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Tuesday, May 16, 2023 | 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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LUMINARIA CIRCLE

As part of its mission to keep classical music exciting and relevant, Art of Elan has made a commitment since inception to commission at least one new work a year. As a result, numerous relationships have developed with both emerging and established composers. The Luminaria Circle supports these commissioning projects with membership at \$1000 that goes directly towards the creation of new works. As a Luminary, members receive unique behind-the-scenes access to rehearsals of commissioned works, as well as private events with the composer, artistic directors and performing musicians.

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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

***The Light that Fills the World*.....JOHN LUTHER ADAMS**

Ai Nihira Awata, violin
P.J. Cinque, double bass
Tina Chong, piano
Gregory Cohen, percussion
Erin Douglas Dowrey, percussion

***Pitying the Farmers*..... CARLOS CAMACHO**

Rose Lombardo, flute
Erin Douglas Dowrey, percussion

***Island in the Sky*.....MICHI WIANCKO**

Max Opferkuch, clarinet

***Grace*..... RAND STEIGER
(World Premiere)**

Andrea Overturf, English horn
Myriad Trio
Demarre McGill, flute
Che-Yen Chen, viola
Julie Smith Phillips, harp
Rand Steiger, electronics



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INSPIRATION



Georgia O'Keeffe, *Jack-in-the-Pulpit No. 3*, 1930. Oil on canvas. National Gallery of Art, Washington, D.C., Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe, 1987.58.2.

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“

My hope is that the music creates a strange, beautiful, overwhelming—sometimes even frightening—landscape, and invites you to get lost in it.

—John Luther Adams

”

PROGRAM NOTES

JOHN LUTHER ADAMS: THE LIGHT THAT FILLS THE WORLD (1998)

For John Luther Adams (b. 1953), music is a lifelong search for home—an invitation to slow down, pay attention, and remember our place within the larger community of life on earth. Living for almost 40 years in northern Alaska, Adams discovered a unique musical world grounded in space, stillness, and elemental forces. In the 1970s and into the '80s, he worked full time as an environmental activist. But the time came when he felt compelled to dedicate himself entirely to music. He made this choice with the belief that, ultimately, music can do more than politics to change the world. Since that time, he has become one of the most widely admired composers in the world, receiving the Pulitzer Prize, a Grammy Award, and many other honors.

From the composer:

“For much of the year, the world in which I live is a vast, white canvas.

The *Light That Fills the World* was written in late winter and early spring when - following the long darkness of winter - the world is still white and filled with new light. If the unrelenting texture of this music embodies stasis, I hope its prevalent tone evokes the ecstatic.

The title of the piece is borrowed from an Inuit song which sings of the close relationship between beauty and terror, risk and revelation.”

— John Luther Adams, Fairbanks, Alaska, August 1999

Inuit Song

My fears,
those small ones
that I thought so big,
for all the vital things
I had to get and to reach.

When, in fine weather,
I drifted out too far in my kayak
And thought myself in danger.

And yet there is only
one great thing,
the only thing:

To live to see in huts and on journeys
the great day that dawns,
and the light that fills the world.

CARLOS CAMACHO: PITYING THE FARMERS (2011)

Carlos Camacho is professor of percussion and director of the School of Musical Instruments and Voice of the Fine Arts College of the University of Panama. Previously, he taught at Ohio Wesleyan University and the Cincinnati College-Conservatory of Music preparatory department. Camacho's works are frequently performed internationally, and often receives commissions from respected performers. Camacho has won two editions of the Roque Cordero National Composition Contest as well as the Fisher Tull Composition Award from Sam Houston State University. Camacho holds a doctoral degree from the Cincinnati College-Conservatory of Music, a Masters Degree from Carnegie Mellon University, and an undergraduate degree from Sam Houston State University. His music strongly alludes to Panamanian culture through its focus on chamber music for percussion and other instruments.

Pitying the Farmers

— Li Shen (772-846)

In Spring, they sow one grain of rice,
In Autumn, they reap tens of thousands. Within the four seas, no field lies fallow,
Yet, the farmers die of starvation.

They sow the rice field in broad daylight,
Their sweat soaks the soil.
Who knows that in a bowl of rice
Every grain is suffering and pain?

Translated from Chinese by Patricia Hu Pin-Ching in the book, *Falling Flowers: 36 Chinese Tang Poems in English, French and Chinese*. Used with Permission.

MICHI WIANCKO: ISLAND IN THE SKY (2021)

Michi Wiancko is a violinist and composer whose creative work encompasses a wide spectrum of new composition, collaboration, and interpretation.

Highlights from past commissioning projects include works for the The Saint Paul Chamber Orchestra, Camerata Bern with Patricia Kopatchinskaja and Anna Prohaska, Liquid Music, Aizuri Quartet, Enso Quartet, Sybarite5, East Coast Chamber Orchestra, Metropolis Ensemble and Ecstatic Music Festival. She also composes music for short and feature-length films, commercials, and for her own band, Kono Michi.

After receiving the 2018 Opera America Commissioning Grant for Female Composers, Michi Wiancko's first opera, *Murasaki's Moon*, was premiered to critical acclaim (and to more than 15,000 livestream views) at the Metropolitan Museum of Art in May 2019. This work was created in collaboration with librettist Deborah Brevoort and director Eric Einhorn, and co-commissioned by Met Live Arts, OnSite Opera, and American Lyric Theater.

A passionate interpreter of contemporary music, Michi has been fortunate enough to work closely with a wide array of her favorite living composers including Gabriela Lena Frank, Missy Mazzoli, Vijay Iyer, Judd Greenstein, David T. Little, PaviElle French, Steve Reich, Laurie Anderson, William Brittelle, Paula Matthusen, Mark Dancigers, Jessie Montgomery, and Christopher Adler. She has also arranged for and performed with countless non-classical artists, most notably Emily Wells, Jen Wasner and Wye Oak, PaviElle French, and El Vy with Matt Berninger from The National. Michi has toured with International Contemporary Ensemble, The Knights, A Far Cry, Alarm Will Sound, Mark Morris Dance Group, East Coast Chamber Orchestra, The Saint Paul Chamber Orchestra, Musicians from Marlboro, and many others.

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Michi gave her violin solo debuts with the New York Philharmonic and the Los Angeles Philharmonic, and performed her recital debut in Weill Hall. In September of 2020, she released an album of newly-commissioned works for electro-acoustic solo violin on New Amsterdam Records. Michi recorded the complete solo violin works of Émile Sauret for Naxos Records, and appears on two albums released by Nonesuch Records: a string quartet composed by Laurie Anderson, and Pulse by Steve Reich with the International Contemporary Ensemble (which they performed in Carnegie Hall as part of Steve Reich's 80th birthday celebration in 2016). Her mentors include Donald Weilerstein and the late violinist and composer Robert Mann, with whom she studied at the Cleveland Institute of Music and Juilliard, respectively.

In addition to her composition and performing career, Michi is director and curator of Antenna Cloud Farm, a music festival, arts retreat, and community organization based in western Massachusetts that has been on the Boston Globe's Top 10 Must-See summer list two years in a row. She also teaches a course on 21st century musicianship and creativity at the Boston Conservatory at Berklee.

From the composer:

"I completed this piece while driving across America with my family, from west to east through 15 states. We lingered long in Utah, Colorado and New Mexico, and I found deep musical inspiration in the majestic specificity of each windswept mesa, ancient desert, winding canyon and rock formation we explored along the way. It was finally against the backdrop of the Island in the Sky mesa, located in Utah's Canyonlands National Park, that my piece for solo clarinet carved a space for itself, inspired by the power and persistence with which water and wind can cut through rock."

RAND STEIGER: GRACE (2022)

Rand Steiger was born in New York City and lives in San Diego, where he draws inspiration from the natural landscape and the long history of experimental music in Southern California. Many of his compositions combine orchestral instruments with digital audio signal processing. They also propose a hybrid approach to just and equal-tempered tuning, exploring the delicate perceptual cusp between a harmony and a timbre that occurs when tones are precisely tuned.

Steiger was also active as a conductor and led a series of critically acclaimed concerts with the Ensemble Sospeso in New York City in the early 2000's, and the California EAR Unit in Los Angeles in the 1980's and 90's. He holds the titles of Distinguished Professor and Conrad Prebys Presidential Chair in Music at U.C. San Diego. A former Guggenheim and Rome Prize Fellow, he also served as Visiting Professor in 2009 at Harvard University, and was Composer-in-Residence at the California Institute for Telecommunications and Information Technology from 2010 to 2013. For further information please see <http://rand.info>

From the composer:

"Grace is my love song to California. When I moved to Southern California from New York City to attend graduate school in 1980, I assumed that I would return East two years later. But I ended up staying, first due to professional opportunities in Los Angeles, followed by my appointment to the faculty of UC San Diego in 1987. I am incredibly grateful for the inspiration I have drawn from California's natural landscape, from collaborators, friends, and students here, and from the persistently progressive outlook, musically and politically. All of these blessings were in my mind as I set out to write this piece for the extraordinary Myriad Trio and Andrea Overturf. Thinking of their sound and imagining their performance was also a great source of inspiration."

MUSICIAN BIOS



AI NIHIRA AWATA, VIOLIN

Violinist Ai Nihira Awata received her Bachelor's degree and Artist Diploma from the Cleveland Institute of Music (CIM) and Master's degree from the Yale School of Music. As a chamber musician she has performed as part of the Taos School of Music, Pacific Music Festival Quartet program, Music Academy of the West, Tanglewood Music Center, CIM Intensive Quartet Seminar and CityMusic Cleveland chamber music series. She has served as Concertmaster and Principal of the Pacific Music Festival Orchestra, Tanglewood Music Center Orchestra, Music Academy of the West Orchestra, Yale School of Music Orchestra, CIM Orchestra and CityMusic Cleveland. She has made solo appearances with the National Repertory Orchestra, CIM Orchestra and Orquesta Sinfonica Uncuyo. She was born in Tokyo, Japan, and started the violin at age four in Seattle, Washington, with Mihoko Hirata. She later moved to Los Angeles, California, where she studied with Margaret Shimizu, Richard Schwabe and Henry Gronnier at the Colburn School of Performing Arts. Ai Nihira Awata's principal teachers also include William Preucil, Stephen Rose and Peter Oundjian. She won a full-time position in the violin section of the San Diego Symphony in 2019 after serving several years there as a long-term substitute violinist.



TINA CHONG, PIANO

Pianist Tina Chong is a sought-after recitalist and chamber musician in North America. Since her orchestral debut at the age of nine, Tina has appeared as a guest soloist with orchestras throughout the world including the Calgary Philharmonic, Brazilian Symphony Orchestra, and Mississippi Symphony Orchestra. Under the management of Jeunesses Musicales du Canada, Tina has gone on several whirlwind concert tours throughout Canada. Her recital career has also brought her to the Kennedy Center, the Sala Chopin, and the National Arts Centre. She is a prizewinner of the Montreal International Musical Competition, Canadian Music Competition, Jacques Klein Piano Competition, and Aspen Music Festival Competition. Tina received her B.M. at the Oberlin Conservatory of Music and her M.M. and D.M. at Indiana University's Jacobs School of Music. Her primary mentors include Arnaldo Cohen, Angela Cheng, and Menahem Pressler. Tina is a recipient of multiple artistic grants from the Canada Council for the Arts. A native of Banff, Canada, Tina currently serves on faculty at San Diego State University and plays regularly with the San Diego Symphony Orchestra.



P.J. CINQUE, DOUBLE BASS

Double bassist P.J. Cinque joined the San Diego Symphony in 2015 and also serves as Assistant Principal Bass of the Chautauqua Symphony Orchestra. A native of Long Island, he received his bachelor and master's degrees from The Juilliard School with further study at the University of Cincinnati College-Conservatory of Music. During his studies, P.J. participated in the Pacific Music Festival and spent three summers at the Aspen Music Festival and School as an orchestral fellowship recipient.



GREGORY COHEN, PERCUSSION

Gregory Cohen joined the San Diego Symphony Orchestra as Principal Percussionist in October, 2008, after acting in the position the previous season. A native of St. Louis, Greg received his B.M. from Boston University and his M.M. from the New England Conservatory. Greg has performed with such notable orchestras as the Boston Symphony, the Chicago Symphony, the LA Philharmonic and the St. Louis Symphony, among others.

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Prior to his work in San Diego, Greg trained at several music festivals, including the Tanglewood Music Center, the National Repertory Orchestra, the Schleswig-Holstein Music Festival and the National Orchestral Institute. Greg has recorded on Telarc, Reference Recordings, Albany Records and Mode Records labels and is a Zildjian orchestral artist. Greg is also on faculty at San Diego State University, where he teaches the percussion studio and directs the percussion ensemble. In his spare time, Greg enjoys cooking new recipes with his wife, Courtney, and sailing the fine waters of San Diego Bay.



ERIN DOUGLAS DOWREY, PERCUSSION

A native of Buffalo, New York, Erin Douglas Dowrey began his music studies in percussion at the age of four. After studying with Mark Hodges for nine years, he attended Carnegie Mellon University for his Bachelor of Music degree. Following his time at Carnegie Mellon, he attended Temple University for his Master's degree, studying under Alan Abel and Chris Deviney. Prior to his appointment with the San Diego Symphony Orchestra in 2013, Mr. Dowrey attended the Tanglewood Music Festival in 2012 and the Schleswig-Holstein Music Festival in 2013. He has also performed with the Buffalo Philharmonic, the Erie Philharmonic, the West Virginia Symphony, and Symphony in C. Erin Dowrey's other honors include 2nd Place and 3rd Place in the Atlanta Snare Drum Competition in 2010 and 2011 respectively, as well as 1st Prize Absolute in the Italy Percussion Competition (Snare Drum division group B) in 2011.



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.



ANDREA OVERTURF, ENGLISH HORN

Andrea Overturf currently serves as English Horn of the San Diego Symphony, a position she previously held with The Florida Orchestra. Equally adept at the oboe, she received second prize in the 2007 International Double Reed Society Gillet-Fox Solo Oboe Competition. Ms. Overturf has appeared as guest soloist with the San Diego Symphony, Rochester Philharmonic, Seattle Symphony, and Aspen Music Festival, among others. She has appeared as guest English horn with numerous orchestras around the country including the Los Angeles Philharmonic, National and Seattle Symphonies. Ms. Overturf has appeared at numerous summer festivals including La Jolla Summerfest, Mainly Mozart, Tanglewood Music Center, National Repertory Orchestra, and the Aspen Music Festival. Ms. Overturf holds degrees from the Eastman School of Music and the Juilliard School, and is the first oboist in Juilliard history to graduate from the prestigious Artist Diploma Program. Her principal teachers include Elaine Douvas, Pedro Diaz, Nathan Hughes, Richard Killmer, Richard Woodhams, and Rebecca Henderson.



MYRIAD TRIO

The Myriad Trio is made up of three award-winning classical musicians hailing from three prestigious organizations. Che-Yen "Brian" Chen, Demarre McGill and Julie Smith Phillips met when they were members of the San Diego Symphony more than 10 years ago. Since then, Phillips has continued with the symphony as principal harpist, Chen has become a professor of viola at the UCLA's Herb Alpert School of Music and McGill is principal flutist of the Seattle Symphony. Playing both traditional and contemporary works, McGill, Chen, and Phillips arrange and commission new works for this ensemble of flute, viola & harp.

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