

# The Chamber Music Society of Saint Cloud

presents a *Family Concert* by

**Ann DuHamel, piano**

selections from **Prayers for a Feverish Planet: New Music about Climate Change**

with poet Athena Kildegaard, narrator

Saturday, 21 January 2023, 2:00 p.m.

St. Cloud Unitarian Universalist Fellowship

3226 Maine Prairie Road, St. Cloud

**Family Concert Sponsor:** *St. Cloud Unitarian Universalist Fellowship*

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## PROGRAM

**Birdflight** (2017-2020)  
III. *con mosso*

Anél Van de Venter, b. 1990

A conversation in three parts between the collective human conscience and all of the dying earth, as represented by a bird.

In the first part, the two conversationalists are introduced to each other and the situation: an injured, struggling bird is approached by a human, the ignorant accountable.

During the second part the human starts to acknowledge the role played in the continued injury to the bird.

In the final part, some reform and restoration takes place and the bird can ultimately take flight again.

Throughout the three parts, the bird's nature (to be liberated, to soar, to be light and full of life, to fly or to take flight) can be heard in repetitive flighty, fast passages. A continued undertone of angst serves as the counterpart to this and symbolizes the opposing character - the culpable human.

I started writing the first movement back in 2017, when I lived in the picturesque Eastern Cape and was surrounded by wonderful nature and wildlife. It subsequently grew into a work of three movements over the years, the last of which I finished writing in 2020 after coming across your call for scores thinking it can fit well with your theme. Eco consciousness is a very real and very necessary value to adopt in this day and age and it is something that I fervently wish to adhere to throughout my life, through all means possible and I think it is great that we can also raise awareness through the arts.

**Anél van de Venter** is a medical doctor who composes music purely for the joy of it. Born in 1990, she grew up in a small South African town and started composing around the age of 15. Some of her choral works have been performed locally and one of her instrumental pieces was published in a South African journal for music teaching. She wishes to write music as a sideline career and to promote music with depth especially to the youth of the world.

These three pieces were inspired by the wonderful trees that grow around the city of Bangalore in India where I lived for several years. The country inspired a variety of compositions, ranging from the music theatre pieces “Kim” (based on the book by Rudyard Kipling, “The Coolie’s Tale” (about the building of the Kalka-Simla Railway at the beginning of the 20th century) to smaller scale works like these three pieces for piano, “Trees of India.”

I composed these in response to a request to perform something of my own at one of many recitals I gave all around the country. Having never written specifically for myself, I wanted to create something that challenged me technically whilst reflecting on a subject with an Indian theme. Once known as “The Garden City,” Bangalore used to be renowned for its trees, particularly the spectacular Gulmohar with its canopy of brilliant red flowers and feathery vibrant green leaves that bloom just before the monsoon, the Jacaranda with its delicate but luminescent purple flowers, and the enormous Rain Tree, providing swathes of shade and home to an abundance of wildlife. The name of this tree in Tamil translates as “tree with a sleeping face” on account of the leaves closing up as the sky darkens before rain or at sunset.

During my time there, I witnessed the rapid expansion of the city and the destruction of many trees to make way for new transport and buildings, and the resulting rise in pollution, traffic and temperature; it was very much climate change at first hand. Particularly, it was watching the slaughter of a row of rain trees on the Old Madras Road to make way for the metro that moved me most...

**Chris Williams** began his musical career at the age of eight as a chorister at St. Paul’s Cathedral, London. Having won a scholarship to study Music at New College, Oxford, he went on to study postgraduate composition and piano at the Guildhall School of Music and Drama, where he won several prestigious prizes, including the Royal Philharmonic Prize for composition. His work ranges from large-scale music theatre pieces to simple choral works, accompanied and a cappella, as well as instrumental and orchestral pieces. He lived in India for 16 years, where, for two years, he was Composer-in-Residence at the Lawrence School, Sanawar, in the Himalayan foothills, and from 2004, he lived in Bangalore as a composer, pianist and teacher. Before India, Chris lived in Devon, U.K.

In 1985, he was appointed as Musician-in-Residence at the Beaford Centre and thereafter worked freelance as a composer, teacher and musical director for choirs and music theatre, especially with The Young Company and the People’s Company at the Theatre Royal, Plymouth. Major productions of “Korczak” (about an orphanage in the Warsaw Ghetto) have been produced by YMT UK (2011), Wroclaw (2016), and Opera I Filharmonia Podlaska in Poland (under the auspices of UNESCO), which was voted the most important historical event in Poland in 2012. His latest commission is for 1,000 voices in Plymouth and the Band of the Royal Marines to commemorate the 400th centenary of the sailing of the Mayflower from Plymouth UK to America.

White Parasol was written in reaction to a 2008 BBC news article about the major loss of shelf-ice in Canada’s High Arctic:

“Loss of ice in the Arctic, and in particular the extensive sea-ice, has global implications. The ‘white parasol’ at the top of the planet reflects energy from the Sun straight back out into space, helping to cool the Earth. Further loss of Arctic ice will see radiation absorbed by darker seawater and snow-free land, potentially warming the Earth’s climate at an even faster rate than current observational data indicates.”

**Ian Dicke** is a composer inspired by social-political culture and interactive technology. Praised for his “refreshingly well-structured” (Feast of Music) and “uncommonly memorable” (Sequenza 21) catalogue of works, Dicke currently serves as an Associate Professor of Composition at the University of California, Riverside. His music has been commissioned and performed by ensembles and soloists around the world, including the New World Symphony, Alarm Will Sound, the Cabrillo Festival Orchestra, Paul Dresher Ensemble, pianist Vicky Chow, The MATA Festival, ISCM World New Music Days, and the Atlantic Coast Center Band Director’s Association. He has received grants, awards, and recognition from the Fulbright Program, Barlow Endowment, San Francisco Conservatory of Music, New Music USA, New York Youth Symphony, ASCAP, and BMI, among others.

In addition to his creative activities as a composer, Dicke is also the founder and curator of the Outpost Concert Series, which connects Riverside’s musical culture with groundbreaking artists across the national contemporary music landscape. For more information on works in progress, upcoming performances, commissioning, and score purchases, please visit [www.iandicke.com](http://www.iandicke.com).

## Heat Island (2017)

Frank Horvat, b. 1974

Heat Island - When you read the words “Heat Island”, one might imagine “fun-in-the-sun” touristy images or the title of some chintzy Reality TV show. The true reality though is that the Heat Island Effect is a serious part of man-made climate change. On any hot summer day within an urban area, everything is even more hot than it should be simply because of the sun’s reflection off an infinite amount of concrete and building surfaces.

The Heat Island Effect isn’t just some visual effect where you see waves emanating from concrete...it can be quite deadly. Thankfully some cities are already taking steps to curb the effect, like making it mandatory for new building construction to have green roofs and more green space being incorporated into urban planning. But more must be done and quickly if the world has an opportunity to curb the disastrous effects of climate change.

The rumbly and murky start of this composition attempts to emulate the world oozing heat from pavement. As the piece progresses, it gradually works its way up to the higher registers with a more calm tone. This symbolizes the hope that I have that we do have the ability to transform the earth back to a more natural state so it won’t emit so much heat. At the beginning, the piano is dark and foreboding. By the end, it’s calm and soothing – Earth is breathing once again.

**Frank Horvat** is one of the most inventive songwriters to come out of the contemporary scene in Canada (WholeNote Magazine). This award-winning composer’s music is emotional and intense. As a pianist and multi-genre composer, Frank Horvat has made the tricky musical leap that allows him to pursue a niche of his own (Edmonton Journal). Frank gives his audiences time and space to reflect in this fast-paced world. His instrumental compositions tell deeply personal stories while permitting audiences to ponder their own. He has been featured on over a dozen albums on labels including ATMA Classique, Really Records, and Centrediscs. With composition premieres on five continents, his works have been showcased internationally in theatre, feature films, and radio/TV networks including the CBC, CBS, HBO, Vice & Bravo. He ignores boundaries and isn’t afraid to mix politics with art (Ludwig van Toronto) as many of his composition projects revolve around social issues. He has been a panelist at the ClassicalNEXT conference speaking on the topic of ‘Artivism’ and featured in UK’s Classical Music Magazine podcast by Chris Gunness.

His environmental projects include the social media campaign #music4HRDs and album, For Those Who Died Trying (“the resulting [musical] tributes are poignant” – BBC Music Magazine), that look at the stories of murdered environmental activists. Almost 50 string quartets participated in this awareness campaign including: Juilliard, Merel, Mivos, Utrecht, and Zemlinsky Quartets as well as members from orchestras including the London Symphony. His artist projects include the Green Keys Tour, Piano Therapy Concerts and Music for Self-Isolation. Discover Frank’s latest projects at [www.frankhorvat.com](http://www.frankhorvat.com).

## Nocturne for Chinese Railway (2018)

Minato Sakamoto, b. 1993

Railway is a highly energy-efficient, environmentally-friendly transportation. The recent expansion of the railway network in China transformed railway into the main mode of Chinese mobility. This piece credits Chinese railway maintenance workers, who examine various train facilities in nocturnal calmness and thus make a tiny, lonely, and anonymous contribution to saving our earth.

**Minato Sakamoto** is a Japanese composer from Osaka. His compositions practice the unserious seriously, fuse spontaneous and organic qualities, and demonstrate a clear connection to the past. Minato is currently studying towards his Ph.D. in composition at Duke University. He previously studied at Amherst College and graduated summa cum laude in 2018. His current and past composition teachers include Stephen Jaffe, Scott Lindroth, John McDonald, and Eric Sawyer. As a railway addict, Minato constantly wastes his time to explore unique railways in the world. Favorite composer: Johannes Brahms. Favorite locomotive: China Railway DF4 Type.

- I. Swarms
- II. Sting
- III. Solitary Bee
- IV. Las Abejas Asesinas (Assassin Bees)
- V. Honey Queen
- VI. Ode to Bees and Their Keepers

Athena Kildegaard, narrator

For the Love of Bees is a six-part suite. It was originally composed for Dr. Margaret Lucia in a solo piano version with four parts [Honeybee Works] in 2010. Rubin expanded the piece in 2019 at the request of Sandrine Erdely-Sayo, director of the Piano on the Rocks International Festival, and added a narrative. The idea for the piece was generated by her growing awareness of hive declines due to Colony Collapse Disorder, climate change, parasites and other causes. As Rubin learned more about bees, including interviewing experts at the US Department of Agriculture, she also learned more about their social behavior and their critical role as pollinators. The narrative is also available in Spanish (*Por El Amor de Las Abejas*.)

For each section, Rubin used some of the striking characteristics of bees as a natural metaphor along with a particular pianistic technical challenge. Each section also explores a particular compositional/harmonic issue, in the manner of the traditional etude. In various sections, Rubin was responding to the piano compositions of Debussy, Chopin, Bartok, Messaien and the Cuban jazz pianist, Chucho Valdés.

**Anna Rubin's** lyrical and dynamic music has been heard around the globe. She has composed many chamber and orchestral pieces as well as works that integrate acoustic instruments with electronic media. Her work was introduced on the world stage at the Darmstadt Music Courses in 1982.

Her work has been recorded on the Capstone, Everglade, SEAMUS, Albany and Neuma labels. Virtuoso performers of her work include Airi Yoshioka, F. Gerard Errante, Madeleine Shapiro, Tom Buckner, Maria Loos, Margaret Lucia, and Sandrine Erdely-Sayo. Ensembles such as Nash Ensemble, Da Capo, and Relâche have also performed her works. Recent commissions include those from Piano on the Rocks International Festival (2021 and 2022, Sedona, AZ) and the Washington International Chorus (2019, Washington, DC). Among her awards are those from the Delta Ensemble in Amsterdam, Arts Councils in Ohio, New York and Maryland, the New England Foundation for the Arts, and the National Orchestral Association.

Performances of her works in New York City have been hosted in Carnegie Hall, Merkin Hall, Roulette and BargeMusic. Performances have also taken place on college campuses including Princeton University, the California Institute of the Arts, New York University, and Wesleyan University. Her work has been featured at two New York City Electroacoustic Festivals (2016, 2019) and at several conferences of the Society for Electroacoustic Music, US (from 2000-2019). She has been in residence at the Virginia Center for the Creative Arts, Brahmshaus in Baden-Baden Germany, and the Brooklyn College Center for Computer Music.

Rubin recently retired from the faculty of the University of Maryland, Baltimore County where she began teaching in 2002. Before that, she taught at Oberlin College and Lafayette College. She earned her MFA from the California Institute of the Arts where her principal teachers were Mel Powell, Earle Brown, and Pauline Oliveros. She completed a doctorate in composition with Paul Lansky at Princeton University.

Rubin has been an active citizen in the new music community, serving as board member and president of the International Alliance for Women in Music and as member of the editorial board of Perspectives of New Music. In the 1970s, she was a founding member of the Los Angeles collective, the Independent Composers Association and she helped organize some of the first conferences focusing on women and music in southern California. In the fall of 2021, Anna wrote [Reflections on Composing](#), an eight-page document where she looks back on her life and career in music.

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**Athena Kildegaard**, narrator, writes poetry, libretti, essays, and stories. She is also the co-editor of an anthology and an occasional translator. She teaches creative writing to people of all ages. She and her husband are reviving wetlands and the land of a former small dairy with an eye to hosting writers and artists for short residencies. Her poems have appeared widely in many journals, including *Prairie Schooner*, *Colorado Review*, *Beloit Poetry Journal*, *The American Journal of Poetry*, *North American Review* and elsewhere.

Athena's poetry has been set to music by many composers, including Libby Larsen, Linda Kachelmeier, Mina Esary, Frank Horvat, and others. Kildegaard and Kachelmeier wrote the cantata "To Know the Path," commissioned by the phenomenal St. Paul choir Border CrosSing, conducted by Ahmed Anzaldúa. Athena's poems have also been nominated for the Pushcart Prize and read on the radio, and they have served as inspiration for painters and dancers. She lives in western Minnesota where she teaches at the University of Minnesota Morris and directs the honors program. [athenakildegaard.com](http://athenakildegaard.com)

Pianist **Ann DuHamel**'s performances have been praised as poetic and "... a delight for the ears and the soul" (Encuentro Universitario Internacional de Saxofón, Mexico City). She has performed in 18 countries, including concerts at Sala Verdi in Milan, Italy; the Sibelius Academy in Helsinki, Finland; Carnegie Weill Recital Hall in New York; and Trinity College in Oxford, England.

Hailed as a "forward thinking classical pianist" (*Midwest Record*) for her debut album *Rückblick: New Piano Music Inspired by Brahms* (Furious Artisans, 2020), Ann actively champions contemporary composers, recently commissioning works by Flannery Cunningham, Jocelyn Hagen, and Edie Hill, among others. *Piano Magazine* applauded "the depth of programming and playing" in *Rückblick*, admiring Ann's "range of sound and full melodic tone," as well as her "clear voicing and vibrant sense of color." *Dr. Brahms's Book of Rags*, which appears on the album, was a finalist in The American Prize in Piano Performance, 2021, and received a Special Judges' Citation: "Championing the Music of Marc Chan."

Ann can also be heard on the 2022 release *Tyler Kline: Orchard* (Neuma Records, 2022), performing six works of Kline, five of which she commissioned. *Fanfare Magazine* praised her performance as "alive ... [played with] aching expression." Tracks from *Rückblick* and *Orchard* have been featured on WFMT (Chicago), WRUW (Cleveland), WSMR (Tampa), WMBR (Cambridge, MA), WYSO (Ohio), XRAY-FM (Portland, Oregon), and Minnesota Public Radio.

In demand as a collaborative pianist, Ann has performed chamber music with members of both the Grammy-Award winning Minnesota Orchestra and the St. Paul Chamber Orchestra, as well as with Martha Cuncell-Vargas, flute; Preston Duncan, saxophone; Maria Jette, soprano; and Clara Osowski, mezzo-soprano. Her performance at Carnegie Weill Recital Hall with *ensemble: Périphérie* was hailed by the New York Concert Review as "outstanding," praising the group of "superb musicians [who] played with power and assurance."

Ann's latest project, "Prayers for a Feverish Planet," responds to the climate crisis with 60+ new works, from composers across the globe, for piano and piano/electronics. During the Fall of 2022, she was awarded artist residencies at Tofte Lake Center (MN) and Everwood Farmstead Foundation (WI) for this project, which has also received extensive support from the University of Minnesota (Institute for Advanced Study Residential Fellow, Fall 2021; Imagine Fund Special Events Grant; and Grant-In-Aid of Research, Artistry, and Scholarship). She has been interviewed about the project on *Modern Notebook Radio* (WSMR) and Minnesota Public Radio's *All Things Considered* with Tom Crann. By the end of her current sabbatical she'll have performed portions of the project more than 50 times, including for the Chamber Music Society of St Cloud (MN), Nakamichi Concert Series (Easton, MA), Outpost Concert Series (Riverside, CA), Old First Concert Series (San Francisco, CA), the Pipini Performing Arts Series (Youngstown, OH), and Wayward Music Series (Seattle, WA).

Prior to earning a Doctor of Musical Arts degree in piano performance and pedagogy at the University of Iowa under the tutelage of Ksenia Nosikova, Ann was Assistant Artistic Director at the Wirth Center (then Central Minnesota Music School) in St Cloud, MN, for 8 years. She also has degrees from the College of St Benedict and the University of Notre Dame. Ann's had the great fortune to play in masterclasses and lessons for many pianists, including Vladimir Feltsman, Alexander Korsantia, Fernando Laires, Susan Starr, Nelita True, and more, in addition to collaborative piano coaching with Martin Katz, Arlene Shrut, and John Wustman.

An active member of the Minnesota Music Teachers Association for almost 25 years, Ann is Immediate Past President of the organization. Some of her most important contributions on the MMTA Board of Directors include initiating a Diversity-Equity-Inclusion committee, as well as ushering forth a Land Acknowledgement to honor the Indigenous people and cultures from Minnesota. She's performed and presented at conferences for Music Teachers National Association, the Canadian Federation of Music Teachers, the European Piano Teachers Association, the College Music Society, the International Conference for the Fantastic in the Arts, and Music, Sound, and Climate Justice Conversations 2022, with upcoming presentations and performances at the Society for American Music and the National Conference on Keyboard Pedagogy. Ann is currently Associate Professor of Music at the University of Minnesota Morris, where she devotes herself to the mission of sharing high quality traditional and contemporary classical music with students and the greater community. [annduhamel.com](http://annduhamel.com)



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