

SIGHT|MOVEMENT|SOUND

APRIL 23, 2022 at 3:00pm

**James Cohan Gallery
48 Walker Street, New York, New York 10013**

ABOUT THE PROJECT

Sight|Movement|Sound is a multi-disciplinary performance project that explores the interconnectedness of visual art, music, and dance. Through the combination of choreography, improvisation, and contemporary violin music, the performance presents a series of works in dialogue with Jordan Nassar's luminous exhibition *To Light The Sky*. Hosted by the James Cohan Gallery, this project is part of a multi-week Juilliard residency that explores cultural intersection and connection, community engagement, deep listening practices, and environmental awareness.

PART I

Darshan: Charukeshi

Reena Esmail (2018)

From the Composer: "Darshan means 'seeing' in Hindi. In the Hindu religion, to give 'darshan' is to see and worship God. As Vijay and I worked on this music together over the years, we began to see the divine in one another. This movement, in Raag Charukeshi, is the first movement of five, which will be written over a span of five years. It explores grief, in its many facets and forms."

Darshan: Bihag

Reena Esmail (2020)

From the Composer: "A continuation of the previous work, this movement, in Raag Bihag explores wonder – the wonder of something that once felt like an illusion coming slowly into tangible being. Darshan means 'vision' in Sanskrit: a mystical vision of the

divine, or seeing one another in the world. Darshan is a five-movement Partita based on a different Hindustani raag, and this opening movement, set in the sweet, melodious raag Bihag, is associated with the deepest, darkest night. This movement is a dream, a beginning in wisps of unreal imagination - the violin playing in statospheric colors. Slowly, the raga is introduced as the violin descends into the realm of the real, eventually reaching the 'bandish' (or 'tune'), played on the lowest string with a drone - commonly played by the tanpura instrument in Hindustani tradition. That drone turns into a pulsating, throbbing triplet, accompanying the banish throughout the rest of the movement, reaching ecstasy before climbing back to the heavens."

When the Violin **Reena Esmail (2020)**

From the Composer: "Sometimes a poem just reaches into your chest and grabs your heart. That was my feeling the first time I read Daniel Ladinsky's translation of Hafiz's beautiful poem that begins 'when the violin can forgive the past the heart starts singing'. At the moment I first read the poem, I was working on a piece for choir and cello. I scrapped the entire thing and started over, setting this text. The opening of the choral piece is a cello solo that feels like a series of questions. It searches for that forgiveness that makes the heart sing. The solo violin version sat in sketches for years – and finally came to life at the perfect moment. My husband, Vijay Gupta, gave the 2020 Nancy Hanks Lecture of Arts and Public Policy for Americans for the Arts. He decided to open the lecture, given remotely in a pandemic and amidst the deep racial issues in America, by talking about forgiveness – and by playing this piece.

When the Violin is in a Hindustani (North Indian) raag called Charukeshi. I love this raag because it is so simple, and yet it can reveal emotions that range from the depths of darkness to the most beautiful, piercing light. It feels like winding through a mountain pass at sunset – it can be just a few steps between shadow and blinding light, between the tightest crevasses and vast, breathtaking vistas. To me, Charukeshi is the sound of the soul cracking open. This piece is about that first moment of trust, of softening. About the most inward moments of the human experience, of realizing that 'breakthroughs' often don't have the hard edge, the burst of energy that the word implies, but that they can be about finding tender, warm, deeply resonant spaces within ourselves as well."

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Pause
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PART 2

Responding to the Waves: Chrysalis Katherine Balch (2016)

From the Composer: “These pieces are a response to paintings by Michiko Theurer in dialogue with Virginia Woolf’s *The Waves*. “‘Look,’ said Rhoda; ‘listen. Look how the light becomes richer, second by second, and bloom and ripeness lie everywhere; and our eyes, as they range round this room with all its tables, seem to push through curtains of colour, red, orange, umber and queer ambiguous tints, which yield like veils and close behind them, and one thing melts into another.’”

X Suite: Canon, Nocturne, Orison Paul Wiancko (2019)

From the Composer: "As a composer, I think about sculpture and architecture all the time. My fundamental approach to composing is almost always based on sculpture, I would say. You wouldn't know it while playing or listening to the piece, but there are a lot of ideas on top of ideas, which is partly how the name 'X' came about for the suite. I was inspired by the old way of crossing things out like on a typewriter before we had delete keys — just to go back and type 'X' over each letter so you can actually see the underlying mistake. It still exists, just with an X over it. I thought it would be an interesting challenge to see how many voices or individual characters or separate entities that you can cram into one performer of one instrument.”

Iaspis Katherine Balch (2013)

From the Composer: “An iaspis is a type of sparkling quartz.”

ABOUT THE PERFORMERS



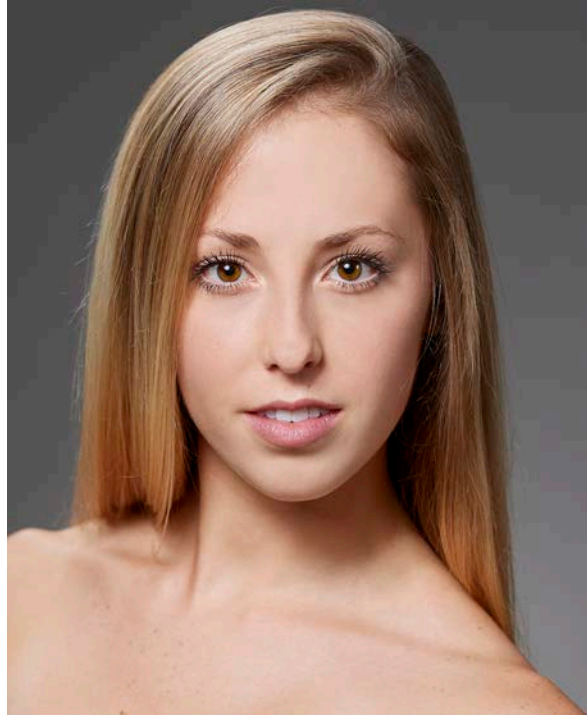
Lauren Conroy is a masters student at The Juilliard School studying with Li Lin and Donald Weilerstein. She has extensive chamber experience under the tutelage of Pacifica, Brooklyn Rider, Borromeo, Arianna, and Jupiter String Quartets and has been invited to festivals and residencies at The Banff Centre, Avaloch Farm Music Institute, Bowdoin Music Festival Fellowship, Fontainebleau Chamber Music, and Madeline Island Chamber Music Dorothy Richard Starling Fellowship. As a composer, her work evokes sonic landscapes that incorporate environmentalism and improvisation. She has co-produced multi-disciplinary projects including Juilliard's InterArts series, combining her music with dance and film, and a piece for NYC Ballet's Choreographic Institute, collaborating with choreographers such as Julia Feldman and Caroline Fermin. Lauren is a founding member of The Glass Clouds Ensemble whose mission is to amplify the message of New York climate leaders through the commission, performance, and promotion of new music. The ensemble's upcoming season includes commissioned works based on ensemble-led interviews with climate activists Jeffrey Sachs, former Director of Columbia University's Earth Institute, and Monica Ibacache, CEO of Beyond Organic Design. Lauren graduated from Indiana University with a Bachelor of Music Degree in Violin studying with Simin Ganatra and from the Hutton Honors College with minors in Political and Civic Engagement and Arts Entrepreneurship.

ABOUT THE PERFORMERS



Matilda Mackey is a dance artist specializing in the sensory language of movement and choreography. Raised in Iowa City, IA, she began dancing at age two at the Nolte Academy, where she found her passion in movement language throughout her adolescence. She attended The Juilliard School and graduated in May of 2020 with a BFA in Dance, and has embarked on several freelance endeavors since then. She has worked with and performed pieces by choreographers including Maxine Doyle, Bobbi Jene Smith, Zvi Gotheiner, Bill T. Jones, Peter Chu and Zina Zinchenko among others. Matilda currently performs with Juilliard's Center for Innovation in the Arts, ZviDance, Wyckoff Collective, and other project-based choreographers in NY. She is in the midst of directing her first dance film in collaboration with poet Paul Rabinowitz, and has formulated an original teaching methodology integrating anatomical and somatic studies with movement invention for Dance Italia's NYC Winter Workshop. Alongside performing and teaching, she is also passionate about choreographing; her work has been presented at Juilliard's Choreographic Honors Showcase and various festivals, including the Dare to Dance (D2d) in Public: Pandemania, White Wave Solo/Duo Festival in NY, and the Iowa Dance Festival. Matilda is also a Certified Pilates Instructor at East River Pilates in Brooklyn, NY.

ABOUT THE PERFORMERS



Kaylin Maggard was born and raised in Columbia, Missouri and began her training at Columbia Performing Arts Centre. She is a 2021 graduate from The Juilliard School, where she received a BFA in Dance. Kaylin is a company dancer with Peridance Contemporary Dance Company located in New York City. She also serves as PCDC's Public Relations and Development Coordinator. While in school, Kaylin was the recipient of the Joseph W. Polisi Artist as Citizen award. In 2017, she was a YoungArts winner in modern dance and a U.S. Presidential Scholar in the Arts semifinalist. Well versed in both traditional and contemporary styles, Kaylin has performed works by choreographers such as Jose Limon, Paul Taylor, Bill T Jones and Igal Perry. She has also premiered new work by Ohad Naharin, Jonathan Bond, Matthew Neena, Andrea Miller, and Bryan Arias.

SUSTAINABLE SPACES

PRESENTED BY THE GLASS CLOUDS ENSEMBLE

APRIL 30, 2022 at 3:00pm
James Cohan Gallery
48 Walker Street, New York, New York 10013

ABOUT THE PROJECT

The Glass Clouds Ensemble presents world premieres by composers Lauren Conroy, Filippo Lepre, and Hannah Ishizaki at the James Cohan Gallery surrounded by Jordan Nassar's exhibition *To Light The Sky*. Each premiere explores themes of sustainability discussed in conversation with NYC-based environmental leader Monica Ibacache of Beyond Organic Design. This program interweaves sonic improvisations and commissioned works to enhance community dialogue around local environmental issues.

Hosted by the James Cohan Gallery, this performance is part of a multi-week Juilliard residency that explores environmental awareness, deep listening practices, community engagement, and cultural intersection and connection.

PROGRAM

THREE WORLD PREMIERES:

Tectonic Breaths Lauren Conroy (2022)

Water Filippo Lepre (2022)

Aftertime Hannah Ishizaki (2022)

ABOUT THE GLASS CLOUDS ENSEMBLE



The Glass Clouds Ensemble is a contemporary music trio featuring violinists Raina Arnett and Lauren Conroy and soprano Marisa Karchin. This collaboration formed out of a mutual desire to connect meaningfully with local environmental issues through contemporary music and improvisation. The mission of the Glass Clouds Ensemble is to amplify the message of New York Area climate leaders through the commission, performance, and promotion of new chamber music.

For the 2021-22 season, the ensemble commissioned three works inspired by interviews held with local environmental leaders Jeffrey Sachs of Columbia University's Earth Institute and Monica Ibacache of grassroots organization Beyond Organic Design. The Glass Clouds Ensemble has collaborated with composers Filippo Lepre, Lauren Conroy, and Hannah Ishizaki and has been invited to artist residencies at the Avaloch Farm Institute and the Banff Centre. They have also recently recorded improvisations for multimedia narrative podcast Spark Sputter & Die – an ongoing collaboration between storytellers, musicians, and filmmakers – to be released on Wharf Cat Records in 2023.

ABOUT THE MUSICIANS



Raina Arnett is a violinist originally from State College, Pennsylvania. She is a graduate of the Eastman School of Music where she studied with Renee Jolles, and is a current Masters student at Juilliard, where she studies with Lewis Kaplan as his teaching assistant. Raina has appeared as a principal and concertmaster of the Juilliard Orchestra, New Juilliard Ensemble, Eastman Opera Orchestra, Musica Nova Ensemble, and OSSIA New Music. Passionate about contemporary music, Raina has collaborated with many prominent composers including Kaija Saariaho, Julia Wolfe, Charles Wuorinen, and George Lewis. She has performed with Ensemble Garage and Ensemble Signal, members of Ensemble Modern, Bang on a Can All-Stars, and Eighth Blackbird, and at festivals such as Creative Dialogues XI-Helsinki, Hans Zender Akademie Munich, Bang on a Can LOUD Weekend, LyricaFest Boston, and Bowdoin International Music Festival. Raina looks forward to performing this summer with the Grafenegg Academy Orchestra in Austria and the Bach Virtuosi Festival in Maine. Other than playing violin, Raina loves running, cooking, yoga, and the sun shining on a crisp fall day.

ABOUT THE MUSICIANS



Marisa Karchin, soprano, is a versatile performer of art song, opera, and concert works. She was recently featured with the East Winds Quintet in a centennial performance of Earl Kim’s tour de force “Ratting On” and has collaborated with the Da Capo Chamber Players, Lehigh Very Modern Ensemble, and Washington Square Contemporary Music Society. She has also premiered works by composers Helen Grime and Santa Ratniece, among others, with the Chelsea Music Festival under conductor Ken-David Masur. Marisa presented a debut recital at Weill Recital Hall as winner of the 2018 Joy in Singing International Art Song Competition and was a finalist in the 2020 ASPS NY Art Song Competition. As an artist-in-residence, she has performed with Dayton Opera and Opera Saratoga, and her favorite operatic roles include La Fée (Cendrillon), Shirley Temple (DUST), and Nanetta (Falstaff). Marisa holds degrees from Yale University and Mannes School of Music, and is pursuing a DMA at The Juilliard School.

ABOUT THE MUSICIANS



Lauren Conroy is a masters student at Juilliard studying with Donald Weilerstein and Li Lin. She performs solo and ensemble works spanning traditional to modern repertoire. She has extensive chamber experience under the tutelage of Pacifica, Brooklyn Rider, Borromeo, Arianna, and Jupiter String Quartets and has been invited to festivals such as The Banff Centre for Arts and Creativity, Bowdoin Music Festival Fellowship, Fontainebleau Chamber Music, and Madeline Island Chamber Music Dorothy Richard Starling Fellowship. As a composer-performer, her work evokes sonic landscapes that incorporate environmentalism, sonic meditations, and improvisation. She has co-produced multi-disciplinary projects including Juilliard's *Beyond the Machine*, combining her music with dance and film, and a piece for NYC Ballet's Choreographic Institute, collaborating with choreographers such as Julia Feldman and Caroline Fermin. Lauren's current solo project *Sight/Movement/Sound* explores contemporary American solo violin works with dance and visual art in collaboration with the James Cohan Gallery. Lauren graduated from Indiana University with a Bachelor of Music Degree in Violin Performance and from the Hutton Honors College with minors in Political and Civic Engagement and in Arts Entrepreneurship.

ABOUT THE MUSICIANS



Hannah Ishizaki is a young composer from Pittsburgh, based in New York City. Hannah's works often draw from the physicality and theatricality of performance practice. Immersed in the world of collaboration, Hannah frequently works with dancers, actors, filmmakers, and visual artists to connect the seemingly unconnected and create innovative and multidisciplinary projects. In 2017, she became the youngest woman ever to have a world premiere with the Pittsburgh Symphony Orchestra. Recently, she completed a residency in the Henriquez ("The Boat") Studio at Banff. In the summer of 2022, she will be in residence at Hellerau in Dresden, writing a variety of chamber, orchestral, and vocal works. Her compositions have been performed across the country and internationally and by renowned ensembles such as Ensemble Intercontemporain, The Pittsburgh Symphony Orchestra, The Juilliard Orchestra, and the National Sawdust Ensemble. Hannah has studied with composers Andrew Norman, Robert Beaser, and David Ludwig, and is a proud recipient of a Kovner Fellowship at the Juilliard School.

ABOUT THE MUSICIANS



Filippo Lepre is a composer and sound artist based in Milan, Italy. After receiving a BA in composition and MA in classical trumpet from the Conservatorio “G. Verdi” in Milan, Lepre entered the conservatory’s MA program in composition, studying with Gabriele Manca. His research is focused on the plurality of distinct musical action within individual instruments and the ways in which such pluralities reveal their discrete structures, and he is interested in building a musical syntax with a strong improvisatory component. Lepre’s music has been performed in Italy, Spain, Germany and France by artists including Daniel Kientzy, Francesco Dillon, Michele Marco Rossi, IEMA Ensemble, Divertimento Ensemble, Barcelona Modern Ensemble, and many others. Upcoming projects include a work for solo amplified trumpet and a sextet for Novalis Concept 2022.

ABOUT MONICA IBACACHE



Monica Ibacache, a native of Chile, is a New York City–based community organizer, sustainability educator, and ecological designer since 2007. An avid gardener as a small child with her grandparents in Chile, she rekindled her passion for growing food as an adult while living in southeast Alaska. Monica is committed to improving food systems while advancing social and environmental justice globally. She has dedicated her life to working with diverse and marginalized communities in education and local development in the U.S. and abroad. Monica has advanced certifications in Permaculture Design and Teaching and serves on the Board of Directors for the Institute of Permaculture for Children (IPEC), Permaculture Institute of North America (PINA), the International Permaculture Convergence Committee (IPCC), the Indoor Gardening Society (IGSA), and the Permaculture Association of the Northeast (PAN).

ABOUT BEYOND ORGANIC DESIGN

Beyond Organic Design is an urban sustainability education nonprofit offering hands-on, year-round programming designed to help students understand the real-world value of sustainable ecological design. Using project-based activities, BOD educators teach students how to design and create ecologically diverse environments in their playgrounds, gardens, and campgrounds.