



## Thirteenth Annual New Music Festival

3 events | 6 world premieres | 49 performers

Yevgeniy Sharlat, composer-in-residence

Lisa Leonard, Director

January 18-20, 2019

**LYNN**

Conservatory of Music

2018-2019 Season

# SPOTLIGHT I: YOUNG COMPOSERS

Friday, January 18 at 7:30 p.m.

Amarnick-Goldstein Concert Hall

**Daniel Karcher (b. 1994)**

**Malediction** for solo viola (2018)

Daniel Karcher, viola

**Gregory J. Watson (b. 1993)**

**she is sleeping** (2015)

Jiarui Yao, soprano  
Max Kliegle, piano

**inti (b.1993)**

**love reacts only** for string quartet (2018)  
World Premiere

Karolina Kukolova and Ricardo Lemus, violins  
Hyemin Lee, viola; Devin LaMarr, cello

**Alfredo Cabrera (b. 1996)**

**On Friendship and Solitude** (2018)  
World Premiere

uncompromising gathering  
inexplicably cornered  
indelible and prayer  
to deaf ears I've come  
wrinkled mockery

Aaron Hodgson, trumpet  
Sonya Nanos, cello  
Kristine Mezines, piano

INTERMISSION

**Albert Wang (b. 2003)**

**Violin Sonata in D minor, "The Storm"**  
(2018) World Premiere

Andante-Allegro

Virginia Mangum, violin  
Joshua Cessna, piano

**Arvo Pärt (1935)**

**Spiegel im Spiegel (1978)**

Kayla Williams, viola  
Kimia Rafieian, piano

**Jared Issac Aragón (b. 1990)**

**Sotuknango (2018)**  
World Premiere

Kristine Mezines, piano

**Alfredo Cabrera**

**VIXI for wind ensemble, percussion, and spoken word (2018)**  
World Premiere

John Antisz, Ethan Usoskin, Dunia Andreu, clarinets  
Christa Rolota, Chase DeCarlo, Alex Hoffman, french horn  
Tyler Coffman, Omar Lawland, trombone  
Helgi Hauksson, bass trombone  
Seth Burkhart, percussion  
Joshua Cessna, spoken word  
Alfredo Cabrera, conductor

Please silence or turn off all electronic devices, including  
cell phones, beepers, and watch alarms.

Unauthorized recording or photography is strictly prohibited

**MASTER CLASS with YEVGENIY SHARLAT**  
Saturday, January 19 at 1:00 p.m.  
Amarnick-Goldstein Concert Hall

**The Imagination and Methodology of  
Extended Techniques**

**Yevgeniy Sharlat (b. 1977)**

*Selections from~*

**touch, divided** for two pianos (2015)

Guzal Isametdinova and Olga Konovalova, piano

**String Quartet No.5 “Pencil Sketch”** (2017)

David Brill and Sing Hong Lee, violin  
Tom Wong, viola  
Sonya Nanos, cello

The image shows a musical score for measures 35-41 of "Pencil Sketch" for String Quartet No. 5. The score is written for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), and Cello (Vc.). The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The tempo is marked "Aria" with a quarter note equal to 100 beats per minute (♩ = 100). The score includes various performance instructions: "pencil press" for Vln. I, "mf" (mezzo-forte) for Vln. I, "bow sutter ()" for Vln. II, "p" (piano) for Vln. II, "STOP" for Via., and "p" (piano) for Vc. The Cello part features triplet markings. The score is divided into measures 35 through 41.

*measures 35-41 of “Pencil Sketch”*

# SPOTLIGHT II: YEVGENIY SHARLAT (b.1977)

Sunday, January 20 at 4:00 p.m.

Amarnick-Goldstein Concert Hall

**touch, divided** for two pianos (2015)

Guzal Isametdinova and Olga Konovalova, pianos

**Air on the G** for piano trio (2018)

**World Premiere**

Marc Reese, trumpet

Laura Sinclair, viola

Lisa Leonard, piano

## ***2019 Commissioned Work***

**Serenade Blanche** (2012)

Shiyu Liu, violin and Yiming Tang, piano

**Divertissement** (2006)

Lydia Roth, flute; Melanie Riordin, violin

Ethan Usoskin, clarinet; Michael Puryear, cello

## **INTERMISSION**

**Herbstmusik** for woodwind quintet (2015)

Timothy Fernando, flute; James Abrahamson, clarinet

Jonathan Hearn, oboe; Nikita Solberg, French horn

Issac Roles, bassoon

**Piano Quartet** (2007)

Toccata

Chorale variations

Natalia Hildago, violin

Kayla Williams, viola

Georgiy Khokhlov, cello

Kristine Mezines, piano

# Artist Biographies

## 2019 COMPOSER - IN – RESIDENCE

**YEVGENIY SHARLAT** has composed music for orchestra, chamber ensembles, solo, theater, ballet, mechanical sculptures, animations, and film. His commissions came from such institutions as the Lar Lubovitch Dance Company, the Caramoor Festival, The Curtis Institute of Music, Texas Performing Arts, Gilmore Keyboard Festival, Astral Artistic Services, and the Seattle Chamber Players. He has written string quartets for the Amphion, the Aizuri, and the Aeolus Quartets. He was among the composers commissioned by the Kronos Quartet for its “Fifty for the Future” project. His music has been performed by such ensembles as Kremerata Baltica, the Seattle Symphony, Hartford Symphony, NCSA Symphony, Mikkeli City Orchestra (Finland), Chamber Orchestra Kremlin, the NOW Ensemble, and Le Train Bleu .Mr. Sharlat was the recipient of the 2006 Charles Ives Fellowship from American Academy of Arts and Letters; other honors include a Fromm Music Foundation Commission to write for the Viney-Grinberg Piano Duo, fellowships from MacDowell and Yaddo, and ASCAP’s Morton Gould, Boosey & Hawkes, and Leiber & Stoller awards. Born in Moscow, Russia, Mr. Sharlat majored in violin, piano, and music theory at the Academy of Moscow Conservatory. After immigrating to the United States in 1994, he studied composition at Juilliard Pre-College, received his bachelor’s degree from the Curtis Institute of Music, and his master’s and doctoral degrees from Yale University. His teachers included Aaron Jay Kernis, Martin Bresnick, Joseph Schwantner, Ned Rorem, and Richard Danielpour. Mr. Sharlat is Associate Professor of Composition at The University of Texas at Austin.

## DIRECTOR

Hailed as a pianist who “communicates deep artistic understanding through a powerful and virtuosic technique”, pianist **LISA LEONARD** enjoys a diverse career as chamber musician, soloist, and educator. In 1990 at the age of 17, Ms. Leonard made her debut with the National Symphony Orchestra in six concerts at the Kennedy Center. She has appeared throughout Europe, Japan, Russia, and North America with many orchestras including the Redlands Symphony Orchestra, the Oregon Mozart Players, and the Simon Bolivar Orchestra of Venezuela under the baton of Gustavo Dudamel. The 2017 season included master classes and solo performances of Stravinsky’s Concerto for Piano and Winds in Hungary and recitals with renowned trumpeter Eric Aubier and Grammy - nominated bassoonist Martin Kuuskmann. An active chamber musician, she has performed with members of the Concertgebouw, Berlin, Vienna, New York, Cleveland and Cincinnati Symphonies and has spent the past three summers at New York’s Luzerne Music Center where she directs the faculty Chamber Music series. Her love of new music has resulted in several premieres of both solo and chamber music including James Stephenson’s Concerto for Trumpet and Piano which was written for her and her husband, Marc Reese, which they premiered with the Lynn University Philharmonia. The performance was noted as one of South Florida’s Top 10 performances of 2007 which also included her performance of the Brahms F minor Piano Quintet at the Palm Beach Chamber Music Festival. She has performed at many festivals including the Pacific Music Festival, Gilmore International and Caramoor; has been

featured on Japan's NHK television network, PBS and can be heard on the Klavier, Centaur, and Summit labels. A native of Washington D.C., Ms. Leonard received her M.M. and B.M. from the Manhattan School of Music and has served on the faculties of the North Carolina School of the Arts and the Meadowmount School of Music. Currently, Ms. Leonard is Professor of Collaborative Piano at the Lynn University Conservatory of Music where she also directs the annual New Music festival which has produced over 100 premieres. Visit [www.reeseleonardduo.com](http://www.reeseleonardduo.com) for more information.

## HEAD OF COMPOSITION

**THOMAS L. MCKINLEY** (Ph.D., A.M.—Harvard University; M.M., B.M.—University of Cincinnati) is a Professor of Music Theory and Composition at Lynn University where he serves as Curriculum Coordinator, Undergraduate Academic Advisor and Head of Music Theory, History & Composition. He studied with Norman Dinerstein, Earl Kim, Leon Kirchner and Sir Peter Maxwell Davies. Dr. McKinley's compositions have been performed throughout the United States, as well as internationally in Madrid Spain and Rotterdam, the Netherlands. He has received grants, awards, and commissions from the Georgia Woodwind Quintet/the University of Georgia; the University of Cincinnati; the Wesley Weyman Fund; ASCAP/Aspen Music School; Harvard University; the James Pappoutsakis Memorial Fund, Inc.; the Massachusetts Council on the Arts, and Humanities; Marc Reese; Lynn University; and the Florida State Music Teachers Association. Dr. McKinley's Six Bagatelles for Wind Quintet have been recorded on CD by the Georgia Woodwind Quintet. He was one of the founding members of the Boston-based performing group Extension Works and served as its secretary/treasurer for five years. In October of 1986, he was invited to have works played and be a guest performer (piano) at the 62<sup>nd</sup> State Convention of the Kentucky Federation of Music Clubs. In addition to his work as a composer and teacher, Dr. McKinley has pursued research in music theory and analysis. His principal areas of interest are chromaticism in the Common-Practice Period, tonality in Twentieth-century Music and the interdisciplinary study of the visual arts and music.

## YOUNG COMPOSERS

Composer and organist **JARED ISAAC ARAGÓN** has been surrounded by music his entire life. Growing up in Central New Mexico, his parents owned a music store where he was given his first musical instrument: a glockenspiel. Soon after, he began piano lessons under Bobbi Carbajal and discovered a love for writing his own music. This passion led Aragón to pursue degrees in music composition from Eastern New Mexico University, the University of Arkansas, and the University of Arizona where he has studied under composers Mark Dal Porto, Robert Mueller, Daniel Asia, and Pamela Decker. As a performer, Aragón has performed in concerts at Carnegie Hall, St. Mark's Basilica, and the Vatican. In the winter of 2015, he had the chance to work with recently discovered handwritten manuscripts by Arkansan composer Florence B. Price; these manuscripts were edited by Aragón and made into critical editions suitable for performance and presented in a series of concerts at the E. W. Jones Black Music Festival hosted annually by the University of Arkansas. Selected as a guest composer and organist for the 2015 Lucca International Music

Festival in Lucca, Italy, Aragón presented a recital of contemporary organ music by Hispanic Composers and was commissioned by Italian flutist Antonella Bini to write a new multi-movement work for contrabass flute and piano. His music has won awards from the DissonArt Ensemble (Thessaloniki, Greece), Les amis de l'orgue de Montréal (Montréal, Canada) and the Santa Fe Community Orchestra (Santa Fe, New Mexico) and is published by Jeanné-Inc. and Firehead Editions. As a conductor, Aragón has conducted the Clovis-Portales Community Orchestra, the University of Arkansas Symphony Orchestra, the Arkansas Winds, and the Bella Vista Community Concert Band. Now living in Tucson, Arizona, Aragón is organist and director of handbells at St. Mark's Presbyterian Church. Along with Barbara Freischlad, Aragón is a member of the percussion and organ duo sonidos encendidos and serves as the Sub-Dean of the Southern Arizona Chapter of the American Guild of Organists.

**ALFREDO CABRERA** is an accomplished composer, pianist, and violinist from Caracas, Venezuela, born in 1996. He started his musical education at age 3 and began playing the violin at age 7. When Cabrera turned 8, he was accepted to Escuela Experimental de Música Manuel Alberto Lopez (EEMMAL) where he studied the violin. At age 13 he began studying the piano and started taking violin lessons from Ariadna Ramirez, the former principal second violin of the Venezuelan National Philharmonic Orchestra. In 2013 Cabrera began studying musical composition with Jose Baroni, a Venezuelan composer and scholar, and a winner of the Klang Der Welt composition prize from the Berlin Opera House in 2011. Cabrera has received many awards and recognitions, including the award for *The Artist of the Future* in 2012 and 2013, from El Hatillo municipality in Caracas. *Caracas: A Symphonic Poem to the Idea of a City* is Cabrera's first orchestral work, which earned him the first place on Lynn University Conservatory of Music Composition Competition in 2017. He has participated in violin master classes with Simon Goyo, Virgine Robilliard and Netanel Draiblate, and the composers David Noon, Ellen Zwillich, Eric Ewazen, and Scott Wheeler. Cabrera's musical style is defined by the use of polystylistic and programmatic elements. The music of Schnittke, Stravinsky, and Debussy have deeply influenced his writing style. His ability to blend Latin American rhythms with classical sounds and forms has been recognized as a defining element of his music by the musicians from all over the world. Cabrera currently studies music composition with Dr. Thomas McKinley, and he is expecting to earn a Masters of Music in Composition in 2020. In 2018 Cabrera helped reestablish the Lynn University Contemporary Music Ensemble which, under his guide as Artistic Director, became The New Collective, an organization dedicated to the promotion and performance of all forms of 21st-century art. Under Cabrera's direction, The Collective is also serving as a platform for generating a discussion through art performances and installations on some of the most pressing issues of our time, issues such as racism, antisemitism, homophobia, xenophobia, and climate change.

**INTI FIGGIS-VIZUETA** is a queer Andinx (they/them) experimental composer based in Brooklyn, NY. They write identity-based musics, often focusing on story-telling and the manifestation of non-hegemonic voices in concert spaces. inti works to create transparent, self-contained musical processes through which melodic and timbral interaction blooms and consumes itself. inti studies with Felipe Lara. inti has received numerous awards including the 2016 Koster Grant for Summer Study,



the 2017 JMU New Music for Young Musicians award, and the 2019 Mizzou International Composer's Festival featuring Alarm Will Sound. They've won numerous calls for scores for ensembles such as Verdant Vibes, N/A Ensemble, UnTwelve, Baltimore Choral Arts, and 113 Collective. They were featured at the New Music Gathering as a panelist in 2017 and as a featured composer in 2018 as well as at the New Latin Wave Festival 2018, curated by Angélica Negrón. inti actively freelances with recent commissions including clarinetist Gleb Kanasevich, trumpeter Kate Amrine, countertenor Luke Paulino, and the duo Mazumal (Felicia Chen & Olivia J. Harris).

**DANIEL KARCHER** is a composer from the Pacific Northwest who is currently completing a master degree at the University of Miami. Previously he finished his undergraduate degree at Oberlin Conservatory where he studied both acoustic and electronic composition. His composition teachers have included Charles Mason, Stephen Hartke, Tom Lopez, and Lewis Nielson. Daniel has won an assortment of awards and accolades including first place in the 2015 Third Annual Cleveland Composers Guild Collegiate Composition Contest, a finalist in the 2013 ASCAP Foundation Morton Gould Young Composers Competition, and most recently the composition division of 2018 The Frost School of Music Concerto Competition. He treats each piece of music he writes as an opportunity for musical growth both for himself and the listener. Aside from composing, his musical interests include discussing aesthetics, playing viola among friends, and analyzing video game soundtracks, text scores, and indeterminate music.

**ALBERT WANG** is a 15 year-old composer, currently a 9<sup>th</sup> grade student at Cypress Bay High School in Weston, Florida. Starting at the age of 5, he has been learning piano with his teacher Maria Gomez. At the age of 9, Albert's great passion and interests in music composition was discovered during a school project dedicated to music and nature. Shortly after that he began his formal composition and advanced music theory studies. His composition teachers include Donald Waxman and Thomas McKinley.

Albert has won numerous awards in music compositions since elementary school. In 2014, his composition "Morning in the Forest" won 4<sup>th</sup> place in Elementary group in the Golden Key International Composition Competition. As part of his award he was invited to play his composition in Vienna, Austria, at the historic Prayner Conservatory of Music before an audience of several hundred. In 2015, his composition "The Dance of the Alligator" won 1<sup>st</sup> place in the Elementary category in the Southern Division of MTNA Composition Competition and he was among the MTNA Composition Competition national finalists that year. In 2017, he composed a piano piece "Bears in the Valley" that won the Outstanding Interpretation Award in National PTA Reflections Music Composition Competition. He received a scholarship from the National PTA and performed his winning composition in Las Vegas in the summer of 2017. Over the last 5 years, he has won first place and honorable mentions in many MTNA and NFMC composition competitions at the State and Regional levels. Albert is also an accomplished piano student. He has won multiple awards in FFMC, FSMTA, BCMTA piano solo, duet, duo and concerto competitions. In middle school, he was a member of the band and played the clarinet. Besides music, Albert loves math, science and computer programming.

**GREGORY J. WATSON** is a composer and performer dedicated to the creation, production, and performance of new music. His music, primarily instrumental, focuses on color, texture, and pacing. His work draws inspiration from a wide variety of sources, including minimalism, spectralism, avant-garde, ambience, drone, and noise. Watson has worked with and written for such ensembles as loadbang, occasionalNoise Trio, and The American Trombone Quartet. Watson often creates ambience and harsh noise in his free time, releasing several albums online within those styles. A native to Illinois, Watson received his Master of Music degree from Illinois State University and his Bachelor of Music degree from Eastern Illinois University. He is currently pursuing his Doctor of Musical Arts at the Frost School of Music at the University of Miami and teaches undergraduate aural skills through a Teaching Assistantship.

## SPECIAL GUESTS

Trumpeter **AARON HODGSON** has been praised for his “exquisite musicianship and assured composure” (International Trumpet Guild) and his “outstanding lyrical trumpet playing” (Hartford Courant). A prize-winner in the Ellsworth Smith and OSM Standard Life competitions, Aaron has been broadcast nationally by CBC Radio and featured as a concerto soloist with l'Orchestre de la Francophonie at Canada's National Arts Centre. He can be heard on Naxos and Analekta records as principal trumpet for recordings of Bach's Magnificat, Berlioz's Symphonie Fantastique and the complete symphonies of Beethoven and Brahms. His debut solo CD Inner Voice was released on Blue Griffin Recordings in 2017. Committed to expanding the trumpet's repertoire, Aaron is a founding member of the Reveille Trumpet Collective ([reveilletrumpet.org](http://reveilletrumpet.org)) and Reverb Brass ([reverbbrass.com](http://reverbbrass.com)). Aaron teaches at the Don Wright Faculty of Music, Western University and holds a Doctor of Musical Arts from Yale University.

Violist **LAURA SINCLAIR** is a member of Symphony of the Americas and the Kravis Pops Orchestra and has performed with Florida Grand Opera, Boca Symphonia, Palm Beach Pops, and Florida Sunshine Pops, in addition to creating solo and chamber music performances throughout the community. Most recently, she appeared on both violin and viola in the Miami stop of the national tour of "Hello Dolly" and "The Book of Mormon". She has performed with Broadway greats Bernadette Peters, Idina Menzel, and Hugh Jackman, rocker Rod Stewart, guitar legends Bucky and John Pizzarelli, indie artists Amanda Palmer and Dashboard Confessional, and renowned pianist/theatre star Michael Cavanaugh. She is the Director of Strings for Plumosa School of the Arts, Orchestra director of the Nat King Cole Generation Hope, Inc. Summer Strings at Lynn University and maintains a vibrant Suzuki studio. Committed to global outreach, recent travels have taken her to Cuba and Panama, spreading the joy of music to others. Ms. Sinclair attended Wilfrid Laurier University in Ontario, Canada, receiving a Bachelor of Music in Performance degree and Chamber Music Diploma, studying with Christine Vlajk and Jerzy Kaplanek of the Penderecki String Quartet. She earned her Masters of Music at the Cleveland Institute of Music, where she studied with Jeffrey Irvine and Kirsten Docter. Most recently, she completed a Professional Performance Certificate at Lynn University Conservatory of Music, under the guidance of Ralph Fielding. Ms. Sinclair has had the pleasure of studying and performing at summer festivals around the globe.

## ABOUT THE FESTIVAL

The mission of the New Music Festival is to expose students and the community to new music by providing the platform for composers to bring their work to life through collaboration with their peers. The Conservatory of Music is dedicated to promoting the creation of new works by renowned composers and has to date commissioned eight compositions for a variety of ensembles from mixed trios to chamber symphonies. More than 95 premieres have been given since 2007.

### Guest and Commissioned Composers

James Stephenson III, 2007

Bruce Polay, 2008

Joseph Turrin, 2009

Kenneth Frazelle, 2010

Gunther Schuller, 2011

Thomas McKinley, 2012

Donald Waxman, 2013

Shirley J. Thompson, 2014

David Noon, 2015

Ellen Taaffe Zwilich, 2016

Eric Ewazen, 2017

Scott Wheeler, 2018

Yevgeniy Sharlat, 2019

2020 Composer-in-Residence: Christopher Theofanidis

*Special thanks to the entire conservatory for supporting new music. I am deeply appreciative of my colleagues who helped prepare the groups; to Patti Jo Fantozz, Manny Capote, and Terry Kirchgessner, for assisting with all vital and practical components of the Festival and Residency; and to Jon Robertson for making all things possible.*

*A special congratulations to all making their debut on the New Music Festival!*



Welcome to the 2018-2019 season. The talented students and extraordinary faculty of the Lynn Conservatory of Music take this opportunity to share with you the beautiful world of music. Your ongoing support ensures our place among the premier conservatories of the world and a staple of our community.

- Jon Robertson, dean

There are a number of ways by which you can help us fulfill our mission:

### **Friends of the Conservatory of Music**

Lynn University's Friends of the Conservatory of Music is a volunteer organization that supports high-quality music education through fundraising and community outreach. Raising more than \$2 million since 2003, the Friends support Lynn's effort to provide free tuition scholarships and room and board to all Conservatory of Music students. The group also raises money for the Dean's Discretionary Fund, which supports the immediate needs of the university's music performance students. This is accomplished through annual gifts and special events, such as outreach concerts and the annual Gingerbread Holiday Concert.

To learn more about joining the Friends and its many benefits, such as complimentary concert admission, visit [Give.lynn.edu/support-music](http://Give.lynn.edu/support-music).

### **The Leadership Society of Lynn University**

The Leadership Society is the premier annual giving society for donors who are committed to ensuring a standard of excellence at Lynn for all students. Leadership Society donors make an annual gift of \$2,500 or more and have the option of directing their gift to support the Conservatory of Music. Leadership Society donors receive invitations to exclusive events throughout the year that offer opportunities to engage with other Leadership Society donors and university administrators.

### **Planned Giving**

Planned gifts provide important support for the future of Lynn University, its colleges and programs. Your legacy lives on at Lynn University in perpetuity - various options include, but are not limited to, bequests by will, charitable gift annuities and life insurance.

Your contribution to the Conservatory is tax-deductible to the extent allowed by law. For additional information, please contact Lisa Miller at 561-237-7745.

**LYNN**  
Conservatory of Music

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