



Out of the Ashes: Honor Their Memory

"and they shall beat their swords into plowshares..."



Wednesday, December 8, 2021, 7 PM

Gannon Concert Hall

Holtzschneider Performance Center, DePaul University

Chicago, IL

PROGRAM

Talowa' Hiloha (Thunder Song) | Jerod Impichchaachaaha' Tate

Simón Gómez Gallego, timpani

They Still Want to Kill Us | Daniel Bernard Roumain (Midwest Premiere)

Joelle Lamarre, soprano

Kuang-Hao Huang, piano

Lo Yisa Goy | Stacy Garrop

Teen Murti | Reena Esmail

Tulsa 1921: Pity These Ashes. Pity This Dust. | Adolphus Hailstork, text by Dr. Herbert Martin (Midwest Premiere)

Joelle Lamarre, soprano

Fulcrum Point New Music Project Ensemble

Jordan Thomas, harp

Kyle Flens, percussion

Rika Seko, violin **Sarah Plum**, violin **Kjersti Nostbakken**, violin

Alexandra Switalla, violin **David Katz**, violin **Michele Lekas**, violin

Claudia Lasareff-Mironoff, viola **Frank Babbit**, viola **Willie McClellan**, viola

Mark Brandfonbrener, cello **Ed Moore**, cello **Mark Lekas**, cello

Collins Trier, bass **John Tuck**, bass

Stephen Burns, Artistic Director and Conductor

PROGRAM NOTES

Welcome to Fulcrum Point's 23rd Annual Concert for Peace.

Each year since 1998 we've sought to spotlight and celebrate our diverse traditions, while reconciling the ongoing conflicts between cultures, religions, races, and perspectives with the intention that new art music might inspire hope, reconciliation, and appreciation. Bridging Cultures: Building Peace.

The past two years of have been a challenge for everyone and we greatly appreciate that you have joined us tonight to honor the memories of those who have come before us; from First Nations People, to our immigrant ancestors, those torn from their ancestral lands and cultures to those seeking a new start, while holding sacred their traditions and beliefs.

We'd like to acknowledge the Elders and People of The Council of Three Fires; the Ojibwe, Odawa, Potawatomi upon whose lands and waterways we are privileged to live and present this concert. Through this music and our gathering we'd like to honor these people and those who have come before for their curation of this land and culture for centuries.

This program invokes the power of the heavens and the dust of the earth from which we draw sustenance. It represents the richness of ancient cultures—Chickasaw, African American, Jewish, Hindustani, and European-American art music. Stylistically it ranges from abstract to strophic and neo-romantic to dramatic with the composers' expression of the variegated experiences of ALAANA people; both tragic and triumphant.

At the heart of this concert is the remembrance of the Tulsa 1921 massacre and honoring the memory and legacies of those killed through two dramatically different works by Daniel Bernard Roumain and Adolphus Hailstork. The other works on the program invoke the courage of Chickasaw warriors, the healing from Isaiah's proverbs, and a composer's longing for the sounds, sights, and smells of her homeland. We hope this music offers solace to the bereaved and inspiration for social justice, equity, and healing.

Stephen Burns

Talowa' Hiloha

The Chickasaw word for thunder and lightning is Hiloha and, in history, Chickasaw people believed thunderstorms were the beloved, or holy people at war above the clouds. In an attempt to show their bravery and fearlessness of death, warriors would shoot their guns into the air during thunder storms. This work is an homage to those old ways.

Jerod Tate

They Still Want to Kill Us

dedicated to all the souls america murdered, raped, and destroyed

Daniel Bernard Roumain

What happened to American citizens on May 31, 1921 in Tulsa, Oklahoma was a massacre by white people perpetrated upon Black people. A toxic mix of misinformation, bigotry, ignorance, and white rage ignited a race war that left hundreds dead and a nation still struggling for its identity. My son is biracial and I wonder and worry about his own fight for freedom and justice and self-identity in a country where we cannot agree on a shared morality.

It seems to me some white people still want to kill us (Black people) and the murder of Breonna Taylor and George Floyd and so many others is evidence of this blood lust sewn deep within the depraved, American psyche. Violence against BIPOC people is part of our American history, and the AAPI, the BIPOC, the LGBTQIA+, the disabled, and all those opposed to the privileged, global majority have always faced a choice: be still and silent or lift up your voice and move mountains! The audacity and hypocrisy to ask God to bless America is not lost on me or many of my friends. God Damn America has its place.

We all choose to move mountains and create new spaces for our communities. This is the work of social justice and global change. What are the words and methods of The New Racism? Every day we are witness to it. Together, we can fight back and find love among the willing.

DBR, Brooklyn, NY, March 15, 2021

Greenwood
Black Wall Street
Black oil
Green money

A young man Mister Rowland
A younger woman Miss Page
Stumbled upon one another
In that elevator everything changed
May thirty on nineteen twenty one
Eighteen hours, eighteen hours
A white mob engulfed with white rage

Greenwood
Black Wall Street
Black oil
Green Money

A young man Mister Rowland
A younger woman Miss Page
Stumbled upon one another
In that elevator everything changed
May thirty on nineteen twenty one
Eighteen hours, eighteen hours
A white mob
Burn it down
Burn it all down

A white man running' with red blood on his hands
Bring it down
Bring it all down
A school, the library, our hospital, my church
Burn it down
Burn it all down
My people, our Black children
Our stores, our homes

They want to kill us
They still want to kill us
God Bless America
God Damn America
Burn it down
Burn it all down

Lo Yisa Goy

I took on a few projects during the 2020 Coronavirus pandemic for musicians and ensembles that were seeking collaborations during the long months of isolation. The first of these projects was the transcribing of my choral work *Lo Yisa Goy* for instruments. In April, saxophonist Paul Nolen asked if I might have something that his Illinois State University students could learn and individually record their parts; he would then mix the tracks together and share online. Then, over the summer, conductor Robert Baldwin asked if I might have anything suitable for the string section of the University of Utah Philharmonia, one of the few large groups that can safely gather together if performers are carefully spaced out. Once I had transcribed the piece for saxophone ensemble, I found the music made a compelling string orchestra version as well.

The text of *Lo Yisa Goy* is the Jewish prayer for peace:

And they shall beat their swords into plowshares,

*and their spears into pruning hooks:
nation shall not lift up a sword against nation, neither shall they learn war anymore.*

*But they shall sit every man under his vine
and under his fig tree;
and none shall make them afraid:
for the mouth of the Lord of hosts hath spoken it.*

Stacy Garrop

Teen Murti

Most Indians will immediately recognize Teen Murti as the name of the New Delhi residence of the first prime minister of India, Jawaharlal Nehru. The residence, which now serves as an incredible cultural resource (library, museum, and planetarium) is named for the sculpture that stands in front of it. 'Teen Murti' means three statues, figures, or representations in Hindi. Though not directly based on the sculptures, this work shares their title as it is centered around three large musical 'figures' that are adjoined by short interludes – similar to the idea behind Mussorgsky's Pictures at an Exhibition. It lays out three tableaux: each is rooted in a specific raag and its Hindustani melodic tradition, and those melodies are interwoven using a more Western technique.

At the many concerts of Hindustani musicians I attended while I was in India, I noticed a curious thing that would happen before each performance. The artist would announce the *raag* to be sung or played that evening, and immediately, many of the cognoscenti in the audience would begin humming the characteristic phrases or 'pakads' of that raag quietly to themselves, intoning with the drone that was already sounding on stage. It had a magical feeling – as if that raag was present in the air, and tiny wisps of it were already starting to precipitate into the audible world in anticipation of the performance. I wanted to open this piece in that way, and continue to return to that idea in the interludes.

While I never made it to Teen Murti during the time I lived in Delhi, coincidentally, the first time one of my compositions was premiered in the city was at a concert at Teen Murti, barely a few months after I had returned to the US.

For those familiar with the Hindustani tradition:

I hope you will hear in the interludes the strains of **Bihag** and **Bhairav** pakads, and in the three murti Malkauns, Bhairav and Jog respectively.

Malkauns, being a madhyam-based raag, is something that sits very differently in the western ear, which continues to perceive S as P (of what would then be a P based raag). I wanted to play with this expectation through the evocation of Malkauns taans that constantly return to this unexpected S from increasingly greater distance and over greater lengths of time.

Basant is one of my favorite raags because it is a beautiful example of the difference of musical aesthetic between Hindustani and Western idioms. When westerners think of the season of spring, this is the classic example that comes to mind. Of course Basant could not be more different in color and mood, and I think hearing both these conceptions of the season of spring allow us to see how multi-faceted our aesthetic associations can be.

Jog has been both a source of constant fascination and challenge for me. The use of both shudh and komal G allows for effortless transition between what westerners refer to as the major and minor modes. But both these modes are equally present in Jog, and its complexity allows for such a broad range of expression.

Reena Esmail

Tulsa 1921: Pity These Ashes. Pity This Dust

The Tulsa race massacre (known alternatively as the Tulsa race riot, the Greenwood Massacre, the Black Wall Street Massacre, the Tulsa pogrom, or the Tulsa Massacre) took place on May 31 and June 1, 1921, when mobs of white residents, many of them deputized and given weapons by city officials, attacked Black residents and businesses of the Greenwood District in Tulsa, Oklahoma.

It has been called "the single worst incident of racial violence in American history."

The attack, carried out on the ground and from private aircraft(!), destroyed more than 35 square blocks of the district—at that time the wealthiest black community in the United States.

The scene: The singer has just found her mother dying in the ashes of the massacre. Of course the daughter is distraught, anguished, angry. Her mother explains the fake charge that had ignited the onslaught. Ultimately, the daughter summons others to have them join her in mourning and honoring the dead of their community.

"Let us honor these ashes, let us honor this dustas long as we are given to strive in this land"

TULSA 1921 was Commissioned by the Harlem Chamber Players of New York City, Liz Player, Founder, Executive & Artistic Director

Instrumental Prelude

THE CHAOS May 31-June 1, 1921

Fire and Smoke

Fire and Smoke and Ashes

"As my mother succumbed to the fire and smoke"

Before my mother died she spoke to me.
Before she succumbed to the fire and smoke
She spoke to me and said:
The story of the live of the me we have loved,
The history of the Black men we have loved
Has been bound inextricably to the fake charge,
The fake charge of raping a white woman.
Nothing can enrage these fools more,
These white folks more than that, nothing more.

These are the words my mother whispered in my ear
Before she died.
She died as I walked through these ashes.
She died as I walked through these remnants of lives unfinished.
Burned into cinder!

Rumor created these ashes.
Jealousy spawned this hate!
Envy deposited me here.
Here among this human dust!

Remembering what they had become,
What more could they have done?
Oh pity these ashes, what could have been achieved?
O pity this dust; the work of a woman, the work of a man,
Now laid low in this place of their beginning,
Laid low in this place of their untimely end.

Oh, these human ashes
Oh, this human dust
How blind is the man
How blind he must be,
To set fire to this property?

How Brutal!
How cruel, brutal and blind!
This destruction,
Destruction of the worth of their prosperity.

We shall remember it!
Let us all strive and remember!

"As long as we are given to strive in this land"

As long as we are given to strive in this land,
We are left with these ashes,

We are left with this dust.
O mother of sorrow!
O father of work!
Do not let these ashes be the end of my days.

O father of sorrow!
O mother of work!
Do not let this dust be the anchor of my memories.

Who shall we trust to anchor our memories?
Not these ashes
Not this human dust.

"We shall lay them upon the iron of time"

We shall lay them upon the iron of time
We shall honor them upon the iron of time.
As long as we are given to strive
We shall honor this dust,
Let us honor these ashes,
O mother of sorrow, O father of work,

We are your children of sorrow
We are your children of work
And we shall strive, we shall strive!

As long as we are given to strive in this land,
We are left with these ashes, this dust.

PITY THESE ASHES, PITY THIS DUST

Pity these ashes, Pity this dust.
Redeemer!
Pity this dust.

Adolphus Hailstork
text: Dr. Herbert Martin

BIOGRAPHIES

Jerod Impichchaachaaha' Tate is a classical composer, citizen of the Chickasaw Nation in Oklahoma and is dedicated to the development of American Indian classical composition. His *Washington Post* review states that "Tate is rare as an American Indian composer of classical music. Rarer still is his ability to effectively infuse classical music with American Indian nationalism."

Tate is Guest Composer/Conductor/Pianist for San Francisco Symphony Currents program *Thunder Song: American Indian Musical Cultures* and was recently Guest Composer for Metropolitan Museum of Art's Balcony Bar program *Home with ETHEL and Friends*, featuring his commissioned work *Pisachi (Reveal)* for String Quartet.

Recent commissions include *Shell Shaker: A Chickasaw Opera* for Mount Holyoke Symphony Orchestra, *Ghost of the White Deer*, Concerto for Bassoon and Orchestra for Dallas Symphony Orchestra, *Hózhó (Navajo Strong)* and *Ithánali (I Know)* for White Snake Opera Company. His music was recently featured on the HBO series *Westworld*.

His commissioned works have been performed by the National Symphony Orchestra, San Francisco Symphony and Chorus, Dallas Symphony Orchestra, Detroit Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic Orchestra, Oklahoma City Philharmonic, Winnipeg Symphony Orchestra, South Dakota Symphony Orchestra, Colorado Ballet, Canterbury Voices, Dale Warland Singers, Santa Fe Desert Chorale and Santa Fe Chamber Music Festival.

Tate has held Composer-in-Residence positions for *Music Alive*, a national residency program of the League of American Orchestras and New Music USA, the Joyce Foundation/American Composers Forum, Oklahoma City's NewView Summer Academy, Oklahoma Medical Research Foundation and Grand Canyon Music Festival Native American Composer Apprentice Project. Tate was the founding composition instructor for the Chickasaw Summer Arts Academy and has taught composition to American Indian high school students in Minneapolis, the Hopi, Navajo and Lummi reservations and Native students in Toronto.

Mr. Tate is a three-time commissioned recipient from the American Composers Forum, a Chamber Music America's *Classical Commissioning Program* recipient, a Cleveland Institute of Music Alumni Achievement Award recipient, a governor-appointed Creativity Ambassador for the State of Oklahoma and an Emmy Award winner for his work on the Oklahoma Educational Television Authority documentary, *The Science of Composing*.

In addition to his work based upon his Chickasaw culture, Tate has worked with the music and language of multiple tribes, such as: Choctaw, Navajo, Cherokee, Ojibway, Creek, Pechanga, Comanche, Lakota, Hopi, Tlingit, Lenape, Tongva, Shawnee, Caddo, Ute, Aleut, Shoshone, Cree, Paiute and Salish/Kootenai.

Among available recorded works are *Iholba' (The Vision)* for Solo Flute, Orchestra and Chorus and *Tracing Mississippi*, Concerto for Flute and Orchestra, recorded by the San Francisco Symphony Orchestra and Chorus, on the Grammy Award winning label Azica Records.

Tate earned his Bachelor of Music in Piano Performance from Northwestern University, where he studied with Dr. Donald Isaak, and his Master of Music in Piano Performance and Composition from The Cleveland Institute of Music, where he studied with Elizabeth Pastor and Dr. Donald Erb. He has performed as First Keyboard on the Broadway national tours of *Les Misérables* and *Miss Saigon* and been a guest pianist and accompanist for the Colorado Ballet, Hartford Ballet and numerous ballet and dance companies.

Mr. Tate's middle name, Impichchaaachaaha', means "his high corncrib" and is his inherited traditional Chickasaw house name. A corncrib is a small hut used for the storage of corn and other vegetables. In traditional Chickasaw culture, the corncrib was built high off the ground on stilts to keep its contents safe from foraging animals.

Daniel Bernard Roumain (DBR) is a prolific and endlessly collaborative composer, performer, educator, and social entrepreneur. "About as omnivorous as a contemporary artist gets" (New York Times), DBR has worked with artists from Philip Glass to Bill T. Jones to Lady Gaga; appeared on NPR, American Idol, and ESPN; and has collaborated with the Sydney Opera House and the City of Burlington, Vermont. Acclaimed as a violinist and activist, DBR's career spans more than two decades, earning commissions by venerable artists and institutions worldwide.

Known for his signature violin sounds infused with myriad electronic, urban, and African-American music influences, DBR takes his genre-bending music beyond the proscenium. He is a composer of chamber, orchestral, and operatic works; has been nominated for a Sports EMMY for Outstanding Musical Composition for his collaboration with ESPN; featured as keynote performer at technology conferences; and created large scale, site-specific musical events for public spaces.

DBR earned his doctorate in Music Composition from the University of Michigan and is currently Institute Professor and Professor of Practice At Arizona State University.

An avid arts industry leader, DBR serves on the board of directors of the League of American Orchestras, Association of Performing Arts Presenters and Creative Capital, the

advisory committee of the Sphinx Organization, and was co-chair of 2015 and 2016 APAP Conferences.

Stacy Garrop's music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. She shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.

Garrop is a full-time freelance composer living in the Chicago area. She served as the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program (2018-2020), during which she composed *The Transformation of Jane Doe* and *What Magic Reveals* with librettist Jerre Dye. She also held a 3-year composer-in-residence position with the Champaign-Urbana Symphony Orchestra (2016-2019), funded by New Music USA and the League of American Orchestras. Theodore Presser Company publishes her chamber and orchestral works; she self-publishes her choral pieces under Inkjar Publishing Company. Garrop is a Cedille Records artist with pieces currently on ten CDs; her works are also commercially available on several additional labels.

Garrop has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, and Pittsburgh New Music Ensemble. Earlier in her career, she participated in reading session programs sponsored by the American Composers Orchestra and Minnesota Orchestra (the Composers Institute).

Her catalog covers a wide range, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, various sized chamber ensembles, and works for solo instruments. Recent commissions include *The Battle for the Ballot* for the Cabrillo Festival Orchestra, *Shiva Dances* for Grant Park Music Festival Orchestra, *Goddess Triptych* for the St. Louis Symphony Orchestra, *Spectacle of Light* for the Music of the Baroque Orchestra, and *The Heavens Above Us* for the Reading Symphony Youth Orchestra. Notable past commissions include *My Dearest Ruth* for soprano and piano with text by Martin Ginsburg, the husband of the late Supreme Court Justice Ruth Bader Ginsburg, *Glorious Mahalia* for the Kronos Quartet, *Give Me Hunger* for Chanticleer, *Rites for the Afterlife* for the Akropolis and Calefax Reed Quintets, *Slipstream* for the Dallas Symphony Orchestra Musicians Chamber Music Series, and *Terra Nostra: an oratorio about our planet*, commissioned by the San Francisco Choral Society and Piedmont East Bay Children's Chorus. Her current commissions include projects with The Crossing, Newport Music Festival, KVNO Radio/Omaha Symphony Orchestra,

and the Soli Deo Gloria Music Foundation.

Garrop previously served as composer-in-residence with the Albany Symphony (2009/2010) and Skaneateles Festival (2011), and as well as on faculty of the Fresh Inc Festival (2012-2017). She taught composition and orchestration full-time at Roosevelt University (2000-2016) before leaving to launch her freelance career. She earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.)

Indian-American composer **Reena Esmail** works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces.

Esmail's work has been commissioned by ensembles including the Los Angeles Master Chorale, Kronos Quartet, Imani Winds, Richmond Symphony, Town Music Seattle, Albany Symphony, Chicago Sinfonietta, River Oaks Chamber Orchestra, San Francisco Girls Chorus, The Elora Festival, Juilliard415, and Yale Institute of Sacred Music. Upcoming seasons include new work for Seattle Symphony, Baltimore Symphony Orchestra, Santa Fe Desert Chorale, Amherst College Choir and Orchestra, Santa Fe Pro Musica, and Conspirare.

Esmail is the Los Angeles Master Chorale's 2020-2023 Swan Family Artist in Residence, and Seattle Symphony's 2020-21 Composer-in-Residence. Previously, she was named a 2019 United States Artist Fellow in Music, and the 2019 Grand Prize Winner of the S & R Foundation's Washington Award. Esmail was also a 2017-18 Kennedy Center Citizen Artist Fellow. She was the 2012 Walter Hinrichsen Award from the American Academy of Arts and Letters (and subsequent publication of a work by C.F. Peters)

Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis and Martin Bresnick, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazundar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West.

She currently resides in Los Angeles, California.

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He completed earlier studies at the Manhattan School of Music, under Vittorio Giannini and David Diamond, the American Institute at Fontainebleau with Nadia Boulanger, and Howard University with Mark Fax. Dr. Hailstork has written in a variety of genres, producing works for chorus, solo voice, piano, organ, various chamber ensembles, band, and orchestra. His works have been performed by such prestigious ensembles as the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic, under the batons of leading conductors such as James DePreist, Daniel Barenboim, Kurt Masur, and Lorin Maazel. His second and third symphonies were recently recorded by the Grand Rapids Symphony Orchestra, under David Lockington, on Naxos. Dr. Hailstork has received honorary doctorates from Manhattan School of Music, Michigan State University, and the College of William and Mary, and resides in Virginia Beach, Virginia.

An active timpanist and percussionist, **Simón Gómez Gallego** has performed with orchestras such as the Chicago Symphony Orchestra, Milwaukee Symphony Orchestra, Detroit Symphony Orchestra, the Lyric Opera of Chicago, Indianapolis Symphony Orchestra, Charlotte Symphony Orchestra, and the Grant Park Orchestra. He currently holds positions as Principal Timpanist of the Illinois Philharmonic Orchestra, the South Bend and Rockford Symphony Orchestras, and is a percussionist with the Chicago Philharmonic Society. Born in Medellín, Colombia, Simón began his musical studies at the Instituto Musical Diego Echavarría. He received both his Bachelor's and Master's degrees from the University of Miami and a Post-Master's Certificate from DePaul University. He was the timpanist of the Civic Orchestra of Chicago and Civic Fellow from 2014 to 2016. Simón is endorsed by Sabian Cymbals, Ludwig - Musser Instruments and is a JG Percussion Young Artist.

Joelle Lamarre is a Chicago based soprano specializing in new works by leading contemporary composers. She has been featured in operas and concert arias by Pulitzer Prize winner Anthony Davis ("Central Park Five") and Guggenheim Fellow George Lewis, in his experimental opera "Afterword: The AACM". Joelle is the Playwright of the one act, *The Violet Hour*, which explores the early beginnings of Leontyne Price's career up to her final performance of the opera *Aida* (currently being rewritten). Performing across genres in

theatre and opera, Joelle is a multi-faceted artist who pushes boundaries leading Opera News to write: "Joelle Lamarre's soprano has a glorious, lyrical bloom."

Pianist **Kuang-Hao Huang** is most often heard as a collaborator, performing recitals and radio broadcasts with Chicago's finest musicians, from instrumentalists of the Chicago Symphony Orchestra to singers with the Lyric Opera. An advocate of new music, Mr. Huang is a member of Fulcrum Point New Music Project and has given numerous premieres, including solo works by Louis Andriessen and Chen Yi at Weill Hall as part of Carnegie Hall's Millennium Piano Book Project. Mr. Huang serves on the faculties of the Chicago College of Performing Arts at Roosevelt University and Concordia University-Chicago. Mr. Huang can be heard in recordings on the Cedille and Naxos labels.

Conductor, composer and trumpeter **Stephen Burns** is the Founder and Artistic Director of the Fulcrum Point New Music Project in Chicago. He has been acclaimed on four continents for his virtuosity and interpretative depth in recitals, orchestral appearances, chamber music, and multi-media performances. He has worked closely with composers John Corigliano, Osvaldo Golijov, Gunther Schuller, Jacob TV, and La Monte Young. Native to Wellesley, Massachusetts, Mr. Burns won the Young Concert Artists International Auditions, Avery Fisher Career Grant, the NEA Recital Grant, the Naumburg Award, the Charles Colin Award, the Meier Arts Achievement Award, and the Maurice André Concours International de Paris. Mr. Burns is on faculty at DePaul University's School of Music and The Bienen School of Music at Northwestern University. A former tenured Professor of Music at Indiana University, a certified teacher in The Art of Practicing and Performing Beyond Fear, Prof. Burns is a Visiting Lecturer with Amici della Musica in Florence, Italy. With CDs at Naxos, MHS, Dorian, Delos, Essay, Kleos, & Innova, Stephen Burns is a Yamaha performing artist.

Created in 1998 by Stephen Burns, the mission of **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 Angel Bat Dawid and Dalia Chin.

www.fulcrumpoint.org.



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