



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:



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Sustainable Spaces Series Winter Was a Hurricane

The Tenri Cultural Institute
Thursday April 6th at 8:30pm

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**, with an upcoming concert on June 3rd at Earth Matter's beautiful site on Governors Island. In their inaugural 2022 season, the ensemble commissioned and premiered a concert of new works at the James Cohan Gallery in NYC in partnership with Monica Ibacache of local sustainability org Beyond Organic Design. The Glass Clouds Ensemble 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.

About this program:

We are excited to bring Earth Matter's optimism and community-based, healing-centered approach into our 2023 season. Tonight's program takes inspiration from the "natural home" that Earth Matter has created on Governors Island, a second home to many NYC students and local citizens. Composers Melissa Dunphy, Christian Quiñones, and Forrest Eimold have written pieces that explore their personal experiences of home, the effects of the natural environment on their sensory experience of place, and impacts of environmental destruction.

Upcoming Events



Digital Release

April – coming soon!

Online premiere of Erich Barganier's "Les arbres comme autant de vieillards rachitiques," a swirling sonic landscape examining environmental degradation in Quebec, commissioned by the GCE as part of the 2023 Sustainable Spaces Series.



Violin Duo Concert

May 11, 7:30pm

Raina Arnett and Lauren Conroy perform an array of violin duos at the James Cohan Gallery in Tribeca. Works by composers including Prokofiev, Telemann, Bach, Faure, and Schultheis.



Sustainable Spaces: Earth Matter **June 3, 2:00pm**

The Glass Clouds Ensemble presents a short program in collaboration with Earth Matter NY at their Governors Island site. The program features world premieres by Seare Farhat and Matthew Schultheis inspired by work and conversation with Earth Matter.



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 join us on June 3rd for a concert on Governors Island!

"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."



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

The Banff Centre for Arts and Creativity, Fontainebleau, Madline Island Chamber Music as the Dorothy Richard Starling Fellow. She has co-produced several multi-disciplinary projects and performances including for 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 Unsuk 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 the 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 Signing International Art Song Competition, she presented a debut recital at Carnegie's Weill Recital Hall. Artist residencies include Dayton Opera and Opera Saratoga, with operatic roles including La Fee (Cendrillon), Shirley Temple (Robert Ashley's DUST), and Nanetta (Falstaff). Marisa is a doctoral student at The Juilliard School and holds degrees from Yale University and Mannes School of Music. She is a 2023 recipient of the Presser Graduate Music Award.

Winter Was a Hurricane

RALPH VAUGHAN WILLIAMS
(1872-1958)

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

CHRISTIAN QUIÑONES
(b. 1996)

Every grief is also every prior
grief*
1. Silence
2. In the river
3. When she saw

GEORG PHILIPP TELEMANN
(1681-1767)

Sonata for Two Violins in
G Major, TWV 40:101
1. Soave
2. Allegro
3. Andante
4. Allegro

FORREST EIMOLD
(b. 1999)

Dum transisset Sabbatum*

MELISSA DUNPHY
(b. 1980)

Decomposition*

*World premiere

Reception to follow

Texts

Along the Field

Text: Alfred Edward Housman

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.

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 thieve,
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."

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.

About the Artists



New York-based composer-keyboardist **Forrest Eimold** has been hailed as "incredible" and "fearless" by The Boston Musical Intelligencer, "extremely impressive" by Harmonie, and as having "ably responded to the many virtuosic demands" of today's compositional vanguard by The Washington Post. Whether writing for the Choir of Trinity Wall Street, Ensemble Dal Niente, Fonema Consort, Mivos Quartet, National Sawdust Ensemble, and the Wet Ink Ensemble—or performing with ensembles ranging from the Grammy-nominated Trinity Baroque Orchestra to NOVUS NY—Forrest's work embraces our quantized environment in the hopes of pointing to the unbound world latent within it. Forrest's committed engagement with the music of living composers has led to performance collaborations with such luminaries as Gerald Barry, Michael Finnissy, John Harbison, Molly Joyce, Paola Prestini, and Judith Weir. Forrest's reputation as a score-reader has led to répétiteur work for world premières by Du Yun, Huang Ruo, Nico Muhly, Emma O'Halloran, Arvo Pärt, and Tyshawn Sorey. Compositional honors include the Louis Sudler Prize in the Arts from Columbia University, a Density Labs Fellowship from the Juilliard School, a Blueprint Fellowship from National Sawdust, and multiple awards from the National YoungArts Foundation. Forrest has studied with composers Larry Thomas Bell, Zosha di Castri, Georg Friedrich Haas, Laura Kaminsky, David Lang, Rodney Lister, and Eric Wubbels. A graduate of the Juilliard-Columbia dual program, Forrest currently studies composition at the Yale School of Music with Martin Bresnick. Forrest served as the Music and Organ Scholar at Trinity Church Wall Street (2018–22) and now works as a Staff Pianist at the Juilliard School.



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 has performed 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 as his teaching assistant. Other mentors include Leila Josefowicz, Renee Jolles, and Brad Lubman.

About the Artists



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 in Philadelphia colonial archaeology



Christian Quiñones is a Puerto Rican composer who explores personal and vulnerable stories through the lens of cultural identity. From sampling to auto-tune and body percussion, Christian is interested in interacting with existing music to create intertextual narratives. Recently Christian was selected as a composer in residence at the Copland House and as a fellow for the St. Louis Symphony Orchestra Workshop, Cabrillo Festival, and Bang on a Can Summer Festival. In 2020 he was selected for the Earshot Underwood Orchestra Readings, where he worked with the American Composer's Orchestra. Christian has received commissions from the New York Youth Symphony, Albany Symphony's Dogs of Desire, Transient

Canvas, the Icarus Quartet, the Bergamot String Quartet, Chromic Duo, and the Victory Players where Christian was the 2018-2019 composer in residence. His music has been performed by Dal Niente, Hub New Music, Charlotte Mundy, Yarn-Wire, Loadbang, Unheard-of Ensemble, Victory Players, the American Composers Orchestra, and René Izquierdo. Upcoming projects include works for Alarm Will Sound and Nois Saxophone Quartet. Christian graduated from the Conservatorio de Música de Puerto Rico (B.M.) and the University of Illinois (M.M.), where he was the recipient of the Graduate College Master's Fellowship. Currently, Christian is a Ph.D. President's fellow at Princeton University.

Every grief is also every prior grief

I. Silence

Text: Christian Quiñones

My sky was blue
My sky, a pitch black sky
My sky was blue canopy
A pitch black sky
My sky was a woeful torrent
My sky was blue canopy

II. In the river

Text: Raquel Salas Rivera

From "while they sleep (under the bed is another country)"
Birds, LLC, 2019

in the river
i left my wallet

in the river
the keys

in the river
my door

in the river a body
uncounted

in the mud
i left my wallet
in the mud
a river

in the mud
we fish
in the river
we fish
whitefish

unreachably trapped here

unreachably trapped there

grief that delayed flight

relief as debt

i have no words

