

Program Notes and Biographies

Jeremy Beck was awarded Third Prize in the 2018 MUSICA PER ARCHI International Composition Competition (Lviv, Ukraine), he was a finalist in the 2016 Bruno Maderna Competition, and he has twice been a finalist in the Utah Arts Festival commission competition (2013, 2006). In addition, he was awarded Second Prize in the Boston Chamber Orchestra's 2011-12 Commission Competition and Oberlin Opera Theater and Peabody Opera have both produced his *Review*, one of three finalists in the 2010 National Opera Association's Chamber Opera Competition. His *Songs of Love and Remembrance* for soprano, violin, and harpsichord was awarded Third Prize in the 2012 Aliénor International Harpsichord Composition Competition and his String Quartet No. 2 ("Fathers & Sons") was a Finalist in the 2011 New England String Quartet International Composition Competition. Released on a 2013 Innova CD of four of Beck's string quartets, critic Joshua Kosman found these compositions to be "appealing and skillfully crafted ... [with] lush tonal harmonies" and declared "the moody expressiveness of Beck's writing is its own reward." (San Francisco Chronicle). Beck's first two CDs were included by Gramophone in its "June 2006 Reviews: The best new recordings from North America." *Pause and Feel and Hark*, released in 2006, includes his *Black Water* for soprano and piano. A monodrama based on the novel by Joyce Carol Oates, Co-Opera presented the Australian concert premiere of *Black Water* at the 2012 Adelaide Fringe Festival before taking it on tour. In 2016, the Center for Contemporary Opera produced the stage premiere of this work to a sold-out Thalia Theater at Symphony Space in New York City. Jeremy Beck's music also has been presented by New York City Opera, American Composers Orchestra, the Slovak Radio Symphony Orchestra, Orchestra Iowa, the Albuquerque Symphony Orchestra, Portland (Maine) Symphony Orchestra, the Moravian Philharmonic, Hartford Opera Theater, the Dallas Festival of Modern Music, IonSound Project, Pacific Serenades, the Nevsky String Quartet, the Da Kappo String Quartet, and Synchronicity, among others. The recipient of awards and grants from the Wellesley Composers Conference, Oregon Bach Festival, the Los Angeles Chapter of the American Composers Forum, Millay Colony for the Arts, and the arts councils of Iowa, California, and Kentucky, Beck holds degrees in composition from the Yale School of Music, Duke University, and the Mannes College of Music. He is also a practicing attorney, focused on entertainment and intellectual property law.

Program Notes: *Jeremy Beck's Dance* is a rhythmically active piece, one that includes surprising changes of meter. The music is propelled, in part, by some of the syncopation that results from these sudden shifts of the pulse. *Dance* is the second movement of Beck's *Four Piano Pieces*, which he completed in 1995 in Cedar Falls, Iowa. The set, including *Dance*, has been recorded by Heather Coltman and appears on a CD of Beck's chamber music, *Never Final, Never Gone (Innova 696)* that was released in 2008. This afternoon's performance marks the Texas premiere of *Dance*.

J.D. Honorof is a Southern California-based composer and musician whose main interest is blending classical music from the Western tradition with international influences. J.D. composed her first film score in her sophomore year of high school at Idyllwild Arts Academy. This inspired her to pursue musical composition and film scoring at Cornish College of the Arts, where she graduated summa cum laude. J.D. also holds a Master's degree in Music from Boston University. J.D. has studied composition with Peter Askim, Janis Giteck, Jarrad Powell, Denis Segond, and Amy Rubin. While at Cornish, she interned with Emmy Award-winning film composer Hummie Mann and credits this work with Mr. Mann as cementing her passion for composing music that expresses the subtlety of feeling and emotion while supporting a visual story. With extensive experience orchestrating for various ensembles, including non-Western instrumentations and tonal centers, J.D. has composed music for film, dance, and various instrumental ensemble. Her music has been performed by a variety of artists, including the duo *Femme Fuoco*, the St. Helens string quartets, and the *Esoteric*. J.D. loves the challenge of creating music for another art medium. She believes that true creativity cannot happen in a vacuum—it must be a collaborative process approached with flexibility and humor. J.D. also helps shape music education and has directed and chaired many music programs at independent high schools across the West. She believes that

music is as important to a well-rounded education as science or math and actively teaches with that in mind.

Program Notes: *Understudy for the Winter* is written in the style of Program Music. The piece is meant to invoke images of what life is behind the scenes at the holiday dance performances that often during this time of year. Whether ballet or modern, most dance companies have major performances in the Winter season. While the principals of the dance company will be cast in numerous roles across numerous pieces, a beginning dancer might only get one or two small roles and spend most of the performance waiting in the wings, just out of view of the audience and watching the dances from a position that is simultaneously physically nearby, but also achingly distant. *Understudy for the Winter* is meant to invoke images of what life is like behind the scenes at the holiday dance performances, and to evoke the contrast between the joy of the season and the wistfulness of wanting to be better, wanting to move.

Israel Lai is a composer, arranger, piano accompanist, conductor, orchestral violinist, translator and hyperpolyglot from Hong Kong. He is currently reading for an MPhil in Music (Composition) at the University of Oxford, studying with Prof. Martyn Harry and Prof. Robert Saxton, following his graduation from the Chinese University of Hong Kong with a first-class honours BA in Music. He was previously an exchange student at Lund University, Sweden. He is a member of the Hong Kong Composers' Guild, the Composers and Authors Society of Hong Kong, and the American Guild of Organists (Hong Kong Chapter). Lai is eager to explore ways of combining and incorporating different musical idioms inside his compositions, from classical to modern to ethnic, from homogeneous to constantly changing. He is interested in a variety of instrumentations, especially woodwinds and large ensembles. Fascinated by large-scale classical forms, he has worked on his suite of *Swedish Rhapsodies* (2015-) for chamber ensembles and his *Concerto for Clarinet and Orchestra* (2015-18). On the chamber side, his *Rondo* (2017) for wind quintet was acclaimed at the premiere, and *Introduction and Intermezzo* (2017) was broadcast on radio at the finals of New Generation Hong Kong 2017 competition. He gained international exposure with his *Theme and Variations* (2017) at the highSCORE Festival, Italy, *Winter* (2017) in Taiwan, and recently, his *Playwright* (2018), played by the renowned Mivos Quartet. He is always open to new influences and inspirations, and particularly interested in the applications of polytonality.

Program Notes: *Winter* is a character piece that paints the composer's memory of the Swedish winter from his year abroad in Lund. The music is generally calm and crystalline, with heavy use of the piercing high notes of the piano. Instead of associating musical elements literally with snow, quivering, or other things that winter usually reminds us of, the piece focuses more on the composer's own feelings and perception of the cold, whether it is piercing or chilling, devastating or breath-taking. The middle section places a chant-like melody atop three different textures, with the intention of painting the same scenery from different perspectives; a declamatory recitative takes the music back to the unpredictability of the opening section, this time more in haste. *Winter* is based on a single chord throughout the piece, the same way each snowflake is similar but also unique. The piece also explores and experiments with different possibilities of all the three pedals and their combinations, producing subtle differences in timbre to paint the scenery more vividly. *Winter* was premiered on 7 November 2017 at Soochow University, Taipei, by Lee Seen-tung.

Inna Onofrei (b.1980) is an Armenian-American composer and pianist. Born in Baku, Republic of Azerbaijan and raised in the small town of Nevinnomyssek, Russia, she began her music education at a local music school where she studied piano, music theory, and composition. Between 1994 – 2000, Ms. Onofrei's original compositions won several prizes and awards in the Stavropol State Competition for Young Composers. One of her songs, written in 1997 about her hometown Nevinnomyssek, was adopted as the town's anthem. Ms. Onofrei continued her musical studies at the Stavropol State College of Arts where in 2002, she earned a Bachelor's Degree in Music Theory and

Composition. That year, along with her family, she moved to the United States. In 2011, Ms. Onofrei earned her Master's of Music degree in Piano Performance from Cleveland State University, where she studied piano with 2007 Grammy Award Winning pianist, Angelin Chang. In 2018, Ms. Onofrei earned her Master's of Music degree in Composition from Cleveland State University, where she studied with Dr. Andrew Rindfleisch and Dr. Greg D'Alessio.

Program Notes: Ms. Onofrei composed Winter Wonderland for solo piano in the winter of 2014 during the holiday. This work was inspired by the naked trees covered in sparkling white snow, glistening icicles hanging off the branches, bright and colorful Christmas lights decorating houses and streets, that created a true Winter Wonderland.

David Jason Snow's compositions have been performed in concert by the Ensemble Intercontemporain at the Centre Georges Pompidou in Paris, the Banda Municipal de Bilbao at the Euskalduna Palace in Bilbao, The New Juilliard Ensemble at the Museum of Modern Art in New York, and many other artists and ensembles internationally. His fixed media audio and visual works have been performed at the Musinfo Journées Art & Science Festival in Bourges, the Festival Exhibitronic in Strasbourg, the Festival Internacional de Video Arte y Música Visual in Mexico City, the Sound Thought Festival in Glasgow, Echofluxe in Prague, and the Toronto International Electroacoustic Symposium. Snow has been the recipient of awards and grants from the National Endowment for the Arts, the Maryland State Arts Council, the ASCAP Foundation, and BMI, and he has been an artist resident at Yaddo in Saratoga Springs, New York, and the Millay Colony for the Arts in Austerlitz, New York. He holds degrees in composition from the Eastman School of Music and the Yale School of Music, where he studied with Jacob Druckman, Joseph Schwantner, Warren Benson, and Samuel Adler.

Program Notes: Santa's Entrance into Valhalla is a musical salute to St. Nick's Norse roots. The character is widely believed to be based upon Odin (in German, Wotan), chief among the Norse gods, who was also known as Jólnir (Yule master) or Jölfuðr (Yule father). Around the time of the winter solstice, Odin, astride his eight-legged white horse Sleipnir, led the Oskoreia (Wild Hunt) accompanied by an entourage of Valkyries and other supernatural beings, flying over the countryside and inspiring terror. But Odin would also slip down chimneys to deliver gifts to children, who would fill their boots with straw for Sleipnir. The music incongruously conflates the Santa Claus and Odin legends, depicting the triumphant return of the benign hero of *A Night Before Christmas* to Valhalla, the hall of slain warriors over which he presides. The piece expresses my perverse desire to see a production of Wagner's *Der Ring des Nibelungen* with a fat Wotan in a furry red suit.

Daniel De Togni Born in St. Louis (b. 1993) and raised an Arkansas Native, Daniel De Togni is currently a composer living in San Francisco. His works have been performed in Japan, Taiwan, at the Hot Air Music Festival in San Francisco, New Music on the Point, as well as being performed throughout the United States. Daniel has a Master of Music Degree from the San Francisco Conservatory of Music, where he studied under Grammy nominated composer of symphonic music, Mason Bates. Furthermore, Daniel is also the founder and coordinator of an annual new music festival in Central Arkansas known as Rad Sol Concert Series.

Program Notes: Daniel's music is that of cross-pollination between genres and styles, and the exploration of sonic environments and the musical organisms that dwell in them. His focus is that of creating emotionally moving, listening experiences for the listener.

Alexander S. Cottrell was born in Birmingham, studied composition at the Birmingham Conservatoire (Now the royal Birmingham Conservatoire) and graduated with honours in 2005. Since then Alexander has remained musically active performing on Tuba in orchestras, brass bands and smaller ensembles whilst pursuing other career pursuits in the hotel industry, police force and most recently a travelling brass instrument teacher. Alexander plays in a Jazz quintet called 'Grandmas biscuit tin'

comprising of a Tuba, Drum kit, Violin, Singer and Keyboard player playing traditional repertoire and new compositions. Composition-ally Alexander prefers a more anarchic approach and likes to surprise his listener. Alexander has written for symphony orchestra, string quartet, brass band and a large range of other musical formats.

Program Notes: The white mountain is inspired by the idea of winter and the composers experiences of driving around the beautiful alps. It is split up into '4' short movements to describe succinctly a day in and around the Alps whilst exploring the range and beauty of the piano as an instrument. It all begins with an exciting 7/8 section exploiting the higher register of the piano in the right hand and close chords in the left hand maintaining suspense. The second movement returns us to normality, to a certain extent with some carefully placed dissonant chords to maintain the suspense of the piece. The normality doesn't last long and the syncopated rhythms return but in a calm fashion before nicely leading in the Allegro vivace section. This is an exciting section, which is maintained by a 10/8 section later in the movement. The piece concludes with an expressive conclusion reminding the listener of the serenity that the Alps can hold.

Ryan Charles Ramer is a composer/producer who specializes in piano and opera repertoire. He writes for the Cleveland Composers' Guild and Cleveland Opera Theater. He has also had stage productions performed by the Cleveland Public Theater and the Cleveland Ingenuity Festival. Other local ensembles that have premiered his work include Cleveland Contempopera, the Cleveland Flute Society, and students of the Cleveland Music Settlement. He is also founder of the Gordon Square Classical Concerts series, which produces hour-long concerts of his compositions several times a year.

Program Notes: This a solo piano piece about my favorite winter past time-- tobogganing. I have both a fear of heights and a fear of going fast, so it is an odd activity for me to enjoy. But since the pleasure I take in sledding has such a mix of emotions, it turned out to be a fruitful source of musical output, since only music could bring together and make sense of these conflicting feelings. The first part of the piece features rising melodic lines to represent climbing a summit from which to toboggan down. These upward gestures are tinged with different amounts of anxiety. Toward the end of the piece, we hear some trips down the hill, and the sense of urgency to get up out of the snow before someone else comes down. At the tail end of the piece, a heavy glissando portrays someone sledding down the hill and causing a collision, which always ends up happening at least once. Overall, this piece is joyous and fast-paced, with festive, uplifting rhythms and sonorities that recall this popular winter traditional.

Ross James Carey is a composer and pianist. A native of Lower Hutt, New Zealand Ross is currently a foreign professor in the School of Music and Drama at Sias International University in Xinzheng, Henan province, China. Ross completed a PhD in composition from the University of Melbourne (2017) with an exegesis looking at the use of quoting strategies in his recent work. Ross' compositions have been presented throughout the Asia-Pacific region as well as in the US, Canada, the Ukraine and Italy, while his activities as piano soloist and collaborative pianist have seen him present his own and other contemporary composers' works in Australia, NZ, Malaysia, Singapore, Indonesia, Hong Kong, China and Japan. Ross' scores are published by the Centre for New Zealand Music (sounz.org.nz), Alea Publications (US) and Donemus (the Netherlands), and in anthologies by Shanghai Conservatory of Music and Mel Bay Music (upcoming) amongst others. He can be contacted at ross.james.c@outlook.com

Program Notes: Jingle Fantasy for piano solo (2018) was composed in response to Felicity Mazur-Park's call for scores expressly written with a festive, winter theme. It utilizes the well-known tune of 'Jingle Bells' to create an attractively familiar festive soundscape. The piece begins and ends with the sound of sleigh bells and the rush of the sleigh through the snow. In between we hear the theme in various guises, interspersed with the regular rhythm of the sleigh as Santa and his helpers bring Christmas cheer to all. 'Jingle Fantasy' follows on from the composer's *Concert Piece on*

'Twinkle, Twinkle Little Star' for flute and piano (2015) and ...infinite songs... 33 Variations on 'Twinkle, Twinkle Little Star' for piano solo (2014-16) in combining a well-known tune with original material.

Lucas Blevins is a 17-year old composer and saxophone player based out of Hillsboro, Oregon. As the head of many small ensembles, a conductor of his high school's various wind bands, and a devout player and composer, Lucas lives a life of music and loves every minute of it.

Program Notes: "Snow" draws inspiration from the diverse set of emotions that snow can bring. It begins with a slow and dense section, representing the feeling of heaviness that a winter storm sets upon a small town during the night. However, within short time the piece opens up to a quicker tempo and a more light-hearted swing feel. This represents the children getting up and going outside to that winter wonderland for the first time. The simple melody portrays the playfulness and fun that snow can bring, and you can hear the town get busier as the piece develops.

Eventually, as the night draws in once again, we come back to the slower section, but only for a brief time. Yet again as the sun rises, we enter a new day of fun, this time in a brighter key. After reaching its joyous climax, the piece ends gently, like falling into a pile of that soft white fluff just before being called inside for a warm cup of hot chocolate by the fireplace.

Rufat Khalilov (b. 1974, Baku). Russian composer of mostly orchestral and chamber works that have been performed in Asia and Europe. Mr. Khalilov studied composition, polyphony and instrumentation with Ismail Hajibeyov at the Baku Music Academy from 1993-97, where he then studied instrumentation with Faradj Karayev from 1997-99 and where he had post-graduate studies in composition with Ismail Hajibeyov and instrumentation with Faradj Karayev from 2000-02. He later studied composition with Dieter Mack at the Musikhochschule Lübeck in 2004-05, on a grant from the Deutscher Akademischer Austausch Dienst. In 2015-16, on a grant from the Deutscher Akademischer Austausch Dienst in the class of Professor Manfred Stahnke (Musikhochschule Hamburg) wrote a scientific work about microtonal music in the field of contemporary music research. Among his honors is the prize for young composers from the Ministry of Culture of Azerbaijan in Baku, entitled Gencler mukafati (2000, for Frescoes; 2005, for Koncert (violin). The piece for symphonic orchestra "Rhapsody" was also awarded the best prize in the seventy-fifth anniversary of The Composers' Union. "MUSIC+ CULTURE 2009" International composer competition "Sonatina" was got the second place. He participated in "Warsaw Autumn" event in Radziojowice (1999), in "Denmark Intuitive Music Conference" held in Odense (2000) collaboration with composer Carl Nielsen, in the "International Musikwerkstatt Buckow" in Germany (Buckow, Frangiz Alizadeh's lectures about modern music) in 2001, in "Collaboration with Arcana meeting and lecture by Antonio Jacometti in Italy (2001), in the 2nd Temp'ora International Meeting in Bulgaria (Sofia) in 2013, in "3rd Temp'ora International Meeting" in France (Bordeaux, Cenon). From 2015-2016 was a German Academic Exchange Service scholarship holder. (Hamburg music college, Prof. Manfred Stahnke).

Program Notes: Sonatina for a piano is also called February Novels. This small suite describes children's games in the snow. The interconnected sarcastic cycle creates a dramaturgic concept with all its parts. All parts are connected except the Finale. The finale has an amorphous state and an increased sense of urgency. The contrasting sections of the piece ultimately represent past life memories. Perhaps it could be retelling or told without comment....

Edward Green is a professor at Manhattan School of Music, where he has taught Composition and Music History since 1984. His award-winning music has been performed across the United States and in many countries abroad. His most recent major work was *Symphony in One Movement*, premiered in 2018 by the Schenectady Symphony, and he is currently completing another large symphonic work, this one inspired by Milton's *Paradise Lost*. In 2018, likewise, his *Symphony in C* was awarded the First International Symphonic Composition prize of the Orquesta Sinfónica del Congreso Nacional del

Paraguay. Since 1980, Edward Green has served on the faculty of the Aesthetic Realism Foundation in New York City. He had the honor to study with the founder of Aesthetic Realism, the great poet and scholar Eli Siegel, and learned from him this grand principle of aesthetics: "*All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves.*" Dr. Green has often been invited to lecture about Aesthetic Realism and music, including, in the summer of 2010 when, under the auspices of the Fulbright Foundation, he was in residency as a professor at the Pontifical University of Argentina in Buenos Aires. Other major academic venues have included the Academy of Music in Zagreb, the School of Music in Lisbon, and the Conservatory in Bologna. Among Dr. Green's awards as composer are a *Music Alive!* grant from the American Symphony Orchestra League, a Delius prize for his *Genesis Variations*, and the Kodaly prize for his *Brass Quintet*, now published by Southern Music. His 2012 *Symphony in Eb* was commissioned by a consortium of thirteen leading American concert wind ensembles. Among his compositions currently available on CD are a *Trumpet Concerto* and *Quartet for Guitars* (Albany Records), and a *Concerto for Alto Sax and Strings* and *Sextet for Alto Sax and Brass* (Arizona University Recordings). North/South Consonance Recordings released his *Clarinet Concerto* in 2017, and their 2009 recording of his *Piano Concertino* received a Grammy nomination for "Best Contemporary Classical Composition." Among Dr. Green's academic publications are *The Cambridge Companion to Duke Ellington* and *China and the West: The Birth of a New Music*, which was published in translation by Shanghai Conservatory Press.

Program Notes: *In Praise of Vivid Existence* has six short movements. The first, "On Deeper Reflection," is a canon. But surprisingly the lead part is already a duet of two independent lines--so the result is a "harmonic canon." The playful second movement, "Chasing Its Tail," is a slightly off-kilter mazurka. "3 A.M." brings in a touch of eeriness. It is a study in persistence (16 repetitions of a four note melodic pattern) and change--because every fifth note in the melody is unexpected; moreover, its bitonal harmonies are always shifting. The fourth movement, "Bonfire," contrasts sharply. "3 A.M." was the slowest movement: almost immobile. "Bonfire" is by far the fastest. Marked "Allegro con fuoco," it sounds dangerous, angry. Emotional turmoil continues--but so very differently--in the fifth movement: a Blues, a "song of lamentation," titled "How Long?" From turbulence to joy: that is the basic design of this suite. Movements one and two comprise the first journey. The next journey is longer: movements three, four, and five are all emotionally turbulent; then we hear "Let Joy Be Unconfined." Like the second movement, it is a dance--only now largely in 5/8 time. There is, moreover, a "secret" to this movement. It is a paraphrase, measure by measure, of one of the most famously and deeply joyful pieces ever. But that piece is *never* directly quoted; it is for the listener to discover it.

Martin Peter (b. 1973) enjoys teaching, arranging and composing with specific intentions, i.e. mostly for his own students at school in Gifhorn, Germany or for special occasions. His primary concern is to create music that is enjoyable – often being inspired by great classical composers as much as by current jazz, rock or pop artists. Martin received a proper training in music – with two fully-fledged degrees at the College of Music, Hanover. He studied music theory/composition with Prof. Reinhard Febel, Prof. David Wilde and Prof. Christof Hempel, piano with Prof. Bernd Goetzke, bassoon with Thomas Held, and he received a PhD in music education at Bremen University. Martin has always been keen on expressing his ideas through music in various forms and styles. He feels fortunate to have a good share of his music published at ERES-Edition and at ACCOLADE Musikverlag; and he has been awarded several prizes for songs and choral works. Furthermore, he has been active as bassoonist, choral director and author for music lesson plans – with numerous articles for top-notch German music education magazines at LUGERT-Verlag.

Program Notes: *Sun colored roses* can be seen as a symbol of diverse notions such as jealousy, friendship, joy and caring. Once you try to visualize an opulent bouquet of such flowers, you may also think of warmth, delight, gladness and affection, which are certainly proper "ingredients" for any decent piece of emotional music. Anyway, it is rather a dreamlike vision of these delightful

plants connected with an imaginary subtle notion of a cool fragrance – refreshingly sweet, charming and cold at the same time – that might serve as a source of inspiration for your individual interpretation and understanding of *Frosty Scent of Yellow Roses*. Hopefully, you'll enjoy this with all your senses: Close your eyes, relax and sit back!

Emiliano Manna Born in 1993, Emiliano Manna is an IT Engineer currently studying Piano Performance under the guide of Elisabetta Pacelli (formed with Alfredo Casella's and Vicente Scaramuzza's pupils) at the Conservatorio Santa Cecilia in Rome. Composing, even though almost exclusively on a self-taught basis, has always played a fundamental role in his musical life, with some of his works played in Italy, Germany and USA (his piece for Brass Ensemble, *Gesti*, will be scheduled in the 2018-19 season by Phantom Brass, based in California).

Program Notes: An *Advent Calendar* is a Christmas tradition born in Germany in the late 800's and soon after exported almost worldwide: it "hides" in its tiny drawers twenty-four little presents, one for each day preceding Christmas, keeping young and old children busy until Santa's arrival. My *Advent Calendar* tries to transpose in music this "playful promenade" effect with 24 Variations on a very short (8 bar) theme, an Austrian folk song not particularly related to Christmas but attuned to the festive spirit. The 24 Variations that follow are scattered like the windows in the original Calendar, with some "variations of variations" recurring in different moments of the score. But time passes, and after a dramatic fight for the last-minute preps, Christmas Night -here an extremely slow Interlude- comes, quietly and eagerly awaited. The work concludes in happy and virtuosic fashion with a Rondo that freely improvises on the original Theme, culminating in a *pìù mosso* coda and a *pianissimo* final restatement of the Theme.

Lena Orsa is truly a woman of music: she performs a number of roles, including composer, orchestrator, pianist, producer, educator and arranger. Lena graduated from The Gnessin Russian Academy of Music in 2006 and has created an impressive portfolio by now. Her spheres of work as composer extend to cover symphonic music, operas, musicals, chamber and choral music, though she is currently most focused on creating music for films. A universal musician, Lena Orsa can perform in any music genre, be it rock, pop, jazz, soul or classical music; she is constantly involved in concert activities both as a soloist and as a member of various music bands.

Program Notes: *Water Freezing to Ice* is a composition for acoustic grand piano and electronic instruments dedicated to amazing frozen waterfalls. What happens in the universe?

At the beginning the piano is the main hero. Many iridescent arpeggios flow from major to minor and from one tonality to another. At 2:28, the suddenly falling temperatures are described by falling glissandos. At 3:30, the water gradually stops flowing and something new is heard for the first time. We hear microscopic ice crystals and water and ice exist in parallel. However, the ice is gradually dominating. At 5:12, there is no longer any water and the universe of ice is beautiful and magnificent.