



PROTESTRA



music in action

HERITAGE AGAINST HATE

Part 1: Looking within

Vox Gandharva

Yihan Chen

Mitzy Nonaka, flute
Natasha Loomis, alto flute

Viola Sonata: Largo

Ulysses Kay

Jay Julio, viola
Stephen Joven-Lee, piano

Arirang
Spring in my Hometown

Trad. Korean Folk Songs

Mitzy Nonaka, flute
Dorothy Kim, viola
Emma Kato, cello

Three Bagatelles from China West

Chen Yi

KOE Duo

Homecoming

Anjna Swaminathan

Hyeyung Yoon, violin

Part 2: Looking forward

Ost Shruthi Rajasekar

Mansi Shah, flute

Paths Torū Takemitsu

Pierce Yamaoka, trumpet

Trio Op. 87: Finale Ludwig van Beethoven

Ti Chung and Mitzy Nonaka, flutes
Pierce Yamaoka, flugelhorn

Su Zhou Long

KOE duo

Until Next Time Kenji Bunch

Dorothy Kim, viola

Today's program is presented by PROTESTRA, Asian Musical Voices of America, & Colors of Classical Music.

60% of the proceeds from ticket sales will go directly to organizations serving the API community in NYC:

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About the performers

TI CHUNG

Dr. Ti Chung is a versatile flute performer and educator who resides in the New York City area. She holds her D.M.A. in the flute performance at Texas Tech University, M.M. Degree from SUNY Purchase College and a B.A. from SUNY Stony Brook University. Dr. Chung is a Suzuki certified teacher on flute and Early Childhood, and currently serves as a faculty member in Brooklyn Conservatory of Music, and Joyce Music Center.

In 2013, Ti Chung coordinated a cultural exchange project with Peking University, China and presented as guest artists with Dr. Lisa Garner Santa. Ti regularly performs with Queensboro Symphony Orchestra and Hilltops Music Collectives, and a number of recitals in collaboration with artists from many disciplines.

HYEYUNG YOON

Hyeyung Sol Yoon has been seeking to connect deeply with audiences since starting her career as a violinist with the Chiara String Quartet in 2000. From this desire, she launched "Chamber Music in Any Chamber," which brought her ensemble to over 50 clubs and bars across the country. Hyeyung is the co-founder of Open Space Music, a music event series that emphasizes connection between artists and participants and is the founder of Asian Musical Voices of America, a platform to create community among Asian classical musicians creating and working in the U.S. Hyeyung recently performed a world premiere of Anjna Swaminathan's "Anandham: A Homecoming" at Roulette Intermedium in November 2020. Hyeyung is a graduate of The Juilliard School (B.M. and Artist Diploma).

MANSI SHAH

Mansi Shah is a flutist and data scientist from Cary, North Carolina, whose work explores the spaces where artistic rigor and technical curiosity collide. She believes data (like art!) imitates life and is interested in the profoundly human stories behind the numbers and notes. In addition to her work as a performer and private flute teacher, Mansi is the founder and curator of Colors of Classical Music, a platform amplifying voices of color within the global classical music community. Mansi currently works for the Primrose Schools Franchising Company as a founding member of the company's analytics vertical and is a 2020-2021 fellow with bespoken, a mentorship program for women in music. Mansi holds a B.A. in Music Performance and a B.S. in Environmental Science from The University of North Carolina at Chapel Hill, and an M.S. in Analytics from the Institute for Advanced Analytics at North Carolina State University. www.iammansi.com/

KOE 聲

KOE (Eva Ding, flute and Emma Kato, cello) was formed in 2018 during Eva and Emma's graduate studies at the Manhattan School of Music. As a duo they're dedicated to bringing aspects of their non-musical passions to create interdisciplinary projects and performances. They're also deeply connected to their respective heritages and cultures - Emma being a 2nd generation Japanese-American, and Eva being Chinese-born and New Zealand-raised - and make an effort to include pieces and composers that reflect that into their programming.

They both hold Master of Music degrees from the Manhattan School of Music having studied under the tutelage of Julia Lichten and Robert Langevin respectively. Together with their interest in and passion for community engagement, education, and interdisciplinary exploration they're dedicated to making classical music and beyond accessible, relatable, and relevant to the world right now.

JAY JULIO

Originally from Uniondale, New York, 23-year old first-generation Filipino-American Jay Julio (they/them) is a multi-instrumentalist, teacher, and composer-arranger currently based in Harlem, but they begin a new chapter as one-fourth of the 2020-2023 LA Orchestra Fellowship. They have shared the stage with Broadway singers, pop stars, and classical music's hottest young talents in performances from Washington D.C. to the Philippines, and can be heard on Captured Tracks, Fiendish Endeavor, and Broadway Records. They most recently appeared in the official collaborative music video for Major Lazer & Marcus Mumford's single, Lay Your Head On Me, released as a fundraiser for COVID-19 research efforts. Their compositions and arrangements have been heard at the Cannes Film Festival and at New York Fashion Week and performed by soprano-double bass duo confluss.

Jay graduated from the Interlochen Arts Academy at 16 with their highest musical honor, the Young Artist Award, received their BM in Viola Performance from the Manhattan School of Music under Karen Ritscher on full scholarship, and received their MM at the Juilliard School on a full-tuition Susan W. Rose Fellowship. Through the LA Orchestra Fellowship, they are receiving a GC (Graduate Certificate) at the University of Southern California as a student of Yura Lee.

PIERCE YAMAOKA

Trumpeter Pierce Yamaoka recently finished his Master's Degree at Indiana University where he was the recipient of the Charles Gorham Trumpet Scholarship and studied with Edmund Cord and Kris Kwapis. During his time in Indiana, Pierce performed with the Indianapolis Brass Ensemble, Lafayette Symphony Orchestra and was a substitute musician for the Columbus and Terre Haute Symphony. Prior to studying in Indiana, Pierce has enjoyed a varied performing career with the Fresno Philharmonic, Sequoia Symphony, San Francisco Composer's Chamber Orchestra and the Sequoia Brass Quartet.

Since relocating to New York City, Pierce is currently on faculty at the Brooklyn Conservatory of Music and enjoys being an organizer on the Protestra team.

STEVEN JOVEN LEE

Philippine-born Stephen Joven-Lee began piano studies at age 10. One year later, he moved to New York City where he studied with Dr. Amy E. Gustafson and Dr. Jose Ramon Mendez on a full scholarship. Joven-Lee is a graduate of the Oberlin Conservatory of Music where he studied under Professor Alvin Chow. He went on to receive a Master of Music degree at the Juilliard School where he studied under Professor Julian Martin. Joven-Lee is an award winner of almost two-dozen national and international competitions, and has performed in many renowned halls including Carnegie Weill Hall (NY), Severance Reinberger Hall (OH), Steinway Hall (NY & OH), DiMenna Center (NY), Yamaha Piano Salon (NY).

Alongside performance, Joven-Lee is a passionate teacher and scholar. He also teaches music theory and ear-training classes at the Juilliard School to undergraduate and pre-college level students. As a scholar, Joven-Lee has done research and writing to be published for the Juilliard Orchestra program notes. Joven-Lee has been elected as a member of the Pi Kappa Lambda - National Music Honor Society in recognition of the highest level of musical achievement and academic scholarship.

DOROTHY KIM

Hailing from Queens, New York, Dorothy Kim began her viola studies at Manhattan School of Music Pre-College Division. She graduated cum laude from CUNY Queens College with her Bachelors in Viola Performance, and with honors at Montclair State University with her Masters in Viola Performance. As a strong supporter for music education, Ms. Kim dedicates most of her time to teaching violin and viola. Her students have won local competitions including Lincoln Center's Chamber Music Society Youth Chamber competition. She recently became Co-Director for Shema Youth Orchestra, a Christian based youth orchestra. Ms. Kim performed concerts in Italy, Spain, South Korea, and in various cities in America. She performed in famed venues like Baryshnikov Arts Center, Carnegie Hall, DiMenna Center, and the U.N of South Korea.

NATASHA LOOMIS

Natasha Loomis is an engaging and charismatic performer who is at home playing music ranging from Baroque to contemporary. An avid chamber musician and proponent of new music, Natasha has performed as a soloist and chamber musician throughout the United States, Europe, and South America. She is passionate about seeking out overlooked gems of the repertoire as well as commissioning new works. Natasha enjoys an active and varied career as a freelancer in the greater NY area, serves as the Assistant Director at Con Vivo Music in Jersey City, works as a co-founder and organizer at PROTESTRA, and also runs a successful private teaching studio.

CLAIRE ZHANG

Claire Zhang is an artist, designer, and writer based in Chinatown, NY. Their recent body of work is inspired by their explorations of memory, identity, community, and loss, and questions like, "Is what one makes out of grief worth something? How does one continue living, and more so, how does one claim happiness that was never given?" You can find them on @be_claireful on Instagram and www.clairezhang.net

TIFFANY TONG

Tiffany Tong is a multidisciplinary artist working in design, print, photography and film. They are a recent Parsons graduate currently based in New York City with a great preoccupation in how spaces can nourish and heal us for the better.

MITZY NONAKA

Dynamic flutist Mitzy Nonaka brings enthusiasm to a variety of genres, with a focus on orchestral performance, soundtrack/session recording, and contemporary chamber music. Recent projects include the All Shadows film soundtrack, "View and Chew" incidental music, recitals with Guitarist Lucas Pullin, and performances with a number of regional orchestras in the United States.

Teaching is a backbone of Mitzy's musical life, and she is on faculty with the Brooklyn Conservatory of Music, J L Music and Dance Studio, and volunteers for Through the Staff.

Mitzy earned her Bachelor's in Music at SUNY Purchase Conservatory of Music and her MM at Indiana University Jacobs School of Music, where she was the recipient of the Graduate Tuition Award and Dean's Scholarship.

JIGNA DODHIA

If there's one word to describe Jigna's personal and professional experiences, it's diverse! She launched her career in India, after graduating from the Sir J.J. Institute of Applied Arts in Mumbai. In addition to experiencing the rich cultural diversity of the countries she's lived in, her travels have also given her an opportunity to develop her conceptual, design, and production skills. Jigna has won numerous design competitions and awards, including the Kensta Design Competition, the Government of India award, and the Hindustan Thompson Associate Award. As a practicing designer, Jigna enjoys new challenges and is always looking for more opportunities to express her culture and varied experiences through her art.

Special Thanks

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AMVA - Discussion Panel Host

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The PROTESTRA Team, including Ian Vlahovic, Natasha Loomis, Elia Foster, Jacqueline Coston, Lucia Lostumbo, Jennifer Jordan, Pierce Yamaoka, Michelle Rofrano, Lauren McCall, Simone Silé, Tyler Hefferon, Priscilla Rinehart, Linnea Marchie, and Michaela Wright

Julia Nonaka Colletes - Visual Art Curator

Ray Iwazumi - Founder and CEO, Kontomo

Emily Uematsu Banzhaf - UX Designer, Kontomo

Aza Sydykov - Founder and CEO, Olympia Arts

Program Notes

Anandham: A Homecoming by Anjna Swaminathan was given its premiere in November 2020. It was written for and premiered by violinist Hyeyung Sol Yoon and commissioned by the Gabriela Lena Frank Creative Academy. In this concert, you will hear just one movement (Pratikriti: Rebellion) of a multi movement work that journeys with the violin through a story of immigration, colonization, and subversion. "The borders of bioregions are not only impossible to define; they are permeable" (Jenny Odell) offers a reflection on the meteorological phenomenon of "atmospheric rivers," large bodies of water which collect in the atmosphere above the tropics and later rain down in a different place entirely. **Anandham: A Homecoming** considers the possibility that much like these bodies of celestial water, our homes, too, are not stationary, but exist in the very possibility of our migration. Informed by her training in western classical, Carnatic and Hindustani violin; her guru M.S. Gopalakrishnan's uncanny ability to mold into and in between all three; and the historic effects of British colonization on the oral traditions of India, this work expresses the shared migration story of music, communities, waters, activists, the violinist, and the composer.

Ost for solo flute with Indian drone by Shruthi Rajasekar, originally written for the Greek Klarino and Indian drone, explores questions of "otherness" in our understanding of "Eastern". In various European languages, "ost" is the root of "Eastern", and as the traditional epicenter of the West, Europe has historically been contrasted with "the East". A hard dichotomy between the two is complicated by the composer's background in both Western classical and Carnatic (South Indian classical) music and her identity as an Indian-American. In **Ost**, both traditions are used to blur the distinctions drawn between other and self.

Three Bagatelles from China West for flute and cello – Chen Yi

I. Shan Ge II. Nai Guo Hou III. Happy Tune

Originally composed for Marya Martin, these three short pieces are based on the musical traditions of three minority groups living in the western provinces of China, respectively the Jingpo, Yi, and Miao peoples, to use the names they are given in Chinese. The first piece is drawn from a solo on the lerong, the Jingpo flute, accompanied by the kouxian (a variety of jaw harp, i.e., an instrument with several pieces of reed or thin metal attached to a frame that is placed in the mouth and twanged). It is not difficult to spot how the flute and piano take on these roles.

“Nai Guo Hou” has the piano repeating a folk song throughout, to which the ute, entering later, adds a solo in imitation of the Yi bawu, an instrument held like a flute but having a metal reed and thus a sound somewhere between the flute and the clarinet.

The short finale, in ostinato style, again treats a folk song, this time suggesting the lusheng ensembles of the Miao, groups of instruments having several long bamboo pipes bound together vertically and played through a horizontal pipe.

Chen Yi has adapted the piece for Eva Ding (flute) and Emma Kato (cello) in 2020. In the duet, when one instrument plays a lively melody, the other would play a vivid rhythmic pattern in the accompaniment. The pair of western instruments imitates the sound of primitive Chinese folk song singing, as well as Chinese traditional wind instruments.

(Program notes from the NY Phil): **Arirang** has been pressed into service as a song of political protest, an anthem of national solidarity, and a piece to display team support at athletic events. No matter what the context, it often retains elements of its fundamental topic, which is nostalgia in the face of separation. The song figures twice on the UNESCO Intangible Cultural Heritage list, which accepted it in 2012 for the Republic of Korea (South Korea) and then again in 2014 for the Democratic People's Republic of Korea (North Korea).

SU (Tracing Back) for Flute and Violoncello – Zhou Long

The Chinese character su has the meaning of tracing back to the source or recalling ancient times. My composition was inspired by the distinctive qualities of the ancient Chinese q'in, a seven-string plucking instrument similar to the zither. The oldest extant music for this instrument, Jie Shi Diao—You Lan (Secluded Orchid in the Mode of Jie Shi), exists in a manuscript dating from the Six Dynasties period (479-590 A.D.), though the work itself is much older. According to legend, it was composed by Confucius (c. 551-479 B.D.) and depicts his feelings of isolation as a scholar and philosopher pursuing a higher level of understanding. He compares himself to a secluded orchid, wonderful and rare, existing unrecognized in ordinary society. The q'in became the favored instrument of the scholar/poets and is still considered the traditional symbol of Chinese high culture.

Su captures the essence of music written for the q'in which is characterized by scales, harmonics, multi-fingered plucking, and rapid glissandos (simulating thunder). Harmonics are particularly important in this music—the purity of the sound signifying clear and noble soul. Traditionally, the q'in was paired with the Xiao, a vertical bamboo flute—both are delicate and elegant instruments, yet are capable of a wide range of expression. Transferring the musical characteristics of these two ancient instruments to the western flute and harp expands the tonal range and dynamic contrasts making the music more dramatic.

The cello imitates the q'in through the use of bent tones, effects created with the tuning key on the strings, pizzicatos with different sound qualities, pedal trills, glissandos, and harmonics. The flute part is equally virtuosic with harmonics and bent tones, as well as flutter tonguing, trills, and other special effects.

This duet was originally composed in 1984 for flute and q'in at the request of the contemporary q'in scholar Wu Wenguang. It was reconceived as a duo for flute and harp in 1990 (with fingerings provided by Barbara Siesel and Victoria Drake).

Takemitsu composed *Paths-In Memoriam Witold Lutosławski* in 1994. This 5-minute work for unaccompanied trumpet was premiered on September 21, 1994 at the “Hommage à Witold Lutosławski” concert of the Warsaw Autumn Festival. Takemitsu dedicated this piece to Håkan Hardenberger who premiered it. In the program notes for *Paths*, Takemitsu wrote as below:

トランペット独奏のための『径』は、ヴィトルド・ルトスワフスキの死の報せを受け、ほどなくして作曲された。ルトスワフスキの死を悼んでのファンファーレである。一九九二年の春、ワルシャワでルトスワフスキと会った際に、かれが、「私たち（現代の）作曲家はもっと旋律のことを真剣に考えるべきだし、新しい旋律を生むための努力を惜しんではならない」と語っていたのが、強い印象として残っていた。

『径』では、単純な（旋律的）動機が、ちょうど庭園の小径のように、風景の微妙な変化のなかを進んで行く。

“I composed *Paths* for solo trumpet right after I heard the news about the death of Witold Lutosławski. This piece is a fanfare to lament the death of Lutosławski. In the spring 1992, when I saw Lutosławski in Warsaw, he said, “As (contemporary) composers, we should think about the melody more seriously, and we should make an effort to create new melodies without sparing ourselves.” This conversation strongly impressed me.

In *Paths*, simple (melodic) motives walk through subtle changes of the scenery just like paths of a garden.” (Toru Takemitsu, *Chosakushū*, 5:440.)



Twentieth-century composer **Ulysses Kay** wrote the **Sonata for Viola and Piano** in 1942, in his 20s.

Kay was born to a musical family in 1917. While growing up in Tucson, Arizona he studied piano, violin and saxophone. Kay's uncle, the great jazz bandleader and cornet player King Oliver, encouraged his nephew to pursue his passion for music. Kay would go on to study at institutions including the University of Arizona and the Eastman School of Music in Rochester, New York.

Early in his career, Kay didn't feel the need to define his artistic expression as "Black music," as many of the pioneers that came before him did. Through most of his career the idea of art and expression for its own sake – for the music itself – was the ideal. But towards the end of his career, he was very clear about that it was African-American in so far as it was his creation. Living through the era of the civil rights movement and being married to Barbara Kay – a bold activist and Freedom Rider – inspired the composer to perhaps be less abstract artistically and more socially rooted.

(Program notes by Eric Bromberger): **Beethoven** wrote a great deal of music for various combinations of wind instruments during his teens and 20s. His **Trio, Op. 87**, was intended for the growing number of amateur performers in Vienna. Beethoven composed the Trio for the unlikely combination of two oboes and English horn in 1794, shortly after his arrival in that city. Because amateur performers would gather in unusual permutations of players, this Trio was quickly arranged for many other combinations of instruments: versions exist for two violins and bass line, two flutes and viola, two clarinets and bassoon, as a sonata for violin and piano, and in various piano settings. The version you will hear today is arranged for two flutes and flugelhorn. This work was assigned the misleadingly-high opus number of 87, which would seem to place it near the Seventh Symphony; in fact, this music was written before Beethoven had published his Opus 1. The finale is full of energy: its main theme appears quietly at first, then grows more animated, and soon the music is flying along on triplet runs that help rush the Trio to its firm close.

Until Next Time by Kenji Bunch (Program notes by The President's Own): The viola's beloved warm and mellow sound flows from its alto range, just five notes lower than the violin, and its size feels just a bit smaller than acoustics suggest. The tuning of its strings to A, D, G, and C also contributes to this personality. Yet, for his piece *Until Next Time*, composer Kenji Bunch requires the four strings to be tuned lower, down to F#, B, F#, B, infusing the viola's voice with even greater resonance and depth. *Until Next Time* employs a myriad of beautiful and interesting colors, using fast transitions between notes that blur into otherworldly harmonics and the sounding of multiple strings at once to create the illusion of more than one instrument. The piece becomes a landscape of changing sound, sometimes distant, as if viewed from above, and sometimes deliciously vivid and present. Bunch's use of familiar harmonies makes the piece accessible in a way that has contributed to his popularity. His works have been performed by more than forty orchestras, are regularly broadcast on national radio, and are available on a variety of record labels. Bunch knows the viola especially well; an accomplished violist, he performs his own music and maintains a versatile performing career with folk, jazz, rock, and alternative groups. He does not comment on the piece's title, which hints at the music's open-ended journey while granting freedom to experience the music in a personal way.

