



Bard College Conservatory of Music

Music Alive!

Wednesday, April 17, 2024 at 7:30pm
László Z. Bitó '60 Conservatory Performance Space

STRUM (2005 - rev. 2012)

Jessie Montgomery

Elizabeth Chernyak, violin
Katherine Chernyak, violin
Samantha Rehorst, viola
Grace Molinaro, cello

LAKE (2018)

Sarah Hennies

Nicolas Gomez Amin, violin
Alex Terpkosh, percussion
Timothy Morrow, piano

SMALL PLUS (2018)

Joan Tower

Jaelyn Quilizapa, percussion
Maddy Dethloff
Arnav Shirodkar
Juan Diego Mora Rubio

- Intermission -

FOR JESSIE (premiere)

Angelica Sanchez

Jessie Montgomery, violin
Angelica Sanchez, piano

HIS NAME IS JAN (2016)

Missy Mazzoli

Jaclyn Hopper, soprano
Nomin Samdan, piano

STRANGE DREAMS (2018)

Georgia Perdikoulis, soprano
Yi-Hsuan Hsia, piano

THE WORLD WITHIN ME IS TOO SMALL (2012)

Nicole Rizzo, mezzo
Viktória Sarkadi, piano

FURTHER EXPLORATIONS (2015)

Erica Lindsay

TRANSMUTATION VARIATIONS (2023)

Francisco Verastegui, flute
Drew Frankenberg, clarinet
Steve Bonacci, tenor sax
Katherin Chernyak, violin
Abby Wolf, cello
Cherry Wu, piano
Adrienne Franchot, bass
Jaelyn Quilizapa, vibes
Arnav Shirodkar, drum set

Composer Biographies

Sarah Hennies (b. 1979, Louisville, KY) is a composer based in Upstate NY whose work is concerned with a variety of musical, sociopolitical, and psychological issues including queer & trans identity, psychoacoustics, and the social and neurological conditions underlying creative thought. She is primarily a composer of acoustic ensemble music, but is also active in improvisation, film, and performance art. She presents her work internationally as both a composer and percussionist with notable performances at MoMA PS1 (NYC), Monday Evening Concerts (Los Angeles), Warsaw Autumn, Ruhrtriennale (Essen), Archipel Festival (Geneva), Darmstädter Ferienkurse, Time:Spans (NYC), and the Edition Festival (Stockholm). As a composer, she has received commissions across a wide array of performers and ensembles including Bearthoven, Bent Duo, Ensemble Dedalus, The Living Earth Show, Mivos String Quartet, Talea Ensemble, Nate Wooley, and Yarn/Wire.

Her groundbreaking audio-visual work *Contralto* (2017) explores transfeminine identity through the elements of “voice feminization” therapy, featuring a cast of transgender women accompanied by a dense and varied musical score for string quartet and three percussionists. The work has been in high demand since its premiere, with numerous performances taking place around North America, Europe, and Australia and was one of four finalists for the 2019 Queer|Art Prize.

She is the recipient of a 2024 United States Artists Fellowship, a 2019 Foundation for Contemporary Arts Grants to Artists Award, a 2016 fellowship in music/sound from the New York Foundation for the Arts, and a participant in the 2024 Whitney Biennial. She has received additional support from the Fromm Foundation, Mid Atlantic Arts Foundation, New Music USA, the New York State Council on the Arts, and the Creative Work Fund.

As a scholar and performer she is engaged with ongoing research about the percussion music of Iannis Xenakis and a recording project to document music by the American percussionist and composer Michael Ranta. Sarah is currently a Visiting Assistant Professor of Music at Bard College.

Erica Lindsay, tenor saxophonist and composer, teaches jazz music theory, arranging, and composition. Lindsay performs with numerous ensembles, most recently with Alchemy Sound Project, the Jeff Siegel Sextet, featuring Feya Faku; a quartet co-led with pianist Sumi Tonooka; and her own quartet featuring Francesca Tanksley. Her extensive discography is available at ericalindsay.com. Lindsay has performed and/or recorded with such artists as Melba Liston, McCoy Tyner, Rufus Reid, Baikida Carroll, Oliver Lake, Pheeroan akLaff, Art Blakey Jazz Messengers (with Jimmy Cobb), Clifford Jordan, Howard Johnson, Frank Zappa, Reggie

Workman and the Da Capo Chamber Players, among many others. Her orchestral piece Inner Dialogue was read by the American Composers Orchestra in 2011. Her piece for drum set and orchestra, Mantra, was performed by the Detroit Symphony Orchestra in 2014. She is a 2017 recipient of the Chamber Music of America New Jazz Works Commission, with the generous support of the Doris Duke Foundation, and has completed artist residencies with Composer Now, collaborating with dancer/choreographer Wangjia Zhaxi and with the Kimmel Center for the Performing Arts in Philadelphia. Her latest pieces are Flow like Liquid, a tenor saxophone/piano duo written for the 2022 National Arts Club Sorel event honoring Tania Leon and two pieces commissioned by Da Capo Chamber Players for Joan Tower's 85th celebration, slowly, letting go and Transmutation Variations.

Nat Hentoff writes, "Erica Lindsay plays with such an emotional spontaneity that she is very much in the tradition of those jazz makers who were so evidently taking joy in surprising themselves each night, each song, each bar. She has a distinctive clarity and fullness of sound as well as an acute sense of dynamics. Her compositions are also characterized by an invigorating clarity of form and direction." Bob Margolis, writing for the Daily Freeman, states, "Her profound, soul-searching technique straddles Coltrane's spirituality and Joe Henderson's fiery versatility, making hers a name to watch."

Lindsay's parents were educators who moved to Europe in the 1960s, raising their family in various European cities. She began her compositional studies at the age of 15 with Mal Waldron in Munich, where she spent her high school years. She deepened her experience of the music through her exposure to jazz expatriates Mal Waldron, Dexter Gordon, Slide Hampton, Jimmy Woode, and Benny Bailey, as well as the continuing flow of visiting jazz greats. Upon graduating from high school she continued her studies at Berklee College of Music in Boston. When she returned to Europe, Lindsay focused on her compositional work, writing and arranging for various big bands and composing for the many different smaller groups she performed with. She was involved in the vibrant free jazz scene that existed then in Europe and was an original member and composer of the Unique Munich Saxophone Choir. During this period she formed her first quintet and also did guest performances with Frank Zappa and Art Blakey's Jazz Messengers. In 1980 Lindsay moved to New York City. Referred by her saxophone teacher at Berklee, Andy McGee, she began performing and touring with Melba Liston & Co. During this time she performed with many jazz legends: Dizzy Gillespie, Joe Williams, Al Grey, Britt Woodman, Mary Lou Williams, and others. After leaving Liston's group in 1984, Lindsay performed with other leaders such as McCoy Tyner, Clifford Jordan, Reggie Workman, Ted Curson, George Gruntz, and Amiri Baraka, at Carnegie Hall, Avery Fisher Hall, Merkin Hall, La MaMa, and other jazz venues. Lindsay at this time also became involved in performance art, and has collaborated with poet/playwright Carl Hancock-Rux; poets Janine Vega, Janice King, and Mikhail Horowitz; and painter Nancy Ostrowski. She composed the book for two off-Broadway plays—Carl Hancock-Rux's Song of Sad Young Men and John Carter's Feed the Beast—and has written for television and modern dance. While living in New York City she also received a

degree in psychology from NYU. She now resides in the Woodstock area and is artist in residence at Bard College.

Recently deemed “one of the more consistently inventive, surprising composers now working in New York” (NY Times), “Brooklyn’s post-millennial Mozart” (Time Out NY), and praised for her “apocalyptic imagination” (Alex Ross, The New Yorker), **Missy Mazzoli** has had her music performed by the Kronos Quartet, LA Opera, eighth blackbird, the BBC Symphony, the Minnesota Orchestra, Scottish Opera and many others. In 2018 she became, along with Jeanine Tesori, one of the first woman to receive a main stage commission from the Metropolitan Opera, and has been nominated for three Grammy Awards in the categories of Best Classical Composition and Best Classical Compendium Album, most recently for her orchestral album *Dark with Excessive Bright* (Bis Records). From 2018-2021 she was the Mead Composer-in-Residence at the Chicago Symphony Orchestra, and from 2012-2015 was Composer-in-Residence with Opera Philadelphia. Her latest opera, *The Listeners*, premiered at the Norwegian National Opera in 2022 and will have its American premiere at Opera Philadelphia and Chicago Lyric Opera next season. Her 2018 opera *Proving Up*, created with longtime collaborator librettist Royce Vavrek was commissioned and premiered by Washington National Opera, Opera Omaha and Miller Theatre, and was deemed “harrowing... a true opera for its time” by the Washington Post. Her 2016 opera *Breaking the Waves*, commissioned by Opera Philadelphia and Beth Morrison Projects, was called “one of the best 21st-century American operas yet” by Opera News. *Breaking the Waves* received its European premiere at the 2019 Edinburgh Festival; future performances are planned at LA Opera, Houston Grand Opera, and Detroit Opera. Missy is the recipient of the Marc Blitzstein Award for Musical Theater and Opera, the Goddard Lieberson and Charles Ives Awards from the Academy of Arts and Letters, and a Fulbright Grant. In 2016, Missy and composer Ellen Reid founded Luna Lab, a mentorship program for young female composers created in partnership with the Kaufman Music Center. Her works are published by G. Schirmer. missymazzoli.com

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, 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, poetry, and social consciousness, making her an acute interpreter 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).

Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, and *Banner* (2014)—written to mark the 200th anniversary of “The Star-Spangled Banner”—for The Sphinx Organization and the Joyce Foundation, which was presented in its UK premiere at the BBC Proms on 7 August 2021.

Summer 2021 brought a varied slate of premiere performances, including *Five Freedom Songs*, a song cycle conceived with and written for Soprano Julia Bullock, for Sun Valley and Grand

Teton Music Festivals, San Francisco and Kansas City Symphonies, Boston and New Haven Symphony Orchestras, and the Virginia Arts Festival (7 August); a site-specific collaboration with Bard SummerScape Festival and Pam Tanowitz Dance, I was waiting for the echo of a better day (8 July); and Passacaglia, a flute quartet for The National Flute Association's 49th annual convention (13 August).

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization's flagship professional touring ensemble.

A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Jessie holds degrees from the Juilliard School and New York University and is currently a PhD Candidate in Music Composition at Princeton University. She is Professor of violin and composition at The New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

Pianist/Composer/Educator **Angelica Sanchez** moved to New York from Arizona in 1994. Since moving to the East Coast Sanchez has collaborated with such notable artists as Wadada Leo Smith, Paul Motian, Richard Davis, Jamaladeen Tacuma, Nicole Mitchell, Rob Mazurek, Tim Berne, Mario Pavone, Ben Monder amongst others. Sanchez leads numerous groups, the most recent being her Trio which features Michael Formanek and Billy Hart.

Her music has been recognized in national and international publications including Jazz Times, The New York Times, Chicago Tribune amongst others. She was also the 2008 recipient of a French/American Chamber Music America grant, the 2011, 2024 Rockefeller Brothers Pocantico artist residency, and the 2022 Civitella Fellowship, Italy.

Sanchez's debut solo CD "A Little House" was featured on NPR's Weekend Edition and her recording "Wires & Moss" featuring her Quintet was chosen as one of the best Releases of 2012 in "The New York City Jazz Record (formerly AllAboutJazz-New York)." Her recording "Twine Forest" a duo with Wadada Leo Smith received Honorable Mention as one of the best releases of 2013 in "The New York City Jazz Record." Her latest trio project "Float The Edge" features Michael Formanek and Tyshawn Sorey and has garnered wide critical acclaim. Her new piano duo "How to Turn the Moon," with Marilyn Crispell was voted as one of the top 50 best recordings in 2020, NPR critics poll. Her recording "Sparkle Beings," was chosen by The New York Times as one of the top ten Jazz recordings of 2022. Her Nonet record, "Nighttime Creatures," was chosen as one of the "Best recordings in 2023," Downbeat Magazine.

Angelica Sanchez has a Masters Degree in Arranging from William Paterson University. She is currently on faculty at Bard College.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than 50 years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington, D.C., among others.

In 1990, Tower became the first woman to win the prestigious Grawemeyer Award for her composition *Silver Ladders*. She was the first composer chosen for a Ford Made in America consortium commission of 65 orchestras. The Nashville Symphony and conductor Leonard Slatkin recorded that work, *Made in America*, with *Tambor* and *Concerto for Orchestra* for the Naxos label. The top-selling recording won three 2008 Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance.

From 1969 to 1984, she was pianist and founding member of the Naumburg Award-winning *Da Capo Chamber Players*, which commissioned and premiered many of her most popular works. Her first orchestral work, *Sequoia*, quickly entered the repertory. Tower's tremendously popular five *Fanfares for the Uncommon Woman* have been played by over 500 different ensembles. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972.

Her composer-residencies with orchestras and festivals include a decade with the Orchestra of St. Luke's, the Pittsburgh Symphony Orchestra's Composer of the Year for their 2010-2011 season, as well as the St. Louis Symphony, the Deer Valley Music Festival, and the Yale/Norfolk Chamber Music Festival.

Among her recent premieres: *White Water* (2012), commissioned by Chamber Music Monterey Bay and premiered by the Daedalus Quartet; *Stroke* (2011), commissioned by the Pittsburgh Symphony Orchestra; *White Granite* (2009), commissioned by St. Timothy's Summer Music Festival, Bravo! Vail Valley Music Festival, and La Jolla Music Society for SummerFest; *Angels* (2008), her fourth string quartet, commissioned by Music for Angel Fire and premiered by the Miami String Quartet; *Dumbarton Quintet* (2008), a piano quintet commissioned by the Dumbarton Oaks Estate (their third commission after Stravinsky and Copland) and premiered by Tower and the Enso String Quartet; *Chamber Dance* (2006), commissioned, premiered, and toured by Orpheus; and *Copperwave* (2006), written for the American Brass Quintet and commissioned by The Juilliard School of Music. *A Gift* (2007), for winds and piano, was commissioned by Chamber Music Northwest and premiered by The Chamber Music Society of Lincoln Center (CMS). Other CMS premieres included *Trio Cavany* (2007) and *Simply Purple* (2008) for viola, performed by Paul Neubauer.

Her compositions cross many genres: *Can I* (2007) for youth chorus and percussionist; *Copperwave* (2006), written for brass quintet; *DNA* (2003), a percussion quintet commissioned for Frank Epstein and the New England Conservatory Percussion Ensemble; *Fascinating Ribbons* (2001), her foray into the world of band music, premiered at the annual conference of College Band Directors; *Vast Antique Cubes/Throbbing Still* (2000), a solo piano piece for John Browning; *Tambor* (1998), for the Pittsburgh Symphony under the baton of Mariss Jansons; and her ballet *Stepping Stones* (1993), commissioned by choreographer Kathryn Posin for the Milwaukee Ballet and revisited by Posin with the Bulgarian Ballet in June 2011.

Joan Tower's music is published by Associated Music Publishers.