

**The Power of Art 2021 -- Project Based Learning
with presentations by**

Tuesday, April 27, 11am EDT:

Aixi Li and Zixuan Li, Mia (Chou-Li) Tsai, Lin Gong, and Yuyao Zhang

Wednesday, April 28, 7pm EDT:

Abby Temple, Tyler James, and Paige Burke

Thursday, April 29, 7pm EDT

Patrick Wu, Sara Insuasty, and Bahar Soyoz

**Sarah Bob, Instructor
Longy School of Music of Bard College**

How do you make your art your own and use your voice honestly?

The 2021 Power of Art students take the plunge and uncover different sides of themselves using their music as the vehicle. All have taken risks, wrestled with difficult societal topics and intersectionality, and, hopefully, been inspired while embracing the exploration. The wide variety of presentations you are about to witness show a great range of deep introspection, light heartedness, art viewing and actual art making.

Before this year, I had never only known students via a screen before. What a predicament to teach any class this way but especially one that involves great vulnerability, courage, and relationship building. To say that conditions were not ideal would be an understatement. However, I could not be more proud of what these students have accomplished, their bravery, and their willingness to delve into unknown terrain. All of their ideas came from them, are unique to them, and are expressed by them. I hope with all of my heart that someday I get to give them a big smile and a hearty congratulations in person!

Thank you to Longy School of Music of Bard College for believing in this work and, of course, thank you, Power of Art 201 students, for presenting a beautiful microcosm of a world full of individual creativity!

*Always an inspiration to be with you,
-Sarah Bob, POA instructor*

Tuesday, April 27, 11am EDT

Aixi Li & Zixuan Li: 'Together' 在一起

Li Zixuan, soprano, presently studies at Longy School of Music of Bard College with soprano Corrine Bryne and previously at the China Conservatory of Music as an undergraduate with soprano Hanyan Yan. During her undergraduate study, Zixuan played role in 'La Traviata'(Violetta) and 'La boheme'(Mimi). At the same time, she was also active in the stage of musicals, such as playing 'XiaoAn' in the China Conservatory of Music's made musical "Maybe Tomorrow Belongs to Me." In the musical drama "I Have a Date with Spring," she played the role 'Lian Xi'. During the undergraduate period, she also took an active part in various club activities at the school. She has been trying to discover and explore some forms related to art to show the charm of art itself, but also hopes to give others more spiritual inspiration and support through music.

Mezzo soprano **Aixi Li** graduated from China Conservatory of Music. Currently she is pursuing her Master degree at Longy School of Music. She won the Excellence Award of Hong Kong International Vocal Competition, the Excellence Award of Tokyo International Vocal Competition. In 2017, she performed successfully in Maitland Peter's master class at Manhattan School of Music.

'The true, the good and the beautiful are best reflected in difficult and difficult time.'

"Waiting for the Wind and Rain to Pass" is a song that pays the highest tribute to the doctors and nurses who bravely fight the epidemic and save people in the front line. At the same time, the composer and lyricist hope that the song will also point out that the fight against the virus and epidemic is not enough relying solely on the efforts of health workers, but must be fought together. For this song, in order to avoid transmission problems, we chose to combine our audio with the accompaniment. The background is provided in the form of painting video by Aixi Li.

‘人的真善美，在困境与艰难时刻最能体现’ ‘等风雨经过’ 是一首向在前线勇敢抗疫救人的医护致以最高的敬意的一首作品。同时，作曲家和词作家希望通过这首歌也能提醒大家，对抗病毒和疫情，紧紧依靠医护人员的努力是不够的，必须要大家在一起。这首歌曲，为了避免信号传输的问题，我们选择将我们的音频和伴奏合成在一起。背景选用 Aixi Li 的绘画录像的形式向大家呈现。

Piece(s), composer(s), players

Song: 'Waiting for the Wind And Rain to Pass'

Composer: Jay Chou

Lyrics by Vincent Fang

Players: Zixuan & Aixi

• Lyrics (With Translations)

等风雨经过 等我们相见 你微笑仰望着天 我们一起种下心愿 等花开等它实现 该流的泪还是滑过你的脸 我始终在你身边 说好要一起走很远 努力让未来鲜艳 在爱面前需要什么字眼 对你的承诺 我一定实现 真正的爱不需要有太多语言 有些感动就放在心里面 在爱面前需要什么字眼 付出的瞬间也就是永远 每天离希望又再靠近了一点 守护家园是最美画面 我们为爱奉献 为梦改变

'Waiting for the Wind And Rain to Pass'

Waiting for the Wind And Rain to Pass

*You smile and look up to the sky
Together we planted a wish
Wait for the flowers to blossom and wait for it to come true
The flow of tears or slide over your face
I am always by your side
We agreed to go a long way together
Strive to make the future bright
What words are needed in the presence of love
I will keep my promise to you
True love does not need to have too many words
Some moved on the heart surface
What words are needed in the presence of love
The moment of giving is forever
Every day I'm a little closer to hope
Guard home is the most beautiful picture
We dedicate ourselves to love and change our dreams*

Mia (Chou-Li) Tsai: The Music Story Project

Taiwanese cellist Mia (Chou-Li) Tsai enjoys a diverse and fulfilling life in music. Ms. Tsai's passion for chamber music and teaching spans most of her life. As a teacher, Ms. Tsai aims to help her students enjoy the journey of learning music and to discover their passion for telling their own musical stories. As music reflects life, Ms. Tsai encourages her students to apply what they learn through their musical experiences into other areas of their lives.

About the music story project

The idea of the music story project was inspired by all my students. Sometimes I will create a short story to show them the emotion or melody of the music. However, I realized that there are not many music method books that combine the story and the music itself, and thus the project was born.

About the music

The Sonatina op.36 no.1 first movement was composed by Italian composer Muzio Clementi (1752-1832). It is famous as an introductory sonata for beginning pianists. The style of the music is very whimsical and joyful. While it is an easier sonata the combination of scales and coordination of the hands present a new challenge for young students.

Lin Gong: Music in ink painting

Lin Gong is a soprano from Dalian, China, and actively performs in Northeast of China and the Boston area. She graduated from Jilin University and is currently pursuing her Master of Music in Voice Performance at Longy School of Music of Bard College under the tutelage of Carol Mastrodomenico.

Chinese painting tends to "emphasize the meaning but not the form," which creates the conditions for the expressing "the sound in the painting" of Chinese painting. The relationship between "movement" and "stillness" is the aesthetic value pursued by Chinese painting, and it is also the main embodiment of Chinese aesthetic culture. "Music is flowing painting, painting is still music," this is the relationship between "movement" and "stillness." The different strokes

that fall from the brush onto the paper can express different emotions and feelings. It makes people feel perfectly integrated with traditional Chinese folk instruments. When looking at a work of art, people feel that it is moving but not moving.

Yuyao Zhang: The collision of secondary and tertiary elements, the convergence of East and West.

Evolution of the project:

At the very beginning I had the idea to make a video about SpongeBob SquarePants, mainly to evoke memories of a good childhood. The idea was to cut clips from the SpongeBob video and then add my record my own voiceover and tracks at school to complete it. The theme was the memories of childhood.

The second time I revised this section, if only SpongeBob SquarePants would make the audience feel aesthetic fatigue, so I wanted to add Japanese and Chinese anime works to fill it up, and the focus shifted to the different childhood beauties of China and the West. So I chose the Japanese Cherry Puffs and the Chinese Nezha Saga.

The third change is the most daring, almost overturned most of my previous ideas. Because I thought of my past, so I wanted to add a not very happy part, that is, three times the damage fragment. The whole life of a person will encounter good and bad times, excluding the happy part, there are essential moments of pain. So I combined Mozart's music with the work of a niche oil painter to create a scene of pain and revenge. It starts with SpongeBob SquarePants as a good beginning. Interspersed with the famous Chinese anime, which has elements of watercolor and ink painting, the singer is Zhou Shen, who graduated from Ukrainian Americana. He brings out the beauty of the whole Chinese minority. Then add Mozart's Magic Flute in the song "The Flame of Vengeance," from the anime back to reality, there is a sense of ups and downs. The last is a funny scene: our Samoyed dog is the star and loves to sing along with the piano. This was recorded by my mother and I also decided to cut it together with the painting. For the understanding of art, some people think it is the famous writers, for me, life is full of art, just need to discover it yourself.

Piece(s):

1. 叭叭喳喳波尔卡舞曲
2. Der holler ache kocht in meinem Herzen
3. 大鱼海棠

composer(s): 1. Johann Strauss

2. Mozart

players: 1. None

2. Luciana serra

3. Shen Zhou

Wednesday, April 28, 7pm EDT

Abby Temple: Color, Intuition, Sound

Boston based trumpeter and visual artist, Abby Temple, presents 'Color, Intuition, Sound.' Abby's life has always included art and music fully intertwined, with strong imagery connected to musical tones and timbres, just as a musical melodic phrase runs parallel to a painter's brush stroke.

This performance mixes art by Vincent Van Gogh with music by Camille Saint-Saëns, evoking the tragedy of Van Gogh's life with Saint-Saëns, 'The Swan,' a musical depiction of an elegant white bird's end of life. Imagery of Van Gogh's joyous sunflowers, which he himself has said symbolizes gratitude, are visualized alongside the flugelhorn lines, juxtaposing the beauty of life with eventual death.

Also included on this program is a new work for unaccompanied trumpet titled 'Hiraeth' by Connor Johnson, a short lament for solo trumpet. Hiraeth is a Welsh word with no direct English translation. The closest approximation is along the lines of homesickness, longing, or yearning, but the longing expressed by hiraeth is for a home that you cannot return to, no longer exists, or maybe never was. Ms. Temple combines her own intuitive feeling of what hiraeth means through a time-lapsed presentation of her own painting presented simultaneously with her trumpet performance.

Abby fully combines the two forms of artistry into one with her own three-movement song cycle, titled 'I. Morning, II. Midday, III. Night.' She fuses her acrylic paintings depicting each period of the day with free improvisation on the trumpet, taking the audience through the solitary motions of everyday life. Ms. Temple plays with these themes of life, death, nostalgia, and time in a multi-sensory experience, ultimately evoking a deeper sense of what it means to be alive.

Tyler James: It's my Privilege to Present

Cellist Tyler James got his musical start attending the Virginia Governor's School for the Arts while working on his private teacher's farm to pay for lessons. Tyler toured as principal cellist of the 2018 National Revival Tour of *Miss Saigon*. He has performed chamber music with the likes of Peter Zazofsky, Andrés Cárdenes, and Karen Dreyfus. He has performed in Carnegie Hall, Radio City Music Hall, the Kimmel Center, and the Boston Opera House. Recently, Tyler was featured in the Boston Globe for his performance of the Brahms B-Flat Sextet in Nicolas Sterner's *Courtyard Concert Series* and made his 92nd Street Y debut performing Dinah Pruzhansky's Piano Trio *Sound of the Land* on her faculty recital. Tyler is currently pursuing his Master's Degree with Dr. Terry King, protégé of the legendary Gregor Piatigorsky, at the Longy School of Music Of Bard College as an Amy and Joshua Boger Scholar.

***Velvet Dog 2* Amanda Berlind Video by Ethan Barretto**

Velvet Dog 2 is a spatialized audiovisual experience for 3d sound and projected visual. A kaleidoscopic journey through the hot little void where joy and absurdity share a milk bone, this work was originally commissioned as a series of premieres for LA-based Dublab. Equal parts sweetness and psychedelia, my kaleidoscopic dog world is a playful but concentrated effort to identify and needle the beauty and fun of ridiculousness and ambiguity.

The visual art is a collaboration with artist Ethan Barretto—he made these dogs out of clay and I edited them into the world that you see before you. Ethan and I collaborate frequently as our art understands each other easily.

***Loisaida, My Love* for mezzo-soprano and cello Based on the poem *Loisaida* (1974) by Bimbo Rivas**

Jessie Montgomery

Nina Kasper, soprano Tyler James, cello

I Love you
You'er my lady fair.
No matter where I am,
I think of you!
The mountains and the
valleys cannot compare,
my love to you
Loisaida, I love you.
I dig the way you talk,
I dig the way you look.
Me vacila tu cantar
y yo me las juego
fria pa' que vivas
para siempre.
En mi mente, mi amada,
yo te llamo Loisaida
Increible
una mezcla, la perfecta
una gente bien decente
de to'as rasas
que estiman
que te adoran

que no saben explicar
lo que le pasa
cuando ausente de
tus calles peligrosas
si te aman
A ti, mi hermosa Loisaida
O what a town.....
even with your drug-infested
pocket parks, playgrounds
where our young bloods
hang around
waiting, hoping that
one day when they too
get well and smile again
your love is all
they need to come around.
Loisaida, I love you.
Your buildings are
burning up
that we got to stop.
Loisaida, my love,
Te amo.

I have recently been writing music that is inspired by my upbringing on Manhattan's Lower East Side. Bimbo Rivas was a Puerto Rican-born poet, activist, and community builder who became a hero of the Lower East Side, leading in the affordable housing development projects that shaped our community in the 70s and 80s, bringing it out of the ashes of neglect and decay that had taken over in the previous decades. *Loisaida* is an ode to the community he loved and fought for most of his adult life. I have set this poem to music in tribute to Bimbo who fostered my upbringing in immeasurable ways.

***become/desiccated* for solo accordion George Katehis Recorded and filmed by Supereel Productions in Helsinki**

Matti Pulki, accordion

Motivated by and designed around events/phenomena such as the increasingly international trend of xenophobia and neofascism, the failing EU-imposed austerity measures on the Greek state that have crippled all aspects of society, the negative implications of ever-pervasive technological advancement, and my own deteriorating health as a Type 1 Diabetic, I chose to write a work that asks, as Mukherjee ponders in *The Gene*, what generates the undistorted variants of our normal selves? How do we continue to realize ourselves through illness, disability? How do societies realize themselves amidst mutilation by “medieval doctors who insist on bleeding their patients”?

***Neutral Objects* for String Quartet Recorded by National Sawdust**

JACK Quartet

Christopher Otto & Austin Wulliman, violin John Pickford-Richards, viola

Jay Campbell, cello

Yaz Lancaster

In times of violence, protest, and upheaval, "neutral objects" can come to stand in place of events within our collective memory as they become situated in new contexts. These objects on their own, decontextualized, represent the everyday.

In 2020, with the devastating outbreak of Covid-19 and the largest protest movement in American history, both exacerbated by government neglect and white supremacy, there became specific associations with rolls of toilet paper come March, jugs of milk across the country in June, books of stamps and blue mailboxes in August, medical masks all year. I've been squinting from afar at any red baseball cap for the past five years.

With the US presidential inauguration this January, the imperialist empire was exchanged from one white man with blood on his hands to another, and "fundamentally nothing will change" (as stated by our new POTUS)--not if the same racist, oppressive structures remain in tact. Even if there are more black, brown, and non-male imperialists and cops in power.

In this piece, I am interested in taking small, simple sounds ("neutral") and finding ways to "charge," or "de-neutralize" them, and juxtaposing the original sounds with these changes. I was inspired by weather/climate processes and the multimedia documentary work concerning the Lebanese Civil Wars by [Walid Ra'ad](#) (وليد رعد) and The Atlas Group; and thank National Sawdust and JACK Quartet for the commissioning and workshoping of this quartet.

Biographies:

Amanda Berlind is an interdisciplinary composer and artist [and human] practicing largely in the mediums of sound and video. She has a racoon-like presence, and resides in the rainy and green Portland, Oregon.

Berlind most often create audiovisual sound art pieces (time-based installation works) alongside visual projection or video art. She frequently incorporates aspects of humor, absurdity and joyfulness into her work. She strives to create complex hyperrealities and little universes full of

shapes and characters; she is most interested in making worlds and spaces. With minimalist techniques and the use of manipulated found sound and field recordings, she focuses on the creation of three-dimensional sound worlds (accessed via spatialized audio installation) accompanied by projected visuals of various experimental mediums, that may all act as ludicrous microcosms to help us better understand our ridiculous environment. It has been said that some of her music is rather full of joy.

Berlind has recently released an audiovisual solo album, *Green Cone*, with the Iowa-based label Curious Music, and is currently recording work for an upcoming EP, alongside some pending commission work. She's also recently completed commissions for the *Bang on a Can All-Stars* (for the People's Commissioning Fund concert), and for composer-performers Yaz Lancaster and Andrew Noseworthy, which premiered at the music gallery in Toronto this past January. She works part time as a contributor and grant-writer for the experimental sound art publication *Soap Ear*.

Ethan Barretto is a visual artist and animator whose work consists primarily of drawing, sculpture and video. His art reflects an interest in the visual evidence of erosion and decomposition, and to represent this, he has created a truly original and organic approach to the stop motion process. Barretto uses hand-cut stencils and modeling clay to replicate the effects of biological growth and decay, to various gradations of severity and playfulness. In his work with Amanda Berlind, Ethan produces clay imagery that Berlind edits into her video art.

Jessie Montgomery is a violinist, composer and music educator from New York City. She performs and gives workshops in the US and abroad and her compositions are being performed by orchestras and chamber groups throughout the country.

Jessie was born and raised in Manhattan's Lower East Side in the 1980s during a time when the neighborhood was at a major turning point in its history. Artists gravitated there and it was a hotbed of cultural activity and community development. Her parents (father a musician, her mother, an actress) were engaged in the activities of the neighborhood and regularly brought Jessie to rallies, performances and parties where neighbors, activists and artists gathered to celebrate and support the movements of the time. It is from this unique experience that Jessie has created a life in which performance, creativity, education and advocacy merge.

Jessie began her violin studies, at the Third Street Music School Settlement, one of the oldest community organizations in the country. Upon graduating with her Bachelor's degree from the Juilliard School in Violin Performance in 2003, she joined forces with Community MusicWorks in Providence, Rhode Island, a nationally recognized leader in community development and music education. With this appointment came her first experience as a professional chamber musician as a member of the Providence String Quartet. She continued her chamber music endeavors as a founding member of PUBLIQuartet, a string quartet made up of composers and arrangers, featuring their own music as well as that of emerging and established contemporary composers. Since 2012 she has held post as a member of the highly acclaimed Catalyst Quartet, raved by the *New York Times* as "invariably energetic and finely burnished... performing with earthly vigor", touring regularly in the United States and abroad. Most recently she has become a

collaborator with Yo-Yo Ma's Silkroad Ensemble and will tour with them in the upcoming 2018-19 season.

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports the accomplishments of young African-American and Latino string players. As a member of the Sphinx network she has played numerous roles within the organization, as a teacher, juror, orchestra member and concertmaster, panelist and ambassador, as well as being a two-time laureate in their annual competition. Jessie was also Composer-in-Residence with the Sphinx Virtuosi, a conductor-less string orchestra which toured her music for 3 seasons. The tours resulted in radio broadcasts on Performance Today, WFMT in Chicago, Q2 and others, and a review in the Washington Post calling her music "Turbulent, wildly colorful and exploding with life." In 2014, Jessie was awarded Sphinx's generous MPower grant to assist in the recording of her acclaimed debut album, *Strum: Music for Strings* (October, 2015, Azica Records). The Whole Note states that the album displays "a remarkable self-assurance and confidence together with a striking musical inventiveness and imagination"; and Second Inversion, Seattle's alternative classical radio station, remarks that "The album combines classical chamber music with elements of folk music, spirituals, improvisation, poetry and politics, crafting a unique and insightful new-music perspective on the cross-cultural intersections of American history."

In 2012, Jessie completed her graduate degree in Composition for Film and Multimedia at New York University, at which point composing became a true focus on her path. Opportunities came about to partner with the American Composers Orchestra, the Sphinx Organization and chamber groups throughout New York City. Other commissions began to

emerge from the Albany Symphony, the Joyce Foundation, Orpheus Chamber Orchestra, and the Young People's Chorus of NY.

In fall 2018, Jessie will be an incoming Virginia B.Toulmin Fellow at the Centre for Ballet and the Arts, where she will complete work on a new ballet for Dance Theater of Harlem and the Virginia Arts Festival, in collaboration with choreographer Claudia Schreier. Other upcoming highlights include premieres of new work for soprano Julia Bullock, The Muir Quartet and performances by the Saint Paul Chamber Orchestra.

Teachers and mentors include Sally Thomas, Ann Setzer, Alice Kanack, Joan Tower, Derek Bermel, Mark Suozzo, Ira Newborn and Laura Kaminsky.

Latin-American vocalist, cellist, pianist, and pedagogue **Andreina "Nina" Kasper** began her music education under her mother, Maria Antonieta Salas, at the age of twelve. She attended New World School of the Arts where she studied cello under Aaron Merrit. Miss Kasper also took chamber music classes and orchestral studies at Florida International University where she studied cello with Javier Arias and played under Carlos Riazuelo. She has attended the prestigious International Music Festival in Philadelphia (2010) where she studied under Kimberly Fischer and Udi Bar David and played principal cello in the festival orchestra. In 2013, she began studying privately with David Cole (Lynn University) and in 2015, with Jason Calloway (FIU). She was a guest cellist in 2009 at the High School for the Performing and Visual Arts in Houston, TX and received coachings from Ivo Jan van der Werff at Rice

University. While in Houston, she was also invited to play cello and perform the National Anthem at the Venezuelan Embassy. In 2016, she participated in a series of master classes dictated at Florida International University where she worked with renowned violinist Laura Bossert.

Cellist **Tyler James** got his musical start attending the Virginia Governor's School for the Arts while working on his private teacher's farm to pay for lessons. Tyler toured as principal cellist of the 2018 National Revival Tour of *Miss Saigon*. He has performed chamber music with the likes of Peter Zazofsky, Andrés Cárdenes, and Karen Dreyfus. He has performed in Carnegie Hall, Radio City Music Hall, the Kimmel Center, and the Boston Opera House. Recently, Tyler was featured in the Boston Globe for his performance of the Brahms B-Flat Sextet in Nicolas Sterner's *Courtyard Concert Series* and made his 92nd Street Y debut performing Dinah Pruzhansky's Piano Trio *Sound of the Land* on her faculty recital. Tyler is currently pursuing his Master's Degree with Dr. Terry King, protégé of the legendary Gregor Piatigorsky, at the Longy School of Music Of Bard College as an Amy and Joshua Boger Scholar.

George Katehis is a Greek-American composer who specializes in high-density and complex works for small chamber ensembles and solo performers/bodies. His scholarly and compositional interests include early music, contemporary performance practice, polyphony and complexity, the semiotics of music, and archival work relating rare and apocryphal 20th century and contemporary scores and texts. More recently, his research has expanded to the Byzantine music tradition and mechanical instruments such as barrel pianos and typewriters. Currently, he is an instructor for undergraduate and graduate courses at New Jersey City University's (NJCU) Department of Music, Dance, and Theatre. Upcoming projects include works for harpsichordist Wesley Shen (2021), Longleash with meta.ξ (2021), and pianists Jana Luksts, Magdalena Falçes, and Yu-ting Huang (2021), among others.

Born in Manhattan in 1991, George Katehis received his B.A. in composition from the Setnor School of Music at Syracuse University (SU) magna cum laude, where he studied with Nicolas Scherzinger; and his M.M. in composition from the Manhattan School of Music (MSM) with Reiko Fütting. He is currently pursuing a Ph.D. at the CUNY Graduate Center, studying with Jason Eckardt and Jeff Nichols. Additionally, he is the director of the GC Composers, the student organization for presenting concerts of the composers at the Graduate Center. A recipient of the 2013 Brian Israel Prize in composition (SU) and a Manhattan School of Music Composition Scholarship (MSM); among other academic achievements, Katehis remains interested in issues of composition, pedagogy, and performance of modern and historical plucked string instruments. Katehis has studied classical guitar with Kenneth Meyer, and early plucked strings (lute, baroque guitar, and theorbo) privately. Other instructors/various lessons have included Brian Ferneyhough, Claus-Steffen Mahnkopf, Mark Andre, and Joseph Downing, among others, in composition, Michael Calvert and Charles Weaver in early plucked strings, and various instructors in Byzantine chant.

As an engraver, he has produced work for the Illinois Philharmonic Orchestra and ProMusica Chamber Orchestra, and for pianist Renate Rohlfing, Joshua Roman, Longleash, among others. Clients of film photography have included Longleash (Loretto Project), Jana Luksts (press), and Matt Siffert (press). He has studied film editing with documentary filmmaker Mariano

Wainzstein , and has collaborated with Braund Studios (NYC/LA) and Superreel (FN) on videos of his works.

Katehis' music has been performed in North America and Europe, and exhibited in numerous workshops and masterclasses taking place in academic institutions (Dinosaur Annex, Loadbang, Friedrich Gauwerky, Loretto Project with Longleash, JACK quartet). He has received grants and prizes from the American Guild of Organists (AGO), the American Accordionists' Association (AAA), Fulbright Foundation , the Canada Arts Council, the Foundation for Contemporary Arts (FCA), and has had work featured in the Society of Composers' (SCI) annual journal of scores. In 2016-19, Katehis' work for solo piano, white as ash , and constellation (1-a), from the [Orfeas-zyklus] received performances in Toronto, CA (Walter Hall, Yorkminster Baptist Church), the Musiikin Aika "Time of Music" festival, Vitasaari, FN, the 2016 Darmstadt IMD Ferienkurse, Sound Symposium Festival, Newfoundland, CA, Thessaloniki, GR, Spectrum,

and Benzaquen Hall (NYC), all by pianist Jana Luksts). In 2017, he received a commission from the American Accordionists' Association (AAA) for a large-scale work for solo accordion for Finnish accordionist Matti Pulkki, and published by Edition Avantus . become/desiccated, the resulting work, was premiered in New York at Benzaquen Hall, Dimenna Center (subsequent performances in Toronto, Gallery 345, 2017, Helsinki, Camerata Hall, Musiikkitalo, 2018, Basel, Basel Music Academy, and Thessaloniki Reedblocks Accordion Festival, 2018). In the Spring of 2020, m, a work for three pianists, was premiered in Toronto (918 Bathurst).

In 2017-18, he received a Fulbright Research Grant for a proposal pertaining to aspects of Greek demotic music, 20th -21st century art composition, and folklore studies, supervised by various faculty of the University of Macedonia and Aristotle University in Thessaloniki, Greece. As a byproduct of this research, in response to an essentially entirely absent body of English-language literature on the topic, and what has now become an ongoing project, he is attempting some of the first English translations of seminal texts, documents, and secondary research concerning Greek demotic music. To date, he has completed translations of Essay on the Greek Demotic Music (Samuel Baud-Bovy), Demotic Song (Iordanis Kouzinopoulos), and Greek Demotic Song (Spyridakis & Peristeris). Additionally, as it became clear that the funding of the grant could be put towards a more productive use, Katehis curated several concerts and workshops (piano, accordion) in conjunction with the Contemporary Music Lab at the Aristotle University , featuring the work of established, but mostly emerging and young Greek composers. Aided by Michalis Lapidakis, Dimitris Maronidis, and Zesses Seglias, the culmination of this work resulted in the premiere of 14 new compositions for piano by the composition students of the Aristotle University, presented in concert and then recorded by the generosity of the ERT 3 Radio Station and their piano.

In the Fall of 2018, Katehis founded meta.ξ (www.meta-ksi.com), a collective of Greek composers and artists acting as international curators of experimental and post-crisis Greek art, music, and design. In its first season, meta.ξ will present concerts and exhibits in NYC, Toronto, Stuttgart, Darmstadt, Athens, and Thessaloniki, working with several ensembles.

Finnish accordionist **Matti Pulkki** performs frequently with different chamber groups and as a soloist around the world. Recently he has focused on collaborating with composers on renewing

the soundscape of the instrument through experimentation. Pulkki primarily concentrates on original music written for accordion, and also arranges, transcribes, and performs music from a wide range of styles and works as a creative artist and musician on diverse projects from interdisciplinary productions to music theatre and opera. Pulkki holds a Master's degree from the Sibelius Academy of the University of the Arts Helsinki and is currently pursuing his doctorate at the University of Toronto, studying with professor Joseph Macerollo

Yaz Lancaster (they/them) is a transdisciplinary artist most interested in relational aesthetics and the everyday; fragments and collage; and anti-oppressive, liberatory politics. They perform as a violinist, vocalist, and steel pannist in a wide variety of settings; and they present work in many different mediums and collaborative projects. Yaz has had the privilege and opportunity to work with artists such as Leilehua Lanzilotti, Wadada Leo Smith, Andy Akiho, Rohan Chander, JACK Quartet, Skiffle Steel Orchestra, and Contemporaneous; and they're currently developing a new pop/post-genre duo project with guitarist-producer and composer Andrew Noseworthy, and new music for Copland House. Yaz is currently a mentor/council member at Luna Composition Lab, a contributing writer for I Care If You Listen, and the arts editor for Peach Mag. They hold degrees in violin and poetry from New York University; and they love chess, horror movies, and bubble tea.

Hailed by *The New York Times* as “our leading new-music foursome”, the **JACK Quartet** is one of the most acclaimed, renowned, and respected groups performing today. JACK has maintained an unwavering commitment to their mission of performing and commissioning new works, giving voice to underheard composers, and cultivating an ever-greater sense of openness toward contemporary classical music. Over the past season, they have been selected as Musical America's 2018 “Ensemble of the Year”, named to WQXR's “19 for 19 Artists to Watch”, and awarded an Avery Fisher Career Grant.

Paige Burke: You are the Artist, *an interactive virtual concert experience*

You Are The Artist

an interactive virtual concert experience

featuring the works of Longy composer, Paige Burke
as part of ID539: The Power of Art for You and Your Community

Lux Aeterna (2020)

Juliet (Ye) Liang, soprano
Yuhan Liu, mezzo-soprano

where the wild things are (2020)

Lorenzo Macuja, clarinet

it won't be long now (2021)

Jinnan Zhao and Xin Li, pianos

FROM THE COMPOSER, ABOUT YOU ARE THE ARTIST:

As a composer and musician, I have always been drawn to the connections between the visual and the aural—the concepts of “the color of sound,” and of synesthesia has always fascinated me. How does the brain make these connections between these two different stimuli? What makes this sound “purple,” and what about this particular piece of music reminds the listener of a quiet beach at sunset? Most importantly, how does the listener’s perspective of the piece differ from the composer’s, or the performer’s?

In designing the concept for *You Are The Artist*, which I hope to expand into a concert series going forward, I wanted to create a space for listeners to interact with the music in their own way just as much as I wanted to perform my own empirical research on the connections between visual and aural stimuli. Furthermore, as a music educator, one of my main goals is for my audience—whether they are my students in a classroom or listeners in a concert hall—have meaningful interactions with music that are accessible to everybody. Regardless of where you are, or what materials you have access to, you are encouraged to craft and submit your own responses to the music you hear on this program—this is a composer-artist collaboration where *you* are the artist.

PROGRAM NOTES:

Lux Aeterna was composed in memory of my beloved grandmother, who passed away last year after a years-long battle with dementia. The text, taken from the Latin Requiem mass, is a prayer for eternal rest:

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

Let perpetual light shine upon them, O Lord,
with your saints for ever,
for you are merciful.

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.

The music aims to create a feeling of *liminality*, or existing at the threshold between one thing and another. This threshold represents the transition between the physical and spiritual realms, or between vague memories and reality.

Drawing on influences from Renaissance polyphony, the two voices are in a constant push and pull against one another, finding relative peace in dissonance. Each resolution gives rise to further harmonic and rhythmic tension, reinforcing this idea of liminality.

where the wild things are, for solo B-flat clarinet, was the first piece I completed as a student at the Longy School of Music, and one of my first forays into non-traditional compositional techniques—looking back, for me it represents my breaking free from what I thought was my “compositional style” at the time into an ongoing process of self-discovery.

Based on my very first assignment from my composition professor, which was to compose a three-measure melodic theme, soon enough this three-measure melody spiraled off into a nearly four-minute rhapsody. I drew on influences from jazz, blues, and also from my days as a music education major, dealing with beginner band students learning to make sound through their instruments. Beginning with a series of overblown, under-blown, and (purposely) sloppy-

sounding notes and descending glissandi, the piece blusters into the main theme before developing into something more fanciful—an adventure into uncharted territory, where all the wild things are.

In this way, *where the wild things are* was my introduction to writing for a solo instrument, as well as a trial-by-fire in extended techniques, melodic fragmentation, atonality, and experimenting with timbre. All this is just to say, this was one of the first full-length pieces I had ever written that wasn't a pretty, lyrical choral piece about Jesus.

“I am not your rolling wheels...I am the highway.” -Chris Cornell

Coming back to the theme of liminal spaces, I originally intended for *it won't be long now*, written for piano duo, to convey a more subdued but haunting sense of anticipation. While composing the piece, however, I found myself listening to a fair amount of '90s alternative rock and metal, and wanting to channel this energy into the pieces that I was working on at the time. (The other solo piano piece that I finished soon afterwards, titled *between sacred silence and sleep*, quotes the main riff in System of a Down's song *Toxicity*.) I scrapped the original idea I had for the piece, instead channeling this louder, in-your-face, but still emotionally vulnerable, energy into the piece that would remain titled *it won't be long now*.

The dual piano parts begin the piece with spacious block chords, trading voices before easing into tight, syncopated rhythms, all while constantly gaining momentum. While the second piano part barrels along with low, open chords, the first piano part provides rhythmic and harmonic dissonance. This dissonance provides a sense of agitation and apprehension, contributing to this liminal state—you are on a highway headed somewhere unknown.

Wednesday, April 28, 7pm EDT

Patrick Wu: NOCTURNAL

An evening of Modern Nocturnes by Hsiu-Ping (Patrick) Wu

Taiwanese-Canadian violinist-composer Hsiu-Ping (Patrick) Wu is constantly on the search for musical language on different sides of the spectrum. Like his multifaceted identity, Wu's music ranges from the style of neo-romanticism to avant-garde soundscapes, fusing theatrical elements and improvisational techniques. For this concert, Wu wanted to explore the concept of “Modern Nocturnes” through the different soundscapes and its evolution from Romantic sounds to the New Romantics.

The concert will begin with Kaija Saariaho's Nocturne for Solo Violin, and then respond with two of Wu's own compositions to depict the Modern night.

- Kaija Saariaho: Nocturne for Solo Violin (1994), Hsiu-Ping (Patrick) Wu, violin.

Nocturne was written in early 1994 and dedicated to the memory of the Polish composer, Witold Lutoslawski. The piece is an exploration of early ideas for Kaija Saariaho's violin concerto, Graal Théâtre, The first performance of Nocturne was by John Storgårds on 16 February 1994 in Helsinki. Nocturne lasts around 6'.

- Hsiu-Ping (Patrick) Wu: “Nocturnal” for Viola and Cello (2020), Tasman Tantasawat, viola and Priscilla Lee, cello

From the historical point of view, Nocturnes are often depicted as a composition inspired by the night with romantic and dreamy characteristics. In Nocturnal, Wu describes his view of the night in his own romantic way. As in the horror genre, the night is dark and unpredictable. In this piece, the composer chose the combination of strings in the lower register; and creates a haunting soundscape by using different extended techniques on the viola and cello.

- Hsiu-Ping (Patrick) Wu: "NOIR"- Cadenza for Solo Flute (2021) Eva Skanse, flute
"With the lights out, it's less dangerous"---- Kurt Cobain, 1991
Since the COVID-19 pandemic, Wu has been heavily influenced by the concept of "Nocturne," its romanticism, its unpredictability, and the beautiful chaos that comes with it. In NOIR, the cadenza for solo flute not only showcases the virtuosity of the flute, but also the sounds and textures one can achieve given a certain musical parameter

Sara Insuasty: Pasillo "The air and the dance of freedom"

Tonight, I want to present the Colombian folk music and the art of the Colombian painter Francisco Cano. I want to show you some paintings of him, since in his paintings they are recognized for painting the cultural identity of Colombia. While the paintings are being exhibited through a video, we will be playing a duet with my fellow musician Mattheew Griffith a Pasillo. Pasillo refers to Colombian folk music, and it means "the air and the dance of freedom", it is the encounter between two rhythms and dances of opposite origin, the pasillo (a slow and calm melody derived from the indigenous inhabitants of the area, and the European waltz. The Pasillo that we will be playing is called Dilo otra vez which means Tell me again in Spanish, it was composed by a Colombian cellist Santiago Bernal. I will present the list with the name of the paintings by the artist Francisco Cano that will appear in the video according to the order, with English translation next to the name.

- 1 *Horizontes (Horizons)*
- 2 *La niña de las Rosas (The girl with the roses)*
- 3 *Bodegon con Violín (Bodegon with violin)*
- 4 *la costurera (seamstresses)*
5. *Carolina Cárdenas*
- 6 *confidencias (Confidencies)*
- 7 *Flores (Flowers)*
- 8 *Retrato del niño (portrait of the child)*
- 9 *Carolina Cárdenas*
- 10 *La voluptuosidad del mar 8 the voluptuousness of the sea)*
- 11 *paisaje (Landscape)*
- 12 *Estanque (Pond)*
- 13 *abril (April)*

I hope you enjoy!

Bahar Soyoz: a scene from the past

The artwork by Anna Fubini

Textile #1 screen print on cotton, cotton yarn twisted with copper wire.

Textile #2 silk, polyester appliques: silk screening on cotton, cotton yarn twisted.

For my artwork, I was inspired by time periods of this collection of music and the way that the styles of music changed overtime along with the instruments they were played on. Exploring this theme of time, I created two wall hangings which became the backdrop for the musical performance. Each piece was similar in pattern, a mix of motifs synonymous for both death and

life, but differed in final form. For the second textile the original print was used as appliques and added to additional elements of baroque design including watteau pleats of baroque fashion and the S curve of floral design. Using these wall hanging as installations they were arranged to mirror the compositions found in Johannes Vermeer's artwork. In this way, the final combination of art and musical performance became a work of art in itself and created an atmospheric setting which invites the viewer into the performance. -Anna Fubini

-D. Scarlatti- Sonata F minor K.466

One of the most well-known Italian composers. Majority of his career was spent serving Spanish and Portuguese royalty. The use of the form sonata is very unique to Scarlatti. Over 600 pieces of his written music is in this form.

In this performance, we were influenced by Baroque paintings and visualized them in a non-static format. Therefore, the artwork and the use of instruments have the intention of projecting this motive of 'a piece of history coming to life.' Almost telling the story of the music as if coming from the past.

C.P.E. Bach- Fantasia F# minor

Son of J.S. Bach and known for 'opening the doors of the classical period.'

During his lifetime, the fortepiano was becoming more and more popular. He wanted to point out this was the instrument that had better potential for expression. His concerto for harpsichord and fortepiano is famous for displaying this thought.

Johannes Brahms- Intermezzo op.118 no:2

Brahms is one of the composers who has created an image with his use of sound. While it is the genius of the composer, the modern instrument provides the capability to create that sound. It is our intention to demonstrate the differences of the evolving instrument.

After Brahms's intermezzo, there will be a brief reminder of the first piece of the program Scarlatti sonata. The reason for the program ending with this piece is to have our ears hear the same music on the modern instrument and finish with the idea of how change happens over time.

~Anna Fubini & Bahar Soyoz