

TREES WITNESS EVERYTHING



chamber music & sustainability
on Governors Island

Glass Clouds Ensemble x Earth Matter NY
Saturday, June 3rd at 2pm



Trees Witness Everything

RALPH VAUGHAN WILLIAMS
(1872-1958)

Along the Field
We'll to the woods no more
Good-bye
With rue my heart is laden

MATTHEW SCHULTHEIS
(b. 1997)

A Fragile Light*
I. the Cambridge ladies
II. Spring is like a perhaps hand
III. the moon

SERGEI PROKOFIEV
(1891-1953)

Sonata for Two Violins, Op. 56
I. Andante cantabile
II. Allegro

SEARE AHMAD FARHAT
(b. 1996)

Green Fields*

GEORG PHILIPP TELEMANN
(1681-1767)

Sonata for Two Violins, TWV 40:01
Soave
Allegro
Andante
Allegro

MELISSA DUNPHY
(b. 1980)

Decomposition

*World premiere

Glass Clouds Ensemble

The Glass Clouds Ensemble is a New York-based contemporary chamber music collective featuring violinists Raina Arnett and Lauren Conroy and soprano Marisa Karchin. This season, GCE is collaborating with local composting organization **Earth Matter NY**. In their inaugural 2022 season, the ensemble commissioned and premiered a concert of new works at the James Cohan Gallery in partnership with Monica Ibacache of local sustainability org Beyond Organic Design. GCE has been invited to artist residencies at Yellow Barn and the Avaloch Farm Music Institute and has recently performed with Music for Food and the Brooklyn New Music Collective. They have also recorded improvisations for multimedia podcast Spark Sputter & Die for Wharf Cat Records, and were featured on a panel discussion at the School of the Art Institute of Chicago titled "Creative Catalysts: Performance Art Reacting to the Climate Crisis." GCE is a first prize winner of the 2023 AVIMC competition.



Meet our season partner:
Earth Matter NY



Earth Matter NY Inc. is a 501(c)(3) nonprofit organization dedicated to advancing the art, science, and application of composting in and around New York City. Read more about them here, and explore their site after the concert!



"There is one soil, one air, and one water, all commonly held and stewarded by one people, the nurturance of which is critical to a verdant world."

Texts

Along the Field

Text: Alfred Edward Housman

I. We'll to the Woods no more

We'll to the Woods no more
The laurels all are cut,
The bowers are bare of bay
That once the Muses wore.
The year draws in the day
And soon will evening shut:
The laurels all are cut
We'll to the woods no more.
Oh, we'll no more, no more
To the leafy woods away,
To the high wild woods of laurel
And the bowers of bay no more.

II. Good-bye

Oh see how thick the goldcup flowers
Are lying in field and lane,
With dandelions to tell the hours
That never are told again.
Oh may I squire you round the meads
And pick you posies gay?
- 'Twill do no harm to take my arm.
"You may, young man, you may."

Ah, spring was sent for lass and lad,
'Tis now the blood runs gold,
And man and maid had best be glad
Before the world is old.
What flowers to-day may flower to-morrow,
But never as good as new.
- Suppose I wound my arm right round -
"'Tis true, young man, 'tis true."

Some lads there are, 'tis shame to say,
That only court to thief,
And once they bear the bloom away
'Tis little enough they leave.
Then keep your heart for men like me
And safe from trustless chaps.
My love is true and all for you.
"Perhaps, young man, perhaps."

Oh, look in my eyes, then, can you doubt?
- Why, 'tis a mile from town.
How green the grass is all about!
We might as well sit down.
- Ah, life, what is it but a flower?
Why must true lovers sigh?
Be kind, have pity, my own, my pretty, -
"Good-bye, young man, good-bye."

III. With rue my heart is laden

With rue my heart is laden
For golden friends I had,
For many a rose-lipt maiden
And many a lightfoot lad.

By brooks too broad for leaping
The lightfoot boys are laid;
The rose-lipt girls are sleeping
In fields where roses fade.

A Fragile Light

Text: E. E. Cummings (1894–1962)

I.
the Cambridge ladies who live in furnished souls
are unbeautiful and have comfortable minds
[...]
While permanent faces coyly bandy
scandal of Mrs. N and Professor D
....the Cambridge ladies do not care, above
Cambridge if sometimes in its box of
sky lavender and cornerless, the
moon rattles like a fragment of angry candy

II.
Spring is like a perhaps hand
(which comes carefully
out of Nowhere)arranging
a window,into which people look(while
people stare
arranging and changing placing
carefully there a strange
thing and a known thing here)and

changing everything carefully

spring is like a perhaps
Hand in a window
(carefully to
and fro moving New and
Old things, while
people stare carefully
moving a perhaps
fraction of flower here placing
an inch of air there) and

without breaking anything.

III.

[...]

the moon smiled she
let go my vest and crept
through the window
she did not fall
she went creeping along the air
over houses
roofs

And out of the east toward
her a fragile light bent gatheringly

Green Fields

Text: "Green Fields" from The Trees Witness Everything
by Victoria Chang (b. 1970)

I was supposed to
return to the fields daily.
I haven't been there
since birth. On some nights, I smell
smoke that I think is
God calling me, but when I
follow, there's just a
clothesline with half a life clipped
on it, drying in the sun.

Decomposition

Text: Melissa Dunphy

Casper's Law states
that if all other factors are equal,
a body with free access to air
will decompose twice as fast
than if immersed in water.
A body immersed in water
will decompose four times faster
than if laid in earth.

Colder temperatures
decrease decomposition.
Warm temperatures
increase decomposition.

We become earth,
We become water,
We become air.

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About the Artists



The music of American composer **Matthew Schultheis** is driven by a love of visual art and literature, a preference for dramatic, rich, sometimes opulent textures, a reverence for present-day musicians' inheritance of past musical idioms, and a fascination with the connections performers and listeners make between deeply familiar and newly-heard pieces. Born in the Washington, D.C. area and based in New York City, Matthew is a C. V. Starr Doctoral Fellow at The Juilliard School, having completed his master's degree there in 2022. He has studied with Matthias Pintscher since 2020. He earned his BM in composition, additionally studying piano full-time, at the Indiana University

Jacobs School of Music. Matthew has collaborated with the Tokyo Symphony Orchestra, Attacca and Mivos Quartets, IU New Music Ensemble, and Sound Icon, as well as musicians of Ensemble intercontemporain and JACK Quartet. His works have received three consecutive BMI Student Composer Awards and additional honors from ASCAP, the Society of Composers, Inc., the Music Teachers National Association, and the composition departments of IU and Juilliard.



Seare Ahmad Farhat strives to create music that connects a listener to the visceral imagination, energy, and transformation within narrative forms while challenging strict notions of textual, historical, and cultural boundaries. Starting out his musical endeavors in Afghan folk music, he later transformed on these valued experiences in western classical and indie folk scenes. Seare has received commissions from the JACK Quartet, IU New Music Ensemble, Metropolitan Youth Symphony, FLUX Quartet, and served as the young composer-in-residence of the Detroit Chamber Winds and Strings in 2019. Seare has held residencies at

Avaloch Farm Music Institute, Banff Evolution: String Quartet, and with the Gabriela Lena Frank Creative Academy of Music as a Balhest Eeble Composer Fellow for the 2021-23 cycle. He has received honors such as the Charles Ives Scholarship from the American Academy of Arts and Letters and a BMI Composition Award. Seare is currently pursuing a D.M.A. as a Sage Fellow at Cornell University studying with Elizabeth Ogonek, Kevin Ernste, and Marianthi Papalexandri-Alexandri.



Composer **Melissa Dunphy** specializes in vocal, political, and theatrical music. She first came to national attention in 2009 when her large-scale work the Gonzales Cantata was featured in The Wall Street Journal, The Atlantic, National Review, Fox News, and on The Rachel Maddow Show. Recent commissions include an episode of the video opera project Everything for Dawn for Experiments in Opera, and choral works for the BBC Singers, VOCES8, Cantus, and the Mendelssohn Chorus. She has won numerous accolades including the NATS Art Song Composition award and an Opera America Discovery Grant for Alice Tierney. Dunphy is also a Barrymore Award-nominated theater composer

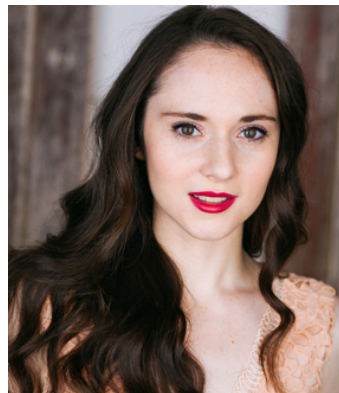
and Director of Music Composition for the National Puppetry Conference at the Eugene O'Neill Theater Center. Dunphy has a Ph.D. in composition from the University of Pennsylvania and a B.M. from West Chester University, and she teaches at Rutgers University. She lives in Philadelphia with her husband, Matt; after uncovering two 18th-century privies on their property in 2016, the Dunphys have become active citizen archaeologists and co-hosts of the popular podcast The Boghouse about their adventures.

About the Artists



Lauren Conroy is a recent graduate of The Juilliard School where she completed her Masters of Music degree studying with Donald Weilerstein and Li Lin. She is currently attending NYU Gallatin School's MA Program as a Koppenaal Scholar with a concentration in Contemporary Classical Music Research, Performance, and Access where she is spearheading a research project analyzing the comparative intersections of visual artist Agnes Martin and composer John Cage, which will culminate in a multi-media performance in Spring 2023. The project is supervised by interdisciplinary pianist and scholar Marily Nonken at New York University. Lauren has performed in several festivals

and residencies including Bowdoin International Music Festival Fellowship, The Banff Centre for Arts and Creativity, Fontainebleau, and Madeline Island Chamber Music as the Dorothy Richard Starling Fellow. She has co-produced several multi-disciplinary projects and performances including Juilliard's Future Stages and NYC Ballet's Choreographic Institute, and is a 2023 Artist in Residence at Motive Brooklyn in collaboration with dancer Savannah Jade-Dobbs.



Marisa Karchin is a versatile performer of art song, opera, and contemporary works. An avid proponent of new music, Marisa performed Unshuk Chin's Akrostichon Wortspiel this fall with Juilliard's AXIOM ensemble at Alice Tully Hall and recently joined the East Winds Quintet in a centennial performance of Earl Kim's "Ratting On," in addition to recent debuts with the Da Capo Chamber Players, Milwaukee Symphony Orchestra, Brooklyn New Music Collective, Washington Square Contemporary Music Society, and Westchester Philharmonic. Marisa has premiered works by composers including Helen Grime with the Chelsea Music Festival and Paul Salerni with Lehigh's Very Modern

Ensemble. As winner of the 2018 Joy in Singing International Art Song Competition, she gave a debut recital at Carnegie's Weill Recital Hall. Artist residencies include Dayton Opera and Opera Saratoga, with operatic roles including La Fée (Cendrillon), Shirley Temple (Robert Ashley's DUST), and Nanetta (Falstaff). Marisa is a doctoral student at The Juilliard School, where she is a 2023 recipient of the Presser Graduate Music Award.



Raina Arnett is a current member of the London-based Southbank Sinfonia through the generous support of Ian and Claire Robinson. Passionate about contemporary music, she has collaborated with composers such as Kaija Saariaho, Charles Wuorinen, Julia Wolfe, and George Lewis, and has performed chamber music with the members of the JACK Quartet, Ensemble Modern, Alarm Will Sound, Bang on a Can All-Stars, and Eighth Blackbird. This season, Raina performs with Ensemble Signal at Carnegie Hall, the Juilliard Orchestra at Alice Tully Hall, the Southbank Sinfonia at Cadogan Hall, and in Germany with the Hans Zender Akademie (Ensemble Modern). Recent festival

appearances include the Grafenegg Festival (Austria), Creative Dialogues XI (Finland), London Jazz Festival (UK), Bang on a Can LOUD Weekend, and the Bach Virtuosi Festival. Outside of classical music, Raina plays as an electric violinist with the high-energy party band Sugar Lane under Hank Lane Management, as well as with pop and jazz musicians including Grammy-nominated artist Louis Cole. Raina is a recent MM graduate of the Juilliard School where she studied under Lewis Kaplan. Other mentors include Leila Josefowicz, Renee Jolles, and Brad Lubman.



The Glass Clouds Ensemble is sponsored by **Fractured Atlas**, a non-profit arts service organization. Charitable contributions are tax-deductible to the extent permitted by law. We greatly appreciate your donations which go entirely towards the costs of our concerts and commissions!

The Glass Clouds Ensemble 2023 season has been generously supported by:



This project is made possible in part with funds from Creative Engagement, a regrant program supported by the New York City Department of Cultural Affairs (DCLA) in partnership with the City Council, and the New York State Council on the Arts with the support of the office of the Governor and the New York State Legislature, and administered by LMCC.