin College and received her PhD in composition from Princeton University. She teaches clarinet, composition and music theory at the University of Maine. Recordings of Wiemann's music include *Why Performers Wear Black*, on Albany Records, and works on the New Focus Recordings, Navona, Ravello, Capstone, innova and Americus record labels. A recording of her chamber opera *I Give You My Home* for Guerilla Opera was released on Parma in 2023 and also made into a film released by Guerilla. Her compositions are available from American Composers Edition. bethwiemann.com

"Domestic Shorthair" (2023) is a short work about a loud cat. The materials used include electronic sounds mimicking a cat (which are often imitated in the clarinet part), and recorded cat sounds.

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Composer **Farrah McQueen** is a 17-year-old Chilean-Chinese American composer who delights in drawing inspiration from everyday moments—ranging from the mundane to the magical—and letting these experiences drive her creative process for her music. Additionally, as an aspiring media composer, she aims to use her skills to craft powerful soundscapes for film, television, and interactive media, bringing stories to life. farrahmcqueen.com

"Lantern Lullaby" is a solo piano piece that conveys the appreciation of the magical little bugs we call fireflies. Every year, these brilliant insects dwindle in population, and some species may soon be at risk of extinction. This piece is comprised of two main melodies—one melancholy and pensive while the other ascending and hopeful. Together, they convey the sentiment of appreciation—that we should cherish fireflies while we still can. This piece is also played with rubato, meant to mimic the pulsing, warm lights of a firefly. I hope you enjoy this piece, and during the summer, take some time to see these incredible creatures up close.

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Barbara Midney plays Oboe, English horn, and Baroque Oboe. She has performed in the San Francisco Bay area, and in symphonies in Nashville, Richmond, Orlando, and Denver. She studied at the Boston Conservatory and participated in summer festivals at Tanglewood, Salzburg's Mozarteum, and Banff, Canada. She was the principal oboist with the Women's Philharmonic which performed and recorded works by Clara Schumann, Fanny Mendelssohn, Amy Beach, Ellen Zwilich, Libby Larsen, Chen Yi, Florence Price, and Joan Tower.

Berit Strong is an award winning (1988 Guitar Foundation of America International Competition) performer of classical guitar, and more recently Renaissance Lute and Bass Viola Da Gamba. She studied classical guitar at the Hartt School of Music, in Italy with Ruggero Chiesa and Oscar Ghiglia, and in 1988 received her Masters with Distinction in Performance at NEC. Reviewers consistently praise her ability to communicate with audiences by playing with emotional intensity, musical artistry, and virtuoso technique. Of Joan Towers "Clocks," Richard Dyer wrote "Berit Strong was a colorful and commanding performer."

Chris Chalfant is a composer living in New York and former producer of the AWC Marathon. After studying at Kent State and New England Conservatory, Chalfant went on to create a body of work crossing over between jazz, world music, and classical music. She was a solo pianist and composer at Jazzového Mezinárodní Piana in Prague and for Czech Republic National Radio. Chalfant's *Book of Unstandards* was published in 2006, and "Looking Through Trees" multimedia piece premiered in Brooklyn in 2010. Chalfant was also co-director and composer for Lifetime Visions Orchestra in New York. Her composition "Portraits" is in *Notations 21*.

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 (Austria), Quarteto Larianna (Brazil), the Brouwer Trio (Spain), Sarah Jeffery (Nederlands/Sweden), the Radcliffe Choral Society, Berit Strong, John Tyson, Miyuki Tsurutani, and Aldo Abreu. 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. melikamfitzhugh.com

"**Cut To The Chase**" is the second movement of the Guitar Suite No. 1—dedicated to college friend Berit—which was composed while Chris was traveling through Cambridge (MA), Paris, and Perugia (Italy). "**Balkan Rite**" was originally written for piano, and was inspired by Chris's love of Hungarian Dances and Transylvanian rhythms. Chris studied Hungarian dance in Cambridge, and collaborated/improvised with members of Libana on Greek- and Balkan-styled instruments. Both of these compositions are found in her **Book of Unstandards: Anthology of Music**, published in 2006.

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Untitled in G Mixolydianish for Cor Anglais and Guitar is all about a chill flat seven cropping up... occasionally.

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"**A Surprise from Above Is Never as Shocking as One from Below**" for Oboe and Guitar finds its seeds in a quote from a television show in the Star Wars universe: *Andor*. The piece itself could be considered part of a triptych with **CREUBEN** and **A Million Cassandras**.

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For Eneko was written in honor of one of my guitar students, then 9-year-old Eneko Gagne.

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Trio in Waiting are Laura Shamu, English Horn; Geoffrey Shamu, Cornet; Berit Strong, Guitar.

Laura Shamu has served as Principal Oboe with the New Bedford Symphony since 2004. In addition to the New Bedford Symphony, she is also a member of the Plymouth Philharmonic, Atlantic Symphony Orchestra, and performs regularly throughout New England as a freelance musician. As a soloist, Laura has given recitals in both Boston and Phoenix, Arizona. Laura Shamu received her Bachelor's Degree in Music from Oberlin Conservatory where she studied with James Caldwell and her Master of Music Degree at Boston University under the tutelage of Boston Symphony English horn player Robert Sheena.

Geoffrey Shamu won a *Premier Prix de Trompette* at the Conservatoires de la Ville de Paris. A member of the New Bedford Symphony, he also performs with Odyssey Opera, the Vermont Symphony Orchestra, Vista Philharmonic, and other orchestras. He is a founding member of Boston's Riverside Brass; other chamber projects include ¡Con Fuego! and Alea III. He has appeared as a soloist with the Harvard Baroque Chamber Orchestra, the Orchestre de la Cité, the Ensemble Polyphorum, and the Brass Band de Paris. Mr. Shamu holds DMA and MM degrees from Boston University, and an AB in Music from Harvard College.

Lost in Waiting and **Walking in the Waiting Room** are two trios written for Laura and Geoffrey Shamu.

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Benita Rose pianist, is a several time international piano competition winner, and former college professor of piano. A champion of lesser-known composers, her most recent project has been touring the world and recording the works of award-winning living Spanish composer, Marcos Fernández-Barrero. New York City critic Jed Distler has described her programs as “beautiful music, beautifully played.” Ms. Rose has performed Latvian works to great acclaim in Latvia, Canada, and Washington DC. benitarose.com

Latvian-Canadian **Dace Aperāne** has been composing since age 11, and holds a M.Mus. from McGill University. “Composing for me, is a journey to inner and fascinating worlds that I can only access and experience through the elements of music—its harmony, melodies, rhythms, and timbers, which are often inspired by a line of poetry, a painting, a fleeting memory of the natural world. I remain in all of the wonder of music and its ability to deeply touch and heal the human spirit.” daceaperane.com

Latvian composer **Lauma Reinholde** was known for her rhapsodies based on Latvian folk melodies.

“Divi sapņi”/“Dos Sueños” (Two Dreams): Pirmā skaņdarba melodikā un improvizatoriskajā izklāstā jūtamas spāņu flamenko stila iezīmes, bet smalki impresionistiski niansētajā Arabeskā netverami virmojošajā figuratīvajā audumā izmantotas divas arābu skaņkārtas. Figurācijas apvij skumji aicinošas austrumnieciskas melodijas, kas brīžiem sasniedz saviļņojošu, sakāpinātu izteiksmi. lmic.lv

1932. gada 19. maijs: Ceturtdienas vakarā, radiofons organizē pārraidi “Latgales stunda,” kurā piedalās Katoļu jaunatnes koris un pianiste Lauma Reinholde. Pārraides sagatavošanas laikā L. Reinholdei radās ierosmi uzrakstīt klavierēm **Latgales rapsodiju (Latgalian Rhapsody)**. latgalesdati.du.lv

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Born in Hunan, China, **Daixuan Ai**’s music combines tradition with modernism and connects Eastern and Western cultures. She is a composer, pianist, and teacher who is dedicated to learning and understanding the musical legacy from the past and opening her ears and heart to absorbing and creating music of today’s world. Her compositions are well-crafted, formally precise, and deeply thoughtful. Currently a doctoral composition student at Indiana University Jacobs School of Music, Daixuan’s music has been performed by many prestigious ensembles including Cleveland Chamber Symphony, CityMusic Cleveland, Hub New Music, and 5th House Ensemble. daixmusic.com

David Drettwan is a 25-year-old baritone finishing his M.M. in voice at Indiana University Jacobs School of Music studying under the tutelage of Jane Dutton. Hailing from Elkhorn, Wisconsin, next year he will be the baritone studio artist at Florentine Opera in Milwaukee. He made his professional debut in the 2022 world-premiere production of the Pulitzer Prize-winning new opera *Omar* by Rhiannon Giddens and Michael Abels at Spoleto Festival USA in Charleston, South Carolina. He was also an apprentice artist at Central City Opera this past summer singing the role of Jake Wallace in *La Fanciulla del West* by Puccini. Past collegiate roles include Eugene Onegin (*Eugene Onegin*), Don Giovanni (*Don Giovanni*), Figaro (*Le Nozze di Figaro*), King Arkel (*Pelléas et Melisande*), Sam (*Trouble in Tahiti*), Melisso (*Alcina*), Keeper/Father Trulove (*The Rake’s Progress*), and Kromow (*The Merry Widow*), as well as a workshop performance of Gianni Schicchi (*Gianni Schicchi*) and a new opera by Martin Hennessey titled *Swimming in the Dark* as Janusz.

This set of art songs was written during COVID, which was a period of time I found it hard to enjoy writing music, or doing anything on a daily basis. I stumbled upon Ross Gay’s poetry collection *Catalog of Unabashed Gratitude* because Gay is a celebrated poet who resides in my town, Bloomington, Indiana. I fell in love with Gay’s work because of his prose-like, imaginative, and honest style of writing. He shares with readers how tiny things in everyday life can be full of life and color if we appreciate them with gratitude and joy. Reading Gay’s poems, for me, is like meditating, during which I have to slow down and focus all my senses. Gay leads his readers to reach profound realizations not by talking about big topics, but by observing small things under microscope with all his mind and heart, which was exactly what I needed during the pandemic.

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Flutist **Carol Shansky** has been heard in recitals in the U.S. and Europe including Weill Recital Hall (Carnegie), Tanglewood Little Theatre, and the Palais de l'Athénée (Geneva, Switzerland). Dr. Shansky has performed at National Flute Association Conventions, International Music by Women Festivals, CMS-NE, Gesellschaft für Tanzforschung, MidAtlantic Flute Convention and the International Clarinet Association Conventions. A prizewinner in several competitions, Dr. Shansky is the Applied Flute faculty at Kutztown University of Pennsylvania, Bergen Community College (NJ) and Tuxedo Park School (NY). She received the DMA and MM from Boston University and her BM from Ithaca College.

carolflute.wordpress.com

Heather Niemi Savage is a North Carolina-based composer who writes evocative music by combining new techniques and traditional sounds, drawing on her broad background in a wide variety of musical styles. Her work has been performed by ensembles such as the Raleigh Symphony Chamber Players and the Argus String Quartet, presented at the International Festival of Music by Women and the Impulse New Music Festival, and featured on the radio program, "Classical Discoveries." Her piece for string orchestra, "Daughter of the Stars" placed second in the 2020 American Prize for Composition (pops/light music division.)

heatherniemisavage.com

Jessica Rudman's music inspires empathy for social issues through stories of myth, magic, and the modern world. Described as a "new music ninja" by the Hartford Advocate, she blends lyrical melodies and dramatic narrative structures with sensual harmony and vibrant color to draw the audience into the world she has created. Her works for the concert hall, dance, and opera often differ in musical language and approach, with the common thread always being expressivity. Learn more about Dr. Rudman and her music at jessicarudman.com.

Binnette Lipper was a composer of chamber music, vocal works, and orchestral scores. She received her musical education at Hunter College (NY) and The Juilliard School. Her compositions have been performed extensively throughout the New York area and in other parts of the United States as well as in Russia, Armenia, Bulgaria, and Canada. Lipper was on the faculty of the Hoff-Barthelson School in Scarsdale, NY for many years, teaching piano and composition. She is a recipient of four Meet-the-Composer grants, an American Music Center grant, and numerous commissions.

L'AGE MÛR: L'Age Mûr ("The Age of Maturity") is a sculpture by Camille Claudel, depicting a young woman on her knees clasping the arm of a man who is being shepherded away by an old woman. The work is thought to express the grief Claudel experienced after her lover (and teacher)—the sculptor Rodin—ended their affair to remain with his wife. Though a more abstract interpretation of the sculpture's meaning also exists, it is the work's connection to that very concrete and personal situation that intrigued me. The depth of emotion found in the young woman's face and figure inspired this eponymous composition for solo flute.

[L'Age Mûr at Musee Rodin](#)

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HOPE RISING: There is so much pain and heartbreak in the world, both on a personal and public, even worldwide level. So often it seems I can only stand back and helplessly watch the news or occasionally donate an insignificant sum towards an enormous problem. I wanted to express my empathy for those who are suffering the way I would if I could sit with them. I wanted to write something like an elegy, but not an elegy. A piece that would give space for people to process their grief, but not package it neatly with a sad melody and a little bow. The piece starts in the darkest mode, Locrian, but little by little lightens to Dorian. **Hope Rises** as we make our way through grief, yet it is still punctuated with sighs, sobs, and flurries of memory and emotion.

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FOUR GLIMPSES OF NIGHT: Four Glimpses of Night was inspired by a poem of the same title written by Frank Marshall Davis. The poem, full of colorful illusion and metaphors, is in four parts and reflected musically in four movements by the composer. Written for solo flute, each movement is very expressive with searching, fluid lines in varying rhythmic patterns with change tempos and shifting moods. At times agitated, whimsical, cheerful, mysterious, or sensuous, the variety of tempo changes—mostly medium to slow—and mood shifts include *agitato espressivo con poco rubato*, fast, freely, and *cantando*. The combination of richly musical and often theatrical content allows the player to indulge in imagination, light and dark use of tone, more free phrasing, and dynamic range. This all helps to create a sense of magical wonder and changing spirit, as if accompanying four vignettes.

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Dr. Sarah M. Horick is a native of Charleston, SC, and her works have been performed in North America, Europe, and New Zealand. In addition to her concert music, she has also developed original musicals for actors with disabilities with the ArtStream inclusive theatre program, and she served as an International Alliance for Women in Music board member. In 2017, the Florence Symphony Orchestra commissioned her choral-orchestral requiem for the Emanuel AME victims (“Beyond the Years”), and in 2021 the University of St. Andrews (Scotland) commissioned a saxophone quartet for the Art of Energy exhibition (“Terraes Cycles”).

sarahhorick.com

Birds of America draws its text from the written descriptions of various birds in the original *Birds of America* guide. These text fragments are set against a backdrop woven from samples of field recordings of the specific birds being described. The work was made possible by the generous permission of the Macaulay Library at Cornell University that furnished the majority of the field recordings.

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MUSIC MARATHON PART II

The Green Leaves Ensemble are David Bor, Edward Cipullo, Michael Lauer, Brian Warnock, and Kim Wass on matched consorts of Baroque and Renaissance Recorders, coached by Sarah Cantor.

Sarah Cantor is a recorder virtuoso specializing in the interpretation of contemporary and early music. She holds degrees in early music and Spanish from The Indiana University Early Music Institute and the Royal Conservatory in Holland, where she studied with Marion Verbruggen.

Her many appearances as recorder soloist include concerto concerts and recordings for The Berkshire Bach Society; with violinists Eugene Drucker and Ani Kavafian; Boston Cecilia with soprano Lisa Saffer; The Gloria Dei Contores choir; and Sarasa with violinist Elizabeth Blumenstock, and Soprano Emily van Evera. She has played under the direction of Ton Koopman, Stanley Ritchie, and Kenneth Cooper.

She has given solo recitals for The Boston Early Music Festival, The Boston Recorder Society, The Massachusetts Council of the Arts, The King's Chapel Recital Series, Marlboro college, Sing-Sing prison, The Almy School in Arrezzo, Italy, and The National Theater of Limon, Costa Rica. She is also an active chamber musician and is a founding member of the following ensembles that frequently perform live on New England public radio stations: The Hague Baroque Ensemble, The Artemis Trio, The Brookline Early Music Ensemble, Saltarello, Sarasa, Newton Baroque, and La Sylva. Sarah also performs with La Donna Musicale and Eudaimonia. cantornote.com

Ouverture from Le Concert de Mlle Laurant donné à Mme La Dauphine dans les grands appartements à Versailles (1690): Not much is known about Mademoiselle Laurent beyond the publishing of her concert piece by André Danican Philidor at Versailles; she may have been esteemed poet Antoinette des Houlières (1638–1694).

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Transparent Letters Across the Sky (2020): The title is from translation of a poem by Pablo Neruda from his Book of Questions (1973):

“Qué pasa con las golondrinas
que llegan tarde al colegio?”

Es verdad que reparten cartas
transparentes, por todo el cielo?”

“What happens to swallows
who are late for school?”

Is it true that they scatter
transparent letters across the sky?”

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An Italian nun, composer, and organist, Vittoria Raffaella Aleotti was born in 1573 or 1575, most likely in the city of Ferrara, Italy, and apparently was a child prodigy on the harpsichord. As a teenager, she took vows and joined the local convent of San Vitto. Her father procured and sent her a copy of madrigal texts to set, which became the basis for ***Ghirlanda de Madrigali a 4 voci***.

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A Written Biography is an Elegy (2023): The title is inspired by a quote from poet Kazim Ali, during the Mapmakers Alumni Institute Fall Panel “Writing into the Sacred.” 30 November 2021.

“...Do you remember that time when I told you I didn't like it when my biography was read? I felt like I was defining something, that's why I don't like listening to my biography. If you look, it's describing a dead person. It's like a biography, or ***a written biography, is an elegy*** of sorts. It's like that person is dead and buried, you know? Even if it was just that was me yesterday, it's [a me] that's irrevocably gone...”

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The Boston Recorder Orchestra are Jamie Allen, Peggy Bendroth, David Bor, Ed Cipullo, Melika M. Fitzhugh, Bruce Larkin, Maiko Nakatani, Nouri Newman, Miyuki Tsurutani, John Tyson (director), Kim Wass, and Brian Warnock

America's only Renaissance Recorder Orchestra, **The Boston Recorder Orchestra** is an ensemble of professional and amateur players performing on a handmade, matched set of nine sizes of Renaissance recorders, soprano to contrabass, made by Italian master craftsman Francesco LiVirghi. Our repertoire ranges from Renaissance to contemporary (including World Premieres of compositions written for us), popular and world music. We strive to share the pleasure and possibilities of the recorder with an ever-growing audience. BRO presents public performances such as Society for Historically Informed Performance summer concert series (Boston 2023) and is active in outreach to school and community organizations. bostonrecorderorchestra.com

Born to the prominent architect, Giovanni Battista Aleotti, **Vittoria Raffaella Aleotti**, at an early age, excelled at harpsichord and singing; at six or seven, after working with distinguished teachers, it was suggested that she be sent to Ferrara's San Vito, a convent famous for fostering musical talents. She is one of the first women to have her compositions published. Her madrigal "Baciai per aver vita" is an impressive example of her talent in its complex counterpoint and expressive depiction of the famous poet Giovanni Battista Guarini's elegant, erotic text.

Maddalena Casulana was an Italian composer, lutenist, and singer of the Renaissance. She is the first female composer in the history of western music to have had an entire book of her music printed and published, dedicated to her female patron Isabella de' Medici. In the dedication to her first book of madrigals she expresses her feeling about being a female composer at a time when such a thing was rare: "[I] want to show the world, as much as I can in this profession of music, the vain error of men that they alone possess the gifts of intellect and artistry, and that such gifts are never given to women."

"Morir non può il mio cuore" features attractive Renaissance modes of expression with its striking text painting and interchange of homophony and accessible imitative polyphony.

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Inexorable and *Inexorable: Quem Vidistis* were commissioned by John Tyson and the Boston Recorder Orchestra, and explore the particulars of mean tone temperament.

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Erin K. Bennett is Associate Professor of Piano and Pedagogy at the University of North Florida. During her summers she serves on the faculty at Interlochen Arts Camp. As a performer, Bennett has appeared regularly throughout the U.S. and in Europe. With her trio Serafini Brillanti, she performed across America and in France, and recorded a CD featuring works by living composers written for the soprano-trumpet-piano trio. Dr. Bennett holds degrees from Rice University, the University of Florida, and the Cincinnati College-Conservatory of Music. Her research into composer Irene Britton Smith is supported by the National Endowment for the Humanities. UNF: Erin Bennet

Clara Wieck Schumann (1819–1896) was a performer, composer, teacher, wife and mother, editor of her husband's works, and also a friend and advisor to a number of famous 19th-century musicians. Her work as a concert pianist set new standards of performance, including performing concerts from memory. The daughter of two musicians, Clara Wieck started life as a child prodigy who made her concert debut at the age of nine. Her performing career would continue for six decades and take her on tour across all of Europe, making her one of the most celebrated concert pianists in Europe of her time.

Irene Britton Smith (1907–1999) was a Chicago-based American composer of African American, Crow, and Cherokee descent, who lived and composed at the height of the Chicago Black Renaissance. While she studied with several luminaries in 20th-century composition and attended prestigious music institutions (American Conservatory, Juilliard, DePaul, Tanglewood, Fontainebleau), she composed in relative obscurity while teaching in the Chicago public schools for nearly fifty years. Only six of her works have appeared in print, and only two were published during her lifetime.

Known as the “Valkyrie of the piano,” **Teresa Carreño** (1853–1917) was born in Venezuela to a musical family, later emigrating to the United States before her tenth birthday. She performed in the White House for two sitting presidents: in 1863 for Abraham Lincoln, and in 1916 for Woodrow Wilson. In addition to her reputation as a piano virtuoso, Carreño was also a soprano, composer, conductor, and teacher. She had a concert career that spanned more than five decades, concertizing widely across Europe and the United States, and composed approximately 75 compositions.

Juliane Reichardt (1752–1783), née Benda, was born in Prussia to a musical family. Her father, the Bohemian composer and violinist František (Franz) Benda, was concertmaster in the court of Frederick the Great. As an accomplished singer, pianist, and composer in her own right, Juliane had two piano sonatas and more than two dozen songs published during her lifetime. She married writer and composer Johann Friedrich Reichardt; their second child, Louise Reichardt (1779–1826), later became a noted composer and choral director.

Piano Sonata No. 1 in G Major: Juliane Reichardt’s first sonata displays many characteristic features of the time, in three movements, with the first movement holding most of the length and dramatic weight. Unlike some of the most representative Viennese sonatas of the time, Reichardt’s sonata—like some other German/Prussian composers—replaces the traditional slow movement with a stately “alla Polacca.” The triple meter polonaise includes the characteristic rhythm of the dance. A brief finale in rondo form ends the work with a sense of unbridled joy. The year after this sonata appeared in print, Reichardt passed away from complications following the birth of her third child. The original printing of the two keyboard sonatas is housed in the library of the Royal Conservatory of Brussels.

Shortly after she started teaching primary grades in the Chicago public schools, Irene Britton Smith decided to pursue her Bachelor of Music at American Conservatory with Stella Roberts, attending part-time from 1932 to 1943. Although unpublished and undated, **Meditation** was composed during this period, as it appears in her composition notebook from these years. In ternary form, the work is reflective and serene.

Schumann composed her collection, *Soirées musicales, Op. 6* when she was just 16. The collection reveals an already experienced composer, well versed in romanticism, and influenced by the styles of Mendelssohn and Chopin. The outer sections of the **Nocturno** are delicate and sentimental, with frequent melodic embellishment. The middle section has more drive and agitation, before returning to the serenity of the opening material.

Reflections dates from 1946. Smith composed this nocturne in New York while taking the graduate entrance exam for Juilliard. She would go on to complete one year of coursework at Juilliard while on sabbatical from teaching in the Chicago public schools, eventually completing her Master’s degree at DePaul. The nocturne is in rondo form, with a lyrical main theme, whose musical style is indebted to Chopin. But signs of Smith’s characteristic counterpoint appear as the piece unfolds and gains in melodic complexity. This work remains unpublished and the manuscript is housed at the Center for Black Music Research, Columbia College-Chicago.

The **Nocturne, “Souvenirs de mon pays,”** is indebted to Chopin’s style and harmonic structure, but merges the deep-feeling introspection of the nocturne with the extroverted acrobatics of a virtuoso showpiece. Carreño’s nocturne is highly embellished, with trills, scalar runs, melismas, and broken chords that travel up and down the keyboard.

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Chadwick Thomas is a clarinetist known for his imaginative, expressive interpretations of music both new and old. He performs chamber music throughout the United States and has performed with artists such as Vadim Gluzman, Lucy Shelton, James Van Demark, Robert Black, and Ayako Oshima. He is active in contemporary music, receiving praise from Margaret Brouwer for his interpretation of her new Clarinet Sonata (2023). Thomas won the 2022–2023 Paranov Concerto Competition and subsequently performed the Clarinet Concerto by Jean Françaix with the Hartt Orchestra. As an orchestral musician, Thomas is a regular performer with orchestras in Connecticut and has performed with the Greater Bridgeport Symphony, Hartford Symphony, and others. Recently delving into conducting, he has conducted ensembles at The Hartt School, and pursued conducting studies with Glen Adsit and Edward Cumming. Thomas has taught clarinet and chamber music at Interlochen Arts Camp since 2023. He is a candidate for the Doctor of Musical Arts Degree at the Hartt School where he studied with Ayako Oshima. His other teachers include Charles Neidich, Chad Burrow, Daniel Gilbert, Alexander Fiterstein, Deborah Chodacki, and Douglas Moore-Monroe.

chadwickthomas.com

Born in Korea, **Yujin Lee** started her musical path in piano at the age of five. She received her bachelor's and master's degree from Seoul National University, where she studied with Soo-Hee Auh and Aviram Reichert. Yujin came to the United States in 2013 to further pursue her studies and to experience performing on an international scale. Recitals for Hartford Musical Club and as a finalist in the CT Young Artist Competition soon followed, in addition to concerts featuring her as a winner of both the Chopin International Piano Competition in Hartford and the Paranov Solo Concerto Competition at The Hartt School. She earned an Artist Diploma (AD) in Piano Performance and a Doctor of Musical Arts (DMA) at The Hartt School under David Westfall. As an avid chamber music performer, Dr. Lee has enjoyed collaborating with numerous instrumentalists and performing on many duo recitals. As a fellow pianist, she participated in the Atlantic Music Festival and performed with celebrated musicians. She worked as a staff pianist at the Manhattan School of Music and University of Connecticut and currently has been working at the Hartt School since 2020 as well as teaching at the Hartt Community Division as a faculty member.

[UHart: Yujin Lee](mailto:Yujin.Lee@hartt.edu)

Alice Mary Smith was a prolific English composer whose works include two symphonies, several chamber pieces, an operetta, and a large number of sacred choral works. According to an obituary in *The Athenaeum* from December, 1884, "Her music is marked by elegance and grace ... power and energy. Her forms were always clear and her ideas free from eccentricity; her sympathies were evidently with the Classic rather than with the Romantic school."

Her **Clarinet Sonata** is one of, if not the earliest, English works in the genre. Additionally, it is a rare example of a piece for solo clarinet from the mid- to late-nineteenth century, when there was a stagnation in the creation of new solo works for clarinet until the Brahms Sonatas of 1894 led to a new interest in the clarinet sonata medium among composers and performers. The beautiful, elegant second movement, *Andante*, was transcribed for clarinet and orchestra by the composer, and it was admired and performed multiple times by the English clarinet virtuoso Henry Lazarus.

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The **Sonata for Clarinet and Piano** was commissioned by the International Clarinet Association with generous support of a co-commissioners' consortium. The clarinet is such a beautifully lyrical instrument, has a broad range and the ability to produce many different colors. All of these elements are driving forces throughout the sonata.

The first movement, *Slow Dance* is nostalgic and lingering in nature, with a prevalent melody throughout. Even though the melody often is in 5/4 time, the feeling is that of a slow, romantic waltz. The second movement, *Lively*, showcases the different registers of the clarinet with quick leaps between high and low notes, as well as the liquid quality of fast runs. *Lively* is light-hearted and playful as the clarinet and piano pass motives back and forth, almost as if they are saying: "But can you do THIS??" - Margaret Brouwer

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Biographies for **Regina Stroncek** and **Sage Fogle** are in the Scholarly Symposium section (page 8).

Amy Beach was an American pianist and composer, known for being one of the first successful American woman composers of large-scale works. She was a child prodigy who took private lessons in piano, counterpoint, and harmony, and taught herself to compose by studying works by her favorite composers. She was unable to study or teach at universities since women were excluded from these positions, however she was widely regarded internationally as one of the leading composers in America at the time.

Chiquinha Gonzaga was a Brazilian composer, pianist, and conductor from Rio de Janeiro who paved the way for women in music in Brazil. She played piano from a young age, and later debuted as a composer of popular music in public society, which was considered scandalous for a woman at the time. Chiquinha Gonzaga wrote dance music, music for theater productions, and Carnaval marches. She was one of the first woman choro pianists, and the first woman to conduct an orchestra in Brazil. She is recognized for merging popular and classical music styles together in her compositions.

Brazilian pianist and composer **Catarina Domenici** has a dynamic career as a soloist, chamber musician, teacher, and researcher. She holds a MM and a DMA degree from the Eastman School of Music where she was awarded the prestigious Performer's Certificate and the Lizie Teege Mason Prize. A champion of Brazilian contemporary music, Domenici has commissioned, premiered, and recorded several works for piano solo and chamber ensembles. Domenici has performed with several orchestras in Brazil and has recorded live broadcasts for public radio and television in Brazil and the U.S. She is a frequent guest at contemporary music festivals in her native country and abroad, and she is a Professor at the Federal University of Porto Alegre (Brazil). catarinadomenici.com

This program features songs by Brazilian and American composers on the theme of humans engaging with the natural world around them.

The first two songs come from Amy Beach's Op. 56, and address the relationship between one's inner world and the seasons. "**Autumn Song**" laments the vanishing light and foliage as the year transitions into the Fall, while also admiring the season's beauty. The singer eagerly looks ahead to Spring when the daylight and roses will return. Unfortunately, the singer is unable to capture the essence of the awaited season in the next song, "**I know not how to find the Spring.**" While violets and birds are present, the magic and melody are nowhere to be found as the singer's heart is broken.

Chiquinha Gonzaga's modinha "**Lua branca**" is a plea to the White Moon of sparkling wonder to take away one's heartache and suffering. This personified moon, however, has also been seen kneeling at the feet of the beloved who abandoned the singer.

Over 100 years later, Catarina Domenici's "**Amazônia**" personifies the Amazon rainforest as a woman, praising her life-giving dance in the **Prelude (Terra Pejada – Fecund Earth)**. The **Aria (Terra Arrasada – Scorched Earth)** gives way to grief and anger over the destruction caused by illegal mining, logging, and industrial farming, and the climax of the piece exclaims in the Indigenous language Tupy: "landé r-etama ka'a oby" (Our home is the green forest).

Laura Nevitt's song cycle **The Sharp Edges of the Earth** was written for Regina Stroncek in 2022–2023 on poetry by Hilda Doolittle (H.D.), and explores themes of nature, power, and figures in Greek mythology. "**Moonrise**" addresses the horizon in anticipation of the Moon's arrival, offering up a song and shared arrows in honor of her greatness. "**Oread**" beckons the churning sea to hurl itself on the rocks, covering them with their reflective pools of pine trees. Immediately following is the final movement "**Circe**," which highlights various examples of her power and magic over the natural world, which ultimately will never be enough to overcome her heartache.

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Raffaella Ensemble are Liz Bologna, soprano; Leslee Wood, soprano; Alice Matteson, soprano; Rachel Watson, alto; Meredith Neumann, alto

Liz Bologna is a professional singer and music and arts advocate. She is the Executive Director of Arts Center East in Vernon, a nonprofit multi-disciplinary arts center which offers a full calendar of exhibits featuring local, regional, and national artists for free to the public, in addition to classes, workshops, and performances. Liz currently sings with Voce Inc., Voices of Concinnity, and the Greater Middletown Chorale, and can be heard on the albums “Blessing: the Music of Paul Mealor” (Signum Records), “The Nativity” (Signum Records), and “Awaiting Golden Light” (Navona Records).

Alice Matteson is a soprano specializing in early and ecclesiastical music. She performed the role of Eurydice in Offenbach’s *Orpheus in the Underworld*, Ginevra in Händel’s *Ariodante*, as well as the First Witch in Purcell’s *Dido and Aeneas*. She was a featured soloist with the Hartt Baroque Collegium. Concert works include soprano soloist in Mozart’s *Requiem*, Fauré’s *Requiem*, Vivaldi’s *Gloria*, and Benjamin Britten’s *Missa Brevis* and *Ceremony of Carols*. Chamber works have included soprano soloist in Heinrich Schütz’s *Musikalische Exequien*, J.S. Bach’s *Wedding Cantata* (BWV 202), J.S. Bach’s *Jesu, meine Freude* (BWV 227), and Giacomo Carissimi’s *Jonas*.

Meredith Neumann is a sought-after conductor and clinician. Her ensembles are known for their innovative approach to performance and intense passion for music-making. She has served as Choirmaster of the Cathedral of Saint Joseph in downtown Hartford, conducting the Schola Cantorum and the Cathedral Youth Chorus. She was formerly the Director of the Connecticut Children’s Chorus and conductor of the Hartt Camerata at the University of Hartford. In addition to her teaching and conducting appointments, she is an active performer in the Greater Hartford region.

Rachel Watson is a music teacher in West Hartford, CT. Outside of teaching, she is a professional singer with Voce, The Hartford Chorale, and the Schola Cantorum at the Cathedral of St. Joseph. She has had opportunities to perform with the Hartford Symphony Orchestra, Farmington Valley Symphony Orchestra, and Andrea Bocelli. Venues she has had the pleasure of singing at include the Bushnell, New York’s St. Patrick’s Cathedral, the XL Center, and Carnegie Hall.

Leslee Wood is a singer, musicologist, and composer. She is the founder and executive director of Dulcamara Press, a non-profit music publishing firm focused on producing editions by women and underrepresented composers. An active singer, performer, and composer, she is the artistic director of vocal ensemble Ignea Strata and served as composer-in-residence for new music ensemble KC VITAs. She has received awards from the International Alliance for Women in Music, the Society for Composers, Inc., and the National Endowment for the Humanities.

Raffaella Vittoria Aleotti (c.1573/5–c.1646) was an Italian composer and organist renowned for her contributions to late Renaissance and early Baroque sacred music. Trained at the Convent of San Vito in Ferrara, Aleotti published notable works early in her career, including “Sacrae Cantiones” and “Ghirlanda de Madrigali,” the latter under the name Vittoria. She excelled as an organist and eventually became Maestra of the convent’s musical ensemble. Despite the constraints on women of her time, Aleotti’s achievements highlight her exceptional talent and her significant role in the history of early music and women’s contributions to sacred compositions.

In 1591, the Venice-based press of Giacomo Vincenti published a collection of five-voice madrigals by the most celebrated Ferrarese composers of as a celebration of the city’s musical prestige. The collection, *Giardino de Musici Ferraresi*, included within it works by Baldassari, Agostini, Luzzaschi, and other famed madrigalists. The final work in the collection, “Di pallide viole,” was by an otherwise unknown young composer, Vittorio Aleotti [sic]. It was their first known published work, and the masculine attribution disguises that its composer was a teenaged nun, Suor Raffaella Vittoria Aleotti.

The inclusion of a young girl's composition in such a prestigious collection is explained at least in part by the support and guidance of her music teachers, Alessandro Milleville and Hercole Pasquini, both of whom are also represented in *Giardino*. It is remarkable, however, that her skill was already recognized and accepted in such a public and prestigious publication. Aleotti's musical reputation would continue to grow and thrive. Within two years, she would publish collections comprised of her own compositions—*Ghirlanda de Madrigali* for four voices, and *Sacrae Cantiones* for five, six, seven, eight, and ten voices—this time with her name rendered in its fully feminine form. Her *Sacrae Cantiones* was the first collection of sacred works published by a woman.

Ghirlanda de Madrigali was published in 1593 by the same press which produced the earlier *Giardino*. The publication was undertaken by her father, Giovanni Battista Aleotti, who writes that “as she no longer cares for the things of this world” his daughter requested that he oversee the dedication and publication of the volume. In the dedication, Giovanni describes the discovery of his daughter's precocious talent. He writes that as a four- or five-year-old child, Vittoria was so attentive to her elder sister's music lessons that, prior to receiving any instruction herself, she was able to play the harpsichord in an incredibly fluent and skillful way. She immediately began receiving music lessons from Alessandro Milleville, music master at the ducal court, who within only a couple of years suggested that the child be sent to the convent of San Vito to receive further musical training.

One of the most venerated musical establishments in Ferrara, San Vito's ensemble was renowned for musical excellence. Contemporary writer Hercole Bottrigari described the concerto at San Vito as “the most noble and high example of the musical concerts into which all sorts and diverse kinds of instruments enter in the highest degree of perfection which human and earthly imperfection can achieve.”

Following her 1593 publications, Aleotti's career continued for another five decades at San Vito. She was eventually installed as the concerto's Maestra, and is described as “the most singular, and without equal in playing the organ, who is also most learned in music.” In an era from which documentary evidence of women's lives is scarce, there remain multiple detailed accounts of Aleotti's activities at San Vito and of her reputation as a celebrated and well-respected musician.

Examining Aleotti's career is both vindicating and bittersweet. My own education as a musicologist has included many courses of music history throughout my undergraduate and graduate career. I was taught a canonic version of music history and learned through it that women's place in the story of western music was tangential, marginal, and when included at all, exceptional. This despite two of the earliest named composers being women (Kassia and Hildegard of Bingen), a prominent musician at the fore of early opera (Francesca Caccini), and the many iconographic and literary sources that show unmistakable evidence of women participating in music-making over a very long history of “canon” in which they have been summarily erased.

In Aleotti's career, and in the careers of many women musicians of the same period, we do not see an “exception that proves the rule” of marginalization. Aleotti did not struggle against all odds to be heard. She was, from earliest childhood, supported and encouraged by parents, teachers, and benefactors who recognized her prodigious talent and provided opportunities and support for her skills to be realized. And yes, we can point out that her options were limited—convent or court—but as much could be said of every professional musician in the period, male or female. Musicians could find employment through the church or through service to aristocratic households, as the famous virtuosi women of the Concerto delle Donne at the Este court. In sixteenth-century Ferrara, musicians of both genders enjoyed status, support, and respect for their work. Her inclusion in *Giardino de Musici Ferraresi* is clear evidence that regardless of age or gender, Aleotti was supported and uplifted by the musical establishment of the city.

The apparent absence of women in music history is largely due to a selective retelling initiated by the earliest musicologists, whose late-Romantic lens organized music history into a progressive development of musical genres that prioritizes hierarchical “masterpieces” while elevating the composers associated with the genres and works which fit into that evolutionary view. In their excellent analysis of women's absence in music history curricula, Cynthia Cyrus and Oliva Mather write:

“Knowing that women were excluded from universities and from most schools, some authors suppose them to be too uneducated to participate in musical life. Though we recognize that music was largely a sounding art rather than a written one, it is hard to avoid our modern equation of illiteracy with ignorance, and pre-modern women, more than their male counterparts, have been tainted by both labels. Secondly, the fact that the church frowned on women’s participation in some public contexts has been falsely generalized to the church’s prohibition of women’s participation in all circumstances, discounting the significant role that women played within women’s monastic communities and in worship at home. Finally, the habits of modern musical life in which art music is equated with written music have obscured the image of a life enriched by a variety of music-making endeavors including dancing, improvising, and unnotated performance in which women and men may have participated equally (all of which are documented in literary and archival sources) in favor of the analysis of specific surviving works of a predominantly male literary culture.”

Vittoria Aleotti’s publications and career demonstrate that she was encouraged, supported, and celebrated by the musical establishment of her day. Following the publication of her motets and madrigals, Aleotti’s career continued for another five decades, during which many contemporary accounts praise her work as a consummate musician and as the director of an ensemble that was renowned for its virtuosity and beauty. Her compositions are beautiful examples of late renaissance polyphonic style and should take their place alongside Luzzaschi, Agostini, and all those of her celebrated peers among whom her contemporaries rightly included her.

Program notes by Leslee Wood

FEATURE CONCERT

Saturday, 1 March 2025 at 7:00 pm

PROGRAM

#@&%! (expletive deleted) (2000) **
*Pinned Butterflies (2024) **
*Sideways (2016) **
*The Night at the Canyon (2017)**
Clatter (2024) ∞‡
SHELL (2019)
Falling Flames (2013)
The Tuning Meditation (1971)
Sonic Dreams: Extinction (2017)

Andrea Reinkemeyer
Inga Chinilina
Cara Haxo
Wenxin Li
Leah Reid
Emma O'Halloran
Finola Merivale
Pauline Oliveros
Vanessa Tomlinson

‡ Composer-in-Residence Work
* Score Call Winners
∞ World Premiere



New York City-based **Excelsis Percussion Quartet** presents “Rooted in Rhythm,” an hour-long percussion concert/lecture centered on the environmental Justice movement. The program features music exclusively by women composers, utilizes recycled percussion instruments, and creates a safe environment for critical thinking, learning, and audience-encouraged dialogue and participation.

Hailed as “One of the most innovative and exciting percussion ensembles to emerge in the golden age of music” (Jonathan Haas, New York University) for their immersive sound world, New York City-based Excelsis Percussion Quartet is Marcelina Suchocka (Poland), Aya Kaminaguchi (Japan), Britton-René Collins (United States), and Mariana Ramirez (Mexico).

This international group of women with a multilingual combination of five languages join together to speak the universal language of rhythm, rooted in their belief that music possesses an ability to unite us all. Excelsis brings vibrancy to the percussion community through eclectic programming, innovate storytelling, and embracing their intersectional identities.

excelsispercussion.com

COMPOSER BIOGRAPHIES AND PROGRAM NOTES

Andrea Reinkemeyer (b. 1976, she/her) is an internationally performed American composer. Widely commissioned by orchestras, universities, and chamber ensembles across the United States, critics hail both Dr. Reinkemeyer’s mastery of synesthetic soundscapes and her unwavering interrogation of human nature and urgent sociopolitical issues. As Oregon ArtsWatch describes, her music “find[s] discordant grace where other composers would flinch...translating private pains and passions into exquisite works.” This duo of tactile sound and topical subject matter has led to collaborations with the Louisiana Philharmonic Orchestra, Albany Symphony Orchestra, and an array of contemporary ensembles, solo performers, visual artists, and universities. In addition, her music enjoys distribution by Murphy Press and ADJ•ective New Music. Since 2023, she has served as the Director of Composition in the Dewberry Family School of Music at George Mason University.

andreaareinkemeyer.com

#@&%!* (expletive deleted) for Percussion Quartet was premiered in Ann Arbor, Michigan in December 2000. This dynamic piece exhibits a heightened state of frenetic energy through explosive outbursts and a bubbling undercurrent of churning rhythmic figures. It explores disparate musical influences like popular and world music, while highlighting the flexibility and virtuosity of the percussion ensemble. The title reflects the demanding physicality of the individual parts and the tricky ensemble work. In fact, I was once told the expletive should have been inserted!



Inga Chinilina is a composer, improviser, and pianist based in Providence, Rhode Island. Her work includes music for acoustic instruments from solo to orchestra, electronic music, and a mix of both. In addition to stand-alone music pieces, Inga also makes installations, and music for dance and film. Ensembles that have performed Inga C’s music include Either/Or, The Empyrean, Dal Niente, Jack Quartet, ICE Ensemble, line upon line percussion trio, Loadbang, Longleash Trio, Lydian String Quartet, Neave Trio, No Exit, Sound Icon, Russia State Academic Russian Folk Ensemble, Splice, Talea, and Yarn/Wire.

Inga is a PhD candidate in “Music and Multimedia Composition” at Brown University. Her research explores how composers represent sound entities that bare emotional meaning and possess complex timbre through the use of Western-European instruments. Inga holds a BM in Composition and Performance from Berklee College of Music and an MFA in Theory and Composition from Brandeis University.

chinilina.com

A butterfly collection is a staple in many natural museums and within the homes of collector hobbyists. Whereas the practice often attempts to highlight the “beauty of nature,” we more often forget about the cruelty on display, and by which we become mesmerized. This piece uses the imagery of **pinned butterflies** as a metaphor for people who are currently trapped within conflict zones, whether they be geopolitical, psychological, or interpersonal. For musical material, I draw from musical traditions that date back centuries including folk songs and bell-ringing patterns while making direct reference to the Gregorian chant Dies Irae (translates from Latin as “the day of wrath”).



Described as “movingly lyrical” (Avant Music News) and “quirky but attractive” (The Art Music Lounge), the music of **Cara Haxo** juxtaposes delicate, sparkly textures with the gritty and the grotesque. Haxo is the winner of the 2022 NWMF Emerging Women Composers Competition. She was also awarded the 2019 IAWM Libby Larsen Prize, the 2013 NFMC Young Composers Award, and the 2013 IAWM Ellen Taaffe Zwilich Prize. She has received commissions from the May Festival Youth Chorus, Hub New Music, Quince Ensemble, and Splinter Reeds. Haxo earned her Ph.D. in Composition at the University of Oregon, where she worked as a Graduate Teaching Fellow in Music Theory. She also holds degrees from Butler University and The College of Wooster. She is a Visiting Assistant Professor in Music at The College of Wooster and an Academic Dean and faculty member for The Walden School Young Musicians Program. chaxomusic.com

In the third grade, I became fascinated with the books of author and illustrator Chris Van Allsburg. One of my favorite stories was *The Mysteries of Harris Burdick* (1984), a series of fourteen black and white drawings, each with a single caption. According to the book’s prologue, a man named Harris Burdick delivered these images to a children’s book editor as examples of his work, but was never heard from or seen again.

Sideways (2016) is loosely based off of Van Allsburg’s image entitled “Another Place, Another Time” and a story by Cory Doctorow inspired by this illustration. In Doctorow’s interpretation, a young boy whose father is lost at sea becomes obsessed with the idea that one can travel “sideways” in time. He and his friends pump an abandoned handcar out to sea, where they discover other sets of handcars and tracks and children, as if time really is moving sideways. In my composition, I interpret the idea of “sideways” time as suspended time. The harmonies slowly morph from one to another, and the light tapping of the bongos is like the ticking of a clock that occasionally freezes. The effect is meant to be a hauntingly static piece that exists momentarily and disappears as ethereally as it begins.



Wenxin Li is a native of Chongqing, China, and is currently teaching composition, theory, and technology at the University of Wisconsin-Milwaukee. Li’s music has been featured in a variety of festivals, including Aspen Music Festival, Composers Conference, SCI National Conference, RED NOTE New Music Festival, FSU New Music Festival, SPLICE Festival, Midwest Graduate Music Consortium, and Midwest Composers Symposium. Her music has also been performed by the JACK Quartet, Ensemble Dal Niente, H2 Quartet, and Accroche Note. Li received her bachelor’s degree from Sichuan Conservatory of Music, master’s degree from the University of Wisconsin-Madison, and is pursuing her PhD degree in composition at the University of Iowa under David Gompper. wenxinlimusic.com

The Night at the Canyon: This piece was inspired by a trip to the Grand Canyon in 2017. On this trip, I was deeply touched by its magnificence and its splendid starry night that I had never seen before. After coming back, I started working on a piece made of two parts: a rhythmic part and a melodic part. The rhythmic part is mainly played by membranophones like bass drum and tom-toms for depicting the deepness and broadness of Grand Canyon, while the melodic part presents the starry sky using idiophones like marimba and vibraphone. These two groups of instruments are combined gradually. And in the end, melodic fragments are sprinkled on a timpani background, like the swarm of stellar rays that followed us, blinking, as we drove back.





Composer-in-Residence **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. Her primary research interests involve the perception, modeling, and compositional applications of timbre.

Winner of a 2022 Guggenheim Fellowship, Reid has also won the American Prize, first prizes in the International “New Vision” Composition Competition, the KLANG! International Electroacoustic Composition Competition, Musicworks’ Electronic Music Competition, Sound of the Year’s Composed with Sound Award, IAWM’s Pauline Oliveros Award, and second prizes in the Iannis Xenakis International Electronic Music Competition and the International Destellos Competition.

Reid has worked with and received commissions from ensembles such as Accordant Commons, Blow Up Percussion, Concavo & Convesso, Ensemble Móbile, Guerilla Opera, the Jack Quartet, McGill’s Contemporary Music Ensemble, Neave Trio, Sound Gear, Talea, and Yarn/Wire. Her compositions have been presented at festivals, conferences, and in major venues throughout the world, including Aveiro_Síntese (Portugal), BEAST FEaST (England), Espacios Sonoros (Argentina), EviMus (Germany), Forgotten Spaces: EuroMicrofest (Germany), ICMC (USA & Chile), IRCAM’s ManiFeste (France), LA Philharmonic’s Noon to Midnight (USA), the Matera Intermedia Festival (Italy), NYCEMF (USA), the OUA Electroacoustic Music Festival (Japan), the SF Tape Music Festival (USA), Série de Música de Câmara (Brazil), the SCI National Conference (USA), Soochow New Voice Concert Series (China), the SMC Conference (Germany), the Tilde New Music Festival (Australia), TIES (Canada), and WOCCMAT (Taiwan), among many others.

She is currently an Assistant Professor of Music Composition at the University of Virginia. leahreid.com

Clatter for percussion quartet is a dynamic, multimovement work that explores the vibrant interplay between onomatopoeic words—those that imitate or evoke the sounds they describe—and the rich timbral possibilities of percussion instruments. The work investigates the intersection of sound and language, revealing how onomatopoeic words can embody and amplify the essence of the sounds they represent.

Structured in four succinct movements, the piece investigates distinct timbral subsets, interwoven with spoken, whispered, and drawn onomatopoeic expressions, shapes/images:

- **Movement 1: Click Clack** is centered on stick-based timbres, and features words like click, clack, tip, and tap.
- **Movement 2: Scribble** explores the sonic textures of various drums and the act of drawing, incorporating words such as scribble, scrape, and doodle, alongside shapes like circle, star, and triangle.
- **Movement 3: Shake** focuses on shaken textures, evoking words like shake, jingle, jangle, and swirl.
- **Movement 4: Boom Boom Pow** highlights the rhythmic energy of drums and drumkits, drawing inspiration from rock, hip-hop, and Latin rhythms, with words like boom, bang, pow, thump, whomp, and clatter.

The piece was composed using a multidimensional timbre model Reid developed while at Stanford University. The model is based on perceptual timbre studies and has been used by the composer to explore the compositional applications of “timbre spaces” and the relationship between reverberant space and timbre, or rather the concept of “timbre in space.”

The work was commissioned by the Women Composers Festival of Hartford in honor of its 2025 Festival.



Irish composer **Emma O'Halloran** is interested in joy, wonder, hope, and connection, and her music is driven by a desire to capture the magic of what it means to be human. Freely intertwining acoustic and electronic music, Emma has written for folk musicians, chamber ensembles, turntables, laptop orchestra, symphony orchestra, opera, and theatre, and her work has been described as “intensely beautiful” (Washington Post) and “unencumbered, authentic, and joyful” (I Care If You Listen).

Known for her unique ability to fuse elements of pop, rock, and electronic music while exploring the colours and textures of acoustic instruments, her work has found a wide audience and has been featured at various music festivals such as Classical NEXT, PODIUM Esslingen, New Music Dublin, Tokyo's Born Creative Festival, and Bang on a Can LOUD Weekend. Emma holds a Ph.D. in Music Composition from Princeton University and is currently working as a freelance composer. Current and future projects include works for PRISM Quartet, a saxophone concerto, and a new opera with Naomi Louisa O'Connell.

emma-ohalloran.com

SHELL was inspired by the work of photojournalist Seph Lawless who has travelled across the United States capturing images of abandoned malls. There's a certain feeling evoked from places that should be full of people but are now empty and decaying. Before online shopping, these were vibrant communal places; now the emptiness is amplified.

Every so often, I listen to a version of Toto's "Africa" that has been remixed to sound like it's playing in an empty mall. In this increasingly virtual world, it conjures up a scenario that is strangely comforting, something to hold onto when we feel we are losing parts of ourselves. For this piece, I wanted to recreate that feeling, to project a feeling of warmth and nostalgia into the void. **SHELL** is about remembering these ghostly spaces in their former glory, full of light and laughter.



Finola Merivale is an Irish composer of acoustic and electro-acoustic music. She completed her DMA in Composition from Columbia University in 2023, where she studied with George Lewis, Georg Friedrich Haas, Zosha Di Castri, and Marcos Balter. Themes that run across her music include socio-political issues, the climate crisis, nature, and a sense of place—both real and imagined. Her compositions have been performed internationally and featured at festivals such as the Huddersfield Contemporary Music Festival, the Bang on a Can Summer Music Festival, the Contemporary Music Festival of Buenos Aires, and Vox Feminae. Her music has been performed by musicians of the Chicago and St. Louis Symphony Orchestras, the International Contemporary Ensemble (ICE), Talea Ensemble, Desdemona Ensemble, Crash Ensemble, ~Nois Quartet, PRISM Saxophone Quartet, and Bearthoven, amongst others. Current and upcoming projects include a work for the National Symphony Orchestra of Ireland (which will have been premiered in January 2025) and an evening-length, multimedia piece for W4RP (for the 2025–26 season).

finolamerivale.com

falling flames comes from the phrase “burning the candle at both ends,” as it was written during an incredibly stressful and busy period. The concept of time was therefore occupying my thoughts, and became an important subject in the piece. As the piece gradually falls through the various registers, the energy changes from fast-paced semiquaver repetitions to slower passages with more space, allowing the music to resonate. This corresponds to the idea of someone losing steam and running out of energy. However, as the music reaches its lowest register it becomes much more peaceful, as the end of this particularly busy time is in sight for me. Yet in this hectic world, circumstances can cause any peace to come to a sudden end, and throughout the piece the performer has the freedom to jump backwards to a previous passage, jolting the listener back into an earlier frenzy. Like many of my pieces, the performers' autonomy is an important element as they also choose how often each measure is repeated. Length and instrumentation are open.



Pauline Oliveros' life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the 1950s, she was part of a circle of iconoclastic composers, artists, and poets gathered together in San Francisco. In the 1960s, she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth, and ritual. She was the recipient of four Honorary Doctorates, and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University, New York, NY; The Giga-Hertz-Award for Lifetime Achievement in Electronic Music from ZKM, Center for Art and Media, Karlsruhe, Germany; and The John Cage award from the Foundation of Contemporary Arts.

Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. She founded "Deep Listening®," which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation, and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds. "Deep Listening is my life practice," Oliveros explained, simply. Oliveros founded Deep Listening Institute, formerly Pauline Oliveros Foundation, now the Center for Deep Listening at Rensselaer, Troy, NY. Her creative work is currently disseminated through The Pauline Oliveros Trust and the Ministry of Maât, Inc. paulineoliveros.us

Pauline Oliveros' *The Tuning Meditation* was first performed by seventy-five singers directed by William Duckworth along the spiral gallery walkway at the Guggenheim Museum for the premiere of Elaine Summers' *Crows Nest* in 1981. Composed in 1971, it is elegantly simple and forms a bond of community through sound. A stunning and perfectly reflective work, it is a shifting chord-mass incorporating the best intentions of the deep listeners who participate.



Vanessa Tomlinson is a percussionist-composer with a long history in experimental music. She makes bold sonic events that propose new futures for 21st century music, whether on a rockface, in the bush, building an inhabitable acoustic guitar, or following flooded river systems. Central to all her work is listening—opening our ears to paying attention to the world around us as we consider space and place, the human, and the more-than-human. Driven by the unknown, her speculative text-based compositions, object-based re-purposing, and deep sonic gatherings stimulate our imagination as we listen in a climate-transforming world.

Vanessa builds compositions, creates contexts for improvisation, and collaborates across art-forms and disciplines. Her work orbits broadly around extended approaches, site-specific investigations, minimalist reductions, and a visceral sense of embodied play. She has toured the world for 30 years, premiering hundreds of works, musicking with scores of improvisers, presenting work at major international festivals, and sharing her knowledge as a teacher, mentor, university lecturer, and arts advocate. Recent work includes collaborating with Annea Lockwood (Volume AGNSW/OHM Festival Brisbane), *The Journey Down* (Tura), and a focussed investigation of her work through *Liquid Architecture* (Melbourne). vanessatomlinson.com

Sonic Dreams is an imagination of lost and unknown sounds. Performers improvise their way through eight imaginary soundscapes—the turtle coming up for breath, the spines of the giant echidna rubbing against a tree, and the stick-nest rat moving about in its nest for example.

This piece is composed for and dedicated to Grey-Wing Ensemble, a group of sonic investigators that live in Perth, Australia. All the sound worlds imagined in this work once belonged to this area of the world, and are now either extinct or critically endangered. In the case of the turtle *Pseudemydura umbrina*, its habitat is now the Perth airport—its sound world totally transformed.

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