

VOICES UNBOUND

Redefining the Classical Music Canon!

JUDITH ZAIMONT
(b. 1945)

A Strange Magic (2016)

Crabb, Lippi, Pauls, Wohn

LINDA DUSMAN
(b. 1956)

Flashpoint (2018)

Ugrčić

PATRÍCIA LOPES
(b. 1967)

Lírio do Vale - Lily of the Valley (2023)

World Premiere

Crabb, Lippi, Pauls, Ugrčić, Wohn

GABRIELA ORTIZ
(b. 1964)

Exilios (2013, arr. 2022)

I. A Pepe

II. A Lydia

III. A Julián

Crabb, Lippi, Pauls, Ugrčić, Wohn

We invite you to stick around for a Q&A session with the composers following the performance.

MUSICIANS

Lindsey Crabb, cello | Isabella Lippi, violin | Marie Pauls, viola
Iva Ugrčić, flute | Dawn Wohn, violin

More details about the performers below.

lunartfestival.org

SAVE THE DATES!

The Legacy of Emily Dickinson: A Poetic Soundscape
December 14 – 15, 2023

LunART Festival 2024
May 28 – June 2, 2024

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LunART is dedicated to sharing women's voices and admiring their creativity! As with many arts organizations, we rely on audience support to create uplifting, artistic experiences such as this. Your generous, tax-deductible donation will help us enrich the lives of many through performances, educational events, and community engagement programs.

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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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Marie Pauls, Education Program Coordinator
Ava Katherine Wojnowski, Public Relations Intern
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MUSICIANS

LINDSEY CRABB, cello

Lindsey Crabb is a member of the Willy Street Chamber Players and the Madison Symphony Orchestra, and has performed with other Madison area groups such as Clocks in Motion, the Pro Arte Quartet, the Wisconsin Chamber Orchestra, and Theatre LILA. In addition to performing, she is an active educator, maintaining a private studio of students of all ages and levels. Lindsey holds degrees from Lawrence University and the Eastman School of Music, and she received her doctoral degree in cello performance at UW-Madison with Uri Vardi where she was a member of the Hunt Quartet.

ISABELLA LIPPI, violin

Violinist Isabella Lippi, called “A standout, even among virtuosos,” has performed in numerous recitals and appeared as guest soloist with orchestras in the United States, Mexico, Europe and the Far East. She has performed with Chicago Symphony, St. Louis Symphony, Dallas Symphony, Baltimore Symphony, Phoenix Symphony, New Orleans Symphony, Tulsa Philharmonic, the New World Symphony, the Mexico City Philharmonic, the San Diego Symphony, Jacksonville Symphony, Vermont Symphony, Columbus Symphony, Orquesta Sinfonica de Bilbao of Spain, and the Moscow Symphony. Lippi has won numerous competitions and awards including the St. Louis Symphony Young Artist Competition, First Place in the Young Musicians Foundation National Debut Competition, Highest Honors in the National Foundation for Advancement in the Arts Talent Search, the Henryk Szeryng International Competition, and the Illinois Young Performers Competition. In addition to her work as a soloist, Ms. Lippi has participated in numerous chamber music festivals including those of Santa Fe, La Jolla, Mainly Mozart and the Aspen Music Festival. She was Concertmaster of the Charleston Symphony from 1999–2002 and is currently Concertmaster of the Elgin Symphony. She is featured on a CD on the Koch International label which contains complete works for violin and piano and the solo works by the late composer, Miklos Rozsa.

MARIE PAULS, viola

Marie Pauls is a versatile freelance musician, residing in Madison, WI. She earned both Bachelor of Music and Master of Music degrees at the University of Wisconsin–Madison, where she received a full scholarship to study with Professor Sally Chisholm. Marie is an active chamber musician, and recently joined Oakwood Chamber Players as an artistic director. She has been a featured performer with LunART Festival since it began in 2017, and is an active member of LunART Chamber Music Collective, a championing works by women composers through performance and recordings. As LunART’s Education Manager, she has piloted several youth arts programs, engaging students and families both local and abroad, and directs Composers Hub, a professional development program for women composers.

A seasoned orchestral musician, she performs with the Madison Symphony Orchestra and has held principal viola positions in the Illinois Valley and Beloit–Janesville Symphony Orchestras. Beyond the classical realm, she plays with the acoustic rock group Evan Riley Band, with whom she has recorded three original albums. Marie finds joy and energy in sharing the arts in community with others. She is a proud mother of two creative kids.

IVA UGRČIĆ, flute

An award-winning Serbian flutist Dr. Iva Ugrčić is one of the most exciting and adventurous flutists in the international pantheon. Described as “a natural star on her instrument,” known for her technical brilliance, expressive musicianship, and remarkable versatility, she has garnered international acclaim. Her performances, both as a soloist and a collaborator in chamber and orchestral settings, have graced renowned music festivals and venues across the world. Named the “Musician of the Year for 2018” by the Well-Tempered Ear and “Woman to Watch 2022” in BRAVA Magazine, Dr. Ugrčić enjoys unique and versatile career as a performer, educator, entrepreneur, and music advocate. Dr. Ugrčić currently serves as the Artistic Director of the Rural Musicians Forum, is a member of the Career & Artistic Development Committee of the National Flute Association. As an entrepreneur, Dr. Ugrčić is the Founder & CEO/Artistic Director of LunART, an international nonprofit organization whose mission is to support, inspire, promote, and celebrate women in the arts. Under her leadership in 2022 alone, LunART received a Silver Lining Award for the outstanding contribution to the art community, and a Programming Award from the International Alliance for Women in Music. In September of 2023, Dr. Ugrčić received a national acclaim winning The American Prize in solo performance,.

DAWN WOHN, violin

Praised as having “warmth and crystal-clear tone” by Whole Note Magazine, violinist Dawn Dongeun Wahn has performed in concert halls across five continents as diverse as Carnegie Hall, Taiwan’s National Theater to Radio City Music Hall. As a soloist, she has performed with orchestras such as the Korean Broadcasting Symphony and the Aspen Conducting Orchestra. Her debut album

Perspectives, featuring works by female composers was featured by the New York Times, Spotify and Apple Music and was chosen as one of WQXR's best albums of the year. Committed to teaching the next generation of violinists, she is currently on faculty at the University of Wisconsin–Madison's Mead Witter School of Music and teaches at Rocky Ridge Music Festival during the summers. Previously, she was String Chair and Associate Professor of Violin at Ohio University. Her second album of works by women will be released by Delos in fall 2023.

COMPOSERS

LINDA DUSMAN

Linda Dusman's compositions and sonic art explore the richness of contemporary life, from the personal to the political. Her work has been awarded by the International Alliance for Women in Music, Meet the Composer, the Swiss Women's Music Forum, the American Composers Forum, the International Electroacoustic Music Festival of Sao Paulo, Brazil, the Ucross Foundation, and the State of Maryland in 2004, 2006, and 2011 (in both the Music: Composition and the Visual Arts: Media categories). In 2009 she was honored as a Mid-Atlantic Arts Foundation Fellow for a residency at the Virginia Center for the Creative Arts. She was invited to serve as the first composer in residence at the New England Conservatory's Summer Institute for Contemporary Piano in 2003. In the fall of 2006 Dr. Dusman was a Visiting Professor at the Conservatorio di musica "G. Nicolini" in Piacenza, Italy, and while there lectured at the Conservatorio di musica "G. Verdi" in Milano.

Dusman's recent works have been inspired by the ever-changing political landscape coupled with the natural landscape of Cape Ann, Massachusetts, where she composes each summer. *Dream Prayer Lullaby* (2018) and *Mother of Exiles* (2019) both reflect on the global refugee crisis and *Corona Bagatelles* (2021) on the global pandemic. Her frequent collaborations with the Trio des Alpes have resulted in multiple commissions, including

Thundersnow and Dancing Universe for piano trio. Lake, Thunder was premiered at the National Gallery of Art in Washington, DC in 2015. Her work for piccolo and alto flute An Unsubstantial Territory was recorded by the inHale Duo and has received many performances throughout the United States and Europe. Piano Interiors was Dusman's response to the 2012 Cape Ann Museum's "Soliloquy in Dogtown" exhibition of works by Marsden Hartley. Her works are published by [I Resound Press](#), and are recorded on the NEUMA, Capstone, and New Albany labels.

As a sound artist, Dusman began experimenting with spatialized texts in the 1980s. Recent collaborative works include Dream Prayer Observatory with photographer Dan Bailey and audio engineer Alan Wonneberger, and Raaz with bioartist Foad Hamidi and Alan Wonneberger. Originally designed for quadraphonic tape, Becoming Becoming Gertrude (1988) explored the rhythms of Stein's simple language from The Making of Americans in a dynamic evolution. Becoming Becoming Gertrude 2, available on Capstone Records, presents a stereo re-mix of the piece. Additional works include an interactive installation inspired by environmental decline using bird distress calls (and a voice was heard in Rama), and Mixed Messages, which uses telephone answering machine messages and an antique telephone switchboard as an interactive device. Mixed Messages was premiered at the University of New Mexico Museum of Art in 2005, and locations for other installations include Pierogi Gallery in New York, the alternative alternative exhibition on Wall Street, Dartmouth College, and the Hong Kong University of Science and Technology. Magnificat 4: Ida Ida was released on the Sounding Out! DVD in 5.1 surround by Everglade Records in 2010.

As a frequent contributor to the literature on contemporary music and performance, Dr. Dusman's articles have appeared in the journals Link, Perspectives of New Music, and Interface, as well as a number of anthologies. She was a founding editor of the journal Women and Music: A Journal of Gender and Culture, and is as an associate editor for Perspectives of New Music. She is founding editor of [I Resound Press](#), a digital archive for music by women composers. Former holder of the Jeppeson Chair in Music at Clark University and the Liptiz Chair at the University of Maryland

Baltimore County, Dr. Dusman is currently Professor of Music at UMBC in Baltimore. She was awarded the Bearman Chair in Entrepreneurship there in 2019 for her work on the Octava Project, a system for delivering real-time program notes via the [EnCue app](#) that is now used by orchestras across the globe.

PATRÍCIA LOPES

Patrícia Lopes is a Brazilian composer and pianist with a multiple rooted musical identity, who has traveled worldwide giving concerts with her singular Brazilian compositions. Her latest works as a composer are *The feminine in Pessoa*, a song cycle based on poems by Fernando Pessoa, for voice and ensemble, and [Flower Garden](#) – a set of instrumental compositions inspired by flower themes – for string and woodwind ensemble. The concert *The feminine in Pessoa* was premiered at Seeds::Brooklyn in New York in October 2015 with the award-winning jazz musician Ohad Talmor. This concert was also performed in December 2015 by the Ensemble OCAM (Chamber Orchestra of the University of São Paulo) at Itaú Cultural Hall in São Paulo, Brazil. In October 2017 Patricia Lopes performed this concert in Portugal at the International Jazz Festival of Caldas da Rainha and at Casa da América Latina in Lisbon, with the violist [Lyda Chen Argerich](#) as her special guest.

In January 2018 Patricia Lopes released the [album](#) of this song cycle with renowned performers and active members of the Brazilian musical scene, together with the Portuguese singer [Sofia Vitória](#), that participated in the recordings. This album is at the major streaming platforms and its physical format is available in relevant cultural venues such as [Casa Fernando Pessoa](#) in Lisbon.

Patricia Lopes is the recipient of the Award Call for Scores 2020 of the [LunArt Festival](#) in Madison, USA, for her song cycle *The feminine in Pessoa*. The video of the song [I Have So Much Feeling](#), which is part of this cycle, was also awarded by the [Music and Stars Awards 2020](#), which was accomplished by the Portuguese film director João Vasco.

Patricia Lopes holds a PhD in Music, with her [research](#) focused on

the musical universe of the Brazilian composer Antonio Carlos Jobim at the University of São Paulo (USP), and performed in 2016 Jobim's song Matita Perê (1973) alongside Dori Caymmi and the Chamber Orchestra of the University of São Paulo, with the conductor Gil Jardim. Throughout her academic education, she has studied with the concert pianist Linda Bustani, and holds a Master's Degree in Musical Composition from the Federal University of Rio de Janeiro (UFRJ), having Marisa Rezende as her Principal Advisor.

GABRIELA ORTIZ

Latin Grammy nominated Gabriela Ortiz is one of the foremost composers in Mexico today, and one of the most vibrant musicians emerging in the international scene. Her musical language achieves an extraordinary and expressive synthesis of tradition and the avant-garde; combining high art, folk music and jazz in novel, frequently refined and always personal ways. Her compositions are credited for being both entertaining and immediate as well as profound and sophisticated; she achieves a balance between highly organized structure and improvisatory spontaneity.

Gustavo Dudamel, the conductor of the Los Angeles Philharmonic, called her recent work Téenek "one of the most brilliant I have ever directed. Its color, its texture, the harmony and the rhythm that it contains are all something unique. Gabriela possesses a particular capacity to showcase our Latin identity."

Ortiz has written music for dance, theater and cinema, and has actively collaborated with poets, playwrights, and historians. Indeed, her creative process focuses on the connections between gender issues, social justice, environmental concerns and the burden of racism, as well as the phenomenon of multiculturalism caused by globalization, technological development, and mass migrations. She has composed three operas, in all of which interdisciplinary collaboration has been a vital experience. Notably, these operas are framed by political contexts of great complexity, such as the drug war in *Only the Truth*, illegal migration between Mexico and the United States in *Ana and her Shadow*, and the violation of university autonomy during the student movement of 1968 in *Firefly*.

Although based in Mexico, her music is commissioned and performed all over the world. Her music has been commissioned and played by prestigious ensembles, soloists and orchestras such as Los Angeles Philharmonic, New York Philharmonic, The National Orchestra of Bretagne, The Cincinnati Symphony Orchestra, Gustavo Dudamel and Esa-Pekka Salonen, Louis Langrée, Paolo Bartolomeoli, María Dueñas, Zoltan Kocsis, Carlos Miguel Prieto, Kroumata and Amadinda Percussion Ensembles, Kronos Quartet, Dawn Upshaw, Sarah Leonard, Steve Schick, Cuarteto Latinoamericano, Pierre Amoyal, Southwest Chamber Music, Tambuco Percussion Quartet, The Hungarian Philharmonic Orchestra, The Malmo Symphony Orchestra, Simon Bolivar Orchestra, Royal Scottish National Orchestra, BBC Scottish Symphony, The Royal Liverpool Philharmonic among others. Recent premieres include: *Kauyumari*, *Yanga* and *Téenek* commissioned by the Los Angeles Philharmonic and Gustavo Dudamel, *Fractalis* for piano and orchestra dedicated to Simon Ghraichy and commissioned by the National Orchestra of Brtegne, *Luciérnaga* (her third opera) commissioned and produced by the National University of Mexico, *Únicamente la Verdad* (her first opera) with Long Beach Opera and Opera de Bellas Artes in Mexico among others.

Upcoming world premieres in 2022 include: *Clara* for orchestra commissioned by the New York Philharmonic, *Altar de Cuerda* for violin and orchestra commissioned by The Los Angeles Philharmonic and dedicated to María Dueñas, and *Tzam* for orchestra commissioned by Cincinnati Symphony Orchestra.

Ortiz has been honored with the National Prize for Arts and Literature, (the most important award for writers and artists given by the government of Mexico), The Mexican Academy of Arts, The Bellagio Center Residency Program, Civitella Ranieri Artistic Residency; John Simon Guggenheim Memorial Foundation Fellowship; the Fulbright Fellowship; the First prize of the Silvestre Revueltas National Chamber Music Competition, the First Prize at the Alicia Urreta Composition Competition; Banff Center for the Arts Residency; the Inroads Commission, a program of Arts International with funds from the Ford Foundation; the Rockefeller Foundation and the Mozart Medal Award.

In 2022 Ortíz has been appointed curator of the Pan-American Music Initiative along with The Los Angeles Philharmonic and Gustavo Dudamel.

Born in Mexico City her parents were musicians in the famous folk music ensemble Los Folkloristas founded in 1966 to preserve and record the traditional music of Mexico and Latin America. She trained with the eminent composer Mario Lavista at the National Conservatory of Music and Federico Ibarra at the National University of Mexico. In 1990 she was awarded the British Council Fellowship to study in London with Robert Saxton at The Guildhall School of Music and Drama. In 1992 she received the University of Mexico Scholarship to complete Ph.D. studies in electroacoustic music composition with Simon Emmerson at The City University in London.

She currently teaches composition at the Mexican University of Mexico City. Her music has been published by Saxiana Presto and Tre Fontane. From 2022 her music is published exclusively by Boosey & Hawkes.

JUDITH ZAIMONT

Judith Lang Zaimont is internationally recognized for her music's distinctive style, characterized by expressive strength and dynamism. A grantee of both National Endowments, winner of the 2015 The American Prize in Chamber Music Composition and a 2003 Aaron Copland Award winner, she has enjoyed a distinguished career as composer of over 100 works with performances by the Philadelphia Orchestra, Baltimore Symphony, Camerata Bern, Berlin and Czech Radio symphonies, and the Kremlin Chamber Orchestra. Her music is widely performed throughout the U.S. and Europe and has been recorded for the MSR Classics, Naxos, Navona, Koch Classics, Arabesque, Milken Family Foundation, Albany, Jeanne, Leonarda, Northeastern, and 4Tay labels. Her principal publishers are Subito Music, Galaxy/ ECS, Jeanné and Vivace. She is a distinguished teacher and pianist, and creator and editor-in-chief of the critically acclaimed book series *The Musical Woman: An International Perspective*.



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