

UNIVERSITY OF HARTFORD

THE HARTT SCHOOL

Larry Alan Smith, Dean
Rita Porfiris, Chair of Chamber Music
Present

The Uncertainty of Fate Festival

May 1-5, 2021

celebrating creativity in the face of adversity



Program Contents

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“Now is not the time for bigots and racists. No time for sexists and homophobes. Now, more than ever, is the time for ARTISTS. It’s time for us to rise above and to create. To show humanity. To spread hope. We must prevent society from destroying itself, from losing its way. Now is the time for love.”

— Kamand Kojouri

A message from the artistic director



By any measure of the world, 2020 was a violent, untenable year that pushed the human resolve to its limits. We had a pandemic and countless lives lost (let alone livelihoods). We had the murders of George Floyd, Breanna Taylor, Ahmad Arbery, and so many others, with the resultant social justice uprising and protests that these demanded.

On the arts side, in the beginning, with most performing venues shut down and gatherings of people prohibited, the performing arts were especially devastated. Yet one by one, like lights out of darkness, musicians, dancers, writers and other artists began to find ways to express themselves.

The festival of the “Uncertainty of Fate” was conceived as a way to solicit and collect these expressions. Over the next 5 days, you will hear 37 new commissions from established as well as emerging composers and activists, interwoven with a few existing works composed earlier, but quite relevant. 51 composers in all, 59 pieces, performed by musicians of all ages, dancers, and writers. The written pieces were contributed by clinicians from the VA New England Healthcare System; healthcare professionals working on the front lines during the pandemic. We also hope you will join our panel discussions on healing in the arts and activating and agitating for systemic change, as well as guest artist masterclasses.

There’s a famous quote by Leonard Bernstein that gets brought out on social media by musicians when tragedies arise:

"This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before."

The arts in these times *can* be beautiful, but they can also be powerful and uncomfortable and thought-provoking. Our expression is a catharsis, and also a way to unite across the barriers that separate us. We hope these works- of isolation, loss, rage, and hope, help to honor the experience of all of us during this time.

Take time to breathe, and be well.

Rita Porfiris

Events

(click on blue highlighted text to access links; YouTube links to the concerts and interactive chats will also be available on the Hartt livestream page) *Pre-registration required for webinars only.*

April 28	4 pm-cello masterclass with Jennifer Kloetzel	Zoom
May 1	10 am chamber masterclass with Jennifer Kloetzel and Ertan Torgul	Zoom
May 1	7 pm Opening Concert	Hartt livestream OR YouTube
May 2	12 pm Panel: Healing and Conflict Resolution Through Creating Art (pre-register by clicking on zoom link above)	Zoom webinar
May 2	5 pm Concert: Breaking Apart/Coming Together I	Hartt livestream OR YouTube
May 3	5 pm Violin masterclass with Ertan Torgul	Zoom
May 3	7 pm Concert: rage, uncertainty, justice	Hartt livestream OR YouTube
May 4	9 am Panel: Get Comfortable Being Uncomfortable: Activating and agitating systemic change in your institution (pre-register by clicking on zoom link above)	Zoom webinar
May 4	7 pm Concert: Blues/meditations	Hartt livestream OR YouTube
May 5	7 PM Closing Concert: Breaking Apart/Coming Together II	Hartt livestream OR YouTube
May 5	following the concert: The After Party	Zoom

Festival personnel

(*S*-Hartt student) (*F*- Hartt faculty) (*G*-Guest artist)

Composers:

Gamal Abdel-Rahim

Dawson Atkin *S*

Joshua Baerwald *S*

Juhi Bansal *F/G*

L. v. Beethoven

Sebastian Bottone *S*

Robert Carl *F*

Aaron Clay *G*

Javier Colon *F*

Noel Da Costa

R.J. Dion *S*

Christie Echols *S*

Alexandra Gardner *G*

Eliza Gelinis *S*

Sarah Gibson *G*

Anthony R. Green *F/G*

Alexander Gustavo *S*

Joe Hayes *S*

Jon F. Howe *S*

Nathalie Joachim *F/G*

Chase Jordan *S*

Ted King-Smith *S*

Mark B. Konigsmark *S*

Gilda Lyons *F*

Paula af Malmborg Ward *G*

John Mange *S*

Daniel Minogue *S*

Jeffrey Mumford

Brooklyn Penkauskas *S*

Coleridge-Taylor Perkinson

Daniel Powers *S*

Florence Price

Daniel Bernard Roumain

Elena Ruehr *G*

Nicholas Ruel *S*

David Sampson *G*

Nathan Scalise *S*

Jonah Sirota *G*

Joseph Spence *S*

Giovanna Spiotti *S*

Ken Steen *F*

Jerod Impichchaachaaha' Tate *G*

Ram Tysoe *S*

George Walker

Errollyn Wallen *G*

Wen Wen Van der Wende *S*

Clarence Cameron White

Ethan Wickman *G*

Evan Williams

Huining Xue *S*

Jiaxin Zhang *S*

Performers:

Violin

Sunnaj Britt *S*
Hugh Chomentowski *S*
Daniella Greene *S*
Sayumi Harb *S*
Julie Haring *S*
Selah Kwak *S*
Katie Lansdale *F*
Anton Miller *F*
Jennifer Reuning Myers *G*
Ertan Torgul *G*

Viola

Melinda Daetsch *F*
Chase Jordan *S*
Elizabeth Knaub *S*
Bobby Luan *S*
Rita Porfiris *F*
Morgan Ballard-Wheeler *S*

Cello

Darrett Adkins *G*
Hsin Chen *S*
Jennifer Kloetzel *G*
Max Hanks *S*

Bass

Harry Grossman *S*
Robert Black *F*

Flute

Janet Arms *F*
Michelle Li *S*

Oboe

Alaina Chester *S*
Clarinet
Megan Camilleri *S*
Hyojun Kim *S*
Ayako Oshima *F*
Linus Shek Yan Poon *S*
Xuan Qin *S*
Rachel Wilensky *S*

Saxophone

Garrett Evans *S*
Liam Florence *S*
Derek Granger *S*
David Kuhn *S*
Aidan Lueth *S*
Alex Miller *S*
Ryan Newell *S*
Owen Nichols *S*
Jason Novellano *S*
Max Votolato *S*
Aislinn Walters *S*

Trumpet

Phil Snedecor *F*

Tuba

Scott Mendoker *F*

Piano

Florence Millet *G*

Conductor

Ziwei Ma *S*

Dance/Choreography

Colby Connelly *S*
Marigel Fernandez *S*
Felicia Isotti *S*
Rachel Myers *G*
Stephen Pier *F*

Vocals and clapping

Memphis Youth Symphony
Kalena Bovell, dir

The Bridges Program,
Baltimore

Samuel Thompson, dir

soloist: Mason Byron

teachers: Coyote Erfourth

Holly Nelson

Tim Provost

Sarah Van Waes

The Kako Foundation, Haiti

Rudy Perrault, dir

Cuatro Puntos, Hartford

Kevin Bishop, dir

The Clinicians from the VA
New England Healthcare
System*

Dr. Pauline Chen, facilitator

Doug Falls, Chaplain (ret)

Dr. Susan Nathan

Dr. Elizabeth Marhoffer

Dr. Rebecca Slotkin

**The opinions expressed do not
represent those of the VA New
England Healthcare System.*

Opening concert

Saturday May 1, 2021

7:00 PM

Lincoln Theatre

[livestream](#)

OR [YouTube](#)

Centennial Suite (2020)

Crystalline Fields

Coming and Going

I. Nothing Much Happens

II. Time Flies

Quartet Miniature 1 "Intervals"

dreaming you to be here beside me

Burn Out

Alexander Gustavo

Robert Carl

Ted King-Smith

Ken Steen

Joseph Spence

Hartt Saxophone Ensemble

Ziwei Ma, conductor

Body Breaks, Spirit Descends (2020)

John Mange

Felicia Isotti, dance and choreography

Daniella Greene, Selah Kwak violins

Bobby Luan, viola; Max Hanks, cello

Agita (2020)

Brooklyn Penkauskas

With me (2021)

Nathalie Joachim

Broken bleak roe and choppy chanterelles (2021)

Paula af Malmberg Ward

Miller-Porfiris Duo

Last Call (2021)

Gilda Lyons

Miller-Porfiris Duo

Janet Arms, flute

Timelines (2021)

Daniel Powers

Sunnaj Britt, Hugh Chomentowski, violins

Morgan Ballard-Wheeler, viola

Transforming (2021)

Huining Xue

Sayumi Harb, Julie Haring, violins

Chase Jordan, viola; Hsin Chen, cello

violet sun (2021)

Dawson Atkin

Inherent Exertion (2020)

Christie Echols

Robert Black, bass

faster (2021)

Randall Dion

Michelle Li, flute
Alaina Chester, oboe

With the Darkest Light (2021)

Nicholas Ruel

Hartt Clarinet Ensemble

Fanfare and Dance (2021)

Chase Jordan

Anecdotal Antidotes- Movement II (2021)

David Sampson

Whisky Tango Foxtrot:
Phil Snedecor, trumpet; Scott Mendoker, tuba;
Anton Miller, violin; Rita Porfiris, viola

Panel: Healing and conflict resolution through creating art

Sunday May 2, 2021

12:00-1 PM

Preregister for this [Zoom](#) webinar

A discussion of adversity and its effect on the creative process, and how art can be the impetus for healing and change.

Moderator and panelist: Calida Jones, Director of Engagement, The Hartt School; program director, *Music Matters*

Panelists:

Kevin Bishop, violist and conductor; Founder/Director of *Cuatro Puntos*

Ahmeen Mokad, composer, conductor, actor; leader of the *Light Orchestra*, Iraq

Dr. Susan Nathan, physician and educator; director, *My Life My Story*

Jean Rudy Perrault, composer, violinist and educator; Founder/Director of *The Kako Foundation*, Haiti



As an alumna of The Hartt School, **Calida Jones** completed her Master of Music in Violin Performance and Suzuki Pedagogy in 2007 and remained on the teaching faculty for Hartt Community Division, later taking on the leadership of the Blue Hills Suzuki Program. In 2012, Calida was hired by the Waterbury Symphony Orchestra to design and implement the El Sistema-inspired program, "Bravo Waterbury!" She continued her work in Waterbury until August of 2018. Currently Calida is the Program Director for Music Matters and the Conductor of the Hartford All-City Youth Orchestra in conjunction with the Charter Oak Cultural Center. Additionally, she serves as the Program Coordinator for MentorU with Nutmeg Big Brothers Big Sisters. In addition to this work, Calida serves on The Julius Hartt

Musical Foundation Board of Trustees, El Sistema USA (Board Clerk), chairs the Racial Diversity and Cultural Understanding Committee, and serves on the board of the Connecticut Arts Alliance. In 2018, Calida was a proud recipient of a Connecticut Arts Hero Award.

Calida's work has taken her around the globe. She is passionate about intentional, purposeful teaching and community engagement. Her personal mission is to ensure that children who have limited resources also have access to musical opportunities and activities, catapulting them to success, regardless of the path. Calida is deeply committed to correlating the art of teaching to the development of life skills and community building.

As a consultant and guest speaker, Calida has worked with notable programs and institutions including the Yale University School of Music, Duke University, the Ravinia School, The Hartt School, and TEDx in San Jose, CA. Most recently, Calida has consulted with the Sphinx Organization, The Cleveland Orchestra, and The Utah Cultural Alliance. Click [here](#) to watch a YouTube video of Calida's TEDx talk in 2017.



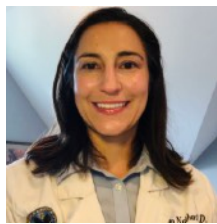
Kevin Bishop's life work serves the ideal of "music as social action": the belief that long-term music education can aid community building, personal elevation, and reconstruction. His varied career as a violist, violinist, conductor, composer, educator, researcher, and arts administrator has taken him around the world to study, witness, engage with, and lead social music projects. Having grown up in a broken home amid a troubled neighborhood near Los Angeles, his entrepreneurial career began young when he founded the *Western Society of Chamber Music* after tragedy caused the demise of his school's music program. He led this organization and its community-minded efforts for 8 years before moving to Connecticut and founding *Cuatro Puntos* in 2012. Via *Cuatro Puntos* he worked with an El Sistema program in

Bolivia for two summers, then in Afghanistan for three. Kevin eventually became Director of Orchestral Studies at the *Afghanistan National Institute of Music*, living in Afghanistan for an extended period. During this time he led the country's only orchestra in numerous concerts for presidents and ambassadors. He prepared and led the country's first female conductors with the *Afghan Women's Orchestra "Zohra"* in concerts across Europe, including the

closing ceremony of the World Economic Forum in Switzerland. As part of his founding and directing of *Cuatro Puntos* Kevin is currently music director and co-founder of the *Music Moves Hartford Street Choir*, a program in shelters and soup kitchens that serves adults in Hartford who face homelessness and displacement. Kevin has conducted on some of the biggest stages in Europe the likes of the *Zurich Tonhalle*, performed viola recitals at *Carnegie Hall* and *Lincoln Center*, won international competitions, performed chamber music on four continents, lectured at universities across the USA and Europe the likes of *New England Conservatory* (Boston) and the *Institute for Cultural Diplomacy* (Germany), and presented at conferences on "music as social action" around the world. Kevin is also founder of the *Connecticut Elementary Honor Orchestra*, which he first organized with a group of 100 elementary students from around the state while he was teaching at UConn. Kevin has degrees from the University of California (BM), University of Hartford (MM) and Institute for Cultural Diplomacy. His primary teachers (viola) have been Helen Callus, Donald McInnes, and Steve Larson. In all of his work Kevin aims to have fun and cultivate lasting friendships while exploring music's potential as one of many relevant, viable, and complementary methods for creating a more just and inclusive society. Visit the website of [Cuatro Puntos](#) for more details.



Ameen Mokdad, born 1989 in Baghdad, graduated from the Agriculture and Forestry College at the University of Mosul in 2013. He lived in the Northern Iraqi city of Mosul from 2003 until after the ISIS occupation. Ameen started learning and making music in 2009 and has been composing for film and theatre since 2014. He has acted in and directed experimental theatre plays since 2017, and has worked as a music teacher and conductor since 2018. In 2019 he founded the *Light Orchestra* in the city of Mosul. He is a composer and musician in the play *Taqasim Ala Alhayat*, written by the Iraqi director Jawad al-Asadi and based on Anton Chekhov's novel *Ward No. 6*. *Taqasim Ala Alhayat* had presentations at the *11th Arab Theater Festival* in Cairo (2019), the *54th International Festival of Carthage* (2018) and at the *Muntada Theater* in Baghdad (2018). He is regularly curated and performed in street performances as a musician and dancer since 2017 across Iraqi cities, keeping with his deep personal belief that music should be brought to people where they are. He has also been a member of *TARKIB Baghdad Contemporary Arts Institute* since 2017. Ameen has an internationally acclaimed album called *The Curve*, featuring music written in the city of Mosul during ISIS occupation. He recorded *The Curve* alongside the American *Cuatro Puntos Ensemble*, and it has since received international acclaim. You can hear Ameen's music by searching "Ameen Mokdad" on Youtube, Spotify, Apple Music, Amazon Music, Anghami, or on any other major streaming service.



Dr. Susan Nathan is a Geriatrician and Hospice and Palliative Medicine physician at VA Boston Healthcare System. She is the site director for the [My Life, My Story](#) project at VA Boston, where Veteran life stories are directly integrated into medical care through the electronic health record. *My Life, My Story* at VA Boston is an interprofessional, patient centered care educational activity for students and trainees across levels of training and offered widely among health and social professions. Through creative collaboration and interprofessional partnerships, almost 1,000 trainees from various training programs have interviewed roughly 1,100 Veterans over the past five years. The process involves a semi-structured life story interview that ultimately results in a co-created narrative-through the Veteran telling their story, which is then reflected back through the interviewer/writer and ultimately reviewed by the Veteran. Dr. Nathan is also an Instructor in Medicine at Harvard Medical School and an adjunct Instructor in Medicine at Boston University School of Medicine.



Performer, conductor and composer, **Jean (Rudy) Perrault** is Director of Orchestras and Professor of Music at the University of Minnesota Duluth (UMD). Born in Port-au-Prince, Haiti, he earned his Master's degree in violin performance from Temple University. He is a frequent panelist on national and international, instrumental and conducting competitions, and has participated in many music festivals. As an educator, he has conducted master classes and pedagogical workshops in many countries, including Venezuela where he worked closely with members of "*El Sistema*" organization (FESNOJIV). As a performer, Rudy maintains an active schedule. His performances have taken him around the globe and his compositions are equally in demand by individuals and ensembles in all four corners of the world. His most recent compositions include: "*Still Around*" a setting of the poem by the same name by Ruth Bauemler-Schmidt, "*Brother Malcolm*" - for cello and piano (a fictitious conversation between Malcolm X and Martin Luther King on the inauguration of Barack Obama as 44th President of the United States), "*Exodus*" for String Quartet, (recorded by multiple ensembles, including the Borromeo String Quartet), Z.O.E. a string quartet that served as the soundtrack for a documentary on Zombie Origin and Evolution. Future projects include setting to music three poems of world-renown author Edwidge Danticat, composing a duo for violin and cello (*Dialogues for Violin and Cello*), and a ballet (*Cérémonie Vodou*). The past several years he has been editing and orchestrating the piano works of Haitian Classical Composers. He is founding member and president of the [Kako Foundation](#), a non-profit organization dedicated to bringing music to at-risk youth in the US and Haiti. Rudy makes his home in Duluth, Minnesota.

concert 2: loss/cognitive dissonance; and unity (breaking apart and coming together I)

Sunday May 2, 2021

5:00 PM

[livestream](#) OR [YouTube](#)

Staggering Hypocrisy (2021)

Eliza Gelinas

*Katie Lansdale, violin
Marigel Fernandez, dance and choreography*

Walking Blind (2014, this version 2021)

Javier Colon arr. Nathan Scalise

*Javier Colon, vocals and guitar
Julie Haring, Sayumi Harb, violins; Chase Jordan, viola; Hsin Chen, cello*

Colorful Black (2021)

Jiaxin Zhang

Jennifer Kloetzel, cello

The Uncertainty of Fate (2021)

Douglas Falls

Woodruff Halsey II, narrator

Lament (2021)

Jon F. Howe

Ottava Bassa Duo

liberosis (2021)

Wen Wen Van der Wende

*Jennifer Reuning-Myers, violin; Melinda Daetsch, viola
Rachel Myers, dance and choreography*

Three Etudes for Piano (2012)

Evan Williams

Florence Millet, piano

Pietá (2021)

Ken Steen

QuartetES

There will be time I can't get back, and I'm furious (2020)

Daniel Minogue

*Anton Miller, violin
Stephen Pier, dance and choreography*

concert 3: rage, uncertainty, justice

Monday May 3, 2021

7:00 PM

[livestream/](#) OR [YouTube](#)

Yours is Mynd (2020)

Aaron Clay

Anton Miller, violin; Jennifer Kloetzel, cello

The Mission (2021)

Mark Bolan Konigsmark

Ottava Bassa Duo

Cliffhung (2021)

Ram Tysoe

Darrett Adkins, cello

Enough (2021)

Joshua Baerwald

Darrett Adkins, cello

Blocks (2021)

Sebastian Bottone

Florence Millet, piano

The sun sets later up here (2021)

Joe Hayes

Katie Lansdale, violin; Colby Connelly, dance and choreography

amid fleeting pockets of billowing radiance (1990)

Jeffrey Mumford

Darrett Adkins, cello

Celestial Nocturne (2021)

Giovanna Spiotti

Florence Millet, piano

Uncertainty of Fate (2021)

Elizabeth Marhoffer

Elizabeth Marhoffer, narrator

Your voice is what remains (2020)

Anthony R Green

The Miller-Porfiris Duo

In No Particular Direction (2020)

Nathan Scalise

QuartetES

Panel: Get comfortable being uncomfortable

Activating and agitating systemic change in your respective institutions

Tuesday May 4, 2021

9-10 AM

Preregister for this [Zoom](#) webinar

A discussion of how to best be the instrument for lasting impact in your school, organization, and/or workplace.

Moderator and panelist: Calida Jones Director of Engagement, The Hartt School; program director, *Music Matters* (see bio and photo p. 9)

Panelists: Camille Delaney-McNeil, musician; Director, Baltimore Orch Kids

Khandeya Sheppard, musician; Senior program manager, Baltimore Orch Kids

Samuel Thompson, musician; Director, BRIDGES program



Camille Delaney-McNeil is a fierce advocate for social change through music as well as a classically-trained singer and flutist. After receiving her Bachelors of Music from the University of Maryland, College Park and a Masters of Music from the Peabody Institute, Johns Hopkins University, Camille began her journey of advocating for youth in music as the Director of Programs for the Baltimore Symphony Orchestra OrchKids program. In addition to her many contributions to the artistic/program design and strategic development of OrchKids, she also curated and created the OrchKids Green Festival to celebrate and spotlight West Baltimore as a cultural hub for young musicians as well as coordinating a large-scale neighborhood beautification project for three successive years. Camille has been the recipient of many awards, including the 2017 Leading Women Award from the Daily Record, as well as being selected for the inaugural cohort of the SphinxLEAD program with the Sphinx Organization. SphinxLEAD is a 2-year leadership development program established to empower the next generation of arts executive leaders and to challenge them to envision how their ideas can effect positive change in the field. She currently sits on the Board of El Sistema USA and is engaged for panel discussions, presentations and workshops on DEI, youth access in music education, and dismantling social justice barriers and equity issues in the classical music field. She is also regularly sought after for her leadership in advocacy for social change through music. Camille can be seen and heard on platforms such as Maryland Public Television (MPT), National Public Radio (NPR), as well as national conferences such as SphinxConnect, National Guild for Community Arts Education Conference, Los Angeles Philharmonic's YOLA National Conference and other notable convenings.



Khandeya Sheppard is a steelpan musician, educator, and arts administrator with a wide range of solo and ensemble performance experiences in the United States and Trinidad and Tobago. In 2011, Khandeya became the first female steelpan graduate from Berklee College of Music, receiving a B.M. in Music Business/Management with a minor in Africana Studies: Music & Society. She also holds a Post-Baccalaureate Certificate in Music Entrepreneurship from UMBC. Khandeya was formerly a Preparatory Academy and Faculty Outreach Teacher for the Berklee City Music Boston program. In 2013, she began working for the Baltimore Symphony Orchestra OrchKids music education initiative and currently serves as a Senior Program Manager of three sites. She is active as a solo performer, the music director and leader of NEXUS Band and Dynamic Steel Project, and the creator and co-founder of the Black Berklee Network.



Currently serving Program Director of the Bridges Program of MAESTRO Ensembles, **Samuel Thompson** brings a wealth of experience as a performing musician, educator, and administrator to the organization. Samuel held the position of Marketing Associate for Da Camera of Houston, as well as Assistant General Manager for the Immanuel and Helen Olshan Texas Music Festival and worked closely with both festival and university staff to ensure continued operations after Tropical Storm Allison. An active member of the regional arts community, Samuel served as a grant panelist for the Maryland State Arts Council from 2012-2015. In addition to performances with the Mid-Atlantic Symphony, Delaware Symphony and the Black Pearl Chamber Orchestra, Samuel has appeared as soloist with orchestras including the Capital Philharmonic of New Jersey and the Hopkins Concert Orchestra. Most recently, he appeared at the Tanglewood Music Center as soloist in Bill Barclay's "The Chevalier", a concert theatre work chronicling the life of Joseph Boulogne, Chevalier de Saint-Georges.

concert 4: blues/meditations

Tuesday May 4, 2021

7:00 PM

[livestream](#) OR [YouTube](#)

‘Shortnin’ Bread’ (1951)

Florence Price

Quartet ES

Four Months at 7 PM (2021)

Rebecca Slotkin, MD

Rebecca Slotkin, narrator

Jettin’ Blues from “Blues Forms” (1979)

Coleridge-Taylor Perkinson

New Orleans Cog Blues (1978)

Noel DaCosta

Meditation (1982)

Gamal Abdul-Rahim

Katie Lansdale, violin

Abitahánta (2021)

Jerod Impichchaachaaha’ Tate

Katie Lansdale, violin; Gilda Lyons, narrator

From the Cotton Fields, Op. 18 (1920)

Clarence Cameron White arr. R. Porfiris

Spiritual

On the Bayou

Quartet ES

Through the Looking Glass (2021)

Susan Nathan, MD

Susan Nathan, narrator

Quartet in e minor, op. 59 no. 2 (1806)

L.v. Beethoven

Molto adagio

“Lament” from String Quartet no. 1 (1946)

George Walker

Quartet ES, with text from the “Penning the Pandemic: Reflective Writing Workshop, 2021”

concert 5: breaking apart and coming together II

Wednesday May 5, 2021

7:00 PM

[livestream](#) OR [YouTube](#)

concert performed by QuartetES

Apart, Together (2020)

Ethan Wickman

Socially Distant (2020)

Jonah Sirota

Spacious Air (2020)

Alexandra Gardner

Cathedral of Light (2020)

Juhi Bansal

Insect Dances (2020)

Elena Ruehr

The Negro Speaks of Rivers (2017, this version 2021)

Errollyn Wallen

Whirlpool (2020)

Sarah Gibson

Growth Fugue (2020)

Robert Carl

Quartet in C# minor, Op. 131 (1826)

L. v. Beethoven

adagio quasi un poco andante

Allegro

Quartet no. 5 “Rosa Parks” (2005)

Daniel Bernard Roumain

klap ur handz

featuring students, teachers and directors of:

Bridges Program, Baltimore; Cuatro Puntos, Hartford; the Kako Foundation, Haiti;

Memphis Youth Symphony, Memphis

Unpacking: the after party

Wednesday May 5, 2021

approx 8:00 PM

[Zoom](#)

**All performers, composers, panelists
and audience invited to join us after the
final concert as we discuss the process
that led us to this festival!**

Program notes (alphabetical by piece title)

Abitahánta Like many stories from around the world, Chickasaw people have ancient legends that teach lessons about life, relationships and, or course, humility! The story of Abitahánta is one such legend. This arrangement for solo violin and narrator is meant to entertain children and parents alike. The beginning overture is a lively transcription of an old Warrior Dance Song, which is the basis for all the musical material in this work. -*Jerod Impichchaachaaha' Tate*

Agita is a representation of my first few months during the COVID-19 Pandemic. The frantic introduction leading into the contained yet ever ominous first theme represents the first few months in quarantine with its unsettled accompaniment. The second theme represents the later half of quarantine when I became a happier person, learning to adapt to life during a global pandemic. -*Brooklyn Penkauskas*

amid fleeting pockets of billowing radiance concerns itself with the simultaneous development of different ideas. The work proceeds on two basic levels. Slower moving and more lyrical material continually vies for prominence with faster and more angular and explosive material. The work celebrates the virtuosic capabilities of the cello, and is dedicated to Joshua Gordon, an enormously intelligent and brilliant musician. -*Darrett Adkins*

Apart; Together is a sonic reflection in miniature of the year 2020. The ensemble begins together—albeit with sonorities that feature a collision of consonant and dissonant intervals. Through intermittent glissandi, the harmonic structures begin to drift in and out of focused pitch. In the midst of this disintegration, the viola interrupts with an impassioned, agitated soliloquy. The remaining players similarly take flight on their own trajectories. While the ensuing polyphony veers toward a heterophonic chaos, each straying ensemble member remains bound to one another through overriding structural and harmonic goals. In due course, each part ‘melts’ back together through sliding pitches into a focused, determined, and resolute unison. Analogies to the myriad crises of 2020 abound, like pandemic-forced physical distancing, and tears in the social fabric through challenges to democracy. The year also inspired acts of unity, including coordinated efforts to create vaccines, and broad solidarity for social justice. - *Ethan Wickman*

Blocks... brings together a triptych of scenarios regarding my life during the pandemic; an overall halt to my usual life, “writers block”, and the desire to recover...given the situation at hand. These circumstances are arranged, respectively, as a suite, consisting of a toccata, fugue, and recitative. - *Sebastian Bottone*

Body Breaks, Spirit Descends for string quartet and solo dancer is a brief, progressive deconstruction of the German chorale *Christ lag in Todesbanden*. The piece consists of three short episodes which increasingly cede textural decisions over to the performers, leaving the "fate" of the piece quite literally uncertain. - *John Mange*

Broken bleak roe and choppy chanterelles is an impression of the year 2020 which for me was 100% OFF/100% ON, with all cancellations and exhausting restarts - only ending up in another big question mark. All we could do was to "keep it up" and give it a big laugh if we were fortunate enough to stay healthy. The piece is based on a song from my production way back

called Bleak roe and chanterelles; comparing the taste of delicious food with the taste of "delicious" love.

A fast latin/funk piece, the lyrics being flirty in a witty way.

I totally broke it up due to the subject mentioned above.

It was a pleasure.

So let's break a leg. - *Paula af Malmborg Ward*

Cathedral of Light draws upon imagery of looking for light in dark places, using a simple melody elaborated, orchestrated and constantly reinvented through varying shades of color.

-*Juhi Bansal*

Celestial Nocturne, performed by Florence Millet, sandwiches the mundanity of everyday life with one magical dream. -*Giovanna Spiotti*

Centennial Suite was commissioned by Hartt faculty member Carrie Koffman to celebrate the 100th anniversary of The Hartt School. Two faculty composers, Robert Carl and Ken Steen, and three students, Ted King-Smith Alexander Gustavo, and Joseph Spence, each composed a movement of this work.

Cliffhung is the past tense of "cliffhanger," but is also used to describe a situation where the fate of some character is up in the air until further notice. In the context of this past year's turbulence and unpredictability it is completely normal to feel "cliffhung" in a variety of ways, and so with this piece I encourage the exploration of what "being cliffhung" means to you. -*Ram Tysoe*

Colorful Black: As the title implies, I believe "colorful black" is the best description of 2020, which contained so many uncertain but expected things, until I was working on this piece. Looking back on this year, I have faith that there is always something wonderful and colorful, and I hope this piece can bring some positive energy to everyone. - *Jiaxin Zhang*

Enough: This piece centers around the concept of "enough." It contains a group of 6 independent "boxes" of music - all have specified pitches, but the durations, their relationships, and how they are all played are intentionally unspecified. The repetition of notes and sections also is unspecified. This puts the performer in a position to make their own decisions of how much of what I wrote is enough, or not enough. The lives many of us live encourage excess, even when unnecessary. In the spirit of adrienne maree brown's *Pleasure Activism*, I wanted to challenge the performer, and would like to challenge you all as listeners, about your relationship to enough. Was this piece long enough? Good enough? Fast or slow enough? How does this relate to your life? To quote brown, "Can you imagine being healed enough? Happy enough? Connected enough? Having enough space in your life to actually live it? Can you imagine being free enough? Do you understand that you, as you are, who you are, is enough?" - *Joshua Baerwald*

Fanfare and Dance (2021) was written for the Uncertainty of Fate Project at the Hartt School of Music, and was written for the ensemble, Whiskey Tango Foxtrot. The work is non-programmatic, but it is a lighthearted and celebratory piece built around oscillating quintal harmonies with some chromatic alterations. A fanfare in the brass is followed by a swinging dance featuring percussive techniques, pizzicato, and strumming techniques. The piece maintains

an open sound, featuring extensive use of opening strings and harmonies as it looks towards a hopeful future.- *Chase Jordan*

faster was written for a score call initiated by the Hartt School in 2020, meant to be regarding the theme to exam the human condition with all its flaws and beauty. "faster" is set on the concept of the creative process trying to balance with profiting off of one's art. This conflict is a constant issue but even more emphasized during something as tragic as the COVID-19 pandemic. When one is stuck in depression or loneliness but trying to be creative simultaneously, but not moving at speed, they used to/need to do. -*R.J. Dion*

“From the Cotton Fields” Op. 18 This collection of songs was collected and composed by Clarence Cameron White in 1920. At the time he lived in Boston, and been composing as well as performing many works for violin and piano. The two that you will hear, **“On the Bayou”** and **“Spiritual/Poor Mourner,”** were arranged for string quartet by Rita Porfiris. The complete title of “Spiritual” is “Poor Mourner’s Got a Home at Last,” which is a variant of the song “Free At Last.” -*Rita Porfiris*

Written during the early summer of 2020 when I was locked down in a house with many insects and needed a way to lighten my mood, **Grasshopper Polka** was written with the hope that it will be animated for children to watch online when they are stuck at home. Grasshopper leads a fast dance with Dragonfly, Lady Bug and Bumblebee, with Spider hovering in the background. All the insects dance together, and at the end, they all fall down from exhaustion. Written as a work for children, aged 4-10 specifically, but also friendly for all audiences, *Grasshopper Polka* became part of a larger six movement suite called *Insect Dances*. - *Elena Ruehr*

Growth Fugue is a commission from my colleague, the violist Rita Porfiris, as part of the "Hartt 100" centennial of the institution at which I have spent my entire professional life (which shocks me as I read it). The title is a terrible pun, as it is based on the Beethoven *Grosse Fugue*, Op.133. It is a set of "micro-variations" on the opening subject of the source. There are eight, one of each note of the theme, and each is transposed relatively to that pitch in the overall formal structure. Some are closer to the Beethovenian model, others take on a more modernist/minimalist slant. There are embedded algorithms throughout, but then what is a fugue if not an algorithm of sorts? They grow in length and complexity until about 2/3 of the way through, and then begin to contract. The whole thing should flash by like a fever dream. (And in fact, it was written as a sort of diversion from the anxiety of the spring 2020 coronavirus pandemic.) -*Robert Carl*

Inherent Exertion is about the constant struggle that humans face everyday between good and bad, or rather in this work the selfless vs the selfish, and what actions should be done and which actions have a more unclear choice. Throughout 2020 humans have made choices that have been risky while trying to be safe. Some have had the privilege of being able to stay in the safety of their homes during the pandemic with minimal exposure to the outside world, others were not so fortunate and were forced to go to work or volunteered to help, risking their health and lives for the benefit of society. Throughout the work the narrator, also the performer, cycles back and forth between wanting to help, being unsure, being alone, and being together. At the end of the piece we see an evolution of a character who knows that we must balance good and bad in order to survive. - *Christie Echols*

Let's go out tonight!
I'm not scared.
Everything is a risk.
I'm not...I'm not...COMPROMISING!

I am compromising. I miss...
I miss you.

We miss...
We miss each other. We Yearn,
We cry,
We are one.

Let's cross the barrier, together. Together we will.
Help, Help?
I have to help.

I have,
I...I have to...

We have to go out!
We ARE compromising! We have to go out!
Life is a risk!

Why, why is this happening, to all of us?
What's going to happen? We are scared!

We want to help! We want to be safe!

Why? Compromise! Scared! Help! NO CHOICE! Safety, Risk. Go out! HELP US!

In No Particular Direction: When I was asked to reflect on 2020 and this period in history, the first thing that came to mind was rage. The title "In No Particular Direction," is part of a line from Eminem, "So much anger aimed in no particular direction," that I felt accurately characterized America in 2020. The title also expresses the aimlessness I felt through most of the year. I expended a lot of energy, and despite that, I felt that I was stuck or moving in no particular direction. In writing this piece, I've aimed to convey both sensations; rage and aimlessness.

-Nathan Scalise

Klap Ur Handz: Daniel Bernard Roumain's five string quartets are each named after important figures from the American civil rights movement. 'Klap Ur Handz,' from his String Quartet No. 5, is entitled "Parks," after Rosa Parks. It musically depicts the grit and determination of Parks, who refused to give up her seat on the bus to a white man in a 1955 Alabama, spurring the Montgomery Bus Boycott led by a young Rev. Dr. Martin Luther King. Parks became a nationally recognized symbol of dignity and strength in the struggle to end entrenched racial segregation. During this performance, community and youth groups in Baltimore, Hartford, Memphis, and Haiti are featured clapping their hands along with the spirit of Rosa Parks, in hopes and celebration of a better, more equal and just world that celebrates their achievements.

-Rita Porfiris

As its name implies, **Lament** is not a light-hearted work. It is a meditation on dealing with and overcoming emotional strife. The double bass gives an opening question which is shortly

answered by the viola with a question of its own that leads into the pseudo march tempo that persists throughout the rest of the piece. Both instruments continue their conversation, often emphasizing dissonant harmonies in their melodies, trading off with point and counterpoint until they reach an asynchronous attempt at unity. Finally, the two are able to speak as one. As clarity is found, the viola gives one final cry and the two instruments march onwards towards the unknown. - *Jon F. Howe*

“Lament” or “Lyric for Strings” from Quartet No. 1: Although he didn’t specifically intend to compose this piece for his grandmother, when George Walker first heard its slow movement performed by a string orchestra, he added the title “Lament” and dedicated it to her as an elegy; she had passed away a year earlier. He later titled the work “Lyric for Strings,” continuing to refer to it as “my grandmother’s piece.” Walker’s grandmother had been enslaved, and she had also lost her first husband to slavery. During the COVID-19 pandemic, “Lament” became one of the most played works on the streaming-sphere as American orchestras and chamber groups sought to play works that both seemed to represent the loss of things and loved ones as well as fierce introspection. It is performed here with a group poem composed by the participants in the Penning the Pandemic: Reflective Writing Workshop, Winter 2021; all healthcare workers in the VA New England Healthcare System, who were seeking to find ways to express their own sense of loss. -*Rita Porfiris*

last call was written for the *Uncertainty of Fate* project spearheaded by Rita Porfiris, who drew together an array of artists with an invitation to create meaning from our pandemic-life reflections. Special thanks to Janet Arms, Anton Miller, and Rita Porfiris for their performance of the work, and to Rita for driving the project. And special thanks too to Bernie Lyons, 1932-2021, storyteller, force of nature, and dad. -*Gilda Lyons*

“liberosis” is defined as “the desire to care less about things” by *The Dictionary of Obscure Sorrows*, a website which coins words for emotions that don’t have a descriptive term. My desire to care less was brought to the forefront in 2020 when quarantine gave me the time to notice patterns in my old work. I have never written a piece about the joy of falling in love, only multiple works on the catharsis of falling out of it. “liberosis” brings motives from five of these previous works into a more anxious context, where, together, they search for a release from the need to care. -*Wen Wen Van der Wende*

The Mission: This was one of the last pieces in a set I composed in March-April 2020. Everything was falling apart and people were on a mission to fix it somehow. Musically, it is representative of the title in that it starts with a goal and sticks to it until the end. It maintains a steady tempo, and keeps the energy moving as if the players are really on a “mission” to finish the piece. After some ideas continue to develop, the signal to “charge” is finally given and the players begin their final steps forward, just before a short coda where it all goes “poof.” -*Mark B. Konigsmark*

The Negro Speaks of Rivers is a setting of Langston Hughes’ poem of that name. I remember that starting *The Negro Speaks of Rivers* came easily, as the vivid imagery of the poem is so inspiring. I have drawn on a variety of techniques and textures, all imbued with the language of the blues. I was guided by the knowledge that Langston Hughes’ own work was imbued with

folk and jazz rhythms. The version for choir was written in 2017; this setting, for string quartet, was commissioned by the Uncertainty of Fate Festival.- *Errollyn Wallen*

Pietà: mother of murdered child rise • emptied even of sorrow or grief • descend to the ground as if in slow motion and rise yet again • endure the unbearable weight of generational anger despair personal loss bewilderment denial resignation • precariously lift the lifeless body of your child to the sky • an anguished yet unfathomable offering in hope • release. their. spirit.

In memory of the 174 unarmed Black and Brown men, women, and children, killed by police from across the U.S. between 1968 - 2021, whose names appear in this work. With gratitude to Ta-Nehisi Coates, Jon Henry, Tylonn J. Sawyer, and Renée Ater: their work as artists in different media challenge me to think, help me to listen, demand that I engage, and insist that I act. —*Ken Steen*

The String **Quartet in e minor, Op. 59, Razumovsky No. 2**, was composed by Beethoven in 1806, after a six year break from writing quartets. Much had changed for Beethoven in those years, including his growing deafness. This affliction caused him much suffering, rage and self-doubt. Instead of giving up, Beethoven chose to overcome this tragedy and a sketchbook from his Op. 59 quartets contains a question he posed to himself: “Can anything in the world prevent you from expressing your soul in music?”

The second movement from Op. 59, no. 2 has a long and descriptive title: *Molto adagio: Si tratta questo pezzo con molto di sentimento* (“*This piece must be treated with a great deal of feeling*”). The movement is hymn-like and seems to rise above the human condition. Beethoven’s friend and pupil, Carl Czerny wrote, “The Adagio...occurred to him when contemplating the starry sky and thinking of the music of the spheres.” Indeed, peacefulness and quiet majesty reign as we seem to enter an otherworldly realm. -*Jennifer Kloetzel*

Quartet in C-sharp minor, Op. 131, movements 6 -7 Beethoven completed his *String Quartet Op. 131* in May 1826. Written around the time his nephew Karl attempted suicide, it is considered the most personal and revolutionary of his five late quartets, and one of which Beethoven was most proud. Rather than using a typical four movement form, Beethoven writes the piece in seven distinct sections, to be played without pause and creating an epic emotional journey for the listener. The brooding sixth section, *Adagio quasi un poco andante*, takes us through agony, loss and despair in the somber territory of g-sharp minor and sets up the gripping and relentless final *Allegro*. Emerson Quartet and former Hartt faculty violinist Phil Setzer believes that this quartet is close in spirit to Shakespeare’s *King Lear*: “You even have the madness....When I play the last movement, I feel like I’m galloping through hell.”- *Jennifer Kloetzel*

Shortnin’ Bread: This is one of two quartets written by Florence Price, ultimately titled “Five [Negro] Folksongs in Counterpoint.” It may have been written as early as 1927, though the manuscript includes a final date of 1951. The work seems to have changed names at least three times and it is likely that its contents changed over this span of time as well. The work appears as “Five Negro Folksongs in Counterpoint,” “Five Folksongs in Counterpoint,” and “Negro Folksongs in Counterpoint.” It appears that the original title of the present work was “Negro Folksongs in Counterpoint” and probably included only three spirituals: Calvary; Shortnin’ Bread; and Swing Low, Sweet Chariot. When the American folksongs not of African American

origin, “Clementine” and “Drink to me only with thine eyes” were added, the word “Negro” was erased on the manuscript, or nearly so. It is still legible and included in the title in quotation marks. That the word “Negro” was included is a testament to the Price’s ode to her African American heritage and roots in the south. -*Rae Linda Brown*

Socially Distant was written for the Hartt School’s Uncertainty of Fate project. The work begins in isolation and confusion between the voices of the quartet, reflecting the isolation of COVID and the extraordinarily difficult year we’ve just experienced. The quartet ends with the beginnings of an attempt to find one another again, musically voicing the hope that we can use the pain and trauma of the last year to grow stronger, more accepting, and more loving of ourselves and one another. - *Jonah Sirota*

Spacious Air: Silence is powerful. It is a primary element of my musical language. Maybe it came from attending Quaker school my entire pre-college life—those experiences taught me to value and understand silence. As an adult, I find myself craving silence. To me it makes musical sound so much more compelling. It provides a frame for the sounds, and the size and scope of the frame affects the nature of the sounds. A “silver lining” for me during this long pandemic experience has been hearing sounds that were previously obscured by the bustle of daily life outside in my neighborhood. Although I sometimes miss that noisy activity, I also love hearing the birds, trains in the distance, the sound of snow falling. There is less movement in the air, like a bird gliding, or the still surface of a lake. It is that sense of spaciousness that served as the inspiration for this music. - *Alexandra Gardner*

Staggering hypocrisy is a piece about the frustration of hearing someone say one thing, and watching them do the opposite. During this time of crisis there have been a lot of empty promises by our leaders, and I think a lot of us are growing numb to the cognitive dissonance. -*Eliza Gelinas*

The sun sets later up here is a reflection on the ways the pandemic has altered our experiences of time and space. Spending months in the same places has drawn my attention to certain patterns and details I hadn’t noticed before. The piece is also based on the comfort of nature and recurring walks. -*Joe Hayes*

There will be time I can't get back, and I'm furious: This is a statement of anger. It is a statement of loss. In this past year, I have been able to look back and understand that I am not a master in regards to the fate of the world. However, this past year has decided so much for me without even asking if I was up for it. I believe this is something we have all experienced. I think we have all lost something. Whether it was a loved one, the ability to connect, or the mobility we once so coveted, we all had to take a back seat, admit our powerlessness to the situation, and accept something we could not imagine.

But we are allowed to be angry. We are allowed to be dissatisfied. And we do not have to hide our frustration.

I have been told to be grateful. I am not. I have been made to think the suffering is equal. It is not. I have been told to accept this as inevitable. I will not.

Maybe this year has made me better. Perhaps it hasn't. I accept that I cannot change the past. But I will not push it under the rug, and I have become more and more indignant to the notion that the actions or inactions of others will decide my fate.

This is the first of many manifestos in the pursuit of a better world and better communication.

I dedicate this composition to the memory of my grandmother, Lillian. In a period where I feel faint, I feel your strength. -*Daniel Minogue*

Three Etudes for Piano are compositional etudes and not meant to teach performance technique, rather, they are explorations into patterns and processes.

I. Telegraph Variations ("What Hath God Wrought") is a set of variations on the rhythmic theme presented in the beginning. This rhythm comes from the Morse Code letters that spell out the famous first telegraph sent by Samuel Morse on May 24, 1828.

II. Night-- that must be watched away presents a three-note ostinato which is built upon each measure with one more note. This reaches a climax, after which the notes are taken away one by one starting with the last one added until the etude ends as it began.

III. Let It Ride also uses additive and subtractive processes, beginning with a quarter note ostinato and adding an eighth note to the gesture every two measures. This process reaches a climax three times, and restarts on a new quarter note ostinato the first two times. The third time however, instead of restarting, a subtractive process is used, taking away the last eighth note added every two measures, thus making this third section a palindrome. *Three Etudes for Piano* were composed for Brendan Jacklin.- *Evan Williams*

Timelines explores the difference in how reality is and how it could've been. The two short movements present the same melodic material in completely different contexts to show how current or past realities could have ended up in a completely different place. I'm sure that I'm not the only one who would sit around and daydream about how our time taken up by this pandemic could have been spent if we weren't trapped inside; this piece is one of those daydreams. -*Daniel Powers*

violet sun takes its name from an optical illusion which causes the sun's color to appear inverted after watching it for a long time. I first experienced this during a particularly powerful sunrise over Hartford in October 2020. Sunrises and other natural cycles serve as a reminder that, despite the chaos of the last year, time continues and certain things never change. -*Dawson Atkin*

"Walking Blind" was written in December of 2014 by my friends Alissa Moreno, Josh Charles and I while I was working on my "Gravity" record in Nashville. The day we got together to write, the story that was prevalent on the news and in our minds was the Eric Garner case. (Eric Garner was an African American street vendor who died after being put in a chokehold by a NYPD police officer while being arrested for selling loose cigarettes). As we were arriving and getting ready to write, we saw breaking news that the grand jury found "no reasonable cause" to indict the officer who had caused his death. This broke our hearts and left us wondering what the world would be like if we were forced to judge each other by our character and not by the color or our skin. We wrote "Walking Blind" that day, hoping that one day, we as humans could see what unites us is so much more powerful than that which divides us.

This version of “Walking Blind” was recorded in Hartt’s recording studio; the string arrangement was written by one of our composition students, Nathan Scalise and performed by four wonderful students. I loved working on this project with our Hartt School family and hope you all enjoy it as much as we enjoyed creating it. -*Javier Colon*

Whirlpool: At the time of writing *Whirlpool*, I was totally distracted by feeling lost amidst conflicting thoughts of how to best use my creative time. 2020 was a constant struggle with whether to use this remote time to be creatively prolific or to instead be empathetic and treat myself with patience and not put pressure on myself to create. This piece strives to show this struggle beginning with conflicting musical ideas melting one into another, and then ending with more simplistic and hopeful gestures. -*Sarah Gibson*

With the Darkest Light is a piece reflecting on the optimism and hope that exist during a time where despair and struggle seem to be in the forefront of day-to-day life. While I utilized the Gb Pentatonic Scale as a foundation to allow for more open tones, it also forces dissonances in chordal context. The clarinet ensemble is a perfect medium to use such a technique to not only create richness and darkness in the natural dissonances with the warm tone quality of the varied clarinets, but also allows the open intervals to remain bright and airy. In the end, the piece creates and reflects a balance of dark and light that we are experiencing during these times. -*Nicholas Ruel*

With Me is a miniature for violin and viola written in honor of all those who were loved and lost from a distance in 2020. The work is meant to be pure, delicate and tender. A careful rendering of emotions felt through an immensely challenging time. -*Nathalie Joachim*

Yours is Mynd for Cello and Violin, expresses the conflict between two different thought processes as we as individuals deal with our numerous struggles of daily life in society today. The piece opens with each voice expressing its individual thoughts, followed by a section where the voices interrupt one another resulting in intense conflict. Each voice then retreats and they come to a neutral ground. -*Aaron Clay*

Composer bios *(CC denotes Uncertainty of Fate Festival Commissioned Composer)*



Dawson Atkin is a composer and musician currently attending *The Hartt School* in Hartford, CT. Their music spans a range of genres, stretching from musical theatre and singer-songwriter to contemporary concert music. As a queer artist, Atkin is often inspired by LGBTQ history and issues, while also finding inspiration in nature and their own emotions. Above all, Atkin aims for emotional honesty across genres. Atkin's works have been recently performed by the *Into the Light* ensemble and the Hartt School's *Foot in the Door* contemporary music ensemble. They plan to release an album of folk-inspired songs in the coming year. *CC*

Joshua Baerwald is a composer whose music revolves around themes of the relationship between speech and music, the priority of spectrum over binary, and the power of dedicated imagination. He creates music with the hopes of inspiring social change through these themes, particularly by challenging audiences to envision a future more just, inclusive, and community-centric. He is currently studying with Anthony Green while pursuing his Artist Diploma at the Hartt School. *CC*

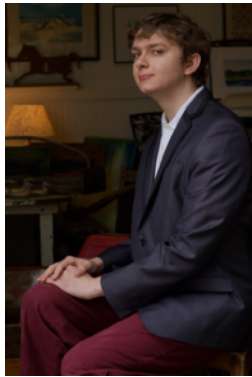


“Radiant and transcendent”, the music of **Juhi**

Bansal weaves together themes celebrating musical and cultural diversity, nature and the environment, and strong female role models. Her music draws upon elements as disparate as progressive metal, Hindustani music and spectralism to create deeply expressive, evocative sound-worlds. As an Indian composer brought up in Hong Kong, her work draws upon both traditions, entwining them closely and intricately with the gestures of classical music. She is a proponent of bringing new audiences into contemporary music and of helping musicians of all backgrounds build ownership in the knowledge that they too can create music. *CC*

Ludwig v. Beethoven (1770-1827) was no stranger to adversity. Born to an alcoholic father who was also his first music teacher, he published his first work at age 13. His hearing loss began to manifest in his early adulthood, but he continued to perform, compose and conduct, even while withdrawing from society. In his lifetime he experienced war, occupation, and of course, increasing isolation brought about by the progression of the loss of hearing. Larry Rothe describes Beethoven's Vienna as follows: “The Vienna in which Beethoven settled in 1792 was repressive and repressed. The progressive Emperor Joseph II had died in 1790. In his place came Franz, who looked to the bad old days for his model of government. His regime controlled the press and monitored citizens' movements as they moved around the country. Spies reported on conversations overheard and seditious behavior imagined. Those who criticized the governments were ignored, imprisoned, or executed.” Set in the context of the Uncertainty of Fate- Fate, which meant so many things to Beethoven- one can only think *Plus ça change, plus c'est la même chose*.





An exuberant and passionate artist, pianist and composer **Sebastian Bottone** takes innovation and integrity to new heights. Born and raised in Rhode Island, Sebastian had an eclectic exposure to the arts, including illustration, theatre, and fashion; all from his family. Despite an extravagant collection of music in the household, the art of music began to truly bloom once Sebastian began studying the piano. He then began to pursue composition in addition to his piano studies, and create an ever-growing library of works, particularly for piano. *CC*

Robert Carl is chair of the composition program at the Hartt School, University of Hartford. In the last year the Boston Modern Orchestra Project has released a disc of four of his largescale compositions, receiving enthusiastic reviews in both the *New York Times* and the *Gramophone*. Also, Bloomsbury Academic has released his essay set *Music Composition in the 21st Century: a Practical Guide for the New Common Practice*. And in August his opera *Harmony* (libretto by novelist Russell Banks) will be premiered at the Seagle Music Colony in the Adirondacks. *CC*



Aaron Clay distinguishes himself regularly as a uniquely versatile double bassist. He commands great respect as a performer in both the classical and jazz worlds of bass playing, but it was The Washington Post that observed, “What sets [Clay] apart is elegant bowing...His melodic lines have a cello-like glow and flexibility...” A native of Fairmont, West Virginia, Mr. Clay began his musical training at the age of 10 when he taught himself to play jazz on the electric bass. He later pursued classical training on the upright double bass prior to attending West Virginia Wesleyan College. After graduating in 1989, he was selected to join the United States Navy Band. Upon completing one enlistment with the Navy, Mr. Clay auditioned for "The President's Own" United States Marine Band where he has been a member since 1993 and Principal Bass since 2013. Mr. Clay also serves as Principal Bassist of the Alexandria Symphony Orchestra, Fairfax Symphony Orchestra, and performs with other Washington area jazz and pop groups. Mr. Clay is a founding member of the highly acclaimed string duo, Bridging the Gap, in which he performs with violinist, Peter Wilson. Mr. Clay resides in Fairfax, Virginia with his wife, Cindy. *CC*



“Blessed with a stunningly soulful voice, an uncanny songwriting talent, a charismatic personality and a commanding stage presence, **Javier Colon** was introduced to millions of TV viewers around the world as the Season One winner of NBC's *The Voice*. An international fan base has embraced his personally-charged, acoustic-textured blend of pop, rock and R&B, and he tours the US and abroad with his

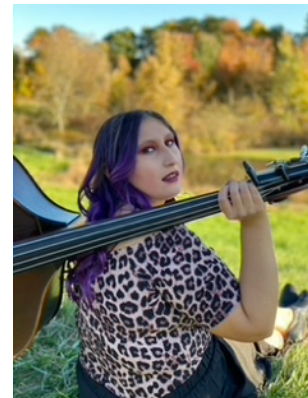
effortlessly distinctive style that he's dubbed "acoustic soul." Javier has toured and performed with Stevie Nicks, Maroon 5, Stevie Wonder, Darius Rucker, Colbie Caillat, India Arie, and many others. His latest album, "Gravity" was released on Concord Records in 2016 and he has plans to release new music in 2021. [CC](#)

Noel Da Costa (1929 – 2002) was born in Nigeria to Jamaican parents. After returning to Jamaica while Da Costa was young, they emigrated to New York City, living in Harlem. Da Costa completed his Bachelor's at Queens College in 1952 and his Master's in theory and composition at Columbia University in 1956. He studied with Luigi Dallapiccola in Florence, Italy under a Fulbright Fellowship. Shortly thereafter, in 1966, he accepted positions teaching at Hampton University and the City University of New York. In 1970 he joined the faculty at Rutgers University, where he taught until 2001.



R.J. Dion is a composer, jazz musician, and poet who started his creative journey at a very young age. Through high school, his passion for music theory and creative arts was demonstrated through many different avenues, such as composting, jazz saxophone, graphic design, and creative writing. Utilizing his love of literature, Rj formulates his music around world history and meditational practices. He is studying at The Hartt School and is learning privately with Nathalie Joachim and Javon Jackson. Rj has studied with Dr. Robert Carl, Keeghan Fountain, and Nick Mainella. [CC](#)

Christie Echols is a double bassist, electric bassist, composer, and singer specializing in contemporary music and extended technique while remaining active in the worlds of orchestral, chamber, musical theater, and jazz performance. Christie has commissioned, premiered, and written new works for double bass and voice and is passionate about new music; her performance of Caroline Louise Miller's "Hydra Nightingale" for solo bass was featured at the 2019 International Society of Bassists Convention. Appearing regularly as bassist with ensembles, bands, and jazz combos, Christie has performed with the Amarillo Symphony, Midland-Odessa Symphony, Jim Laughlin Quartet, Austin Brazille Jazz Trio, and Foot in the Door Ensemble. In 2016, Echols won the Ernst Bacon Memorial Prize performing Libby Larson's "Four on the Floor" for piano quartet; as a member of 208 Ensemble, Echols was featured at Treefort Music Fest performing Missy Mazzoli's "Magic for Everyday Objects." Echols received her Bachelor of Music in Performance from West Texas A&M University studying under Dr. Nicolas Scales. As an undergraduate she was awarded the Paul Tillotson Jazz Scholarship and the Idaho Jazz Society's Rachael Loehr Friesen Award. As a bassist, her summer festival experience includes work with Gary Karr (Karr Kamp) and Andy Butler (Sun Valley Summer Symphony); as composer she has attended Wintergreen Summer Music Festival. She received her Master of Music from The Hartt School in May of 2020 and is currently working on her Artist Diploma in composition. She is a student of Robert Black and Gilda Lyons. [CC](#)





Composer [Alexandra Gardner](#) creates music for varied instrumentations, often mixing acoustic instruments with electronics. Praised as “highly lyrical and provocative of thought” (San Francisco Classical Voice), and “mesmerizing” (The New York Times), her music has been featured at venues worldwide, including the Grand Teton Music Festival, Beijing Modern Festival, Warsaw Autumn Festival, and The Kennedy Center. Alexandra’s music has been commissioned and recorded by acclaimed ensembles and musicians such as Percussions de Barcelona, pianist Jenny Lin, and the SOLI Chamber Ensemble. During 2017-18 she served as Composer-in-

Residence for the Seattle Symphony. [CC](#)

Eliza Gelinas (she/they) writes music that aims to create space for audiences to reflect deeply on issues of mental illness, social justice, climate crisis and alternatively simple pleasures. With the use of abstract forms, lush harmonies and layers of texture, their music welcomes vivid imagery and implements contextual storytelling tropes. Multimedia collaborations Eliza has written for include: *underscore* for a production of *The Seagull* performed by The Hartt School’s theatre department, animation, video, dance choreography, and art installation. Electronic music has become her artistic medium of choice, and she has studied at the SPLICE Institute during the summer of 2020. Most recently, they’ve completed thesis work in fulfillment of the MM degree; a visual album titled *Gray Area* featuring Eliza’s original animation and music. Upon graduating from The Hartt School, they hope to continue working with sound design and the expansive possibilities of multimedia collaboration. [CC](#)



[Sarah Gibson](#) is a Los Angeles based composer and pianist described as “a serious talent to watch” (Atlanta Journal Constitution). Her music has been performed by Los Angeles Chamber Orchestra, Seattle Symphony, American Composers Orchestra, and Jennifer Koh, among others. Her works have received recognitions such as the Los Angeles Chamber Orchestra Sound Investment Composer, Chamber Music America Grant, and commissions from the Tanglewood Music Center. Sarah is co-founder of the new music piano duo,

HOCKET, lauded as “brilliant” by the LA Times’ Mark Swed. She is Assistant Teaching Professor of Composition at the University of California, Santa Barbara and Lead Teaching Artist for the Los Angeles Philharmonic Composer Fellowship Program alongside Artistic Director Andrew Norman. [CC](#)

Behind all of [Anthony R. Green's](#) artistic endeavors are the ideals of equality and freedom, which manifest themselves in diverse ways in a composition, a performance, a collaboration, or social justice work. As a composer, his works have been presented in over 20 countries. He has received commissions from Community Music Works, Make Music Boston, Celebrity Series Boston, the Robert McCormick Percussion Group, and various soloists and ensembles. He has been a resident artist across the U.S. and Europe. Through music and entrepreneurship, Green comments on many issues including immigration, civil rights, current racial injustice in the US, the contributions of targeted and/or minority groups to humanity, and more. His ongoing opera-project Alex in Transition highlights the life of Alex - a trans woman - and her journey to truth and authentic living. Green's most important social justice work has been with Castle of our Skins, a concert and education series organization dedicated to celebrating Black artistry through music. His main composition teachers have been Theodore Antoniou, Lee Hyla, and Robert Cogan. His solo and collaborative work has been recognized by grants from Meet the Composer, the Argosy Foundation, New Music USA, and the American Composers Forum as a McKnight Visiting Composer. He is currently a fellow at the Berlin University of the Arts. **CC**



Alexander Gustavo is currently pursuing double graduate degrees in Saxophone Performance and Music Composition in the studios of Carrie Koffman and Nathalie Joachim. Originally from Youngstown, Alexander holds a BA in Jazz Performance from Youngstown State University. Alexander takes influences from many different genres including jazz, folk, rock and classical music and tries to fuse these influences into a unique personal voice in performance and composing. Alexander was recently named first alternate in the Connecticut MTNA Young Artist Competition and has a featured soloist at Carnegie Hall with the YSU Wind Ensemble. Past teachers include James Umble, Dave Kana, Kent Engelhardt, Robert Carl and Dave Morgan. **CC**

Joe Hayes is a composer, songwriter, and musician from central Connecticut. Setting, memory, and time appear often as themes throughout his work. Hayes is currently studying Composition and Music Production & Technology at the Hartt School at the University of Hartford. **CC**



The music of **Jon F. Howe** combines a natural, organic, approach to harmony and form as well as striking motivic gestures with an idiomatic approach to instruments. Howe combines classical and traditional motifs drawing inspiration from his Irish heritage, as well as other folk music idioms with post romantic and impressionistic inspired techniques. A member of NAfME, Jon is happy to mix education with composition. A recent graduate from the University of Rhode Island, Jon holds a Bachelors of Music in Composition degree and is currently pursuing a Masters of Music in Composition degree at The Hartt School. **CC**



Nathalie Joachim is a Grammy nominated flutist, composer, and vocalist. The Haitian- American artist is hailed for being “a fresh and invigorating cross-cultural voice”. (The Nation). She is co-founder of the critically acclaimed urban art pop duo, Flutronicx. Upcoming world premieres include Joachim’s first ever symphonic and choral work commissioned by St. Louis Symphony and the In Unison Chorus; new chamber works for Roomful of Teeth, So Percussion, Imani Winds, and Lorelei Ensemble; and a micro-chamber opera commissioned by Boston Lyric Opera. Joachim’s debut solo album, Fanm d’Ayiti with Spektral Quartet, available on New Amsterdam Records, received a Grammy nomination for Best World Music Album, and 2020 saw the release of Transformation, a collaboration with students at Kaufman Music Center’s Special Music School High School. An avid educator, Joachim holds faculty positions at the University of Hartford, Princeton University, and Bang On a Can Summer Festival. Joachim is a United States Artist Fellow, and an artistic partner with the Oregon Symphony. CC

Chase Jordan is a composer whose music has been described as “an engaging musical narrative” (Aracdia Winds, 2018). In this way, he likens himself to a musical storyteller – using music to create emotional arcs which brings the audience with the musicians in the journey – whether the inspiration is literary or from the natural world. Recent performances include premieres by the Youth Orchestras of Charlotte Flute Choir, Colorado Chamber Orchestra, Antero Winds, and University of Wyoming Chamber Orchestra. Jordan currently studies at The Hartt School with Juhi Bansal, and he has also studied with Armando Bayolo (Great Noise Ensemble) and Anne Guzzo (University of Wyoming). CC



Ted King-Smith is a composer, educator, and saxophonist based in Milwaukee, Wisconsin. As a composer he is interested in the combination of acoustic and electronic forces in music, and emphasizes virtuosity and improvisation in his works. Recent recognition for his music has come from The National Band Association, I Care if You Listen, the American Prize, and BMI. He holds degrees from the Hartt School of Music, Washington State University, and University of Missouri – Kansas City. Currently Ted is a full-time instructor in Audio Engineering at Milwaukee Area Technical College where he teaches courses in music technology and recording. CC



Mark Bolan Konigsmark is an American composer, conductor and flutist. Prior to the start of his formal education in music, he was the band and orchestra director for Cornerstone Prep Academy (Atlanta, Ga, 2012-14) and Holloman middle school (Alamogordo, Nm, 2014-16). He has written and conducted many of his own original compositions as a Berklee, Tufts and now Hartt (Doctoral, 2020-) composition student. Bo won the Earle Brown award from Berklee for outstanding composition in 2018 and began an



ensemble called Into the Light with students from Berklee and the Boston Conservatory. The group has continued to perform his compositions for the past three years. He has written prolifically for voice and chamber ensemble, but also composes in a variety of other genres such as jazz and indie classical. He seeks to gather in fellowship and always push to find the greatest gifts that we have musically, and to share those in a positive light amongst one another and with everyone who hears. CC



Gilda Lyons, composer, vocalist, and visual artist, combines elements of renaissance, neo-baroque, spectral, folk, agitprop Music Theater, and extended vocalism to create works of uncompromising emotional honesty and melodic beauty. A fierce advocate of contemporary music, Lyons has commissioned, premiered, and workshopped new vocal works by dozens of composers. Her works and performances are available on Clarion, GPR, Naxos, New Dynamic, New Focus, Roven Records, and Yarlung Records labels. Lyons serves as Co-Chair of the Composition

Program at Wintergreen Summer Music Academy and as Assistant Professor of Composition at The Hartt School where she is Acting Chair of Composition. Her music is published by Schott, E.C. Schirmer, and Burning Sled. CC

Paula af Malmborg Ward is a Swedish composer and musician with a penchant for musical drama. She composes in a former coke tower in Gothenburg's old harbour area. Timing and text are key words in both opera creating, works for orchestra and choir, solo and ensemble and music for TV and radio. With opera commissions by f.i. The Royal Opera Stockholm and Gothenburg Opera, symphonic commissions by f.i. Gothenburg Symphony Orchestra and Royal Stockholm Philharmonic, collaborations with conductors like Gustavo Dudamel, Neeme Järvi and Kent Nagano, chamber music commissioned by f.i. Trio Poseidon, Norrbotten Big Band, Duo Ego, Gilda Lyons, The Miller-Porfiris Duo, Paula's musical field is of great variation in different genres. CC



John I. Mange, Jr. is the K-12 Director of Fine Arts for the Stoughton Public Schools in Stoughton, MA, where he directs the Symphonic Band, Marching Band, and Jazz Band. In 2019 he commissioned and premiered James Stephenson's *Old Modern Musick* for concert band. Mr. Mange holds a B.M. in Trumpet Performance, Music Theory, and Music Education *summa cum laude* from the University of Massachusetts Amherst, and will complete his M.M.Ed. with Composition Minor at Hartt this year. Mr. Mange resides in Middleborough, MA with his wife Cassia and their two children. CC

Daniel Martin Minogue is a composer and performer currently living in West Hartford, CT. Minogue's music involves live acoustics mixed with electroacoustic elements, exploring many subjects to expose the human condition. His music can be heard in the short film "Whiskey Kills the Hunger" and has been commissioned by the Phoenix Concert Series, Ballet Hartford, saxophonist Scott Litroff, and bassist Grant Blaschka, to name a few. As an accomplished saxophonist, Daniel is the co-founder of the international modern music group, DUO Semente, and has performed with the Stony Brook Symphony Orchestra, the funk group The Brothers Nylon, and as a soloist with the Stony Brook University Orchestra. Daniel is currently attending The Hartt School in West Hartford, CT, pursuing his DMA in Music Composition. CC



Born in Washington, D.C. in 1955, composer **Jeffrey Mumford** has received numerous fellowships, grants, awards and commissions from institutions such as the American Academy of Arts & Letters, the Guggenheim Foundation, ASCAP, the Ohio Arts Council, Meet the Composer, the Martha Baird Rockefeller Fund for Music Inc., and the University of California.

Mumford's most notable commissions include those from the Los Angeles Philharmonic Association and the Library of Congress, the BBC Philharmonic, the Sphinx Consortium, the Cincinnati Symphony, and the Cleveland Orchestra. His music has been performed extensively, by major orchestras, soloists, and ensembles, both in the United States and abroad, including London, Paris, Reykjavik, Vienna, The Hague, Russia and Lithuania.

Brooklyn Penkauskas is from Brooklyn, Connecticut. Her works have been described as a world of sound that brings you in and takes you on a journey. Lavish chords and complex textures envelop her works. She uses aspects from The Common Practice Era, as well as from the Romantic and Baroque Periods. She draws inspiration from nature, from her many years of going into the forest behind her house. She has studied under many other wondrous composers such as Ericsson Hatfield, Juhi Bansal, and Gilda Lyons. She currently is a Sophomore in her undergraduate degree studying Composition at The Hartt School of Music, Theatre, and Dance. CC

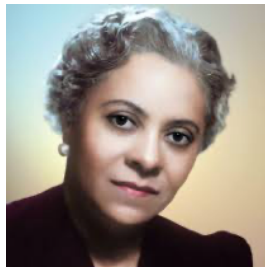


Listening to and reading about the work of **Coleridge-Taylor Perkinson** (1932-2004) one can only think that here was a life as interesting and productive as his namesake, Samuel Coleridge-Taylor. He wrote a violin concerto, a viola concerto, and a cello concerto, as well as other works for various solo instruments and orchestra, a string quartet, various instrumental sonatas, symphonic works, vocal music and ballet scores for the Dance Theatre of Harlem, and Alvin Ailey as well as music for film and TV. He met Stravinsky while in

high school at New York's High School of Music and Art, and won the La Guardia Prize for music by the time of his graduation. While at the Manhattan School of Music, he developed an interest in jazz and later served as pianist in his classmate Max Roach's quartet. He studied

conducting at the Berkshire Music Center (Tanglewood) and started several orchestras as well as guest conducted all over the world. His eclectic background equipped him well to contribute to the development of rhythm and blues from the slick pop singles of early Motown and the rawer soul of Stax/Volt Records to the more lush, fully orchestrated sounds of disco in the late 1970s.

Daniel Powers is an American composer from Manchester, NH. He started composing at 15 but decided a year later to seriously pursue composition after hearing a performance of *The Planets* by Gustav Holst. He began taking lessons for composition at Manchester Community Music School where he met his teacher Romeo Meloni. While there he was able to have his music performed by faculty. He also studied with Rodney Lister in his gap year. He is currently majoring in composition at The Hartt School. Powers has written music for solo and accompanied piano but hopes to eventually write for chamber groups and orchestra as well as other larger ensembles. While he has many favorite composers he is especially inspired by composers such as Charles Ives, Aaron Copland, Gustav Mahler and Olivier Messiaen. CC



Florence Price (1887-1953) was born in Little Rock, Arkansas. At the age of four, she played in her first piano recital and her first composition was published at the age of eleven. She eventually studied at the New England Conservatory, pursuing a double major in organ and piano performance. Upon graduating she took several teaching jobs, winding her way through Arkansas and Georgia before coming back to Little Rock to compose and teach privately.

Little Rock was very segregated then, and Price was refused admission to the all-white Arkansas Music Teachers Association. She founded the Little Rock Club of Musicians and taught music at the segregated black schools, but as lynchings became more frequent, in 1927 she moved her family to Chicago. A year later, as her professional life was taking off and music was getting published, she divorced her husband and moved in with her student and friend, Margaret Bonds. Eventually, Price joined the R. Nathaniel Dett Club of Music and the Allied Arts and did additional study at the American Conservatory of Music, Chicago Teachers College, Central YMCA College, the University of Chicago and Chicago Musical College. She eventually composed more than 300 works including symphonies, organ works, piano concertos, works for violin, arrangements of spirituals, art songs, and chamber works. Her pop songs were composed under the pseudonym “Vee Jay.”

Egyptian composer **Gamal Abdel-Rahim** (1924-1988) began playing the piano at an early age, pursuing his earliest musical studies with the Faculty of Arts of Cairo University. He then studied at the Musikhochschule of Heidelberg and the Hochschule für Musik Freiburg.

In 1959, Abdel-Rahim was appointed to teach theory and harmony at the Cairo Conservatory of Music. Abdel-Rahim was quite influential among Egyptian composers of the next generation, as the majority of them studied with him during his time at the Cairo Conservatory.

Abdel-Rahim's style fuses traditional Egyptian musical elements with contemporary European elements, focusing on Egyptian materials in his later works more than in his earlier works. He composed many works for orchestra, chorus, and chamber ensembles, as well as songs and



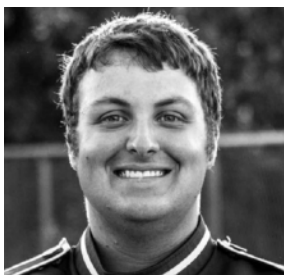
music for film, theater, and ballet. He was awarded the State Prize for Composition, as well as the Order of Arts, from the Egyptian government. Abdel-Rahim died in Frankfurt, Germany.



[Daniel Bernard Roumain \(DBR\)](#) born 1970 to Haitian-American parents, is a classically trained composer/violinist and activist. His compositions and arrangements, which have been performed by orchestras and chamber ensembles worldwide, are noted for blending funk, rock, hip-hop and classical music into an “energetic and experiential sonic form.” He received his early music education from the Dillard Center for the Arts in Fort Lauderdale, Florida, received his undergraduate degree from Vanderbilt University and earned a doctorate in composition from the University of Michigan. He has written for orchestra, chamber, opera, as well as rock songs and electronic music. Being a classically trained composer and performer has shaped his perspective. The following is an excerpted conversation with Bill T Jones:

“I’m a composer. I like to think I’m an American composer. But oftentimes I’m referred to as a black American composer, of Haitian descent, or a dreadlocked violinist. These are little minefields. In some ways, I’m being set up. As much as classical music has a diversity to it, I don’t know if it’s necessarily diverse. When I say classical music, I’m talking about the industry: the musicians, the composers, the administrators, the audience. I’d like to participate in that arena on their terms. To me, my Hip-Hop Studies and Etudes were a response to Bach’s Well-Tempered Clavier, to Glass’s Music in Twelve Parts, to Bartók’s Microcosmos. Composers do that systematically, looking at each key. Mine happened to look at each key, but in a particular musical vernacular...I’m approaching it as music that I am listening to and am well-versed in, a language that I grew up with... (much) in the same way that Bartók tried to legitimize Hungarian folk music, and Stravinsky tried to legitimize Russian folk music.”

Composer [Elena Ruehr](#)’s work has been described as “sumptuously scored and full of soaring melodies” (*The New York Times*), and “unspeakably gorgeous” (*Gramophone*). An award winning faculty member at MIT, she has also been a Guggenheim Fellow, a fellow at Harvard’s Radcliffe Institute and composer-in-residence with the Boston Modern Orchestra Project, which performed and recorded her major orchestral works (*O’Keeffe Images*, BMOP Sound) as well as the opera *Toussaint Before the Spirits* (Arsis Records). Her other numerous recordings are available on most platforms and on the Avie, Albany, BMOP Sound and Acis labels.



Nicholas Ruel earned his B.S. in Music Education at Western Connecticut State University and is currently pursuing a M.M. in Composition at The Hartt School of Music. He recently released an album on April 9th titled “The Future is Now” featuring Electroacoustic music highlighting the relationship between man and machine through social justice and the human condition. Ruel is also a Music Teacher/Teaching Assistant at the FOCUS Center for Autism’s Fresh Start School in Canton, Connecticut and is currently a Brass Instructor with the Highland Regiment Drum and Bugle Corps in New Jersey. [CC](#)

David Sampson is one of the truly unique voices of his generation, enjoying performances by major orchestras, noted soloists, and internationally touring ensembles. His extensive output includes commissions and premieres with the National Symphony Orchestra, Aspen Music Festival, American Symphony Orchestra, New Jersey Symphony Orchestra, Akron Symphony Orchestra, Chicago Chamber Musicians, Joffrey II Ballet, American Brass Quintet, Amherst Saxophone Quartet, among others. He has been the recipient of major grants from the National Endowment for the Arts, American Academy of Arts and Letters,

Chamber Music America, Barlow Endowment, Pew Charitable Trusts, New Jersey State Arts Council, Jerome Foundation, Cary Trust, and Geraldine R. Dodge Foundation. Mr. Sampson holds degrees from the Curtis Institute of Music, Hunter College, Manhattan School of Music, and the Ecoles d'Art Americaines. His music is widely published and has been released on Naxos, Channel Recordings, Albany Records and Summit Records by a variety of soloists, ensembles and orchestras.



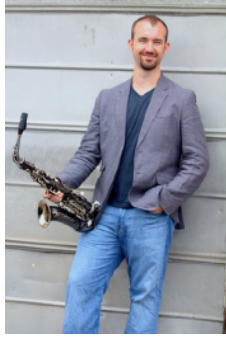
American composer [Nathan Scalise](#) blends the rhythmic drive of rock, direct expression of folk, formal considerations of classical music, and ecstatic emotion of gospel into an accessible and individual compositional voice. His works have received recognition in competitions and calls for scores hosted by organizations such as Dolce Suono Ensemble, Sparks and Wiry Cries, Fifteen-Minutes-of-Fame, Opera Elect, and NYC Contemporary Music Society, and are consistently performed

nationally and internationally by both student and professional artists. He is currently a DMA student in composition and teaching fellow in music theory at the Hartt School. CC

Composer, producer, and violist [Jonah Sirota](#) is a new breed of multi-talented musician. Equally at home scoring music for TV, film, and videogames, writing concert music, performing as a soloist and chamber musician, and collaborating in improv and new music ensembles, Jonah creates and recreates vivid music for a wide variety of audiences. His upcoming EP Storylander brings his unique string voice to life in cinematic cues made for visual media. His debut solo recording STRONG SAD, a 2018 National Sawdust Tracks release, features premiere recordings of new elegies for the viola by Nico Muhly, Paola Prestini, Arthur Joseph McCaffrey, Valgeir Sigurðsson, Robert Sirota, Kurt Knecht, and Jonah himself. Recent concert compositions include Entangled—a flute and viola d'amore duo for Christina Jennings and Matthew Dane, and COVID OBOE VIOLA OVID, an oboe and viola duo written in lockdown.

CC





Saxophonist, composer, educator, [Joseph David Spence](#) has made a name as an advocate for the saxophone in the concert hall and in his own compositions. As the son of a film composer, Joseph David Spence's compositional voice is rooted in musical storytelling told through a contemporary harmonic and aesthetic lens and is influenced by the great film and concert music composers of our time. Spence's music has been performed throughout the United States by such ensembles as the Donald Sinta Quartet and KC VITAs. His main teachers include Gilda Lyons, Robert Carl, Larry Alan Smith, David Macbride, and Mark Edward Lewis. CC

Giovanna Spiotti (b. 2002) currently studies Music Composition and vocal performance at The Hartt School, but she grew up in the White Mountains of New Hampshire. That great North American landscape she calls home inspires sounds of lush wind ensembles and choirs. Spiotti's work swings between minimalism and maximalism, either aiming to use as little notes as possible, or going all out. She aims to honor mythology and the female pioneers of storytelling. Her current projects include: composing for The Library of Congress Grant, scoring a short animation, and writing a piece for Hartt 100's Uncertainty of Fate Celebration. CC



[Ken Steen](#)'s music and sound art is recognized internationally for its authentic vitality, remarkable range, and distinctive personal vision: from Mumbai to Tripoli, Buenos Aires to Reykjavik, Melbourne, and NYC. Whether acoustic, instrumental or vocal, electronic, or some multimedia combination, his work has been characterized as seductively gorgeous, featuring sumptuous textures of gradual yet unpredictable evolution. Since 2012 Steen's multifarious soundworks have enjoyed over 100 performances worldwide. Most recently, his 7.1 surround soundwork *i efternär aftur*, premiered at the 2021 Bernaola Festival in Vitoria-Gasteiz, Spain, and his video puppet opera *APART/MENTAL* was

named winner of the 2020 Bury Court Opera Award (U.K.). Steen is Professor of Composition and Theory at the Hartt School. CC

[Jerod Impichchaachaaha' Tate](#) is a classical composer and a citizen of the Chickasaw Nation in Oklahoma. He is dedicated to the development of American Indian classical composition. Mr. Tate has won commissions and awards from the American Composers Forum, Chamber Music America, and the Cleveland Institute of Music (Alumni Achievement). He won an Emmy Award for his work on the Oklahoma Educational Television Authority documentary. Tate's works have been performed by the National Symphony Orchestra, San Francisco Symphony and Chorus, Buffalo Philharmonic Orchestra, Detroit Symphony Orchestra, Minnesota Orchestra, Winnipeg Symphony Orchestra, Canterbury Voices, Oklahoma City Philharmonic, Colorado Ballet, Santa Fe Chamber Music Festival, Philadelphia Classical Symphony and Santa Fe Desert Chorale. Tate was the founding composition instructor for the Chickasaw Summer Arts Academy and has taught composition to American Indian high school students in Minneapolis, the Hopi, Navajo and Lummi reservations and Native students in Toronto. Tate earned his



Bachelors Degree in Piano from Northwestern University, and his Masters Degree in Piano Performance and Composition from The Cleveland Institute of Music. *CC*



Ram Tysoe is a Bahamian-born composer currently in his first year studying Music Composition at the Hartt School of Music under Gilda Lyons and Davis Martin. Ram picked up music through his local choir, where he became attracted to playing the piano and singing, both of which he studied privately. In high school, Ram participated in multiple district-wide auditioned ensembles and from that he came to realize his love for creating and performing music for people to enjoy. In the future, Ram hopes to run his own studio and create music for video games, movies, and other forms of media. *CC*

George Theophilus Walker is often identified as an "African-American" composer instead of simply an American composer.

"I've benefited from being a black composer in the sense that when there are symposiums given of music by black composers, I would get performances by orchestras that otherwise would not have done the works," Walker said. "The other aspect, of course, is that if I were not black, I would have had a far wider dispersion of my music and more performances." -George Walker



While still in high school, he began to attend Howard University, then went to Oberlin where he graduated at 18 with the highest honors. From there he attended Curtis, studying with Rudolf Serkin, chamber music with Primrose and Piatagorsky, and composition with Barber's teacher, Rosario Scalero. Later, Walker received a Fulbright Fellowship and went to Paris to study with Boulanger. He was also received the Pulitzer Prize for his work "Lilacs" for voice and orchestra. He wrote works for every genre: orchestral, chamber, piano, organ, vocal.



Errollyn Wallen - "renaissance woman of contemporary British music" (The Observer) - is as respected as a singer-songwriter of pop influenced songs as she is a composer of contemporary new music. The motto of Errollyn's Ensemble X, 'we don't break down barriers in music... we don't see any', reflects her genuine, free-spirited approach. Commissions have ranged from the BBC to the Royal Opera House, for BBC's The Last Night of the Proms (2020), the LSO, the Miller-Porfiris Duo, Leipzig Ballet and, most recently, the pop band, Clean Bandit. Her most recent EP, Peace on Earth released by the Choir of King's College, Cambridge. Errollyn has won numerous awards for her music including the Ivor Novello Award for Classical Music. In 2007 she was awarded an MBE (Member of the Order of the British

Empire) and in 2020 awarded a CBE, (Commander of the Order of the British Empire) both for services to music.



Wen Wen Van Der Wende was born in Chongqing, China, but has lived in New Jersey for most of their life. As a person with both an instrumental and choral singing background, they have been influenced by many kinds of music, from global music to standard classical repertoire to more modern, experimental work. In 2019, they tied for first place in the Harmonium Choral Society Composition Contest with a piece called "Hymn to Venus." Wen Wen has set their sights on mastering instrumental techniques and gaining experience in the field. They live with a menagerie of fluffy, handmade plushies. *CC*

Clarence Cameron White (1880-1960) was a violinist and composer quite active in the first half of the 20th century. His grandfather, who was an abolitionist active in Oberlin, OH, was persuaded to give him his first violin, extracting a promise from Clarence that if he ever played music in a dance band, he would take it back. He studied violin with Will Marion Cook, went on to attend Howard University, then Oberlin. He left Oberlin for a position as a violin teacher in a school in Pittsburgh. When after a month at this job, the school stopped paying the faculty, he decided to continue his training on the violin. He did one year at the Hartford School of Music (later the Hartford Conservatory, a separate institution from The Hartt School) before finally settling in Boston for the next few years. In 1903 he was appointed head of the string department at the new Washington Conservatory in D.C., a position he held for four years. He studied composition with Samuel Coleridge-Taylor for a while in London. Thanks to his instigation, The National Association of Negro Musicians was established in 1919, and White served as its President from 1922-1924.



"A composer of facility and imagination, the kind to whom both performers and audiences respond" (*The New York Times*), **Ethan Wickman's** music has been performed in venues around the world. He has received grants and commissions from Barlow, Meet the Composer, the American Composers Forum, the Wisconsin Music Teachers Association, the Utah Arts Festival, Music in the Loft, Fulbright and others. He is Associate Professor of Composition and Theory at the University of Texas at San Antonio. From 2015-2020 he was Executive Director of the Barlow Endowment for Music Composition at Brigham Young University. *CC*

The music of **Evan Williams** draws from a wide range of influences, both musical and cultural. His work reflects inspirations from the Baroque, Romanticism, Modernism, Minimalism, contemporary popular music, and everything in between. Williams' music has been performed across the country and internationally in Canada, Italy, and Switzerland. He has been commissioned by notable performers and ensembles including the Cincinnati Symphony Orchestra, Urban Playground Chamber Orchestra, Quince Ensemble, and more, with further performances by members of the Detroit Symphony Orchestra, the Seattle Symphony, National



Symphony Orchestra, the International Contemporary Ensemble, Fifth House Ensemble, Splinter Reeds, the Verb Ballets, and the Pacific Northwest Ballet.



Huining Xue is a second-year graduate student at University of Hartford, The Hartt School, where she is pursuing in a degree in Composition. *CC*

As a composer, **Jiaxin Zhang** seeks to discover the sonic potentialities of acoustic instruments and explore intersections of Chinese instruments and Western instruments. Ancient poetry, Chinese opera and other art forms are the main inspiration for her works. She holds a B.M in Music Composition from Xinghai Conservatory of Music in China, and is currently a MM student at The Hartt School. *CC*



Performer/choreographer/author bios

Performances by **cellist Darrett Adkins** have been called “heroic,” “stunning,” “intensely involving” (NY Times) and “fiery” (Boston Globe). No stranger to the standard repertoire, Darrett Adkins has performed concertos with the Orchestra of St. Luke’s, the Tokyo Philharmonic, Cleveland’s Red, the Prime Orchestra and the Suwon Philharmonic (in the Seoul Arts Center), the Orchestre National de UFF in Rio De Janeiro, Brazil, and the North Carolina and New Hampshire symphonies, among others. Darrett Adkins serves on the cello and chamber music faculties of the Juilliard School, the Oberlin Conservatory of Music, and the Aspen Music Festival and School, as well as being a member of The Lions Gate Trio.

Flutist Janet Arms, a member of the NYC Opera Orchestra and Senior Artist Teacher at the Hartt School, has performed and recorded with many orchestras, including the NY Philharmonic, the Metropolitan Opera, San Francisco Ballet, St Louis Symphony and the Boston Symphony. She has performed and taught at the PRISMA summer music academy in Canada, Festival Eleazar de Carvalho in Brazil, and is an active recording artist in NY with a number of PBS film scores, commercials, and movie scores to her credit. Her newest CD, *New Heartbeats*, was just released on Albany Records, featuring performances of the flute repertoire of composers Robert Carl & Larry Alan Smith.

Robert Black, **bass** tours the world creating unheard of music for the double bass, collaborating with the most adventurous composers, musicians, dancers, artists, actors, and technophiles from all walks of life. He is a founding and current member of the Bang on a Can All-Stars. Current projects include *First Fridays with Robert Black* – a monthly series of streamed solo bass recitals, a 10-channel audio/video double bass installation reflecting on the Anthropocene with sound artists Brian House and Sue Huang, filmed at the Freshkills landfill in NYC, an outdoor environmental work for 24 basses with composer Eve Beglarian, and commissions from Carman Moore, Joan Tower, Nick Dunston, Žibuokė Martinaitytė, Krists Auznieks, Jakhongir Shukurov, and Daniel Sabzghabaei.

Sunnaj Britt, **violin** began his formal study at age seven, following his study of the piano and guitar. Mr. Britt studied applied violin at Manhattan School of Music (Precollege). Mr. Britt is a Doctoral student of The Hartt School where he earned his Master's and Bachelor's degrees in Violin Performance, under the tutelage of Anton Miller. Mr. Britt is the proud recipient of a Hartt Graduate Scholarship and a University of Hartford Administrative Graduate Internship. Mr. Britt performs solo violin and is an active chamber and orchestral performer. Mr. Britt has a variety of special talents and interests including the art of lutherie.

Megan Camilleri, **clarinet** is a sophomore undergraduate student at The Hartt School studying Instrumental Music Education with a clarinet emphasis. She studies clarinet under Ayako Oshima. Megan is from Cromwell, Connecticut and is an alum of the Hartt Preparatory Academy at The Hartt School Community Division.

Alaina Chester, **oboe** is working towards an MM in oboe performance at the University of Hartford. Alaina has a passion for collaborative and educational projects. With the goal of making classical music more accessible and community driven, her favorite performances are

those in everyday spaces, from bus stations to coffee shops. She loves creating and performing engaging programs that guide her community into deeper interactions with music. Alaina received her BM and Certificate in Arts Administration at Indiana University. When she is not scraping reeds, Alaina enjoys dancing, watching her cactus grow, and laughing at cult classic B movies.

Colby Connelly (dance/choreography) will graduate with her BFA in Dance-Ballet Pedagogy from The Hartt School in 2022. She began her most serious dance training at Greater Hartford Academy of the Arts where she studied ballet and modern styles such as Horton, Graham & Limón. At the University of Hartford, she has performed works by Sir Richard Alston, José Limón, Lar Lubovitch, and Martha Graham. She premiered her own choreography in the 2020 collaboration Erasing the Lines and is currently choreographing for Real History Productions. She is pursuing a career as a professional dancer, teacher, and creator.

Melinda Daetsch, violist, is on the faculty of the Hartt School where she teaches viola, pedagogy, and chamber music at the college level, and is Chair of Chamber Music, Viola Coordinator, and teaches violin and viola at the Hartt Community Division to students of all ages. An avid chamber musician, Ms. Daetsch has performed as guest violist with the Lion's Gate Trio, the Claremont Trio, the St Petersburg Quartet, and the Philadelphia Piano Quartet. Ms. Daetsch began her musical studies of the violin at age 4 in Ithaca, NY with Sanford and Joan Reuning, founders of the Ithaca Talent Education Suzuki School. Her primary viola teachers have been Karen Ritscher and Karen Tuttle and she received her Masters degree in viola performance from The Juilliard School. She holds a BA with honors in comparative religion from Harvard University where she worked closely with composer Leon Kirchner.

Garrett Evans is a **saxophonist** and music educator from Fort Collins, Colorado. As a saxophonist, Garrett has performed in a wide variety of places, both domestically and internationally. He was part of a saxophone quartet that performed at the World Saxophone Congress in Strasbourg, France in 2016. Domestically, Garrett strives to perform often, playing solo and with groups in elementary schools, warming shelters, and other public venues, bringing new music to people who don't always have access to it.

Doug Falls was a chaplain with the VA Boston Healthcare System for 17 years. During the pandemic, he provided pastoral care for veterans and families separated and unable to visit each other. Doug's previous experience includes work as a newspaper reporter, a social worker on a methadone clinic, and a missionary in the Amazon of Brazil. He lives in Massachusetts with his wife and has two adult daughters. He holds a Master of Divinity from Regent College in Vancouver, BC. These days, Doug continues to hear the stories of people as he works as a spiritual director and a writer.

A native of Veracruz, Mexico, **Marigel Fernandez (dance/choreography)** is in her final year with The Hartt School Dance Division as she earns a four-year BFA in Dance Pedagogy and Performance. After moving to the United States, Marigel trained with the Ballet Memphis Academy and was later accepted into The High School for the Performing and Visual Arts in Houston. She has studied with Paul Taylor American Modern Dance, Limón Dance Company, Parsons Dance Company, Nederlands Dans Theater II, Joffrey Ballet San Francisco, and Boston Conservatory at Berklee. Marigel is also a Nationally Certified Pilates Instructor with Polestar Pilates Program training.

Liam Florence, saxophone is a composer and producer who tells musical stories to inspire the imagination of his audience and transport them into the world of his creations. He began his composing career at age eleven writing electronic music which, over time, has evolved into more complex and traditionally-instrumented works. Over the course of four years he has written 50 pieces of music, and has had his piece “The Final Chapter” premiered by the West Springfield High School Concert Band. Liam is now studying composition at the Hartt School and composing a combination of experimental and traditional pieces to refine his style.

Derek Granger, saxophone is an active soloist, chamber musician, and music educator currently pursuing his DMA in Saxophone Performance under Carrie Koffman at The Hartt School. A native of Las Vegas, Nevada, he earned a BME from the University of Arizona while studying with Timothy McAllister and Kelland Thomas, and an MM from Indiana University, where he served as Associate Instructor in the studio of Otis Murphy. Prior to his graduate studies, Granger taught choir and AP Music Theory at Flowing Wells High School in Tucson, Arizona (2011-2017), while also performing with the Presidio Quartet. Derek has received awards at multiple MTNA national and regional chamber and solo competitions, and top prizes in the Indianapolis Matinee Musicale and Tucson Symphony Orchestra Young Artist Competitions. Derek serves on the summer faculties of Blue Lake Fine Arts Camp and Rocky Ridge Music Center.

Dr. Sayumi Takahashi Harb began playing **violin** at a public school string program at age 8. She earned a position in the first violin section of the Huntsville Symphony (AL) while still a high school student, and performed in concerts with Anne Akiko-Meyers, Kurt Nikkanen, Boris Berman, Pascal Rogé and Itzak Perlman. Harb earned her Bachelor of Arts degree in Philosophy and Creative Writing from Princeton University, graduating *magna cum laude*, and earned her Master of Arts and Doctor of Philosophy degrees in Comparative Literature and Literary Theory from the University of Pennsylvania. She co-founded the Paradiso String Quartet in Philadelphia along with Dr. Jennifer Caudle (who now appears on Dr. Oz and on other nationally syndicated TV news outlets as an expert physician). Dr. Harb studies violin with Anton Miller, and has previously studied with Dr. Stephan Tieszen, Bonnie Bewick, Gabriel Pegis and Leonid Kerbel. She also studied chamber music with Isidore Cohen of the Beaux Arts Trio and members of the Cassatt String Quartet. After working for over a decade as a literature and Asian Studies professor, she has taken the plunge to go back to music. Harb currently serves as concertmaster of the Torrington Symphony, and is pursuing her Graduate Professional Diploma in Violin Performance at The Hartt School.

As an active performer, **violinist Julie Haring** has performed throughout the United States, Europe, and Central America. Currently, she performs throughout the New England area, serves as concertmaster of the Connecticut Valley Symphony Orchestra, and teaches a full studio of young violinists and violists. Ms. Haring holds violin performance degrees from Bradley University and The Hartt School and is currently pursuing her Doctor of Musical Arts degree at The Hartt School under the guidance of Anton Miller. In her spare time Julie enjoys hiking, running, playing games, and spending time with her “little brother” through Nutmeg Big Brothers Big Sisters.

Felicia Isotti (dance/choreography) of Melrose, Massachusetts is a senior ballet pedagogy major at the University of Hartford. Within her college career she has been able to foster both her love for performing and teaching. The past four years she has had the opportunity to perform in original faculty and guest choreographer pieces as well as set works by Martha Graham, Lar

Lubovitch, Merce Cunningham, and Balanchine. Through The Hartt School she has been able to connect with professional ballet companies such as Ballet Hartford and Ballet Theatre Company to perform as a guest artist. In addition to her work on stage, Felicia had the opportunity to intern with the University of Hartford's Magnet School, Spectrum in Motion, and The Hartt School Community Division. Recently, Felicia has choreographed a trio that was performed in Lincoln Theatre and collaborated with Real History Productions, under the direction of Michael MacDonald, to choreograph and film theatrical dance. She is grateful for the opportunities The Hartt School has given her and is excited to utilize everything she has learned after graduation.

Chase Jordan is a **violist**, violinist, and private teacher based in Hartford, CT. He holds a BM in Viola Performance from the University of Wyoming, and is attending The Hartt School for a double Masters degree in Viola and Composition. As a violist, he is a former member of the Bozeman Symphony Orchestra (MT) and he has been featured as a concerto soloist with the University of Wyoming Chamber Orchestra twice. In recital, Jordan has performed with the New York Viola Society and the Philadelphia Viola Society. As a teacher, Jordan has coached chamber music with the UW Summer Music Camp and the UW String Project, where he was also assistant director of the High Plains Sinfonia. From 2017-19, Chase was additionally on staff for ViolaFest West.

Originally from South Korea, **Hyojun Kim** has won several competitions including the Paronov Concerto Competition and several competitions in New York and South Korea. Hyojun received a Bachelor of Music at Hanyang University with Hyungon Kim, Master of Music and Professional Studies Certificate Program at Manhattan School of Music studied with Charles Neidich. He is currently working towards a DMA at University of Hartford, The Hartt School under the tutelage of Ayako Oshima.

A graduate of The Juilliard School and a Fulbright Scholar, cellist [**Jennifer Kloetzel**](#) has performed throughout the United States, Europe and Asia as a soloist and chamber musician. A founding member of the San Francisco-based Cypress String Quartet, Ms. Kloetzel is noted for her elegant playing and her vibrant tone. Ms. Kloetzel has been featured numerous times on National Public Radio's "Performance Today" and her performances have been broadcast on radio stations from coast to coast. A frequent guest soloist with orchestras, she has received the Copland Award for championing living American Composers and has commissioned and premiered nearly forty works, including five concertos written specifically for her. A passionate recording artist with 36 CD releases to date, recent recordings include the entire cycle of Beethoven Quartets and Brahms Sextets on the Avie label. In 2021, Avie will release her recordings of Beethoven's complete works for cello and piano with Robert Koenig. In 2016, Ms. Kloetzel was invited to join the faculty at University of California Santa Barbara, where she serves as Professor of Cello and Head of Strings.

David Kuhn, saxophone is a Junior Music Production and Technology major at the University of Hartford. He was originally an Audio Engineering and Technology major but switched his freshman year. He began playing saxophone in 5th grade and started being interested in production his Junior year of High School. David grew up in a family of 10 and has always enjoyed playing music for his family. He currently does live sound engineering for Trinity Episcopal Church and is in a rock/funk fusion band with two other Hartt students. David plays the Alto Sax in Tojarst. David hopes to work in a recording studio and do freelance mixing on the side.

Violinist Katie Lansdale is widely acclaimed as soloist, chamber musician, and educator. She has performed as soloist and chamber artist in North/South America and Europe, and on numerous American concert series. Winner of Grand Prizes at the Fischhoff and Yellow Springs national chamber competitions, Lansdale has collaborated in chamber concerts with artists such as Yo Yo Ma, Felix Galimir, Donald Weilerstein, the Miami Quartet, Robert MacDonald, and Charles Neidich. Lansdale's concerto appearances have included with the National Symphony, the Austin Mozart Orchestra, the Schroeder Classical Orchestra, the Cleveland Chamber Symphony, and the NY Spectrum Orchestra, the Baltimore Symphony and the New York Repertory Orchestra. Particularly widely acclaimed for performances of solo Bach, Lansdale has performed the complete cycle over a dozen times in North and South America. Lansdale studied with Josef Gingold, Felix Galimir, Ronda Cole, Donald Weilerstein and Mitchell Stern. She graduated *cum laude* from Yale, where she was awarded prizes in both the arts and humanities, and earned her M.M. and D.M.A. at the Cleveland Institute of Music and Manhattan School of Music. Having taught at Boston University and at State University of New York-Stony Brook, she now teaches at Boston Conservatory at Berklee and at Hartt, where she is also a member of the trio in residence (Lions Gate Trio).

Michelle Li is a **flutist** and educator. Originally from Horseheads, New York, Michelle has performed around the east coast, including a two-week concert tour in 2019 and a contemporary program at the 2020 Mid-Atlantic Flute Convention in Reston, Virginia. A proponent of new music, Michelle has commissioned pieces by award-winning composers Nathan Scalise and Michael McAndrew. Michelle has also served as a teaching artist for All Score Urbana, bringing life to young composers' pieces. Michelle currently studies with Janet Arms at the Hartt School. Past instructors include Nina Assimakopoulos, Angela McBrearty, and Georgetta Maiolo.

From Kansas City, Missouri, **Aidan Lueth, saxophone** is a sophomore at the Hartt School of Music pursuing a degree in Acoustical Engineering and Music. She has always had an interest in math and science as well as music and enjoys studying the intersection between them. She also enjoys the community and friendships that comes from being part of a saxophone studio, including membership of the toaSt Quartet. In her free time, Aidan enjoys playing video games, playing the kalimba, and spending time with family and friends.

Elizabeth Marhoffer, M.D., had a career in children's book editing before attending medical school at Columbia's College of Physicians & Surgeons. She completed internal medicine residency at Yale, where she was Editor-in-Chief of the program's literary periodical. Since then, she has been teaching hospital medicine and honing her skills in narrative medicine, in which she holds a certificate of professional achievement from Columbia. An assistant professor in Yale's Section of General Internal Medicine at the West Haven VA, she is thrilled to be studying how close observation of art can improve clinicians' skills. She has two precocious children.

Currently on the faculty of The Hartt School at the University of Hartford, **Scott Mendoker, tuba** has performed with the Chicago Symphony Orchestra, New York Philharmonic, Metropolitan Opera, Bavarian Radio Orchestra, L'Orchestre Symphonique de Montréal, New Jersey Symphony Orchestra, Boston Pops, New York Pops and the Broadway hit - "Ragtime". He can be heard on the Deutsche Grammophon, Teldec, Summit, Albany and Naxos labels. Scott is a longtime member of the award-winning brass quintet, Philadelphia Brass and is an Eastman Musical Instruments Performing Artist.

Since giving his Carnegie Hall concerto debut in 1992, American **violinist [Anton Miller](#)** has appeared throughout the world as a soloist, chamber musician, recitalist, and pedagogue. He has performed over fifty violin concertos with a number of orchestras on four continents. His most recent solo release on Naxos features the Kurt Weill Concerto for Violin and Wind Ensemble. Anton is on the violin and chamber music faculty at The Hartt School, and has been on the faculty of New York University, Oberlin Conservatory, Lawrence University, and Swarthmore College. He and his wife Rita Porfiris are the members of the acclaimed violin and viola ensemble, Miller-Porfiris Duo. He also serves as Concertmaster of Lincoln's Symphony in Lincoln, Nebraska. Anton completed his MM at The Juilliard School studying with Dorothy DeLay and chamber music with Felix Galimir and members of the Juilliard Quartet. He received his BM from Indiana University as a student of Franco Gulli.

Pianist Florence Millet is a founding member of the Lions Gate Trio. She performs concerts with orchestra, in recitals and as a partner in various ensembles in venues across the world. Millet's programming ranges extensively, from the Viennese classics to new compositions. She also embraces intra-arts collaborations, combining music with visual arts or literature in unusual settings and experimenting with dance. Her recordings of Schumann, Schubert, Carter, Liszt, and Bacri for the labels Centaur, Sony, Triton, and Erato were praised on both sides of the Atlantic. Millet has worked closely with some of the main voices in composition to date : Luciano Berio, Elliott Carter, Pierre Boulez, George Crumb, Johannes Schöllhorn, Jörg Widman, Hans Werner Henze. Professor of piano and chamber music at the Cologne/Wuppertal Hochschule for Music and Dance, she was appointed chair of the piano department in 2016 and most recently, Executive Director in 2021. A graduate of the Conservatoire National Supérieur de Paris, Millet received her Masters and Doctoral Degrees at State University of New York at Stony Brook, where she studied with Gilbert Kalish. Other mentors include Leon Fleisher, Paul Badura Skoda , Peter Serkin and Jean Hubeau.

An Ithaca, New York native, **Jennifer Reuning Myers, violin** is active in New York State, performing with the Glimmerglass Opera Orchestra and the Cayuga Chamber Orchestra concert and chamber music series. She also performs with the Fenimore String Quartet. As a member of the Catskill Chamber Players, she worked with composers Lou Harrison, Henry Brant, Virgil Thomson and George Crumb, and performed the New York premiere of Henry Cowell's Trio for flute, violin and harp at Weill Recital Hall. Ms. Myers studied with Raphael Bronstein and Charles Treger at The Hartt School and received her Bachelor of Music degree from Ithaca College where she studied with Linda Case. As the daughter of two of the first Suzuki violin teachers in this country, Jennifer was fortunate as a youngster to have participated in classes led by Shinichi Suzuki. She now maintains a private Suzuki studio at 171 Cedar Arts in Corning, NY and teaches at Ithaca Talent Education School, in Ithaca, NY. Jennifer is also a licensed massage therapist and has a special interest in working with musicians.

Rachel Myers (dance/choreography) grew up in Ithaca, NY in a family that for two generations has consisted almost entirely of musicians. From a very early age, she was inspired to become a dedicated artist herself and spent her youth primarily focusing on violin and ballet. Rachel went on to attend the University of Cincinnati's College-Conservatory of Music where she received her BFA in ballet while still finding time to play as a violinist and perform as the concertmaster of the University of Cincinnati's Symphony Orchestra. Throughout her dance training, Rachel has been fortunate to study with teachers such as Deirdre Carberry (ABT),

Jillana, Maria Calegari (NYCB), Vivi Flindt (Royal Danish Ballet), among others. Rachel has danced professionally in Ohio, Kentucky, and New York where she has had the privilege of dancing roles such as Cinderella (Cinderella), Sugar Plum Fairy (The Nutcracker), and Aurora (Sleeping Beauty). She is currently on the faculty of Ithaca College as well as Ithaca Ballet.

Susan Nathan, M.D. is a Geriatrician and Hospice and Palliative Medicine physician at VA Boston Healthcare System. She is the site director for the [My Life, My Story](#) project at VA Boston, where Veteran life stories are directly integrated into medical care through the health record. She is interested in the role of patient story in healthcare and medical education. She is also involved in inter-professional peer education around serious illness conversations communication. She is an Instructor in Medicine at Harvard Medical School and an adjunct Instructor in Medicine at Boston University School of Medicine.

Ryan Newell, saxophone is a freshman at the University of Hartford and is a new member of the Hartt saxophone studio. In high school he was a part of many honors ensembles and became the drum major of the high school marching band. He even played with the Grammy award winning B. J. Thomas and in the high school musical. Aside from his musical endeavors, Ryan was also a part of the tennis and swim teams for all four years of high school both of which he served as captain his last year. He is excited to continue his musical career at Hartt.

Jason Novellano, saxophone is originally from Long Island, New York. He is finishing up his first year studying saxophone at the Hartt School of Music. Having found a love for music at a young age, (originally classical and the radio's pop music), Jason was eager to take up band in elementary school. During middle school, he begun to love jazz and generally broadened his tastes. In his junior year he played in the Nassau-Suffolk Wind Ensemble and in senior year he was in the NY allstate wind ensemble at Rochester. He hopes to never stop learning and growing in his endeavours.

[Ayako Oshima](#) , **clarinet** performs on a regular basis both in recital and in concerto appearances with orchestra, most recently in a gala concert featuring the Bernstein Prelude, Fugue, and Riffs, with the NHK Symphony. she has recorded several CDs for the SONY, Toshiba EMI, Victor Japan, Naxos and Bridge. She recently released Bel Canto: music for two clarinets for the Aurora label. In addition to her performing career, she maintains a high profile as a teacher and is on the faculties of The Hartt School, the State University of New York at Purchase, and the Juilliard School. Ms. Oshima has founded and is the Director of the Kita Karuizawa Music Seminar as well as the founder of the all female NYLicorice Ensemble.

Stephen Pier (dance, choreography) has performed throughout the world with the Royal Danish Ballet, the Hamburg Ballet, the José Limón Company and as a guest artist. Critically acclaimed as “a dancer of tremendous taste and insight.”, “highly defined, a tour de force”, “one of the most gifted dancers on the modern dance scene today.” Mr Pier went on to become internationally respected as a teacher and coach. He taught for the Royal Danish Ballet's company and school while serving as ballet master from 1990 -1996. He served on the full time faculty of the Juilliard School from 1996-2010, Alvin Ailey School, Martha Graham Center for Contemporary Dance, Regional Dance America, New York International Ballet Competition. His work has been presented by The Hamburg Ballet (Ger.); Royal Danish Ballet, Theater, and Opera; Bat Dor (Israel); The New National Theater (Japan); the Juilliard Dance Ensemble; The Di Capo Opera Company (NYC); and the Dance on Film Festival at Lincoln Center. In 1998 he

was selected to be part of The Jacob's Pillow Choreographers Project. He co-founded and directed the choreographer's workshop, "Danses", at the Royal Danish Ballet 1990-1996. Stephen was the Artistic Director of Juilliard's innovative Mentoring Program from 2007 - 2010 and in 2008 he began a 3-year tenure as director of *Visions and Voices: Altria/ABT Women's Choreography Project* at American Ballet Theater. He has also served as a consultant for the International Association of Blacks in Dance, New Dialect, Ballet Hartford, and numerous schools, companies and dance enterprises. In October of 2009, Mr Pier was recruited for the position of Artistic Director of the Dance Division at The Hartt School, University of Hartford establishing the program as a pre-eminent conservatory of Dance in the United States.

Linus Shek Yan Poon, clarinet Originally from Hong Kong, Linus is a freshman clarinet performance major at the Hartt School. He has previously attended Interlochen Arts Academy, studying with Dr. Bryan Conger, and has participated in the Kitakaruizawa Clarinet Seminar for two summers.

Praised by "USA Today" for her "richness of tone and impeccable articulation and for the warmth and subtlety of her phrasing" **violinist [Rita Porfiris](#)** has performed in major concert halls across the globe as a chamber musician, orchestral musician, and soloist. Currently Associate Professor of Viola and Chair of Chamber Music at The Hartt School, she has also been on faculty at New York University, University of Houston Moores' School of Music, Florida International University, and the Harlem School for the Arts in New York. She has received Austria's Prix Mercure, was a prize winner in the Fischhoff Chamber Music Competition and the Primrose International Viola Competition, and a laureate of the Paolo Borciani International Quartet Competition as a member of the Plymouth String Quartet. Ms. Porfiris is a member of the Miller-Porfiris Duo with which she has released 4 CDs which have received critical acclaim. In her previous career as an orchestral musician, 15 years of which were spent with the Houston Symphony, she worked under some of the most recognized conductors of the 20-21 Centuries: Leonard Bernstein, Sergiu Celibidache, Kurt Masur, Michael Tilson Thomas, and Christoph Eschenbach. Ms. Porfiris received her BM and MM in Viola Performance from The Juilliard School, studying with William Lincer. Other teachers and mentors included Paul Doktor, Norbert Brainin, and Harvey Shapiro.

Xuan Qin is an active clarinetist and chamber musician. She was born in November 1995 in Changsha of Hunan Province, China. Xuan holds a bachelor's degree from the Central Conservatory of Music in Beijing, a Master of Music degree from The Hartt School of University of Hartford, and is completing a Doctor of Musical Arts degree in The Hartt School. Xuan is currently studying with the highly regarded clarinetist Ayako Oshima. She has performed as a soloist and chamber musician in many cities of different countries, and won several competitions.

Rebecca Slotkin, M.D. is originally from Washington D.C. She studied English Literature and Anthropology at Washington University in Saint Louis before going to medical school at Brown University. She completed her internal medicine residency training at Yale New Haven Hospital and is currently enjoying living and working in New Haven as a hospitalist at the West Haven VA.

Former Baltimore Symphony Orchestra member [Phil Snedecor](#), **trumpet** has been a driving presence in the Baltimore, MD and Washington DC area for over 25 years. He is the co-founder and Artistic Director of the Washington Symphonic Brass, and has written a series of brass etude books that are required repertoire at many colleges and conservatories.

He is Principal Trumpet of the Harrisburg (PA) Symphony Orchestra and has recently been in demand as guest principal with the Pittsburgh Ballet Orchestra and the Louisville Orchestra, and as guest trumpeter for the Albany Symphony, Boston Pops and Boston Symphony. He has recorded under the RCA, CBS, Gothic, Koss, and Summit labels and has performed and toured throughout the United States, Europe and Asia. Mr. Snedecor is on the trumpet and chamber music faculty at The Hartt School.

[Ertan Torgul](#), **violin**, balances a busy career of solo, chamber music, and guest concertmaster appearances. He has performed with numerous orchestras including Indianapolis, Sacramento, Phoenix, Tucson, Dallas Opera, Shreveport, and San Antonio, among many others. From 1996-2012, Mr. Torgul served as Associate and Acting Concertmaster of the San Antonio Symphony. Mr. Torgul has been a member of SOLI Chamber Ensemble since 1996 and has been serving as its Managing/Artistic Director since 2011. In 2013 SOLI was awarded the Chamber Music America/ASCAP *Adventurous Programming Award* for its innovative programming. Mr. Torgul is also a founding member of both the acclaimed SUONO Duo with pianist Aileen Chanco and “Quinteto Quilombo”, a Tango Quintet specializing in “Tango Nuevo”. A former member of the Plymouth String Quartet, he received the Prix Mercure and prizes in the Fischhoff National Chamber Music Competition and the Paolo Borciani String Quartet Competition. He has recently joined the faculty of University of California Santa Barbara as a Lecturer in Violin, and the University of Houston Moores School as a visiting Professor of Violin.

Max Votolato is a sophomore **saxophone** performance major at the Hartt School. He hails from Smithfield, Rhode Island and attended Smithfield High School, graduating in 2019. During high school he competed in the RIMEA solo and ensemble festival from his sophomore year to senior year, and RIMEA Allstate Wind Ensemble his junior and senior years as tenor saxophonist. He also participated in the Rhode Island Philharmonic Wind Ensemble from 2016-2019. He began attending the Hartt School as a freshman in 2019 and has played tenor saxophone in the toaSt quartet since then. Max also is active on social media, frequently participating in Instagram trends like "100 days of practice."

Aislinn Walters, **saxophone**, a native of Hays, Kansas, is pursuing a Master of Music in Performance under the mentorship of Carrie Koffman. Her experience teaching, conducting, and adjudicating ranges from elementary school to the collegiate level. She is an active member of the North American Saxophone Alliance and has attended and performed in multiple conferences and clinics across the country, including the 2021 Regional Conference, in which she presented three world premieres for saxophone quartet. As a soloist, she was named the 2020 winner of the Music Teachers National Association Young Artist competition for the State of Connecticut.

Morgan Ballard-Wheeler, **viola**, hails from Tucson, Arizona, and is studying viola at the Hartt School with Rita Porfiris. When not playing viola he is singing a Mozart aria or Schubert lied. He keeps Shakespeare on his bedside table.

Rachel Wilensky, **clarinet** is a performance major and gender studies minor from Needham, MA. In her free time, she enjoys hiking, making music, and drinking iced coffee.

Featured groups (click on links to learn more)

The Bridges Program: The Bridges Program was launched in the fall of 2006 as one of the programs of the Greater Baltimore Youth Orchestras. The mission of the program is to reach a large, currently underserved population of students in Baltimore City, giving those children equal access to high-quality string education experiences without respect to financial circumstances. In the fall of 2012, the Greater Baltimore Youth Orchestras separated programs, with the orchestras joining the education programs of the Baltimore Symphony and the Bridges Program keeping the 501c3 status of the Greater Baltimore Youth Orchestras and changing the “parent name” to MAESTRO Ensembles. The Bridges Program has continued to operate successfully: currently, the Bridges Program operates in four sites, serving 87 students representative of the diversity of Baltimore City. Beyond being a means to achieve the goal of identifying and developing young musical talent from Baltimore City, the Bridges Program extends the arts to underserved communities and demonstrates the potential of the arts to strengthen communities by providing otherwise unavailable opportunities for children to excel and for families to support their endeavors. At least once each year, Bridges students present a concert showcasing their achievements for family, friends, and their communities.

The Cobalt Quartet: Daniella Greene, Max Hanks, Selah Kwak, and Bobby Luan formed a quartet in the summer of 2020. The collaboration of these four graduate students has since led to online performances in the recent months. When not rehearsing the group enjoys playing Pokémon Go, watching shows on Disney+, and hanging out together at Parkville Market.

Cuatro Puntos ("four points" in Spanish) is a non-profit organization that activates music as a pragmatic and universally accessible stimulus for social change, cultural awareness, and empowerment of the underserved. Cuatro Puntos uses music to reinforce public school curriculum through teaching artist residencies ranging from history to science, as well as an ongoing, animated series for children called Ms. Elinor Explores Music. The organization sponsors Cuatro Puntos Ensemble and regional/international guest artists that lead to extensive free public programming, with over 450 free concerts, 37 unique cross-cultural collaborations, and 7 albums over the organization's first 10 years. Cuatro Puntos Ensemble has toured across 4 continents, has received reviews from the likes of Fanfare, BBC, and NPR, and has been included in multiple films and documentaries all over the world. Cuatro Puntos also partners with Hartford's Christ Church Cathedral to lead Music Moves Connecticut, a participatory music program building community and a safe space for expression among those living on the streets, in shelters, and in various states of housing insecurity around the state. This includes the prestigious Music Moves Hartford Street Choir. Recently featured by WNPR and NBC, this first street choir in the northeast has been taking the city by storm with its animated performances, performing 19 public concerts around the city in 2019 alone. Every one of Cuatro Puntos' partnerships- whether in Afghanistan, Iraq, Turkey, or Hartford- lasts many years and leads to deep cultural dialogue and understanding. All of Cuatro Puntos' programs aim to explore music's potential as one of many relevant, viable, and complementary methods for creating a more just and inclusive society.

The Kako Foundation is a non-profit organization established according the laws of Haiti and incorporated in the U.S. Seeking to empower children through music, it is named after Kareem Xavier Gaspard, nicknamed Kako, a 16 year old Haitian boy who was kidnapped, tortured and assassinated on May 21, 2008 in his country. His passions were family and music. He loved the trumpet; started playing that instrument at a very early age and had dreams to obtain a scholarship to study abroad. Kako encouraged other kids in his community to play music and donated his first trumpet to one neighbor whose parents would not have been able to afford one. Through the KAKO Foundation, the founders wish to celebrate Kako's life and the life of all children who like Kako have been the innocent victims of atrocities. This is their "reply to violence: to make art in general more intensely, more beautifully, more devotedly than ever before."

The Memphis Youth Symphony: The Memphis Youth Symphony Program (MYSP) has been proud to continue to offer safe music education opportunities to young musicians despite the ongoing pandemic. The MYSP's Intermediate String Orchestra is one of these program offerings. This ensemble is made up of 17 talented students, grades 6-11, and is directed by Hartt conducting alum Kalena Bovell.

Miller-Porfiris Duo The Miller-Porfiris Duo has been performing across the United States, Europe, the Middle East, and Asia since 2005. Recent seasons have seen tours around the United States, Iceland, Taiwan and Israel; with critically acclaimed performances on the Chamber Music of Little Rock, Chamber Music Pittsburgh, Tel Aviv Museum, and Icelandic Chamber Society series. Their "MP2 on the Silver Screen" series has reintroduced modern audiences to the compelling interplay of silent film and live music. Their recordings have been praised for "wonderfully smooth ensemble work" and "vibrant and focused" playing by Gramophone and Audible Audiophile Magazines. Fanfare calls their playing "a lightning bolt" of "color, fire, and passion." Whole Note Magazine declared "you would have to go a long way to hear better duo playing than this." Their fourth CD, "Threaded Sky" released in the Spring of 2020, featured compositions by Bright Sheng, Krzysztof Penderecki, Mani Mirzaee, and Augusta Read Thomas.

Ottava Bassa Duo (8vb Duo) is a contemporary ensemble featuring violist Elizabeth Knaub and double bassist Harry Grossman. Formed in 2018, the duo takes pride in championing new works for this underutilized ensemble, while simultaneously performing a blend of classical duos, pop covers, and more. Elizabeth and Harry are both Master of Music students at The Hartt School, and previously received their Bachelor of Music degrees from Shenandoah Conservatory in Winchester, Virginia, where the pair originally met and established the Ottava Bassa Duo. To find out more, check out @8vbDuo on Instagram and Twitter!

QuartetES (Anton Miller, Ertan Torgul, Rita Porfiris and Jennifer Kloetzel) Made up of established chamber musicians who reunited after a long separation, QuartetES brings a diverse and engaging presence to the concert stage. Since 2017 they have been in residence at Point CounterPoint Chamber Music in Vermont. The summers of 2018 and 2019 saw them performing at the Icelandic Chamber Music Festival, the Harpa International Music Academy, and the New Music for Strings in Reykjavik, Iceland.

Production team

Video:

Rita Porfiris/MP2 Media, executive video producer and video producer (for QuartetES and Miller-Porfiris Duo)

Daniella Greene, video editing (for Lion’s Gate Trio), producer (“Abitahánta”)

Jeffrey Teitler/Envision Films, video producer (for “There will be time...”)

Ken Steen, video producer (for “Pietá”)

Mike Dematteo/Establishment Productions, video producer (for Katie Lansdale)

Javier Colon and Amaia Colon, video producers (for “Walking Blind”)

Audio:

Justin Kurtz, The Hartt School

Yoon-Jeong Choi, The Hartt School

Koby Nelson, The Hartt School

Bradley Sayles, Crescendo Media and Production

Greg DiCrosta, Firehouse 12

Gabe Herman, The Hartt School

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