



Fulcrum Point Sound^Sphere

presents

A Celebration of Adolphus Hailstork @80

April 21, 2021 on YouTube, Facebook, and Zoom

Recorded live on April 6/8, 2021 at Piano Forte Studio, Chicago
Jeremy Whetstone, engineer

Kanto Kechua No. 2 Gabriela Lena Frank

String Quartet No. 3 Eleanor Alberga

III. Adagio

IV. Allegro

String Quartet No. 1 Adolphus Hailstork

I. Allegro con brio

II. Adagio

III. Vivace

IV. Allegretto

Rika Seko and Kate Carter, violins

Claudia Lasareff-Mironoff, viola

Paula Kosower, violoncello

Notes:

The string quartet repertoire has a long and rich history with origins in the masterful works of Franz Josef Haydn. The evolutionary tale of this genre takes us from the aristocratic castles of Europe, through the drawing rooms of 19th Century European and American merchants, to the present day with composers drawing inspiration from nature, tradition, abstraction, politics and investigations into cultural identity. What is essential to the art form is its intimate, conversational nature; at times amorous and others antagonistic. What unites these works are both the homogenous sonorities of the instrumentation and the brilliant virtuosity brought to fruition by centuries of dedicated artists.

We honor Adolphus Hailstork for his 80 years of creativity, generosity, and longevity, while celebrating the gifts of Gabriela Lena Frank and Eleanor Alberga.

Kanto Kechua #2 “In my early thirties, after receiving a devastating diagnosis of a life-threatening autoimmune disease, I paradoxically entered the most uniquely creative period of my life. Looking back, I believe I might have been grasping at what was most life-affirming to me, terrified of impending surgeries, radiation, drugs, and pain. Over several months, I composed hours of chamber music, wrote bilingual poetry and a fantasy novel of time-travel back to my ancestral homeland of pre-Conquest Perú, knitted and sewed, mastered the tarot and intricate origami, dove into the alchemy of homemade soaps and face creams, interned in bee-keeping, cultivated sourdoughs and learned to make cheese.

This was quite the prelude, bright and desperate both, to several years of treatment when most of my creative endeavors were muted. Now, a number of years later, scarred but healthy and working actively as a composer, I still carry around melodies born from that time; and in 2017, fashioned a quartet from this oddly luminescent wellspring into the first movement of *Walkabout: Concerto for Orchestra*, somewhat simplified for its symphonic weight. When I was approached by the brilliant string quartet Brooklyn Rider for a work on the theme of healing, I found my chance to hear these ideas for the nimbler string quartet, my original conception. The result is *Kanto Kechua No. 2* ("Quechua Song" with Quechua being the dominant language of post-Inca Perú) now with all of its ornamental intricacies and string-crossing whirls under an achingly high if brief violin line. Throughout, motifs from native Andean folk music proliferate.

I'm exceedingly grateful to be able to, at long last, bring this music to life as I step now in wellness and creative abundance.” - **Gabriela Lena Frank**

Eleanor Alberga's **String Quartet No. 3** (2001) is in four movements, and Alberga includes twelve-tone series mixed with elements of tonality and free dissonance. She describes the piece as evolving from a central note, D, that returns to help structure the piece. Motives from different movements reappear throughout the quartet, but are only fully developed in the fourth movement. This evening we will hear the third and fourth movements.

The Adagio movement is an organic and mercurial rhapsody with lyrical cello episodes alternating with rhythmic conversations in the upper strings. The essential elements are evoked in ethereal violin ostinati hovering over earthy viola and cello lines. The final Allegro playfully explores the rhythmic displacement of accents, giving the finale a breathless propulsion. Contrasting conversational material lend an argumentative, bickering quality to this constantly shifting and evolving movement, which ultimately resolves its differences in a dramatic, unified coda.

"I think that listeners to my quartets will find a world of sound that is natural and accessible ... I have used some techniques and sounds that are more on the edge of the sound world of the string quartet ... but I'm trying to use an intelligible language and to talk about our universal marvel – and sometimes doubt - at the miracle of our existence." - **Eleanor Alberga**

"My **String Quartet #1** (2002) was written for and dedicated to the Virginia Chamber Players. All the material in this work was derived from the melody of the second movement (Adagio). That movement is an elaborated transcription of a song I wrote for the choir at the Unitarian Church of Norfolk where I serve as Choir Director. The first movement is a sonata form, but without a return of Theme Two in the recapitulation. That particular theme is used as the introduction to the second movement. Movement III is a Scherzo. The Trio of this movement tries to be mellow, but it keeps being interrupted by a sudden outburst of energy which ultimately takes off singing. The Finale of the quartet is a Rondo that begins as a light dialogue between the two violins. Eventually everyone joins in as the piece drives to a close with the theme that opened movement I." - **Adolphus Hailstork**

Bios

Composers

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 coloring 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 while working in the contemporary dance world. She now boasts a rich catalog of works in all genres: her Opera based on an Isabel Allende story, 'Letters of a Love Betrayed,' which drew comparison with Debussy's *Pelléas and Berg's Wozzeck*; the string quartets heard on this album; 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 she has also written music for solo voice and for choir.

Included in the Washington Post's list of the 35 most significant women composers in history (August, 2017), identity has always been at the center of composer/pianist **Gabriela Lena Frank's** music. Born in Berkeley, California (September, 1972), to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has traveled extensively throughout South America and her pieces often reflect and refract her studies of Latin American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. ([full bio here](#))

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He completed earlier studies at the Manhattan School of Music, under Vittorio Giannini and David Diamond, the American Institute at Fontainebleau with Nadia Boulanger, and Howard University with Mark Fax. Dr. Hailstork has written in a variety of genres, producing works for chorus, solo voice, piano, organ, various chamber ensembles, band, and orchestra. His early compositions include Celebration, recorded by the Detroit Symphony in 1976; and two works for band (Out of the Depths, 1977, and American Guernica, 1983), both of which won national competitions. Consort Piece (1995), commissioned by the Norfolk Chamber Ensemble, was awarded first prize by the University of Delaware Festival of Contemporary Music. Dr. Hailstork's works have been performed by such prestigious ensembles as the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic, under the batons of leading conductors such as James DePreist, Daniel Barenboim, Kurt Masur, and Lorin Maazel. Dr. Hailstork has received honorary doctorates from Manhattan School of Music, Michigan State University, and the College of William and Mary, and resides in Virginia Beach, Virginia.

Panelists & Musicians

Composer, clarinetist, vocalist & spiritual jazz soothsayer **Angel Bat Dawid** descended into Chicago's improvised music scene in 2016. In a very short time Angel became ubiquitous in Chicago's avant-garde performing with Bel LaMar Gay, Damon Locks, Jaimie Branch, Matthew Lux and the legendary Roscoe Mitchell. In 2019 The Guardian named her "2019's brightest new jazz star." Her acclaimed albums, *The Oracle* and *Transitions East*, feature her myriad talents of performing, overdubbing, and mixing all instruments and voices by herself using her cell phone in various locations from London to Capetown; but primarily from her residency in the attic of the historic Radcliffe Hunter mansion in Bronzeville, Southside, Chicago. Angel is the 2020-21 co-curator with Dalia Chin of Fulcrum Point's *Aux In: Connected & Discoveries: Hear & Be Heard* series.

Conductor, composer and trumpeter **Stephen Burns** is the Founder and Artistic Director of the Fulcrum Point New Music Project in Chicago. He has been acclaimed on four continents for his virtuosity and interpretative depth in recitals, orchestral appearances, chamber music, and multimedia performances. He has worked closely with composers John Corigliano, Osvaldo Golijov, Gunther Schuller, Jacob TV, and La Monte Young. He won the Young Concert Artists International

Auditions, Avery Fisher Career Grant, the NEA Recital Grant, the Naumburg Award, the Charles Colin Award, the Meier Arts Achievement Award, and the Maurice André Concours International de Paris. Mr. Burns is on faculty at DePaul University's School of Music and The Bienen School of Music at Northwestern University. CDs at Naxos, MHS, Dorian, Delos, Essay, Kleos, & Innova. Stephen Burns is a Yamaha performing artist.

Violinist **Kate Carter** made her Carnegie Hall solo debut in 2014. She has frequently appeared as soloist with the Elmhurst Symphony, where she serves as Associate Concertmaster. She has performed internationally as a member of Camerata Chicago and with the Lucerne Festival Academy in Switzerland. An avid chamber musician, she has collaborated in performances at the Chicago Cultural Center's Sunday Salon Series, Chicago Philharmonic Chamber Music Series, Fulcrum Point New Music Project, Sounds of the South Loop, David Adler Music and Arts Center, and she frequently performs in recital with pianist Louise Chan. Her musical education spans from the Eastman School of Music in New York to Northwestern University in Chicago, where she earned the Doctorate of Music in Violin Performance. She is currently on the artist/teaching faculties of Lake Forest College and the Merit School of Music, and she writes a blog about performance psychology at www.fearlessfiddler.com

Bill Doggett is an accomplished multi-faceted historian, scholarly lecturer, author, archivist, exhibitions curator and curator of unique multi media Arts and History events to create dialogue inter generationally within and across diverse communities. As an historian and archivist specialized in African American history contextualized through historical media, Doggett's blended skill sets as an historian, archivist and lecturer with demonstrated leadership and community relations expertise are hewn from twenty plus years of interface with Performing Arts and Media preservation organizations. Mr. Doggett is a featured Artist Scholar for the Manhattan School of Music's 2020-21 Cultural Inclusion Initiative Doggett has also been a Board of Director and Advisory Committee member of LA Opera, Friends of Negro Spirituals, Theatre Bay Area. Bill Doggett is respected and experienced Exhibitions Curator, independent archivist and scholarly lecturer based in Oakland California. Doggett's scholarly lectures on the history of the African American Concert Singer, Emancipation Proclamation: Race, Image and Sound 1830-1930, The 150th anniversary of The Civil War: The Underground Railroad and the coded messages of The Negro Spiritual have been well received in both national conferences and universities including University of North Carolina, Chapel Hill, University of Michigan-Ann Arbor, University of Denver and University of California Irvine. Doggett has also been recognized for his social entrepreneurship leadership in the San Francisco Bay Area. A specialist in strategic marketing and programming curation for Contemporary Black Composers you can find out more about him at <http://www.billdoggettproductions.com/Black-Composers.html>

Paula Kosower is an active performer and teacher currently residing in Chicago. She frequently performs for the Chicago Philharmonic Chamber Music Series, the University of Illinois Tuesdays-at-One series, North Park University Faculty Concerts, Bach Week Festival Concerts, for events at the Music Institute of Chicago, and for live performances on WFMT 98.7. Other concert appearances include the Chicago Symphony Chamber Music Series, Fulcrum Point New Music Project, Rembrandt Chamber Players, Rush Hour at St. James Cathedral, Art Institute of Chicago,

Classical Mondays at Preston Bradley Hall, Mostly Music, Fourth Presbyterian Church, Music of the Baroque, Dempster St. Pro Musica, Bach Aria Society of Kansas City, Kansas City String Quartet Program and Wisconsin Public Radio FM 89.7. She has appeared on faculty recitals performing with colleagues at Roosevelt University, Northwestern University, University of Chicago, North Park University, University of Illinois at Chicago, Wheaton College, Carthage College, and UWMadison.

Violist **Claudia Lasareff-Mironoff** graduated from the University of Denver with a Bachelor of Music degree and earned a Master of Music and a Certificate in Performance from Northwestern University. She then became the principal violist of the Cape Town Symphony in South Africa. Ms. Lasareff-Mironoff has performed chamber music with members of the Chicago Symphony, members of the Lyric Opera, the Chicago Philharmonic, the Pacifica String Quartet, Roger Chase, Stephen Burns, Mathias Tacke, Ilya Kaler, Victor Yampolsky, William Wolfram, PINOTAGE, and members of Eighth Blackbird. She has performed with the Lyric Opera of Chicago, the Grant Park Music Festival, Music of the Baroque, the Chicago Philharmonic, Ars Viva and has been the principal violist of the Colorado Music Festival, Chicago Opera Theater, Fulcrum Point New Music Project, the American Ballet Theater in Chicago and the Joffrey Ballet. During the 2007 season she performed with the Santa Fe Opera. She is a member of the Peninsula Music Festival in Door County, WI.

Violinist **Rika Seko** has performed with the Chicago Symphony Orchestra, the Lyric Opera, Ravinia Festival Orchestra, and is a member of the Grant Park Orchestra. A core member of Fulcrum Point New Music Project, Ms. Seko's interest in new art music has found its expression in the MusicNOW series, The Chicago Ensemble, and international tours of music by Bernstein, Terzian, and Keiko Fujiie. She has served as concert master with the Columbia Symphony, Bogotá Philharmonic, Elmhurst Symphony, and the Chicago Civic Orchestra.

Established in 1998 by Stephen Burns, **Fulcrum Point New Music Project** pushes the boundaries of the musical experience globally by supporting new compositions, creating and performing transformative new music programs, and educating audiences of all ages and backgrounds to imagine the possibilities of music. Fulcrum Point empowers artists and communities to create new art music that enriches people's lives and brings about a more empathic world. Fulcrum Point seeks to redefine the concert experience and showcase the diversity of new art music in Chicago.