

Babson-Olin-Wellesley (BOW) Collaboration
presents

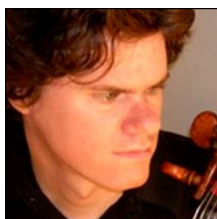
The Musical Process **from the Inside Out**

Wellesley College Performance Faculty

in concert with



Gabriela Diaz



David Russell



Lois Shapiro

December 5, 2017

Olin College of Engineering
Milas Hall Mezzanine
4:00-5:00 PM



Olin College of Engineering

The Babson–Olin–Wellesley (BOW) Collaboration presents...

Wellesley College Performance Faculty

in concert with Faculty and Student Compositions

Gabriela Diaz (violin), David Russell (cello), Lois Shapiro (piano)

December 5, 2017

Triquetra

Arlene Zallman

II. Lament

Wired in Series

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|---------------------------|----------------------|
| 1. A Fresh Start | Madi Wyatt |
| 2. Up and Over | Luis Zuniga |
| 3. Reunited | Naomi Chiu |
| 4. Saferoom 2 | Mika Notermann |
| 5. Noire | Cusai Alfred-Igbokwe |
| 6. May I? | Junwon Lee |
| 7. Circus | Jonathan Zerez |
| 8. Drifting Away | Kyle Emmi |
| 9. I Thought of You Today | Braden Oh |
| 10. The Warmth of Winter | Vienna Scheyer |

Book of Hours

Martin Brody

III. Dusk

This is the second of two concerts supported by a
Babson-Olin-Wellesley (BOW) Presidential Innovation Grant.

Arlene Zallman composed *Triquetra* in 1999 for the Triple Helix Piano Trio. It comprises three movements: I. Largo – Allegro, II. Lament: In memoriam, Andrea Landini, and III. Scherzo & Trio. Zallman was a beloved professor at Wellesley College where she taught music theory and composition until her untimely passing in 2006.

“Dusk” is the third of three movements comprising *Book of Hours*, a piano trio commissioned by Triple Helix 2001. The times of day represented in the piece (“Dawn,” “Meridian,” and “Dusk”) are psychological rather than impressionistic or narrative in their nature. That is, they render qualities of thought and experience rather than reflecting an observable world. In terms of this premise, “Dusk” is a period of reflection on thoughts that have appeared earlier in the day, but now with unresolved affects, a mix of resolve, fatigue, turbulence, and serenity. This conclusion to the larger cycle was composed to be a stand-alone piece and fulfilled a Fromm Foundation commission for Thomas Kelly’s “First Nights” program at Harvard.

Martin Brody, Wellesley, Massachusetts, November 30, 2017

Wired in Series comprises 10 short works by first-year students at Olin College enrolled in the Fall ‘17 Wired Ensemble. The course, taught by Diana Dabby, cycles through all instruments of the orchestra, including voice. Students then write for these instruments and voices.

“A Fresh Start” is a reflection on the revision process in composing; I didn’t like my original piece so revised and revised till time gave my piece a fresh start – *Madi Wyatt*

“Up and Over” creates a rather jolly atmosphere. In my mind, each instrument is a person and together they skip up and over a hill – *Luis Zuniga*

“Reunited” begins with two distinct voices that slowly meet and become one over the course of the piece – *Naomi Chiu*

“Saferoom 2” was born from countless hours spent in the oasis of procrastination, playing video games; its title pays homage to the first break in the action. Pause, save, breathe, then leap back into the world – *Mika Notermann*

“Noire” is inspired by the glorious darkness of the night. Pitch black. La couleur noire – *Cusai Alfred-Igbokwe*

“May I?” evokes someone requesting advice from another individual, as portrayed by the cello and piano – *Junwon Lee*

“Circus” is quite whimsical with the upbeat melodies and bouncy rhythms, and these qualities reminded me of a circus – *Jonathan Zerez*

“Drifting Away” conveys the wistful nature of the two string lines, never in unison, drifting away from one another – *Kyle Emmi*

“I Thought of You Today” borrows its title from a poem that struck me during my first semester away from home; I wrote this piece with my hometown musical friends in mind – *Braden Oh*

“The Warmth of Winter”: when I was composing this piece, I thought about how the chill outside on a winter day makes the warmth inside all the more special – *Vienna Scheyer*

Georgia native **Gabriela Diaz** began her musical training at the age of five, studying piano with her mother, and the next year, violin with her father. Shortly before her sixteenth birthday, she was diagnosed with Hodgkin's Disease, a type of lymphatic cancer. As a cancer survivor, Gabriela is committed to cancer research and treatment. In 2004 Gabriela was a recipient of a grant from the Albert Schweitzer Foundation. This grant enabled Gabriela to begin organizing a series of chamber music concerts in cancer units at various hospitals in Boston called the Boston Hope Ensemble. Gabriela holds undergraduate and graduate degrees from New England Conservatory, where she was a student of James Buswell. Devoted to contemporary music, Gabriela has been fortunate to work closely with many significant living composers on their own compositions, namely Pierre Boulez, Magnus Lindberg, Frederic Rzewski, Alvin Lucier, Steve Reich, Brian Ferneyhough, John Zorn, Roger Reynolds, Lee Hyla, and Helmut Lachenmann. Gabriela is actively involved in contemporary music in Boston, and is a member of the Callithumpian Consort, Firebird, Ludovico, Dinosaur Annex and Sound Icon Ensembles. You can hear Gabriela on Mode, Centaur, New World, BMOP Sound, and Tzadik records.

David Russell is a busy Boston area performer who has also toured extensively in France, Germany, Italy and England. Assistant Principal Cello with the Tulsa Philharmonic since 2000 and faculty member at Oklahoma City University 2001 to 2003; a member of the Grammy-nominated Eaken Trio, formerly in residence at Dickinson College in PA; Principal Cello of Opera Boston and the Hingham Symphony. Regular appearances with Pro Arte Chamber Orchestra of Boston, the New England String Ensemble, Cantata Singers and Ensemble, and Emmanuel Music. A strong advocate of new music, he has performed with Phantom Arts Ensemble for American Music, Dinosaur Annex, Collage New Music, Boston Modern Orchestra Project, Music on the Edge, AUROS Group for New Music, Firebird Ensemble, the Cleveland Chamber Symphony, Stony Brook Contemporary Chamber Players, and the Fromm Foundation Players at Harvard. A founding member of Furious Band, an ensemble devoted to the exploration and performance of works by young composers. Recent projects include the premiere of Ricardo Zohn-Muldoon's chamber opera "Comala" in Mexico City, performances at Miller Theater at Columbia University, the American Academy in Rome and the Rotterdam Conservatory, U.S. premieres of works for solo cello by Harold Meltzer and Judith Weir, masterclasses at the University of California-Davis, University of Wisconsin-Madison, and University of Alaska-Fairbanks and residencies at the University of South Carolina-Columbia and Tufts University. Appointed to the Wellesley faculty in 2005.

Pianist **Lois Shapiro** "conjures enchantment" and "produces and inspires musical magic," notes The Boston Globe. A New York Concert Artists Guild Award winner and highly sought-after soloist and collaborative pianist, she has appeared throughout the U.S. and abroad in concerts ranging from 18th-century period-instrument performances to premieres. In May 2013, Shapiro performed and gave a workshop at the Universität für Musik und darstellende Kunst in Vienna. Shapiro has recorded on Afka, Bridge, Channel Classics, Centaur, MLAR, and Pierrot. Her 1996 duo recording with cellist Rhonda Rider was cited as "Best of the Year" in The Boston Globe. Formerly an instructor of piano at Smith College, Brandeis University, New England Conservatory, and the Longy School of Music, Ms. Shapiro is currently on the faculty of Wellesley College. She gives numerous masterclasses and lectures on subjects such as the nature of musicianship, late-Beethoven piano sonatas, and Robert Schumann's music in cultural context. As an expression of her abiding interest in bringing the musical experience to underserved populations, she was recently awarded an Alumni Ventures grant from Yale University to create and offer innovative interdisciplinary music programs in the Boston public schools. Always seeking to inspire music-lovers of all ages, Ms. Shapiro has recently created an intergenerational orchestra called FIGCO and, in collaboration with the Longy School of Music Dalcroze Department, she co-produced a series of engaging and highly popular family programs in which she performed as narrator and pianist. She received her musical training at the Peabody Institute of Johns Hopkins University, Yale University, and the New England Conservatory.



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