



Bates *music*

presents

**Made in Maine:
Reflections in Song**

The Resinosa Ensemble

Thursday, March 11, 2021

A Virtual Concert at 12:00 pm Noon and
a “Q and A” Zoom Reception at 7:30 pm

About the Concert

Made in Maine: Reflections in Song, a recital specially curated for an online format, features carefully chosen songs from Resinosa's commissioned premieres: selections from Daniel Sonenberg's six song cycle *Beauty is Not Enough*, with text by Edna St. Vincent Millay; selections from John Newell's *Night Songs* with poems by Sara Teasdale; the final movement of Nancy Gunn's *Spiresongs*, poems by Elizabeth Spires; and selections from Richard Nelson's *A Forest of Glass*, a *Kaleidoscope*, a *Dream*, featuring poems by Ellen Taylor.

About the Ensemble

The Resinosa Ensemble is a chamber trio formed in 2016 featuring Joëlle Morris, mezzo-Soprano; Bridget Convey, piano; and Eliza Meyer, cello. This ensemble came together out of a love for performing chamber music, working with living composers, and offering music slightly off the beaten path.

The Resinosa Ensemble has appeared in numerous chamber music series, including Colby College, Bates College, Bowdoin College, Eastport Arts Center, University of Southern Maine, University of Maine at Augusta, the concert series at UCC of Augusta, First Fridays at First Parish, and the Back Cove Contemporary Music Festival in Portland, Maine.

A strong advocate of 21st century music, the ensemble has worked alongside American composers Tom Flaherty, Justin Henry Rubin, Paul John Rudoi, Beth Wiemann, Scott Wheeler and Joshua Jandreau. Close collaborations include commissioned works by Maine composers Daniel Sonenberg (USM), John Newell (Eastport), Marianna Filippi, Nancy Gunn (SMCC) and Richard Nelson (UMA).

Program

Selections from:

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| Night Song (2018) | John Newell |
| II. Summer Night, Riverside | (b.1949) |
| VII. Winter Stars | |
| Beauty is not Enough (2019) | Daniel Sonenberg |
| I. Burial | (b. 1970) |
| III. Witch-Wife | |
| IV. Recuerdo | |
| Spiresongs(2019) | Nancy Gunn |
| III. The Sound of the Sea at the Shore | (b. 1955) |
| A Forest of Glass, a Kaleidoscope,
a Dream (2019) | Richard Nelson |
| I. There's Something Sad About September | (b. 1954) |
| III. Song to the Fog | |

Bios

Originally from Evian, France, **Mezzo-Soprano Joëlle Morris** has performed throughout Europe and the United States. She is admired for her versatility, from the concert stage to the operatic arena, in intimate jazz settings and French cabaret or simply sharing her gifts as a conductor, voice teacher, educator and coach.

Since relocating to Maine in 2011, Joëlle has appeared with the Bangor Symphony Orchestra, the Mozart Mentor Orchestra and is regularly a featured artist at Colby College, Bates College, Bowdoin College, the Franco Center, Waterville Opera House, Nordica Auditorium, the Colby Jazz Faculty Ensemble, King's Chapel in Boston, the Back Cove Festival and the Early Music Festival in Portland.

Her appreciation of chamber music has led her to be the co-founding member of the Amethyst Chamber Ensemble and the Resinosa Ensemble which specializes in 21st century and commissioned works.

In addition to a busy concert schedule in New England and annual summer appearances in France, Joëlle is a Lecturer and Director of Choir at Bates College and is on the music faculty at Colby College. She can be reached via her website at www.joellemorris.com

Pianist Bridget Convey has performed at Lincoln Center, the Dorothy Chandler Pavilion, Ojai Music Festival and many other venues. She regularly works with several Maine-

based groups, including Venticorde and the Resinosa Ensemble, of which she is the co-founder and director. She can also be heard performing on the labels: Navona, Cuneiform, Independent and Nataraja. She holds an MFA from CIA and teaches at Bates as well as her home studio.

“...the piano shining like a star, without dictating a thing...
Convey realized the part perfectly.”

– Christopher Hyde, Maine Classical Beat

“...words of praise are insufficient to acknowledge what
Ms. Convey did on this program.”

– Dr. Morton Gold, Journal Tribune

Cellist Eliza Meyer performs regularly with chamber and orchestral ensembles around Maine, including the Portland and Bangor Symphonies. She teaches at UMaine Augusta and Pineland Suzuki School, in addition to maintaining a private teaching studio at her home in Vassalboro.

She received her Bachelor of Music Degree and a Performer Diploma from the Indiana University School of Music, where she was a recipient of the Eva Heinitz Scholarship, and her Master of Music Degree from The Boston Conservatory, where she was a member of the Honors String Quartet and a winner of the String Idol contest.

Eliza was a core member of Ludovico Ensemble, a new music ensemble-in-residence at The Boston Conservatory, for five years, serving as its Artistic Director for two seasons. She has studied with Andrew Mark, Rhonda Rider, Tsuyoshi Tsutsumi, and Helga Winold.

John Newell, like many composers today, draws from a variety of musical traditions. Not belonging to any “school” of composition, his objective is to create works that reflect his personal sensibility, that are inspiring and rewarding for performers and listeners alike. John’s works have been noted for their originality, clarity, and expressive power. He is equally at home composing for orchestra, solo instruments, vocal ensembles, and chamber groups.

John graduated from Duke University, having pursued studies in composition, piano and conducting. He earned his M.F.A from California Institute of the Arts, where his primary teacher was Mel Powell. Since earning his Ph.D. in 1979 he has pursued an independent creative path. Organizations that have commissioned works include Eight Strings & a Whistle, Atlantic Sinfonietta and The Bowery Ensemble (New York), Monday Evening Concerts (Los Angeles), the Enid Symphony Orchestra (Oklahoma), as well as a number of amateur ensembles such as Passamaquoddy Bay Symphony Orchestra (Maine).

John’s works are self-published through Abierto Music and he is a member of Broadcast Music Inc. He lives in Eastport, Maine; he is on the faculty of the Summer keys program and founding director of the choral ensemble Quoddy Voices. More information is available at his web site: johnnewellmusic.com.

Daniel Sonenberg is a composer, performer and educator living in Portland, Maine. The Maine Arts Commission named him the Maine Artist Fellow for the Performing Arts for the year 2019. His opera, *The Summer King*, based on the life of Negro League baseball great Josh Gibson,

was produced by the Michigan Opera Theatre (May 2018) after its staged world premiere at Pittsburgh Opera (April 2017), in a production starring internationally renowned mezzo-soprano Denyce Graves. The opera was supported by a National Endowment for the Arts grant for its 2014 concert world premiere, presented by Portland Ovations at Portland's Merrill Auditorium.

Sonenberg's one-act opera *Girl in Six Beats* was commissioned by Opera Maine, composed and produced in collaboration with the Telling Room and the University of Southern Maine. It received its world premiere in April 2018 at the University of Southern Maine. The Portland Symphony Orchestra has recently commissioned Mr. Sonenberg to compose a fanfare for Maine's Bicentennial, which will be premiered by the orchestra with Maestro Eckart Preu conducting on March 15, 2020.

Mr. Sonenberg received the Maine Music Teachers Association's biannual new music commission in 2017, and wrote the solo piano piece *11-Minute Fantasy* (2017), which was premiered by Annie Antonacos. His work *Rope Ladder* (2018), for solo bass clarinet, was commissioned by the Cassatt Quartet, and premiered by clarinetist Vasko Dukovsky in July 2018. The Cassatt Quartet presented Mr. Sonenberg's string quartet *The Sirens of Sombor* (2008) at several locations in Maine in the summer of 2019.

He is full professor and director of composition studies at the University of Southern Maine, where he has taught since 2004.

Nancy Gunn was born in New York City and earned a Masters in Composition from the University of Michigan and a Ph.D in Composition from the CUNY Graduate Center in New York.

Her works have been performed by the Maine All-State Treble Choir, the Portland Piano Trio, the New York Festival of Song, the Colorado Symphony, and the Portland Youth Wind Ensemble, among others, and have received numerous awards, including grants from the National Endowment for the Arts, the ASCAP Foundation, the Maine Humanities Council, and the Aspen Music Festival.

Gunn is on the faculty of Southern Maine Community College, where she teaches world music, music history, and music theory.

Composer/guitarist **Richard Nelson** is recognized for his skillful and original integrations of contemporary classical and jazz composition and performance practices. He is co-leader, guitarist, and a principal composer for the Makrokosmos Orchestra, a 15-player, New York-based hybrid jazz/new-music ensemble, with multiple appearances at Shape Shifter Lab in Brooklyn. His works additionally have been performed by ensembles such as ALEA III, the Charleston Symphony Orchestra, the Aardvark Jazz Orchestra, and the Portland Piano Trio at venues including the Piccolo Spoleto Festival Miller Theater, the University of Cape Town (South Africa), and numerous other U.S. festivals and universities.

Nelson has released four albums—Deep River, Pursuit, Origin Story and Figurations—as a leader, and he appears

as a sideman on many others, including over ten with the Boston-based Aardvark Jazz Orchestra. AllAboutJazz.com called him “an ambitious and daring composer,” praising his CD Pursuit as “a distinctive synthesis of modern jazz, and contemporary orchestral music.” The Boston Globe called Deep River, in a recording by the Aardvark Jazz Orchestra, “a masterful suite . . . that merges jazz and American folk music.”

Mr. Nelson is currently a Professor of Music and head of Sonic Arts and Composition studies at the University of Maine at Augusta.

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