

**FULCRUM POINT PRESENTS:  
FERNANDA NAVARRO - PREMIERE OF REFLEX**



**Hindsight/Foresight:  
featuring  
The World Premiere of “Reflex”  
by  
Fernanda Aoki Navarro**

**Wednesday, October 18th, 2023 8:30 - 10 p.m.  
Constellation Chicago**

**Stephen Burns, trumpet/flugelhorn  
Julia Bentley, mezzo soprano  
Sara Dailey, mezzo soprano  
Diana Lopez, trumpet  
Rika Seko, violin**

# Program

Julia Bentley, mezzo soprano  
Stephen Burns, conductor, trumpet/flugelhorn  
Sara Dailey, mezzo soprano  
Diana Lopez, trumpet  
Rika Seko, violin

Lejanía Ricardo Lorenz 2013/23  
Stephen Burns, trumpet/flugelhorn Diana Lopez, trumpet

Folk Songs arr. Luciano Berio 1973  
Sara Dailey, mezzo soprano

- I. Black is the Colour ...USA*
- II. I Wonder as I Wander... USA*
- III. Loosin Yelav...Armenia*
- IV. Rossignolet du Bois... France*
- V. La Femminisca...Sicily*
- VI. La Donna Ideale...Italy*
- VII. Ballo...Italy*
- VIII. Motettu de Tristura...Sardinia*
- IX. Malurous Qu'ò uno Fenno...Auvergne*
- X. La Fiolaire...Auvergne*
- XI. Azerbaijan Love Song...*

Déjate Caer Carolina Heredia 2012  
Rika Seko, violin

Reflex Fernanda Aoki Navarro 2023  
World Premiere Video by Max Bernstein  
Julia Bentley, mezzo soprano  
Commissioned by The Walder Foundation

- I. The sleep of reason produces monsters*
- II. Boiling*
- III. Conundrum*
- IV. It's fine*
- V. Lullabye*

Fulcrum Point Ensemble:  
Stephen Burns, conductor/trumpet/flugelhorn  
Hillary Horton, flute/piccolo  
Wagner Campos, clarinet/bass clarinet,  
Jordan Olive, trumpet  
John Corkill, percussion  
Kyle Flens, percussion  
Alison Attar, harp  
Rika Seko, violin,  
Wilfred Faharquadson, viola  
Paula Kosower, cello

Texts:

Lejanía: "Far-Off"  
I should like to relate this memory...  
but it is so faded now... scarcely anything is left —  
because it lies far off, in the years of my early manhood.

A skin as if made of jasmine...  
that night in August — was it August? — that night...  
I can just barely remember the eyes; they were, I think, blue...  
Ah yes, blue; a sapphire blue.  
Constantine P. Cavafy Trans. George Barbanis

#### Luciano Berio Folk Songs

1. Black is the color: Black is the color Of my true love's hair, His lips are something rosy fair, The sweetest smile And the kindest hands; I love the grass whereon he stands. I love my love and well he knows, I love the grass where on he goes; If he no more on earth will be, 'Twill surely be the end of me. Black is the color, etc.

2. I wonder as I wander: I wonder as I wander out under the sky How Jesus our Savior did come for to die For poor orn'ry people like you and like I, I wonder as I wander out under the sky. When Mary birthed Jesus 'twas in a cow stall With wise men and farmers and shepherds and all, But high from the Heavens a star's light did fall The promise of ages it then did recall. If Jesus had wanted of any wee thing A star in the sky or a bird on the wing Or all of God's angels in Heav'n for to sing He surely could have had it 'cause he was the king.

3. Loosin yelav: Loosin yelav ensareetz Saree partzòr gadareetz Shegleeg megleeg yeresov Pòrvetz kedneen loosni dzov. Jan a loosin Jan ko loosin Jan ko gòlor sheg yereseen Xavarn arten tchòkatzav Oo el kedneen tchòkatzav Loosni loosov halatzvadz Moot amberi metch mònadz. Jan a loosin, etc.

The moon has risen: The moon has risen over the hill, over the top of the hill, its red rosy face casting radiant light on the ground. O dear moon with your dear light and your dear, round, rosy face! Before, the darkness lay spread upon the earth; moonlight has now chased it into the dark clouds. O dear moon, etc.

4. Rossignolet du bois: Rossignolet du bois, Rossignolet sauvage, Apprends-moi ton langage, Apprends-moi-z à parler, Apprends-moi la manière Comment il faut aimer. Comment il faut aimer Je m'en vais vous le dire, Faut chanter des aubades Deux heures après minuit, Faut lui chanter: 'La belle, C'est pour vous réjouir'. On m'avait dit, la belle, Que vous avez des pommes, Des pommes de renettes Qui sont dans vot' jardin. Permettez-moi, la belle, Que j'y mette la main. Non, je ne permettrai pas Que vous touchiez mes pommes, Prenez d'abord la lune Et le soleil en main, Puis vous aurez les pommes Qui sont dans mon jardin.

Little nightingale: Little nightingale of the woods, little wild nightingale, teach me your secret language, teach me how to speak like you, show me the way to love aright. The way to love aright I can tell you straight away, you must sing serenades two hours after midnight, you must sing to her: 'My pretty one. This is for your delight.' They told me, my pretty one, that you have some apples, some rennet apples, growing in your garden. Allow me, my pretty one, to touch them. No, I shall not allow you to touch my apples. First, hold the moon and the sun in your hands, then you may have the apples that grow in my garden

5. A la femminisca: E Signuruzzu miù faciti bon tempu Ha iu l'amanti miù'mmezzu lu mari L'arvuli d'oru e li ntinni d'argentu La Marunnuzza mi l'av'aiutari. Chi pozzanu arrivòri 'nsarvamentu E comu arriva 'na littra Ma fari ci ha mittiri du duci paroli Comu ti l'ha passatu mari, mari.  
May the Lord send fine weather May the Lord send fine weather, for my sweetheart is at sea; his mast is of gold, his sails of silver. May Our Lady give me her help, so that they get back safely. And if a letter arrives, may there be two sweet words written, telling me how it goes with you at sea.

6. La donna ideale: L'omo chi mojer vor piar, De quattro cosse de'e spiar. La primiera è com'el è naa, L'altra è se l'è ben accostumaa, L'altra è como el è forma, La quarta è de quanto el è dotaa. Se queste cosse ghe comprendi A lo nome di Dio la prendi.

The ideal woman: When a man has a mind to take a wife, there are four things he should check: the first is her family, the second is her manners, the third is her figure, the fourth is her dowry. If she passes muster on these, then, in God's name, let him marry her!

7. Ballo: La la la la la ... Amor fa disviare li più saggi E chi più l'ama meno ha in sé misura Più folle è quello che più s'innamora. La la la la la ... Amor non cura di fare suoi dannaggi Co li suoi raggi mette tal cafura Che non può raffreddare per freddura.

Dance: La la la la la ... Love makes even the wisest mad, and he who loves most has least judgement. The greater love is the greater fool. La la la la la ... Love is careless of the harm he does. His darts cause such a fever that not even coldness can cool it.



8. Motettu de tristura: Tristu passirillanti Comenti massimbillas. Tristu passirillanti E puita mi consillas A prongi po s'amanti. Tristu passirillanti Cand' happess interrada Tristu passirillanti Faimi custa cantada Cand' happess interrada.

Song of sadness: Sorrowful nightingale how like me you are! Sorrowful nightingale, console me if you can as I weep for my lover. Sorrowful nightingale, when I am buried, sorrowful nightingale, sing this song when I am buried.

9. Malurous qu'o uno fenno: Malurous qu'o uno fenno, Maluros qué n'o cat! Qué n'o cat n'en bou uno Qué n'o uno n'en bou pas! Tradèra ladèrida rèro, etc. Urouzo lo fenno Qu'o l'omé qué li cau! Urouz inquéro maito O quèlo qué n'o cat! Tradèra ladèrida rèro, etc.

Wretched is he: Wretched is he who has a wife, wretched is he who has not! He who hasn't got one wants one, he who has not, doesn't! Tralala tralala, etc. Happy the woman who has the man she wants! Happier still is she who has no man at all! Tralala tralala, etc.

10. Lo fiolaire: Ton qu'èrè pitchounèlo Gordavè loui moutous, Lirou lirou lirou ... Lirou la diri tou tou la lara. Obio n'o counouilhèto É n'ai près un postrou. Lirou lirou, etc. Per fa lo biroudèto Mè domond' un poutou. Lirou lirou, etc. E ièu soui pas ingrato: En lièt d'un nin fau dous! Lirou lirou, etc.

The spinner: When I was a little girl I tended the sheep. Lirou lirou lirou ... Lirou la diri tou tou la lara. I had a little staff and I called a shepherd to me. Lirou lirou, etc. For looking after my sheep he asked me for a kiss. Lirou lirou, etc. And I, not one to be mean, Gave him two instead of one. Lirou lirou, etc.

11. Azerbaijan love song [Transcription defies translation.]

Notes:

Welcome to Hindsight/Foresight, a concert in which we reflect upon the past with all its nostalgia and remorse, while imagining a future that is more equitable, creative, and positive. Over the past 25 years Fulcrum Point's mission to champion, commission, and support new art music has expanded to embrace music both traditional and innovative, the composed and improvised, as well as electroacoustic, intermedia performances.

This program is supported by a generous grant from The Walder Foundation with the intention of amplifying the voices of underrepresented musicians and artists. Throughout the pandemic and after, our world has been experiencing a reckoning in terms of racial and social justice, global crises, and human responsibility in the changing climate. The wide ranging spectrum of styles represent neo-classical, electroacoustic and post-modernism integrating poetry, video, electronic music, and performance art.

Thank you for taking this journey from the traditional to the contemporary. We hope you'll join us on Nov. 9<sup>th</sup> at Epiphany Arts for a partnership in creative music and free improv with the Franco-American organization The Bridge featuring Angelo Hart, piano co-curator of Fulcrum Point Discoveries: Hear & Be Heard. More info at [www.fulcrumpoint.org](http://www.fulcrumpoint.org)

## Lejanía:

Commissioned by and dedicated to trumpeter Pamela Smither *Lejanía* is scored for two trumpets, one doubling flugelhorn. Originally composed in 2013 it was subsequently revised in 2023. Inspired by Constantine P. Cavafy, who wrote about the experience of loss in his poem “Far Off”, whether it refers to losing a loved one or being deprived of something considered essential to one’s existence. In the case of the trumpet duo, the composer is referring to his deep sense of grief for the loss of my home country as he remembered it. Part of those memories include the rich musical life that he experienced as a young aspiring musician growing up in Venezuela. *Lejanía* evokes the folk music of the composer’s Venezuelan homeland with its triple meter feel utilizing nostalgic melodies and dance rhythms; most specifically “Los Chimichimitos”.

## Folk Songs:

I have always sensed a profound uneasiness while listening to popular songs performed with piano accompaniment. This is one of the reasons why, in 1964, I wrote *Folk Songs* - a tribute to the artistry and the vocal intelligence of Cathy Berberian. This work exists in two versions: one for voice and seven players (flute/piccolo, clarinet, two percussions, harp, viola, cello), the other for voice and chamber orchestra (1973). It is an anthology of eleven folk songs of various origins (United States, Armenia, France, Sicily, Sardinia, etc.), chosen from old records, printed anthologies, or heard sung from folk musicians and friends. I have given the songs a new rhythmic and harmonic interpretation: in a way, I have recomposed them. The instrumental part has an important function: it is meant to underline and comment on the expressive and cultural roots of each song. Such roots signify not only the ethnic origins of the songs but also the history of the authentic uses that have been made of them. Two of the eleven songs (“La donna ideale” and “Ballo”) are only intentionally popular: I composed them myself in 1947 to anonymous Genovese and Sicilian texts. Luciano Berio

The title **Déjate Caer** can be translated from Spanish as: let yourself fall, and is taken from the poem *Árbol de Diana* by Alejandra Pizarnik:

*“Vida, mi vida, déjate caer, déjate doler, mi vida, déjate enlazar de fuego,  
de silencio ingenuo, de piedras verdes en la casa de la noche,  
déjate caer y doler, mi vida.”*

*[Life, my life, let yourself fall, let yourself hurt, my life, let yourself be engulfed by fire, of  
ingenuous silence, of green stones in the house of the night, let yourself fall and hurt, my life.]  
Translaction by Carolina Heredia*

**Reflex** is an intermedia work featuring music for instrumental chamber ensemble and mezzo-soprano, electronic music, film, research on digital media, social media, liveness and theatrical elements – all of that, while in dialogue with its companion piece *Folk Songs*, orchestrated by Luciano Berio. The title references the idea of being reflected, the artifices that materialize that reflection, and the ability of reflection: a person seen by others and by oneself, mirrors, lenses, screens, transforming oneself into an avatar, a digital self in a digitalized community mediated by the invasion of reality by a virtually manipulated reality, the inability to discern what is reality and what is reflection, what is information and what is misinformation, what is the self and what is the digital ego, fueled by the current sociopolitical

environment and by the health crisis triggered by the maintenance of this environment; our constant need for more-stronger-better-happier, the impossibility of perpetual satisfaction and the reflection of reality in photographic lenses of the past, aiming for a future-escape, living in a non-present in which people and natural resources are treated as disposable. This piece also reflects on topics such as isolation, alienation, as well as family, community, globalization, collective mourning, bending backwards to dodge a virulent present. *Re-flex, past tense of re-flectere*: “bending backwards”.

Please join us on November 9, 2023 at Epiphany Arts when Discoveries:AuxIn co-curator Angelo Hart leads an international ensemble of improvisers in partnership with Franco-American creative musicians The Bridge with Corey Wilkes, Étienne Ziemniak, Francoise Dô, and Quentin Biarreau. On November 16, 2023 Fulcrum Point gives the Midwest premiere of “*The 2<sup>nd</sup> Dream of the High Tension Line Step-down Transformer in Dream Light*” by minimalist composer La Monte Young. Please go to [www.fulcrumpoint.org/upcoming](http://www.fulcrumpoint.org/upcoming) for more information.

## Bios:



Mezzo-soprano **Julia Bentley** followed apprenticeships with the Santa Fe Opera and the Chicago Lyric Opera with appearances in leading operatic roles including Carmen, Rosina, Dorabella, Despina, and both Rossini and Massenet Cinderellas, from Anchorage to New York. Recognized by the New York Times for her “rich sound, deep expressivity and uncanny sense of pitch,” she was featured as a soloist with orchestras led by George Manahan, Raymond Leppard, Oliver Knussen, Robert Shaw and Pierre Boulez. Ms. Bentley performs frequently with Chicago’s many fine ensembles, including the Ear Taxi Festival, Contempo, eighth blackbird, the Spektral Quartet, Fulcrum Point, the Chicago Chamber Musicians, Chicago Opera Theater, the Newberry Consort, the Chicago Civic Orchestra, the Chicago Symphony Orchestra, Chicago Lyric Opera and the MusicNOW series at Symphony Center. She has appeared to critical acclaim at

Alice Tully Hall and Weill Hall with Pierre Boulez as the soloist in *Le Marteau Sans Maître*, and recorded on the Albany, Cedille and Tintagel labels. Recent engagements have included performances of *La Damnation de Faust* with the Eastern Connecticut Symphony Orchestra, *Pierrot Lunaire* with eighth blackbird, *La Cenerentola* with Sacramento Opera, Berg’s *Lyric Suite* with the Emerson String Quartet, and the Bach B Minor Mass with the Apollo Chorus as well as chamber music series in Chicago, Philadelphia, New York and the National Holocaust Museum in Washington, D.C. She is honored to have a 20-year affiliation with The New Budapest Orpheum Society and applauds its intrepid efforts to connect with audiences during the pandemic, featuring music from their Grammy-nominated CD *As Dreams Fall Apart* (available at Cedille Records) abroad and at home, as Artists in Residence at the University of Chicago. She served as an Associate Professor of Voice and Graduate Art Song Literature at the Jacobs School of Music in Bloomington, Indiana.



**Luciano Berio** (1925-2003) was a towering figure in international musical life in the 20<sup>th</sup> Century. Similarly to a handful of other composers, all born in the 1920's (including Boulez and Nono), whatever he produced became a milestone in the history of music – whether works for solo instruments and solo voice (the *Sequenza*-series), pieces for chamber ensemble (including the *Chemins* based on some of the *Sequenze*), orchestra (*Sinfonia* – with eight voices added to the ensemble - is to this day a representative composition of the 1960's), chorus and

orchestra (*Coro* being an emblematic treatment of folk music within the framework of a contemporary composition), voice and orchestra (such as *Epiphanies*), solo voice, chorus and orchestra (Berio's farewell to composition: *Stanze* for baritone, male chorus and orchestra) and all his music theatre pieces (*Passaggio*, *La vera storia*, *Un re in ascolto*, *Laborintus II*...). He never lost his awareness of and interest in his predecessors – hence his reconstruction of an unfinished Schubert symphony in *Rendering*, his arrangements and instrumentations of Purcell, Boccherini, de Falla, Verdi, Mahler, Puccini, Weill. Neither did he close his ears to music outside the sphere of the concert hall and theatre: he was an admirer of the Beatles and arranged some of their hits. He also orchestrated a bunch of folksongs under the eponymous title *Folk Songs* which has in its turn also become a hit. Luciano Berio was conscious of his responsibilities as a member of society. He said he could not understand composers who deluded themselves to be a mouthpiece of the universe or mankind. As he put it: “In my view it is enough if we endeavor to become responsible children of society”. His music is published by Universal Editions.



**Max Bernstein** (they/them) received a BA in Media Study with a concentration in Film and Video Production, from the University at Buffalo. They also received an MFA in Film Production and Studio Art from the University of Colorado Boulder. They have designed, performed and toured as a technical artist with the media-heavy theater company The Wooster Group, and as a video and sound designer, filmmaker, and performer with Michelle Ellsworth, Laurie Anderson, Annie Dorsen, Kaki King, Cindy Kleine, Aynsley

Vandenbroucke, Sam Kim, Morgan Gould, Becca Blackwell, and James Allister Sprang, collectively touring, collaborating, and presenting on 6 of 7 continents. They are also a lifelong musician/composer/multi-instrumentalist, and a certified Scuba Diver. Their research and productions explore intersections of liveness and mediation, exploded cinema, queer futurism, post-human and eco-centric philosophies, the body and the sea. Bernstein is currently a Clinical Assistant Professor of Film and Emerging Media Production in the Sidney Poitier New American Film School at Arizona State University. In this role they also serve as associate director alongside engineer and theoretical mathematician Pavan Turaga for the Geometric Media Lab, a research lab which develops projects at the intersections of media arts, engineering, and embodied design.





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 studied under Carmine Caruso, Armando Ghitalla, Arnold Jacobs, Vincent Penzarella, Gerard Schwarz, Pierre

Thibaud, William Vacchiano, and Roger Voisin at the Tanglewood Music Center, the Julliard School, and postgraduate work in Paris. He 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 an Artist Faculty at DePaul University, a certified teacher in The Art of Practicing and Performing, and Visiting Lecturer at Northwestern University, as well as with Amici della Musica in Florence, Italy. His recordings are with Naxos, MHS, Dorian, Delos, Essay, Kleos, & Innova. Stephen Burns is a Yamaha performing artist.



**Sara Dailey** is a mezzo-soprano from Chicagoland with a passion for performing new and underperformed works. She had the honor of premiering Max Raimi's *Runagate Runagate* with the Chicago Symphony Orchestra Chamber Series. Sara has performed uncommon works such as Caroline Shaw's *The Listeners* and Julia Perry's *Stabat Mater*, as well as many new operas and art songs by living composers. She has appeared on the Indiana University Opera Theater stage as Meg Page in *Falstaff*, Alma March in *Little Women*, and the Mistress of the

Novices in *Suor Angelica*. She frequently lends her voice to oratorio works, both as chorister and soloist. She is a former member of NOTUS, IU's choral ensemble dedicated to performing new choral works, with whom she sang the world premieres of several new pieces. Sara earned her Bachelor's and Master's degrees from Indiana University under the tutelage of Wolfgang Brendel and Julia Bentley, respectively.



A native of Colombia, **Diana Lopez** began to play the trumpet when she was eight years old. At eleven years old, Diana was accepted to study in the Music Conservatory of Tolima. Diana has participated in many competitions in her country such as the Conservatory of Tolima Concerto Competition, National Trumpet Competition, Young Artist Competition, among others. From 2013 to 2016 she was a member of Bogotá Philharmonic Band and performed with the Philharmonic Orchestra of Bogotá and National Symphony Orchestra of Colombia.

Diana earned her Bachelor of Music degree in trumpet performance at Lynn University Conservatory of Music with professor Marc Reese, and an Advanced Certificate in Orchestral Studies from The Orchestra Now (Bard College). She has also studied with Benjamin Wright of the Boston Symphony Orchestra.

Diana is the founder of the Women's Brass Association of Colombia (Fembrass) of which around 80 women from different Latin American countries belong. She created it to provide education, opportunities and community to inspire female brass players in Latin America.





Venezuelan-born **Ricardo Lorenz** has garnered praise for his fiery orchestrations, and rhythmic vitality as well as for raising awareness about global societal challenges that concern the composer. These impressions have earned him two Latin Grammy Award nominations, multiple commissions and performances of his works at prestigious international festivals such as Carnegie Hall's *Sonidos de las Américas*, Ravinia Festival, Santa Fe Chamber Music Festival, France's Berlioz Festival, Spain's *Festival Internacional de Música Contemporanea de Alicante*, the *Festival Cervantino* in Mexico, Turkey's Uluslararası Summer Festival and South Korea's PAN Music Festival, among others. His orchestral compositions have been performed in the United States by the Los Angeles Philharmonic, Chicago Symphony Orchestra, Minnesota Orchestra, Detroit Symphony, Dallas Symphony, Atlanta Symphony, American Composers Orchestra, New World

Symphony, among many others and by orchestras in Venezuela, Germany, Spain, Mexico, Brazil, Sweden, Canada, Israel, Argentina, and the Czech Republic. Between 1999 and 2003, Ricardo Lorenz was Composer-in-Residence of the Chicago Symphony Orchestra's *Armonia Musicians Residency Program* and he held the position of Associate Director of the Indiana University Jacob School of Music's Latin American Music Center between 2003 and 2005. He has received awards and commissions from the MacDowell Colony, National Flute Association, Civitella Ranieri Foundation, Meet-the-Composer Midwest, MetLife Creative Connections, Barlow Endowment for Music Composition, Concert Artists Guild, Ravinia Festival, The University of Chicago, and the American Bandmasters Association/University of Florida Commissioning Project. His works for wind ensemble have been performed and recorded by numerous band programs across the United States, including Eastman School of Music, University of North Texas, Michigan State University, University of Michigan, University of Georgia, Ithaca College, Northwestern University, University of Illinois at Champaign Urbana, and many others. Ricardo Lorenz is currently Professor and Chair of Music Composition at Michigan State University College of Music. Ricardo Lorenz's compositions are published by Keiser Southern Music and by Boosey & Hawkes and they can be heard on the following record labels: ECM, Naxos, Albany Records, Arabesque Recordings, Navona Records, Cedille Records, GIA Publications, and Blue Griffin Recordings as well as labels in Turkey, Mexico, Venezuela, and the U.K.



**Carolina Heredia** moved to the United States in 2009, when she was 28 years old, to pursue graduate education in music composition. She had received a Licenciature in Music Composition from the National University of Villa Maria (Córdoba, Argentina) and graduated from the Violin program at the Córdoba State Conservatory of Music. Before coming to the States, she had also worked as a violinist, arranger, producer, and composer for the Metropolitan Orchestra of Córdoba and was an active part of the popular music scene, performing violin with and recording for several traditional and progressive tango, folk, and rock bands. In 2017, Carolina completed her Doctorate in Music Composition at the University of Michigan, studying with Michael Daugherty,

Evan Chambers, Erik Santos, and Kristin Kuster. She was then a 2017-18 postdoctoral fellow at the University of Missouri School of Music. Starting in the Fall of 2018, she will begin her appointment as Assistant Professor in Music Composition and Assistant Director of the Mizzou New Music Initiative at the University of Missouri, Columbia.



**Fernanda Aoki Navarro** is a composer of acoustic and electroacoustic music, developing concert music, intermedia works, performance art and installations. She is interested in sound, in the idiosyncratic relationship between the corporeality of the performers and the physicality of their instruments, in the exploration between music and language, the use and misuse of technology, and in the transformational power that experimental music can exert on issues related to feminism and social otherness. At Harvard, she was a fellow of the Radcliffe Institute for Advanced Study; she studied composition at Universidade de São Paulo (Brazil), completed her masters at UC Santa Cruz, and her PhD at UC San Diego. Her music has been performed nationally and internationally by soloists and ensembles such as NY Philharmonic, International Contemporary Ensemble, Talea, Yarn/Wire, Fonema Consort, Gnarwhallaby, Platypus, Nadar, among others.

Her works have been featured at festivals such as June in Buffalo, Banff music festival, Domaine Forget, Festival Internacional de Campos do Jordão, New Music Gathering, Visiones Sonoras, MATA, SEAMUS, NYC Electronic Music Festival, Darmstadt Summer Festival and others. She is engaged with promoting contemporary music, working as an organizer and curator of concerts and music festivals, such as Springfest, FIME, PRISMS New Music Festival, and the XX concert series. Fernanda is also an educator, working as assistant professor at Arizona State University. Fernanda doesn't like to be reduced to her gender, doesn't know how to samba, procrastinates to write program notes, doesn't know how to react to compliments or critiques, goes to the cinema every week, drinks coffee every day.



Violinist **Rika Seko** has performed with the Chicago Symphony Orchestral, the Lyric Opera, Ravinia Festival Orchestra, and is a member of the Grant Park Orchestra. A core member of Fulcrum Point New Music Project, Ms. Seko's interest in new art music has found its expression in the MusicNOW series, The Chicago Ensemble, and international tours of music by Bernstein, Terzian, and Keiko Fujiie. She has served as concert master with the Colombia Symphony, Bogotá Philharmonic, Elmhurst Symphony, and the Chicago Civic Orchestra. Rika currently serves as artist representative on the Fulcrum Point Board of Directors.

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](http://www.fulcrumpoint.org) to learn more about our upcoming programs celebrating Fulcrum Point's 25th anniversary season. To support our work please text fpmusic to 44321 where you'll be connected to our donation page.

Stephen Burns  
*Founder and Artistic Director*  
Fulcrum Point New Music Project



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 New Music Project staff**

Stephen Burns, Founder & Artistic Director  
Bradley Powell, General Manager

#### **Fulcrum Point New Music Project Board of Directors**

Veljko Trkulja, President  
Steve Bynum, Vice-President  
Gustavo Leone, Treasurer  
Stephen Burns, Founder  
Christian Dillingham, Board Development Chair

To support Fulcrum Point artists, visit [www.fulcrumpoint.org/support](http://www.fulcrumpoint.org/support) or text **FPMUSIC** to **44321** on your phone.



**The Neisser Family Foundation**  
**Earl & Brenda Shapiro Foundation**  
**The Zuckerman Family Foundation**  
**The Reynolds Family Foundation**  
**The Walder Foundation**  
**Heitman LLC**  
**The Alice M. Ditson Fund of Columbia University**