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FIVE MINUTES FOR EARTH

YOLANDA KONDONASSIS

CHAMBERS | CHEN YI | DAUGHERTY

DORFF | ESMAIL | FITCH | HARLIN

HARTKE | HEYDER | ITOH

KERNIS | MANEVAL | PUJOL

SCHOCKER | ZHOU LONG



FIVE MINUTES FOR EARTH

YOLANDA KONDONASSIS, HARP

- 1 **TAKUMA ITOH** Koholā Sings (Humpback Whales) (2021) 5:15
- 2 **MICHAEL DAUGHERTY** Hear the Dust Blow (2021) 6:56
- 3 **AARON JAY KERNIS** On Hearing Nightbirds at Dusk (2021) 4:03
- 4 **CHEN YI** Dark Mountains (2021) 3:01
- 5 **MÁXIMO DIEGO PUJOL** Milonga para mi Tierra (2021) 5:21
- 6 **REENA ESMAIL** inconvenient wounds (2021) 6:49
- 7 **GARY SCHOCKER** Memory of Trees (2020) 3:20
- 8 **KEITH FITCH** as Earth dreams (2020) 6:46
- 9 **JOCELYN CHAMBERS** Melting Point (2021) 1:50
- 10 **PHILIP MANEVAL** The Demise of the Shepard Glacier (2020) 4:54
- 11 **PATRICK HARLIN** Time Lapse (2021) 3:17
- 12 **ZHOU LONG** Green (2021) 8:19
- 13 **NATHANIEL HEYDER** Earthview (2021) 5:54
- 14 **DANIEL DORFF** Meditation at Perkiomen Creek (2021) 5:52
- 15 **STEPHEN HARTKE** Fault Line (2021) 7:48

TOTAL PLAYING TIME: 79:32

All of the works on this album
are world premiere recordings,
written especially for
Yolanda Kondonassis and the
FIVE MINUTES for Earth Project.

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FIVE MINUTES for Earth® is a project that both celebrates our planet and illuminates our challenge to preserve it. In 2020, I asked each of the composers featured in this collection if they would consider contributing a work for solo harp of approximately five minutes in length that expresses a powerful experience inspired by Earth in one of its many conditions or atmospheres. I was overwhelmed by the generosity of their immediate responses and set about assembling this labor-of-love project. The endeavor quickly expanded to include a live, multi-media concert, a unique video for each track, a separate published collection of Earth-inspired solos for younger harpists, and most importantly, the opportunity for harpists all over the world to perform these innovative, Earth-inspired works for solo harp by some of today's most lauded composers; in doing so, every verified performance of any of the works from the FIVE MINUTES for Earth collection, anywhere in the world, will result in a monetary contribution to a recognized earth conservation organization, sponsored by my non-profit organization, Earth at Heart. FIVE MINUTES for Earth is also a metaphor for the urgent and compressed timeframe that remains for our global community to embrace and implement solutions to our fast-growing environmental crisis.

What is at stake . . . is only everything we have.

- Yolanda Kondonassis

PROGRAM NOTES

All works were written especially for Yolanda Kondonassis and FIVE MINUTES for EARTH.

The process of internalizing these works for solo harp has been one of the great honors of my life. I cannot begin to express my gratitude for the immense generosity and talent of those who made this project possible. Ever since I became active in earth-conservation over twenty years ago, I have had a sense that the harp could be a strong metaphorical protagonist in the story of Earth: majestic but fragile, feminine yet fiercely powerful, and strikingly diverse but appreciated primarily for its most classically beautiful facets. These works represent wildly varied treatments of the harp idiom that run the gamut from heart-wrenchingly poignant to gut-wrenchingly strident, with gorgeous melodies and haunting sonorities enhanced by just about every innovative, contemporary effect in the book: pedal slides, whistles, percussive effects, auxiliary tools, scordatura, and string-bending maneuvers, all of which evoke both familiar and unfamiliar realms. My producer and I made the choice to let the natural acoustics of the harp ring through on this recording - to capture each sound deeply and authentically, whether an intimately voiced line or a wailing scream in the uppermost register of the harp. The result is this musical ode to our Earth in all its glory, beauty, and pain - past, present, and future.

-Yolanda Kondonassis

IN TRACKLIST ORDER:

1. TAKUMA ITOH: *KOHOLĀ SINGS* (2021)

Koholā (pronounced ko-ho-LAH) is the Hawaiian word for humpback whales. Every winter, thousands of humpback whales migrate from Alaska to the warm waters of Hawai'i to mate, give birth, and raise their young. Especially during this time, the males are known for singing their loud and complex songs. *Koholā Sings* starts and ends with an imitation of these humpback whale songs. The remainder of the piece tries to encapsulate the awe that we feel when seeing these impossibly large creatures, even for a fleeting moment, as they come to the surface to breathe, splash, or - if we're particularly lucky - surge out of the surface to breach.

Performer's Note: Takuma and I met fairly recently while collaborating on a new collection of earth-inspired harp solos for Theodore Presser. I instantly felt drawn to his musical language and asked if he might contribute a piece to the FIVE MINUTES project. I cannot think of a better opening track for this album than *Koholā Sings*. The string-bending techniques that open the piece, imitating humpback whale songs, are like a call to listen, a call to nature, and a call to action - a subtle reminder of all we have, and all we have to lose.

2. MICHAEL DAUGHERTY: *HEAR THE DUST BLOW* (2021)

Hear the Dust Blow for solo harp recalls the devastating dust storms that destroyed dozens of towns in Oklahoma and Northern Texas, as depicted in John Steinbeck's seminal 1939 novel *The Grapes of Wrath*. Millions of people abandoned their homesteads and headed to California in what became the largest migration in American history. I have recast the old American folk song, "Down in the Valley," and created music which alternates between a melancholy Dust Bowl lament and a celebration of a better life to come in the "promised land" of California.

Performer's Note: *Hear the Dust Blow* uses a wonderful combination of idiomatic writing and special effects to create a broad array of punctuating colors. Whistles, harmonics, soundboard knocks, gong effects, and fluxes add interest and texture, while plenty of traditional, idiomatic writing grounds the ear. I find that this combination of well-integrated special effects and beautifully cultivated lines creates the perfect mix of both familiar and forward-reaching material that truly bridges the gap for listeners craving a uniquely original voice, but with an auditory anchor.

3. AARON JAY KERNIS: *ON HEARING NIGHTBIRDS AT DUSK* (2021)

Listening to the sounds of early night, as light and the din of the workday ebb away is, for me, a special way to reclaim calm and reorient to the natural world. It is a great joy to hear the birds as light is dimming, whether they're rustling in massive groups in the trees or calling to each other in pairs from across the park. But as the seasons change and flight patterns with them, how much longer can we rely on these sounds around us to invoke the cycles that shape our lives and the flow of Earth's time?

Performer's Note: 2021 was a lucky year for me in that I got to premiere not one, but two works by Aaron Jay Kernis, the first being his gorgeous *Elegy . . . for those we lost. On Hearing Nightbirds at Dusk* was a fast favorite for me, with its bucolic atmosphere and delightfully unpredictable harmonic twists and turns. As I have said to Aaron, his musical language is one that puts me in mind of somewhere I think I might have been before, fleetingly, but then I realize it was probably in a dream.

4. CHEN YI: *DARK MOUNTAINS FOR SOLO HARP* (2021)

Written for and dedicated to harpist Yolanda Kondonassis, as a part of her FIVE MINUTES for Earth project that both celebrates our planet and illuminates the challenge to preserve it, *Dark Mountains* for solo harp was inspired by the vast and magnificent blue mountains on Earth, which are boundless, desolate, and indistinct. I'm often immersed in the sense of mystery and reverence that arises from it. How much we human beings could do to protect our beautiful nature and environment? I am grateful to Yolanda, who has inspired me with the artistic vision and the sonic imagination while collaborating with me with the extended technique in harp performance.

Performer's Note: I particularly love the beautiful juxtaposition of strident, assertive material and sensitive lines in *Dark Mountains* - essentially a microcosm of the harp's range. The biting upper register so interestingly complements the richer mid-register and ominous bass, intensifying seamlessly throughout the passages. Chen Yi and I had several video conversations about the quivering tremolos that frame the body of the work. She described the sound she wanted as natural, like the sound of clattering, distant thunder. I normally use a metal plectrum for quivering tremolos, but since the composer's desire was for a more natural sound, I tried a wooden snare drum stick and this is what she ultimately chose. The effect is created by rattling the stick between two designated bass wire strings and almost bouncing between pitches for maximum resonance.

5. MÁXIMO DIEGO PUJOL: *MILONGA PARA MI TIERRA* (2021)

Milonga para mi tierra is a milonga campera (milonga from the country side), a piece of contemplative character typical of the Argentine Pampas. Its content is intimately related to the immensity of that place and its melody sings the sorrows and joys of man and his homeland. Even today, it is very common for farm workers to get together and play milongas with their guitars at the end of a working day. The title of the work may be understood like "Milonga for my Earth" or "Milonga for my Homeland." What I am saying is that the Earth is our Homeland and that we should love and care for "them." This piece is a love song dedicated to the place where we live.

Performer's Note: My first experience with the music Máximo Diego Pujol was his *Suite Magica* for Guitar and Harp, which I recorded with Jason Vieaux on our album, *Together*. It remains one of my favorite pieces to perform live, with its incredibly memorable melodies, rhythmic vitality, and lush harmonies. *Milonga para mi tierra* deeply satisfies on all these same fronts. The work is a rich opportunity to explore the infectious rhythms of Argentina, Pujol's trademark gorgeous melodies, pulsing momentum, seamless contrasts, and touching musical narrative.

6. REENA ESMAIL: *INCONVENIENT WOUNDS* (2021)

inconvenient wounds is about finding threads of hope in a world that is slipping away. The beginning imagines the sound of the moment when a tiny crack in a glacier opens, first slowly, then rapidly, as a massive slab of ice as tall as a skyscraper collapses into the sea. And yet, as Leonard Cohen says – the cracks are “how the light gets in.” May we see into the cracks; and may we move toward the light.

Performer’s Note: *inconvenient wounds* is an ideal piece for this program because it beautifully encapsulates both the anxiety of our current environmental predicament and the fervent hope for our will to adapt and change. Special techniques such as gong effects, falling hail glissandos, grinding pedal buzzes, quivering tremolos, rocket slides, and ethereal harmonics highlight the tense atmosphere, while powerful traditional writing in the body of the piece builds to an emphatic climax that wails and screams in the uppermost register of the harp. The piece ends with a haunting sigh - remote and detached - but melancholy in the most human of ways. On a personal level, I will always fondly remember video chatting with Reena during the wee hours of the night, prepping and experimenting with sounds and tonalities. We joked that my part looked like the “Frankenstein” of scores by the time we finished, with taped-in sections, lots of scribble, and the contents of at least one bottle of white-out. It’s what I like to call a really good mess.

7. GARY SCHOCKER: *MEMORY OF TREES* (2020)

Memory of Trees begins as a medieval troubadour song. The wind comes up and it is as though the singer is standing in a forest, telling us that it may soon be just an empty place. Only wind may remain where these things you see used to grow.

Performer’s Note: As a harpist himself, Gary Schocker writes for the harp in a wonderfully idiomatic style. He is a true master of melody and knows how to spin a musical tale. It is always such a pleasure to dive into a piece by Gary and let the music tell me what to do next. He weaves both hope and melancholy throughout *Memory of Trees*, harmonically and melodically playing one emotional center off another. Such a pleasure.

8. KEITH FITCH: *AS EARTH DREAMS* (2020)

I was obviously thrilled and honored to be asked by my dear friend and colleague, Yolanda Kondonassis, for a new work to add to her project, “Five Minutes for Earth.” The request was made even more special for me when Yolanda informed me that future performances of the work would result in automatic contributions to earth conservation causes through her non-profit organization, Earth at Heart, devoted to inspiring earth conservation awareness through the arts.

The piece is very straightforward, as befits a short, topical work. Three of the harp’s strings are de-tuned by one quarter-step to give the music a certain “chiaroscuro” quality at times (a sound I particularly love on the harp). Careful listeners may hear two or three passing references to a timeless standard from the Great American Songbook, a song which, for whatever reason, became an “earworm” as I was writing this piece. “And now the purple dust of twilight time...”

Performer's Note: In addition to Keith's own unmistakable voice, I heard whispers of Takemitsu in this piece, which I loved. The scordatura (detuning effect) gave the writing a haunting and otherworldly quality, which inspired my producer and me to try and capture as much of the spacious ring as possible in this work. There is something very special about playing music that demands time, space, and breath. As I often say: in almost thirty years of professional recording, I have never once wished I had played a note sooner.

9. JOCELYN CHAMBERS: MELTING POINT (2021)

Melting Point was written to sonically describe the experience of the melting glaciers across the Arctic. Composer Jocelyn Chambers experiences synesthesia, seeing color when hearing sound. Every musical key and every note within an octave has a different color. This piece, like the Arctic glaciers, was designed to feel yellow, green, and blue. To capture this feeling, Chambers chose the key of C minor. The yellow - represented by the note C - is pale, meant to capture the chilling anxiety and inner chaos the melting glaciers have induced. The green - represented by the note D - is light and warm-toned, capturing the irreversibility of our changing climate. The blue - represented by the note E-flat - starts off icy and melts seamlessly into a rich, deep hue, just like the sea as one descends further down. This captures the ice itself - once cold and majestic above water, and eventually indistinguishable from the sea.

Performer's Note: In *Melting Point*, I love the way the composer has used the uppermost register of the harp to suggest the prickly sounds of ice. The *forte* marking in this register indicates that the upper texture is meant to penetrate above the marching bass, creating an atmosphere both urgent and haunting. I completely hear the colors that Jocelyn describes as the tension of the piece builds from pastel to deeply intense, dropping off suddenly at the end at the height of impact.

10. PHILIP MANEVAL: THE DEMISE OF SHEPARD GLACIER (2020)

It is a great pleasure to be part of this project. My piece is dedicated to Yolanda, whom I met years ago at the Marlboro Festival. At about that time, I visited the magnificent Glacier National Park, with its exquisitely beautiful ecology. It contains an exhibit on the once mighty Shepard Glacier, with photos of it every 10 years or so since the early 1900s. Each successive image shows just how far the mass of ice has receded; now, it is mostly a dry expanse of rock and dirt, and a vivid example of global warming. It is my hope that the exhibit, and this project, contribute to the growing consensus that we must do all we can to stop and reverse the incalculable damage of global warming on our planet, and our future.

Performer's Note: When one plays a piece of music written by an old friend, there is something one knows about the music before one really knows the music - a syntax, a shared experience, a vintage or timeframe - something intangible. *The Demise of Shepard Glacier* is such a piece for me. Beautifully idiomatic, gorgeously lyrical, powerful in contrast, and a joy to play, the work perfectly frames the narrative of this project. The whole piece is a gem, but the final section is one I could play over and over again - wistful, tragic, accepting, and hopeful all at the same time.

11. PATRICK HARLIN: *TIME LAPSE* (2021)

Time-lapse photography helps us to realize that the human sense of time is not the universal sense of time. The results can be mesmerizing: city traffic pulses like arteries in the human body, a plant reaches up to eat the sun, or a fungus maps a new route towards food. This perspective also makes visible some of the most dramatic and damaging changes brought about by humans. Seeing - *at the right time scale* - is believing. I wrote this piece to pair with any time-lapse video.

Performer's Note: Patrick actually wrote two pieces for the FIVE MINUTES project. His first, entitled *Ashes and Snow*, was an extremely interesting work that utilized a looping pedal. As we came closer to the reality of the recording sessions, the finite time constraints, and the huge amount of music to record, we determined that a microphone re-set for a looping track was going to be too much to squeeze into the timeframe. Instead of cursing me, Patrick graciously wrote *Time Lapse*. (The title may or may not have a double meaning here :) This piece has become a fast favorite for me - great for my hands, great for my spirit.

12. ZHOU LONG: *GREEN* (2021)

Originally written for Chinese bamboo flute and pipa in 1983 for Wu Man on pipa, and Wang Ciheng on bamboo flute. Recorded on China Record Co. RL29 in 1984. The version for Alto Flute/Piccolo and Pipa was adapted in 2001. Adapted for solo harp in 2021, for harpist Yolanda Kondonassis' FIVE MINUTES for Earth project. Heaven is blue, Earth yellow, and green all the plants they nurture. "Green" symbolizes the spirit of life. The music is exquisitely provocative, its sound filling the distant space, evoking the communion between man and nature.

Performer's Note: I have long been a fan of contemporary Asian sonorities on the harp and have delved into that sound world often. This piece is a special one, both in general musical terms and for this project. The subtlety of both effect and gesture - from the whisper-quiet pedal slides in the opening section to the enharmonic tremolos, harmonics, and grace-note figures throughout - *Green* calls out for the room to ring and breathe, and the acoustic in the space where we recorded allowed for it. I remember the first listen-through after starting to record this piece, which is the time when I decide what's good, what bad, and what I need to do to make a recording work. Sitting there in the booth, it was clear to me that a quiet, spiritual magic was what this piece required - with space, room for resonance and reflection, and most of all - a sense of great dignity. It was an honor to aspire to those goals in this beautiful and meaningful work.

13. NATHANIEL HEYDER: *EARTHVIEW* (2021)

Earthview is a musical commentary on the ways in which man corrupts and alters the natural landscapes of our planet to accommodate the growing technological and societal ambitions of the modern world.

I pictured a sentient being (an otherworldly one perhaps), totally removed from the influences of our modern life and imagined what it would make of Earth and those who inhabit it. From afar, Earth is but a peaceful pale blue dot, spinning through space and time, basking in its insignificance to the

greater cosmos. As the Being approaches, Earth's geography begins to show itself, revealing the vast beauty of our home world and all the natural wonders she has to offer. Approaching still, the Being begins to notice the phenomena of life and that it permeates throughout the planet, giving it a unique profile compared to our celestial neighbors. Finally, at the end of the descent, the Being notices that one species in particular seems to impose its will on the very planet it calls home, despite this being to the detriment of its fellow creatures, nature, and ultimately, itself. In exploring our world, the Being recognizes the pitiful irony that the only thing that perhaps makes Earth special in the universe, life and the ingenuity of man, is the very thing that may cause its own demise. This imaginary journey inspired the form of this piece, as the Being approaches and recedes from Earth.

Performer's Note: The harp is an instrument that requires an almost constant attention to operations - technical, mechanical, mental, and most importantly - musical. However, as soon as I began working on the otherworldly opening and closing sections of this piece, I found an almost cylindrical force taking over and it felt as if the passages were almost powering themselves. The technique in these sections requires a rather tricky hopping maneuver to grab bottom notes while keeping the revolving figures circulating above, but what an effect - and what a perfect addition to this tracklist with a piece that takes a planetary view, from the outside looking in!

14. DANIEL DORFF: *MEDITATION AT PERKIOMEN CREEK* (2021)

Sometimes inspiration comes from synchronicity. In 2021, I was studying Yolanda Kondonassis' books about harp, while composing *Atomic Turquoise* for flute, trumpet, and harp. At the same time, I'd returned to bicycling on the Perkiomen Trail, a sort of magical tree-hidden path along the beautiful Perkiomen Creek, which I hadn't done in years. Knowing my name as a publisher, Yolanda coincidentally wrote asking me who might compose short harp works for her upcoming nature project. Brainstorming via Zoom from my home studio, Yolanda saw me in a wood cabin-like room with a piano and publication covers of my *Perennials*, *Sonata (Three Lakes)*, and other compositions with nature on the front. Yolanda reacted by inviting me to write for the project. She asked for music with appropriate mood, not flashy, and perhaps meditative. The mystical solitude of Perkiomen Creek immediately clicked with Yolanda's description, and this little atmospheric piece was born.

Performer's Note: I heartily echo Daniel's thought regarding the synchronicity and serendipity of our collaboration. Perhaps there are no accidents in this world? We had several video conferences during the creation process and it was during those meetings that we experimented with the "Wet Whistle," the spotlight effect that is featured approximately midway through the piece. The effect is created by quickly sliding a wet cloth along the vertical length of a single, designated string to produce something akin to a bird whistle pitch. I also appreciate the opportunity to indulge in the acoustic space around the sounds in this work, and to allow the natural ring of the harp to fully mature and settle before adding more sound. At times, the sonics almost appear to be amplified or altered, but this is what natural resonance sounds like on the harp when allowed to complete its vibration lifecycle.

15. **STEPHEN HARTKE: *FAULT LINE*** (2021)

Fault Line is based on a sketch for a chromatic etude I made in early 1975 and which I found myself still curious to realize when Yolanda made her request to me. The opening bars come from that sketch, but thereafter the music found itself going in different directions, but still rooted in those initial gnarly, grinding sonorities. It was Yolanda herself who offered the title, and I happily seized upon it as I felt it matched the sonic world evoked in the piece with its extensive and angular use of pedal glissandos, and the dramatic intrusions of pedal buzzes.

Performer's Note: I do not know of another work that so deeply explores the technique of pedal slides in all its forms - melodic, dramatic, grinding, pulsing, and a few more variations therein. I love when a piece of music pushes me to do something new, or calls upon me to find more control than I knew I had. The chromatic material in this piece is intricate, taking the pedal mechanism - which many composers consider a limitation - and turning it into a centerpiece. Interspersed with fast, chromatic, technical passages, the work keeps journeying forward, asymmetrical but somehow in balance. When I heard the way an eerie, pulsing, inverted, double slide fades off into the distance at the end of the piece, I instantly knew that this was the track to end the album...tension, release, gravity, float, push, pull; repeat to infinity.

Ravin Rene



JOCELYN CHAMBERS discovered the magic of composition at age 13. With the dream of scoring film, Chambers earned her B.M. in composition from the University of Texas at Austin and then immediately moved to Los Angeles, where she earned a certificate in film scoring from UCLA. Since making her home in California, she has scored features, shorts, and commercial music.

Beijing Kuandi



CHEN YI is a prolific composer who blends East and West traditions, transcending cultural and musical boundaries. As a Distinguished Endowed Professor at the University of Missouri-Kansas City Conservatory and the recipient of the Charles Ives Living Award from the American Academy of Arts and Letters, her music is performed and recorded worldwide. She holds a B.A. and M.A. from Beijing Central Conservatory of Music, and she earned her D.M.A. from Columbia University. Her music is published by Theodore Presser.

Yopie Prins



There probably isn't an orchestra in the world that hasn't played a work by GRAMMY Award-winning composer **MICHAEL DAUGHERTY**. Known for his imagination of how instruments work together, his music is inspired by American idioms, mythologies, and icons. Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance band drummer and the oldest of five brothers. His music has received six GRAMMY Awards, including "Best Contemporary Classical Composition" for *Deus ex Machina* for piano and orchestra and for *Tales of Hemingway* for cello and orchestra.

Kate Fish



The music of **DANIEL DORFF** has received hundreds of performances on educational programs of the Philadelphia Orchestra, Minnesota Orchestra, and Atlanta Opera, including nine commissions. With over a million views of his music on YouTube, recent performances include his *Concerto for Contrabassoon* by the Colorado Symphony; his orchestral works have been premiered by maestros Alan Gilbert and Wolfgang Sawallisch, among numerous others. Dorff received degrees from Cornell and the University of Pennsylvania and served as Composer-In-Residence for Symphony in C from 1996-2015.

Rachel Garcia



REENA ESMAIL works between the worlds of Indian and Western classical music, bringing communities together through the creation of equitable musical spaces. She holds degrees from The Juilliard School and Yale School of Music. Esmail is the 2020-23 Swan Family Artist-in-Residence with the Los Angeles Master Chorale and was the 2020-21 Composer-in-Residence with the Seattle Symphony. She serves as Co-Chair of the Board of New Music USA and is Co-Founder and Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music traditions of India and the West.

Alex Cooke



KEITH FITCH heads the composition department and holds the Vincent K. and Edith H. Smith Chair in Composition at the Cleveland Institute of Music, where he also directs the CIM New Music Ensemble. His works have been performed throughout the United States, Europe, and Asia by such ensembles as The Philadelphia Orchestra, the American Composers Orchestra, and the Chamber Music Society of Lincoln Center. He has received awards from ASCAP, the National Endowment for the Arts, the Fromm Music Foundation, Copland House, and the American Academy of Arts and Letters, among others.

Audrey Kelley



PATRICK HARLIN takes musical inspiration from classical, jazz, and electronic music traditions, all underpinned with a love and respect for the great outdoors. His works have been performed by the Saint Louis Symphony, Kansas City Symphony, and Calgary Philharmonic, and have been commercially recorded by the Rochester Philharmonic Orchestra, among others. Harlin's interdisciplinary research in soundscape ecology, a field that aims to better understand ecosystems through sound, has taken him to imperiled regions including the Amazon rainforest. Harlin is currently Composer-in-Residence with the Lansing Symphony Orchestra.

Ernestine Ruben



GRAMMY Award winner **STEPHEN HARTKE** has been hailed for both the singularity of his musical voice and the inclusive breadth of its inspiration. His compositions include symphonies for the New York Philharmonic and the Los Angeles Philharmonic, chamber works for the Lincoln Center Chamber Music Society, the Hilliard Ensemble, and the Brentano String Quartet, and his opera, *The Greater Good*, for Glimmerglass Opera. He served as Distinguished Professor of Composition at the University of Southern California until 2015 and is now Professor and Chair of Composition at Oberlin Conservatory.

Alex Cooke



NATHANIEL HEYDER is recognized for his innovative compositional style and fresh approach to the classical genre. Recent honors have included the Emerging Composer distinction in the 2020 Tribeca New Music Young Composer Competition and the 2021 Nief-Norf Summer Festival International Call for Scores. His music has been performed by members of The Cleveland Orchestra and the National Symphony Orchestra, and his 2021 orchestral work, *Iterations*, was premiered under the baton of JoAnn Falletta. He received his B.M. from the Cleveland Institute of Music, where he studied with Keith Fitch, and currently makes his home in New York City.

Ben Ferrari



The music of **TAKUMA ITOH** has been described by *The New York Times* as “brashly youthful and fresh,” and Itoh has been featured as one of “100 Composers Under 40” on *NPR Music*. In 2018, he was instrumental in creating the innovative education program, *Symphony of the Hawaiian Birds*, which has since brought over ten thousand young students to hear new orchestral compositions alongside original animations that raise awareness of Hawai'i's many endangered forest bird species. He is currently a faculty member at the University of Hawai'i at Mānoa.

Richard Bowditch



Pulitzer, GRAMMY, and Grawemeyer Award-winning composer **AARON JAY KERNIS** has been commissioned by the world's preeminent performing organizations and artists. A member of the American Academy of Arts and Letters, Kernis is also a member of the Classical Music Hall of Fame, directs the Nashville Symphony's Composer Lab and Workshop, and teaches composition at Yale School of Music. Leta Miller's book-length portrait of Kernis and his work was published by University of Illinois Press. His music can be heard on the Nonesuch, Naxos, Signum, Koch, Onyx, Argo, and Azica labels, among others.

Marlboro Music Festival



PHILIP MANEVAL has composed more than 90 pieces, including a work for the Daedalus Quartet and clarinetist Michael Rusinek; a violin concerto premiered in Romania by Liliana Ciulei and the Enescu Philharmonic; a sonata for Jennifer Montone, principal horn of the Philadelphia Orchestra; piano pieces premiered by Ignat Solzhenitsyn; and a string sextet for Felix Galimir. He is also Manager of Marlboro Music, and is Executive Director of the Philadelphia Chamber Music Society. He received a graduate degree from the University of Pennsylvania, studying with Richard Wernick, George Crumb, and George Rochberg, and an undergraduate degree from Oberlin College.

Laura Tenenbaum



MÁXIMO DIEGO PUJOL graduated from the Juan José Castro Conservatory in Buenos Aires with the Superior Guitar Professor title. His extensive education included harmony and composition studies with Maestro Leónidas Arnedo. He has been awarded numerous first prizes and distinctions, both as a guitarist and as a composer. Frequently engaged by presenters throughout the Americas, Europe, and Asia, his works are inspired by the musical heritage of his native Argentina and are performed and recorded around the world.

Jurgen Bauer



Although widely recognized as a solo flutist and composer of several hundred works for the flute, **GARY SCHOCKER** is also a pianist and a harpist. He began studying the piano at age 3 and took up the flute at age 10, continuing his studies on both instruments at The Juilliard School. His *Scherzo* for flute and piano was his first publication in 1975, and he has since composed over one thousand works, including more than three hundred for the harp. His *Yi Jing* for harp and chamber orchestra was premiered by the Israel Philharmonic Orchestra in 2019.

Beijing Kuandi



Winner of the 2011 Pulitzer Prize for his first opera, *Madame White Snake*, **ZHOU LONG** has also received the American Academy of Arts and Letters Award and the Elise Stoeger Prize from the Chamber Music Society of Lincoln Center. A graduate of Beijing Central Conservatory of Music, he holds a D.M.A. from Columbia University. He is currently Bonfils Distinguished Professor of Composition at the University of Missouri-Kansas City Conservatory. His music of all genres has been widely performed and recorded, and his works are published by the Oxford University Press and the Shanghai Music Publishing House.

YOLANDA KONDONASSIS is celebrated as one of the world's preeminent harp soloists and has performed around the globe as a concerto soloist and recitalist. She released her first solo recording in 1993 to widespread critical acclaim and has since recorded over twenty albums, sold hundreds of thousands of discs and downloads worldwide, made over two dozen world premiere recordings, and received two GRAMMY nominations. She is hailed as "viscerally exciting" (*The Chicago Tribune*) and has been praised for her "keen sense of dramatic timing and a range of colour that's breathtaking" (*Gramophone*). Also a published author, speaker, professor of harp, and environmental activist, she weaves her many passions into a vibrant and multi-faceted career.

Since making her solo debut at age 18 with the New York Philharmonic, Kondonassis has appeared with numerous major orchestras in the United States and abroad, in addition to engagements at venues such as Carnegie Hall, Taiwan's National Concert Hall, and at renowned festivals including Santa Fe, Marlboro, Spoleto, Mainly Mozart, and Tanglewood. She has been featured on CNN, PBS, Sirius XM Radio, and National Public Radio, and is a frequent guest on podcasts and live social media events.

Her most recent publications include *The Composer's Guide to Writing Well for the Modern Harp* (Carl Fischer) and the second edition of *My Earth, My Home: A Kid's Book About Why Protecting Our Planet Matters* (Sky Horse). Kondonassis is the founder and director of Earth at Heart®, a non-profit organization devoted to inspiring earth conservation awareness through the arts. Visit www.YolandaHarp.com

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