

LORELT

Women's Voices

Music by Elizabeth Maconchy, Nicola LeFanu, Hilary Tann,
Eleanor Alberga, Barbara Jazwinski, Cecilia McDowall

Jeremy Huw Williams BARITONE, Paula Fan PIANO, Yunah Lee SOPRANO



ELIZABETH MACONCHY (1907-1994)

In 1923 when she was 16, Elizabeth Maconchy came to London to study at the Royal College of Music; she was a shy girl who had been brought up in the country in Ireland, with scant musical experience. At the RCM she explored contemporary music for herself – first Bartók, later Berg and Janáček – and her music developed in a way that rapidly attracted the attention of the most distinguished musicians of the day. She studied with Vaughan Williams and they became lifelong friends.

She went to Prague on a travelling scholarship and her piano concerto was performed there on the 19th March 1930, her twenty-third birthday; a few months later Henry Wood gave the first performance of *The Land* at the Promenade Concerts, to great acclaim, and in the same week she married William LeFanu, one of a well-known Irish literary family.

However this brilliant beginning to her career was interrupted when she contracted tuberculosis. Other practical difficulties followed: raising a family, war years, and persistent prejudice against a woman composer. Nevertheless performances continued both in Britain and abroad. She was played regularly at ISCM festivals and there were concerts devoted entirely to her work. Recalling their many collaborations, the violinist Anne Macnaghten said, 'When I met Betty Maconchy, I thought – here is a composer who makes it all worthwhile'.

In the forty years following the war Elizabeth Maconchy was commissioned by leading performers and festivals throughout England and Ireland. Though best known for her cycle of thirteen string quartets, she composed a wealth of music for a wide range of mediums: opera, orchestral, chamber, choral and vocal works. Early

listeners to her music liked it for its vitality and astringency: they praised its wit, economy and taut intellectual control. Listeners today might equally speak of her melodic lyricism or her richly expressive harmonic idiom. For her services to music, she was honoured DBE in 1987.

Maconchy wrote many songs during her long career, setting texts from Shakespeare, Donne and Traherne, to Yeats, MacNeice and Auden. She enjoyed writing song cycles for singers she knew, including Sophie Wyss, Peter Pears and Jane Manning.

These four songs, settings of familiar Shakespeare texts, were first performed in 1965 by soprano Noelle Barker, and pianist Wilfrid Parry. Subsequently they have also been sung by tenors (e.g. Philip Langridge, at the BBC Proms in Maconchy's centenary year, 2007); and now in this first recording, by baritone Jeremy Huw Williams.

NL

Four Shakespeare Songs

1.
Come away, come away, death,
 And in sad cypress let me be laid.
Fly away, fly away, breath;
 I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
 O, prepare it.
My part of death, no one so true
 Did share it.

Not a flower, not a flower sweet,
 On my black coffin let there be strewn;
Not a friend, not a friend greet
 My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
 Lay me, O where
Sad true lover never find my grave,
 To weep there.

(Twelfth Night)

2.
When that I was and a little tiny boy,
 With hey, ho, the wind and the rain,
A foolish thing was but a toy,
 For the rain it raineth every day.

But when I came to man's estate,
 With hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut their gate,
 For the rain it raineth every day.

But when I came, alas to wive,
 With hey, ho, the wind and the rain,
By swaggering could I never thrive,
 For the rain it raineth every day.

But when I came unto my beds,
 With hey, ho, the wind and the rain,
With tosspots still had drunken heads,
 For the rain it raineth every day.

A great while ago the world begun,
 With hey, ho, the wind and the rain,
But that's all one, our play is done,
 And we'll strive to please you every day.

(Twelfth Night)

3.
Take, O take those lips away,
 That so sweetly were forsworn;
And these eyes, the break of day,
 Lights that do mislead the morn;
But my kisses bring again, bring again,
 Seals of love, but sealed in vain, sealed in vain.

(Measure for Measure)

4.
King Stephen was a worthy peer;
His breeches cost him but a crown;
He held 'em sixpence all too dear,
With that he called the tailor loon.
He was a wight of high renown,
And thou art but of low degree.
'Tis pride that pulls the country down;
Then take thine auld cloak about thee.

(Othello)

NICOLA LEFANU (1947-)

Nicola LeFanu has composed around one hundred works for a variety of mediums. Her music is published by Edition Peters and by Novello and has been widely played, broadcast and recorded. She has composed eight operas, which have been staged in UK, Ireland and USA.

She was born in England in 1947 to Irish parents; her mother was the composer Elizabeth Maconchy. LeFanu studied at Oxford, the RCM and Harvard. She is active in many aspects of the musical profession and was Professor of Music at University of York, 1994-2008.

In April 2017 she celebrated her seventieth birthday, and was BBC Radio 3 'Composer of the Week'. 2017 also saw premieres of five new works, including *The Crimson Bird* (commissioned by the RPS for the BBCSO with Rachel Nicholls, soprano). Her cantata *St Hilda of Whitby*, to a text by Wendy Cope, was premiered in Oxford in February 2018. Recent music includes pieces for solo violin, for solo piano and two choral works.

The Swan is a scena for baritone, specially written for Jeremy Huw Williams, who created the part of Hiroshige in my chamber opera *Tokaido Road*.

The text is a mediaeval sequence describing, in beautiful imagery, a migrating swan. The swan laments the peril and loneliness of crossing the ocean; only when it sees the constellation Orion blazing among the stars, does it take hope of finding a haven on the far shore. Originally an allegory of the soul's journey, to me the poem speaks for all the migrants seeking a safe refuge today.

The poet Fleur Adcock has made an English version of the original Latin, matching the imagery with her own vivid words. My scena weaves together the Latin and English words.

The Swan was commissioned by Jeremy Huw Williams with the support of the John S Cohen Foundation, for first performance on 25 June 2017 at the Lower Machen Festival with Paula Fan (piano).

This setting of *The Swan* is also available for baritone with trumpet and string trio.

NL

The Swan

Clangam, filii,
ploratione una

alitis cygni,
qui transfretavit aequora.

O quam amare
lamentabatur, arida

se dereliquisse
florigera
et petisse alta
maria.

Aiens: infelix sum
avicula,
heu mihi, quid agam
misera?

Pennis soluta
inniti
lucida non potero
hic in stilla.

Undis quatior,
procellis
hinc inde nunc allidor
exsulata.

Angor inter arta
gurgitum cacumina
gemens alatizo
intuens mortifera,
non conscendens supera.

Cernens copiosa
piscium legumina,
non queo in denso
gurgitum assumere
alimenta optima.

*Hear me, my children,
telling the lamentation
of the winged swan
who journeyed across the ocean.*

*Bitterly he grieved
for what he had abandoned —
the flowering meadows
of the solid land —
to make his voyage
over the high seas.*

*This was his cry:
'I am a doomed creature.
What shall I do
in my desperate misery?*

*My wings will never
support me freely
here in this brightly
clinging moisture.*

*The waves batter me,
the force of the gale
dashes me to and fro
in my exile.*

*I am confined between
close peaks of water.
Flying I moan
and gaze at the doom-bearers,
unable to mount higher.*

*I can see pasture
in plenty for fishes
but in the crowding billows
I cannot snatch a bite
for my own good nurture.*

Ortus, occasus,
plagae poli,
administrare
lucida sidera.

Sufflagitate
Oriona,
effugitantes
nubes occiduas.

Dum haec cogitaret tacita,
venit rutila
adminicula aurora.

Oppitulata afflamine
coepit virium
recuperare fortia.

Ovatizans
iam agebatur
inter alta
et consueta nubium
sidera.

Hilarata
ac iucundata
nimis facta,
penetrabatur marium
flumina.

Dulcimode cantitans
volitavit ad amoena
arida.

Concurrere omnia
alitur et conclamare
agmina:

Regi magno
sit Gloria.

*Sunrise and sunset
and polar quarters,
give me for guidance
the brilliance of stars.*

*Summon Orion
to light my way.
Sweep the western
Clouds from my vision.'*

*While these thoughts possessed his mind
vermilion dawn
came to his rescue.*

*A breeze gusted up for him,
making him strong
with his old vigour.*

*Now he exulted
feeling himself flung
amid the stars
in their high familiar
constellations.*

*Joy overtook him;
he was ecstatic
beyond telling
as he dived and surfaced
in the streams of sea.*

*Singing his melodies
he glided to the welcome
shores of dry land.*

*Come now, all you multitudes
of birds, and proclaim
together in chorus:*

*Praise and glory
To the great King.*

HILARY TANN (1947-)

Welsh-born composer, Hilary Tann, lives in the foothills of the Adirondack Mountains in Upstate New York where she is the John Howard Payne Professor of Music Emerita at Union College, Schenectady. Her compositions have been widely performed and recorded by ensembles such as the European Women's Orchestra, Tenebrae, Lontano, Marsyas Trio, Thai Philharmonic, Royal Liverpool Philharmonic, and BBC National Orchestra of Wales.

Recent composer-residencies include the 2011 Eastman School of Music Women in Music Festival, 2013 Women Composers Festival of Hartford, and 2015 Welsh Music Center. Praised for its lyricism ("beautiful, lyrical work" – *Classical Music Web*) and formal balance ("In the formal balance of this music, there is great beauty ..." – *Welsh Music*), her music is influenced by a strong identification with the natural world.

A deep interest in the traditional music of Japan has led to private study of the *shakuhachi* and guest visits to Japan, Korea, and China. These two interests combine in her enjoyment of haiku (she is a published haiku poet) and in text selections from Welsh poets ("music of great integrity, impeccable craft, and genuine expressive ambition" – *Fanfare 36:I*).

Several years ago it was my good fortune to be introduced to the Shrine Church of Saint Melangell, at Pennant Melangell, deep in the Berwyn Mountains of Wales. While there, I purchased a book of poems about St. Melangell, "The Hare That Hides Within," and was immediately drawn to a set of six poems by former Welsh poet laureate, Gwyneth Lewis. I subsequently met Gwyneth Lewis and she graciously gave me permission to set three of these poems (I, II, and VI) as my own work of the same name, *Melangell Variations*. The words of Gwyneth Lewis capture the ancient story of a young female hermit whose grace and piety led her to shelter a hare in her robes while keeping a hunter's hounds at bay. Melangell would eventually become the abbess of a sanctuary, now a place of pilgrimage. The titles of the three linked movements of the piece speak for themselves: I. The Story; II. Her Silence; III. A Cloud of Witnesses. As a composer I have been inspired by poetry, nature, and spiritual values. In *Melangell Variations* all three elements find a home. *Melangell Variations* was commissioned by Jeremy Huw Williams and the Welsh Chamber Orchestra with the assistance of the Ralph Vaughan Williams Trust and Ty Cerdd.

HT

Melangell Variations *Gwyneth Lewis*

The Story

Not that the hunting wasn't hard that day –
the greyhounds running whole rivers of scents –
not that we'd let much get away
not that the hare wasn't innocent

but canny as we ran her to ground
into a thicket. Not that she cried
more than they do...but that she found
a girl in a thornbush and tried to hide

herself in her petticoats, sun under cloud.
She sat there, a letter, the start of a tome
about stillness. The master allowed
the dogs to calm down. They settled, at home

watching the virgin in her shaking tree.
Her silence made the cool glade burn.
The seeker's found. Melangell, teach me,
the hunter you coursed and caught, where to turn.

Her Silence

Breathe in.
She's quiet as a mist on moss.
Breathe out,
subtle as a burning bog.

Breathe in...
The sea sighs as she holds quite still
... and out
storms ride on her breath, a gale
of nothing. *Breathe in.*
Words fall in a drop from a thorn...
Breathe out.
... earth hums its tone as planets turn
around her. *Breathe in.*

Her gravity holds us. Hush. Her thought
gives us a world – *breathe out* –
where insects move like juggernauts.

Breathe in. We swim
to drown, Melangell, in your breath
which drags us from our land-bound doubt
towards you. *Out...Breathe out...Breathe out...*

A Cloud of Witnesses

Melangell, in your box of lead,
find us.

Brynach, Beuno, Tudno, Llyr.

The earth's your sleeping hare, will jump
to greet you.

Tysul, Teilo, Gwynlliw...Rain

will rub its pelt of weather hard
against blind windscreens...

Padarn, Maelog, Gwendolen...
until we feel the mountains move

towards you, Twrog, Rhystud, Llawen, Gwaur.
In company, the light grows great
around you – headlamps shine across the dark

from Cadfan, Rhydian, Sannan teg
and through the gloom of space we see
the sun take shelter in your spirit's sky
and you surrounded by the daylight stars
of other saints who shall not die –
Cynog, Padarn, Edeyrn Fawr.

From time, our hunter, guard us with your prayer
Melangell, strongest steel and softest air.

ELEANOR ALBERGA (1949-)

Eleanor Alberga is a highly regarded mainstream British composer with commissions and premieres from the BBC Proms and The Royal Opera. Her work is noted for its emotional impact, depth of craft and brilliant colouring and orchestration. Born and growing up in Jamaica, her cultural inheritance is wide including performing with the Jamaican Folk Singers and as a dancer with an African Dance company.

Coming to the UK initially on a scholarship to study piano and singing at the Royal Academy of Music, her compositional talents came to the fore whilst working in the contemporary dance world and she now boasts a rich catalogue of works in all genres: her opera based on an Isabel Allende story, *Letters of a Love Betrayed*, drew comparison with Debussy's *Pelléas* and Berg's *Wozzeck*; three string quartets; a growing sequence of chamber music Nocturnes featuring horn and oboe, and orchestral music including two violin concertos and a rip-roaring adaptation of Roald Dahl's *Snow White and the Seven Dwarfs* as well as her Last Night of the Proms opener *Arise Athena*. Her early piano music has a deep connection to her Jamaican heritage and there is music for solo voice and for choir.

Alberga now lives in the English countryside with her husband, the violinist Thomas Bowes, and together they have founded and nurtured an original festival – Arcadia.

The Soul's Expression was commissioned with funds from the PRS for Music Foundation 'Women Make Music' and this gave me the idea of using all female poets. To my delight, I discovered that one of my favourite authors – George Eliot – had written several wonderful poems. Choosing also Emily Brontë and Elizabeth Barrett Browning (whom I found out had grown up in Jamaica) I was able to collect four poems which seem to encapsulate some aspects of the human soul's perceptions. I decided to weave the songs into a contrasting background of abstract interstitial music and join them in this way. Using a quote from George Eliot's novel *Adam Bede* in these interludes, I hoped to create a type of rondo form between each contrasting song, until finally, the last song becomes part of the more abstract interlude music.

EA

Blue Wings (*George Eliot*)

Warm whisp'ring through the slender olive leaves
Came to me a gentle sound,
Whis'pring of a secret found
In the clear sunshine 'mid the golden sheaves:

Said it was sleeping for me in the morn,
Called it gladness, called it joy,
Drew me on 'Come hither, boy.'
To where the blue wings rested on the corn.

I thought the gentle sound had whispered true
Thought the little heaven mine,
Leaned to clutch the thing divine,
And saw the blue wings melt within the blue!

George Eliot (from *Adam Bede*):

Let evil words die as soon as they're spoken

The Sun Has Set (*Emily Brontë*)

The sun has set, and the long grass now
Waves dreamily in the evening wind;
And the wild bird has flown from that old gray
stone
In some warm nook a couch to find.

In all the lonely landscape round
I see no light and hear no sound,
Except the wind that far away
Comes sighing o'er the healthy sea.

Eliot/Alberga:

Let evil die soon

Roses (*George Eliot*)

You love the roses - so do I. I wish
The sky would rain down roses, as they rain
From off the shaken bush. Why will it not?
Then all the valley would be pink and white
And soft to tread on. They would fall as light
As feathers, smelling sweet; and it would be
Like sleeping and like waking, all at once!

Eliot/Alberga:

Die, evil. Die!

The Soul's Expression (*Elizabeth Barrett Browning*)

With stammering lips and insufficient sound
I strive and struggle to deliver right
That music of my nature, day and night
With dream and thought and feeling interwound
And inly answering all the senses round
With octaves of a mystic depth and height
Which step out grandly to the infinite
From the dark edges of the sensual ground.

This song of soul I struggle to outbear
Through portals of the sense, sublime and whole,
And utter all myself into the air:
But if I did it, - as the thunder-roll
Breaks its own cloud, my flesh would perish there,
Before that dread apocalypse of soul.

Eliot/Alberga:

There! They're spoken!

BARBARA JAZWINSKI (1950-)

Barbara Jazwinski studied composition and theory at the Fryderyk Chopin University of Music in Warsaw, Poland. She received her M.A. degree in composition and piano from Stanford University and her Ph.D. in composition from the City University of New York. Her teachers included Mario Davidovsky, Gyorgy Ligeti and John Chowning. Currently, she is Head of the Composition Program at the Newcomb Music Department, Tulane University, in New Orleans.

Barbara Jazwinski's music has been heard throughout North America, Europe, and the Far East. Her compositions have been selected for programming at many well-known concert series and festivals including Diffrazioni Multimedia Festival, Florence; London Festival of American Music; Second Annual International Music by Women Festival, Mississippi; American Composers Alliance Concerts, New York; Klassik & Elektronik Music Play, Berlin; The New Orleans Chamber Orchestra Concert Series; Shenson Recital Series, Stanford; A Look Behind the Curtain, La Maison Française, NYU, New York; 2nd Album of Contemporary Music for Young Performers, Wrocław; The Koszalin Philharmonic Concert Series; Polish Music Festival in Montreal; Laboratory of Contemporary Music in Warsaw and in Siedlce, Poland; Constanta International Music Days, Romania; SIMC Romania/ISCM, Bucharest, Romania; Filarmonica de Stat Banatul, Timisoara, Romania; Contemporary Music Series, Nice, France; Concerti Interactive Arts, Lucca, Italy; Musica 2000, Ancona, Italy; Society of Composers', Inc.; Radio France Musique (ORTF-Paris; Magasin Internationale); 10th Laboratory of Contemporary Music in Warsaw, Poland; New Music Festival, Edmonton Composers' Concert Society, Canada; New York University New Music Ensemble;

Washington Square Contemporary Music Series, NYC; The New Repertory Ensemble of New York, Carnegie Recital Hall; The Fanfare Festival, Gegenwelten Festival (Mannheim – Heidelberg), North/South Consonance, NYC.

Dr Jazwinski has also been active as a performer, conductor and promoter of contemporary music. Since 1988, she has served as Music Director of *Spectri Sonori*, an award-winning concert series that specializes in performances of contemporary music.

Among her awards are the *Prince Pierre of Monaco Composition Award* for her *Sextet* and the First Prize in the *Nicola De Lorenzo Composition Contest for Music for Chamber Orchestra*. She is the recipient of numerous commissions, grants and fellowships including commissions from the Polskie Towarzystwo Muzyki Wspolczesnej, London Festival of American Music, New York University New Music Ensemble, Louisiana Music Teachers Association, Esther Lamneck, Louisiana Sinfonietta, New Hudson Saxophone Quartet, Chamber Music Center at the Composers' Conference at Wellesley College, Quatuor Francis Poulenc, an Artist Fellowship from the Louisiana State Arts Council, as well as grants from the Presser Foundation, Newcomb Foundation, Metzner Foundation, Meet the Composer, Inc., and many others. Her compositions are available on the Vienna Modern Masters, Capstone, Ravello and Musiques Suisses labels.

The Girl by the Ocean was composed in 2015. The poem was written by the composer's daughter, Maria Jazwinski. The work is dedicated to Jeremy Huw Williams and Paula Fan, dear friends and extraordinary musicians.

BJ

The Girl by the Ocean *Maria Jazwinski*

The sunset dances for me as I watch the new
waking moon.
Mother Nature soothes me.
I lose myself in my thoughts.

The stars twinkle softly, lulling the girl by the
ocean to her dreams.
The water is by her feet now, the sleepy sea sends
soft waves that caress her feet.

Far away, she senses flames, intense, vivid and
wild, dancing in the wind.

The night is quiet.
In her dreams, she follows the ocean until she
finds a river, walking in her own surreal fantasy.
The river leads into a stream,
narrowing into a creek.

Warmth touches the girl in her sleep.
The birds begin to whisper.
Slowly, the girl awakens.

She is finally home.
She is safe.
The darkness is gone.

CECILIA MCDOWALL (1951-)

Cecilia McDowall has won many awards, winning the 2014 British Composer Award for her haunting work, *Night Flight*, celebrating the pioneering flight of the American pilot, Harriet Quimby, across the English Channel. McDowall's music has been commissioned and performed by leading choirs, including the BBC Singers, The Sixteen, Oxford and Cambridge choirs, ensembles, and at festivals worldwide. *Three Latin Motets* were recorded by the American Phoenix Chorale; this Chandos recording, *Spotless Rose*, won a Grammy award in 2009. *Everyday Wonders: The Girl from Aleppo*, commissioned by the National Children's Choir of Great Britain, was premiered in 2018 and has been performed worldwide many times since.

New commissions include an Advent carol for St John's College, Cambridge, *Da Vinci Requiem* for the Wimbledon Choral Society and most recently, *O sing unto the Lord* for King's, Cambridge. In 2013 Cecilia McDowall received an Honorary Doctorate from Portsmouth University and in 2017 McDowall was selected for an Honorary Fellow award by the Royal School of Church Music.

The title for my three settings by Dylan Thomas comes from the first poem in the cycle, *Clown in the moon*, so delicate, beautiful and melancholic in expression. I feel there is a measure of desperation underlying these poignant words and in contrast to the dream-like imagery I have sought to bring an intensity and passion to the vocal line.

The second song, *Being but men*, gives contrast between the older self and the child. There is a fearlessness in childhood, climbing trees and gazing at the stars from the treetops, but as an adult, we regard everything with caution and pragmatism. The song opens with a faltering bass line, perhaps suggesting the footsteps of men. This is followed by repeated upward motifs in the accompaniment, lifting the vocal line to the words, 'Children in wonder watching the stars.' The heavy 'footsteps' return, leaving carefree childhood behind.

The last song of the three is a joyful appreciation of the seasons of the year, each season with its distinguishing characteristic; the cuckoo makes a cheeky appearance towards the end.

If I touched the earth was commissioned by Jeremy Huw Williams in association with the Ralph Vaughan Williams Trust to mark the centenary of the Welsh poet, Dylan Thomas.

First performed by Jeremy Huw Williams, baritone, and Nigel Foster, piano, on 7 October, 2014 in the St David's Hall, Cardiff.

CMcD

If I touched the earth *Dylan Thomas*

1. Clown in the Moon

My tears are like the quiet drift
Of petals from some magic rose;
And all my grief flows from the rift
Of unremembered skies and snows.

I think, that if I touched the earth,
It would crumble;
It is so sad and beautiful,
So tremulously like a dream.

2. Being but men

Being but men, we walked into the trees
Afraid, letting our syllables be soft
For fear of waking the rooks,
For fear of coming
Noiselessly into a world of wings and cries.

If we were children we might climb,
Catch the rooks sleeping, and break no twig,
And, after the soft ascent,
Thrust out our heads above the branches
To wonder at the unfailing stars.

Out of confusion, as the way is,
And the wonder, that man knows,
Out of the chaos would come bliss.

That, then, is loveliness, we said,
Children in wonder watching the stars,
Is the aim and the end.

Being but men, we walked into the trees.

3. Here in this spring

Here in this spring, stars float along the void;
Here in this ornamental winter
Down pelts the naked weather;
This summer buries a spring bird.

Symbols are selected from the years'
Slow rounding of four seasons' coasts,
In autumn teach three seasons' fires
And four birds' notes.

I should tell summer from the trees, the worms
Tell, if at all, the winter's storms
Or the funeral of the sun;
I should learn spring by the cuckooing,
And the slug should teach me destruction.

A worm tells summer better than the clock,
The slug's a living calendar of days;
What shall it tell me if a timeless insect
Says the world wears away.



LAUREN RUSTAD ROTH (violin) joined the University of Arizona faculty in 2013 and simultaneously began her tenure as concertmaster of the Tucson Symphony Orchestra. Prior to these appointments she was concertmaster of the Canton Symphony in Ohio. Prof. Roth holds undergraduate degrees from the University of Washington and a master's degree from the Cleveland Institute of Music where she studied with Cleveland Orchestra concertmaster William Preucil.



TIMOTHY KANTOR (violin) joined the University of Arizona faculty in 2016. A member of the Afiara Quartet, he is also former concertmaster of the Evansville Philharmonic. Mr. Kantor was featured as the Young Artist in Residence for Performance Today and has performed with many of today's leading musicians including Joshua Bell, Jaime Laredo, Sharon Robinson, Atar Arad, Alexander Kerr and the Pacifica Quartet. Mr. Kantor studied at Bowdoin College, the Cleveland Institute of Music, and Indiana University.



MOLLY GEBRIAN (viola) joined the University of Arizona faculty in 2019. Previously, she taught at the University of Wisconsin-Eau Claire. Her debut album, *Trios for Two*, with collaborator Danny Holt, was named one of the 100 best recordings of 2017 by Ted Gioia, influential music critic and historian. Dr. Gebrian also has a background in neuroscience and frequently presents and writes on the topic of music and the brain. She studied at Oberlin College, New England Conservatory, and Rice University.



THEODORE BUCHHOLZ (cello) has recorded as featured artist for Centaur and Toccata Records, performs internationally as a soloist, and is the cellist of the Deco Piano Trio. During the summers he teaches and performs at the Killington Music Festival. He previously served as president of ASTA-Arizona. Dr. Buchholz studied at the San Francisco Conservatory of Music, University of Arizona, and the Manhattan School of Music. Theodore has been a member of the University of Arizona faculty since 2014.



YUNAH LEE (soprano) made her solo recital debut at Carnegie Hall and the Ho-Am Recital Hall in Seoul, Korea followed by a national tour in five cities in South Korea. Her first recording of “Four Seasons in Korea” with I Musici was released in 2004. She performs extensively in the U.S., Europe and Asia in opera, oratorio and as recitalist. She has performed her signature role of Cio-Cio San (Madama Butterfly) with many major companies, including the Metropolitan Opera, the New York City Opera, the Austin Lyric Opera, the Washington National Opera, the Boston Lyric Opera,

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JEREMY HUW WILLIAMS, baritone

The Welsh baritone **Jeremy Huw Williams** studied at St John's College, Cambridge, at the National Opera Studio, and with April Cantelo. He made his debut with Welsh National Opera as Guglielmo (*Così fan tutte*) and has since appeared in more than sixty operatic roles. He has given performances at major venues in North and South America, Australia, China, India and most European countries.

He has given recitals at the Wigmore Hall and Purcell Room, and at many major music festivals. He has appeared with the BBCCO, BBCNOW, BBCSO, BBCSSO, BBC Philharmonic, Bournemouth Symphony Orchestra, CBSO, Hallé, LPO, LSO, Philharmonia, RLPO, and the Ulster Orchestra. He has made many recordings for BBC Radio 3, and more than thirty commercial recordings, including more than ten solo discs of songs.

He was awarded an Honorary Fellowship by Glyndŵr University in 2009 for services to music in Wales, and received the Honorary Degree of Doctor of Music from the University of Aberdeen in 2011.

www.jeremyhuwwilliams.com



PAULA FAN, piano

Pianist **Paula Fan** has performed on five continents, recorded over twenty-five albums, and has broadcast for the BBC, NPR, Radio Television China, and international stations from Bosnia to Australia. One of the first recipients of the doctorate in Collaborative Piano, she has lectured on the subject worldwide. She was Regents' Professor at the University of Arizona and performed as Principal Keyboardist with the Tucson Symphony Orchestra for over 30 seasons. She has also served as Visiting Professor at the Eastman School of Music, and at conservatories throughout China.

A founder of the Confluentcenter for Creative Inquiry, she has created numerous musical presentations marrying disciplines from Hospice Care to Cookery with art song, based on her belief that there is classical music for everything. With her brother Michael, she produced shows on solar energy, performed on the National Mall in Washington DC on solar powered instruments. Now a Confluentcenter Senior Fellow, she continues to tour internationally as pianist and lecturer.