

# RESILIENCE

## A Night of Chamber Music by Women Composers

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HANNAH ADALANCE

Precipice (2021)

poetry reading

JESSIE MONTGOMERY

Strum (2006/2012)

(b. 1981)

Acord, Burns, Pauls, Sas, Saebo

STACY GARROP

Bohemian Café (2015)

(b. 1969)

Bevil, Medisky, Saebo, Samson, Taborda, Ugrčić

SATO MATSUI

The Goldenrod Sonata (2018)

(b. 1991)

Sea of Gold

Evening Musk

Flutter by

Hayami, Ugrčić

\*\*\* INTERMISSION \*\*\*

REENA ESMAIL

Jhula Jhule (2014)

(b. 1983)

Laurenz, Hayami

LOUISE FARRENC

Nonet in E-Flat Major, Op. 38 (1849)

(1804-1875)

Adagio-Allegro

Andante con variazione

Scherzo vivace

Adagio-Allegro

Acord, Bevil, Medisky, Pauls, Saebo, Sas, Samson, Taborda, Ugrčić

## ARTISTS & MUSICIANS

Kaleigh Acord, violin | Hannah Adalance, spoken word artist  
Dafydd Bevil, horn | Laura Burns, violin | Satoko Hayami, piano  
Jean Laurenz, trumpet | Laura Medisky, oboe | Marie Pauls, viola  
Kris Saebo, double bass | Magdalena Sas, cello  
Midori Samson, bassoon | Jose García Taborda, clarinet  
Iva Ugrčić, flute

More details about performers below.

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Help us establish LunART as a cultural icon, one that invests in the future of arts, connects with audiences, and most importantly, celebrates women's contributions to the arts!

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## SAVE THE DATE!

LunART Festival 2022

May 31 – June 5, 2022

[lunartfestival.org](https://www.lunartfestival.org)

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Satoko Hayami, Community Engagement Coordinator  
Midori Samson, Community Engagement Coordinator  
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Na'ilah Atiya Ali  
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Lynette & Rex Owens  
Lynette & Bruce Pauls  
Natalie Pauls  
Ralph Rabin  
Beth Racette  
Stacy Regehr  
Angela Richardson  
Sarah & John Schaffer  
Rose Stenborg  
Katrin Talbot  
Les Thimmig  
Aurora Trejo  
Kirsten Volness

## ARTISTS & MUSICIANS

### Kaleigh Acord, violin

Violinist Kaleigh Acord received a Doctorate of Musical Arts from University of Wisconsin–Madison’s Mead Witter School of Music in December 2020. At UW, she was a student of Soh-Hyun Park Altino and a recipient of the Paul Collins Fellowship. Kaleigh holds a Graduate Performance Diploma from the Peabody Institute in Baltimore, as well as a Masters of Music and an Undergraduate Diploma from the Longy School of Music of Bard College in Cambridge, MA. She was a recipient of Peabody’s Valerie Slingluff Violin Scholarship for the 2016–17 year. Her previous teachers include Violaine Melancon and Laura Bossert. Kaleigh served three years as Ms. Bossert’s teaching assistant at Longy and Wellesley College. In March 2014, she made her radio debut on WQXR’s McGraw Hill Financial Young Artist Showcase playing Schoenfield’s Souvenirs for Violin and Piano. Notable chamber music collaborations include those with the Hausmann Quartet, cellist Michael Kannen, and Tchaikovsky International Gold Medalist Sergey Antonov. Kaleigh’s debut album of unaccompanied violin works, *Twenty-First Century American Storytellers*, is now available to stream through Spotify.

### Hannah Adalance, writer

A spoken word artist and writer, Hannah is a nontraditional student studying accounting. She has worked in banking for the past three years, and finds beauty in small details.

She has performed spoken word at events all across the Midwest, from outdoor music festivals to intimate galleries. Hannah loves kayaking, innovation, authenticity, adventures in nature, and revising her two novel drafts. She lives in Platteville, Wisconsin with her wife Janet, golden retriever Chester, and their two cats. You can connect with her at [HannahAdalance.com](http://HannahAdalance.com).

## Dafydd Bevil, horn

Dr. Dafydd Bevil, Associate Lecturer of Horn at the University of Wisconsin–Whitewater, maintains an active career as a performer and educator. In addition to his teaching duties at UW–Whitewater, he is the Principal Horn of the La Crosse Symphony Orchestra, the brass section coach of the Wisconsin Youth Symphony Orchestras, and he performs throughout the country as a symphonic, chamber, and solo musician.

Described as “a performer of exceptional skill and musicality”, Bevil has performed at regional and international conferences of the International Horn Society and maintains an active recital schedule, performing for audiences throughout southern Wisconsin and at numerous universities. As an orchestral player, Bevil has performed with various ensembles including the Madison Symphony, Dubuque Symphony, Fox Valley Symphony, the Civic Orchestra of Chicago, the Ohio Light Opera, and he currently serves as Principal horn of the La Crosse Symphony.

In addition to his teaching and performing commitments, Dr. Bevil is a scholar of film music. His 2019 dissertation on the role of the horn in film music and his debut album, “From Screen to Concert Hall”, have been featured in *The Horn Call*, the journal of the International Horn Society.

## Laura Burns, violin

Laura Burns, violin, is a member of the Madison Symphony Orchestra, where she also performs with the Rhapsodie String Quartet, part of the Madison Symphony’s Heartstrings initiative that brings live interactive music programs to adults and children with disabilities. She has performed at the Token Creek Chamber Music Festival and with many local groups including the Wisconsin Chamber Orchestra and the Mosaic Chamber Players. A dedicated pedagogue, she has taught middle and elementary school strings in Madison and Oregon, and has also taught and conducted at the University of Wisconsin Summer Music Clinic and the Prelude Music Academy. Ms. Burns received a double bachelors degree, with honors, in music education and violin performance from

UW–Madison in 1998, and, as a student of David Perry, she completed the master of music degree in violin performance in 2007. She is on the faculty at Edgewood College and also teaches chamber music in Oregon, Wisconsin.

### Satoko Hayami, piano

A native of Japan, Satoko Hayami (she/her), DMA, is an active pianist and teaching artist, whose works explore music as an act of empowerment and empathy. Satoko regularly collaborates with diverse partners including vocalists and instrumentalists, composers, interdisciplinary artists, and community organizations. A versatile pianist, also performing on harpsichord and toy piano, Satoko has performed and taught solo and chamber music all over the world, most notably, Croatia, Hungary, Italy, Australia, New Zealand, Thailand, and Canada, as well as throughout the United States. A passionate performer of new music, she co-founded Sound Out Loud Collective, a contemporary chamber ensemble, which won the first prize in Chamber Music Performance, American Prize in 2018. She serves as a lecturer in collaborative piano at the University of Wisconsin–Madison, and is on the piano faculty at Beloit College. Satoko is also an interdisciplinary artist-teacher at Madison Japanese Language School, and Community Engagement Coordinator at LunART Inc. in Madison, Wisconsin.

### Jean Laurenz, trumpet

Jean Laurenz is an eclectic musician who loves variety and collaboration. She is currently the Assistant Professor of Trumpet at the University of Wisconsin–Madison. As a performer, Jean has enjoyed appearances with Adele, The Hanson Brothers, The Boston Pops, The New York Philharmonic, and the Hong Kong New Music Ensemble. Chamber music is her primary genre, and she frequents this arena with innovative ensembles including Seraph Brass, The Knights, A Far Cry, Alarm Will Sound, and with Carnegie Hall's Ensemble Connect.

Jean is also a vocalist and stage performer who curates multi-layered interdisciplinary performances which combine theater, singing, trumpet, and visual arts. She recently developed an

award winning multi-media work, *DESCENDED*, and has toured Europe with Lucerne Festival's dance and theatrical production of *Divamania*. Jean holds degrees in trumpet performance and Choral Education from Yale University and Northwestern University. She is a passionate educator, activist, and teaching artist. Jean has curated interactive youth and community concerts for Carnegie Hall, The Boston Symphony, and Handel and Haydn Society.

### Laura Medisky, oboe

Dr. Laura Medisky is currently Acting Principal Oboe in the Wisconsin Chamber Orchestra and the Rockford Symphony Orchestra, and is serving a one-year Oboe III position in the Madison Symphony Orchestra. She also performs with groups such as Fresco Opera, Capital City Theatre, Bel Canto Chorus, *con vivo!* and Oakwood Chamber Players. She has presented artist recitals at several International Double Reed Society conferences, and has performed concertos with orchestras in Wisconsin, Nebraska, and Idaho. Medisky's solo album, *Personalities: 21st-century American Music for Oboe*, was released in 2012 on the Centaur Records label.

As owner of Medisky Oboe Studio LLC, Dr. Medisky has gained national recognition for her creativity and innovation in studio teaching, and was a featured guest on the "Mavericks" series of the Double Reed Dish podcast. In 2018, she co-founded the LunART Festival, serving as a Director for the first two seasons. Medisky is also a certified teacher of the Alexander Technique, and presents both oboe master classes and Alexander Technique workshops at music institutions, festivals, and conferences throughout the United States. [www.lauramedisky.com](http://www.lauramedisky.com)

### Marie Pauls, viola

Currently serving as LunART Education Coordinator, Marie Pauls is a versatile freelance musician, residing in Madison, WI. Classically trained from the age of 3, she can be seen performing in venues ranging from the Overture Center to local wineries. She earned both the Bachelor of Music and the Master of Music degrees at the University of Wisconsin-Madison, where she received a full scholarship to study with Professor Sally Chisholm. Marie is a founding member of Arbor Ensemble, a classical chamber

music group dedicated to the promotion of women composers. A seasoned orchestral musician, she is a member of the Madison Symphony Orchestra and formerly held principal viola positions in the Illinois Valley and Beloit–Janesville Symphony Orchestras. Beyond the classical realm, she performs with the acoustic rock group Evan Riley Band, with whom she has recorded three original albums. As a committed string educator, she maintains a private studio and has taught at the American Suzuki Institute.

### **Kris Saebo, double bass**

Kris Saebo leads a varied musical life as a chamber musician, recording artist, and composer. He is a founding member of Decoda, the Affiliate Ensemble of Carnegie Hall, and the Co-Director of Decoda Chamber Music Festival. Kris performs regularly with A Far Cry, NOVUS NY, and has collaborated with many notable chamber ensembles including the Attacca, Dover, and Parker Quartets, as well as members of the St. Lawrence and Spektral Quartets. Kris loves playing music of diverse genres and has worked with artists such as Sir Simon Rattle, Dawn Upshaw, Jamey Haddad, Trey Anastasio, and Nas.

As a recording artist, Kris can be heard on several films and TV soundtracks including Little Women, Venom, and Succession. Other recordings include John Zorn's Fragmentations, Prayers And Interjections and Tyondai Braxton's Central Market. Kris has composed music for two documentaries and is working on his third.

Kris received his bachelor's and master's degrees from The Juilliard School, where his teachers were Orin O'Brien, David Grossman, and Homer Mensch. For the past 8 summers, he has looked forward to performing, coaching, and interacting with communities at the Decoda Chamber Music Festival. In his free time, Kris enjoys cooking, woodworking, and spending time with his family.

## Magdalena Sas, cello

Prize winner of international competitions, Magdalena performs across Europe, Asia and the Americas, and appeared in renowned concert halls such as Musikverein and Konzerthaus in Vienna, BOZAR in Brussels, Witold Lutoslawski Studio in Warsaw, NCPA in Mumbai.

Magdalena presents masterclasses and workshops across the globe in collaboration with MusAid Organization, El Sistema, Global Leaders Program, Neemrana Foundation Delhi, and Jeunesses Musicales Belgium. In 2020–21, she was also the Director of Program Development and Global Outreach at the International Cello Institute in Northfield, MN. In February 2021, as a member of the ICI Team, she launched the new initiative focused on supporting and promoting women cellists – C'ELLE. A passionate chamber musician, Magdalena is a founder and director of the Third Coast Chamber Collective, a group focused on promoting the transformative power of chamber music through educational, collaborative and commissioning outreach projects.

Recipient of the prestigious Fulbright Scholarship and Paul Collins Wisconsin Distinguished Fellowship, Magdalena is a graduate of music conservatories in Poland, Belgium, and Austria, and was a member of the acclaimed European Chamber Music Academy (ECMA) in Vienna. She is a recent graduate of the prestigious Global Leaders Program, an Ivy League curated Executive Education program for impact-focused Art Entrepreneurs.

## Midori Samson, bassoon

Dr. Midori Samson (she/her) is a bassoonist, educator, activist, and scholar. In addition to her role as a Community Engagement Coordinator for LunART, she teaches bassoon and music history at Oklahoma State University, and she is 2nd bassoonist of the Wisconsin Chamber Orchestra. Other recent activities include collaborations with Yo-Yo Ma and Youth Music Culture Guangdong (China), Artists Striving to End Poverty (India/New York), Ubumuntu Arts Festival (Rwanda), Gabriela Lena Frank Creative Academy of Music, Civic Orchestra of Chicago, and Project Tumugtog (Philippines). Since 2017, she has commissioned twelve solos for bassoon by composers from across the African continent,

and she continues to champion these works through a grassroots sheet music distribution program. She holds degrees from The Juilliard School, University of Texas at Austin, and recently completed her doctoral degree at the University of Wisconsin-Madison studying bassoon and social welfare. Her dissertation suggests that musicians can operationalize social work principles to create a more anti-oppressive, anti-racist classical music landscape. She brings this philosophy to her role as founding Artistic Director of Trade Winds Ensemble, a group of teaching artists that host community engagement and composition workshops in partnership with social impact organizations in Nairobi, Chicago, and Detroit. [www.midorisamson.com](http://www.midorisamson.com)

### **Jose García Taborda, clarinet**

Chamber musician, recitalist, and creative pedagogue, Jose García Taborda is an active artist in Latin America, the United States, Europe, and Asia. He has been a professor for fourteen years at different universities and conservatories in Colombia and the United States. As part of his interest in supporting new generations of Latin American musicians, during the last years he has been a visiting professor, a pedagogical advisor, and recently general coordinator of the International Festival "Resonante" at the Ibero-American Academy of orchestral practice Iberacademy.

Active on the international scene, he has taught and performed chamber music around the world. Between tours, presentations, and masterclasses, he has performed in Panama, Colombia, Argentina, Brazil, Venezuela, Ecuador, Peru, Bolivia, Malaysia, Singapore, China, Spain, and the United States. His recordings mainly focused on the music of Latin American composers, including works by Víctor Agudelo, Roberto Pineda Duque, Osvaldo Lacerda, and various recording collaborations with orchestra. Mr. García-Taborda holds an LRSM, a master's degree from EAFIT University, and an Artist Diploma from Duquesne University. Also, he is an exclusive artist for Yamaha USA, BG France, and Légère Canada.

## Iva Ugrčić, flute

Dr. Iva Ugrčić (she/her) is one of the most exciting and adventurous flutists in the international pantheon. Described as “a natural star on her instrument,” Dr. Ugrčić has been featured as a solo artist as well as a chamber and orchestral musician, performing throughout Europe, and North and South America. Named the “Musician of the Year for 2018” by the Well-Tempered Ear, Dr. Ugrčić is a musician who has worn many hats throughout her professional career: flutist, educator, activist, executive and artistic director, entrepreneur, freelance musician and recording artist, among others.

After receiving the prestigious Albert Roussel Scholarship, Iva moved to Paris where she finished her master’s degree. In 2017, she finished her Doctor of Musical Arts degree at UW-Madison as a recipient of a Paul Collins Wisconsin Distinguished Fellowship. Since then, Dr. Ugrčić won the Shain Irving Competition, multiple concerto competitions, and received the James Smith Orchestra Award for excellency and leadership. Additionally, she won the C.R.E.A.T.E. Project Competition at the 46th National Flute Association (NFA) Convention, was awarded First Prize award from The American Prize, Second Prize at the UW Arts Business Competition, Silver Medal at the International Vienna Competition, and was a finalist for the Pro Musicis International Award in NYC. In addition to her position as the Founder and CEO/Artistic Director of LunART, Dr. Ugrčić currently serves as the Artistic Director of the Rural Musicians Forum, is a member of the Career & Artistic Development Committee and chair of the C.R.E.A.T.E. Project Competition of the National Flute Association, and holds the position of Board Liaison & Strategic Initiatives role at Overture Center for the Arts. [www.ivaugrcic.com](http://www.ivaugrcic.com)

## COMPOSERS

### JESSIE MONTGOMERY

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, language, and social justice, placing her squarely as one of the most relevant interpreters of 21st-century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (The Washington Post).

Jessie was born and raised in Manhattan’s Lower East Side in the 1980s during a time when the neighborhood was at a major turning point in its history. Artists gravitated to the hotbed of artistic experimentation and community development. Her parents – her father a musician, her mother a theater artist and storyteller – were engaged in the activities of the neighborhood and regularly brought Jessie to rallies, performances, and parties where neighbors, activists, and artists gathered to celebrate and support the movements of the time. It is from this unique experience that Jessie has created a life that merges composing, performance, education, and advocacy.

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players. She currently serves as composer-in-residence for the Sphinx Virtuosi, the Organization’s flagship professional touring ensemble. She was a two-time laureate of the annual Sphinx Competition and was awarded a generous MPower grant to assist in the development of her debut album, *Strum: Music for Strings* (Azica Records). She has received additional grants and awards from the ASCAP Foundation, Chamber Music America, American Composers Orchestra, the Joyce Foundation, and the Sorel Organization.

Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Five Slave Songs* (2018) commissioned for soprano Julia Bullock by the Metropolitan Museum of Art, *Records from a Vanishing City* (2016) for the Orpheus Chamber Orchestra, *Caught by the Wind* (2016) for the Albany Symphony and the American Music Festival, and *Banner* (2014) – written to mark the 200th anniversary of *The Star-Spangled Banner* – for The Sphinx Organization and the Joyce Foundation.

In the 2019–20 season, new commissioned works will be premiered by the Orpheus Chamber Orchestra, the National Choral Society, and ASCAP Foundation. Jessie is also teaming up with composer–violinist Jannina Norpoth to reimagine Scott Joplin’s opera *Treemonisha*; it is being produced by Volcano Theatre and co-commissioned by Washington Performing Arts, Stanford University, Southbank Centre (London), National Arts Centre (Ottawa), and the Banff Centre for the Arts. Additionally, the Philharmonia Orchestra, Atlanta Symphony, Dallas Symphony, Minnesota Orchestra, and San Francisco Symphony will all perform Montgomery’s works this season.

The New York Philharmonic has selected Jessie as one of the featured composers for their Project 19, which marks the centennial of the ratification of the 19th Amendment, granting equal voting rights in the United States to women. Other forthcoming works include a nonet inspired by the Great Migration, told from the perspective of Montgomery’s great-grandfather William McCauley and to be performed by Imani Winds and the Catalyst Quartet; a cello concerto for Thomas Mesa jointly commissioned by Carnegie Hall, New World Symphony, and The Sphinx Organization; and a new orchestral work for the National Symphony.

Jessie began her violin studies, at the Third Street Music School Settlement, one of the oldest community organizations in the country. A founding member of PUBLIQuartet and currently a member of the Catalyst Quartet, she continues to maintain an active performance career as a violinist appearing regularly with her own ensembles, as well as with the Silkroad Ensemble and Sphinx Virtuosi.

Jessie's teachers and mentors include Sally Thomas, Ann Setzer, Alice Kanack, Joan Tower, Derek Bermel, Mark Suozzo, Ira Newborn, and Laura Kaminsky. She holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University.

## STACY GARROP

Stacy Garrop's music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. She shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.

Garrop is a full-time freelance composer living in the Chicago area. She served as the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program (2018–2020), during which she composed *The Transformation of Jane Doe* and *What Magic Reveals* with librettist Jerre Dye. She also held a 3-year composer-in-residence position with the Champaign-Urbana Symphony Orchestra (2016–2019), funded by New Music USA and the League of American Orchestras. Theodore Presser Company publishes her chamber and orchestral works; she self-publishes her choral pieces under Inkjar Publishing Company. Garrop is a Cedille Records artist with pieces currently on ten CDs; her works are also commercially available on several additional labels.

Garrop has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, and Pittsburgh New Music Ensemble. Earlier in her career, she participated in reading session programs sponsored by the American Composers Orchestra and Minnesota Orchestra (the Composers Institute).

Her catalog covers a wide range, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, various sized chamber ensembles, and works for solo instruments. Recent commissions include *The Battle for the Ballot* for the Cabrillo Festival Orchestra, *Shiva Dances* for Grant Park Music Festival Orchestra, *Goddess Triptych* for the St. Louis Symphony Orchestra, *Spectacle of Light* for the Music of the Baroque Orchestra, *The Heavens Above Us* for the Reading Symphony Youth Orchestram and *Alpenglow*, a double concerto for saxophone, tuba, and wind ensemble commissioned by a consortium of 18 organizations. Notable past commissions include *My Dearest Ruth* for soprano and piano with text by Martin Ginsburg, the husband of the late Supreme Court Justice Ruth Bader Ginsburg, *Glorious Mahalia* for the Kronos Quartet, *Give Me Hunger* for Chanticleer, *Rites for the Afterlife* for the Akropolis and Calefax Reed Quintets, *Slipstream* for the Dallas Symphony Orchestra Musicians Chamber Music Series, and *Terra Nostra*: an oratorio about our planet, commissioned by the San Francisco Choral Society and Piedmont East Bay Children's Chorus. Her current commissions include projects with *The Crossing*, KVNO Radio/Omaha Symphony Orchestra, and the Soli Deo Gloria Music Foundation.

Garrop previously served as composer-in-residence with the Albany Symphony (2009/2010) and Skaneateles Festival (2011), and as well as on faculty of the Fresh Inc Festival (2012-2017). She taught composition and orchestration full-time at Roosevelt University (2000-2016) before leaving to launch her freelance career. She earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.).

## SATO MATSUI

Born in Chitose, Japan, Sato Matsui is a New York based composer and collaborator whose musical language draws influence from traditional Japanese sonorities as well as her training as a classical violinist. Her current projects include a commission from Carol Wincenc for her 50th Anniversary Commissioning Project, which will be premiered partially at the National Flute Association in Salt Lake City this summer, and fully at Merkin Hall in spring of 2020.

Other upcoming commissions include a mixed ensemble piece for Red Dog Collective, a solo viola piece for Chloé Thominet, a string orchestra piece for Palaver Strings, a solo flute piece for Zoe Sorrell, a cello sonata for Philip Sheegog, and a string quartet for Apple Hill String Quartet to name a few.

Her recent activities include Kinokonoko, a large ensemble commission from Joel Sachs for the New Juilliard Ensemble, which received its Lincoln Center Premiere in April of this year. In May, Matsui's scoring of Shakespeare's *As You Like It* was produced by director Ian Belknap at the McClelland Drama Theater. Matsui's *Free and So Thankful* was the runner up for the 2019 String Quartet Smackdown with Invoke Quartet in Austin, Texas, and awaits album release.

Matsui is the recipient of the 2019 Charles Ives Scholarship and is currently a C.V. Starr Doctoral Fellow at the Juilliard School, where she also earned her master's degree while studying with Robert Beaser. She received her BA from Williams College, where she studied composition with Ileana Perez-Velazquez, violin with Joana Genova, and conducting with Ronald Feldman. She is also a winner of the J. William Fulbright Scholarship, and will research the manuscripts of Erik Satie in Paris for the coming academic year.

## REENA ESMAIL

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces.

Esmail's work has been commissioned by ensembles including the Los Angeles Master Chorale, Kronos Quartet, Imani Winds, Richmond Symphony, Town Music Seattle, Albany Symphony, Chicago Sinfonietta, River Oaks Chamber Orchestra, San Francisco Girls Chorus, The Elora Festival, Juilliard415, and Yale Institute of Sacred Music. Upcoming seasons include new work for Seattle Symphony, Baltimore Symphony Orchestra, Santa Fe Desert Chorale, Amherst College Choir and Orchestra, Santa Fe Pro Musica, and Conspirare.

Esmail is the Los Angeles Master Chorale's 2020–2023 Swan Family Artist in Residence, and Seattle Symphony's 2020–21 Composer-in-Residence. Previously, she was named a 2019 United States Artist Fellow in Music, and the 2019 Grand Prize Winner of the S & R Foundation's Washington Award. Esmail was also a 2017–18 Kennedy Center Citizen Artist Fellow. She was the 2012 Walter Hinrichsen Award from the American Academy of Arts and Letters (and subsequent publication of a work by C.F. Peters).

Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis and Martin Bresnick, Christopher Rouse and Samuel Adler. She received a Fulbright–Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazundar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

## LOUISE FARRENC

Louise Farrenc (originally named Jeanne-Louise Dumont) was born in Paris on 31 May 1804 into a highly artistic family. Both her father, Jacques-Edme Dumont, and her brother, Auguste Dumont, were highly successful sculptors, as their predecessors had also been. She became renowned throughout France and beyond as a pianist, teacher and composer, having studied piano initially with Cécile Soria (who had herself studied with Clementi), and later with Ignaz Moscheles and Johann Nepomuk Hummel.

At the age of 15, she began to take composition lessons, apparently unofficially, with the professor of composition at the Paris Conservatoire, Anton Reicha (1770–1836), but on her marriage to her fellow student, the flautist Aristide Farrenc, two years later, gave up her studies in order to travel round France giving concerts with him. Tiring of this, they subsequently founded a publishing house, Éditions Farrenc, which became one of the best-known music

publishers in France. They produced 23 volumes of music for piano and harpsichord covering a vast chronological span, entitled *Le Trésor des pianistes*, and Farrenc also published an important book dealing with performing early music. She also resumed her studies with Reicha, and began touring as a virtuoso concert pianist. In 1842 she was appointed as professor of piano at the Paris Conservatoire, a position she held until 1873. She died in Paris on 15 September 1875.

While Farrenc's work as a composer suffered undue neglect for a considerable time after her death, and while there is much still to be discovered about her life and music, in recent years her compositions have come once again to be recognised and performed. Initially, she wrote only for piano, but she subsequently expanded her range considerably to include chamber and orchestral music. Her *Nonet*, Op. 38, for wind and strings, brought her such recognition that she was able to demand that the Paris Conservatoire pay her the same as her male colleagues. She was twice awarded the *Prix Chartier* by the *Académie des Beaux-Arts*, in 1861 and 1869.



LunART

*Celebrating Women in the Arts*

THANK YOU

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