



Society of Composers, Inc.

SCI Region I-II Conference, February 21-22, 2025
Minsky Recital Hall, School of Performing Arts
University of Maine, Orono, ME

Funded by the Alton '38 and Adelaide Hamm Campus Activity Fund, the UMaine School of Performing Arts, and the Society of Composers, Inc.

CONCERT 1 - Feb 21 – 12:30PM

Two Autumn Reveries Beth Wiemann, clarinet Laura Artesani, piano	Matthew Schildt
La Joie de Vivre Elizabeth Downing, flute Laura Artesani, piano	Aaron Alter
Duotube, laptop and video Ralph Lewis, laptop	Ralph Lewis
Rose's Pictures (with video) Elizabeth Downing, flute Laura Artesani, piano	Beth Wiemann

Composer bios:

Originally from Long Island, New York, **Matthew Schildt** teaches Music Theory, Composition, and Technology at Adams State University. Matthew's 2016 album *This Little Light* was listed as

the #2 album for two months on Gaia Prime Radio, was in the top 50 albums on the Zone Music Reporter for six months, and was listed amongst the “best of 2016” on the radio program Audiosyncrasy. His music has been used in various animations and advertisements on youtube and has been heard in several documentary films and theater productions. Matthew’s compositions have been performed at various conferences and festivals throughout the U.S.

A native of Chicago, **Aaron Alter's** musical background was a product of the rich musical life that he found growing up in the Windy City. While in high-school, Aaron studied Jazz piano with Alan Swain and Classical piano with Helen Engler at the Chicago Conservatory of Music. For two years, Aaron played piano in a band led by the legendary Chicago-based saxophonist Fred Anderson. Aaron received his Bachelor of Music degree from Northwestern University, where he studied piano with Frances Larimer and Gui Mombaerts, and composition with Lynden DeYoung and David Noon. He received his Master of Fine Arts Degree from Princeton University, where he studied with Milton Babbitt and Jim Randall.

Aaron Alter's music is published by Universal Edition and SilverWinds Publishing.

Aaron is an Executive Board Member of the Carlsbad Friends of the Arts and is the former Chair of the Carlsbad Arts Commission.

PROGRAM NOTE: La Joie de Vivre was inspired by the painting by Picasso of the same name. That painting shows a Mediterranean scene with mythological figures, such as satyrs and a centaur and a nude woman playing music and dancing. The music goes through several transformations. It begins in a modal jazz style, but later evolves into folk-rock, blues-rock and finally ends with a folk dance, all of which evoke the spirit of the Picasso painting.

La Joie de Vivre is published by Universal Edition and was recorded by the flutist Iwona Glinka and the pianist Vicky Stylianou on the album, "Zayin" on the Phasma Music label (distributed by Naxos.)

Dr. **Ralph Lewis** is a composer and music theorist who currently serves as Adjunct Instructor of Music Composition and Music Theory at Millikin University. His compositions seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. Lewis’s music has been presented at festivals and conferences including TENOR and ACOM (Australia), Convergence, the ARC Project, Radiophrenia Glasgow, and Sonic Cartography (the United Kingdom), Pärnu Days of Contemporary Music Festival (Estonia), ICMC/ISSTA (Ireland), the Orpheus Institute (Belgium), Audio Rocket Festival (Japan), as well as numerous events in the United States.

During the 2020-2021 academic year, Lewis served as Composer-in-Residence for the Oberlin Arts and Sciences Orchestra. He serves as Newsletter Editor for Society of Composers, Inc. In 2016, Lewis founded and teaches composition with All Score Urbana, a free-to-the-public composition engagement workshop, with a new workshop series scheduled for late 2024.

Beth Wiemann was raised in Burlington, VT, studied composition and clarinet at Oberlin College and received her PhD in composition from Princeton University. Her works have been performed nationally and internationally by the ensembles Continuum, Transient Canvas, Earplay, Guerilla Opera, and others. Her compositions have won awards from the Orvis Foundation, Copland House, the Colorado New Music Festival, New York Treble Singers, and regional arts councils. She teaches clarinet, composition and music theory at the University of Maine.

Recordings of Wiemann's music include *Why Performers Wear Black*, on Albany Records in 2004, and works on the New Focus Recordings, Navona, Ravello, Capstone, innova and Americus record labels. A recording of her chamber opera **I Give You My Home** for Guerilla Opera was released on Parma in 2023, and also made into a film released by Guerilla. Her compositions are available from American Composers Edition in New York.

PROGRAM NOTE: *Rose's Pictures* uses material from an earlier work of mine, **I Give You My Home**. This piece uses pictures of and by the main character of the older work, Rose Standish Nichols, along with music rearranged and reharmonized from the third scene of the original chamber opera. Rose was a garden architect (her word for it) as well as a peace activist and suffragette, and was a mainstay of Beacon Hill in Boston. Her home is now a museum in that neighborhood.

Performer bios:

Flutist **Elizabeth Downing** is a soloist, chamber musician and faculty at the University of Maine School of Performing Arts where she teaches flute, flute pedagogy, majoring in music, and coaches chamber music. She received a Bachelor of Music in Flute Performance and a Bachelor of Arts in German from the University of Maine and studied at the Mozarteum Conservatory of Performing Arts and the University of Salzburg in Austria. She received a Master of Music degree in Flute Performance at the University of Colorado. Additional studies include graduate work in Higher Education and flute studies with Claude Monteux, Thomas Nyfenger, Karen Yonovitz, David Whiteside, Helmut Zangerle, Susan Heath, Richard Jacobs, Merilee Popham and masterclasses with Sir James Galway, Shaul Ben-Meir, and Geoffrey Gilbert. Elizabeth has been the director of master classes for Julius Baker, Robert Dick and Carol Wincenc and has taught at the University of Colorado, Maine Summer Youth Music, the Northern Conservatory of Music, RDL Strings and at The Boulder Center for New Musical Directions.

Dr. **Laura Artesani** is an Associate Professor in the Division of Music at the University of Maine, where she teaches music education courses, advises music education majors and is the faculty advisor for the University of Maine Collegiate NAFME chapter. Dr. Artesani also serves as collaborative pianist for the University Singers, Oratorio Society and Recital Lab, and performs frequently in faculty and student recitals.

Dr. Artesani graduated summa cum laude from Barrington College in Rhode Island with a B.M. in Music Education, and received a M.M. in Piano Performance from the University of Maine. She earned a D.M.A. in Piano Performance from West Virginia University, where she was the recipient of the Swiger Teaching Fellowship for four years. She has completed Level I-III of Orff Schulwerk Training, and is the recipient of a research grant from the American Orff Schulwerk Association. Articles that Dr. Artesani has written or co-authored have appeared in *The Journal for Music Teacher Education*, *The Orff Echo* and *General Music Today*. Highlights as a collaborative pianist include performing with Dr. Dan Barrett at the International Trombone Workshop in Salt Lake City, Utah; with Dr. Beth Wiemann at the International Clarinet Fest in Baton Rouge, LA; with Dr. Jack Burt at the Schagerl Brass Festival in Melk, Austria; and with Dr. David Stern at the Northeast Regional Tuba Euphonium Conference in Fairfax, VA. In addition to her duties at the University of Maine, Dr. Artesani also serves as organist/pianist and Handbell Choir director at the Church of Universal Fellowship in Orono. She has taught at the Lincoln School in Providence, RI; North Orrington and Center Drive schools in Orrington, ME; and the Stillwater Montessori School in Stillwater, ME.

CONCERT 2 - Feb 21 – 3:30PM

Human vs. Transhuman: Act one, (with video)
Cecilia Suhr, voice

Cecilia Suhr

Love Songs

Leave me, O Love
by Sir Philip Sidney (1554-1586)
Upon Love. (VII)
by Robert Herrick (1591-1633)
Another Weeping Woman
by Wallace Stevens (1896-1955)

Sheriffs Swanson

Les Saisons, O. 28

Le temps a laissé son manteau...(Charles d'Orléans)
Chaleur (Heat) (Anna de Noailles)
Chanson d'Automne (Paul Verlaine)
Chanson Pour Les Enfants L'hiver (Jacques Prevert)

Paul Scherer

All Night Long (2022)
Texts by Todd Colby

Max Johnson

Tentatively Sparkling
I can
Lemon Yellow, Powder Blue, Pale Green & White
Cold

Kathleen Roland-Silverstein, mezzo-soprano
Scott Cuellar, piano

Concerto Ludus for Piano and Gameboy, (with video) Thomas Yee
Scott Cuellar, piano

Composer bios:

Cecilia Suhr is an award-winning intermedia/interdisciplinary artist and researcher, multi-instrumentalist (violin, cello, voice, piano, bamboo flute), multimedia composer, painter, author, and improviser. She has won numerous awards in the fields of music, art, interactive media, and academic research, including the American Prize (Honorable Mention), MacArthur Foundation, DML Research Grant Award, Pauline Oliveros Award from the IAWM, Silver Medal Award from the Cambridge Music Competition, Bronze Medal Winner from the Global Music Awards, and Best of Competition Winner in Interactive Media and Emerging Technologies from the BEA, to name a few. Her music has been featured worldwide at ICMC, SEAMUS, EMM, SCI, NYCEMF, ACMC, Tenor, Convergence, New Music Gathering, Splice Festival, New Music on the Bayou, Performing Media Art Festival, Mantis Festival, VU Symposium, Turn Up Festival, Hot Air Music Festival, Moxonic Festival, Beast Feast, ISSTA, Klint Gut, and many more. She is a full professor at Miami University Regionals.

Sheriffs Swanson is a Brooklyn-based composer who came to music fashionably late. In 2016, he began studies with Jeremy Reinhold in composition and counterpoint as an adult student. Before long, his curiosity and love of music led him to pivot from a career in advertising to pursuing music full-time.

In 2021, Sheriffs was accepted to the Mannes School of Music. There, he studied with David T. Little and Robert Cuckson as part of his M.M. in Music Composition. Since graduating, Sheriffs has written and premiered new works for the Mostly Modern Festival, ICEBERG Institute, and the Gabriela Ortiz Composition Studio.

PROGRAM NOTE: These songs explore the interconnection of love, faith, and pain. Although the songs were authored decades and centuries apart, they all emphasize the struggles that make finding love and holding onto it so elusive. While setting these texts to music I reflected upon my good luck of getting married to my best friend.

Leave me, O Love

by Sir Philip Sidney (1554-1586)

Leave me, O Love, which reachest but to dust;
And thou, my mind, aspire to higher things;
Grow rich in that which never taketh rust;
Whatever fades but fading pleasure brings.
Draw in thy beams and humble all thy might
To that sweet yoke where lasting freedoms be;
Which breaks the clouds and opens forth the light,
That doth both shine and give us sight to see.
O take fast hold; let that light be thy guide
In this small course which birth draws out to death,
And think how evil becometh him to slide,
Who seeketh heav'n, and comes of heav'nly breath.
Then farewell, world; thy uttermost I see:
Eternal Love, maintain thy life in me.

Up on Love. (VII)

by Robert Herrick (1591 -1674)

A crystal vial Cupid brought,
Which had a juice in it:
Of which who drank, he said, no thought
Of Love he should admit.

I, greedy of the prize, did drink,
And emptied soon the glass;
Which burnt me so, that I do think
The fire of hell it was.

Give me my earthen cups again,
The crystal I contemn,
Which, though enchased with pearls, contain
A deadly draught in them.

And thou, O Cupid! come not to
My threshold,--since I see,
For all I have, or else can do,
Thou still wilt cozen me.

Another Weeping Woman
by Wallace Stevens (1879-1955)

Pour the unhappiness out
From your too bitter heart,
Which grieving will not sweeten.

Poison grows in this dark.
It is in the water of tears
Its black blooms rise.

The magnificent cause of being,
The imagination, the one reality
In this imagined world

Leaves you
With him for whom no phantasy moves,
And you are pierced by a death.

Award-winning Composer **Paul Scherer** is a native of Wilmington, Delaware and has lived in Chicago for the past 25 years. He is a composer, jazz pianist, arranger and producer and has composed and produced several albums of original music under his own name and with Agnieszka Iwanska, a Polish-born jazz chanteuse. He infuses his music with unique and occasionally surprising harmonic and melodic elements, all the while keeping it accessible to the average listener and well-trained performer. He considers himself a melodist, ensuring his melodic lines and threads speak to the text (if applicable) and the overall theme of the material. While he's comfortable writing for most genres, his specialty is writing for the voice. His works span the gamut, from large-scale choral/orchestra works to intimate French chansons.

Paul recently completed his tenure on the board of the Chicago Center for Music Education, where he is immediate past president. He holds a B.M. in Music theory from the University of Delaware, an MM (ABD) in Music Theory and an MM in Music Technology from Indiana University. He studies advanced composition with Evan Fine and Dalit Warshaw at Juilliard.

Texts:

Le temps a laissé son manteau...(Charles d'Orléans)

Le temps a laissé son manteau
De vent, de froidure et de pluie,
Et s'est vêtu de broderie,
De soleil luisant, clair et beau.

Il n'y a bête ni oiseau
Qu'en son jargon ne chante ou crie:
« Le temps a laissé son manteau!
De vent, de froidure et de pluie, »
Rivière, fontaine et ruisseau
Portent, en livrée jolie,
Gouttes d'argent, d'orfèvrerie;
Chacun s'habille de nouveau.

Le temps a laissé son manteau
De vent, de froidure et de pluie,
Et s'est vêtu de broderie,
De soleil luisant, clair et beau.

Time has left its coat
Of wind, cold and rain,
And dressed in embroidery,
Shining sun, clear and beautiful.

There is neither beast nor bird
That in its jargon does not sing or shout:
“Time has left its coat!
Of wind, cold and rain,
River, fountain and stream
Wear, in pretty livery,
Silver drops, silverware;
Everyone gets dressed again.

Time has left its coat
Of wind, cold and rain,
And dressed in embroidery,
Shining sun, clear and beautiful.

Chaleur (Heat) (Anna de Noailles)

Tout luit, tout bleuit, tout bruit,
Le jour est brûlant comme un fruit
Que le soleil fendille et cuit.
Chaque petite feuille est chaude
Et miroite dans l'air où rôde
Comme un parfum de reine-claude.
Du soleil comme de l'eau pleut
Sur tout le pays jaune et bleu
Qui grésille et oscille un peu.
Un infini plaisir de vivre
S'élançe de la forêt ivre,
Des blés roses comme du cuivre.

Everything shines, turns blue, rustles,
The day is searing like a fruit
That the sun cracks et cooks.
Every little leaf is hot
And shimmers in the air where
A fragrance like plum* lingers.
The sun like water rains down
On the whole land, yellow and bleu
Sizzling and oscillating a little.
An infinite pleasure of living
Rushes forward from the drunken forest
Of pink wheat like copper.

Chanson d'Automne (Paul Verlaine)

Les sanglots longs
Des violons
De l'automne
Blessent mon coeur
D'une langueur
Monotone.

Tout suffocant
Et blême, quand
Sonne l'heure,
Je me souviens
Des jours anciens
Et je pleure;

Et je m'en vais
Au vent mauvais
Qui m'emporte
Deçà, delà,
Pareil à la
Feuille morte.

When a sighing begins
In the violins
Of the autumn-song,
My heart is drowned
In the slow sound
Languorous and long

Pale as with pain,
Breath fails me when
The hours toll deep.
My thoughts recover
The days that are over,
And I weep.

And I go
Where the winds know,
Broken and brief,
To and fro,
As the winds blow
A dead leaf.

Chanson Pour Les Enfants L'hiver (Jacques Prevert)

Dans la nuit de l'hiver
galope un grand homme blanc
c'est un bonhomme de neige
avec une pipe en bois
un grand bonhomme de neige
poursuivi par le froid

il arrive au village
voyant de la lumière
le voilà rassuré.
Dans une petite maison
il entre sans frapper

et pour se réchauffer
s'assoit sur le poêle rouge,
et d'un coup disparaît
ne laissant que sa pipe
au milieu d'une flaque d'eau
ne laissant que sa pipe
et puis son vieux chapeau.

In the winter's night
A big white man is running
It is a snowman
With a wooden pipe
A big snowman
Chased by the cold

He arrives in town
Seeing some light
He feels reassured.
In a small house,
He entered without knocking.

And to warm up
Sits on the red wood stove
And suddenly disappears.
Leaving only his pipe
In the middle of a puddle
Leaving only his pipe
And also his old hat.

Described as “an intrepid composer, architect of sound and beast of the bass...” (Brad Cohan, NYC Jazz Record) composer-bassist **Max Johnson** creates complex worlds of sound, challenging his listeners to engage deeply and be rewarded with an experience always crafted with love, care, and clarity. With more than fifteen albums and over two thousand concerts internationally with artists like Anthony Braxton, Mary Halvorson, Tyshawn Sorey, William Parker, and Mivos Quartet, Johnson brings a wild energy and excitement. He has been commissioned by the Jerome Foundation, Society of Composers Inc, and teaches music theory at Brooklyn College.

PROGRAM NOTE: "All Night Long" is a setting of four short poems by the Northampton-based poet Todd Colby that I composed for Vertex Duo. Todd and I have collaborated on a number of pieces, and I've set over 20 of his poems. When asked to write something that dealt with feelings of isolation and desperation in the face of the Covid-19 pandemic, these four poems stood out to me. Todd Colby's poems have a unique way of often being colorful and comical while cutting to a very relatable emotional core, and "All Night Long" comes at those emotions from a number of disparate angles, using some of his most concise poetry.

Thomas B. Yee - Some composers found their love of music hearing Brahms or Beethoven — Thomas (b. 1992) discovered his from the beeps and boops of the Super Nintendo. Thomas composes transformative Holocaust Remembrance opera (*Eva and the Angel of Death*) and concert pieces remixing live performance with the chiptune aesthetics of retro video game soundworlds. Thomas' research analyzes the representation of gender, race, and religion in video game music and the compositional innovations of Japanese 8-bit era video game composers. Thomas is Assistant Professor of Instruction in Theory & Composition at the University of Texas at San Antonio School of Music.

Performer bios:

Kathleen Roland-Silverstein is a highly regarded scholar and concert soloist, well known for her performance of contemporary art music, and for her contribution to scholarly research on Scandinavian song. She has been a featured singer with many music festivals, including the *Tanglewood* and *Santa Fe Chamber Music Festivals*, and has sung in Germany, Italy, Sweden, Finland, Cambodia, Vietnam and throughout the United States. The soprano has appeared with orchestras and ensembles world-wide, in venues ranging from the Hollywood Bowl, Disney Hall, and the San Francisco Opera, to the American Scandinavian House in NYC and the Hanoi Opera House in Vietnam. Dr. Roland was a senior Fulbright scholar to Sweden in 2009, and is the author of *Romanser: 25 Swedish Songs with Guide to Lyric Diction* (Gehrmans Musikförlag, 2013, <https://gehrmans.se/en/products/12185-romanser-25-swedish-songs-with-guide-to-swedish-lyric-diction? pos=1& psq=kathleen+roland& ss=e& v=1.0>). Her current project is a performance guide to the songs of Jean Sibelius, to be published by Oxford University Press in late 2024. Dr. Roland serves on two peer-reviewed journals in the field of voice and opera, as associate editor for the *Journal of Singing*, the official journal of the National Association of

Teachers of Singing, and as assistant editor of the Opera Journal, for the National Opera Association. She is a member of the faculty at the Setnor School of Music, Syracuse University in Syracuse, New York, where she teaches voice, vocal literature, and voice pedagogy.

In reviewing pianist **Scott Cuellar's** debut recital at Carnegie Hall's Weill Recital Hall, David LaMarche of the *New York Concert Review* described Mr. Cuellar's performance as "virtuosic in scope and expression, like a great man of the theater," and praised his "ability to illuminate both the external structure and the emotional core of the work he plays." He has been described by *Cleveland Classical* as possessing "nerves of steel, a formidable technique, and an architect's understanding of structure." The *San Antonio Express-News* praised his "luxuriant exploration" of Liszt's First Piano Concerto, adding that his "technique was clean, his melodies and cadenzas were expressive, but most noticeable was his keyboard fluidity."

Mr. Cuellar has given solo recitals at major venues around the world, including Carnegie Hall's Weill Recital Hall, Vienna's Konzerthaus, the Newport Music Festival, the Polytheatre Chongqing and the Shenyang Conservatory of Music in the People's Republic of China, and has been a guest recitalist at the Gijón International Piano Festival in Asturias, Spain; Sejong and SangMyung Universities in South Korea; the Conservatorio Nacional de Música in Lima, Peru; Northwestern University; Boston Conservatory, and at the University of Washington.

He has presented masterclasses at Renmin University in Beijing; Sejong, Hansei and SangMyung Universities and the Goyang Arts High School in South Korea; the Piano Academy of Bangkok; the Music Institute of Chicago, and has lectured at the Juilliard School. He has taught at the Oberlin Piano Institute and will join the faculty of the Montecito Music Festival in Summer 2025. He has appeared as a soloist with the San Antonio Symphony, the Mississippi Symphony Orchestra, the Louisiana Philharmonic, the Rochester Symphony Orchestra, the Lima Symphony Orchestra, and several others.

Cuellar is featured on composer Gity Razaz's debut album, *The Strange Highway* (2022) with violinist Francesca DePasquale, released on BIS Records. In 2024, he commissioned composer Arthur Gottschalk to write *Six Contrefacts: When George Met Dorothy*, a song cycle for baritone and piano, which he premiered with bass-baritone Timothy Jones at the DiMenna Center under the auspices of Tribeca New Music. He has performed with many of the world's great artists, including violinists Cho-Liang Lin, Jennifer Koh, Benjamin Beilman and Chee-Yun; cellists Mark Kosower and Desmond Hoebig; pianists Joseph Kalichstein, Haochen Zhang, and Jon Kimura Parker, mezzo-soprano Michelle DeYoung, and the Miró, Rolston, Verona and Ulysses Quartets. He has performed at the La Jolla Music Society's Summerfest, the Orcas Island Chamber Music Festival and the Cactus Pear Chamber Music Festival. He has been heard on WQXR in New York, the Canadian Broadcasting Corporation, Seattle's King FM, Houston Public Media, and others.

Mr. Cuellar won the gold medal at the 2016 San Antonio International Piano Competition (now Gurwitz), where he also received prizes for the best performance of both a Romantic work (Schumann's *Humoreske*), as well as of a Russian work (Prokofiev's 4th Sonata).

He was the gold medalist in the solo division of the 2013 Virginia Waring International Piano Competition (now Palm Springs International), where he was also awarded the silver medal in the concerto division and was the winner of the Krenek Prize for the best performance of a work by Ernst Krenek. Additionally, he was the bronze medalist at the 2016 New Orleans International Piano Competition.

Mr. Cuellar holds a Doctor of Musical Arts from Rice University's Shepherd School of Music, where he studied with Jon Kimura Parker; he earned a Master of Music from the Juilliard School, where he studied with Julian Martin, and he received his Bachelor of Music from the Oberlin Conservatory of Music, where he studied with Alvin Chow. During his time at Oberlin, he won three of the largest prizes offered to pianists: the Oberlin Concerto Competition, the Arthur Dann Competition, and the John Elvin Prize for Juniors. He is an Assistant Professor of Piano at Syracuse University's Setnor School of Music. Prior to his appointment at Syracuse, he was an Assistant Professor at the Oberlin Conservatory of Music, where he taught chamber music, among other teaching duties.

CONCERT 3 - Feb 21 – 7:30PM

If You Go Outside (To a Cat)

Kayla Gayton, soprano

Laura Artesani, piano

Sarah Marze

Karitas Habundat

Kari Juusela, cello

Juan Carlos Rios, piano

Kari Juusela

The Cellist

Philip Carlsen

Night

Andrew Bonacci

Oaks and Roses

Anuj Bhutani,

Two Banquets

William Vollinger,

Seek Home

Yi-Ning Lo

Euphony, chamber choir, Fran Vogt conductor

Composer bios:

Sarah Ann Marze is a composer and vocalist from Connecticut, now based in London, England. Sarah explores the interactions between words, drama and music, with a particular fascination for creating tapestries of miniatures. She has collaborated with organizations such as Tête à Tête Opera Festival, the CHROMA Ensemble, Rough for Opera/ Second Movement, Vox Luscinae treble choir, Goldsmiths Choral Union and the Leroy Anderson Foundation. She has had her music performed at venues such as Chartres Cathedral, the Chelsea Theatre, the Cockpit Theatre, and the Royal Academy of Music's Duke Hall. Sarah graduated from the University of Connecticut with degrees in Music Composition and Vocal Performance. Her compositions for solo voice are published by North Star Music. Sarah was chosen as a 2023 Marshall Scholar, now in her final year studying a Master's in Composition at the Royal Academy of Music. Learn more at www.sarahmarze.com

Program note: "If You Go Outside" was written for a project in collaboration with the Connecticut Poetry Society called "Let Us Sing: Contemporary Art Songs for Young Singers," generously supported by the University of Connecticut IDEA Grant. The resulting songs were workshopped university and high school students to ensure developing singers could find themselves within the collection while still preserving the music's integrity. The "cat song," was my favorite of the bunch to compose. Comedy is usually difficult to write, but Jack Sheedy's poem made it easy for me! (I am sadly allergic to cats, but I thoroughly enjoy their antics from afar.)

Text:

If you go outside, will you wander far?
Will I think you've died underneath a car?
Will you hunt for food and get killed by beasts
Just because you don't like your Fancy Feast?
Will you rub your fur on a pile of sticks
And come running home with a hundred ticks?
If you go outside, if you go outside, if you go outside

But if you stay in, I'll never be bitter,
I'll sift out your poop, I'll change your litter
I'll toss the old food, I'll end your famine,
No more beef in gravy, I'll give you grilled salmon,
And if that's not enough, I'll open the door,
And let you decide not to stay anymore.
If you go outside, if you go outside, if you go outside

If the door is shut and you howl at me
And I open it and you scowl at me
Yes it's open wide but you sit and stare
And I wonder why you're still sitting there
Have you changed your mind, did you realize

That it's cold out there, that it's no great prize?
If you go outside, if you go outside, if you go outside

If you go outside, and have second thoughts,
And you want to show me a mouse you've caught,
Limp and lifeless now, that had tried to flee,
And you want to say it's your gift to me,
Then I'll let you in, back inside the house,
Yes, I'll let you in, but let's ditch the mouse.

Kari Juusela is a Finnish/American composer, cellist, and former Dean at Berklee College of Music and Stetson University. Currently, he teaches composition and theory for BerkleeOnline. A cellist, he performs eclectic chamber music, is the principal cellist for the Narragansett Bay Symphony and Chamber Orchestra of Barrington and plays in the world music group Afrimanding. He and Juan Rios perform standard and original music in concerts in New England. In 2024 they have given recitals at the Music Mansion, Barrington Chamber Music, and Switch Arts Music in Rhode Island. Dr. Juan Carlos Rios is a Colombian pianist and educator who is currently living, performing, and teaching in Providence, RI. In addition to his performance work, he works as a piano instructor at the Rhode Island Philharmonic Music School (RIPMS) and serves as the music director and organist at The Church of the Redeemer. Dr. Rios received his Doctor of Musical Arts from West Virginia University.

A graduate of the University of Washington, Brooklyn College, and the CUNY Graduate Center, **PHILIP CARLSEN** has garnered composition awards from the National Endowment for the Arts, Maine Arts Commission, and National Symphony Orchestra American Residency Program. He received commissions from the Portland (Maine) Symphony Orchestra, American Composers Alliance (for the Manhattan Marimba Quartet), Bossov Ballet Theatre, Sebago-Long Lakes Region Chamber Music Festival, and other organizations. His music has been performed at national conferences of the Society of Composers and the College Music Society, and at Oregon's Ernest Bloch Music Festival Composers Symposium. Carlsen taught music for 33 years at the University of Maine at Farmington, where his numerous pieces for students and the community included collaborations with poets Wesley McNair and Lee Sharkey; songs and incidental music for productions of *A Midsummer Night's Dream*, *The Tempest*, and other plays; and five annual extravaganzas for automobile orchestra. (philcarlsen.com)

PROGRAM NOTE: "The Cellist" won first place in the Rocky Mountain Chamber Choir's 2024 Call for Compositions on the theme "Choral Memoirs: Your Story, Your Song." For the text, I chose one of my own poems, a sonnet about attending a Portland Symphony Orchestra performance of Strauss's *Don Quixote* with my dad about a year after my mom died. Watching and hearing

the soloist's final gesture, a dying downward glissando, I had the visceral sensation of playing it myself, entering deeply into the complex emotions of that moment. The sliding sounds in this choral setting are partly inspired by the Tahitian Choir, where the singers may take the chords of missionary hymns and give them a collective pitch-bend, causing the harmony to slip off its moorings. I also incorporate brief quotations from *Don Quixote* and the cello solo from the Andante of Brahms's Piano Concerto No. 2.

Strauss's Don Quixote

(Portland Symphony, May 20, 2014)

The cellist's fingers slide along the string
not touching any note from low to high—
not A, B-flat, C-sharp—a vaguer thing
than pitch, that slipping sound: more like a sigh
exhaled through thin parched lips, or midnight moth
against a window screen, accompanied
by swishing murmurs of tuxedo cloth
across the wood with every swaying beat.

I cannot hear these sounds high on the ridge
of steep-sloped second balcony's last row,
yet feel my own bow by that distant bridge
fall slowly, slowly past his knee, as though
to mark the end of Don Quixote's quest
and mime the stilling of my mother's breath.

Andrew Bonacci enjoys an active career as a composer and educator in New England. As a pianist and composer he is the recipient of numerous awards and commissions, and his concert music has been performed throughout the United States, Great Britain, and the Far East. He is currently Chair of the Music Department and coordinator of the Music Theory and Composition area at Westfield State University, where he has also served as Dean of the Faculty and Dean of Undergraduate Studies.

Dr. Bonacci holds a B.M. in Piano Performance from the State University of New York at Fredonia; the M.M. in Piano Performance from the University of Louisville; the M.M. in Music Theory and Composition from the University of Louisville, and the D.M.A. in Music Composition from the University of Kansas. His music is published by Alliance Music Publishers, Laurendale Associates, ECS Publishing Group, and Beauport Classical. He is a composing member of Broadcast Music, Inc. (BMI).

Anuj Bhutani is a quickly emerging composer/performer. Described as “a force multiplier with more talents than time” (PATRON Magazine), whose music is “alternately celestial and dark” (John Schaefer, WNYC New Sounds), he’s won an ASCAP Morton Gould Young Composer Award, Chamber Music America’s Classical Commissioning Grant, 1st prize in Cerddorion Vocal Ensemble’s Emerging Composer Competition, Verdigris Ensemble’s ION Composer Competition, 3rd prize in the American Prize in Choral Composition Competition, and was a Finalist in the VOCES8 Composer Competition. He’s been selected for American Composer’s Orchestra’s Earshot, NewAm Composer’s Lab, Norfolk Chamber Music Festival, and residencies at Avaloch Farm Music Institute and Atlantic Center for the Arts (2x). His music has been commissioned or performed by Ashley Bathgate, Raleigh Civic Symphony, Metropolis Ensemble, the Allen Philharmonic, and more. He earned his master’s degree from USC and his bachelor’s from University of North Texas.

William Vollinger’s music is described as “3D: different, direct and deep”, performed by artists including the Gregg Smith Singers and NY Vocal Arts Ensemble, whose performance of “Three Songs About the Resurrection” won first prize at the Geneva International Competition. His music has been published by Abingdon, API, Heritage, Kjos, Lawson-Gould, and Laurendale. Five works were editor's choices in the J.W. Pepper Catalogue. He was declared an “honored artist” by the American Prize, with 26 of his compositions in the last eight years having been nominated, including “Stalin and the Little Girl” receiving a Judge's Citation for Vocal Music "Exceptional Theatrical Sense in a Unique Monodrama” in 2017, “It Takes a Long Time to Grow up in New Jersey” a Judge’s Citation for Band “Recognizing Theatrical Skill and Real Humor” in 2018, “the Child in the Hole” First Prize for Vocal Chamber Music in 2020.

TEXT:

Hell is a banquet table covered with the most delicious foods to eat and the most delicious things to drink. But all the people seated around the table have splints fastened to their arms, which never come off, so they are forever unable to bend their arms to put the food in their mouths, so they starve to death.

Heaven is a banquet table covered with the most delicious foods to eat and the most delicious things to drink. But all the people seated around the table have splints fastened to their arms which never come off, so they are forever unable to bend their arms to put the food in their mouths, so they feed each other!

Yi-Ning Lo, currently based in Rochester New York, is a composer and pianist from Taiwan. Over the course of her artistic journey, she has drawn inspiration from a rich tapestry of literature, encompassing Western poems, Taiwanese folk tunes, ancient Chinese poetry, and Japanese haiku. Lo also takes particular joy in exploring themes related to womanhood, dreams, and memory, infusing her compositions with a profound sense of emotion and storytelling. Lo has garnered prestigious awards from numerous competitions, including the Classic Pure Vienna Competition and the Robert Avalon Competition. Her compositions are published by Universal Edition and Theodore Front Music Literature. Currently, Lo is an Assistant Professor in the

College of Liberal Arts at the Rochester Institute of Technology. She received her Doctor of Musical Arts and Master of Music degrees in Composition from the Eastman School of Music, and a Bachelor of Fine Arts from National Taiwan Normal University.

PROGRAM NOTE: "Seek, Home" contains two sets of text: one in English and the other in Taiwanese. William Blake's "Nurse's Song" depicts a nurse gently urging the children to come back home for the night, while the Taiwanese folk song "A Bird Cries in Despair" portrays a bird's desolate cries over its lost nest. This piece juxtaposes these two contrasting portrayals to create ambiguity and tension around the idea of "home."

Texts

William Blake "Nurse's Song"

"Come home, my children, the sun is gone down, And the dews of night arise;
Come, come, leave off play, and let us away,
Till the morning appears in the skies."

"No, no, let us play, for it is yet day, And we cannot go to sleep;
In the sky the little birds fly."

"Well, well, go and play till the light fades away, And then go home to bed."

"A Bird Cries In Despair" (Taiwanese folk song, translated by Yi-Ning Lo)

A bird cries in despair.
Its shrill weeps screech through midnight, unable to find its nest.

Performer bios:

Soprano **Kayla M'Lynn Gayton** holds a Master of Music in Vocal Performance from the University of Massachusetts Amherst and dual bachelor's degrees in Vocal Performance and Music Education from the University of Maine. During her time at UMass Amherst, she studied with Dr. Jamie-Rose Guarrine. An award-winning vocalist, Kayla was the winner of the New England National Association of Teachers of Singing (NATS) competition in 2022, the Maine NATS competition in 2020, and a finalist in the 2021 New England Regional Competition.

Kayla made her operatic debut as Adele in UMass Amherst's production of J. Strauss II's *Die Fledermaus*. Her repertoire also includes roles and partial roles such as Mabel (*The Pirates of Penzance*), Sophie (*Der Rosenkavalier*), Susanna (*Le nozze di Figaro*), Despina (*Così fan tutte*), Zerbinetta (*Ariadne auf Naxos*), and Zerlina (*Don Giovanni*). Additionally, she has performed as a soloist in major works including Mozart's *Vesperae solennes de Dominica*, Vivaldi's *Gloria*, and Handel's *Messiah*.

A seasoned choral artist, Kayla was a chorus member and frequent soloist with the University of Maine Singers, studying with Francis John Vogt. She continues to sing with Euphony, Orono's Chamber Choir. She has also been a featured artist at the Blue Hill Bach summer festival, performing in *St. Matthew Passion*, *Mass in B Minor*, *St. John Passion*, and staged productions of Purcell's *Dido and Aeneas* and Handel's *Terpsichore*.

Kayla is currently an adjunct professor at the University of Maine, where she teaches voice and co-directs the opera workshop program.

Dr. **Juan Carlos Rios** is a Colombian pianist and educator who is currently living, performing, and teaching in Providence, RI. In addition to his performance work, he works as a piano instructor at the Rhode Island Philharmonic Music School (RIPMS) and serves as the music director and organist at The Church of the Redeemer. Dr. Rios received his Doctor of Musical Arts from West Virginia University.

Francis John Vogt is the Director of Choral Activities and the head of the Voice Area at the University of Maine, where he conducts the University Singers and Oratorio Society, and teaches choral conducting and literature, studio voice, and diction for singers. With the University Singers he tours annually throughout New England and has led the ensemble on two successful European concert tours that included performances in St. Peter's Basilica in Rome, Basilica San Marco in Venice, Ely Cathedral in Cambridgeshire, and Southwark Cathedral in London. He is a recipient of the University of Maine Faculty Mentor Impact Award. He is music director of the chamber choir EUPHONY, comprised of University of Maine alumni, faculty and students. The Orono based ensemble specializes in 20th and 21st century choral repertoire. Prior to his work in Maine, Vogt was assistant professor at Clarke University in Dubuque, Iowa where he was also the music director of the Dubuque Chorale from 2006 to 2009. He has been a guest conductor, choral clinician and adjudicator in Maine, New Hampshire, New York, Iowa, Illinois, Wisconsin, Missouri, and Kansas. He received degrees in Vocal Performance from the Hartt School of Music and the State University of New York at Fredonia and did doctoral work in Choral Conducting at the University of Missouri-Kansas City.

He has performed, recorded, and toured nationally and internationally with the Dale Warland Singers and the Gregg Smith Singers, and has sung professionally with many renowned conductors, including Robert Shaw, Robert Craft (with whom he recorded two discs in that conductor's complete Stravinsky cycle), Edo de Waart, Hugh Wolff, Robert Spano, and Maria Guinand. Additional performing credits include appearances with Garrison Keillor, Kenny Rogers, the St. Paul Chamber Orchestra, the Minnesota Orchestra, the Orchestra of St. Luke's, the Ohio Light Opera, the Connecticut Opera, the Maine Shakespeare Festival, the Penobscot Theatre Company, the Gilbert and Sullivan Society of Maine, Blue Hill Bach, and the Bangor Symphony Orchestra.

EUPHONY, Orono's Chamber Choir, is comprised of current students, alumni, and faculty of the University of Maine. They sing a wide range of repertoire from chant to the present day, but

their principle focus is on a cappella choral music of the 20th and 21st centuries. They have given several world premiers and recent concerts have included *A Christmas Carol* by Benedict Sheehan and *Mid-Winter Songs* by Morten Lauridsen.

EUPHONY

Francis John Vogt, music director

Laura Artesani, Pianist

Zachary James Fisher, assistant conductor

Sopranos

Liz Brennan

Kayla M'Lynn Gayton

Reagan Nedder

Karen Pendleton

Molly Priest

Mari Smith

Altos

Laura Artesani

Solstice Cartonio

Elizabeth Downing

Erin Farrell

Annie Homola

Margo Lukens

Sarah Marx

Brittney Turnbull

Tenors

Zachary James Fisher

Isaiah Grace

Austin LaPlante

Elijah Verhoff

Basses

Dennis Cox

Andrew Gardner

Joshua Lajoie

Douglas Meswarb

Micah Thurston

CONCERT 4 - Feb 22 – 12:30PM

into the strenuous briefness

Neil Flory

1. revolving planets struggle to be free
2. in the street of the sky night walks scattering poems
3. an orchid whose velocity is sculptural
4. the smarting beauty of dawn)

Andy Wen, soprano saxophone

in search of distant guiding suns
Two movements
Ben Ellis, guitar

Chris Cresswell

the bat flies at sunset, for clarinet alone
Beth Wiemann, clarinet

Dalton H. Regnier

Half-Time (A Basketball Intermezzo)
Andy Wen, saxophone

Michele Caniato

A Forest of Glass, a Kaleidoscope, A Dream
Resinosa Ensemble
Composer bios:

Richard Nelson

Neil Flory (b. 1970) is an active composer and poet. His music has been performed across the United States as well as in South America, Europe, Asia, and Australia. Over the years Flory has composed a wide variety of works in the acoustic and electroacoustic mediums, and has fulfilled commissions from a variety of ensembles, organizations, and soloists. His music appears on recordings from the Mark, Summit and Emeritus labels, and is currently published by Potenza Music, Cimarron Music Press, and Murphy Music Press. His book of poems *mudtrombones knotted in the spill* was published by Arteidolia Press in 2023. His poetry has also appeared in a variety of journals, including *Sleet*, *Superpresent*, and *Fleas on the Dog*. Flory is Associate Professor and Chair of the Music Department at Jamestown Community College, in Western New York State. Previously, he taught at Central Washington University, Del Mar College, and Luther College.

PROGRAM NOTE: Composed in 2022, *into the strenuous briefness* commemorates the 100th anniversary of the original version of *Tulips & Chimneys*, the first book-length collection of poetry by E.E. Cummings (1894-1962). Widely acknowledged as one of the greats of American literature, Cummings is also one of the composer's personal favorites. The titles of the four short movements are: "revolving planets struggle to be free," "in the street of the sky night walks scattering poems," "an orchid whose velocity is sculptural," and "the smarting beauty of dawn)." These titles, along with the overall title, are lines of poetry from *Tulips & Chimneys*. The lines appear here exactly as they do in Cummings' collection, and all lines are in the public

domain. On its own, each line of poetry points to aspects of the human condition, and the poems from which the lines are taken also explore that topic. The music of a given movement represents Flory's own interpretation, in a wordless medium, of the images, meanings and implications in the corresponding words from Cummings. One of a number of pieces commissioned by virtuoso saxophonist Andy Wen, this work also celebrates the productive and continuing artistic partnership that performer and composer have long enjoyed.

A composer/sound artist, singer/songwriter, guitarist, educator, and radio host, **Chris Cresswell** is a curious musician whose work betrays his affection for sonic wanderlust. With an ear that incorporates all sorts of sounds, from pitch set theory and baroque counterpoint, to field recordings and a singer/songwriter at an open mic night, Cresswell's music has been praised for its "unworldly textures" (Vital Weekly) and "textural variety" (Gramophone) that "... blur the boundaries between industrial and organic, soothing and suspenseful, and introspective and anxious" (International Clarinet Association), creating "a truly immersive, dreamlike atmosphere" (PopMatters). He has shared the stage with a Pulitzer Prize winning poet and a Top 40 country star (two different occasions) and his music has been heard in coffee shops, concert halls, and venues around the world, from chic Brooklyn spots like Areté Venue and Gallery and The Firehouse Space, to Birmingham, England's renowned Symphony Hall and the Paleis voor Schone Kunsten in Brussels.

Cresswell graduated from Syracuse University and the Birmingham Conservatoire. He the host of A Curious Ear, which explores the unlikely connections between disparate musical worlds, is an occasional fill in host on WCNY-FM, and is a contributing writer to Syracuse.com. When not doing musical things, he can be found running the streets and trails of Central New York, watching St. Louis Cardinals baseball or Syracuse basketball, and spending time with his wife Amber and their adorable kitty, Eloise.

PROGRAM NOTE: *in search of distant guiding suns* is defined by the long walk back to myself: embracing who I am as a musician and what I love about music.

The title comes from a letter that Beethoven wrote in response to a young aspiring pianist: "Do not only practice art, but get at the very heart of it... The true artist is not proud, he unfortunately sees that art has no limits; he feels darkly how far he is from the goal; and though he may be admired by others, he is sad not to have reached that point to which his better genius only appears as a distant, guiding sun"

Those distant, guiding suns appear implicitly, and explicitly, throughout the work: my favorite trichord [014], a key harmonic feature in the second movement, is presented alongside a pulsing 808 kick drum. There are references to British folk singer Nick Drake, processed, ambient field recordings, noise music, and more.

Described as "captivating" and "expertly blended" (Brutal New Music Reviews), the music of **Dalton H. Regnier** explores themes of consumerism, environmentalism, nature, and the human

psyche. He has been commissioned by various musicians and ensembles, such as the University of Delaware Wind Ensemble, Hope College Wind Ensemble, trombonist Nathaniel Lease, and clarinetist Julia Loughheed. He has also collaborated with several other chamber and large ensembles, including Sputter Box, Quince Ensemble, icarus Quartet, and loadbang.

Dalton has been awarded by the Delaware Division of the Arts, Dartmouth College Wind Ensemble, and the International Clarinet Association for his compositions. He has also been a finalist for the ASCAP Morton Gould Young Composer's Awards multiple times. His music has been featured at various festivals, including the Hot Air Music Festival, Indiana State University Contemporary Music Festival, and Connecticut Summerfest. He holds a PhD in Composition from University of Florida.

PROGRAM NOTE: One of the several unique things about Gainesville, Florida, where I relocated for my doctorate, are what's known as the Bat Houses. These structures on the outskirts of campus hold several bats, whom emerge out of the houses during a 15-20 minute period after sunset. Due to the constant nature of the bats emerging from the houses, it has become somewhat of a tourist attraction and is something that nearly every local will see during their time in Gainesville. This piece is loosely inspired by the daily flights of these bats, will cilling multiphonics to add a mysterious texture, as well as playful motivic fragments and sweeping technical passages representing the bat taking flight.

Composer **Michele Caniato** writes chamber, orchestral, vocal, piano, and jazz music. His works have been performed nationally and internationally, including in the USA, Canada, Italy, Finland, and on Italian National Radio.

He is the winner of the Orchestra Composition Contest at the 53rd Contemporary Music Festival at Indiana State University, was a finalist in the BMI Foundation/Charlie Parker Composition Competition in New York, and semi-finalist for the American Prize, and has received Fulbright, Massachusetts Cultural Council, and Jasper Whiting Foundation grants, and residencies at Brush Creek Foundation for the Arts (WY), and Escape to Create (FL).

Michele received a doctoral degree in composition from Boston University where he studied with Lukas Foss and Marjorie Merryman, studied at the New England Conservatory with William Thomas McKinley and Frank Battisti, and at the Berklee College of Music. He has been a longtime member of the faculty at Fitchburg State University.

PROGRAM NOTE: Half-Time captures the thoughts and feelings of a basketball team at the halftime, rather than any actual playing. It is more about reminiscences, hopes, frustrations, and the numerous other feelings that most likely flood players at intermission, when the game is not over yet.

It is in five short sections (there are five players on a team), with the "bouncing ball" note A (also in a rhythm of five) appearing in most of them. The phrasing in the first section makes uses of rhythms derived from famous Celtic player jersey numbers (33 [3+3] for Larry Bird, 34

[3+4] for Paul Pierce etc.). This is followed by a section featuring a “wedge” motive, then a slow middle section featuring a dialogue between a cantabile espressivo melody and *sottovoce* harmonics, followed by a fast rhythmic *scherzando* section, and a concluding driving groove with a short coda.

While embedding jersey numbers in the opening section was a conscious choice, the rest of the piece was mainly the result of an unconscious process. I had heard Andy Wen’s beautiful saxophone playing at a conference and we discovered our mutual love for basketball. I marveled at the fact that, though from San Antonio, he was a devoted Celtics fan (I call Boston home). I initially called it Sonatina, until it dawned on me that what I had written had to do really with the game’s half-time. It is a musical intermezzo, so it can be played as an independent piece, between other pieces, and can even be repeated in the course of the same recital program. It is dedicated to Andy. He premiered it at Muskingum University in 2023.

Composer/guitarist **Richard Nelson** is recognized for his skillful and original integrations of contemporary classical and jazz composition and performance practices. He is co-leader, guitarist, and a principal composer for the Makrokosmos Orchestra, a 15-player, New York-based hybrid jazz/new-music ensemble, and he has recently released the album *Dissolve* of his works for that ensemble (Adhyâropa Records).

Nelson's works have additionally been performed by ensembles including ALEA III, the Charleston Symphony Orchestra, the Aardvark Jazz Orchestra, and the Portland Piano Trio, among many others. He has written commissioned works for a number of notable ensembles including Aardvark, the flute and harp Duo 2, and the Resinosa Ensemble.

Nelson received his DMA from Columbia University. Now Professor Emeritus, through 2021 he was the head of Composition and Sonic Arts studies at the University of Maine at Augusta, where he continues to offer private lessons and American music history classes on a part-time basis.

PROGRAM NOTE: I was delighted when the Resinosa Ensemble approached me about composing a piece for them—and equally thrilled to be able to work with poetry by my friend and colleague (at the University of Maine at Augusta) Ellen Taylor. *A Forest of Glass, a Kaleidoscope, a Dream* is the result of this happy confluence of energies.

I was intuitively drawn to these three poems of Ellen’s individually, without preconception of a unifying theme. Taking them as a group, though, I soon saw that each poem brought forth something unique about our shared experience of being human, and each did so in evoking a distinct aspect of the strongly flavored, starkly contrasting seasons here in Maine.

This common trait helped me develop an overall shape for the three song set, even as each song projects its own distinct character. Thus, the somewhat complicated, even murky moods

of Fall in “There's something sad about September” yield in “Ice” to the crystalline clarity of Winter, both its darkness and, paradoxically, the sharp brightness of winter light. (Here, in recalling one of Maine’s legendary ice storms, the pianist draws on a number of inside-the-piano techniques to help conjure up these jagged, haunting images and states of mind.) Finally, this three-song cycle concludes with a welcome, hope-infused Spring rebirth finding a clear, and simpler, voice in “Song to the Fog.”

Many thanks to Joelle, Eliza, and Bridget for their dedication and fine work—they are spirited and wonderful musicians!

A Forest of Glass, a Kaleidoscope, a Dream

Poems by Ellen Taylor from her book *Compass Rose* (Moon Pie Press)

There’s something sad about September

The seventh month of the Roman year,
crickets' final chorus in the grass,
lonely round bales of hay waiting
to be driven to the feed pen,
the last vestiges of green coursing
through the veins of maple, oak.
Something sad, achy, and inevitable;
we tilt towards winter, her mantle of sleep.

Ice

All night we heard the rain
falling through fog, beading and freezing
on fingers and branches around us.
In the morning, a prism of ice -
a fantastic fairy tale, a forest of glass,
a kaleidoscope, a dream.
Glazed birch bowed, boughs of balsam knelt,
needles of ice played a symphony,
a high haunting song of tinkling glass

above an occasional crack
of a branch, or a trunk
falling in the forest where no one could see.
The carnage grew as the day lengthened
her shadows and the wind joined in - branches
sagged and snapped from the terrible
beauty of ice.
Saints and sinners both in the storm path -
martyred, mourned, haloed or vilified.
We are night and day,
prism and pain, branches dazzled by the light,
broken by the weight of beauty's might.

Song to the Fog

In April, as the snow fields melt,
 as ribbons of water fall
 from the ridge, from the blueberry barrens,
Fog sweeps in. It drapes over balsam tips,
 over lilacs coming to life,
 over swollen low berry bushes.
I climb up granite ledges, above my little house
 under her foggy cloak, a curl of smoke
 whispering from her chimney.
Beyond, the roar of the Saint George River rising,
 gushing over rock, spurting around corners,
 rushing to reach the sea.
Fog, bless you, bless the trees, the leaves, the dew in my hair.
 Bless this moment of water, sky, air, and earth,
 and me, witness to it all.

Performer bios:

Dr. Andy Wen is a retired saxophone professor. In performances including concertos with bands and orchestras, solo recitals, and chamber concerts, he has performed in 25 states and 12 countries. He has premiered 5 concertos that were written for him and has recorded 2 CDs. Andy presented the first saxophone recital in the National Concert Hall in Taipei, Taiwan; was the 1990 MTNA National Collegiate Artist Competition winner; has performed at conferences of 13 organizations; taught master classes across the US, China and Taiwan; been published multiple times in the Saxophone Symposium; was a featured Guest Artist in the Saxophone Journal; and was a 2-term Treasurer of NASA. Andy has premiered over 60 compositions including those by Baker, Bell, Boury, Brandon, Flory, Fox, Fuste-Lambezat, Griebing, Harbison, Kechley, Lauba, Logrande, McKinney, Reed, Reilly, Wuest and others. Wen received degrees studying with Londeix, Rousseau, Fischer, and Reilly and is a Conn-Selmer Clinician.

Ben Ellis programs recitals that explore all the unexpected corners of the guitar repertoire. Programming and pairing works from 18th to the 21st century, Ellis finds the surprising threads that connect contrasting works. His programs have included pairing transcriptions of violin music by Ysaye and Bach as well as the standard “When You Wish Upon A Star” arranged by Chet Atkins paired with an homage to Walt Disney by contemporary composer Darragh O’Neil. His performance credits include solo recitals for the Great Lakes Guitar Society, the Skaneateles Library Concert Series, and the Classical Guitar Society of Upstate NY.

Ellis holds a master’s degree from Syracuse University and a bachelor’s degree from SUNY Fredonia. He currently resides in Syracuse, NY where he maintains a large teaching studio. An active freelancer, Ben has also performed with the Syracuse Symphony and the Syracuse Opera.

The **Resinosa Ensemble** is a chamber trio formed in 2016 featuring Joëlle Morris, mezzo-Soprano; Bridget Convey, piano; and Eliza Meyer, cello. This ensemble came together out of a love for performing chamber music, working with living composers, and offering music slightly off the beaten path. The Resinosa Ensemble has appeared in numerous chamber music series, including Colby College, Bates College, Bowdoin College, Eastport Arts Center, University of Southern Maine, University of Maine at Augusta, the concert series at UUCC of Augusta, First Fridays at First Parish, and the Back Cove Contemporary Music Festival in Portland, Maine. A strong advocate of 21st-century music, the ensemble has worked alongside American composers Tom Flaherty, Justin Henry Rubin, Paul John Rudoi, Beth Wiemann, Scott Wheeler and Joshua Jandreau. Close collaborations include commissioned works by Maine composers Daniel Sonenberg (USM), John Newell (Eastport), Marianna Filippi, Nancy Gunn (SMCC) and Richard Nelson (UMA).

CONCERT 5 - Feb 22 – 4PM

O Virgo Ecclesia, an antiphon of Hildegarde of Bingen Kayla Gayton, soprano Laura Artesani, piano	Frank Felice
Spirits and Spectra (prerecorded sound)	Chris Arrell
Miniatures from Phoenicia - Flute Alone Liz Downing, flute	Sami Seif
Consider the Hippopotamus UMaine Trombone Quartet	Nathan Scalise

Composer bios:

Frank Felice (b. 1961) is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling or humble/reverent. Recent projects of Felice's have taken a turn toward turn towards the sweeter side, exploring a consonant adiatonicism. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra. Frank currently teaches at Butler University in Indianapolis, Indiana.

TEXT AND PROGRAM NOTE:

O virgo Ecclesia, plangendum est,
quod sevissimus lupus filios tuos

de latere tuo abstraxit.
O ve callido serpenti!
Sed o quam preciosus est sanguis Salvatoris,
qui in vexillo regis
Ecclesiam ipsi desponsavit,

unde filios
illius requirit.

O virgin Church
we must mourn,
for that savage wolf has taken your children from your side.

O woe to that cunning serpent! But O how precious is the blood of the Saviour,
Who, with the kingly banner espouses you

and therefore seeks your children

This antiphon is the first of a set of four by noted author, composer, and mystic Hildegarde of Bingen that were written for a dedication for a new church and were gathered together in her *Symphonia armonie celestium revelationum*. The first of these four antiphons speak a note of mourning and fear, for which sacrifice of Christ, and the marriage of the church and the Lamb will ultimately conquer their enemy and redeem the church. Each successive antiphon becomes more joyful and ecstatic. This setting sets its stage in mourning and anxiety, before moving through an embrace of that coming joy and eventual marriage.

The music of **CHRIS ARRELL**, praised for its nuance and unconventional beauty by New Music Box, The Boston Music Intelligencer, and The Atlanta Journal-Constitution, has earned commissions from the Alte Schmiede (Vienna, Austria), The Boston Musica Viva, Music at the Anthology, Spivey Hall, Cornell University, and the Fromm Foundation at Harvard University. His accolades include a portrait concert at the Alte Schmiede, selection as the featured guest composer for the Ball State University Festival of New Music, the University of Nevada, Las Vegas, Festival of New Music, and the Aura New Music Ensemble at the University of Texas-Houston. Additional recognition includes the Bent Frequency Underscore Prize, the Ettelson Composer Award, and the Ossia Music Prize, among others. His music is available from Beauport Classical, Electroshock Records, Navona, Parma, SCI, and Trevco Music. Arrell is an associate professor at the College of The Holy Cross in Worcester, Massachusetts.
[www\(dot\)chrisarrell\(dot\)com](http://www(dot)chrisarrell(dot)com).

Spirits and Spectra takes inspiration from the chaconne, a musical form organized around a series of repeating chords. Five timbres/harmonies unfold, settling in time into a looping pattern fashioned from permutations of the series 3-5-1-4-2. Aleatoric processes coded in Open Music complement the number sequence by providing continuous variation in frequency density, waveform, amplitude, spatialization, and delay. Further contrast is heard in deviating sections rooted in interpolations between the chords of the chaconne. *Spirits and Spectra* is dedicated with gratitude to the Csound and Open Music communities.

Lebanese composer and music theorist **Sami Seif** (b. 1998) has been praised as “a distinctive compositional voice” who creates “intoxicating and fascinating soundworld[s]” (Carla Rees, *Pan Journal of the British Flute Society*). Described as “very tasteful and flavorful” with “beautiful, sensitive writing!” (Webster University Young Composers Competition), his music is inspired by the aesthetics, philosophies, paradigms, and poetry of his Middle-Eastern heritage. His latest musical concerns center around the phenomenology of time and of differing degrees of focus.

Seif’s music has been performed by such renowned artists as Mary Kay Fink and Stanley Konopka of The Cleveland Orchestra, and has been recognized internationally by a number of institutions such as ASCAP, SOCAN, the RED NOTE New Music Festival, the Metropolitan Youth Orchestra of New York, the Stamford Music and Arts Academy, the Foundation for Modern Music, the Ohio Federation of Music Clubs, the Cleveland Composer’s Guild, the Arizona Flute Society, Webster University, Abundant Silence, and Warren County Summer Music School, among others.

Originally from the small town of Ashkout in Mount Lebanon, he was born to a non-musical family in Abu Dhabi and he is fluent in Arabic, French and English. He started out at the age of twelve as a self-taught musician, composing and playing keyboard instruments. Not having had access to music education, Seif taught himself how to read and write music by reading theory textbooks. He later formally studied piano, composition, audio engineering, and sound synthesis.

Seif completed his BM in composition and music theory at the Cleveland Institute of Music where he earned prizes in both composition and music theory. He is currently pursuing his doctoral studies at the CUNY Graduate Center.

PROGRAM NOTE: Around 1050 BC, the Phoenicians invented the very first writing system based on phonetics. Spread by Phoenician merchants across the Mediterranean world, it evolved and was assimilated by many other cultures and became the foundation for the Roman alphabet used by Western civilization – as well as all other alphabetic writing systems currently in use.

Miniatures from Phoenicia intersects my curiosity about linguistics (specifically the branch of phonology) with my interest in the history of my ancestors, the Phoenicians, particularly their groundbreaking innovation – the phonetic alphabet – into my music. The music is partially inspired by the main phonological groups: vowels, plosives (p, t, k, etc...), sibilances/fricatives (s, sh, f, etc...).

The music of Phoenicia has been lost. With this piece, however, I invite the audience to re-imagine what it might have sounded like. I ask the flutist to play in a number of unconventional ways – sometimes superimposing multiple extended techniques on top of each other.

The language of the music is constructed with the help of small cells that form recursive patterns – mimicking the recursive nature of Semitic languages. Perhaps one might hear the spirit of ancient Phoenicia come back to life through these miniatures.

Miniatures from Phoenicia is dedicated to Mary Kay Fink who so generously helped me, and without whom this piece would not exist in its current form. I am eternally grateful for all of her guidance, ideas and inspiration – as well as for premiering the piece.

American composer **Nathan Scalise** creates music that is deeply tied to place, story, and emotion by blending the rhythmic drive and direct expression of vernacular traditions with the performance techniques and complexities of the concert tradition. His music has been awarded by organizations including NYC SongSLAM, Fifteen Minutes of Fame, and Dolce Suono Ensemble, and performed nationally and internationally by professional artists including Contemporaneous, the Momenta Quartet, Hub New Music, Delamo Duo, Choral Arts Initiative, The Princeton Singers, Jordan Bowman (soprano), Baron Fenwick (piano), Andrew Fuchs (tenor), Opera Elect, and Orchestra 2001. His opera, *A Great Resignation*, premiered at the 2022 Hartford Fringe Festival. He holds a DMA in composition from the Hartt School, an MM in composition from Binghamton University and a BA in music and economics from Swarthmore College and performs consistently as a trombonist, pianist/keyboardist, drummer, and choral singer.

<https://nathanscalise.squarespace.com>

Performer bios:

UMaine Trombone Quartet:

Dan Barrett teaches trombone and directs the Jazz Studies program at the University of Maine. He has been a guest artist at the American Trombone Workshop and the International Trombone Festival. He is the author of *Solo Training for Trombone*, a book of exercises based on standard solo repertoire, published by Mountain Peak Music. Having no pets currently, he particularly enjoys musical portrayals of diverse animals. He received a Doctor of Musical Arts degree from Arizona State University where his doctoral research focused on the music of Daniel Schnyder.

Stephen Norris is a retired music educator, having taught instrumental music in Maine for 42 years. He is a 1979 graduate of Nyack College in Nyack, N.Y. and holds a Masters Degree in Trombone Performance from the University of Maine. He is an active composer and arranger, serving as worship leader for Bucksport Church of God. He currently resides with his wife Sybille along the banks of the Penobscot River in Argyle Township.

Daily dog hikes, practice, and home maintenance occupy most of **David Stern's** days. The stuffed hippo is the dogs' favorite chew toy! His primary teachers are Bill Stanley, Don Lucas, and Tom Stein; additional study with Rich Matteson, Carsten Svanberg, and Steven Mead. David

has the privilege of teaching applied brass, conducting, and jazz courses at the University of Maine. He is an artist/clinician for the Edwards Instrument Company and serves as editor of the literature review column for the International Trombone Association Journal.

Adina Salmansohn started learning to play the trombone at the age of 8. Her undergraduate years were at the Cleveland Institute of Music after which she freelanced in the NY Metro area. In addition, she had a busy career as an arts administrator, and founded the Hudson School of Creative Arts in inner-city Yonkers, NY. Adina earned a degree in Culinary Arts from the Culinary Institute of America and earned a Graduate Certificate in Museum Studies from Northern Illinois University. Upon retirement, she and her husband moved to Orland, Maine. She joined the Bangor Band in 2018. Adina also hosts a monthly radio show on WERU 89.9 FM and WERU.org, called "Creative Maine", where she interviews guests and discusses topics of craft, culture, and the creative people working in Maine.

CONCERT 6 - Feb 22 – 7:30PM

Battle Songs

Michael Rickleton

I. Concord (Ralph Waldo Emerson)

II. Buena Vista (Theodore O'Hara)

III. Shiloh (Herman Melville)

IV. In Flanders Fields (John McCrae)

Zachary Fisher, tenor

Laura Artesani, piano

Until there is nothing left

Scott Cuellar, piano

Natalie Draper

Sea Island Trio

Movements II ("Jekyll Island") and III

Tayloe Harding

Beth Wiemann, clarinet

Dan Barrett, trombone

Laura Artesani, piano

"In effect it is this: that I love you"

Ethan Soledad

"Kong Shan Xi Yu (Rain in the Mountains)"
University Singers, Fran Vogt conductor

Wenxin Li

Composer bios:

Michael Rickelton is a composer of “extremely attractive and thoughtfully shaped” (Music Web International) music. Composer Lori Laitman described Michael as having “a great and clear gift for writing for the voice.” The inspiration for his work encompasses poetry, prose, visual arts, and diverse musical influences from Hüssler to Nine Inch Nails. Recordings of Michael’s music have been released by Albany, Delos, and Petrichor Records. He is an active and devoted music educator, serving on the music faculties of The Peabody Conservatory, Johns Hopkins, Towson University, and Loyola University Maryland. He also co-organizes Go Compose North America, an organization offering workshops and opportunities for young composers. He resides in Baltimore with his wife and two sons where he can also be found coaching youth baseball.

I. Concord (Ralph Waldo Emerson)

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept,
Alike the Conqueror silent sleeps,
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set today a votive stone,
That memory may their deed redeem,
When like our sires our sons are gone.

Spirit, that made those heroes dare
To die, or leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and Thee.

II. Buena Vista (Theodore O’Hara)

The muffled drum's sad roll has beat;
No more on life's parade shall meet
That brave and fallen few.
No rumour of the foe's advance
now swells upon the wind;
No troubled thought at midnight haunts
Of loved ones left behind.

Long had the doubtful conflict raged
O'er all that stricken plain,
For never fiercer fight had waged
The vengeful blood of Spain;
And still the storm of battle blew,
Still swelled the glory tide;
Not long, our stout old Chieftain knew,
Such odds his strength could bide.
Twas in that hour his stern command
Called to a martyr's grave
The flower of his beloved land,
The nation's flag to save.
By rivers of their father's gore
His first-born laurels grew,
And well he deemed the sons would pour
Their lives for glory too.
Rest on, embalmed and sainted dead,
Dear as the blood ye gave,
Where valor proudly sleeps.

III. Shiloh (Herman Melville)

Skimming lightly, wheeling still,
The swallows fly low
Over the field in clouded days,
The forest-field of Shiloh
Over the field where April rain
Solaced the parched ones stretched in pain,
Through the pauses of the night
That followed the Sunday fight
Around the church of Shiloh,
The church, so lone, the log-built one,
That echoed to many a parting groan
And natural prayer
Of dying foemen mingled there
Foemen at morn, but friends at eve

Fame or country least their care:
(What like a bullet can undeceive!)
And now they lay low,
While over them the swallows skim,
And all is hushed at Shiloh.

IV. In Flanders Fields (John McCrae)

In Flanders fields the poppies blow
Between the crosses, row on row
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.
We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.
Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

Praised for her "individual and strong voice" (Colin Clarke, Fanfare Magazine), composer **Natalie Draper** explores character and evocative sound-worlds in her music. She has written works for a variety of ensembles and performers, including organist Anne Laver, Albany Symphony's Dogs of Desire, Beth Willer and Peabody Institute's NEXT Ensemble, and Grammy-nominated pianist Kara Huber. Draper's music has been included on recordings by pianist Mirna Lekić, Akropolis Reed Quintet, soprano Danielle Buonaiuto, and Symphony Number One. She has been featured in articles in Vox Humana, I Care If You Listen, and Van Magazine. Draper has held residencies and fellowships at the Ucross Foundation, the Tanglewood Music Center, the I-Park Foundation, Yaddo, and St. David's Episcopal Church in Baltimore, MD. She is an assistant professor in the music theory and composition department at the Setnor School of Music at Syracuse University in Syracuse, New York.

PROGRAM NOTE: In the neighborhood where I grew up in the suburbs of Washington, D.C., developers regularly buy and doze older, smaller houses and build new, cheaply constructed, large cookie-cutter homes, which they sell at an enormous profit. When they doze the older home, they doze the entire lot, removing all trees and vegetation. What once were tree-lined streets now are denuded, and they bake in the exposed D.C. summer sun. Run-off from storms

that once was managed by extensive root systems now has nowhere to go but into the streets (and sometimes into people's basements). Seeing this locally made me think on a small-scale of how much development and capitalism drive our decisions rather than a mindset based on science, ecological preservation, and sustainability. When I began working on this piece, I started to research the more well-known and catastrophic deforestation crisis: the destruction of the Amazon rainforest, particularly in the Mato Grosso region of Brazil. I contacted a college friend who works at NASA, Dr. Lauren Andrews, and asked her if I could look at the NASA satellite imagery of this region. She found stills dating from the 80's leading up to today. It was utterly heartbreaking to see the verdant green transform over time to a lifeless brown in so much of this region. This satellite imagery is ultimately what inspired "Until there is nothing left," which expresses my ruminations on the subject – the piece is both angry and urgent, but also with a visual image in my mind of something slowly fragmenting and dissipating over time.

Tayloe Harding, Dean of the School of Music and Ira McKissick Koger Professor of the Arts at the University of South Carolina, is a passionate advocate for advancing the impact of higher education music on American communities. Past-President of the national music honorary, Pi Kappa Lambda, he will assume the presidency of the National Association of Schools of Music on 1 January 2025. As President of CMS (2005-2006) he helped create the Engagement & Outreach Initiative where efforts of the music professoriate are articulated with national partners to meet common civic goals. In February 2021, he was recognized with SC's highest honor for arts educators with the 2021 Governors' Award in the Arts for Arts Education. A frequent presenter on futures issues for university music units and their leadership, he remains an active composer earning commissions, performances, and recordings around the world.

Bold, dramatic, with an exquisite attention to detail, **Ethan Soledad** (b. 1999) is a Filipino-American composer whose work aims to express emotions in their most raw form. His musical style is marked by unapologetic expression, dynamic extremes, and the ability to do more with less but never shying away from doing more with more.

His music has been performed and recognized by ensembles such as New York Youth Symphony (First Music Commission Honorable Mention), Fifth House Ensemble, Bent Frequency, the East Coast Contemporary Ensemble (ECCE), and Fear No Music among others.

He graduated with his Bachelor of Arts in Music at Florida State University 2021 and his Master of Music in Composition 2024 at Rice University studying under Karim Al-Zand, Shih-Hui Chen, and Pierre Jalbert.

Wenxin Li is a composer and educator from Chongqing, China, currently teaching composition, theory, and technology at the University of Wisconsin-Milwaukee. Her music has been featured at a variety of festivals, including the Aspen Music Festival, Composers Conference, SCI National Conference, RED NOTE New Music Festival, FSU New Music Festival, SPLICE Festival, and

Midwest Composers Symposium. Her works have been performed by renowned ensembles such as the JACK Quartet, Ensemble Dal Niente, H2 Quartet, and Accroche Note. Li holds a Ph.D. in composition from the University of Iowa, a Master's degree from the University of Wisconsin-Madison, and a Bachelor's degree from the Sichuan Conservatory of Music.

Program note:

Kong Shan Xin Yu (Rain in the Mountains) sets the first half of the text of an ancient Chinese poem from Tang dynasty, Shan Ju Qiu Ming, by WANG Wei. The poem vividly describes an autumn evening in the mountains, just after a refreshing rain. To create this composition, I drew inspiration from traditional Chinese folk music, with particular emphasis on Shan Ge (Mountain Song) and Fei Ge (Flying Song). Throughout the piece, you can hear the echoes of the mountain, the soothing sounds of rainfall, and the joyous spirit of those who experienced this serene beauty.

Translation of the text:

Empty mountains, newly drenched by rain,
Evening weather brings the arrival of autumn.
Amidst the pines, the bright moon gleams,
While clear spring flow over stones in streams.

Performer bios:

Zachary Fisher has been hailed as a “dreamy, lyric tenor” with “gorgeous, spine-tingling vocals” (Ellsworth American). A specialist in early repertoire, Zachary has been most recently heard as tenor soloist in Handel’s *Messiah* with the Rhode Island Civic Chorale and Orchestra, Bach’s *St. Matthew Passion* with Blue Hill Bach, Charpentier’s *Messe de Minuit pour Noël* with the Arcadia Players, and Mozart’s *Requiem* with the University of Massachusetts Amherst. His recent operatic work includes performances in UMass’s production of Douglas Moore’s *Gallantry* and the Blue Hill Bach production of Purcell’s *Dido & Aeneas*. He has also been an advocate for new music, working with contemporary composers and premiering new works such as Bode Omojola’s *Funmilayo* with Holyoke Opera. A proud Mainer, Zachary was named the winner of the 2023 New England NATS competition. He holds a master’s degree in vocal performance and a graduate certificate in choral conducting from the University of Massachusetts Amherst, as well as bachelor’s degrees in vocal performance and music education from the University of Maine, where he now co-directs the opera workshop program.

Francis John Vogt is the Director of Choral Activities and the head of the Voice Area at the University of Maine, where he conducts the University Singers and Oratorio Society, and teaches choral conducting and literature, studio voice, and diction for singers. With the University Singers he tours annually throughout New England and has led the ensemble on two

successful European concert tours that included performances in St. Peter’s Basilica in Rome, Basilica San Marco in Venice, Ely Cathedral in Cambridgeshire, and Southwark Cathedral in London. He is a recipient of the University of Maine Faculty Mentor Impact Award. He is music director of the chamber choir EUPHONY, comprised of University of Maine alumni, faculty and students. The Orono based ensemble specializes in 20th and 21st century choral repertoire. Prior to his work in Maine, Vogt was assistant professor at Clarke University in Dubuque, Iowa where he was also the music director of the Dubuque Chorale from 2006 to 2009. He has been a guest conductor, choral clinician and adjudicator in Maine, New Hampshire, New York, Iowa, Illinois, Wisconsin, Missouri, and Kansas. He received degrees in Vocal Performance from the Hartt School of Music and the State University of New York at Fredonia and did doctoral work in Choral Conducting at the University of Missouri-Kansas City.

He has performed, recorded, and toured nationally and internationally with the Dale Warland Singers and the Gregg Smith Singers, and has sung professionally with many renowned conductors, including Robert Shaw, Robert Craft (with whom he recorded two discs in that conductor’s complete Stravinsky cycle), Edo de Waart, Hugh Wolff, Robert Spano, and Maria Guinand. Additional performing credits include appearances with Garrison Keillor, Kenny Rogers, the St. Paul Chamber Orchestra, the Minnesota Orchestra, the Orchestra of St. Luke’s, the Ohio Light Opera, the Connecticut Opera, the Maine Shakespeare Festival, the Penobscot Theatre Company, the Gilbert and Sullivan Society of Maine, Blue Hill Bach, and the Bangor Symphony Orchestra.

**The University of Maine Singers
2024-2025**

Francis John Vogt, conductor
Dr. Laura Artesani, collaborative pianist
Katie Beal, assistant conductor
Ryan Murray, assistant conductor

Soprano I

Lizzie Blanchard
Gracie Brown
Ashley Lewis
Reagan Nedder*
Kerrigan Peterson
Alyson Shook
Emmalysse Wozniak

Soprano II

Elizabeth Brennan
Abi Coleman
Suzannah Edwards
Josie Gilmore
Maya Gould
Alyssa Griffin
Madison Leathers
Shauna Sabin

Alto I

Katie Beal*
Taylor Bergner
Liv Carignan
Julianna Day
Ellie Grant
Elizabeth Harriman
Claire Loeser
Abi McNally

Alto II

Karma Burrows-Buzzotta
MC Clayton
Carina Gatti
Maggie Hamel
Audrey Leavitt
Hannah McAdam
Adora Olise
Amede Olise

	Lauren Smack Maggie Tucker Christina Wallace	Kellsey Smith Greta Swanson Kai Tetreault Julia Violette Helen Walter	Morgan White
Tenor I	Tenor II	Bass I	Bass II
Oisin Gardiner	Kipper Buccino	Kasper Birgfeld	Jack Arey
Eros Mendoza	Miniang Diallo	Benjamin Flannery	Alex Garcia
Curtis Morgan*	Isaiah Grace	Henry Marquis	Joshua Lajoie
AJ Shepard	Riley Jackson	Cooper McBride	James Lantieri
Daxxlyn Williams	Gabriel Seth-Evanston	Ryan Murray*	Micah Thurston

*denotes section leader

The University Singers is the premier vocal ensemble in the School of Performing Arts at the University of Maine, and is comprised of both music majors and students studying other disciplines across campus. They tour throughout New England every spring, and to Europe every four years, having recently performed in Italy, Ireland and England. Under the direction of Francis John Vogt, the University Singers perform a wide-ranging repertoire. Their concert programs highlight the finest music written for chorus from the Renaissance to the 21st Century and encompass both the sacred and secular genres. They regularly collaborate with the Bangor Symphony Orchestra on performances of the standard choral/orchestral repertoire. In 2023 they premiered a new work written for them by American composer Eric William Barnum. They have performed at the American Choral Director's Association and the National Association for Music Education conferences, and have participated in choral residency programs at Carnegie Hall and Lincoln Center in New York City.