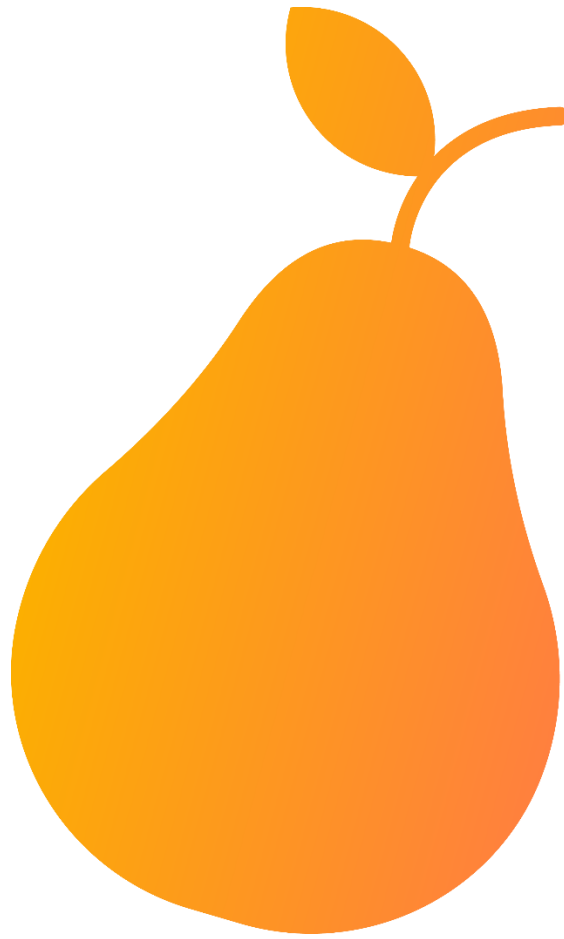




PEAR

Chamber Music Weekend

**Pemberville Opera House
Pemberville, OH**

September 24 – 25, 2022

Welcome to the Pemberville Opera House for this weekend of 20th and 21st century classical music!

We're honored to host this event in this historic space from 1892, restored in 1999!

WHAT DOES PEAR MEAN?

PEAR stands for:



Pemberville Equinocial Artist Recital

This concert weekend falls right after the Fall Equinox and features multiple themed recitals here in Pemberville!

WHAT IS THIS EVENT?

This weekend includes 4 concerts which feature music that is not often heard.

Between Souls (Saturday, 3 PM) features exclusively music for double reed instruments, i.e. bassoons and oboes.

The Life Experience (Saturday, 7 PM) features only vocal music, themed around a veiled narrative that follows the general course of a human's life.

The Bridge (Sunday, 3 PM) features several different musical instruments, concepts, and types of sounds in this eclectic program. Each of these works is tied to different (often metaphorical) interpretations of a “bridge.”

Welcome and Adieu (Sunday, 7 PM) is the final concert for the PEAR Chamber Music Weekend. This concert is built around ideas of saying hello and goodbye, both musically and outside of the opera house: hello to fall, goodbye to summer.

For each concert, we are graciously accepting any donations that you can offer. These donations will be used purely to offset the costs of hosting this concert weekend.

(Please note that these donations are not tax-deductible.)



Connor Gibbs

PEAR Chamber Music Weekend Artistic Director

- Concert 1: Futures; Frost's Song (composer)
- Concert 2: 2002 Musings (composer)
- Concert 4: Overcast (composer)

Connor (b. 1995) is a composer, singer, and music educator originally from Western Massachusetts. Recently graduated from Bowling Green State University with his Master of Music degree in Composition, Connor currently works for the South Dakota Symphony as the new Education Programs and Youth Orchestra Manager. Before studying at BGSU, Connor taught high school choral music in Springfield, MA for three years.

As a composer, Connor is deeply passionate about inventing stories and sharing them, often exploring different musical colors and timbres to achieve this goal. Much of his work is inspired by interpersonal relationships and the mysticism of the universe beyond Earth. His work has been performed in Italy (highSCORE Festival, soundSCAPE Festival), Austria (Iceberg Institute), England (Dartington International Summer Festival), Cyprus (European University Cyprus), and in Ukraine (KLK String Orchestra). In the United States, Connor's compositions have been performed in the states of Idaho, Illinois, Louisiana, Massachusetts, New York, Ohio, and Texas.

Connor began regularly curating and organizing concerts in 2021, with an experiential and experimental event **Experiencing Time** as part of BGSU's ArtsX showcase and a 4-concert mini-series **Human Experiences** in the Greater Toledo area. The PEAR Chamber Music Weekend was dreamt up as a chance to share more music in smaller communities in Northwest Ohio and bring awareness to music that is either very new or rarely performed.

For more information about Connor's composition and concert work, please visit his website at <https://www.connorgibbs.com>!

A Word From Connor...

Thank you everyone for attending the PEAR Chamber Music Weekend concerts. I sincerely hope you enjoy the music made and the stories told by these incredibly talented musicians. I cannot physically attend due to my obligations with the South Dakota Symphony Orchestra, so I must express my thanks to Steven Naylor and Amanda Withrow for keeping the show running in my absence. This weekend has been the product of a lot of teamwork and passion. Your support for these musicians is deeply appreciated. From South Dakota, thank you, and enjoy! – Connor

Steven Naylor

PEAR Chamber Music Weekend Administrator and Collaborative Pianist

- Concert 1: Story of This Shared Soul (composer and piano); Trio for Hautbois, Basson, et Piano (piano)
 - Concert 2: full program (piano)
- Concert 3: a bridge between starshine and clay; three night pieces
 - Concert 4: Distant Mountains, Stretch Marks

Steven Naylor (he/him/his) graduated from Bowling Green State University in 2022, earning undergraduate degrees in performance and composition. A Michigan-native, he graduated from Interlochen Arts Academy in 2017. He has presented seven solo piano and composition recitals, performing music from the Renaissance through the present. A fierce advocate for contemporary music, he performed solo works at the 8th International Conference on Music and Minimalism and the 2020 Bowling Green New Music Festival; he also frequently collaborates with living composers. Steven won 1st place in the graduate division of the 2022 Marjorie Conrad Art Song Competition, performing alongside Carolyn Anderson, soprano; he also won 1st place in the undergraduate division of the 2019 Douglas Wayland Chamber Music Competition, playing alongside Gretchen Hill, clarinet, and Taylor Francis, flute.

His micro-opera *Visionary* won BGSU's 2021 Competition in Music Composition and will be performed at the 2022 BG New Music Festival. His score to the short film *A Study of Weathering and Erosion*, directed by Michael Miller, won the award for "Best Original Score" at the 2021 BG University Film Organization Film and Media Award Ceremony. His recent compositions include works written for the icarus Quartet, the Newphonia Ensemble, and the Heidelberg University Single Reed Ensemble. Steven's debut album, *idyll*, was released in 2021 and features his own solo piano compositions. Steven is an engraver for St. James Music Press.





Amanda Withrow

PEAR Chamber Music Weekend Administrator

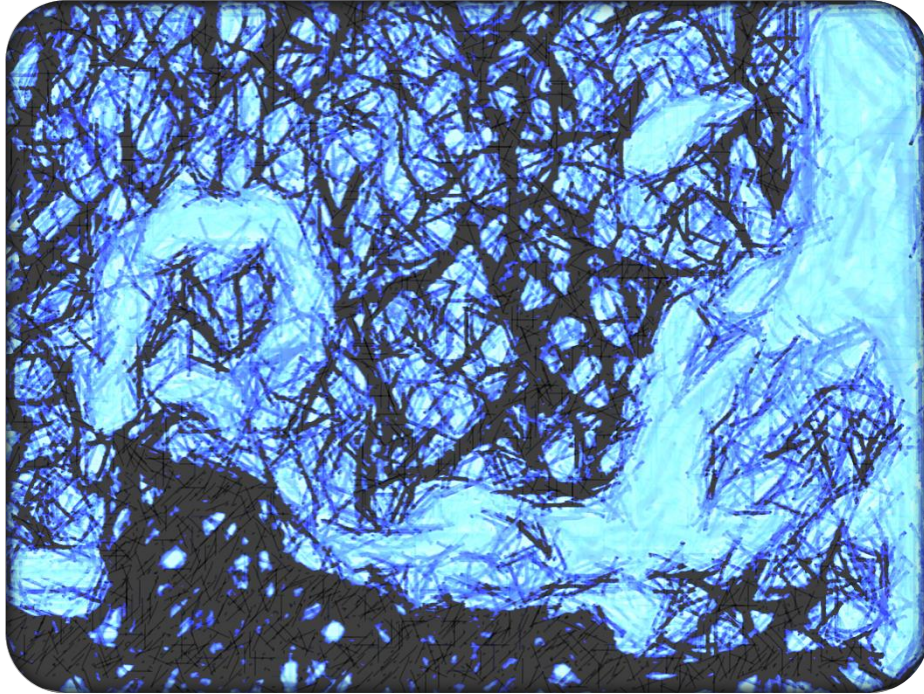
- Concert 1: Futures; Trio for Hautbois, Basson, et Piano
To Him Who Made the Great Lights
- Concert 3: Homage to Paradise Valley

Amanda Withrow is a 2019 graduate of Eastwood High School and an oboist majoring in Music Performance at Bowling Green State University (BM expected Spring 2023). She studied with Nermis Mieses from 2018 to 2022 and currently studies with Dwight Parry. In 2019, she was a member of the Cleveland Orchestra Youth Orchestra with whom she toured Europe; she was also principal

oboe of the 2019 OMEA All State Orchestra.

At BGSU, Amanda performs in Wind Symphony, Philharmonia, and various chamber ensembles. In 2022, she won the Douglas Wayland Chamber Music Competition at BGSU with The Kairos Reed Quintet. Her leadership roles include treasurer of the Double Reed Club and social media manager of the oboe studio. Amanda has performed in masterclasses with Reid Messich, Euridice Alvarez, Tim Gocklin, Pedro Diaz, Andreas Oeste, and Corbin Stair while seeking further learning opportunities from oboists such as Nancy Ambrose King and Frank Rosenwein. She is also a recipient of the Hansen Fellowship at BGSU, which provides funding for career advancing opportunities and projects.

Amanda has attended the MasterWorks Summer Festival for three summers where she performed chamber music and orchestral repertoire, and during two of those summers, she was featured as an Honors Recital performer. After graduating, Amanda plans to attend graduate school, perform in an orchestra, and teach.



Two people sing of their deepest fears and deepest loves.

Between Souls

a concert of double reeds

as part of the

PEAR Chamber Music Weekend

**Pemberville Opera House
Pemberville, OH**

Saturday, September 24, 2022 at 3:00 p.m. EDT

PROGRAM

† Story of This Shared Soul (2021, arr. 2022)
for oboe and piano

Steven Naylor
(b. 1999)

Allison Dana, oboe
Steven Naylor, piano

Duetтино pour Deux Bassons (1954)
for two bassoons
I. Allegro moderato

Eugène Bozza
(1905 – 1991)

Ashley Mania and Mariah Stadel, bassoons

Parable XV (1975)
for solo English horn

Vincent Persichetti
(1915 – 1987)

Amber Verser, English horn

† ‡ Futures (2022)
for oboe quartet

Connor Gibbs
(b. 1995)

David Diaz Febo, oboe
Amanda Withrow, oboe
Amber Verser, English horn
Allison Dana, bass oboe

Intermission

Trio pour Hautbois, Basson, et Piano (1926)
for oboe, bassoon, and piano
II. Andante
I. Presto

Francis Poulenc
(1899 – 1963)

Amanda Withrow, oboe
Brandon Golpe, bassoon
Steven Naylor, piano

† A call from afar (2022)
for solo tenor shawm

Huijuan Ling
(b. 1990)

Ashley Mania, tenor shawm

🔥 This work was commissioned for the PEAR Chamber Music Weekend. 🔥

† ‡ Frost's Song (2016/22)
for solo bass oboe

Connor Gibbs

Allison Dana, bass oboe

Bassoon Set (2003)
for solo bassoon

Adolphus Hailstork
(b. 1941)

Ashley Mania, bassoon

To Him Who Made the Great Lights (2022)
for two oboes

Shawna Wolf
(b. 1994)

Amanda Withrow and Martha Hudson, oboes

† Premiere Performance

‡ This performance was funded in part by the MidAmerican Center for Contemporary Music at the College of Musical Arts of Bowling Green State University.

PROGRAM NOTES

Between Souls

The first concert of the PEAR Chamber Music Weekend is inspired by concepts of incorporeality, based on human activities and spiritual faith. The exchange of emotions between two people can have a lasting impact long past the ending of one's life. This exchange reaches the soul, and each musical piece aims to represent this interaction.

Story of This Shared Soul opens the concert with this exchange of two people developing a connection which ebbs over time. The first movement of *Duetto for Two Bassoons* is a pleasant, bouncy, and melodic communication between two voices. *Parable XV*'s rich and yearning lines reflect this interpersonal street, and *Futures* paints three scenes for a time when the souls of today have long passed: will the world be at peace or will it be in ruins?

Trio for Oboe, Bassoon, and Piano hearkens back to a dialogue between two voices with lamenting melodies and playful duets as time passes. *A call from afar* for the tenor shawm was composed as if it was the material result of a verbal conversation. *Frost's Song* for the resonant, human voice-like bass oboe is a repurposed art song by Robert Frost which tells of willingly releasing one's soul to the natural world. *Bassoon Set* provides four different souls' experiences to consider, and the concert culminates in *To Him Who Made The Great Lights*. This final duet is titled based on the power of spirituality and in this case, religion, to spread good and, in doing so, music.

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Story of This Shared Soul • (Steven Naylor)

This piece has had the longest gestation period of all my works. Beginning in 2019, it was conceived as a piece for oboe and organ to be performed by Dr. Nermis Mieses and Michael Gartz on oboe and organ, respectively. When the pandemic hit, the piece began an endless series of delays. Organ was exchanged for piano in 2022 when I reworked the piece for potential programming on my senior composition recital at BGSU.

The “story” of this piece is a familiar one: two people finding and nurturing a deep connection, and then disconnecting. This piece’s ending suggests re-establishing that connection, or at least tying together loose ends.

I don’t usually compose autobiographical music; this piece is a rare exception.

Note used with permission from Steven Naylor.

Duetтино pour Deux Bassons • (Eugène Bozza)

To this day, Eugène Bozza (1905-1991) remains one of the most prolific composers for wind instruments, despite being a violinist himself. His *Duetтино for Two Bassoons* is no exception to the composer's success. During his studies at the Paris Conservatoire, Bozza won prizes for Violin, conducting and composition, as well as the Grand Prix de Rome. He then conducted the orchestra of the Opéra-Comique and became Head of the Conservatoire in Valenciennes, while remaining a prominent composer.

Composed in 1954, Bozza’s *Duetтино for Two Bassoons* is a virtuosic work, addressing advanced features including, complex rhythms, chromaticism, a wide range and articulation. As music educationalist, Paul Griffiths has written of Bozza’s compositions, “His works reveal melodic fluency, elegance of structure and a consistently sensitive concern of instrumental capabilities.”

Note used with permission from Will Adams / WiseMusicGroup.

Parable XV • (Vincent Persichetti)

Throughout his life, Persichetti composed a series of twenty-five compositions titled Parables. Although they are mostly for solo instruments, they also include a short opera (*Parable XX*) and a wind band work (*Parable IX*). These compositions are largely unconnected to each other and vary a great deal in length and scope, but they are all virtuosic and idiomatic to each instrument or ensemble for which they are written. Persichetti described his Parables as “music where I’m avoiding a truth in order to make a point... They convene a meaning indirectly by the use of comparisons or analogies.” Similar to a written parable, Persichetti’s compositions tell their own narrative without directly revealing the intended meaning.

Parable XV for Solo English horn, composed in 1973, is the earlier of the two works Persichetti wrote for the instrument, and formed the basis off which he worked while composing the longer Concerto in 1977. The opening theme, marked “sweetly and calmly” in the score, echoes thematically both the opening of the Hindemith English horn *Sonata* and Wagner’s famous solo for unaccompanied English horn from *Tristan und Isolde*. In Persichetti’s case, the melody starts slowly with a plaintive theme, which gradually gets more elaborate as it builds to both a rhythmic and dynamic climax, marked “resolutely” and “with intensity” in the score. The work concludes with a re-exploration of the original theme, a half step lower than it started, as a cathartic, “tranquil” resolution.

Note used with permission from Amber Verser.

Futures • (Connor Gibbs)

The state of the world grows more unclear as time passes. This work for oboe quartet offers three potential snapshots: a bleak future, an uncertain future, and a hopeful future. Which *future* do you expect to come to fruition?

(Note written by Connor Gibbs.)

This performance was funded in part by the MidAmerican Center for Contemporary Music at the College of Musical Arts of Bowling Green State University.

Trio pour Hautbois, Basson, et Piano • (Francis Poulenc)

Poulenc's *Trio for Oboe, Bassoon, and Piano* is very evocative in each of its three movements. For PEAR, the second movement will be played followed by the first. The “Andante” (walking pace) movement begins in the major mode with very gentle and graceful melodies. The bassoon and oboe regularly trade off with sharing their voice, coming together increasingly as the harmony gradually modulates into the dark mode of B minor. Halfway through the movement the piano attacks with a prominent, descending scale motive a half-step higher, followed by increased chromaticism and a slight spike in tempo. Almost abruptly there is a return to F major, as if a burst of hope sprang through the players. This does not last long, for reasons that can only be imagined, as the key lowers from F major to F minor for a rather subdued ending.

Presented second for PEAR is the first movement, marked “Presto” (very quickly). The piece begins in A minor, with the piano playing a very dissonant minor ninth (G#). This harmonic clash builds off of the tension heard from the second movement and the dialogue of the woodwind voices continues. When the two voices come together a bouncing duet bursts out with a gloriously swift and playful energy. The two voices flirt back and forth, with the piano dovetailing their interactions. As if meant for the first movement to come second, the end of the second movement is apparent here with an arrival in F minor that resolves to the major mode. The harmonic play here invigorates the musical drama, and continues at a slower pace until some themes repeat and there is a sudden return to the fast-paced and exuberant, almost competitive duet. The movement ends with sharp and short attacks in A major, providing a cheerful ending to the action.

(Note written by Connor Gibbs.)

A call from afar • (Huijuan Ling)

A call from afar explores and negotiates a sound world that in my mind is similar to folk music—instead of focusing on accurate pitches and rhythms, this piece goes for pitches that are “bent,” articulations that are intricate and improvisatory, as if it is a result of an oral/aural communication.

While learning the capability of this unique instrument, I started to develop an image of Ashley standing in the middle of a big resonant venue, totally grounded in the moment, playing long-winded, ornamented melodic lines; I imagined the sound of the shawm filling the whole venue, as if it were “a call from afar.”

A call from afar is commissioned by PEAR Chamber Music Weekend and dedicated to Ashley Mania. I am grateful for this unique opportunity, and I hope you enjoy listening to this piece as much as I did writing it.

Note used with permission from Huijuan Ling.

***Frost's Song* • (Connor Gibbs)**

Originally set as an art song for voice and piano, *Frost's Song* was a setting of Robert Frost's poem "Come In." Never fully satisfied with the piece and acknowledging that the poem would not be in the Public Domain for quite a long time following the composition process, the composer preserved this melody for six years and adjusted it slightly for bass oboe. Although this lyrical piece could be performed by any larger and more common oboe – or several other instruments for that matter – the resonant and earthly tone of the bass oboe was chosen for its subjective "human-like" soulful quality. Frost's original poem speaks of a narrator embracing the natural beauty of the night sky and its stars.

(Note written by Connor Gibbs.)

This performance was funded in part by the MidAmerican Center for Contemporary Music at the College of Musical Arts of Bowling Green State University.

***Bassoon Set* • (Adolphus Hailstork)**

Hailstork's piece does not originally have program notes, so it is possible these characterizations may be different or more than what was intended. As an interpreter, these are only a few observations. Ultimately in music, writing a program note or not can alter the effect of a musical composition. The following note was written for those who may be interested in a subjective and suggestive interpretation.

Hailstork writes four contrasting character pieces for the bassoon to capture its tonal and mechanical playing capabilities. The first movement, "Moderato con anima" (moderately moving with spirit) alternates between moments of contemplation and quickly moving, repetitive oscillations or alternating trills. A curious, thematic melody interjects twice to gather all of these mental wanderings into one: possibly a cheerful search for something special.

The second movement, "Vivo" (lively) is short in duration but dramatic in intensity. The bassoon begins with a high note – eventually reaching the high "Rite of Spring" C – and descends rapidly to a bouncy, rhythmic line that slowly rises again. Each rapid descent mimics an exasperation of air, as if someone is urgently waiting to say something. The bouncing rhythm might compare to hyperventilating as if one gasps for air to finally share what's on their mind.

The third movement, “Lento e teneramente” (slowly and temperamental) opens with a lyrical and somber, minor-mode melodic theme. After hearing the theme twice there is a shift into a more troubled emotive state: a slow bubbling of notes and energy falls twice to low and stark, sustained tones before rising again to close with the theme. This movement follows a traditional rounded binary form, giving us time to ingrain this theme in our mind and recognize its return, although maybe grumpier, with the sustained low G at the end.

The fourth movement, “Allegretto” (rather quickly) dances back and forth at a fast rate, showcasing the bassoon's ability to play very majestically and fluidly. This flare of frustrated energy continues to move with minimal stopping until reaching a few declarative, short staccato attacks, and a glide down to the bassoon's lowest register.

(Note written by Connor Gibbs.)

To Him Who Made the Great Lights • (Shawna Wolf)

Writing *To Him Who Made the Great Lights* was a wonderful experience. As an oboist, I was happy to compose for my native instrument. I was especially excited that the piece would be written for Amanda Withrow, who commissioned the work, and her duet partner, Felicity Jinnings. I had seen them work together seamlessly and perform exceptionally while we were all studying at BGSU, and I could not have asked for a better duo.

During the early planning stages, Amanda asked if the piece could include the melody from the hymn, “My Hope is Built On Nothing Less.” I felt inspired by this request, and the hymn became a roadmap for my composition, influencing nearly all of the pitches and intervals throughout. The soprano and alto lines of the hymn served as the main influence for the piece's melodic content, altered by embellishments and development throughout the progression of the work.

Once the piece was finally complete, I had one momentous job left to do: name it. I asked Amanda if she had any ideas, and after a couple days, she was inspired. She felt particularly drawn to the beginning of Psalm 136:7: “To Him who made the great lights...” She told me, “I believe that my purpose is to share the Gospel through music, and I would really love to intentionally do that through this piece,”

adding later that her confirmation verse is Romans 1:16: “For I am not ashamed of the gospel, because it is the power of God that brings salvation to everyone who believes: first to the Jew, then to the Gentile.” (NIV)

Special thank you to Amanda for her endless patience and flexibility during the composition process. Special thank you to Dorothy and Duwayne Hansen, for their support and generosity.

Note used with permission from Shawna Wolf.



The bustle of life at Alamo Square Park in San Francisco, California.

The Life Experience

a concert of vocal music

as part of the

PEAR Chamber Music Weekend

**Pemberville Opera House
Pemberville, OH**

Saturday, September 24, 2022 at 7:00 p.m. EDT

PROGRAM

all works assisted by Steven Naylor, piano

Infant Joy (1913)

Rebecca Clarke
(1886 – 1979)

Keri Lee Pierson, soprano

‡ 2002 Musings (2020)

Connor Gibbs
(b. 1995)

Cody Pepitone, tenor

Margaret Songs (1996)

Libby Larsen
(b. 1950)

Mackenzie Heaney, soprano

Bells in the Rain (2012)

Jenni Pinnock
(b. 1987)

Ikpemesi Ogundare, soprano

Lethe (1941)

Rebecca Clarke

Keri Lee Pierson, soprano

Hold Fast to Dreams (1945)

Florence Price
(1887 – 1953)

Ikpemesi Ogundare, soprano

Intermission

Six Elizabethan Songs (1962)

Dominick Argento
(1927 – 2019)

Annabelle Pollard, soprano

Down By the Salley Gardens (1919)

Rebecca Clarke

Keri Lee Pierson, soprano

How Graceful Some Things Are, Falling Apart (2006)

Sarah Kirkland Snider
(b. 1973)

Ikpemesi Ogundare, soprano

The Far Shore (2014)

Kamala Sankaram
(b. 1978)

Carolyn Anderson, soprano

Winter Words (1953)
VIII. Before Life and After

Benjamin Britten
(1913 – 1976)

Keri Lee Pierson, soprano

† *Premiere Performance*

PROGRAM NOTES

The Life Experience

The second concert of the PEAR Chamber Music Weekend aims to illustrate the life span and experiences of a human in today's world. Our concert "life journey" begins with *Infant Joy*, full of enthusiasm at the age of two days old. *2002 Musings* puts to music the words of the composer at the age of 6.5 years, speaking nonsensically about "Valentine Mice" and which bird is best: the blue jay or the robin? *The Margaret Songs* captures the stories of youth of finding one's self and finding love. The character from the composer's opera *Eric Hermannson's Soul*, Margaret Elliot goes home, ponders her New York City experience, and finds her "one great moment" with the truly wonderful Eric.

Following the rapid pace of young love in New York, we pause and listen to the *Bells in the Rain*, reflecting on nature and the lives who have passed. *Lethe* paints a mysterious and romantic pondering of a "river" which heals us and swallows us and our dreams. The first half of the concert concludes with *Hold Fast to Dreams*, reminding us to keep those dreams close to us, otherwise our life may turn cold and meaningless.

Considering the many lives on Earth, *Six Elizabethan Songs* sets six different English poems from the 16th and 17th centuries to depict different human lives. As we live longer we have many experiences, some of which we regret. *Down By the Salley Gardens* shares a nostalgic look toward the past which, due to youth and foolishness, has led to tears and a lost relationship. *How Graceful Some Things Are*, *Falling Apart* attempts, as best as possible, to put to any words the trauma of 9/11 felt by so many in New York. In times of misfortune, we often support one another to make it through: that's the life experience.

The Far Shore begins our departure from the concert, approaching the end of "this life [that] waxes and wanes." The inevitability of life guides the soul toward its final destination, like a captain and a ship. Our final recollection of life comes with the ending of the song cycle *Winter Words* and its song "Before Life and After." A world before ours that was shaped by human emotions has shifted, and the "After" of life is quite unlike the "Before." All lives face challenges; it is with hope that all lives were fulfilled by feeling those universe-altering emotions.

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Infant Joy • (Rebecca Clarke) | (text by William Blake)

Little is known about Clarke's setting of William Blake's "Infant Joy," except that she dated it around 1913, making it one of her first efforts as a working composer. Barely a minute long, it makes a profound impression when performed "very simply," as written, but with full adult awareness. Clarke's declamation is exquisitely right, and she distinguishes the two characters by delicately turning up the Debussy when the baby first speaks, with two beats that could have been lifted right out of *La fille aux cheveux de lin*. Vaughan Williams's setting of this same text, nearly forty-five years later, distinctly echoes Clarke's, especially in its phrase-endings.

Note used with permission from Christopher Johnson.

"I have no name:
I am but two days old."
What shall I call thee?
"I happy am,
Joy is my name."
Sweet joy befall thee!

Pretty Joy!
Sweet Joy, but two days old.
Sweet Joy I call thee:
Thou dost smile,
I sing the while,
Sweet joy befall thee!

2002 Musings • (Connor Gibbs) | (text by composer at 6.5 years old)

2002 Musings is a cycle of 11 songs which use texts written by the composer in 2002 when he was 6.5 years old. Short motives weave the piece together as a coherent whole with occasional recurrences, but each song essentially stands alone as an individual light-hearted, humorous look at life as a six-year-old. Unusual grammar or word choices are left in to remain true to the original writing.

(Note written by Connor Gibbs.)

1. Beautiful (February 4, 2002)

I love nature!
I like nature!
It is beautiful like mom!
The trees, the snow, the leaves;
They're beautiful!
The flowers are beautiful too.
Nature is wonderful a lot!
And I'm wonderful too!

2. Weather (February 6, 2002)

Today is a sunny day,
A really sunny day.
And maybe the sun will cool down
With the wind blowing all around.
Maybe it's cold and
Maybe it's not cold.
Maybe it's hot and
Maybe it is not hot.
I do not know what the weather is?

3. Winners and Losers (February 11, 2002)

The play date was fun!
After Friday was Saturday Scratch Ticket Day!
Friday was the best day of my life
Because of the play date.
And on Saturday my scratch ticket
Was a loser.

5. Journal Number Three (February 27, 2002)

After this page I have four more pages!
I'm excited!
I'm happy of my journal because
I have four more pages!
After my four pages
I get journal number three!
After my number two journal,
I hope my number three journal is good.

7. Shamrock Cookies (March 15, 2002)

Yum, yum, I have cookies to eat.
I have shamrock cookies to eat.
My cookies are very, very good.
I'm wearing green.
I think green is good for St. Patrick's Day.
Shamrocks are green clovers.
Green is a lucky color for St. Patrick's Day.

9. Blue Jays (April 2, 2002)

I am so glad to be back at school.
I was out of school yesterday.
I am learning at school all blue jays.
The thirty-first of March was great because it
was Easter.
I have great adventures here in Earth.
And this is the end of one of my stories.

4. Valentine Mice (February 14, 2002)

Today is Valentine's Day!
Today is Valentine's birthday!
Valentine is a mouse!
Valentine's Day is a day for loving.
Today is Valentine's Day,
The fourteenth of February.
I love Valentine's Day.

6. Potatoes (February 27, 2002)

Books that can't be read
Because some pages have been
Torn out.
Mash potatoes that have been
Left
Because no one
Wants them.

8. Oliver the Bear (March 19, 2002)

Today is my bear Oliver's birthday!
Oliver loves a birthday once a year.
I will make a cake after school for Oliver.
Maybe he will get a balloon or two.
He loves his birthday a lot.
He kisses me a lot on his birthday.
I hope he likes what I wrote.

10. Cardinals (April 10, 2002)

The cardinal is a fascinating bird.
Perry, perry, perry!
The blue jay is not really a nice bird because of
this:
Jay, jay, jay!
Thief, thief, thief!
See, they are not very nice after all.
I like the robin!
It is nice like the cardinal!
Anyway, I saw a robin Sunday.

11. A Wonderful Morning (May 9, 2002)

This morning me and my mom woke up.
We went to the kitchen and
We heard a black-capped chickadee!
It went: *Fe-be*.
The *fe-be* song of the black-capped chickadee
Sound like talking language!
And I promised I would go back to sleep
When Dad got to Grandma's.
Because my dad goes to work at 6:00.
And he has a second job [at Big Y] after
his first job.

When Dad was going to put me
In his blue car
I heard the same *fe-be* call
From the kitchen window.
And I heard a crow.
My dad was now driving and I waved
"Bye!" to my mother!
My dad saw a crow in the road
And showed it to me.
Then we got to my Grandma's;
I was still awake.

Then my dad put me under the covers
With two of my teddy bears.
I was asleep by then.
And my father said he would see me
Before his second job.
Then my grandma brought me
Here to school.
And I had a wonderful morning!

Margaret Songs • (Libby Larsen) | (texts by Willa Cather)

Margaret Songs are three songs of Margaret Elliot, a character in Libby Larsen's chamber opera, Eric Hermannson's *Soul*, based on a short story of Willa Cather. In the opera, Eric Hermannson, a young Norwegian with a deep love for music and dance, converts to Gspellism. He is forced to give away his violin and cease to dance, devoting his life to fundamentalism. The beautiful and refined Margaret Elliot visits from the East Coast. Quietly, Margaret and Eric fall in love. Margaret learns that love brings joy to life, even if only for a moment. Eric learns that love is a greater truth than fear. Margaret leaves. Eric plays and dances again.

A mesmerizing accompaniment evoking the wheels of a train frames the song "Bright Rails," based on a poem of Willa Cather. In this song Margaret sings of "going home." While the train takes its passengers to their homes, it is also a metaphor for Margaret's personal journey of the heart.

In "So Little There," Margaret sings of the social gestures which make up the fabric of her life as an upper-crust Victorian New Yorker: teas and dances, invitations, gloves and gossip. The great plains of Nebraska have given her a profound and disturbing new perspective on herself. She ponders "When everything else is so small, why should I expect love to be great?"

Margaret tells her brother Willis of the night she spent with Eric Hermannson. With Eric she has found her “one great moment.” “Beneath the Hawthorne Tree” expresses the joy and rapture of that encounter.

Note used with permission from Libby Larsen.

1. Bright Rails

How smoothly the train runs beyond the Missouri; even in my sleep I know when I have crossed the river.

They run like running water, like youth running away...

They spin... along their bright rails singing and humming, singing and humming, humming.

They run remembering.

They run rejoicing, as if they too were going home.

How smoothly the train runs beyond the Missouri.

2. So Little There

I haven't 'een so happy since we were children
together

Discovering the ruins of Troy

And here we are, just like when we were children
together

Away from New York City and its endless details
So many small things in the city!

Teas and dances

Invitations

Thank you notes

Gloves and gossip

Small things

Oh it all is so little there!

Minutes filled to the brim with detail

Hours enslaved by fashion

Days, months and years

A calendar of manners. Always manners

The wind has swept all that away

Here at the edge of the world, when I lift my foot

I feel I could step through the sunset into heaven

Artists in the galleries of New York portend to
paint the mystery of clouds

Writers and poets have only words to tell us
about the light of dawn and dusk

The smell of May

The sound of summer

The silence of snow

Actors and singers play the stage

They make believe that love finds itself in words

I used to think it natural that two minds could
love

Even if the hearts do not

When everything else is so small

Why should I expect love to be great!

3. Beneath the Hawthorne Tree

Across the shimmering meadows,
Ah, when he came to me!
In the springtime,
In the nighttime,
In the starlight,
Beneath the hawthorn tree.

Ask me of what the birds sang,
High in the hawthorn tree;
What the breeze tells,
What the rose smells,
What the stars shine
Not what he said to me!

Up from the misty marshland
Ah, when he climbed to me!
To my white bower,
To my sweet rest,
To my warm breast,
Beneath the hawthorn tree.

Bells in the Rain • (Jenni Pinnock) | (text by Elinor Wylie)

This settling of Elinor Wylie's emotional poem concentrates two key emotive elements: the bells, and the rain, both of which are important concepts throughout the music. Constant falling motifs in the accompaniment work alongside the soprano's carefully crafted lines as the rain storm gains strength and later fades as the piece progresses. Bell-like clusters punctuate the texture, while the music continues with a slightly uneasy edge as the listener is left to contemplate where the tale will turn to next.

Note used with permission from Jenni Pinnock.

Sleep falls, with limpid drops of rain,
Upon the steep cliffs of the town.
Sleep falls; men are at peace again
While the small drops fall softly down.

Peace falls unheeded on the dead
Asleep; they have had deep peace to drink;
Upon a live man's bloody head
It falls most tenderly, I think.

The bright drops ring like bells of glass
Thinned by the wind, and lightly blown;
Sleep cannot fall on peaceful grass
So softly as it falls on stone.

Lethe • (Rebecca Clarke) | (text by Edna St. Vincent Millay)

"Lethe," a setting of Edna St. Vincent Millay's eponymous poem, was composed in 1941, a time of great difficulty in Clarke's life and career, when she was unable to return to Britain for purposes of the war-effort, she was told, musicians were "unproductive mouths"—and thrown upon the mercy of relatives in New York. This was the first—and, as it turned out, the only—time that Clarke set a text by an American, and one of the few times since her youth that she'd set a text that wasn't distinctly British in some significant way. The poem dates back to 1928, but Millay herself was headline-news in 1941, thanks to her anti-isolationist writings, which were roundly despised by many of her fellow poets, not

least because they were warmly embraced, and instantly published, by mainline newspapers and magazines. A collection of them had just come out in book form, including “I Forgot for a Moment: July 1940,” an especially bitter outburst that might have hit home with Clarke. Like most of Millay’s wartime work, “I Forgot” is probably unsingable—as Millay herself conceded, it is barely even poetry while “Lethe” says something comparable, and almost sings itself. In any case, Clarke went to some trouble to secure the text, and to make sure she had it right: a typed copy of the poem survives, with a marginal note in another hand, reading, “Sorry I didn’t make a neater copy, but it is correct & the punctuation as printed.”

*Note used with permission from Christopher Johnson.
Lethe (1928).*

Hold Fast to Dreams • (Florence Price) | (text by Langston Hughes)

Price’s setting of *Hold Fast to Dreams* uses a colorful palette of extended harmonies to imbue hope into this first stanza of this Langston Hughes poem. The feathery piano accompaniment creates a sonic illustration of a bird whose wings are not broken and can still fly, something that is not possible if dreams die — as cited in lines 2 and 3. Whole-tone collections add a sense of mystery to accompany the sense of imagining the flightless bird.

The second stanza departs from the original F major mode and transitions into F minor “for when dreams go” and leaves life “barren” and empty of trajectory or desire. The piano passagework accelerates with the dancing of snow, briefly sustaining to effectively paint the text of “frozen.” The flurry of piano notes resumes and the song ends harmonically unresolved, offering the singer – or listener – the chance to decide to hold fast to their dreams or to release them.

(Note written by Connor Gibbs.)

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Dreams (1923).

Six Elizabethan Songs • (Dominick Argento)

Argento’s six songs set different English texts from the Elizabethan poets writing during the reign of Queen Elizabeth I. Each song alternates in musical character: bright and flowing or slower and contemplative. Although this song cycle does not follow a strict narrative like the cycles of Franz Schubert, these six songs do create a balanced portrait of life. “Spring,” “Winter,” and “Diaphenia” describe and emphasize nature and the interpersonal relationships of humans. Winter highlights the owl’s singing and the effects of human activity transitioning inside, rather instead of describing scenes of freezing to death like in Schubert’s *Winterreise*. “Sleep” and “Dirge,” however, do touch on the topic of death with requests to keep sleeping and “[not] to wake to feel the day’s disdain” and to keep a loved one from finding a grave where they would sit and cry.

While “Hymn” does not seemingly mention death, it does highlight the moon which can only be seen at night. Thus, one can see these six songs as “light and day,” with “Hesperus” (the planet Venus) and “Cynthia’s (Diana) shining orb” painting this tune with a dark night sky. Bruce Magee of Louisiana Tech University points out in his [online analysis](#) of Jonson’s poem that Diana (Roman equivalent of the Greek Artemis), the goddess of the hunt, was often associated with Queen Elizabeth. Diana is caught bathing by Actaeon in the myth bearing his name and she turns him into a deer, resulting in his death by his own hunting dogs. Thus, the narrator in “Hymn” asks to not die by the “bow of pearl!” Argento’s work captures a time of vivid imagination and brings the varied colors of the Elizabethan Era into the 20th century and the present.

(Note written by Connor Gibbs.)

1. *Spring* (text by Thomas Nashe)

Spring, the sweet Spring, is the year’s pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherd pipes all day,
And we hear aye birds tune this merry lay,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet,
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring! The sweet Spring!

3. *Winter* (text by William Shakespeare)

When icicles hang by the wall
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;
When blood is nipt and ways be foul,
Then nightly sings the staring owl:
Tu-who!
Tu-whit! Tu-who! – A merry note!
While greasy Joan doth keel the pot.

2. *Sleep* (text by Samuel Daniel)

Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my anguish and restore thy light,
With dark forgetting of my care, return.
And let the day be time enough to mourn
The shipwreck of my ill-adventured youth:
Let waking eyes suffice to wail their scorn
Without the torment of the night’s untruth.
Cease, dreams, the images of day-desires
To model forth the passions of the morrow;
Never let rising sun approve you liars,
To add more grief to aggravate my sorrow:
Still let me sleep, embracing clouds in vain;
And never wake to feel the day’s disdain.

When all aloud the wind doth blow,
And coughing drowns the parson’s saw,
And birds sit brooding in the snow,
And Marian’s nose looks red and raw;
When roasted crabs hiss in the bowl
Then nightly sings the staring owl:
Tu-who!
Tu-whit! Tu-who! – A merry note!
While greasy Joan doth keel the pot.

4. Dirge (text by William Shakespeare)

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it

5. Diaphenia (text by Henry Constable)

Diaphenia, like the daffadownilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are beloved of their dams:
How blest were I if thou would'st prove me.

Diaphenia, like the spreading roses,
That in thy sweets all sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might move me.

Diaphenia, like to all things blèssed,
When all thy praises are expressed,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king, –
Then in requite, sweet virgin, love me!

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be
thrown:
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

6. Hymn (text by Ben Jonson)

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close;
Bless us then with wishèd sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

Down By the Salley Gardens • (Rebecca Clarke) | (text by William Butler Yeats)

Yeats's "Down by the Salley Gardens," as fitted to an unrelated traditional tune, has been the basis for any number of as-if "folk song arrangements," of which Britten's is the best known. Clarke went her own way, with an original tune that broods over a scale that's never quite declared—it barely touches on the second degree, and omits the sixth entirely—while flirting with the major mode in a context that's almost oppressively minor. It feels folk-like, but not "folkish"—an effect reinforced by the plain-spoken, down-to-earth, mostly note-to-syllable prosody. The extraordinary thing, though, is the accompaniment, a quiet, steady rain of triplets falling gently over the tune's prevailing duplets—a simple, but absolutely perfect, metaphor for the tiny, quiet tragedy of the lad who's too "young and foolish" to heed the girl who bids him "take life easy." Clarke's setting dates from February 1, 1919. She had just spent two evenings in Honolulu's Chinatown, watching preparations for the New Year, and then listening to a Chinese orchestra celebrate the event itself. We may be hearing an echo of that orchestra in the delicate pinging that envelops "Down by the Salley Gardens," which she seems to have written, from start to finish, the very next morning.

Note used with permission from Christopher Johnson.

Down by the salley gardens my love and I did meet;
She passed the salley gardens with little snow-white feet.
She bid me take love easy, as the leaves grow on the tree;
But I, being young and foolish, with her would not agree.

In a field by the river my love and I did stand,
And on my leaning shoulder she laid her snow-white hand.
She bid me take life easy, as the grass grows on the weirs;
But I was young and foolish, and now am full of tears.

How Graceful Some Things Are, Falling Apart • (Sarah Kirkland Snider)

(text by Jonathan Breit)

This song, which sets text by Jonathan Breit, is an attempt to give expression, in some way, to the unfathomable trauma of 9/11. I envisioned a sense of grace in how New York came together to rescue and heal itself, something I experienced firsthand living in lower Manhattan when the event occurred. I've never experienced the kindness and support of strangers as I did on that day and in the difficult months that followed, and I thought of this as I wrote the music.

Note and text used with permission from Sarah Kirkland Snider.

How graceful some things are, falling apart.
Stopped clocks, a dancer tumbling, or a breaking heart.
A missing child, an empty plate,
the rust on a lost wind-up toy.
A shattered glass.
Or looming towers crumbling
into dust.

The Far Shore • (Kamala Sankaram) | (text by Mirabai, translated by anonymous)

Originally commissioned by Sing for Hope for their AIDS Quilt Songbook, this piece sets text by the transcendental poet Mirabai. Moving between two Hindustani ragas, the song explores the potential joy of transfiguration.

Note used with permission from Kamala Sankaram.

This life waxes and wanes.	Pilot of my soul,
It does not last long.	Swiftly guide my ship.
The leaf that falls does not return to the branch.	Guide my ship to the far shore.
But behold, behold, the Ocean of Rebirth.	
Behold its irresistible tide.	

Before Life and After from Winter Words • (Benjamin Britten) | (text by Thomas Hardy)

Before Life and After is the final song from Benjamin Britten's song cycle Winter Words, a setting of eight poems by Thomas Hardy composed between March and September 1953. A lifelong admirer of Hardy, Britten selected the verse from a volume given to him and Peter Pears by the poet Christopher Isherwood in 1949. Like other songs from Winter Words, Before Life and After is reflective and nostalgic in tone. It commemorates a past that compares favourably with the world of experience in which we now live, presenting us with what Peter Pears called Hardy's 'most personal and consistent view of the universe'. The song was premiered by Britten and Pears under the simple title 'Hardy Songs' at Harewood House during the Leeds Festival on the 8 October 1953.

Note used with permission from Nicholas Clark / Britten Pears Arts.

A time there was—as one may guess	If something ceased, no tongue bewailed,
And as, indeed, earth's testimonies tell—	If something winced and waned, no heart
before the birth of consciousness,	was wrung;
When all went well.	If brightness dimmed, and dark prevailed.
	No sense was stung.
None suffered sickness, love, or loss,	But the disease of feeling germed,
None knew regret, starved hope, or heart-	And primal rightness took the tinct of wrong:
burnings;	Ere nescience shall be reaffirmed
None cared whatever crash or cross	How long, how long?
Brought wrack to things.	



A view of the sun poking through the clouds at the *Ponte Vecchio* in Bobbio, Italy.

The Bridge

a concert of music by living composers

as part of the

PEAR Chamber Music Weekend

**Pemberville Opera House
Pemberville, OH**

Sunday, September 25, 2022 at 3:00 p.m. EDT

PROGRAM

a bridge between starshine and clay (2018) <i>for solo piano</i>	inti figgis-vizueta (b. 1993)
Steven Naylor, piano	
three night pieces (2017) <i>for flute and piano</i> II.	Paul Novak (b. 1998)
Bekah Walker, flute Steven Naylor, piano	
† One for Clarinet – for Olivia Jones (2022) <i>for solo E♭ clarinet</i>	Shinya Lin (b. 1998)
Olivia Jones, E♭ clarinet	
Asphyxia (2016) <i>for solo flute</i>	Nicole Chamberlain (b. 1977)
Mikayla Farmer, flute	
Homage to Paradise Valley (2019) <i>for reed quintet</i> IV. Paradise Theater Jump!	Jeff Scott (b. 1965)
Amanda Withrow, oboe Jacob Wolf, clarinet Elizabeth Mumford, saxophone Brandon Golpe, bassoon Zoe Scott, bass clarinet	
Voices (2022) <i>for saxophone and piano</i>	Aaron Chung (b. 1997)
Carl Ng, saxophone Sotiris Kaimakamis, piano	
Ballade (2005) <i>for solo piano</i>	Kaija Saariaho (b. 1952)
Francisca de Castanheiro de Freitas, piano	
The Reserved, the Reticent (2004) <i>for solo cello</i>	Sarah Kirkland Snider (b. 1973)
Joshua Lyphout, cello	

† Premiere Performance

PROGRAM NOTES

The Bridge

The third concert of the PEAR Chamber Music Weekend groups together compositions from living composers that are centered around themes of physical or emotional connections and transitions or movement. The pieces themselves are organized in a way to make each piece function as a stepping stone, or a part of a bridge, which connects the second concert of PEAR to the fourth. We connect the experiences of life with some of the frenetic energies and anxieties that are usually kept internal in order to create a fully-informed present moment which can be experienced today — the fourth concert of PEAR.

a bridge between starshine and clay opens our concert to frame the concept of bridges, highlighting the binaries that exist in life and how they intersect. This implied bridge is not fully real, though, as it joins two entities and dissolves between others. The second movement of *three night pieces* shows two disparate registers and intensities, all while reflecting on traits of night, which are connected by the fingers and air of the performers. *One for Clarinet – for Olivia Jones* was written on a train, a vehicular symbol of a bridge, and takes inspiration from the conversations and sounds heard on that train. *Asphyxia* brings a lot of air to the flute, literally, to create a physical demand on breath. The air here also can serve as a bridge that carries our words and emotions to other people and places.

Homage to Paradise Valley's fourth movement channels these internal thoughts into a blues-reminiscent movement for woodwinds. The raw and emotive dances driven by the Paradise Theater band propels us into reality, one which can be grueling and tragic for some. *Voices* collects the words of peoples that have been under authoritarian rule. It is in this piece that their voices, some from Hong Kong, some from Ukraine, and some from other places, are projected and heard. Music, here, serves as the bridge to unsilence those who are suffering. *Ballade* uses a melody that seeps out of and melts back into a complex web of sound, but sonically maintains its identity to give us a solid foundation to cross over. The concert closes with *The Reserved, the Reticent*, inspired by a poem by John Ashbery. The poem overall has a collective theme of reflection and invitation, and the final line is the title for this solo cello work, which musically follows the same themes.

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a bridge between starshine and clay • (inti figgis-vizueta)

At its core, a bridge between starshine and clay is just that. This is a piece that underlines the intersections between the binaries that create it. But in connecting interactions between left and right hands, low and high registers, or performer and instrument, those binaries are revealed to be false — a bridge that joins, but also dissolves.

Title & inspiration from Danez Smith's *summer, somewhere* ; in reference to Lucille Clifton's *won't you celebrate with me* ; this phrase revising a line from Keats' sonnet *On Sitting Down to Read King Lear Once Again*.

Note used with permission from inti figgis-vizueta.

three night pieces • (Paul Novak)

three night pieces has a double meaning: although each movement evokes a different mood of the night, the title also suggests the midnight hours during which the insomnia-fueled composition of this piece took place. Much of the harmonic and melodic material of the piece is constructed from a single cell, a fragment borrowed from Takemitsu's *Air* for solo flute. The second movement [performed at PEAR] begins with thick piano chords set against a wandering melodic line, exploring the expressive potential of the flute.

three night pieces was written for flutist Megan Torti in Spring 2017.

Note used with permission from Paul Novak.

One for Clarinet – for Olivia Jones • (Shinya Lin)

'One for Clarinet' is composed on a train to Beacon NY, alongside with the project of Shinya's "short pieces", taking of various places, traveling, lifestyles then compose simultaneously in an ordinary one-time activity; this piece took elements from conversations, sounds, observations, and distracting thoughts on a train ride.

Used with permission from Shinya Lin.

Asphyxia • (Nicole Chamberlain)

The word asphyxia is a medical term for a person's inability to breathe and lack of oxygen in the body. The symptoms of asphyxia can be light headedness or dizziness. Playing the flute is an instrument that requires plenty of air supplied by the performer. Many young flutists will complain about being dizzy when first learning to play the flute, but after a few weeks the young flutist adjust to the new demands and the dizziness subsides. A veteran flutist will seldom experience dizziness. However, when relentless extended techniques are added, new athletic demands can bring the most experienced to gasp for air.

Note used with permission from Nicole Chamberlain.

Homage to Paradise Valley: IV. Paradise Valley Jump! • (Jeff Scott)

Orchestra Hall (*Detroit Symphony's concert hall from 1919 to 1939*) reopened as the Paradise Theater in 1941 after being closed for two years. For 10 years it would offer the best of African-American musicians in the country. Duke Ellington opened Christmas Week with his big band. Admission was just 50 cents, and patrons could stay all day. There were three shows a day with four on weekends. "B" movies were shown before acts. The theater thrived during the glory days of jazz and top entertainers such as Ella Fitzgerald, Billy Eckstine, Billie Holiday, the Inkspots, Cab Calloway, Jimmy Witherspoon, Dinah Washington, Josephine Baker and many more graced the stage.

Paradise Theater Jump is dedicated to the famed theater and harkens to the up-tempo style of blues ('*Jump Blues*') usually played by small groups and featuring saxophone or brass instruments. It was extremely popular in the 1940s and was a precursor of Rhythm and Blues and Rock and Roll.

Note used with permission from Jeff Scott.

Voices • (Aaron Chung)

According to the Human Rights Foundation, more than half of the world lives under tyranny. Silencing dissent is a common strategy used by authoritarian governments to establish and secure their power. Those who courageously speak out against their government often face retaliation ranging from harassment, imprisonment, and even murder. For this piece I collected dozens of voice recordings from people living under the oppression of tyrannic regimes, including people from Belarus, Hong Kong, Iran, Myanmar, and Ukraine, who speak of their dreams and hopes for their homeland. In this piece, a megaphone, a tool often seen in protests, serves as a symbol of the action of voicing out.

It was necessary for safety reasons to edit the Cantonese recordings for the Hong Kong world premiere. In today's performance, you will be able to hear these speeches. My sincere gratitude goes to all those who have contributed to collecting and producing the recordings, whose names shall remain anonymous for the sake of their safety.

Note used with permission from Aaron Chung.

Ballade • (Kaija Saariaho)

In this short piece I wanted to write music with a melody that grows out of the texture before descending into it again; a work that constantly shifts from a complex, multi-layered texture to concentrated single lines and back again.

Why Ballade? Manny asked specifically for a piece bearing this title, and I wrote it for him in July 2005.

Used with permission from Tom Sweet / WiseMusicGroup.

The Reserved, The Reticent • (Sarah Kirkland Snider)

I wrote this piece in my first year of graduate study at Yale. I wanted to create a lyrical, ruminative, single-movement narrative for solo cello, an instrument I had studied as a child and often longed to play. The music was inspired by this passage from “As One Put Drunk Into the Packet-Boat,” a poem by John Ashbery.

“...The night sheen takes over. A moon of Cistercian pallor
Has climbed to the center of heaven, installed.
Finally involved with the business of darkness.
And a sigh heaves from all the small things on earth,
The books, the papers, the old garters and union-suit buttons
Kept in a white cardboard box somewhere, and all the lower
Versions of cities flattened under the equalizing night.
The summer demands and takes away too much,
But night, the reserved, the reticent, gives more than it takes.”

Used with permission from Sarah Kirkland Snider.



A view of the Connecticut River from the Bachelor Brook / Stony Brook Resource Area in South Hadley, Massachusetts.

Welcome and Adieu

a concert finale

as part of the

PEAR Chamber Music Weekend

**Pemberville Opera House
Pemberville, OH**

Sunday, September 25, 2022 at 7:00 p.m. EDT

PROGRAM

Piano Sonata no. 1 in C major, op. 25 (1962)

I. Allegro da sonata

for solo piano

Eva Panagou, piano

Rodion Shchedrin

(b. 1932)

Distant Mountains (2021)

for clarinet and piano

Olivia Jones, clarinet

Steven Naylor, piano

Elena Kats-Chernin

(b. 1964)

long is a year to one who waits (2021)

for solo saxophone

Elizabeth Mumford, saxophone

Benjamin Damann

(b. 1994)

in manus tuas (2009)

for solo cello

Joshua Lyphout, cello

Caroline Shaw

(b. 1982)

† So Sow (2022)

for solo clarinet

Olivia Jones, clarinet

Marisa Tornello

(b. 1993)

Stretch Marks (2021)

for soprano, clarinet, and piano

Keri Lee Pierson, soprano

Jacob Wolf, clarinet

Steven Naylor, piano

Lucy Shirley

(b. 1997)

† Overcast (2018/22)

for solo bass flute

Mikayla Farmer, bass flute

Connor Gibbs

(b. 1995)

It Is She Who Made Us (2021)

for clarinet and cello

I. Strength

Jacob Wolf, clarinet

Joshua Lyphout, cello

Olivia Jones

(b. 1985)

For Dean Primmer (2008)

for solo marimba

Claire Miller, marimba

Derek Tywoniuk

(b. 1988)

† Premiere Performance

PROGRAM NOTES

Welcome and Adieu

The fourth and final concert of the PEAR Chamber Music Weekend honors the "Equinoctial" part of PEAR. This concert takes place three days after the Autumn Equinox, bringing us to Welcome fall and say Adieu to summer. Rodion Shchedrin's *Piano Sonata No. 1* serves as the perfect welcome to the concert with its bright C major tonality and syncopated rhythmic themes. We hear the calls from the *Distant Mountains* echo, as if we are traveling away from our adventures in the summer. *long is a year to one who waits* keeps the groove going for *in manus tuas* to then suspend time by capturing in a moment a musical fragment of the music of Thomas Tallis.

So Sow brings us along a road, intercepted by various interesting and unexpected occurrences; such is the way of life. The same can be said of eponymous *Stretch Marks*, which requires us to face ourselves and accept every thing – perfect or not – for what they are. *It Is She Who Made Us* honors people that create and support us as humans, as we must stay strong together as we move through life and the cold of autumn and soon winter. We welcome the arrival of fall and the arrival of ourselves in the present moment with the calm and introspective work *For Dean Primmer*.

Thank you for joining us for the PEAR Chamber Music Weekend!

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Piano Sonata No. 1 • (Rodion Shchedrin)

The opening of Shchedrin's first piano sonata begins with a short harmonic rub of a minor second with crisply short attacks, building anticipation for a harmonic resolution. This arrives with a slightly syncopated melody which rings out with a high G in the bright and stable key of C major. This theme recurs throughout with interjecting, secondary episodes of almost jazz-reminiscent harmonies with soft but still crisp articulation. The movement follows a Classical sonata-allegro form, varying the secondary theme material and harmonizing the original theme with tone clusters.

These clusters are used to create a cacophonous sound that builds up the drama to hover at a sonically uncertain area. The same minor second motive that opened the movement returns and repeats for almost "too long," cueing up the original theme in its original key as if to "return home." An anxious burst of chromaticism leads to one final statement of this theme in a higher octave and a bit faster tempo to punch out a forceful, accented chord. Like a sigh or breath, there is a pause before the release of air; here, after the forceful and dramatic rush is a soft and sustained resolution.

(Note written by Connor Gibbs.)

***Distant Mountains* • (Elena Kats-Chernin)**

Set in G minor, *Distant Mountains* has a melancholic feel to its modal harmonic palette. The piano opens the piece with the clarinet melody jumping through. This melody has two parts, the first an oscillation between three notes which leap to an accented note which then falls, almost like a sigh. The second part of this melody groups notes in pairs of strong-weak accents, adding elasticity to the line that smooths along into a held back, rising line which compels the melody to repeat. Once this section is heard twice the instruments reverse roles with the tempo gradually slowing and the dynamic becoming softer. This is much like an echo heard from someone calling from a distant mountain.

The melody snaps back to normal as if one should not get too easily lost in their thoughts and reflections. On the [Australian Music Centre website](#), Kats-Chernin notes that this piece was written during the COVID-19 pandemic lockdown; thus, this piece was likely a thought and reflection of that time period and a hopeful indicator for the future.

(Note written by Connor Gibbs.)

***long is a year to one who waits* • (Benjamin Damann)**

Damann's piece does not originally have program notes, so it is possible these characterizations may be different or more than what was intended. As an interpreter, these are only a few observations. Ultimately in music, writing a program note or not can alter the effect of a musical composition. The following note was written for those who may be interested in a subjective and suggestive interpretation.

This short work combines foot stomps and contemporary techniques on the saxophone including slap tongue (a popping-like sound), squeaking, key clicks, and multiphonics (where multiple notes occur at the same time, creating a complex and sometimes unfamiliar sound from instruments that usually play only one note at a time). The opening of this piece is repeated, allowing us to feel the initial foot stomps and effects combine to create a loose-feeling groove. The saxophone line features several repeated, staccato notes which flavor this piece with a short and crisp, almost efficient-like quality comparable to someone doing their job like clockwork.

Without a program note from the composer, one has the option to interpret the title in any number of ways. Thinking about the rhythmic flow and almost mechanical, spring-like sounds one might hear from a clock suggests to me that one who doesn't get caught up in the mental gymnastics of life will not be bothered by a long wait. "Time flies when you're having fun." Some saxophone won't hurt!

(Note written by Connor Gibbs.)

***in manus tuas* • (Caroline Shaw)**

in manus tuas is based on a 16th century motet by Thomas Tallis. While there are only a few slices of the piece that reflect exact harmonic changes in Tallis' setting, the motion (or lack of) is intended to capture the sensation of a single moment of hearing the motet in the particular and remarkable space of Christ Church in New Haven, Connecticut. *in manus tuas* was written in 2009 for cellist Hannah Collins, for a secular solo cello compline service held in the dark, candlelit nave.

Note used with permission from Ben Murphy.

So Sow • (Marisa Tornello)

You find yourself walking down a road
 full of jagged lines
 jagged lines. corner spaces
 perhaps transfixed on the recent ventures
 of another traveler who changed the
 dna
 dna

Note used with permission from Marisa Tornello.

Stretch Marks • (Lucy Shirley) (text by composer)

Stretch marks are part of life. They happen when a person's body expands rapidly, either from puberty, from weight gain, or from pregnancy. Both men and women get them, yet because of a woman's natural tendency to carry weight in her hips and stomach, a useful trait in the context of childbirth, most women have some type of stretch marks on their hips or thighs or stomach. This makes bodies "imperfect." There has been a marked increase recently in the body positivity movement on social media, with plus-sized models posting "imperfect" photos of themselves, captioned with bold statements advocating self-love for the people who follow their accounts. I think body positivity is a good thing, yet I sometimes find myself falling into a dishonest trap of toxic inauthentic self-love. No matter how hard you try to convince yourself that you are beautiful, something most women feel societally pressured to be, there will be parts of yourself that you dislike, such as stretch marks on your thighs. Working to love your flaws is good, but gaslighting yourself into believing your feelings of inadequacy don't exist is dangerous. Sometimes I like all of myself, but sometimes I don't. Sometimes I cry, and that isn't a moral failing.

Note used with permission from Lucy Shirley.

*I try to love the stretch marks on my thighs.
I trace my fingers along the winding paths etched in my skin.
I follow the memories they hold: the living, the growing the thriving.
Sometimes I love the tiger stripes they paint, as if I am a warrior preparing for battle.
I push at these rivulets of broken skin, watching them fold and expand, translucent in the light.
I stare and I strive to love these fissures in my flesh.
But sometimes—sometimes I cry.*

It Is She Who Made Us • (Olivia Jones)

A three-movement work for clarinet and cello celebrating the elements required to function as a divine creator, and glorifying women/people with uteruses as the ones who make us.

The three movements are: 1. Strength [performed at PEAR], 2. Determination and 3. Power.

Note used with permission from Olivia Jones.

For Dean Primmer • (Derek Tywoniuk)

For Dean Primmer is written in memory of my uncle Dean, who was an incredibly kind and touching man. Although this piece is obviously very personal for me as a composer, the performer should play the piece in whatever manner the piece speaks to him or her. – Derek Tywoniuk

For Dean Primmer was one of the eight winners of the ZMF New Music Composition Contest (2008) sponsored by Zeltsman Marimba Festival, Inc. Beverly Johnston premiered *For Dean Primmer* on June 30, 2009 at Lawrence University in Appleton, Wisconsin, and recorded the piece for the double-CD, *Intermediate Masterworks for Marimba* (Bridge Records). The printed music appears in volume 1 of *Intermediate Masterworks for Marimba*, a collection of concert pieces published in two volumes (C.F. Peters Corporation).

Note used with permission from Derek Tywoniuk.

Performer Biographies



Carolyn Anderson

- Concert 2: The Far Shore

Soprano Carolyn Anderson has worked with some of the most prestigious musical arts institutions of the northwest Ohio area, including the Toledo Opera, the Toledo Symphony Orchestra, the Toledo Art Museum, Toledo's Rosary Cathedral, and the Lima Symphony Orchestra. She has sung under the baton/direction of world-renowned conductors and directors such as Jeffrey Buchman, Marc Verzatt, Joseph Colaneri, Adam Turner, Emily Freeman Brown and Alain Trudel. Together, pianist and composer Steven Naylor and Ms. Anderson won the Marjorie Conrad Art Song Competition last spring. Upcoming engagements of Ms. Anderson's include Eric Whitacre's *Goodnight Moon* with the BGSU Wind Symphony, Steven Naylor's chamber opera *Visionary* as Hildegard von Bingen at the MACCM New Music Festival, and the Novice in Toledo Opera's production of *Suor Angelica*. Ms. Anderson is working on a D.M.A. in Contemporary Music, specializing in voice performance at Bowling Green State University. She is currently under the tutelage of acclaimed soprano, Myra Merritt-Grant. Ms. Anderson received her Master's in Music at BGSU and her Bachelor's in Music at Oberlin Conservatory.



Allison Dana

- Concert 1: Futures; Story of This Shared Soul

Allison Dana is pursuing her M.M. in Oboe Performance at Bowling Green State University in Ohio, and currently holds Bachelors' degrees in Music Education and Oboe Performance from The State University of New York at Fredonia. Allison was awarded the Performers' Certificate for her work in Undergraduate performance, and won the Fredonia Concerto Competition in 2020.

Allison has a passion for teaching, and has continued to work with public school students throughout her career. Allison is devoted to connecting contemporary works with audiences through the use of extended techniques that maximize the emotive potential of music. Most recently, she has focused on premiering works with her oboe/percussion duo ensemble, Bag of Wolves.



Mikayla Farmer

- Concert 3: Asphyxia
- Concert 4: Overcast

Mikayla Farmer is a senior music education major at Bowling Green State University with plans to continue her education by working towards a master's degree in Flute Performance after graduation. She regularly works with composers, both local to Bowling Green and abroad, and can be found in small ensemble and solo settings. Ranging from piccolo to bass flute, Baroque to Contemporary, Mikayla is comfortable in many styles with many instruments.



David Diaz Febo

- Concert 1: Futures

Born in San Juan, Puerto Rico, he began his musical studies at Escuela Libre de Música de San Juan, where he started his oboe studies. In 2014 he began his studies at the Puerto Rico Conservatory of Music under Dr. Frances Colón teaching, finishing his bachelor's degree in 2019. A year later, he completed his Artist Diploma at the same institution with Prof. Ivonne Pérez. In 2022, he completed his master's at Bowling Green State University with Dr. Nermis Mieses. He has played in masterclasses with renowned oboists such as Pedro Diaz, Dr. Nancy Ambrose King, Dr. Margaret Marco, and Dr. Euridice Alvarez. He has participated in production and ensembles such as the International Chamber Orchestra of Puerto Rico, Puerto Rico Youth Orchestra, San Juan Chamber Orchestra, and Puerto Rico Ballet Concierto. He is currently a freelance oboist in the greater Fort Wayne area and part of the oboe department at Fox Products Corporation.



Francisca de Castanheiro de Freitas

- Concert 3: Ballade

Francisca Freitas is a pianist from Rio de Janeiro, Brazil. She started playing the piano at age fourteen and since then has developed an interest in performing music of the 20th and 21st centuries as well as chamber music. Francisca enjoys playing both as a solo and collaborative pianist and has performed in music festivals in Brazil such as the Brazil-Germany Festival, the Vale do Café Festival and the Música nas Montanhas Festival. She has recently been awarded second place at the 2022 Conrad Art Song Competition alongside singer Keri Lee. She has also been awarded second place and best performance of Arnold Schönberg's Six Little Pieces Op. 19 at the 23rd Piano Competition in Ituiutaba, MG - Brazil. She holds a Bachelor's degree in piano performance from UNIRIO and is currently pursuing a Master's degree at BGSU, under the guidance of Dr. Solungga Liu.



Brandon Golpe

- Concert 1: Trio pour Hautbois, Basson, et Piano
- Concert 3: Homage to Paradise Valley

Brandon Golpe is a bassoonist majoring in Music Performance at Bowling Green State University, studying with Dr. Susan Nelson. He has started his senior year and currently serves as President of the Double Reed Club, in addition to working with the Music Ambassador program as a music librarian for the wind bands at the university. Brandon has played in the Concert Band, Wind Symphony, and Philharmonia ensembles as well as in several chamber groups. After graduating, Brandon plans to study further in graduate school to eventually play in a professional orchestra and teach.



Mackenzie Heaney

- Concert 2: Margaret Songs

Kenzie Heaney is a soprano vocalist and music educator based in the greater area of Toledo, OH. She has taught middle school choir and musical theater in both Raleigh, NC and Macon, GA, where she created the first musical theater school program in Macon-Bibb County. A versatile performer, Kenzie is equally at home with the classical canon, musical theater, and the avant-garde. She has performed in opera productions such as *Suor Angelica*, *Die Fledermaus*, and *Orphée aux enfers* and had leading roles in Micro Opera productions by composers Benjamin T. Nylander and Connor Gibbs. Currently, Kenzie can be seen performing with the Toledo Opera. She also had leading roles in *Urinetown* (Hope Cladwell), *Nunsense* (Sister Mary Amnesia), and *Into the Woods* (Little Red). Kenzie recently graduated from Bowling Green State University with a master's degree in Choral Music Education and is returning to BGSU for a final year to complete a second master's degree in Vocal Performance. She also holds a BM in Music Education (cum laude) from Susquehanna University. Her voice teachers include lyric sopranos Myra Merritt-Grant and Judith White as well as Grammy Awarding-nominated baritone, Keith Phares.



Martha Hudson

- Concert 1: To Him Who Made the Great Lights

Martha Hudson is a Cuban Mexican oboe player and teacher. She has performed as principal oboe at the Zacatecas Chamber Orchestra and second oboe at the Zacatecas Philharmonic Orchestra; she has also served as oboe instructor in social programs focused on the creation of youth orchestras and bands in Mexico.

Martha has been winner and finalist in the 5th and 6th National Oboe Competition in Mexico and had taken classes with internationally recognized oboists such as Hansjörg Schellenberger, Alex Klein, Nick Deutch, Nigel Shore, and Dwight Parry. Her career has led her to participate in international competitions and tours in Belgium, Slovakia, Ecuador, Spain, and Cuba.

Martha holds a Bachelor's in Music Performance from the Autonomous University of Zacatecas in Mexico and is currently pursuing a master's degree in Music Performance at Bowling Green State University in Ohio.



Olivia Jones

- Concert 3: One for Clarinet – for Olivia Jones
- Concert 4: Distant Mountains (clarinet), So Sow (clarinet), It Is She Who Made Us (composer)

New York-based composer and clarinetist Olivia Jones has performed with International Contemporary Ensemble (New York), MATA New Music Festival (New York), Ensemble Evolution (New York), SoundSCAPE Festival (Bobbio, Italy), the CCRMA workshops at Stanford (California) and Ensemble Mise-En (Brooklyn, New York). Originally from Australia and classically trained in clarinet performance and composition at the University of Melbourne, Olivia is currently in the New School's MM Performer-Composer program where she focuses on improvisation, electroacoustic music and contemporary clarinet repertoire. Olivia is Vice President, Development Committee Member and long-time Board Member at MATA.



Sotiris Kaimakamis

- Concert 3: Voices

Sotiris Kaimakamis is a pianist from Greece, born in Germany. In September 2020 he graduated with a Bachelor's of Art in Piano Performance from the Ionian University (Corfu, Greece) from the studio of Lambis Vassiliadis. Currently, he is pursuing a Master's degree at BGSU under the guidance of Dr. Solungga Liu. Sotiris Kaimakamis performed in several festivals like Classical Music Festival of Xanthi (Xanthi, Greece), International Music Days Brache (Hamburg, Germany), and Summer Piano Institute (Corfu/Xanthi, Greece).



Joshua Lyphout

- Concert 3: The Reserved, the Reticent
- Concert 4: in manus tuas; It Is She Who Made Us

Cellist and composer Joshua Lyphout (b. 2003) is currently studying at Bowling Green State University under Dr. Brian Snow (BM Music Performance 2025). An accomplished young cellist and avid proponent of contemporary music, Lyphout has premiered dozens of new works by young composers. Recent performances have included four premiers for chamber ensembles at the

Brevard Music Center, a performance of Haydn's C Major cello concerto with the BGSU Early Music Ensemble on a period instrument, and a recital of works by Brahms, Britten, and Muczynski. Lyphout is a recipient of BGSU's Hansen Fellowship which provides funding for summer festivals and other musical projects.



Ashley Mania

- Concert 1: Duetto pour Deux Bassons,
A call from afar, Bassoon Set

Ashley Mania is a bassoonist in northwestern Ohio. Ashley holds a BM and Certificate in Music from Bowling Green State University (BSGU). She's performed bassoon and contrabassoon with ensembles like the Perrysburg Symphony. Interested in early instruments, she also has performed on recorder, crumhorn, shawm, and rackett. Ashley has done many performances on recorder with BGSU's Early Music Ensemble (EME). At the Eighth International Conference on Music and Minimalism, she played early instruments for the American premiere of Karel Goeyvaert's *Pour que les fruits mûrissent cet été* with BGSU's EME. With the BGSU Bassoon Trio, she will premiere a piece at the Meg Quigley Bassoon Symposium in January. Her primary bassoon teachers are Susan Nelson and Nora Schankin.



Claire Miller

- Concert 4: For Dean Primmer

Claire Miller is a junior music education major at Bowling Green State University. She currently works at Findlay High School and Swanton High School, and has assisted at Vandalia Butler High School, Paulding High School, and Columbus Grove High School during the summer. Claire has also attended the Sandbox Percussion seminar where she premiered *Loud and Soft* by Molly Joyce. Alongside other percussionists, Claire also premiered Harold Budd's *Into the Cloud* at the 8th Annual International Minimalism Conference, held at Bowling Green State University in May 2022.



Elizabeth Mumford

- Concert 3: Homage to Paradise Valley
- Concert 4: long is a year to one who waits

Elizabeth Mumford is a classical saxophonist from San Jose, California, and currently a junior in the studio of Dr. John Sampen at Bowling Green State University. She has attended multiple summer intensives including the 2021 Frederick L. Hemke Saxophone Intensive and 2022 Brevard Saxophone Intensive studying under Joe Julloff and Henning Schröder. Additionally, Elizabeth is a member of the Kairos Reed Quintet which placed first in the Douglas Wayland Chamber Music Competition in 2022 and was also an undergraduate winner of the Bowling Green State University Concerto Competition in 2021.



Carl Ng

- Concert 3: Voices

Carl Ng, they are a saxophonist and educator from Toronto, Canada. They hold an MM in Saxophone Performance at Bowling Green State University and a BM in Honours Performance from Wilfrid Laurier University. They were involved in variety of ensembles including the Rosaurum Quartet and the BGSU New Music Ensemble. They performed with many professional orchestra and ensembles as soloist including the BGSU wind ensemble, WLU wind orchestra, Laurier Symphony Orchestra, Wellington Wind Symphony, Band of the Ceremonial Guard and the Central Band of the Canadian Armed Forces. Carl is also a reserved member of the Canada Armed forces as a musician.



Ikpemesi Ogundare

- Concert 2: Bells in the Rain, Hold Fast to Dreams, How Graceful Some Things Are, Falling Apart

Ikpemesi Ogundare is an Ohio based Soprano. She began her classical training at Albion College in 2016 finishing with her BA in Voice performance in 2020. During her time at Albion College, Ikpemesi received numerous performance and leadership awards. In the 2019 Albion College Concerto Competition she was selected as a winner and that summer also became the first student from her college accepted into the American Institute of Musical Studies in Graz (AIMS). Wrapping up her Master of Music degree at Bowling Green State University in April of 2022, Ikpemesi is thankful for the experiences she had while attending BGSU. During her time at BGSU she had the pleasure of working with the Toledo Opera Chorus, premiering the role of Alexandria Ocasio-Cortez in the MicroOpera, *The State of the Union* by Andy Junttonen, and sang the role of Calliope from Offenbach's *Orpheus in the Underworld*. She is currently singing with Toledo Opera as a chorister in addition to working as a freelance musician.



Eva Panagou

- Concert 4: Piano Sonata No. 1

Eva Panagou is a pianist from Piraeus, Greece, currently pursuing a Master's degree at BGSU under the guidance of Dr. Solungga Liu. Previously, she graduated with a Bachelor's of Art in Piano Performance from the Ionian University (Corfu, Greece) from the studio of Lambis Vassiliadis in June 2021 and with a Piano Diploma from the Municipal Conservatory of Piraeus in January 2015. She has premiered several new works and enjoys performing both solo and in chamber music settings. Among the festivals she has performed for are Classical Music Festival of Xanthi (Xanthi, Greece), the "Winter Clavier" (Athens, Greece), Festival of Pianist Art (Lefkada, Greece), Kilkis Piano Festival (Kilkis, Greece), Skiathos Piano Festival (Skiathos, Greece) and International Music Days Brache (Hamburg, Germany).



Cody Pepitone

- Concert 2: 2002 Musings

Cody Pepitone, M.M. is a recent graduate of Bowling Green State University with a focus on the performance practice of English art song. During his time at BGSU Cody had the opportunity to perform in a number of premieres of works by living composers, including the MicroOpera “What Was” by Connor Gibbs. Cody can also be seen performing with Toledo Opera, Detroit Opera, Toledo Symphony Orchestra, and the Mariner’s Church Choir. His previous engagements have included chorus work with Dayton Opera and the South Dakota Symphony Orchestra. Cody has his sights set on future doctoral programs in the hopes of further honing his performative skills, and can currently be seen performing predominantly in the Toledo area.



Keri Lee Pierson

- Concert 2: Infant Joy, Lethe, Down By the Salley Gardens, Before Life and After
- Concert 4: Stretch Marks

Keri Lee Pierson is a classically trained soprano and contemporary musician, currently pursuing a Doctorate of Musical Arts at BGSU where she collaborates regularly with her community. Keri Lee has been an Adjunct Instructor at Flagler College, a K-6 music teacher, a staff musician at Memorial Presbyterian Church, and the Assistant Director of the St. Augustine Youth Chorus. She holds a Master’s from the University of South Carolina, and a Bachelor’s from UCF. Planning interesting and audience involved events is Keri Lee’s primary focus. For 2021-22, she was awarded two grants from the Florida Department of State for her voice and guitar duo, Deux Saisons. Keri Lee has performed at many venues and festivals in the US and Europe, as well as concerts and events she has curated.



Annabelle Pollard

- Concert 2: Six Elizabethan Songs

Annabelle Pollard is a lyric coloratura soprano who holds degrees in vocal performance and voice science & pedagogy from Bowling Green State University and Spring Arbor University. She has been performing with the Toledo Opera Chorus since 2021 and she often works as a freelance artist for many churches and non-profit organizations, such as St. Timothy’s Episcopal Church, Zion Lutheran Church, and The American Gold Star Mothers of Ohio. Currently, Ms. Pollard teaches music at Spring Arbor University, located in Spring Arbor, Michigan.



Zoe Scott

- Concert 3: Homage to Paradise Valley

Zoe is a 4th year student at Bowling Green State University studying Music Education and Clarinet Performance. As an active performer, she has played in many ensembles throughout Northwest Ohio, including the Bowling Green Wind Symphony, BG Philharmonia, and Perrysburg Symphony Orchestra. Additionally, she has performed with various chamber groups, most recently the Kairos Reed Quintet on bass clarinet. She is a member of the clarinet studio where she studies under Professor Kevin Schempff, and has formerly studied under Georg Klaas and Tim Hoffman.



Mariah Stadel

- Concert 1: Duetto pour Deux Bassons

Mariah is a passionate educator and performer who strives to instill a sense of humanity within her students and audiences. She holds a Bachelor of Music Education degree from Kansas State University and is currently pursuing a Master of Music in Bassoon Performance at Bowling Green State University, serving as the teaching assistant for the bassoon studio. As an active performer, she is currently a member of the BG Philharmonia and Vivaz Graduate Woodwind Quintet and has performed with the Adrian Symphony, K-State Wind Ensemble, K-State Symphony Orchestra and Kansas Intercollegiate Orchestra. Her primary teachers include Dr. Susan Nelson and Dr. Susan Maxwell.



Amber Verser

- Concert 1: Parable XV, Futures

Praised by Cape News for her “seamlessly superb” playing, oboist Amber Verser is an active orchestral, chamber, and solo oboist. She has performed with the BBC Symphony Orchestra, the orchestra of the Viennese Volksoper, Philharmonia Orchestra, the Detroit Symphony Civic Orchestras, and the Fox Valley Symphony Orchestra. She holds a Master of Performance in orchestral performance from the Royal College of Music and also has degrees from BGSU and Lawrence University. Her teachers include Nermis Mieses, Christine Pendrill, John Anderson, and Howard Niblock. She currently freelances and teaches in the Boston area where she lives with her cat.



Bekah Walker

- Concert 3: three night pieces

Bekah Walker is currently in the first year of her Master's in Flute Performance at Bowling Green State University under Dr. Terri Sanchez. Bekah is an aspiring artist with a devotion to perform and share her love of music with her audience. She has taught students ranging from beginners up to high school students in the Texas education system.

She holds a B.M. in Flute Performance from Texas Christian University where she studied under Dr. Shauna Thompson and Dr. Kristen Queen. She also attended Blinn College in Brenham, Texas where she studied with Jessica Owens and Marie McElroy. In her early years, Bekah studied with Nami Kimura, a private flute instructor in the Brazos County area.

Bekah is currently an active performer with the BGSU Philharmonia and the Falcon Flute Choir, which had the opportunity to perform at the 50th annual National Flute Association Convention in August of 2022.



Jacob Wolf

- Concert 3: Homage to Paradise Valley
- Concert 4: Stretch Marks, It Is She Who Made Us

Jacob Wolf is a current Clarinet Performance and Music Education major at Bowling Green State University studying with Kevin Schempf and Georg Klaas.

He is graduating from BGSU this December and will be going on to pursue a master's in Clarinet Performance. Jacob is an avid performer of multiple genres, collaborating frequently with fellow composers and performers. Some notable collaborations Jacob has done with composers and other performers include: commissioning works for solo Clarinet and Bass Clarinet, playing on various composer's forum concerts and reading sessions of works, playing in several different types of large ensembles (early music, new music, orchestra, concert and jazz bands), and working with various chamber ensemble combinations on a variety of repertoire.

He is also a very active orchestral player where he played co-principal in the BGSU Philharmonia and currently subs and plays for orchestras in Toledo, Lima, Columbus, Perrysburg, and across the greater

Midwest. In addition to a potential orchestral career, Jacob would love the opportunity to continue with career options in solo and chamber music as a part of his lifelong musical career. Solo wise, Jacob has performed various recitals, premiered and commissioned various works, and placed in many competitions where the most notable placement currently is the Grand Prix / Overall Winner of the Global Genius International Competition.

Composer Biographies



Dominick Argento

- Concert 2: Six Elizabethan Songs (composer)

Dominick Argento, considered to be America's pre-eminent composer of lyric opera, was born in York, Pennsylvania in 1927. He earned his Bachelor's and Master's degrees at Peabody Conservatory and his Ph.D. from the Eastman School of Music. Fulbright and Guggenheim Fellowships allowed him to study in Italy and following his Fulbright, Argento became music director of Hilltop Opera in Baltimore, and taught theory and composition at the Eastman School.

In 1958, he joined the faculty of the Department of Music at the University of Minnesota, where he taught until 1997 and later held the rank of Professor Emeritus.

During his years at Eastman, Argento composed his opera, *The Boor* (1957), of which John Rockwell of *The New York Times* stated: "[it] taps deep currents of sentiment and passion." Following his arrival in Minnesota, Argento accepted commissions from the Saint Paul Chamber Orchestra and the Civic Orchestra of Minneapolis. Since the early 1970s Argento's operas were heard with increasing frequency abroad. Among these are *The Voyage of Edgar Allan Poe* (1976), *Dream of Valentino* (1993), and *Casanova's Homecoming* (1984), which Robert Jacobson of *Opera News* hailed as "a masterpiece."

Dominick Argento received the Pulitzer Prize for Music in 1975 for his song cycle *From the Diary of Virginia Woolf*. He was elected to the American Academy of Arts and Letters in 1979, and in 1997 was honored with the title of Composer Laureate to the Minnesota Orchestra, a lifetime appointment.

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Eugène Bozza

- Concert 1: Duetтино pour Deux Bassons (composer)

Eugène Bozza (Nice 1905 - Valenciennes 1991) was a brilliant student at the Paris Conservatory, winning First Prizes for the violin (1924), conducting (1930), composition (1934), as well as the Grand Prix de Rome. He conducted the orchestra of the Opéra-Comique until 1948; he then became director of the Valenciennes Conservatory. His works include several operas, ballets, large-scale symphonic and choral works. But his worldwide reputation is derived mainly from his many chamber works, written for various instrumental formations, with a preference for wind instruments. As Paul Griffiths points out in his article in the New Grove, Bozza's works reveal "melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities".

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Benjamin Britten

- Concert 2: Before Life and After from *Winter Words* (composer)

Benjamin Britten was born in Lowestoft, Suffolk, on the east coast of England, on 22 November 1913. Although he was already composing vigorously as a child, he nonetheless felt the importance of some solid guidance and in 1928 turned to the composer Frank Bridge; two years later he went to the Royal College of Music in London, studying with Arthur Benjamin, Harold Samuel and John Ireland. While still a student, he wrote his 'official' Op. 1, the Sinfonietta for chamber ensemble, and the Phantasy Quartet for oboe and string trio, and in 1936 he composed *Our Hunting Fathers*, an ambitious song-cycle for soprano and orchestra, which confirmed Britten's virtuosic vocal and instrumental technique. He was already earning his living as a composer, having joined the GPO (Post Office) Film Unit the previous year; the collaboration he began there with the poet W. H. Auden was to prove an important one throughout his career.

Back in Britain, where as a conscientious objector he was excused military service, he began work on the piece that would establish him beyond question as the pre-eminent British composer of his generation – the opera *Peter Grimes*, premiered to an ecstatic reaction on 7 June 1945. The *Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Purcell* – a cornerstone of the orchestral repertoire – was first performed in the following year.

Britten's importance in post-War British cultural life was enhanced by his founding of the English Opera Group in 1946 and the Aldeburgh Festival two years later. His career as a composer was matched by his outstanding ability as a performer: he was both a refined pianist and a spontaneous and fluent conductor – his Mozart was particularly highly esteemed.

Benjamin Britten is published by Boosey & Hawkes.

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Aaron Chung

- Concert 3: Voices (composer)

Born and raised in Hong Kong, Aaron Chung is currently pursuing his Master of Music in Composition degree at Bowling Green State University. Prior to his studies in the United States, Aaron obtained his B.A. in Music and Master of Music in Composition degrees at The Chinese University of Hong Kong. His teachers include Marilyn Shrude, Christopher Dietz, Wendy Lee, Mark Engbretson, and Alejandro Ruty.

Aaron's works are often inspired by events that happened in the city he grew up in, as well as his personal reflections on life. He is also enthusiastic about cross-disciplinary projects and multimedia works. He is a recipient of the David Gwilt Composition Prize, the HKSAR Talent Development Scholarship, and the Peter Curzon Oram Charitable Trust Scholarship.

More at: www.aaronchungmusic.com

Biography and photo used with permission from Aaron Chung.



Rebecca Clarke

- Concert 2: Infant Joy, Lethe, Down By the Salley Gardens (composer)

Born to a musical family in Harrow, England, Clarke was taught the violin at an early age, and then sent to the Royal Academy of Music, in London, for further study. In 1908, she went to the Royal College of Music as one of the first female students of Sir Charles Stanford, arguably the greatest composition-teacher of his time. Stanford urged her to shift over to the viola because then she would be “right in the middle of the sound, and can tell how it’s all done.” Clarke soon

struck out on her own as a self-supporting “viola player and composer.” As a viola player, she specialized in chamber music, and her “buddies” included some of the greatest artists of the early twentieth century—Schnabel, Casals, Thibaud, Kochanski, Huberman, Suggia, Rubinstein, Grainger, Hess, Heifetz, Monteux, Szell, to name a few. (Rubinstein called her “the glorious Rebecca Clarke.”) As a composer, she eschewed commissions and wrote what and when she liked. Her compositional output was small—about eighty pieces, if you exclude those she wrote as an untutored amateur—but it comprised some of the most brilliant and powerful songs and chamber works of the twentieth century. World-famous in her prime as being among “the élite of musicians” (*Morning Post*), she is now widely regarded as “one of the very best [composers] of her time,” and “almost certainly the best composer of any period to have also been a woman” (*Gramophone*).

Clarke's best-known work is her Sonata, which she entered in an anonymous competition sponsored by the renowned American patroness Elizabeth Sprague Coolidge, in 1919. The judges deadlocked over two submissions: one, they said, was the work of a philosopher, the other that of a poet—and rumor had it that the “poet” was, in fact, Maurice Ravel. Mrs. Coolidge cast the deciding vote in favor of the philosopher, and when the seal was broken the winning piece turned out to be Ernest Bloch's Suite. But the judges were so taken with the other piece that they insisted on bending the rules and revealing its composer as well—and, as Mrs. Coolidge told Clarke later that afternoon, “You should have seen their faces when they saw it was by a woman.” Almost overnight, Clarke became an international sensation, and the Sonata was proclaimed one of the finest compositions of the day, and perhaps the greatest extended work for viola.

To learn (and hear, and see) more about Rebecca Clarke's remarkable life, career, and works, please consult her official website, www.rebeccaclarkecomposer.com.

Biography and photo used with permission from Christopher Johnson.

Photo: Rebecca Clarke, c. 1923, by Elliott & Fry Ltd, Baker Street, W.1, London (P. 34380)

Biography and program notes have been written by Christopher Johnson for the PEAR Chamber Music Weekend program.



Benjamin Damann

- Concert 4: long is a year to one who waits (composer)

Benjamin Damann is a composer, percussionist, and music technologist. His works — inspired by probability, indeterminacy, improvisation, and the timbral manipulation of acoustic instruments through physical preparation and electroacoustic augmentation — have been performed throughout the United States and Europe.

He is devoted to realizing electronic, experimental, and graphical works for percussion as well as programming software to aid in the performance of such works. Benjamin holds a BM in percussion performance with a concentration in composition from Eastern Illinois University, an MM in Composition from Bowling Green State University, and is currently pursuing his PhD from the University of North Texas.

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inti figgis-vizueta

- Concert 3: a bridge between starshine and clay (composer)

Called “wonderfully strange” (*Pioneer Press*) and “a cauldron of subtle sounds” (*All About Jazz*), the “smooth and serrated melodies” (*The New York Times*) of composer inti figgis-vizueta invite listeners into elemental sonic worlds that reveal “structure and simplicity within a cacophony of sound and complicated texture” (*The Strad Magazine*). She is the recipient of the Fred Ho Award from The ASCAP Foundation, the National Sawdust Hildegard Award, the American

Composers Orchestra’s CoLABoratory Fellowship, and is the upcoming Dumbarton Oaks Early-Career

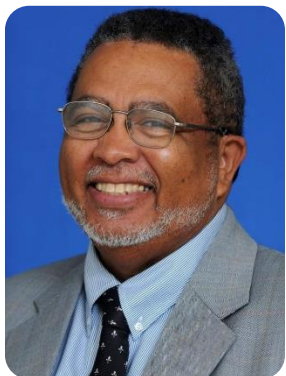
Musician-in-Residence. inti enjoys weaving classical aesthetics and improvisational approaches into spontaneous, interactive works that highlight the transformative power of communal listening; *The*

Washington Post says her music “feels sprouted between structures, liberated from certainty and wrought from a language we’d do well to learn.” Upcoming projects include a new concerto for the

GRAMMY award-winning Attacca Quartet and American Composers Orchestra, a new

interdisciplinary work for vocal octet with the GRAMMY award-winning Roomful of Teeth and animator Rose Bond, and Haydn response projects for PODIUM Esslingen ft. Ensemble Reflektor and period instrument ensemble, The Cramer Quartet.

Biography and photo used with permission from inti figgis-vizueta.



Adolphus Hailstork

- Concert 2: Before Life and After from *Winter Words* (composer)

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman,

Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. Recent commissions include RISE FOR FREEDOM, an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company, SET ME ON A ROCK (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008), and the choral ballet, THE GIFT OF THE MAGI, for treble chorus and orchestra, (2009).

Dr. Hailstork resides in Virginia Beach Virginia, and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk. Visit www.adolphushailstork.com.

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Nicole Chamberlain

- Concert 3: Asphyxia (composer)

Composer and flutist Nicole Chamberlain (b. 1977) has a varied career in the arts, acquiring simultaneous bachelor degrees in Music Composition and Digital Media at the University of Georgia. Her original compositions are influenced by storytelling and visual imagery from her former day job as a web animator and designer. Chamberlain's music "heavily utilizes extended techniques [that] play into the theme or story of each piece to sonically enhance its meaning" (The Flute View). "Being a virtuoso flautist herself has informed her ability to write for the instrument with thrilling facility and endearing charm." (Gramophone Magazine). As a Powell Flutes Artist, Chamberlain has been enabled in this endeavor to perform her music to a wide audience and wouldn't trade in her Powell Conservatory 9K Aurumite Flute and a Powell Handmade Custom Grenadilla Piccolo for the world.

Currently, Chamberlain balances her time composing, teaching students, performing, and avoiding graphic design work as much as possible. She lives in Doraville with her husband, guitarist and composer Brian Chamberlain. The Chamberlains have their own independent music publishing company, Spotted Rocket Publishing (www.spottedrocket.com), and pitbull, Gerty, who longs to be a social media influencer. You can typically catch Chamberlain on any of the many social media platforms where she spends an abhorrent amount of time. For more information visit her website at www.nikkinotes.com.

Elena Kats-Chernin

- Concert 4: Distant Mountains (composer)



Among Elena Kats-Chernin's extensive oeuvre are works in nearly all genres of classical composition: instrumental solo and ensemble pieces, symphonic, chamber orchestral and concertos, for plays, ballet and musical theater, choral and other vocal music. The composer has received numerous commissions from internationally renowned ensembles and institutions, including the Australian Chamber Orchestra, the Australian World Orchestra, the Symphony Orchestras of Adelaide, Tasmania, Melbourne, and Sydney, the Australian Brandenburg Orchestra, the City of London Sinfonia, the Swedish Chamber Orchestra, the North Carolina Symphony, as well as

the opera houses of Antwerp, Stuttgart, and Kassel. She has collaborated with well-known artists such as Shobana Jeyasingh, Didy Veldman, Mahan Esfahani, Avi Avital, Richard Tognetti, Michael Collins, Axel Ranisch, Igor Bauersima, Simone Young, Marin Alsop, Peter Rundel, David Porcelijn, and many more. Her oeuvre is comprehensively documented on CD and DVD.

During the 2019/2020 season, the composer is present with three new musical theater pieces for young audiences: Jim Knopf und Lukas der Lokomotivführer (Jim Button and Luke the Engine Driver; Berlin), Die Geschichte von Valemon, dem Eisbärkönig (The Polar Bear King; Luxemburg), and Der Wind in den Weiden (The Wind in the Willows; Kassel).

Elena Kats-Chernin was named Officer of the Order of Australia in 2019, and is “represented artist” of the Australian Music Centre. Her works are published exclusively by Boosey & Hawkes.

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Libby Larsen

- Concert 2: Margaret Songs (composer)

Libby Larsen (b. 1950, Wilmington, Delaware) is one of America's most performed living composers. She has composed over 500 works including orchestra, opera, vocal and chamber music, symphonic winds and band. Her work is widely recorded.

An advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum. Grammy Award winner and former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. As Artistic Director of the John Duffy Institute for New Opera (2014-2020), she guides a faculty of practicing professional artists in nurturing and production of new opera by American Composers. Larsen's 2017 biography, *Libby Larsen: Composing an American Life*, Denise Von Glahn, author, is available from the University Illinois Press.

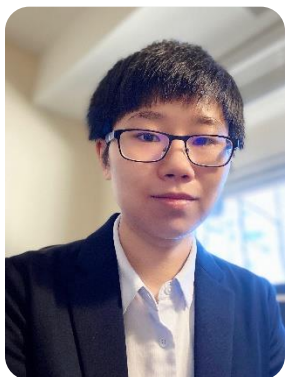


Shinya Lin

- Concert 3: One for Clarinet – for Olivia Jones (composer)

Shinya Lin is a contemporary music performer-composer and pianist based in New York. Most recent he collaborated with legendary drummer Francisco Mela with the album “Motions” on 577 Records of improvised music. He performs an array of music, including European classical music, contemporary classical, jazz, improvised music, and electronic music. As a pianist/prepared pianist, he draws on strong influences from John Cage and Cecil Taylor, to accept whatever it comes, there is only enjoyment, exploring soundscapes triggered by life and nature. Shinya was classically trained, and had performed Prokofiev piano concerto No.3 with The Florida Orchestra in March 2018. Shinya started stepping into improvised music deeply and developed his personal musical ideas during his studying at Berklee College of Music, ‘being present’ is a huge step he works toward music, for him, music is inseparable from the ordinary lifestyle, people gathered and connected, naturally, and began to realize the idea of life; Shinya is currently in Master of Music Performer-Composer program at The New School, and began creative path with New York artists.

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Huijuan Ling

- Concert 1: A call from afar (composer)

Huijuan Ling is a composer and keyboardist currently based in Durham, NC. She likes to draw her inspiration outside the boundaries of the wobbly concept of Western art music and enjoys the process of discovering and negotiating a sound world that feels authentic both to her and her collaborators. Her music has been performed by ensembles and musicians such as the Ciompi Quartet, Yarn/Wire, Imani Winds, JACK Quartet, Line Upon Line Percussion, Patchwork Duo, cellist Ashley Walters, pianist Gloria Cheng, Kris Rucinski, and others. In 2021, she was awarded the William Klenz Prize in Composition from Duke University; in 2020, she was among the recipients of the Charles Ives Scholarship from the American Academy of Arts and Letters; and in 2019, she won the third prize in the SIMM 2019 International Harpsichord Composition Competition. Huijuan’s works have been presented in calls for scores and conferences such as Yarn/Wire International Institute, Weekend of Chamber Music, Nief-Norf Summer Festival, Line Upon Line Winter Composer Festival, and Midwest Composer’s Symposium.

Huijuan is currently a PhD candidate in Composition at Duke University, studying with Stephen Jaffe. She received her MM at the University of Cincinnati College-Conservatory of Music and her BA at Shanghai Conservatory of Music.

Biography and photo used with permission from Huijuan Ling.



Paul Novak

- Concert 3: three night pieces (composer)

Rejecting grandiose narratives, the music of Chicago-based composer Paul Novak is driven by a love of small things: miniature forms, delicate soundscapes, and condensed ideas. His compositions, which draw influence from literature, art, and poetry, have been performed throughout the United States and abroad. Novak was selected for a Charles Ives Scholarship from the American Academy of Arts and Letters, and has recently received honors from the ASCAP

Foundation and National Association of Composers of the USA. He has received commissions from the American Composers Orchestra, ASCAP and Society of Composers, Inc., Music from Copland House, the Boston New Music Initiative, Blackbox Ensemble, and Kinetic Ensemble.

Each of Novak's pieces immerses listeners in a shimmering and subtly crafted musical world, guided by a sense of empathy for the performers playing his music. Originally from Reno, NV, he is currently a PhD student at the University of Chicago.

Biography and photo used with permission from Paul Novak.



Vincent Persichetti

- Concert 1: Parable XV (composer)

Vincent Persichetti (1915-1987) was an American composer, educator, and pianist. For most of his career, he was a composition instructor at the Juilliard School. His students became some of the leading composers of the 20th century, including Philip Glass, Roland Wiggins, Elena Ruehr, and Lowell Liebermann. Persichetti's early compositional style was strongly influenced by Bartok, Stravinsky, Hindemith, and Copland, but by 1950 he was praised as

having found his own unique compositional voice. He described this compositional style as a combination of "grace" and "grit" — a combination of lyrical, melodic-driven lines juxtaposed with the sharp and intensely rhythmic. While at Juilliard, he was active in the wind band movement, promoting wind band repertoire, encouraging his students and colleagues to write compositions for wind bands, and composing many substantial pieces of wind repertoire himself for both small and large ensemble, including many band works, a wind quintet, and a brass quintet. He also composed solo works for more different instruments than any other 20th century composer other than Paul Hindemith, and his body of works includes at least one solo for every modern wind instrument. His double reed works include an English horn concerto, a Serenade for oboe, and Parables for unaccompanied oboe, English horn, and bassoon.

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Jenni Pinnock

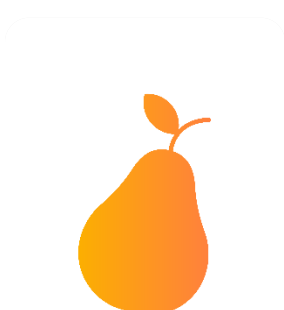
- Concert 2: Bells in the Rain (composer)

British composer Jenni Pinnock's music has been described as 'refreshing', 'imaginative' and 'tantalizingly beautiful in smoothness and soul'. Quirky time signatures, soaring melodies and moments of quiet stillness can all be found within her music which has received performances both across the UK and around the world. She is passionate about music in all forms, and loves writing for and collaborating with artists and musicians – be they beginners, amateurs or seasoned professionals. Giving performers the artistic freedom to make the music their own is an important element of her work.

Jenni studied at Kingston University and Trinity Laban Conservatoire of Music and Dance. In recent years she has had works performed by the Aldworth Philharmonic Orchestra, Red Note Ensemble, the Quangle Wangle Choir (as part of Adopt a Composer 2013/14) and Equinox Voices. In 2017 Jenni and writer Graham Palmer were funded by the Arts Council Grants for the Arts scheme and PRS Foundation's Open Funding to create Cracked Voices – a one hour long, 12 song song cycle based on forgotten characters from the borderlands of Hertfordshire and Cambridgeshire. Recent commissions include songs for *Ada Lovelace: The Musical* and *Illuminations* for the Palace Band.

Alongside composing, Jenni teaches music and composition to all ages. She is also a mentor for Making Music's Adopt a Composer scheme.

Biography and photo used with permission from Jenni Pinnock.



Francis Poulenc

- Concert 1: Trio pour Hautbois, Basson, et Piano (composer)

French composer and pianist Francis Poulenc is known for his perfection of melody, his aptitude for textual application, use of diatonic elements, and an eclectic and personal musical style which incorporates wit, elegance, emotional depth, and a mirroring of his own manic depressive tendencies. Musical influences were Viñes, Satie, and Stravinsky. Throughout his life, Poulenc suffered inner turmoil as he struggled with self-identity, the deaths of cherished individuals, and bouts of severe depression – all of which can be seen throughout his compositional catalogue and surviving letters.

Poulenc was born into a family whose wealth and high social standing was acquired through pharmaceuticals. He was introduced to the piano at the age of five under the direction of his mother. Soon after, his musical aptitude was recognized and he began study at Lycée Condorcet under the condition that he would be allowed entrance to the Conservatoire, however the deaths of both his parents and the war disrupted his plans. From 1914 to 1917, Poulenc studied under Ricardo Viñes, who greatly influenced the direction of Poulenc's career as both a pianist and, importantly, composer as it was through him Poulenc was able to meet fellow musicians Auric, Satie and Falla as well as many poets, becoming familiar with their works and finding influence and inspiration within them. Poulenc destroyed his earliest compositions, but made his public debut in Paris with his "first work" in 1917 with *Rapsodie nègre*, dedicating the performance to Satie. From 1918 to 1921, Poulenc served in the military; however he did not let this halt or hinder his compositional efforts, having composed *Trois mouvements perpétuels* and *Le bestiaire* while there. The performances of these pieces were programmed alongside compositions by Milhaud, Auric, Honegger, Tailleferre and Durey, which, combined with Poulenc, led to the formation of *Les Six* in 1920, a group not defined by similar compositional styles but rather strong friendship and support.

In 1921, Poulenc resumed his studies and received his first commission for a ballet, *Les biches*. The 1930's brought about the creation of Poulenc's first religious compositions when he met the baritone Pierre Bernac. This period of Poulenc's career was divided into alternating periods of composition and performing, with him spending the majority of World War II in the German occupation of Noizay where he composed *Les animaux modèles* which was first performed at the Paris Opéra in 1942 and *Figure humaine*. His first opera, *Les mamelles de Tirésias* was premiered in 1947 at Opéra-Comique. In 1948, Poulenc made his first U.S. appearance with a concert tour and returned to the country regularly for the following twelve years to give concerts. During the 1950's, notable compositions include *Dialogues de Carmélites*, a commission by La Scala in Milan, and *La voix humaine*. Poulenc passed away in 1963 from a sudden heart attack while in his apartment in Paris.

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Florence Price

- Concert 2: Hold Fast to Dreams (composer)

More than any other instrument or ensemble, the piano was the primary outlet for Price's inexhaustible musical imagination. It was the instrument on which she received her earliest musical education and it, together with the organ, was the focal point of her education at the New England Conservatory (Boston), where she completed two diplomas at the age of nineteen in 1906. It was the centerpiece of her music teaching at the Cotton Plant Academy (a large co-educational boarding school near Arkadelphia, Arkansas for Black Americans) from 1906 to 1910, and of her work as head of the Music Department of Atlanta University from 1910-1912. And she taught piano privately from 1912 until only months before her death in 1953 – not only to dozens of beginning, intermediate, and advanced students in Arkansas and her adopted hometown of Chicago, but also to her own daughters. Aside from the music she wrote for the instrument, one of the most telling (and charming) indications of the centrality of the piano to her identity as musician is an undated ink drawing found among the Florence Price papers in the Libraries of the University of Arkansas, Fayetteville – a competent drawing, apparently in a youthful hand, of a piano in a domestic room of some sort, lid up, bearing the caption: MY CAREER.

Florence Price's style began to change in the late 1930s, more overtly embracing modernist idioms in addition to the Afro-Romantic ones that characterized her earlier works – but the piano remained her constant musical companion to the end, with lyrical gems such as the *Three Roses* and *Your Hands in Mine* and evocative masterworks such as *Clouds*, the *Scenes in Tin Can Alley*, and her final major suite, *Snapshots*, rounding out the compositional products of her lifelong love of the instrument. She was preparing to leave to receive an award in France when she was hospitalized in May, 1953. She died of a cerebral hemorrhage on 3 June – leaving behind a handful of published works and hundreds of unpublished ones that are only now beginning to become known.

Biography (by Michael Cooper) and photo used with permission from Karen Walwyn.



Kaija Saariaho

- Concert 3: Ballade (composer)

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg and Paris, where she has lived since 1982. Her studies and research at IRCAM have had a major influence on her music and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics.

Although much of her catalogue comprises chamber works, from the mid-nineties she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de Loin*, *Adriana Mater* and *Emilie*. Around the operas there have been other vocal works, notably the ravishing *Château de l'âme* (1996), *Oltra mar* (1999), *Quatre instants* (2002), *True Fire* (2014).

Saariaho has claimed the major composing awards in The Grawemeyer Award, The Wihuri Prize, The Nemmers Prize, The Sonning Prize, The Polar Music Prize. In 2018 she was honoured with the BBVA Foundation's Frontiers of Knowledge Award. In 2015 she was the judge of the Toru Takemitsu Composition Award. Always keen on strong educational programmes, Kaija Saariaho was the music mentor of the 2014-15 Rolex Mentor and Protégé Arts Initiative and was in residence at U.C. Berkeley Music Department in 2015.

Saariaho continues to collaborate for the stage. Her new opera, *Innocence*, was premiered in July 2021 at Festival International d'Art Lyrique d'Aix-en-Provence.

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Photograph © Maarit Kytöharju.*



Kamala Sankaram

- Concert 2: The Far Shore (composer)

Praised as “one of the most exciting opera composers in the country” (*Washington Post*), composer Kamala Sankaram moves freely between the worlds of experimental music and contemporary opera. Recent commissions include works for the Glimmerglass Festival, Washington National Opera, the PROTOTYPE Festival, and Creative Time, among others. Kamala is known for her operas fusing Indian classical music with the operatic form, including *Thumbprint*, *A Rose*, *Monkey and Francine in the City of Tigers*, and the forthcoming *Jungle Book*. Also known for her work pushing the boundaries of the operatic form, recent works include *The Last Stand*, a 10-hour opera created for the trees of Prospect Park, Brooklyn, *Only You Will Recognize the*

Signal, a serial space opera performed live over the internet, *Looking at You*, a techno-noir featuring live datamining of the audience and a chorus of 25 singing tablet computers, all decisions will be made by consensus, a short absurdist opera performed live over Zoom, and *The Parkville Murders*, the world's first virtual reality opera.

As a performer, Kamala has been hailed as “an impassioned soprano with blazing high notes” (*Wall Street Journal*). A frequent collaborator with Anthony Braxton, she has premiered his operas *Trillium E* and *Trillium J*, as well as appearing on his 12-hour recording *GTM (Syntax)* 2017. Other notable collaborations include Meredith Monk's *Atlas* with the LA Philharmonic, The Wooster Group's *LA DIDONE* (*Kaaitheater*, *Brussels*, *Edinburgh International Festival*, *Rotterdam Schouberg*, *Grand*

Théâtre de la Ville, Luxembourg, *St. Anne's Warehouse*, NY, *REDCAT*, Los Angeles), and the *PROTOTYPE* Festival's production of her composition *THUMBPRINT* (Baruch Performing Arts, NY, *REDCAT*, Los Angeles). Kamala is the leader of *Bombay Rickey*, an operatic Bollywood surf ensemble whose accolades include two awards for Best Eclectic Album from the Independent Music Awards, the 2018 Mid-Atlantic touring grant, and appearances on WFMU and NPR. Awards, grants and residencies: Jonathan Larson Award, NEA ArtWorks, MAP Fund, Opera America, HERE Artist Residency Program, the MacDowell Colony, and the Watermill Center.

Dr. Sankaram holds a PhD from the New School and is currently a member of the composition faculty at SUNY Purchase.

Biography and photo used with permission from Kamala Sankaram.



Jeffrey Scott

- Concert 3: Homage to Paradise Valley (composer)

I am a French Hornist, Composer and Educator. As a composer. I create works that I call “Urban Classical Music.” It’s rooted in European traditions and informed by my African American culture. It is also unapologetically influenced by the cultural experiences of my diverse, urban environment upbringing. My mission is to broaden the scope of American music theory and composition, with the intention of introducing performers, teachers, students and audiences to the richness and value of our very own, American music.

Biography and photo used with permission from Jeff Scott.



Caroline Shaw

- Concert 4: in manus tuas (composer)

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. 2022 will see the release of work with Rosalía (on upcoming album *MOTOMAMI*), the score to Josephine Decker’s film *The Sky Is Everywhere* (A24/Apple), the premiere of Justin Peck’s *Partita* with NY City Ballet, the premiere of the new stage

work LIFE with Gandini Juggling and the Merce Cunningham Trust, a premiere for NY Philharmonic and Roomful of Teeth, the premiere Wu Tsang's silent film Moby Dick with live score for Zurich Chamber Orchestra co-composed with Andrew Yee, a second album with Attacca Quartet called The Evergreen (Nonesuch), the premiere of Helen Simoneau's Delicate Power, tours of Graveyards & Gardens (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from Let The Soil Play Its Simple Part (Nonesuch), amid occasional chamber music appearances (Chamber Music Society of Minnesota, Caramoor Festival, La Jolla Music Society). Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, Vail Dance Festival, and many others. She has produced for Kanye West, Rosalía, and Nas. Her work as vocalist or composer has appeared in several films, tv series, and podcasts including The Humans, Bombshell, Yellowjackets, Maid, Dark, Beyonce's Homecoming, jeen-yuhs: a Kanye Trilogy, Dolly Parton's America, and More Perfect. Her favorite color is yellow, and her favorite smell is rosemary.

*Biography and photo used with permission from Ben Murphy.
Photograph © Kait Moreno.*

Rodion Shchedrin

- Concert 4: Piano Sonata No. 1 (composer)



Rodion Shchedrin began his musical career as a singer in the choir school of his native city. He studied composition at the Conservatory there with Yuri Shaporin and piano with Yakov Flier. For over a decade he was Chairman of the Russian Composers' Union as the successor to Dmitri Shostakovich. Today he lives alternately in Munich and Moscow. His more recent works are published by Schott Music Publishers.

Shchedrin's extensive production reflects his constant search for new possibilities of artistic expression. Elements of folklore and traditional stylistic means are combined with modern compositional methods such as collage and aleatoric techniques in his compositions, which are often related to those of the great Russian classics like Dmitri Kabalevsky and Dmitri Shostakovich. From Sergei Prokofiev, who also strongly influenced Shchedrin's way of composing, the latter has inherited the tendency towards marked rhythms and constructive, accessible linguistic gestures. The play with timbres, constantly changing lyrical and dramatic sections, as well as broadly spacious melodic lines, result in energetic power and multifaceted richness.

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Boosey & Hawkes Bote & Bock / Sikorski.*



Lucy Shirley

- Concert 4: Stretch Marks (composer)

Lucy Shirley is a composer, pianist, and soprano from Indianapolis, IN. Her music is polystylistic and playful, gathering influence from a variety of artforms, and seeking to bridge the gap between “high” and “low” art by using musical clarity to communicate emotional depth.

Lucy Shirley is a composer, pianist, and soprano from Indianapolis, IN. Her music is polystylistic and playful, gathering influence from a variety of artforms, and seeking to bridge the gap between “high” and “low” art by using musical clarity to communicate emotional depth. Recently, Lucy was named a 2022 ASCAP Foundation Morton Gould Young Composer Awardee and had the pleasure of attending June in Buffalo 2022 over the summer. Last year, Lucy won 2nd prize in the 2021 UMKC Chamber Music Composition Competition, placed as a finalist in the 2021 ASCAP Morton Gould Young Composer Awards, was named Composer-in-Residence for the UMKC Graduate String Quartet, was awarded a fellowship to the Yale School of Music's 2021 Norfolk New Music Workshop, and participated in the 2021 Fresh Inc Festival.

Lucy received her Bachelor's in Piano Performance from the University of Indianapolis, her Master's in Music Composition from the University of Missouri-Kansas City, and she recently began her first year at the University of Iowa as a PhD candidate in Music Composition where she serves as a teaching assistant in Music Theory.

Biography and photo used with permission from Lucy Shirley.



Sarah Kirkland Snider

- Concert 2: How Graceful Some Things Are, Falling Apart (composer)
- Concert 3: The Reserved, the Reticent (composer)

Composer Sarah Kirkland Snider writes music of direct expression and vivid narrative that has been hailed as “rapturous” (*The New York Times*), “groundbreaking” (*The Boston Globe*), and “poignant, deeply personal” (*The New Yorker*). Recently named one of the “Top 35 Female Composers in Classical Music” by *The Washington Post*, Snider's works have been commissioned and/or

performed by the New York Philharmonic, San Francisco Symphony, the National Symphony Orchestra, the Detroit Symphony Orchestra, the Birmingham Royal Ballet, soprano Renée Fleming and baritone Will Liverman, Deutsche Grammophon for mezzo Emily D'Angelo, vocalist Shara Nova, eighth blackbird, A Far Cry, and Roomful of Teeth, among many others. The winner of the 2014 Detroit Symphony Orchestra Lebenbom Competition, her upcoming projects include the world premiere of *Forward Into Light*, an orchestral commission inspired by the American

women's suffrage movement for the New York Philharmonic, and an opera on 12th-century polymath St. Hildegard von Bingen, commissioned by Beth Morrison Projects. Penelope and Unremembered, her first two LP song cycles, earned critical acclaim from *The New York Times*, *The Boston Globe*, *The Washington Post*, *The Los Angeles Times*, *Gramophone Magazine*, and *Pitchfork*, among others. In fall 2020, Nonesuch Records and New Amsterdam Records released Snider's third LP: *Mass for the Endangered*, a Trinity Wall Street-commissioned prayer for the environment performed by English vocal ensemble Gallicantus, to wide critical acclaim. In naming the album to its Best of 2020 list, NPR proclaimed: "Snider must be recognized as one of today's most compelling composers for the human voice." A founding Co-Artistic Director of Brooklyn-based non-profit New Amsterdam Records, Snider has a M.A. and Artist's Diploma from the Yale School of Music, and a B.A. from Wesleyan University. Her music is published by G. Schirmer.

Biography and photo used with permission from Sarah Kirkland Snider.



Marisa Tornello

- Concert 4: So Sow (composer)

Marisa Tornello (she/they) is a composer, vocalist, performance + visual artist, poet, mover, and maker. Tornello cultivates an artistic practice that explores the art of living and graphic scores and thematic development through the dual lens of trauma and healing. Their practice has been shown at Roulette, the Tank, Jack, La MaMa ETC, Snug Harbor Cultural Center, Vital Joint, Invisible Dog Art Center, Brooklyn Botanical Garden and Judson Church, and have been featured in the Flame Keeper series with Metropolis Ensemble, the Exponential Festival with Pioneers Go East Collective, Ladyfest at the Tank. They are a member of ECHO Ensemble, performed with Yoshiko Chuma and the School of Hard Knocks in the Bessie-winning piece, *My Diary: Secret Journey to Tipping Utopia*, and *Queer Van Kult* in their residency at Snug Harbor Cultural Center. In 2022, they received the Jerome Foundation commission at Roulette, were featured in *Peach Magazine* for two graphic scores, and have their composition *Fruit Scores* premiering at the Nafas Festival at the Invisible Dog Center this fall. Marisa is a fourth-generation Staten Islander and stems much of their artistic focus on mental health from their family's deep history of volunteerism and aid to the senior community of Staten Island. They recently received their Master in Music from the New School and is an alum of the Trinity/La MaMa Performing Arts Program.

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Derek Tywoniuk

- Concert 4: For Dean Primmer (composer)

Derek Tywoniuk (b. 1988) is a Grammy-nominated percussionist and composer based in Los Angeles. As a percussionist, he has performed with Wild Up, the Aspen Contemporary Ensemble, Spoleto Festival USA, the Lucerne Festival Academy, The Cleveland Orchestra, The Upside, at the Ojai Music Festival, and with the Smoke and Mirrors Ensemble, the last of which recorded two albums on the Yarlung Records label. As a soloist, he has appeared with The Colburn Orchestra and the Smoke and Mirrors Ensemble under Gerard Schwarz in Takemitsu's *From Me Flows What You Call Time*, and with the Cleveland Institute of Music percussion ensemble in *Island Music* by Michael Tilson Thomas. He has appeared on Monday Evening Concerts performing the music of Steve Reich, Tōru Takemitsu, and Pierre Boulez, and has performed as a guest artist on the LA Philharmonic's Green Umbrella series in works by Anna Thorvaldsdottir and Ryoji Ikeda.

Derek's compositions have been performed internationally by acclaimed musicians and ensembles such as Aperture Duo, HOCKET, Spectrum Ensemble, Nancy Zeltsman, Beverley Johnston, Fumito Nunoya, Wild Up, Brandon Ilaw, Trio Céleste, the Smoke and Mirrors Ensemble, Beyond Borders Percussion Group, and the Colburn Contemporary Players. As a winner of the Zeltsman Marimba Festival New Music for Marimba competition in 2009, his work *For Dean Primmer* was published by Edition Peters and recorded on the Bridge Records label; other works have been recorded with Yarlung Records.

Outside of music, his loves include coffee, dogs, contemporary art, and books. Selected favorite authors are Maggie Nelson, James Baldwin, and José Esteban Muñoz, and artists including Ron Athey, Yves Klein, Kara Walker, and Chris Burden. He is in the beginning stages of writing a book about joy.

Biography and photo used with permission from Derek Tywoniuk.



Shawna Wolf

- Concert 1: To Him Who Made the Great Lights (composer)

Shawna M. Wolf is a composer and oboist inspired by nature, the goodness in people, and collaboration. She recently graduated from Bowling Green State University, with an MM in composition and an MM in oboe performance. In 2017-18, between undergraduate and graduate study, Wolf was proud to work at the Philharmonic Society of Orange County in development, ticket services, and special events.

Wolf has a special interest in cross-disciplinary collaboration. This interest was sparked by the Bee Aware Project in 2016 where she toured Hawaii as a composer and oboist, working with entomologist Dr. Michael Dillon, choreographer Rachel Shaw, and professor of Theatre and Dance Cecilia Aragon. Her role as intern and fellow at the Wyoming Festival in 2016, 2017, and 2018 fostered collaborations and work with many more non-music professionals including biologist Dr. Amy Krist (Potamopyrgus 2018), visual artist Jan Arabas (Seeing in Another Spectrum 2017), and videographer Ali Grossman (internship 2016-17).

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**PEAR Chamber Music Weekend
at the Pemberville Opera House
September 24 – 25, 2022**

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<https://www.instagram.com/moonyonmars/>

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