

THE HARVARD CHORUSES NEW MUSIC
INITIATIVE PRESENTS

*New Voices Rising:
Choral Music for Our Times*

THURSDAY APRIL 4, 2019

8:00PM

SANDERS THEATRE
HARVARD UNIVERSITY

featuring

Lorelei Ensemble

Beth Willer, Artistic Director

&

The Harvard Choruses

Andrew Clark and Jonathan Mott, Conductors

performing premieres by Harvard student composers

Chung Hon (Michael) Cheng '19, CJ Dowd '21,
Yoo Kyung (Eunice) Lee '19, Harry Lee-Rubin '21,
Nathan Robinson '20, Victoria Tong '20,
Jenny Yao '22

LETTER FROM THE DIRECTOR

Welcome to this evening's performance of the Harvard Choruses New Music Initiative. For generations, the students of Harvard College have fostered a culture of dynamic creativity and community through the arts. This program aims to bring together two vibrant aspects of this artistic work generated by our undergraduates: our rich choral tradition and the flourishing of choral music composition. This program, now in its third year, aims to nurture all of our student composers, including those aspiring for professional careers in music as well as those who compose as an avocational pursuit.

Today's performance is the culmination of a twelve-month educational process, led by my friend and colleague Dr. Robert Kyr, a Harvard alumnus and Philip H. Knight Professor of Composition and Theory at the University of Oregon. Dr. Kyr has devoted a great deal of his life's work to mentoring young composers and has himself written prolifically from choral ensembles. In four separate visits to Harvard, he guided our students through their work, beginning with the selection of text, working constructively throughout the process in giving feedback on several drafts, providing direction on both creative and notational aspects of our students' work, and offering private lessons with each individual, as well as group sessions with the full cohort. We are grateful for his investment of time, care, and expertise in realizing our vision for this program.

We also owe a great deal of thanks to the intrepid Lorelei Ensemble, as well as our three Harvard Choruses, for diligently preparing these works and sharing their insight and invaluable feedback with our students. This ambitious project is made possible by a generous gift to the choral program by Betsey and Alan Harris; we are profoundly grateful for their support in catalyzing this experience for our students. We also extend our gratitude to our colleague, Elizabeth Eschen, who administrated and nurtured our program this year. Finally, we thank the students themselves for taking on this extracurricular project and for the community of support they created together. We are so pleased to share these works with you this evening.

Enjoy the performance,

Andrew Clark, Director of Choral Activities

PROGRAM

<i>Apostolo glorioso / Cum tua doctrina</i>	Guillaume Du Fay (c.1397-1474)
<i>Flos florum</i>	Du Fay
<i>O proles Hispaniae / O sidus Hispaniae</i>	Du Fay
<i>Tsukimi</i>	Peter GILBERT (b. 1975)
Lorelei Ensemble Beth Willer, conducting	
<i>Inaberantia</i>	CJ Dowd ('21)
Radcliffe Choral Society Andrew Clark, conducting	
<i>Light Wind</i>	Victoria Tong ('20)
<i>Veritas Through the Centuries</i>	Chung Hon Michael Cheng ('19)
Harvard-Radcliffe Collegium Musicum Mary Galstian '22, soloist Jonathan Mott, conducting	
<i>To Love</i>	Nathan Robinson ('20)
Harvard Glee Club Andrew Clark, conducting	
<i>Syllable Dance / Sacrifice</i>	Harry Lee-Rubin ('21)
<i>Cold</i>	Yoo Kyung (Eunice) Lee ('19)
<i>The Unknown</i>	Jenny Yao ('22)
Lorelei Ensemble Beth Willer, conducting	

PROGRAM NOTES & TEXTS

The motets of **GUILLAUME DU FAY** are among the most celebrated works of the 15th century, and serve as a defining repertory of the early Renaissance. The compositional virtuosity and discipline displayed in his isorhythmic motets follow in the footsteps of Ockeghem: *Rite maiorem Jacobum/Artibus summis miseri* employs two texted lines in Latin (for the feast of St. Anthony) over two untexted, while *Apostolo glorioso/Cum tua doctrina* (Du Fay's only isorhythmic motet in the vernacular Italian) increases the ensemble to 5 voices, with a pair of voices on each text, and a single supporting tenor. His more modern cantilena style motets range broadly in style and form. The freedom and unpredictability of these works is not only unique to Du Fay's oeuvre, but to the entire repertory of the 15th century, according to Alejandro Planchart. *Flos florum*, while sacred, resembles his more florid secular works. *O proles Hispanie/O sidus Hispanie* again sets two texts in two pairs of voices, in what is perhaps one of Du Fay's most colorful works tonally, with striking passages of *fauxbourdon* interspersed (all parts moving in parallel inverted triads). We are especially grateful for the work of Alejandro Planchart in translating these motets to modern notation for performance in his new Du Fay *Opera Omnia* editions.

Serving as a brief comparison to Du Fay is a single selection from the slightly earlier **TURIN MANUSCRIPT** (J.II.9, Biblioteca Nazionale in Turin). These anonymous motets have their origin between 1413-1422, at a French court on Cyprus during the reign of King Janus (1398-1432). The collection is one of three primary sources for the *Ars subtilior* ("subtler art"), a style that centered itself around Paris and Avignon, following the earlier *Ars nova* period now most familiar to us in the works of Guillaume de Machaut. These peculiar motets from the Turin Manuscript, however, lag behind and veer from the continental tradition, due to their geographic isolation. Bearing both rhythmic and melodic complexities, each dual-texted—either Latin or French—and employs familiar stylistic gestures such as the hocket and Landini cadence amidst a continuous texture, the texted lines dancing in each others silences with an uncanny grace and ease.

—*Beth Willer, 2017*

APOSTOLO GLORIOSO

TRIPLUM / CONTRATENOR I

Apostolo glorioso, da Dio electo
A evangelegiare al populo greco
La sua incarnation, ché v'era ceco,
Et cusí festi senza alcun suspecto,
E eligisti Patrasso per tuo lecto,
Et per sepulcro questo sancto speco:
Prego te, preghi me retrove teco,
Per li tuoi merci, nel devin conspecto.

*Glorious apostle, chosen by God
to preach to the Greek people
His incarnation, for it was blind to it,
and (who) didst so without any blame,
and chocest Patras for thy resting-place
and for thy tomb this holy cave;
I pray thee, pray that I may find myself with thee,
by thy mercies, in the sight of God.*

MOTETUS / CONTRATENOR II

Cum tua doctrina convertisti a Cristo
Tuto el paese, et cum la passione et morte
Che qui portasti in croce in su lo olivo.
Mo' è prolasso in errore et facto tristo,
Sí che rempetraglie gracia sí forte
Che recognosciano Dio vero et vivo.

*With thy teaching thou didst convert to Christ
the whole country, and with the passion and death
that thou borest here on the cross above the olive
tree.
Now it hath slipped into error and is made evil;
wherefore win grace for it again by prayer so strong
that they may recognize the true and living God.*

—Italian sonnet by Malatesta dei Malatesti, ed.
Leo Franc Holford-Strevens

O PROLES HISPANIAE / O SIDUS HISPANIAE

CANTUS / TENOR

O Proles Hispaniae,
Pavor infidelium,
Nova lux Italiae,
Nobile depositum
Urbis Paduanae:
Fer, Antoni, gratiae
Christi patrocinium,
Ne prolapsis veniae
Tempus breve creditum
Defluat inane.
Amen.

*O Scion of Spain [i.e., Portugal],
Terror of the infidel,
New light of Italy,
Noble store
Of the city of Padua.
Be our advocate, O Anthony,
For the grace of Christ,
Lest the short time
Of mercy
Run out wasted.
Amen.*

—Julian von Speyer, Magnificat antiphon for St.
Anthony of Padua

CONTRATENOR 1 / CONTRATENOR 2

O sidus Hispaniae,
Gemma paupertatis,
Antoni, par Scythiae,
Forma puritatis.
Tu lumen Italiae,
Doctor veritatis,
Ut sol nitens Paduae,
Signum claritatis.
Amen.

—Simon de Montfort

*O star of Spain,
Jewel of poverty,
Anthony, part of Scythia,
The model of purity.
You are a light to enlighten Italy,
A teacher of truth,
Shining like the sun at Padua,
An emblem of glory.
Amen.*

—Trans. from edition by Alejandro Planchart

FLOS FLORUM

Flos florum,
Fons hortorum,
Regina polorum,

Spes veniae,
Lux laetitiae,
Medicina dolorum,

Virga recens
Et virgo decens,
Forma bonorum:

Parce reis
Et open fer eis
In pace piorum,

Pasce tuos,
Succurre tuis,
Miserere tuorum.

—Anonymous (Analecta hymnica medii aevi –
Herausgegeben von Clemens Blume und Guido
M. Devres, XXXII)

*Flower of flowers,
fount of gardens,
queen of the heavens,*

*hope of pardon,
light of joy,
remedy of sorrows.*

*fresh branch
and seemly virgin,
model of goodness:*

*spare the guilty
and bring them a reward
in the peace of the righteous,*

*feed your own,
succour your own,
have mercy upon your own.*

—Trans. from edition by Alejandro Planchart

TSUKIMI (MOON VIEWING) “is a traditional Japanese celebration of the full moon (translated as “Moon Viewing”) which dates back to the Heian period (roughly 800-1200 AD). The Heian era was a great era for Japanese literature and saw the revival of native waka poetry.

“The moon is one of Buddhism’s great symbols. Itself a surface of reflection, it makes a wonderful mirror for the concept of the illusion of the senses. This sense of the illusory nature of our experience of life is summarized by a single word in Japanese: *ukiyo*, which translates as “floating world” but really implies the world of the senses hovering all around us. The *Ogura Hyakunin Isshu* is full of such remarkably dense imagery. For me, reading them in a foreign language, the poems themselves are especially like the moon’s

light: reflections beyond my grasp that illuminate the world about me in magically ethereal hues—
emotional, ephemeral, slipping back into invisibility.”

—*Peter Gilbert, 2013*

#7 Abe no Nakamaro

Ama no hara
Furisake mireba
Kasuga naru
Mikasa no yama ni
Ideshi tsuki kamo

#79 Fujiwara no Akisuke

Akikaze ni
Tanabiku kumo no
Taema yori
More izuru tsuki no
Kage no sayakesa

#23 Oe no Chisato

Tsuki mireba Chiji ni mono koso
Kanashi kere
Waga mi hitotsu no
Aki ni wa aranedo

#86 Saigyō Hoshi

Nageke tote
Tsuki ya wa mono o
Omowasuru
Kakochi gao naru
Waga namida kana

#76 Fujiwara no Tadamichi

Wata no hara
Kogi idete mireba
Hisakata no
Kumoi ni mayoo
Okitsu shiranami

#68 Sanjo In

Kokoro ni mo
Arade ukiyo ni
Nagaraeba
Koishikaru beki
Yowa no tsuki kana

#7 Abe no Nakamaro

*When to heaven's plain
I look up with wide-stretched glaze
Over Kasuga
And over Mount Mikasa
Is the rising moon the same?*

#79 Fujiwara no Akisuke

*In the autumn wind
Are lingering, hanging clouds
In whose trailing rifts
Comes shining through the moon's own
Reflected light—clear and bright.*

#23 Oe no Chisato

*As I view the moon, many things come into mind,
And become sadness
Yet it's not for me alone,
That the autumn time has come.*

#86 Saigyō Hoshi

*Is this grief bidden
By the moon for me to bear
In contemplation?
How my troubled face becomes
My cries and tears—oh, the tears!*

#76 Fujiwara no Tadamichi

*On the sea's wide fields
I sail out and around me
Clouds and sky appear—
In the distant white waves
Is a shining sky of white*

#68 Sanjo In

*If my heart, my will,
Battered in this floating world
Are to remain here
I will yearn to remember
This midnight and this moonrise.*

#81 Fujiwara no Sanesada

Hototogisu
Nakitsuru kata o
Nagamureba
Tada ariake no
Tsuki zo nokoreru

#81 Fujiwara no Sanesada

*Cuckoo called me
and I turned in his direction
But as I stared there
The only thing I found
Was the moon of early dawn.*

#36 Kiyohara no Fukayabu

Natsu no yo wa
Mada yoi nagara
Akenuru o
Kumo no izuko ni
Tsuki yadoruramu

#36 Kiyohara no Fukayabu

*In the summer night
The evening still seems present,
But the dawn is here.
To what region of the clouds
Has the wand'ring moon come home?*

—Ogura Hyakunin Isshu

—Trans. by Peter Gilbert, based on
work of Clay MacCauley and Frank Watson and
with help from Lorie Brau.

The concept of **INABERANTIA** came about while I was exploring themes of loss and painful nostalgia this past summer. To get a good sense of it, pick a place or space where you spent a lot of time but no longer revisit, some place that is a fond memory for you. The key characterization is to have a sense that you will either never return to that place, or that you will return, but the space will have fundamentally changed, losing the spirit that made it special. If your memory of the space now seems bitter or anguished, then you have an idea of what Inaberantia means.

One example might be your freshman dorm. You lived there for an entire year, personalizing, decorating, imbuing yourself into that space. Then you ripped it apart at the end of the year, obliterating everything meaningful about your room as you packed and moved away, leaving blank walls and dust. You can never return to your freshman dorm, even if you go the building and room number where you once lived. Most former residences similarly embody Inaberantia. Other examples could be the site of an annual family reunion, a reunion which has not been held for several years now that the people who made them special have died or grown up; the sold house of a dead grandparent; or somewhere quiet your family used to go on vacation with you as a child. The fantasy trope of “floating stone ruins” comes to mind as an aesthetic illustration. The same concept may be explored with entities other than places: lost friends, beloved furniture in a junkyard, a trusty alarm clock that you once saw first thing every morning. However, for me, places tend to have the most emotional impact.

The human capacity for bonding extends more abstractly than merely between people. We like to think of something we have spent time with as essentially “ours” forever—a home retains a bit of your charm; a tool, happy with recollections of its use—as if these things have been marked by our presence. But I do not believe that spaces or objects retain spiritual memories or auras, and I view such thoughts as denial and defenses against reality. The real world purges us mercilessly. Our personal memories, and the memories of the scattered few who were with us, are the only true relics of the experiences we had. And, indeed, even if we do not forget, we die. So we must abide with these bitter memories of good times forever past, along with the knowledge that the places we inhabit now will ultimately face the same fate.

To all performing this work: you are the ghosts in this piece. You already lost everything a long time ago, and now you do your inexorable duty of informing the living of their demises and converting them into your sorry, empty state. You are not malicious, merely inevitable: a necessary force of nature. Be comforting yet pragmatic, and consider that your music serves as the listener's requiem.

- CJ Dowd, 2019

Stop.
Finally
We are here
Together
To acknowledge the end.

We know you have enjoyed your time in Inaberantia.
This place must be so precious to you, this Inaberantia.
But we tell you this:
This land will not last.

Farewell, goodbye Inaberantia.
Yes, we know it is hard, so very hard,
To allow it to fade.
(Exaltation, trepidation,
Execration, termination)
Naught but broken land,
So take our hand:

Join us,
We faceless and soulless and wraithlike throng,
Come sing our song.

Soon too your memory of Inaberantia
It too will blanken and vanish, so stop now, please do not resist.

Stop.
Cease your tears.
We are here
To take you
Away with us.

Float away from Inaberantia,
This crumbling ruin,
Your home and your life and your love.

So come.
Where?
Nowhere.
We stay there.
Forever.
Always.
Ephemeral nothings,

Incorporeal lamenters.
Invisible.
Dead.
Come.

- C.J. Dowd

Greetings fellow humans! Nice to see you reading the notes for **LIGHT WIND**. Just a few tid-bits that may or may not be interesting. This piece is obviously about wind. Having grown up loving being outdoors, I wanted to write a piece that was innocent and simple and just about nature. It is more of a collection of vignettes than it is a piece with a conventional musical form. The vignettes go a bit like this:

Imagine a little gust of wind, let's call it Blob, is introduced and goes for a little spin. Blob hangs out nice and peacefully a bit, but then gears up to go out the door and BOOM!!! Blob goes off exploring. Later on Blob takes a bit of a lunch break but then quickly gets caught up in a storm, which soon reaches its climax. Blob then returns back to a calm peaceful night and fades off into the moonlight. The End. I hope you enjoy the piece and the rest of your Thursday evening!

- *Tori Tong, 2019*

When sunlight fell
On old grey branches
Far away,
It sat in the eaves
Starting to stir
Alive.

See it now,
Following the bright sky.
As it dances
'Round cloud faces,
Bright and dazzling,
Sparkling and waving,
Gleaming, glistening,
Bending through
The swaying.

Hear it ringing above,
Flying through crowded treetops.
Blowing twigs and feathers
And shimmering leaves.
Painting the air in a
Burning orange, crimson, yellow,
Storm!

See it falling under stars,
Through moonlight,
Spider webs
And *mm...*

- *Tori Tong*

VERITAS: THROUGH THE CENTURIES takes one text from each of the five different centuries since Harvard's founding in 1636. Each text seeks to capture one aspect of central importance to Harvard during each century, and the composition as a whole is structured as a continuous series of spotlights across time. The music increases in pace and momentum as it progresses from the hallowed, clerical roots of the 17th and 18th centuries to the onset of transcendentalism and embrace of scientific research in the 19th century, the admission of women to Harvard College in the 20th century, and hopes for continued progress toward intellectual and social ideals in the 21st. This composition is a celebration of both Harvard and the four years that my peers and I have spent here—in many ways a graduation present for the Class of 2019.

- *Michael Cheng, 2019*

Veritas—

[17th c.; motto adopted 1643]

Give ear, ye children, to my law
Devout attention lend
Let the instructions of My mouth
Deep in your hearts descend

[18th c.; first sung 1737 at inauguration of Edward Holyoke A.B. 1705 A.M. 1708]

Trust thyself:

Every heart vibrates to that iron string.
[from "Self-Reliance" (1841)]

Plunge into the sublime seas,
Dive deep,
And swim far.

[from journal (1838). 19th c.; Ralph Waldo Emerson A.B. 1821]

For, after all,
Every one who wishes
To gain true knowledge
Must climb the Hill.

I slip back many times,
I fall, I stand still,
I trudge on

I get more eager
And climb higher
And begin to see
The widening horizon.

Every struggle is a victory.

[20th c.; Helen Keller A.B. 1904]

So wake up—
wake up!
Lift your voices
You belong among the stars.

Together, we can inspire
galaxies of greatness
For generations to come.
The sky is not the limit.
It is only the beginning.

*So wake up—
Wake up!
Lift off.*

[21st c.; Donovan Livingston Ed.M. '16]

TO LOVE sets a poem adapted from the text of “On the Passing of the First Born,” Chapter 11 from W. E. B. Du Bois’ major work *The Souls of Black Folk*. Before founding the NAACP, Du Bois wrote these collections of essays to explore the double consciousness of the black population of America. Du Bois asserts that African-Americans are always tempered by negative ideas and treatment that American society has beset them with. African-Americans are always battling between their knowledge that they are indeed human and the dehumanizing treatment they suffer every day. In “On the Passing of the First Born,” Du Bois writes about his baby dying shortly after birth after no white doctor would treat him. Du Bois is shaken to the core by this, but at the same time experiences “an awful gladness,” knowing his child would not consciously suffer the horrors of the society that killed him. Unable to truly reconcile these emotions, Du Bois only hopes to be reunited with his child in death. The loss of a loved one is something we all experience in our lifetimes, no matter what side of the “Color-line,” we fall on. In a cold, unforgiving world, it truly is a ludicrous thing to love.

- *Nathan Robinson, 2019*

It seemed a ludicrous thing to love

He whom now I saw unfold
like the glory of the morning—
its little soul unfold with
twitter and cry
and as his eyes caught the gleam
of bubbling life.

Why was his hair tinted with gold?
Why had not the brown of his eyes
crushed out and killed the blue

And yet we dreamed and loved
and planned by
the long Southern spring,
till the roses shivered

till the stern sun quivered
its awful light.

Ten days he lay
waste, waste away.
till the smile fled away and
Fear crouched beside the bed

I hear now that Voice at midnight
calling me from dreamless trance,
"The Shadow of Death!
to rouse the grey physician,—
no voice but hers
could coax him off to Dreamland
the Shadow of Death

There sat an awful gladness
in my heart,—
It seemed like a ludicrous thing to love
I see the world
darkly through the Veil,—
a ludicrous thing to love
and my soul whispers
a ludicrous thing to love
saying
"Not dead, escaped;
crying
"not bond, but free."
It seemed like a ludicrous thing to love.

- W. E. B. Dubois

SYLLABLE DANCE/SACRIFICE consists of three phases based on three words from Jacques Attali's *Noise: The Political Economy of Music: Repetition, Representation, and Sacrifice*. Attali's argues that music, through our cultural understanding of "noise," has the unique ability to prophesy the impending paradigm shifts of the larger society.

- Harry-Lee Rubin 2019

Repetition
Representation
Sacrifice

COLD is a piece about the ways in which people justify our crimes towards fellow humans. The piece begins with a soloist singing in a harsh whisper. She speaks from the perspective of a Korean comfort

woman who was kidnapped during World War II. As she recounts her memories, she laments that her experiences are extremely painful to recall.

The harsh whisper then transitions into singing. This transition between whispers and singing, which continues throughout the piece, represents the tension between the past and the present, and how our past suffering colors our present experience. On the last syllable of the word “memories,” the whole choir joins in singing. The opening of the harmony through gradually descending chromatic pitches represents a submersion into Kim’s memories. The nine-part choir is then separated into three choirs (A, B, and C), consisting of three parts each, and each one explores a different source that I used to create my composite text.

The A Choir loosely corresponds to a text from *Never Let Me Go* by Kazuo Ishiguro, a dystopian novel set in late 1990’s England. The novel is narrated from the perspective of a young woman named Kathy H. who is a “donor.” Donors are clones whose organs are harvested to prolong the lives of ordinary citizens. They are raised in special institutions that are kept separate from normal society. The B Choir loosely corresponds to text from *Slaughterhouse Five* by Kurt Vonnegut, an unconventional war narrative. It follows the story of Billy Pilgrim, a distinctly un-heroic figure. In the chosen excerpt, Billy relates his encounter with an alien race called the “Tralfamadorians.” These aliens highlight the flaws with the Christian narrative, and how these flaws justify mistreatments of people not deemed important. Finally, the C Choir continues Kim Haksun’s narrative, how her memories haunt her everyday life, and her conclusion that she must leave them undisturbed in order to continue living in the present.

The piece ends with a reverse submersion, a collapse onto two pitches, as we emerge from the past into the present. The burden of memory should not fall on the victims alone, but rather, on all of us, since we have a collective responsibility to remember on behalf of those who have experienced tragedy.

So you’re waiting,
even if you don’t know it,
waiting for the moment
when you realize
that you really are different to them;

that there are people out there,
like Madam,
who don’t hate you
or wish you any harm,
but who nevertheless
shudder at the very thought of you—

of how you were brought
into this world and why—

and who dread the idea of your hand
brushing against theirs.

The first time you glimpse yourself
through the eyes of a person like that,
it’s a cold moment.

It’s like walking past a mirror

you've walked past every day of your life,
and suddenly it shows you something else,
something troubling and strange.

[Kazuo Ishiguro: *Never Let Me Go*]

The flaw in the Christ stories,
said the visitor from outer space,
was that Christ,
who didn't look like much,
was actually the son
of the most powerful being in the universe.
Readers understood that, so,
when they came to the crucifixion,
they naturally thought...

"O, boy—
they sure picked the wrong guy
to lynch that time!"

And that thought had a brother:

"There are right people to lynch."

Who?
People not well connected.
So it goes.

[Kurt Vonnegut: *Slaughterhouse Five*]

I had been wanting to talk to someone
about my past for a long time,
and I told this woman
that I had once been a comfort woman.

Since then, I have been called to speak
in many different places,
because I was the first
of the comfort women witnesses
to come forward.
I find it very painful
to recall my memories.

Why haven't I been able
to lead a normal life,
free from shame,
like other people?

When I look at old women,
I compare myself to them,

thinking that I cannot be like them.
I feel I could tear apart,
limb by limb,
those who took away
my innocence
and made me as I am.

Yet how can I appease
my bitterness?
Now I don't want to disturb
my memories any further.

Once I am dead and gone,
I wonder whether [anyone]

will pay any attention
to the miserable life
of a woman like me.

[Kim Haksun: *Bitter Memories I am Loathe to Recall*]

THE UNKNOWN, a poem by William Carlos Williams, navigates the blurred interplay of physical reality and imagined artifice, as its narrator ponders in anguish the manifestation of a mere bird in flight. The main text ruminates over the reliability of perception and the uncertainty of an unrequited love. However, the ensuing coda assures us that empirical, tangible detail "is all," while proposing an extended role of memory as the creation and preservation of a heightened truth. These themes find themselves woven into the fabric of the piece—a tapestry of entwined motifs revelatory of the narrator's inner turmoil and confusion. The variable meter of individual phrases and the exacting form of the poem's entirety are musically embodied by way of undulating, overlapping rhythms and harmonically-driven textural development, respectively, as individual voices drift in and out of the snowy ether. The work oscillates between the pulsating physicality of "wing and breast" and the timorous tremor of inquiring doubt before settling into an enlightened wistfulness. After a final swell, the voices fade back into the flurry, back to the titular unknown.

Do you exist
my pretty bird
flying
above the snow?

Are you actually
flying

or do I imagine

it so?

Detail of wing

and breast

unquestionably

there-

Or do I merely

think you

perfect

in mid-air?

Coda

Beating heart

feather

of wing and breast

to this

bleakness

antithetical

In love

dear love, my love

detail is all

The HARVARD CHORUSES NEW MUSIC INITIATIVE

Dr. Andrew Clark, Program Director and Director of Choral Activities

Dr. Robert Kyr, Mentor & Composer-in-Residence

Elizabeth Eschen, Program Administrator

The Harvard Choruses New Music Initiative aims to establish a comprehensive program devoted to nurturing undergraduate composers and to creating new works for choral ensembles through commissions, residencies, and performances. The program seeks to build upon Harvard's reputation as an international leader in advancing the choral tradition through the creation of new work and as a leading collegiate training program for students interested in choral composition. This initiative provides a transformative and essential part of the music program at Harvard and for choral music around the world.

We would like to publicly thank the donors of the Harvard Choruses' New Music Initiative for their thoughtful and generous support, to Dr. Robert Kyr for his inspiring and continuous mentorship of the seven young composers over the past year, and to the artists for bringing these new works to life.

This April residency and concert mark the completion of the Harvard Choruses New Music Initiative's third year.

DR. ANDREW CLARK, PROGRAM DIRECTOR AND DIRECTOR OF CHORAL ACTIVITIES

Andrew Clark is the Director of Choral Activities and Senior Lecturer on Music at Harvard University. He serves as the Music Director and Conductor of the Harvard-Radcliffe Collegium Musicum, the Harvard Glee Club, the Radcliffe Choral Society, the Harvard Summer Chorus, and teaches courses in conducting, choral literature, and music and disability studies in the Department of Music.

Clark's work with the Harvard Choral Program empowers individuals and communities through active engagement with choral music: fostering compassion, community-building, and joy. As an artist-educator devoted to advancing equity, justice, and access to the arts, Clark has developed community partnerships with youth music education programs, correctional institutions, health care facilities, overnight shelters, senior-care communities, and other service organizations operating beyond the normalized conventions of arts practice. Clark has organized Harvard residencies with distinguished conductors, composers, and ensembles, including Sweet Honey in the Rock, the Lorelei and Antioch ensembles, Sir John Eliot Gardiner, Maria Guinand, Harry Christophers, Craig Hella Johnson, and Maasaki Suzuki, among others.

Since arriving at Harvard in 2010, Dr. Clark has led the Harvard Choruses in performances at the Kennedy Center, Boston Symphony Hall, New York's Carnegie Hall and Metropolitan Museum of Art, and venues across the United States, Europe, Asia, and South America. His performances of choral-orchestral works with the Harvard Choruses have received critical acclaim, including Bach's St. Matthew Passion and B-Minor Mass, Handel's Messiah, Esther, and Israel in Egypt, the Mozart Requiem, Haydn's Creation and Lord Nelson Mass, Beethoven's Mass in C and Ninth Symphony, the Dvorak Stabat Mater, the All-Night Vigil of Rachmaninoff, the Poulenc Gloria, and Michael Tippett's A Child of Our Time. He has also led the Harvard Choruses in presenting seminal 20th- and 21st-century works by Arthur Honegger, Lukas Foss, Ross Lee Finney, John Corigliano, Arvo Pärt, Tigran Mansurian, Jonathan Dove, David Lang, and Trevor Weston. Clark has commissioned and premiered over fifty compositions and recently launched the Harvard Choruses New Music Initiative, supporting the creative work of undergraduate composers.

His choirs have been hailed as "first rate" (Boston Globe), "cohesive and exciting" (Opera News), and "beautifully blended" (Providence Journal), achieving performances of "passion, conviction, adrenalin,

[and] coherence" (Worcester Telegram). He has collaborated with the National Symphony, the Pittsburgh and New Haven Symphonies, the Boston Pops, the Handel and Haydn Society, the Rhode Island Philharmonic, the Boston Philharmonic, the Boston Modern Orchestra Project, the Trinity Wall Street Choir, the Washington Chorus, Stephen Sondheim, Ben Folds, and the late Dave Brubeck, among others.

Prior to his appointment at Harvard, Clark was Artistic Director of the Providence Singers and served as Director of Choral Activities at Tufts University. Clark continues his work as a founding faculty member of the Notes from the Heart music program near Pittsburgh, a summer camp for children and young adults experiencing disabilities and chronic illness. He earned degrees from Wake Forest, Carnegie Mellon, and Boston Universities, studying with Ann Howard Jones, David Hoose, and the late Robert Page. He lives in Medford, MA, with his wife Amy Peters Clark, and their daughters, Amelia Grace and Eliza Jane.

DR. ROBERT KYR - MENTOR AND COMPOSER-IN-RESIDENCE

Robert Kyr is a composer, writer, and filmmaker, who has composed twelve symphonies, three chamber symphonies, three violin concerti, a piano concerto, chamber music, and more than 100 works for vocal ensembles of all types, including motet cycles, cantatas, passions, and oratorios. His *Songs of the Soul* was premiered and recorded on Harmonia Mundi by Conspirare (Craig Hella Johnson, director), and hailed as "a powerful new achievement in American music that vividly traces a journey from despair to transcendence" (Wall Street Journal) and named a "Best of 2014" by NPR.

In 2016, Kyr's music was recognized with an Arts and Letters award for distinguished artistic achievement by the American Academy of Arts and Letters. The award citation stated, "Robert Kyr's powerful vision of fostering peace through music shines brightly and steadily in all his work, from the passionate and often ecstatic polyphonic motets of his *Songs of the Soul*, to the triumphant close of his trilogy of violin concertos, *On the Nature of Peace*. Kyr's music is intensely concerned with the human condition and the soul in its search for beauty and transcendence." Kyr is a dedicated mentor and teacher of composition, and is Philip H. Knight Professor of Music at the University of Oregon School of Music and Dance, where he directs the Oregon Bach Festival Composers Symposium and the Music Today Festival.

ELIZABETH ESCHEN - PROGRAM ADMINISTRATOR

Elizabeth Eschen is a mezzo-soprano, voice teacher, vocal coach for choirs, and program director. She believes in the synthesis of vocal pedagogy with choral singing and has been building programs & voices for the last decade, most recently at Harvard where she is the Director of the Holden Voice Program, Teaching Fellow for Radcliffe Choral Society, and teaches both studio voice and the co-curricular Skills for Singing course.

As a professional soloist and ensemble singer, her work ranges from Hildegard to Bach to Puccini to *Hunchback of Notre Dame* - she was a founding member of Lorelei Ensemble, is affiliated with Boston Baroque, Bach Akademie Charlotte, and Oregon Bach Festival, made her opera debut with Opera Tampa as La Cerratrice in *Suor Angelica*, and sang on the 2016 Studio Cast Album of Alan Menken's *Hunchback of Notre Dame*. She regularly performs new music and this season will feature such premiers by both Michael C. Kregler (Harvard's Holden Chapel) and Dr. Robert Kyr (Music at Marsh Chapel.) In the Boston area, she has also sung with Emmanuel Music and has been a featured soloist with Back Bay Chorale (Rachmaninoff *Vespers*,) Cantata Singers (Honegger *Le roi David*), Music at Marsh Chapel (Kallenberg *Most Sacred Body*, Bach *St. Matthew Passion*,) Newburyport Chorale (Beethoven *Mass in C*), Harvard Choruses (Duruflé *Requiem*) and the Quincy Choral Society (*BWV 6*.)

THE HARVARD CHORUSES

Radcliffe Choral Society

Andrew Clark, Director of Choral Activities

Margaret Weckworth, Resident Conductor

Elizabeth Eschen, Teaching Fellow

The Radcliffe Choral Society, founded in 1899, is a treble choral ensemble at Harvard University, currently under the direction of Dr. Andrew Clark and Meg Weckworth. The ensemble performs a distinctive repertoire spanning nine centuries of choral literature: sacred and secular, a cappella and accompanied, collaborative and choral-orchestral. The Radcliffe Choral Society aims to foster the appreciation and enjoyment of women's choral music through the commission of new works for women's voices, high-caliber performances, and domestic and international travel, striving to honor its history and further its legacy. As a student run and managed 501(c)(3) non-profit, singers are given a unique opportunity to join the Executive Committee, learning about and developing their skills in arts management. Featuring a student-led a cappella group, 'Cliffe Notes, the Radcliffe Choral Society promotes excellence in women's choral music and celebrates the extraordinary community formed through its music-making.

Soprano 1

Molly Edwards GSAS
Stephanie Gidicsin '19
Alissa Haddaji HBS
Kayla Johnson '21
Risa Komatsu '21
Clara Li '22
Julia Lu '19
Mona Miao '20
Amy Morrisett '19
Sally O'Keeffe '20
Katherine Scovner HSPH

Soprano 2

Elise Alexander '19
Shannon Boley HDS
Chiara Darnton '22
Heather Forbes '19
Olenka Jain '20
Yvelynne Kelly HSPH
Cara Kupferman '20
Sophia Li '21

Natasha Abrams '21

Julia Losner '21
Katie Nguyen '22
Katie Vincent '19
Lily Xu '19
Nari Yoon GSD
Cindy Zhang '21

Alto 1

Helena Abney-McPeck '22
Sorcha Ashe '22
Maggie Beazer '20
Ari Berman '19
Anna Cambron '22
Sonia Epstein '21
Kate Gehling '19
Kristen Gilyard '21
Olivia Hall '21
Frances Hisgen '21
Nancy Hu '22
Julia Luehr '22
Rachel Ma '21

Rebecca Araten '22

Sanjana Narayanan '21
Antares Tobelem '21
Caty Vigil '21
Jamie Weisenberg '20
Annie Zhu '22

Alto 2

Lilliana Brandao '22
Ellen Burstein '22
Madi Fabber '22
Ashlyn Frahm '19
Amy Gu '20
Samantha Hung '20
Joanna Ladopoulou '20
Sanika Mahajan '21
Linh Pham Postdoc
Lourdes Vivanco '22
Kendra Wilkinson '21
Jenny Yao '22
Andrea Zhang '22

Harvard-Radcliffe Collegium Musicum
Andrew Clark, Director of Choral Activities
Jonathan Mott, Resident Conductor

Since 1971, the Harvard-Radcliffe Collegium Musicum has served as a joyful and vibrant community on Harvard's campus, uniting students of all voices and backgrounds by their love for the manifold rewards of exceptional choral singing. As a celebrated mixed-voice choir, accredited course at the College, and a student-run 501(c)(3) non-profit organization, Collegium studies, develops, and performs works from the fifteenth-century to the present both on campus and across the globe. Most recently, the choir has been renewing the centuries-old traditions of choral masterworks such as Handel's Messiah, Bach's Mass in B Minor, and Brahms' Ein Deutsches Requiem, while also adventuring into the newest and most powerful choral events of the twenty-first century, such as Tigran Mansurian's Requiem and Craig Hella Johnson's Considering Matthew Shepard. Critics have hailed some of these recent performances as "richly moving", and "coolly beautiful" with an "ideal balance of transparency and warmth" (Boston Globe; Boston Musical Intelligence; Boston Classical Review). In the summer of 2019, the choir's experiences will culminate in an international tour to South Africa. Collegium is proud to foster a tradition of excellence through community, as reflected in its music-making, student leadership, institutional collaboration, tours, alumni engagement, earnest exclusivity, and forging of lifelong bonds. To learn more about Collegium and its upcoming projects, visit www.hrcm.org.

Soprano

Sophia Campbell '20
Madeleine Carbonneau '20
Hannah Cole '22
Phoebe Costello '19
Chloe Eckert '22
Mary Galstian '22
Chloe Levine '22
Jessica Miller '21
Sydney Moss (HDS)
Samantha O'Connell '22
Barbara Oedayrasingh
Varma '21
Jahnvi Rao '22
Nivi Ravi '21
Emma Stimpfl '21
Ani Tchorbajian '21
Serena Tchorbajian '19
Jannely Villarreal '20

Alto

Emily Albery (GSE)
Hannah Alton '22
Kathryn Boit '22
Rosalind DeLaura '21
Caroline Elson '22
Ingrid Goetz '19
Nazeli Hagen '21
Samantha Heavner '20
Anahita Iyer '19
Allie Jeffay '21
Cailey Martin '20
Naomi Rafal '20
Nafisa Wara '19
Lila Williams '21

Tenor

Brian Burke Ext.
Elbert Gong '19
Joey Griffith '22
Benjamin Gunby (GSAS)

Andrew Rao '21

Beck Saine '22
Shawn Shivdat '22
Hirsh Sisodia '20
Kevin Stephen '20
Alan Wong '19

Bass

Seth Billiau '21
Ian Chan '22
Alexander Chen '22
Amechi Egbunike '22
Judah Lampkin '22
Dylan Li '21
Henrique Neves '22
Trey Rogers '20
Simon Schnabl '21
Eugene Song '20
Dustin Swonder '19
Jeff Williams (GSAS)
Samuel Zwickel '21

Jonathan Mott is the Resident Conductor and Teaching Assistant of the Harvard-Radcliffe Collegium Musicum, where he prepared the chorus for their February 2018 performance of Arthur Honegger's Jeanne d'Arc au Bûcher with Odyssey Opera. Outside of his work with Collegium, Jonathan serves as Music Director – Choir at University Lutheran Church in Harvard Square, conducting the choir, composing anthems, and providing piano improvisations for a variety of church services. Jonathan formerly served as Assistant Conductor of the Back Bay Chorale where he led the Chorale's "BRIDGES" outreach efforts and conducted the Chorale's March 2017 concert, Essential Voices: Da Pacem. Jonathan holds a master's degree in Choral Conducting from Boston University where he studied with Scott Allen Jarrett, David Hoose, and George Case. He also holds a bachelor's degree in Music from Boston College where he studied composition with Thomas Oboe Lee and Ralf Gawlick, and conducting with John Finney.

Harvard Glee Club

Andrew Clark, Director of Choral Activities

Nathan Reiff, Resident Conductor

An ensemble of approximately sixty tenor and bass voices, the Harvard Glee Club is among America's oldest collegiate choruses. Since our founding in 1858, we have sought to cultivate and sustain the art of men's choral music through regular concerts in Sanders Theatre as well as performances on the road at Carnegie Hall, the Kennedy Center in Washington, DC, Disney Concert Hall in LA, and the Musikverein in Vienna, Austria. Keeping with this tradition, our most recent tour took us to East Asia, where we had the privilege of performing in Taipei's National Concert Hall, Tokyo's Kioi Hall, and in Gunsan's City Hall.

The Harvard Glee Club's membership is comprised of both undergraduate and graduate students, with interests and concentrations ranging from Applied Mathematics to Sociology. One of our many goals as a choir is to provide diverse ways for students to bridge their varying interests and backgrounds and express their shared love of music. The choir's status as a student-run 501(c)(3) non-profit provides our members opportunities for leadership and arts management including planning and executing multi-week international tours, organizing concerts with collaborating universities, and marketing the Glee Club's concerts and merchandise.

The Glee Club's a cappella subset, Glee Club Lite, allows students to arrange, conduct, and perform their own pieces. This smaller pop-driven ensemble expands our normal repertoire with performances that include everything from Disney tunes to jazz. In addition, the Glee Club has a working relationship with the Choir of Men and Boys at All Saints Church in Dorchester, MA. The Glee Club's first conductor, Archibald T. Davison, served as choirmaster there before joining the Harvard Music Department in 1910.

Our repertoire has historically drawn from the collegiate, folk, and sacred music of Europe and North America, incorporating pieces dating from the Renaissance onward. The Glee Club regularly performs choral-orchestral masterworks from these genres with the other two Harvard Choruses: the Radcliffe Choral Society and the Harvard-Radcliffe Collegium Musicum. To foster the growth and vitality of men's choral repertoire, the Glee Club has commissioned pieces from composers such as Morten Lauridsen, Robert Kyr, and Sir John Tavener. In 2015, we premiered John Muehleisen's *The Field*, written for the sesquicentennial of the end of the American Civil War. In 2016, we worked with New York-based composer Paul Moravec to unveil a set of works entitled *Winter Songs*. In the spring of 2018, we performed Igor Stravinsky's *Oedipus Rex* with Boston's Emmanuel Music.

The Glee Club strives to provide a unique musical experience for all members through excellence in performance, student management, education, and community. A brotherhood of song, the Glee Club ventures to serve as a testament to the preservation of men's choral music and our four cardinal virtues: glee, good humor, unity, and joy.

Tenor 1

Ethan Arellano '22
Adrian Berliner GSAS
Westley Cook '20
Samuel Hsiang '20
Steven Jin '19
Matthew Li '19
Nathan Robinson '20
Nico Tuccillo '19

Tenor 2

Andrew Ford '21
Matthew Giles '21
Daniel Guo '22
Andrew Jing '19
Jason Ma '20

Fin Ong '21
Nikolas Paladino '20
Jay Sastry '22
Haden Smiley '22
Michael Tecca GSE '19
Nathan Zhao '21

Bass 1

Michael Baick '22
Oliver Berliner '20
CJ Dowd '21
Nick Hornedo '19
Michael Horton '20
Andrew LaScaleia '21
Andrew Liang '21
Benton Liang '20

Luke Martocchio '21
Roshan Padaki '20
Rowen VonPlagenhoef '21
Ben Zhang '22
Wizz Zhao '19

Bass 2

Jonny Adler '19
Hari Kothapalli '21
Allen Liu '20
John Miller '19
Dhilan Ramaprasad '21
Harry Sage '22
Joey Toker '21
Dave Waddilove HLS Post-Doc
Darah Zhao '21

LORELEI ENSEMBLE

Beth Willer, Founder and Artistic Director
Sarah Brailey, soprano
Sonja Tengblad, soprano
Anna Ward, soprano
Meg Dudley, soprano
Christina English, mezzo-soprano
Clare McNamara, mezzo-soprano
Sophie Michaux, mezzo-soprano
Katherine Growdon, alto
Stephanie Kacyonis, alto
Emily Marvosh, alto

Heralded for its “warm, lithe, and beautifully blended” sound (New York Times) “impeccable musicality” (Boston Globe) and unfailing display of the “elegance, power, grace and beauty of the human voice” (Boston Music Intelligencer), Boston’s Lorelei Ensemble is recognized nationally for its bold and inventive programs that champion the extraordinary flexibility and virtuosity of the human voice. Lorelei is an all-professional vocal ensemble, comprising nine women whose expertise ranges from early to contemporary repertoire, and whose independent careers as soloists and ensemble singers across the globe lend to the rich and diverse vocal palette that defines the ensemble’s thrilling delivery of “exact, smooth, and stylish” programming (Boston Globe). Under the direction of founder and artistic director Beth Willer, Lorelei has established a remarkable and inspiring artistic vision, curating culturally-relevant and artistically audacious programs that stretch and challenge the expectations of artists and audiences alike. Lorelei has commissioned and premiered more than fifty new works since its founding in 2007, including works by David Lang, George Benjamin, Kati Agócs, Lisa Bielawa, Kareem Roustom, Jessica Meyer, Sungji Hong, Reiko Yamada, Peter Gilbert, Scott Ordway, and John Supko. Driven by its mission to advance and elevate women’s vocal ensembles, and to enrich the repertoire through forward-thinking and co-creative collaboration, Lorelei is committed to bringing works to life that point toward a “new normal” for vocal artists, and women in music.

Based in Boston, Lorelei is a committed member of the local arts scene. Collaborators include the Boston Symphony Orchestra, Tanglewood Music Center Orchestra, A Far Cry, Boston Modern Orchestra Project, and Odyssey Opera. In addition to its work in and around Boston, Lorelei maintains a national touring schedule, delivering performances on numerous concert series, and at venues and institutions across the country. Appearances include performances at Carnegie Hall, the Metropolitan Art Museum, Isabella Stewart Gardner Museum, Tanglewood Festival of Contemporary Music, Trinity Wall Street, Five Boroughs Music Festival, Ordway Center for Performing Arts, Rockport Chamber Music, Chamber Music Columbus, Duke Performances, Schubert Club of St. Paul, and the Louisville Chamber Music Series. Educational residencies are an important and integral part of Lorelei’s work at home and on the road, including work with young artists at Harvard University, Bucknell University, Yale University, Duke University, University of Iowa, Luther College, Vassar College, Macalester College, Pittsburg State University, Mount Holyoke College, Connecticut College, Hillsdale College, Keene State College, Pennsylvania Girlchoir, Connecticut Children’s Chorus, and Providence Children’s Chorus.

BETH WILLER - ARTISTIC DIRECTOR

Noted for her “directorial command” and “technical expertise” and commitment to the contemporary vocal art, Founder and Artistic Director Beth Willer has led Lorelei Ensemble since 2007 to become recognized as one of the country’s most highly regarded vocal ensembles. Through her work with Lorelei, Willer has initiated collaborations with composers from the U.S. and abroad, leading the ensemble in numerous

world, U.S. and regional premieres, while working to expose lesser-known works of the Medieval, Renaissance and Baroque periods.

Willer is Assistant Professor and Director of Choral Activities at Bucknell University where she leads the Bucknell University Choirs. Previous work includes conducting posts at Harvard University and The Boston Conservatory, and preparations for conductors of the Boston Symphony, Boston Modern Orchestra Project, and Odyssey Opera. A passionate educator and conductor of young artists, Willer has led ensembles at Boston University's Tanglewood Institute, The Walnut Hill School, New England Conservatory's Preparatory School, and The Boston Arts Academy. A versatile and vibrant clinician, Willer also enjoys work as a guest conductor for student and professional ensembles alike.

Willer holds a DMA and MM from Boston University, B.A. from Luther College. Her teachers include Ann Howard Jones, Weston Noble, Jameson Marvin, and Mark Shapiro.

Hailed by The New York Times for her "radiant, liquid tone," and "exquisitely phrased" singing and by Opera UK for "a sound of remarkable purity," soprano **Sarah Brailey** enjoys a career that resists specialization. Recent projects include Handel's Messiah with The Saint Paul Chamber Orchestra, performing with Kanye West and Roomful of Teeth at the Hollywood Bowl, and recording cello and vocal soundscapes for the current Fog x FLO public art installation in Boston's Emerald Necklace. Co-founder of Just Bach, a new monthly concert series in Madison, Wisconsin, Sarah is also the Artistic Director of the Handel Aria Competition.

Lauded by Opera News for her "sparkling voice," soprano **Meg Dudley** is quickly garnering attention in both the operatic and concert arenas. This season she joins Boston's groundbreaking Lorelei Ensemble as a core member, as well as the New York Philharmonic, American Symphony Orchestra, Santa Fe Desert Chorale, Oregon Bach Festival, Mile Long Opera (David Lang), and The Crossing. Other recent performances include the role of Bertha in Carl Maria von Weber's Euryanthe (Bard Summerscape), and Mark-Anthony Turnage's Anna Nicole (New York City Opera).

Mezzo-soprano **Christina English** enjoys a versatile career encompassing many genres. In addition to Lorelei, upcoming solo and ensemble appearances include Boston Baroque, Resonance Works, and Cambridge Community Chorus. Recent roles include the Housekeeper in Man of La Mancha and Miss Prism in Odyssey Opera's The Importance of Being Earnest, while concert appearances include premieres by Beau Kenyon and John Wallace; Britten and Bolcom's Cabaret Songs with Boston Art Song Society; musical theater standards with American Classics; solo oratorio works; and regular appearances with the acclaimed Boston Baroque chorus. Christina has been a core member of Lorelei since 2008.

Mezzo-soprano **Katherine Growdon's** performances have been praised as "incisively authoritative" (New York Times) and demonstrating "heart-rending emotion, and excellent control" (San Francisco Classical Voice). Her voice is described as ranging from "sweet and creamy-toned" (Boston Musical Intelligencer) to "rich, rippling" and "full of dusky colors and pathos" (Boston Globe). In concert she has made solo appearances with, among others, the Handel & Haydn Society, Boston Baroque, Emmanuel Music, Mark Morris Dance Group, Boston Pops, Atlanta Baroque Orchestra, American Bach Soloists, Atlanta Baroque Orchestra, Northwest Bach Festival, and the Boston Modern Orchestra Project. A versatile singer, equally comfortable in concert and theatrical settings, Katherine's recent notable performances include Dido/Sorceress in Dido and Aeneas with the Mark Morris Dance Group, Myrtle Wilson in the Boston premiere of John Harbison's The Great Gatsby, Peter Lieberman's Rilke Songs with LiederAlive! in San Francisco, and Ezra Sims' If I Told Him at Beyond Microtonal Pittsburgh.

Critically-acclaimed contralto **Stephanie Kacoyanis** has received praise for her “vocal brilliance” and “velvet voice.” Her opera and concert solo work includes performances with several ensembles including Odyssey Opera, Boston Midsummer Opera, Falmouth Chamber Players, Metropolitan Chorale, Canto Armonico (under Simon Carrington) and Canzonare. A sought-after interpreter of contemporary music, Ms. Kacoyanis has been a core member of the Boston-based Lorelei Ensemble since 2011. She has also performed in world premieres with such organizations as the Tanglewood Festival of Contemporary Music, Boston Modern Orchestra Project and ALEA III. She holds degrees from Wellesley College (B.A., English) and Boston University (M.M., Voice).

American contralto **Emily Marvosh** has been gaining recognition for her “plum-wine voice,” and “graceful allure,” on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague’s Smetana Hall, and Vienna’s Stefansdom. Following her solo debut at Boston’s Symphony Hall in 2011, she has been a frequent soloist with the Handel and Haydn Society under the direction of Harry Christophers. Recent solo appearances: Tucson Symphony Orchestra, Phoenix Symphony, Boston Landmarks Orchestra, American Bach Soloists and the Washington National Cathedral. www.emilymarvosh.com

Praised for her “otherworldly” singing, **Clare McNamara** engages audiences in wide variety of repertoire throughout the United States and abroad. Ensemble affiliations include Cut Circle, Handel+Haydn Society, Skylark, and The Boston Camerata. As a soloist, Clare debuted at Boston’s Symphony Hall in Handel+Haydn Society’s 2018 performance of Bach’s Mass in B minor (Harry Christophers); she made her New York soloist debut alongside the St. Thomas Fifth Avenue Choir of Men and Boys in their 2018 performance of Handel’s Messiah (Daniel Hyde). www.claremcnamara.com

Mezzo-soprano **Sophie Michaux** is recognized as a particularly versatile singer, performing as a soloist in a wide variety of genres from Opera to French Cabaret songs. She was noted as a “warm and colorful mezzo” (Opera News) and as “a study in color...Michaux’s expressive quality and variety is remarkable ” (Arts Impulse). Upcoming engagements: Alcina and Versailles with the Boston Early Music Festival; a recording project with BEMF, and with Blue Heron; US tour with the Lorelei Ensemble, Boston’s critically-acclaimed women’s vocal ensemble, including a collaboration with the BSO, and A Far Cry. www.SophieMichaux.com

Soprano **Sonja DuToit Tengblad** has been a soloist with Boston Philharmonic, the Handel and Haydn Society, Boston Baroque, the New York City Chamber Orchestra, A Far Cry, the Oregon Bach Festival, and Oratory Bach. A champion of new music, she premiered Questions for the Moon with members of the Silk Road Project, two works with the Boston Modern Orchestra Project, and co-curated Modern Dickinson. She sings with the Grammy-winning ensemble Conspirare. www.sonjatengblad.com

Anna Ward is a dynamic soprano who has been praised for her “radiant tone,” “jaw-dropping precision,” and “amazing vocal as well as emotional range” (Boston Music Intelligencer). Recent engagements include Gare St. Lazare’s 2018 tour of Ireland and solo appearances with the Hartford Symphony Orchestra, Seraphim Singers, Quincy Choral Society, and Peregrine Consort. Ward performs regularly with Juventas New Music Ensemble and enjoys collaborating with composers to premiere new works for soprano. Ward has been in residence as an Advanced Artist at OperaWorks in Los Angeles and a Young Artist at the Austrian-American Mozart Academy in Salzburg. She lives in Malden with her husband and sons and is an adjunct faculty member at Middlesex Community College. www.annawardsoprano.com

HARVARD STUDENT COMPOSERS

Hong Kong-born **Chung Hon Michael Cheng** began studying the piano at age four and composing around age six. Since coming to the United States in 2006, he has studied composition with Prof. Robert Kyr, Dr. Ann Witherspoon, and Prof. Chaya Czernowin. Cheng was declared the national winner of the Music Teachers National Association (MTNA) Composition Competition in 2012 and the national runner-up of the same in 2011 and 2014. In 2016, he was awarded the Hugh F. MacColl Prize in Music Composition by the Harvard University Department of Music, and in 2017, his composition *Cavatine* was selected for PBS's *Poetry in America* series. Furthermore, he was awarded the Licentiate of Trinity College London (LTCL) in Music Composition with Distinction in 2013 and attained a perfect score on the Grade 8 Theory Examination of the Associated Board of the Royal School of Music (ABRSM) in 2011. A graduating senior at Harvard College, Cheng is currently pursuing an A.B. in Physics, an S.M. in Engineering Sciences, and a minor in economics. He served as Co-President of the Harvard Composers Association from 2016 to 2019.

CJ Dowd is a sophomore living in Adams House. He studies mathematics and sings in the Harvard Glee Club, for which he also serves as current financial manager. A San Francisco native, his interests include composition, epee fencing, and exceptionally terrible movies. He listens to choral music and soundtracks, and very little in between. Someday, he wants to see if he can get away with writing an entire piece using only chromatic mediants. If he does not end up being a professor of mathematics, he hopes to do score composition and sound design. He is excited about the future and tries not to let the bastards grind him down. Radcliffe Choral Society's rendition of *Inaberantia* will be the first public performance of any of CJ's original works. *Inaberantia* explores a fatalistic perspective on memory and nostalgia. The performers act as a chorus of ghosts, come to expand their ranks.

Eunice Lee is a senior in Eliot House and a joint A. B. candidate in Physics and Music. She studies composition with Chaya Czernowin and Robert Kyr, and has written for such groups as Ensemble Adapter, Dinosaur Annex, No Hay Banda, and the Harvard Bach Society Orchestra. When not making music, Eunice works in the lab of John Doyle, using lasers to trap atoms. She plays flute, piano, and a dismal guitar. Her other interests include sleeping as early as possible and wearing many layers to fight off the Boston chill.

Harry Lee-Rubin is a second year at Harvard College concentrating in philosophy. With a background in electroacoustic composition and jazz, Harry is interested in making music that interrogates the nature of sound and language. He also addresses these questions from an empirical perspective, conducting research on the origin of lullaby.

Nathan Robinson is a junior studying Psychology at Harvard College. There he has studied under Chaya Czernowin for composition, Dr. Robert Kyr as part of the Harvard Choruses New Music Initiative and, Dr. Andrew Clark and Nathan Reiff for conducting. Nathan currently sings in the Harvard Glee Club as a Tenor 1 and in the Holden Voice Program as a tenor soloist. Nathan also sings with the Ashmont Boys' Choir where he serves as the Davison Fellow—helping to guide kids as they learn vocal technique and grow as musicians. In addition to his studies in choir, Nathan plays alto sax, French horn, and will play (successfully or otherwise) any other instrument you put in his hands. In his studies in psychology, he has looked at the applications of music therapy with the Harvard Music Lab and has helped study and index Latin American music into their database called the Natural History of Song. This year, Nathan served as music director for Latin American theatre group Teatro's production of Mr. Burn's: A Post Electric Play after which Nathan hopes to continue music directing in the future.

Victoria “Tori” Tong hails from the sunny, northwest suburbs of Sydney, Australia. She started composing during high school and composed three works (including one for full orchestra) as part of the International Baccalaureate Diploma. Her piano sextet, *Fantasy for Alice*, premiered at the Sydney Town Hall in 2015 and last year her piece *Variations: Coming Home* won the BachSoc Composition Competition. Through the Australian Music Examinations Board, Tori has completed 8th Grade Piano (performance) with Honours and received her AMusA Diploma in Clarinet (performance). At Harvard, she studied composition with Dr. Osnat Netzer, is one of the Co-Chairs for Adams HoCo, is a member of MIHNUET, and plays on the Women’s Varsity Rugby team. She is a big fan of film music, HUDS French onion soup, and wearing orgo goggles while biking in snowstorms. In her spare time, Tori enjoys running around chasing squirrels and terrifying bunnies!

Jenny Yao is a freshman (and A2 in RCS!) from Charleston, SC, planning on concentrating in Chemistry and Physics with a Music secondary. Her compositions seek to explore the inner machinations of the mind by conveying warped perceptions of mood and temporality. Since starting composition at age fourteen, she has been recognized as an ASCAP Morton Gould Honorable Mention Recipient, two-time MTNA National Finalist, and 2018 YoungArts Winner. She is also an alum of the Boston University Tanglewood Institute and Atlantic Music Festival. Passionate about arts/educational outreach, she is involved in MIHNUET and ExperiMentors, and currently serves as a Collegiate Ambassador with the Boston Symphony Orchestra. She is beyond grateful to the New Music Initiative for this trail-blazing opportunity, and as co-director of the Harvard Composers Association, hopes to encourage more undergraduate composers to explore vocal/choral composition. Otherwise, catch her referencing increasingly esoteric stand-up bits and shredding on the melodica.