



Discoveries: Hear & Be Heard!

"Windmills"

Sunday, May 14, 2023 7 - 8:30 p.m.
Epiphany Center for the Arts

Curated by
Caitlin Edwards
with

Quijote Duo
and
Caitlin Edwards, violin
Jonathan Hannau, piano

Discoveries: Hear & Be Heard! – "Windmills"

Curated by Caitlin Edwards

In Miguel de Cervants' eponymous novel, Alonso Quijano, AKA Don Quijote plots against the intruders invading La Mancha. His idealism, courage, and strong-will place him in harm's way as he embarks on a fanciful series of misadventures.

WINDMILLS is a program of new art music that pays tribute to all the real-life "Alonso Quijanos" who choose to dedicate their most valuable efforts to creating new works of music, often fighting all sorts of adversities, from financial hardships to biased public exposure and personal vulnerability.

– Quijote Duo

We are grateful to the First Nations' Council of the Three Fires—the Odawa, Ojibwe and Potawatomi—for their curation of this land that we share and upon which we hold this concert of sound-based time art.

Fulcrum Point presents the complete spectrum of new art music from traditional composition and electroacoustic music to free improv and Fluxus Events.

We hope you'll visit www.fulcrumpoint.org to learn more about our upcoming programs celebrating Fulcrum Point's 25th anniversary season.

Stephen Burns

Founder and Artistic Director

Fulcrum Point New Music Project

AMERICAN HAIKU by Paul Wiancko

Growing up in California, Paul Wiancko's Japanese American heritage became increasingly important to him as he grew both as a man and musician. Wiancko was enchanted with Appalachian music as well as Japanese folk music. His *American Haiku* is an attempt to reconcile these different aesthetics. It offers its listener an elegant rapprochement of two cultures all the while delving into the emotional depths of the three-part Haiku in its three movements: I. Far away, II. In Transit, III. Home. Each movement brings with it percussive rhythms coupled with rich, spacious chords recalling vast, rugged mountain ranges. The blending of viola and cello also play a crucial role in the composition's harmoniousness, with the instruments overlapping in range and texture. In many ways, American Haiku is a treatise on the life of Wiancko and his journey into his own roots, showing that the universal language of music is perhaps the clearest way to translate the depths of Haiku.

PROXIMITY by Shawn Decker

Proximity is a work for generative computer software and string duo that was commissioned by, and written for the Quijote Duo. The piece relies both on the musician's ears as well as their improvisatory skills. The computer software generates tones for each musician, who then must attempt to match their pitch as closely as possible just by listening. The title Proximity refers to the various beating tones, rhythms, and sonic dissonance that result when the performers' pitch is close but not quite the same as the computer's. The performers are also presented with various additional possibilities for improvisation by a score that is produced on the computer in real time. Every performance will be unique. The entire result is meant to be sonically ethereal.

WON'T SWIM, CAN'T KEEP SWIMMING by Xenia St. Charles Iris Lillyth.

won't swim, can't keep swimming

Is about two things: (1) the public scrutiny over Trans bodies that has made me too anxious to go swimming in nearly eight years, and (2) the feeling of endless swimming that has accompanied my mental health struggles. The plan and concept for this piece were created during a time when I didn't think I would make it much longer; the piece was completed during the first time in nearly a decade that I've felt mentally stable enough to be a human. This, *won't swim, can't keep swimming* turned out to be a much happier piece than I expected. And I'm happy with that.

PERFECT STORM by Shulamit Ran

"When Violist Melia Watras approached me about composing a solo viola piece for her, she presented an idea that added an intriguing extra dimension to this project. Her hope was to have me create a work that alluded to, or made use of, an existing work of my choice from the viola repertoire, enabling both works to be performed side by side. This preexisting work was Luciano Berio's *Folk songs*, in specific the main musical gesture played by the viola in the first song. In the resulting solo viola work, PERFECT STORM, the Berio motif serves as a focal point that, once established, is used as a return moment and the point of departure for extended new elaborations"

AVAILABLE STOPS by Igor Santos

available stops is a work that takes art of organ registrations—with all of its possibility for timbre variation—as a point of departure. This is heard in the constant change of color for the hocketing unison notes and figurations, as well as an extended “mixture” stops section, with its constant parallel motion voicing and orchestration. Finally the “organ” reference is almost literal in that I use performer vocalization as another kind of registration/color palette—a technique explored in much of my recent work. The music is written, with admiration, for the Quixote Duo, premiered at the 2021 EarTaxi Festival in Chicago.

GALANTERIE REDUX by Alican Camci

In Galanterie Redux, a machine learning algorithm uses the fifth movement of each Bach’s six cello suites (referred to as *galanteries*, these are the only nonstandard movements of the suites) as its training sets to generate melodic fragments that serve as the source of musical material for this piece. Passages that sound slightly bizarre are the focus: isolated fragments that modulate unexpectedly, are cut short immaturely, or are incorrect syntactically. These isolated segments are presented through a filter of distortion, creating hollowed-out, blurry snapshots from a Bach-machine. The melodies are rendered bodiless; like silhouettes floating between silence.

SABINA from COMPANION GUIDE TO ROME by Andrew Norman

During my year as a fellow at the American Academy in Rome I made it my goal to visit every church in the city. Though I did not come even close to achieving this goal, I did discover many unique spaces that I came to know well over the course of the year. This piece is a series of portraits of some of my favorite Roman churches. The music is, at different times and in different ways, informed by the proportions of the buildings, the qualities of their surfaces, the patterns in their floors, the artwork on their walls, and the lives and legends of the saints whose names they bear. The more I worked on these miniatures, the less they had to do with actual buildings and the more they became character studies of imaginary people, my companions for my year abroad.

Biographies



Quijote Duo:

New music enthusiasts and chamber music specialists, Juan Horie and Sixto Franco have joined forces to form the Quijote Duo, a formation that strives to create spaces for innovation and experimentation through collaboration. With a combined experience in many fields, including theater, education, composition, concert music and arts management, the Quijote Duo has been expanding the limits of the performative arts and the relationship between artist, performance and audience, as well as expanding the repertoire for the viola and cello duet. Based in Chicago, Quijote Duo is committed to supporting emergent composers in the Chicago area and beyond.

- Musicians -

Juan Horie, cello

Juan Horie is a Venezuelan/American Cellist trained in Venezuela's acclaimed SISTEMA. Studied Cello in the Academia Latinoamericana de Violoncello with Maestros Leandro Bandres and William Molina Cestari. Following his passion for Baroque Music he entered the Latin American Academy of Ancient Music (ALMA) and studied baroque cello with Maestro Manuel Hernandez. His international engagements as member of the Teresa Carreño Youth Symphony Orchestra include playing at the Beethoven Fest in Bonn, Salzburg Festspiele, Teatro Alla Scala of Milan, Berlin Philharmonie, Queen Elizabeth Hall in London, Concertgebouw in Amsterdam, among other halls in Europe and Asia.

In 2017 Juan is forced to emigrate from Venezuela to escape from the political/economical/social situation and moves to the United States. He now resides in Chicago and works for Ravinia Festival as Associate String Conductor in the Lake County Nucleo of Sistema Ravinia. Juan also teaches cello at Midwest Young Artists Conservatory and enjoys performing chamber music as a freelance musician in the ChicagoLand area. Playing often with Ensemble Dal Niente, of Unsupervised Orchestra, Quijote Duo, Music of the Americas Ensemble.

Sixto Franco, viola

Sixto is a music and performing arts enthusiast and a composer. He is enjoying an active career as a performer, teacher, composer and improviser, having concertized in Europe, United States, Mexico and Uruguay. Sixto Franco is passionate about chamber music and has had the honor to perform with Eighth Black Bird, International Chamber Artists, Symbiosis Ensemble in L.A., Chicago Chamber Orchestra, the Chicago Chamber Music Festival and the Geshar Music Festival in St. Louis, MO. Recently, Sixto has made an appearance in the Tulane Theater production of "the Jane Project" providing a live fully improvised score to the play.

He is a member of the Louisiana Philharmonic Orchestra and some of his future engagements include: LPO's premier of his viola quartet, curating a new music concert program featuring underrepresented composers for the nienteForte music festival and the premier of his most recent collaboration with dancer and choreographer Rachel Slater Carter at Death Door Dance Festival 2023.



Caitlin Edwards:

Caitlin Edwards is a classically trained violinist, arranger, recording artist, and teacher based in Chicago. She is a 2021 3Arts/Walder Foundation award recipient. Caitlin released her debut album *Exhale* in August of 2021. She has performed with the Sphinx Symphony Orchestra, Nairobi Philharmonic, Grant Park Festival Orchestra, and Chicago Sinfonietta. She's played and recorded with artists such as John Legend, Ms. Lauryn Hill, Common, and with PJ Morton's on his "Gumbo Album", for which she received a Grammy Certificate. She also recorded for the Disney movie score, *The Lion King*, with the ReCollective Orchestra at Sony Studios. Caitlin is co-curator of two Fulcrum Point program series: *AuxIn: Connected!* and *Discoveries: Hear & Be Heard*.



Jonathan Hannau:

Jonathan Hannau is a Chicago-based composer and pianist devoted to the surreal, minimal, abstract, and colorful possibilities of music. He actively embraces eclecticism and explores concepts of narrative, drama, and stark expression by evoking a kaleidoscopic range of timbres.

As a pianist he has been praised for his delicate, refined touch, his capable handling of the extremes of dynamic shape, and his uncanny knack for navigating complex polyrhythms. His multi-style performance history has helped foster a unique approach to piano performance, pushing the limits of what is possible on the instrument.



Created in 1998 by Stephen Burns, **Fulcrum Point New Music Project** pushes the boundaries of the musical experience globally by supporting new compositions, creating and performing new music experiences, and educating audiences to imagine the possibilities of music. Its programs are influenced by popular culture, literature, film, dance, jazz, Latin, and world music. Through multi-disciplinary programs, Fulcrum Point encourages audiences to make cross-cultural connections between new music, art, and technology, gaining greater insight into today's diverse world. Fulcrum Point's *AuxIn: Connected* and *Discoveries: Hear & Be Heard* are co-curated by Caitlin Edwards and Angelo Hart.

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