



SBP

MEMORIAL

CONCERT

SANDY SPRING FRIENDS SCHOOL

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“MOSTLY MOSS”

*Featuring the music of  
classical contemporary composer*

***Lawrence Moss***

Friday, May 10, 2019

7:15 p.m.

*Sandy Spring Friends School Performing Arts Center*

## THE SBP MEMORIAL CONCERT

Sandy Spring Friends School is delighted to present the fifth annual **SBP MEMORIAL CONCERT**, held in honor and memory of Nan Schwarz Pricher '67 and Jane Schwarz Binger.

SSFS established the SBP Memorial Concert in appreciation of Jane and Nan's love of Sandy Spring Friends School and the role that classical music played in the life of SSFS's first generation of alumni. The SBP Memorial Concert is dedicated to continuing the tradition of classical music at Sandy Spring Friends School, first established by Barry Morley and carried through years of operettas and countless SSFS alumni for whom musical education played a formative role.

The School is honored to celebrate noted composer (and SSFS alumni parent and grandparent) Lawrence Moss with the fifth annual SBP Memorial Concert. We look forward to many more years of classical music at SSFS.

## “MOSTLY MOSS”

*featuring*

Elissa Alvarez, soprano

Audrey Andrist, piano

Joel Ayau, piano

Cheng-Yin Lin, violin

Lee Hinkle, percussion

Eric Kutz, cello

Mariah Maloney, dance

Sarah McIver, flute

James Stern, violin

Lawrence Moss, composer

# “MOSTLY MOSS”

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## **1.) Advice from an Estuary**

*Eric Kutz, cello*

*Mariah Maloney, dance*

*James Stern, violin*

## **2.) The Swan (for violin and cello)**

*Eric Kutz, cello*

*James Stern, violin*

## **3.) Flutepaths (for flute and electronics)**

*Sarah McIver, flute*

## **4.) 4 Haiku for our Time**

*Elissa Alvarez, soprano*

*Sarah McIver, flute*

## **5.) Village Scenes**

*Joel Ayau, piano*

*Cheng-Yin Lin, violin*

## **6.) Moments (for cello and piano)**

*Audrey Andrist, piano*

*Eric Kutz, cello*

## **7.) Grand is the Seen**

*Elissa Alvarez, soprano*

*Joel Ayau, piano*

*Sarah McIver, flute*

## **8.) 4 New Bagatelles for Solo Percussion**

*Lee Hinkle, percussion*

*Discussion with the artists*

# THE SBP MEMORIAL CONCERT

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**2015**

The Oakridge String Quartet

*An Evening of Musical Treasures, Past to Present*

**2016**

PostClassical Ensemble

*Deep River - The Art of the Spiritual*

**2017**

Sonic Escape

*Finding Your Voice*

**2018**

PostClassical Ensemble

*Music in the Shadow of War*

**2019**

*“Mostly Moss”*

[www.ssfs.org/events/SBP](http://www.ssfs.org/events/SBP)

# “MOSTLY MOSS”

*featuring*

Elissa Alvarez, soprano

Audrey Andrist, piano

Joel Ayau, piano

Cheng-Yin Lin, violin

Lee Hinkle, percussion

Eric Kutz, cello

Mariah Maloney, dance

Sarah McIver, flute

Lawrence Moss, conducting

James Stern, violin

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**Elissa Alvarez** Noted by the *Boston Globe* for her “intensely lyrical” singing, soprano Elissa Alvarez is an equally enthusiastic interpreter of recital, concert, and operatic repertoire spanning early music to works of the twenty-first century.

Recent engagements include appearances with the Handel and Haydn Society at Tanglewood, in Boston at Jordan and Symphony Halls, and in New York City at the Metropolitan Museum of Art, in Bernstein’s Mass with the Brandeis-Wellesley Orchestra and Choruses, and as guest artist for both Tufts University’s New at Noon new music series and Bucknell University’s Debussy Centenary Symposium. She also performed as guest artist the Piano in the Arts Concert Series at Armstrong State University in Savannah, GA and in “The Ghosts of Weimar,” a cabaret performance at the University of Delaware, “Una Voz, Un Mundo,” a celebration of Latin American song for Latin American Heritage Month in New York City, and reprised the voice of Anne Frank in James Whitbourn’s *Annelies: The Diary of Anne Frank* with the New England Classical Singers, a work she previously interpreted with Coro Allegro and the Handel Society of Dartmouth.

Dr. Alvarez is particularly interested in the study and performance of Latin American art song. She completed her studies at the University of Cincinnati College-Conservatory of Music and Boston University. Prior to joining the faculty of George Mason University, she served as Visiting Assistant Professor of Music at Bucknell University.

**Audrey Andrist** Canadian pianist Audrey Andrist has thrilled audiences around the globe, from North America to Japan, China and Germany. Ms. Andrist grew up on a farm in Saskatchewan, and while in high school traveled three hours one-way for piano lessons with William Moore, himself a former student of famed musicians Cécile Genhart and Rosina Lhévinne. She completed Masters and Doctoral degrees at the Juilliard School with Herbert Stessin, and garnered first prizes at the Mozart International, San Antonio International, Eckhardt-Gramatté, and Juilliard Concerto Competitions. She has performed at the Kennedy Center in Washington, DC and Alice Tully Hall in New York. A member of the Stern/Andrist Duo with her husband, James Stern, and Strata, a trio with Stern and clarinetist Nathan Williams, she lives in the Washington, DC area, where she teaches at the Washington Conservatory and the University of Maryland-Baltimore County. Visit [audreyandrist.com](http://audreyandrist.com).

**Joel Ayau** Joel Ayau is known as a pianist, conductor, and vocal coach throughout the Washington DC-area. A graduate of the Domingo-Cafritz Young Artist Program of the Washington National Opera, he has served as an assistant conductor for productions including *Aida*, *Carmen*, and *Eugene Onegin*, and has also worked on the music staffs of Portland Opera, North Carolina Opera, Opera Memphis, and Wolf Trap Opera Company. Ayau’s performances as a pianist have taken him to venues such as Stern Auditorium in Carnegie Hall, the Bolshoi Theatre in Moscow, and National Concert Hall in Taipei. Ayau is a regular performer at many of the venues at the Kennedy

Center; his performances of the Ben Folds Concerto for Piano and Orchestra, accompanying the Nashville Ballet in the Kennedy Center Opera House, were praised as “a worthy spectacle” by DC Theatre Scene. He went on to repeat this performance at the Chautauqua Institution in 2018.

Dr. Ayau holds the Doctorate in Musical Arts from the University of Michigan in Collaborative Piano, and a Masters in Collaborative Piano from The Juilliard School. He is currently an adjunct assistant professor of vocal coaching at Shenandoah University, as well as the Associate Conductor of the Washington Men’s Camerata.

**Lee Hinkle** Lee Hinkle, D.M.A. is a percussionist and baritone vocalist whose percussion playing has been called “rock-steady” by the *Washington Post*. Hinkle is the principal percussionist with the 21st Century Consort. He made his Carnegie Hall solo debut in 2014 with the world premiere performance of Baljinder Sekhon’s Double Percussion Concerto for two percussion soloists and wind ensemble.

Hinkle’s notable performances have included the National Symphony Orchestra as well as tours with Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. With over a dozen published CDs to his credit, Hinkle’s most recent solo CD released in January 2015 “Theatrical Music for Solo Percussion” can be heard on Albany Records. An active percussion soloist, Hinkle has performed at universities, conservatories, and festivals both nationally and internationally as well as three Percussive Arts Society International Conventions.

Hinkle currently serves on the faculty at the University of Maryland where he is Co-Director of Percussion Studies. He also serves on the Percussive Arts Society’s New Music/Research Committee and is the President of the MD/DE Chapter of the Percussive Arts Society. Hinkle is a Yamaha Performing Artist and proudly endorses Remo, Innovative Percussion, and Grover Pro Percussion. To learn more about Lee, visit [www.leehinkle.com](http://www.leehinkle.com).

**Eric Kutz** Cellist Eric Kutz has captivated audiences across North America, Asia, and Europe. He is on the faculty of University of Maryland School of Music, where he holds the Barbara K. Steppel Memorial Faculty Fellowship in cello. He is active as a teacher, a chamber musician, an orchestral musician, and a concerto soloist. His diverse collaborations cut across musical styles, and have ranged from cellist Yo-Yo Ma to jazz great Ornette Coleman. Kutz is a member of the Murasaki Duo, a cello and piano ensemble that has released three commercial CD’s; it regularly performs on chamber music series throughout the nation. He is also a member of the Left Bank Quartet, and he summers in Chicago as a member of the Grant Park Orchestra. Kutz holds degrees from the Juilliard School and Rice University.

**Cheng-Yin Lin** A native of Kaohsiung, Taiwan, violinist Cheng-Yin Lin is in demand as an orchestral player, chamber musician, and pedagogue throughout the DC area. Highlights of her violin career include performing as concertmaster under Leonard Slatkin at the National Orchestra Institute, and spending two summers at the Castleton Festival under the auspices of legendary conductor Lorin Maazel. She served for several seasons as Assistant Concertmaster of the Baton Rouge Symphony Orchestra under Timothy Muffit, and has played under the batons of luminaries including Alan Gilbert, David Zinman, Fabio Luisi, and Donald Runnicles. She is a regular section member of many ensembles in the DC area, including Washington Concert Opera and the Alexandria Symphony Orchestra. Ms. Lin earned the Doctorate of Music in Violin from Louisiana State University in 2013, studying under Espen Lilleslätten, and holds a Masters of Music in Violin from Peabody Conservatory studying under Herbert Greenberg.

**Mariah Maloney** Mariah Maloney, Artistic Director of Mariah Maloney Dance, originally from Homer, Alaska is a New York based dance artist presenting choreography nationally and internationally. Mariah, a former member of the Trisha Brown Dance Company re-stages Trisha’s work and leads company workshops at universities and dance companies in the United States and abroad. Mariah grew up listening to her mother play live chamber music

inside a homesteader log cabin. This early relationship to live music informs Mariah's dance making process today. Mariah presents work at Jacob's Pillow Dance Festival Inside/Out series, venues in New York City including La MaMa etc, The Kitchen, Danspace Project, Gibney Dance and the Brooklyn Museum of Art. Recent projects include Danza PUCP Lima, Peru Residency, Marlin Miller Series at Alfred University; NYSCA Albany Symphony Water Music with Loren Loiacono; Buenos Aires Dance Festival, Advice from an Estuary Project at Bunnell Street Arts Center in Homer, Alaska, Topaz Arts Residency and Danspace Project/Food for Thought in NYC. Maloney is published in Dance Magazine on Trisha Brown. Mariah earned a BFA from Purchase College and a MFA from Hollins/ADF currently serves as an Associate Professor at SUNY Brockport. [www.mariahmaloneydance.com](http://www.mariahmaloneydance.com)

**Sarah Eckman McIver** Dr. Sarah Eckman McIver attained her Doctorate of Musical Arts degree from the University of Maryland – College Park, with a focus on modern works by flutist-composers. She began her advanced studies at McGill University in Montreal, where she developed an appreciation for historical performances and a fascination with contemporary works. While pursuing a Master of Music degree at the Royal Northern College of Music in Manchester, England, she wrote a thesis on electro-acoustic music for flute and computers and at the same time began studying baroque flute with Lisa Beznosiuk. Her primary flute teachers include Timothy Hutchins, Peter Lloyd, and Dr. William Montgomery. Sarah served as flutist with the US Army Field Band from 2003 - 2014 and is currently the enlisted leader of the Maryland National Guard Band. She was a NFA Convention Performers Competition winner in 2015, and is an active teacher and freelancer in the Baltimore/DC region.

**Lawrence Moss** Lawrence Moss was born in 1927 in Los Angeles and received his doctorate from the University of Southern California in 1957. He has been a professor of composition at Mills College (1956-58), Yale University (1960-1968), and University of Maryland (1969-2015) where he received a Distinguished Scholar/Teacher Award (1982) and upon retirement was elected Professor Emeritus.

He has held grants from the Guggenheim Foundation (1959, 1968) and the Fulbright Association (1953). His works have been performed by such distinguished performers as Phyllis Bryn-Julson, Harry Sparnaay, Esther Samneck and Chris Gekker. Performing groups have included the Baltimore Symphony, Theater Chamber Players of Kennedy Center, Continuum, Speculum Musicae, The Left Bank Concert Society, Verge Ensemble at the Corcoran Gallery, Washington, DC, the New Juilliard Ensemble of New York, ONYX of Mexico City. His opera, *The Brute*, was the US entry to "20th International Youth Festival" held in Bayreuth in 1971.

Larry is the father of SSFS alumna Claramarie Moss (1981), parent Ruth Moss, and granddaughter Lauren Gherman (Class of 2021).

**James Stern** Hailed by the *Washington Post* for "virtuosity and penetrating intelligence," violinist James Stern is a member of the Stern/Andrist Duo with his wife, Canadian pianist Audrey Andrist, and Strata, a trio in which the two of them are joined by clarinetist Nathan Williams. The duo has performed throughout the United States, Canada and China, with additional recitals in Munich and Paris. The trio is featured on a compact disc of new and standard repertoire on Arizona University Recordings, and has received enthusiastic repeat engagements at San Francisco Composers Inc (for which they were listed as one of San Francisco Classical Voice's "highlights of 2005"), the Piccolo Spoleto Festival and New York's historic Maverick Concerts. Stern has released a recording of Bach's Sonatas and Partitas on Albany Records.

He has performed at the Marlboro, Ravinia, Banff and Bowdoin festivals as well as at New York's Alice Tully Hall and Carnegie Hall. Well-known to Washington, D. C. audiences, he has performed with the 21st Century Consort, VERGE Ensemble, the Smithsonian Chamber Players and the Axelrod Quartet, at the Corcoran Gallery, the German and French Embassies, Smithsonian Institution, Library of Congress, National Gallery, Phillips Collection, Strathmore Mansion and the White House.

# “MOSTLY MOSS”

## *Program Text*

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### 1.) Advice from an Estuary

*Eric Kutz, cello*

*Mariah Maloney, dance*

*James Stern, violin*

*Text: Wendy Erd*

Look ordinary,  
Don't ask for much.  
Travel to your edge, then go further.  
Empty out.  
Let the moon refill you.  
Embrace opposites easily.  
Host travelers without borders, feed them,  
Listen to the distance in their songs.  
Nurture the invisible, harbor the young  
Send those you've raised out into the world.  
Digest insults. Reframe and cleanse them.  
Adopt silence while others speak all around you.  
Measure change calmly.  
Mirror the sky.  
At time,  
Be still.

--Wendy Erd

### 2.) The Swan (for violin and cello)

*Eric Kutz, cello*

*James Stern, violin*

*Text: Rainer Maria Rilke*

This misery – getting through what's still undone,  
Weighed down and as though fettered –  
Is like the clumsy walking of the swan.

And dying – letting go the very ground  
On which we daily stand –  
Is like his anxious dip

Into the water, which takes him softly  
And happily flows past him,  
Wake on wake;  
While he, infinitely sure and silent  
And ever more majestically,  
Glides calmly on his way.

Translated by LKM

### 4.) 4 Haiku for our Time

*Elissa Alvarez, soprano*

*Sarah McIver, flute*

*Text: Lawrence Moss*

I.  
Inside car  
sitting, waiting  
  
Outside rain  
drizzle, sprinkling  
  
On the windshield  
kittenpaws  
Creeping  
  
Softly  
  
II.  
Inside room  
quietly reading  
Outside darkness  
Slowly rising  
  
Fills the evening's  
Vaulted  
  
Sky  
  
III.  
Inside earth  
A molten rising  
  
Outside mountain  
A fiery river  
  
Bursts forth  
Coursing down  
Swiftly  
  
To the sea,  
  
IV  
Inner turmoil  
sparks and shouting  
  
Outer tranquil  
Earth's quiet turning  
  
Mankind's chaos  
Heaven spinning  
  
How will it  
  
End?

LKM



# “MOSTLY MOSS”

*Program Text, con't.*

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## 7.) Grand is the Seen

*Elissa Alvarez, soprano*

*Joel Ayau, piano*

*Sarah McIver, flute*

*Text: Walt Whitman*

*Grand is the seen, the light to me—grand are the sky and stars  
Grand is the earth, and grand are lasting time and space,  
And grand their laws, so multiform, puzzling, evolutionary;*

*But grander far the unseen soul of me, comprehending, endowing all those,  
Lighting the light, the sky and stars, delving the earth, sailing the sea,*

*(What were all those, indeed, without thee, unseen soul? Of what amount without thee?)*

*More evolutionary, vast, puzzling, o my soul!  
More uniform far—more lasting thou than they.*