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LANDSCAPES

16TH SEASON | 2022 - 2023

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BROKEN WINDOWS

Wednesday, November 9, 2022 | 7PM
THE SAN DIEGO MUSEUM OF ART



ART *of* ELAN

COMMUNITY THROUGH MUSIC

Known for its collaborative spirit, Art of Elan has been pioneering unique events and bringing exciting classical music to diverse audiences for over 15 years through innovative partnerships and bi-national initiatives that have cultivated curious audiences on both sides of the border. Its consistent track record of sold-out performances stems from its commitment to commissioning new work, collaborating with world class artists and composers, programming engaging and thought-provoking concerts, and expanding its impact in the region through thoughtful community engagement programs. By drawing inspiration from the word *élan*, which represents momentum, style, and spirit, Art of Elan continues to engage and energize audiences in new ways.

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If you enjoyed this concert tonight, please join our Art of Elan family of supporters. Contributions of any kind are much appreciated and help us continue to provide impactful and transformative concerts. We believe that with our energy, innovative programming ideas and genuine desire to share classical music with a wider audience, we can help create a vibrant cultural community for San Diego and beyond.

Art of Elan is a 501(c)3 non-profit organization and as such, all contributions are tax-deductible to the fullest extent of the law. Tax ID: 20-8136710

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PROGRAM

Upon Enchanted Ground, Op. 90 No. 1.....*Alan Hovhaness*

Rose Lombardo, flute
Alex Greenbaum, cello
Andrew Watkins, percussion
Julie Smith Phillips, harp

His House is Not of This Land.....*Jonathan Bailey Holland*

Rose Lombardo, flute
Max Opferkuch, clarinet
Wesley Precourt, violin
Hanah Stuart, viola
Alex Greenbaum, cello

Trails of Stars.....*Juhi Bansal*

Julie Smith Phillips, harp

Credo.....*Kevin Puts*

- I. The Violin Guru of Katonah*
- II. Infrastructure*
- III. Intermezzo: Learning to Dance*
- IV. Infrastructure (cont'd)*
- V. Credo*

Wesley Precourt, violin
Kate Hatmaker, violin
Hanah Stuart, viola
Alex Greenbaum, cello



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INSPIRATION



Justin Sterling, *Window for Chapel of the Rocks*, 2022. Reclaimed, broken, and stained glass.
Courtesy of the artist.

“

In my process, I embrace, provoke, and appropriate to explore the ways civil disobedience, violence, and economics have a stake in what it means to be a citizen. The breaking of a window can be an event of stark violence or the beginning of a healing process. I personally throw rocks at each and every window I collect, mend the shatter, and fill them with the vernacular language of windows, quick-fixes, and construction sites.”

– Justin Sterling

”

PROGRAM NOTES

ALAN HOVHANESS: UPON ENCHANTED GROUND (1951)

Alan Hovhaness (1911-2000) was an American composer, researcher, and organist of Armenian descent. He is predominantly known for works heavily inspired by non-European traditions and for drawing on exotic rhythmic, melodic, and instrumental resources founded in his own Armenian ancestry, other Middle Eastern styles, and, in his later years, Japanese and Korean instruments and styles.

A short and whimsical piece, *Upon Enchanted Ground* was written for the unusual instrumentation of flute, harp, cello, and tam-tam, at a time when John Cage was deeply into his indeterminate scores and the world was still recovering from the War. The quartet unfolds quietly and firmly with harp, joined by flute before moving onto a more rhythmic passage and the first two of only a handful of soft strikes of the tam-tam which gives unexpected weight and depth to the piece. It is perhaps a musical depiction of Hovhaness' theories on music as a whole; "...what I feel is needed in music, a deeper, more emotional understanding of the universe, a greater oneness with the universe."

JONATHAN BAILEY HOLLAND: HIS HOUSE IS NOT OF THIS LAND (2015)

Originally from Flint, Michigan, composer Jonathan Bailey Holland (b. 1974) began studying composition while a student at the Interlochen Arts Academy, where he received a school-wide award for his very first composition. He went on to receive a Ph.D. in Music from Harvard University in 2000, where his primary teachers were Bernard Rands and Mario Davidovsky. Currently, he is Chair of Composition, Contemporary Music, and Core Studies at Boston Conservatory at Berklee. He is also a Founding Faculty member in the first ever low-residency MFA in Music Composition program at Vermont College of Fine Arts, where he also served as Faculty Chair from 2016 until 2019.

From the composer:

Cornelia Parker's art installation titled *Anti-Mass* was the inspiration for this work, which was commissioned by the Left Coast Ensemble. With the creation of an art installation from the charred remnants of a church, Parker has proven that the church is more than merely a physical structure in a given space and time, but rather that it lives on separate from the immediate circumstances of its surroundings. My composition *His House is Not of This Land* attempts to capture elements of the black church experience – an experience that is grounded in musical ritual, and always incorporates the human voice. Much of what the musicians do in this composition is meant to mimic what would be preached/recited/responded to in an actual service, with freedom given to the performers to react to each other in the way congregants might during a church service. There are mini-sermons, congregational readings, choral singing, etc. There is then a moment of dissonance, followed by an ascension (i.e. flames wafting upwards) and a benediction. The title of the work is meant to sound like the title of a hymn, but the work itself is not based on any actual hymn tune.

JUHI BANSAL: TRAIL OF STARS (2020)

“Radiant and transcendent,” the music of Juhi Bansal (b. 1984) weaves together themes celebrating musical and cultural diversity, nature and the environment, and strong female role models. Her music draws upon elements as disparate as Hindustani music, the spectralists, progressive metal, musical theatre and choral traditions to create deeply expressive, evocative sound-worlds. As an Indian composer brought up in Hong Kong, her work draws subtly upon both those traditions, entwining them closely and intricately with the gestures of western classical music.

From the composer:

One of my favorite characteristics of nighttime photography is the ability to capture star trails. Taken over long hours, these images show paths in the night sky of stars moving relative to the earth. This piece plays with elements of time, improvisation and repetition to mirror the meditative serenity of these long-exposure shots, juxtaposed with moments of sharpness for the stars' brilliant arcs of motion. Trail of Stars was written for harpist Alison Bjorkedal, and was originally written as part of the cantata We Look to the Stars, commissioned by Los Angeles Opera.

KEVIN PUTS: CREDO (2007)

Pulitzer Prize-winning composer Kevin Puts (b. 1972) has established himself as one of America's leading composers, gaining international acclaim for his “plush, propulsive” music (*The New York Times*), and described by Opera News as “a master polystylist.” He has been commissioned and performed by leading organizations around the world, including the Metropolitan Opera, Philadelphia Orchestra, Carnegie Hall, Opera Philadelphia, Minnesota Opera, and many more, and has collaborated with world-class artists such as Renée Fleming, Yo-Yo Ma, Yannick Nezet-Seguin, and Marin Alsop, among others.

From the composer:

When Daniel Ching of the Miró Quartet asked me to write a quartet for a program he was planning exploring “the lighter side of America,” I wasn't sure I could deliver. It was hard to find things to sing about. One day on my weekly commute from New York to teach at the Peabody Conservatory, I noticed as the train pulled into Baltimore, the word “believe” emblazoned across a building. I later learned this was part of a campaign by the city of Baltimore to do something about the fact that ten percent of its population is addicted to either heroin or cocaine. As one who relies little if at all on blind faith, I found this to be a rather alarming approach. On the other hand, sometimes it seems all you can do is believe. For example, many of us believe we'll find our way out of the mess.

In the meantime, I have found solace in the strangest places...

...in the workshop of a stringed instrument specialist in Katonah, New York, you can believe nothing in the world matters but the fragile art of violins and violas hanging serenely from the ceiling. He listens chin in hand as his clients play excerpts for him, then goes to work on their instruments with sage-like assuredness...

...on the jogging path along the Monongahela River in Pittsburgh, you encounter above and below you the steel girders, asphalt and railroad ties of infrastructure, an immovable network of towering bridges and highways engineered by some deific intelligence...

...from my apartment, I watched in a window across 106th Street a mother teaching her daughter how to dance.

MUSICIAN BIOS



ROSE LOMBARDO, FLUTE

Rose Lombardo has been Principal Flutist of the San Diego Symphony since 2012. She received a Bachelor of Music degree from The Juilliard School and received a Professional Studies Certificate from the Colburn School Conservatory of Music in LA. Ms. Lombardo is an active chamber musician and loves to perform contemporary music. She has appeared in numerous summer music festivals, including the 2008 Pacific Music Festival in Sapporo, Japan, and the 2011 Spoleto Music Festival USA.



ALEX GREENBAUM, CELLO

Born in New York, cellist Alex Greenbaum enjoys a diverse and adventurous musical life. As a member of the Hausmann Quartet he is an Artist-in-Residence at San Diego State University, where he teaches cello and chamber music. As a long-time member of The Knights he has performed throughout the U.S. and Europe, and appeared at the festivals of Aix-en-Provence, Caramoor, Dresden, Ojai, Ravinia, Tanglewood, Salzburg and Vienna's Musikverein and the Elbphilharmonie in Hamburg. Alex is an affiliated artist with San Diego New Music, Art of Elan, and Bach Collegium San Diego, and is a founding member of San Diego Baroque.



ANDREW WATKINS, PERCUSSION

Andrew Watkins joined the San Diego Symphony in February of 2010 as a percussionist and Assistant Timpanist. Previously he studied at the University of Illinois, the Chicago College of Performing Arts, New England Conservatory, and Lynn University. He has performed with the Chicago Symphony, Chicago Lyric Opera, New World Symphony, Tanglewood Music Center, and the Pacific Music Festival, among others.



JULIE SMITH PHILLIPS, HARP

Julie Smith Phillips has held the chair of Principal Harp with the San Diego Symphony since 2007. A two-time medalist in the prestigious USA International Harp Competition (2001, 2004) and top prizewinner in numerous other competitions around the country, Ms. Phillips is regularly featured as a soloist in orchestral and chamber music settings. A founding member of The Myriad Trio, she regularly performs solo and chamber concerts around the country in addition to her orchestral schedule. Former faculty member at Arizona State University (2013-2017), she is the founder of the Nebraska Harp Workshop and currently teaches private instruction out of her home. Ms. Phillips performs on Lyon&Healy harps.



MAX OPFERKUCH, CLARINET

Max Opferkuch was appointed Second Clarinet of the San Diego Symphony in May 2022. He has previously appeared with The Cleveland Orchestra, Los Angeles Philharmonic, Pacific Symphony and the Tanglewood Music Center Orchestra. An avid chamber musician, Mr. Opferkuch has performed with the Colburn Chamber Music Society, the Athenaeum Chamber Concert Series, Jacaranda Music, the South Bay Chamber Music Society, Music from Angel Fire and alongside members of the Metropolitan Opera Orchestra and National Symphony Orchestra with the Mainly Mozart Festival.



WESLEY PRECOURT, VIOLIN

Wesley Precourt, currently Associate Concertmaster of the San Diego Symphony, has appeared as a soloist with numerous orchestras around North America and is an avid recitalist, recording artist and new music collaborator. He has been presented by the Musical Merit Foundation, First United Methodist Churches of San Diego and Escondido and the La Jolla Athenaeum's series. He was a featured performer at the dedication ceremony of the Heifetz Studio at The Colburn Conservatory where he also collaborated with Paul Neubauer, Ida Levin, Ronald Leonard and Richard Beene. He has performed and recorded with pop artists including Christina Aguilera, Justin Timberlake, No Doubt, Taylor Swift, Robbie Williams, Rod Stewart and many others. Mr. Precourt has won awards at international competitions, including the Spotlight Awards of Los Angeles, the NFAA ARTS Awards and the Kingsville International Competitions, among others. Mr. Precourt is a graduate of the Thornton School of Music at USC and the Colburn Conservatory.



HANAH STUART, VIOLA

Hanah Stuart, hailed as a performing artist who "wields a violin with unmistakable panache" (Theater Mania), has been a member of the San Diego Symphony Orchestra since 2016. Previously, she was a 1st Violin member of the Grant Park Orchestra, and Assistant Principal Second Violinist of the Utah Symphony. Ms. Stuart has served as Concertmaster of The Juilliard Orchestra, The Juilliard Chamber Orchestra and The YouTube Symphony Orchestra. She has also served various Principal roles in festival orchestras including the Music Academy of the West and the Aspen Music Festival. Ms. Stuart holds both a Bachelor's and Master's degree from The Juilliard School where she studied with David Chan and Joel Smirnoff.



KATE HATMAKER, VIOLIN

Violinist Kate Hatmaker enjoys a varied career as performer, educator and entrepreneur. She is the co-founder, Executive and Artistic Director of Art of Elan and has been a tenured violinist with the San Diego Symphony since 2006. Ms. Hatmaker has been a featured soloist with a wide variety of North American orchestras, including the San Diego Symphony, and has performed at the Vail International Dance Festival, La Jolla Music Society's SummerFest, and the Breckenridge Music Festival, among others. She has served on the faculty at the University of California-San Diego and the Coronado School of the Arts, and is a frequent chamber music recitalist, guest clinician, and keynote speaker. She completed her Master of Music degree at Carnegie Mellon University and her undergraduate training at both the University of Iowa and the Sorbonne University in Paris, France, graduating Phi Beta Kappa with high honors and degrees in both Political Science and French.





Upcoming Event:

YOUNG ARTISTS IN HARMONY

Saturday, November 19, 2022 | 1PM
A Reason to Survive (ARTS)

FREE EVENT

Now in its 9th season in partnership with A Reason To Survive (ARTS), a nationally recognized organization that believes in the power of creativity to transform lives, Art of Elan's Young Artists in Harmony composition program celebrates its fall 2022 cohort with world premiere works by student composers, performed by Art of Elan musicians in a free public performance.

To learn more about Young Artists in Harmony, visit:
www.artofelan.org/young-artists-in-harmony

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