

LONG ISLAND CITY, QUEENS

ISSUE 01 AUGUST TO NOVEMBER 2019

CreArt Magazine

Recommended **Top 5 artist to explore**

Exciting artists to check out
this summer!

Artist Resources **How to fund your project?**

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out.

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MARIAYRODRIGO

Queens' Circus Jewel
Circus Warehouse

CREART MUSIC FESTIVAL

A Colony for Noisemakers
Avaloch Farm

In Conversation with
**Parhelion Trio &
Dai Wei**



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Photo from the performance YO PIANO, a visual concert that researches the relationship between the performer and his music through the human body, the instrument as an object, the work, and space. This piece is directed by Tagore Gonzales, scenic space by Isis de Coura and piano and compositions Carlos Bianchini.

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 Mandalas in the Rubble

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 PLAXALL GALLERY, LONG ISLAND CITY
 a live arts production featuring a mezzo-soprano, a dance theater ensemble, electronics, piano, percussion, and a movable set.
Music & Libretto by
 Guillermo Laporta
Stage Director & Choreographer
 Tagore Gonzalez
Set Design
 Isis de Coura
Music Director & Pianist
 Josefina Urraca

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CREART MUSIC SERIES
BILITIS
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 CO-PRESENTED WITH **PARHELION TRIO**
Seong Ae Kim WORLD PREMIERE
 New commission
Claude Debussy
 The Songs of Bilitis for two flutes, two pianos, celesta, and reciter.
Philip Glass
 Music in Similar Motion

Ludwig van Beethoven
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Camille Saint-Saëns
 Tarantelle, Op.6

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 PIANO FORTE
30th Tokyo
 HALF MOON HALL
1st Tokyo
 RYOGOKU MONTEN HALL

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DEC 5th
CREART MUSIC SERIES
BRANDENBURG
 RENEE WEILER CONCERT HALL AT GREENWICH HOUSE
 IN COLLABORATION WITH **ARTE STRING QUARTET**
Ludwig van Beethoven
 String quartet
Philip Lasser
 Ballade for flute & string quartet
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Johann Sebastian Bach
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MAY 10th
FREDERICK COLLECTION
 THE FREDERICK COLLECTION, ASHBURNHAM, MASSACHUSETTS
Performed with 1890 Rudall Carte Boehm Flute and 1830 Tröndlin Piano.
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L. van Beethoven
 Piano Sonata No. 8, op. 13
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Maurice Ravel
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Sebastian Currier
 Remix
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19/20
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<curated by>
 GUILLERMO LAPORTA & JOSEFINA URRACA

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Editor's Letter

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When I think about it, it is shocking to me that all the choices in my life have to lead to this point: a publication of a new performing arts magazine in New York City.

It's been a long journey since I started the CreArt Project in Spain back in 2006. Thanks to this project I have had the privilege to connect with incredible characters, and I felt responsible to seize the opportunity to create a new platform that embraces and shares all this energy, talent, diversity, and creativity.

a platform to give
a voice to artists
from all around
the world

I cannot think of a better place to do something like this. What struck me from the very beginning about New York is that every single artist we have worked with is not just waiting for the next call for works or the next opportunity to arise. Everyone here has their project, their own group, idea, something worth fighting for, something that they are passionate about. Everyone works 24/7, investing all they have to create something new and uniquely

express themselves, in one way or another.

I think artists, and especially musicians, have a very particular way of understanding the unanswered questions of our existence that we transfer to our everyday life.

In this world full of social media, where everything is measured by clicks, shares, views, and leads, the real human connection is absolutely lost. What is left is an algorithm that analyzes these factors just to improve the click-through rate. We have decided to go to old school because the more we can help people separate their eyes from the addictive smartphone, the better.

We want this magazine to serve as a platform to give a voice to artists from all around the world, and at the same time celebrate the diversity of this amazing city. I hope this is the beginning of a new platform that will grow with and engage this community for many years to come.



GUILLERMO LAPORTA

MARIAYRODIGO

Inside the Creative Minds

Hailing from Spain, artists Tagore Gonzalez and Isis de Coura and their company Maria and Rodrigo have collaborated with CreArtBox to present *Two Roads*, a collaborative work that will close the 2019 CreArt Music Festival. The pair's creativity contributed heavily to the work, and we had a chance to speak with the creative minds behind the staging, set, and costume design of *Two Roads*. From differences of culture between cities to an unveiling of their creative processes, Gonzales and de Coura presented us with their unique perspectives in this exclusive interview.

COMPARED TO MADRID, WHAT SIMILARITIES AND DIFFERENCES ARE YOU EXPECTING TO FIND IN THE CULTURAL ACTIVITIES OF NYC?

New York is one of the most cosmopolitan cities in the world, and with such an interesting diversity of people from all over the world we are sure that we will find diverse cultural activities, from the most underground and experimental to the most commercial, carefully packaged to be consumed by the masses.

In Madrid there is also diversity in the cultural offerings, however everything is too politicized, and the cultural programming depends on the partisan ends. Culture should walk away from any ideological



symptom and be supported if there is a coherent creative base behind it, regardless of the governing party at that time. It also happens with people who manage art centers; they often depend on political entities and manage the spaces far from the quality, rigor, and freedom that all artistic expression demands.

HOW DO YOU TRANSLATE YOUR CREATIVE IDEAS FROM CONCEPT TO STAGE REALIZATION?

For us it is important as a first step to generate a physical panel to dump concrete or abstract concepts and sensations through images, sketches, texts, textures or any other input suggested by the project to generate a chaotic and messy panel that will take shape during the process. This panel is formed by physical actions, by words, by printed images, sketches of spaces, or concrete actions. Similarly with the sound design, we work a lot from the sound and it is important to ask as soon as possible what the project sounds like, and to generate a folder with hours of music that could intuitively be part of that project, even if afterwards not a single minute from that folder is used.

Once that great initial brainstorm is generated, the physical activity comes into play: the bodies that inhabit a space. You have to leave a large space for improvisation in rehearsals, to allow yourself for a while to meet the people in front of you who will defend a series of concepts and ideas on stage, and to



PHOTOS BY MARIAYRODIGO



Injecting the often-abstract world of new music with human experiences

guide them to extreme stages to discover their abilities, strengths, and weaknesses. From there, everything consists of discarding and specifying the type of movement or corporal expression that is sought for each character or for the whole work; In short, find the physical language of the work.

It is interesting that the design of the scenography, the manipulation of objects, comes into our minds from the beginning with ideas or suggestions that in many cases can become the initial engine to develop the complete work or a scene. We start from those initial images, from the concepts we want to talk about, to begin to translate certain sensations of the work into materials, textures, forms, and ultimately generate the framework that will house those bodies in motion, and that will be so full of details that they will “talk” more or less explicitly about the sensations that the show wants to convey.

In a type of show that is transversal, rather than part of an established script or a response to a traditional play, we consider it important that all the areas that are going to intervene in the construction of the show go walking at the same time. That means that the words, the movement, the plastic, and sound design are created and proposed to feed each other and to allow finding the “language” of the work, to build a hypothetical show that will constantly mutate until the day of the premiere.

In the end the important thing is to have time to generate a creative process that can listen and attend to improvisation, to the mistakes, to the discards, to let an image rest in the drawer for two weeks, or allow to pay attention to

the instinct. With time, process and a dedicated team, everything is sorted little by little.

HOW IMPORTANT IS A SENSE OF NARRATIVE TO YOU?

Having a narrative feeling for us is always important, even if it is abstract, imperceptible to the viewer, or simply acts as a guide to generate the artistic content that is going to be exhibited. An exhibition has a narrative x, perhaps translated in the order of the exposed ideas, in the route that the spectator might take on the space, in the theme of the exhibited works. For us, in our creative ideal, the narrative is transversal and it is not given solely by a text or the history of specific characters. Our pulsations respond to more open concepts and with a wider space both for our interpretation and for the interpretation of the viewer. However, to build it is always necessary to generate guides or narratives through the sound design, the achievement of a series of physical actions, the concepts on which you want to speak, the word, whether projected or spoken, or something so simple as the manipulation of an object. All this should ultimately generate a narrative that draws the landscapes on which you want to go and helps build the structure of the show and the journey that the viewer will be a part of.

TWO ROADS IS SET TO BE PREMIERED SEPTEMBER 1ST AT THE PLAXALL ART GALLERY, AND YOU TWO HAVE COME TO WORK AS THE SCENE AND STAGE DIRECTOR AND COSTUME DESIGNER. HOW DID YOU APPROACH THIS COLLABORATION?

In Two Roads we start from a skeletal drawing, intuited, with some very specific parts and with others lost in a

more abstract and suggestive framework, accessible from different places. A skeleton is something structural that needs a whole series of gears to begin to come alive. It is there and from a horizontal work, where the different tools begin to speak, and where each of the artists who intervene and share their creativity, impregnate that initial structure with their experience, their craft hands, their language or way of doing. This spreads to others, and makes a work of collective creation acquire a unique and special language, while retaining the personal language of each.

ONE YEAR AGO YOU RECEIVED THE VILLALAR FOUNDATION PRIZE TO CREATE THE ABYSS. COULD YOU TELL US MORE ABOUT THIS WORK?

The Abyss of the Birds is born from a deep listening of the musical work Quatuor Pour la Fin du Temps composed by Olivier Messiaen in the prison camp of Görlitz during the Second World War, being the inspirational starting point to condense the most extreme corners of the mind of the human being that, on one hand, is capable of subjecting, humiliating, imprisoning and violently killing other members of its own species and, on the other, can generate a timeless masterpiece within the limits of that repression. This musical engine led to the meeting of 11 performers from 7 to 74 years of age along with a creative team during a

year-long process in which they discovered and investigated the shape of this stage piece.

The veracity of the disoriented, something of mankind after violence, ultrasound of a dead environment, and a space without intimacy brings out the fragility of the most needy. The Abyss of the Birds proposes a series of portraits where the bodies exposed to a place short of life vanish and fragment in an endless vital loop. It is a work with a marked aesthetic that forms the perfect frame where to deepen into opposite sensations. The physical vocabulary that appears sporadically is a constant nod to the genuine, yet at the same time reproduces a landscape full of thoughts and situations where manipulation, waiting, and instinct guide the course of this scenic piece.

The work is located in a gray space, bare, empty and cold, needy of intimacy, where the beauty that arises between quicksand will gain a greater meaning in opposition to this space that contains visceral maps, illusions, longings, impositions and it also serves as an allegory of time, as Messiaen defined his third movement of the quartet:

“The abyss is time, with its sadness, with its weariness. Birds are the opposite of time, they are our desire for light.”



Adelya Nartadjieva <violin>
Julia Yang <cello>
Jonathan Cohen <clarinet>
Josefina Urraca <piano>

Set, projection and light design by
Isis de Coura, Guillermo Laporta & Tagore Gonzalez

LABOR DAY WEEKEND

<Aug 31st> 8pm 2019

END OF TIME

DAI WEI

Mandalas in the Rubble <new york premiere>

OLIVIER MESSIAEN

Quartet for the End of Time

LONG ISLAND CITY <PLAXALL GALLERY>

<more info & tickets> www.creartbox.nyc

CRE ART
MUSIC FESTIVAL

A Colony for Noisemakers

Avaloch Farm Music Institute



Imagine a place where your only worry is music. We had a chance to talk with Hannah Collins, cellist and Assistant Director of Avaloch Farm Music Institute.

Avaloch Farm Music Institute gives chamber music and jazz ensembles at any stage of development a unique opportunity: time and space to work intensively on repertoire, prepare for recordings, concerts, or competitions, work with composers on commissions, and forge or reconnect to a group musical identity.

It was the combined vision of a dedicated philanthropist and a committed musician that provided the inspiration for Avaloch Farm. Dr. Alfred Tauber was seeking a way to bring something of lasting cultural value to the Boscawen, New Hampshire area. Cellist and music educator Deborah Sherr had long envisioned creating a professional musician's retreat which would provide the resources and opportunities enjoyed by artists in other disciplines, but which were unavailable to performing musicians. Together they have designed an extraordinary concept, which has proven to be invaluable to performers and composers. Avaloch Farm joins the rich tradition of American institutions created to support the vision of our artists.



PHOTOS COURTESY OF HANNAH COLLINS
CELLIST AND ASSISTANT DIRECTOR OF
AVALOCH FARM MUSIC INSTITUTE

**a unique synergy
which shifts like a
kaleidoscope with
each new arrival**

WHAT MAKES AVALOCH FARM UNIQUE?

Avaloch Farm aims to take the creative residency model most commonly used by writers, visual artists, and composers, and make it available to chamber musicians. I think of it as a writers colony for noisemakers. The key ingredients are an inspiring and peaceful setting, beautiful workspaces, and delicious food. The most unique part of the experience is the creative community. With approximately 30 residents at a time, 6 or 7 ensembles work on proposed projects side-by-side creating a unique synergy which shifts like a kaleidoscope with each new arrival and departure.

How is the relationship between musicians in an environment such as this one? Do you see differences in behavior with artists of other mediums, such as visual artists or dancers?

With all of the stresses of daily life removed (traveling, setting up for rehearsal, procuring food), we find that musicians have more time for both hard work and earned relaxation. Even ensemble members who have been working together for years get to know each other better in this setting. Because chamber musicians are collaborative by nature, we see a lot of cross-pollination between members of different

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ensembles who meet at Avaloch, whether its individual musicians learning specific skills from each other during down time, ensembles commissioning a composer from a different project, or musicians sharing concert bills in major cities during the concert season. Even groups that focus on music from entirely different styles or centuries find unique ways to connect or compare notes about performing, presenting, recording, grant writing, etc. The interest and possibility of creating new collaborations is particularly exciting. I can't speak specifically to how visual artists and dancers compare because we are primarily focused on music makers, but I can say that I think everyone can benefit from being in an environment where they are fed well, taken care of, and given a chance to let their ideas take shape.

HOW DO YOU MAKE A PLATFORM LIKE THIS SUSTAINABLE?

There are many elements which help to keep Avaloch Farm Music Institute healthy including a strong artistic advisory board, foundational support, and our continuing engagement with the community via outreach performances and events. The clear vision of our founder Fred Tauber and executive director Deborah Sherr help keep the organization focused and moving forward.

WHAT ARTIST PROFILE WOULD BENEFIT MOST FROM A PLACE LIKE THIS?

This is the perfect place to dig into a dream project or a big artistic challenge. The ideal profile would be a musician who is focused and driven to follow through on their own big ideas, while at the same time a life-long learner who is open to being inspired by other work.

WHAT DOES THE FUTURE HOLD FOR AVALOCH FARM?

In just six years, things have already developed and grown very quickly. We look forward to continuing to grow, fine-tuning the residency program, and possibly developing some curated special projects in future seasons.

This is the perfect place to dig into a dream project or a big artistic challenge.



THE PLAXALL GALLERY

Since 1985, Long Island City Artists, a non-profit, arts advocacy organization, has worked to increase the visibility of professional and emerging artists in Queens. LiC-A occupies a 12,000 square foot multidisciplinary fine arts center in Long Island City. LIC-A serves 20,000 people annually—drawn from the LIC community, Queens, and greater New York City area. **We offer fine arts, theatre, dance, music concerts and festivals, cultural events, community events, and more!**

Upcoming programing includes the exhibitions “Creative Mosaic,” “Space: Light” with the Institute For Holographic Arts, “LIC Fear,” and our affordable holiday art fair “Off The Wall.” Upcoming performances include “The CreArt Music Festival,” “Painted Alice,” “All The Times I Did Not See Potsdam,” “Macbeth,” and “Romeo & Juliet”.

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Gallery Hours

Thursday: 6pm – 10pm
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Sat & Sun: 12pm – 5pm



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Long Island City Artists

the
arts
happen
here!



J.X.Photo

DAI WEI

Originally from China, Dai Wei's musical journey navigates the spaces between east and west, classical and pop, electronic and acoustic, innovation and tradition.

She often draws from eastern philosophy and aesthetics to create works with contemporary resonance, reflecting an introspection on how these multidimensional conflicts and tensions can create and inhabit worlds of their own. Here Wei divulges more information on a work getting its NY premiere at the CreArt music festival, as well as various thoughts on her own artistic journey and future.

YOUR PIECE, *MANDALAS IN THE RUBBLE*, WILL SEE ITS NY PREMIERE AT THE CREART MUSIC FESTIVAL. WHAT IS THE BACKGROUND OF THIS PIECE?

Last summer I went to Nepal and Tibet for half a month. Since then I have been working on a project which includes pieces with completely different instrumentations and ideas. Each piece reflects a specific scene and emotional impact I perceived along the trip. *Mandalas in the Rubble* is one of them and it is the first piece I wrote of the project.

WHAT IS THE INSPIRATION FOR THE WORK?

While I was in Nepal, I witnessed that most of the temples are constructed on a series of concentric circles or squares with a broad base and numerous tops that gradually narrow. Unfortunately, the country was devastated by an earthquake in 2015. As a result, many of the Kathmandu Valley's historic monuments, buildings and temples were collapsed into debris, yet the mandala-shaped bases of both structures remained intact.

Many Nepalis consider these temples to be the most special places on earth as their presence in these structures is what allows them to communicate with their guiding goddesses and gods. What really struck me and went far beyond my own understanding was witnessing Nepali people coming to sit on the collapsed debris every night—they came to the portals where Heaven touches the earth for worship, as they do every day, with genuine smiles and hope from the bottom of their hearts. Nepali

PHOTO BY STEELY CAO



deeply rooted in their being. The peace inside them passeth all understanding.

In *Mandalas in the Rubble*, I wanted to create a free-flowing soundscape that maintaining a sporadic texture through out the piece, yet it gradually evolves into a peaceful non-violent cohesiveness. In *Mandalas in the Rubble*, the instruments are not being played as they are expected to or used to. For instance the violin and cello are partly detuned in order to create a “ramshackle and dark” effect with the tension of the strings. It is meant to symbolize how shattered and fragmented thing have a way of turning themselves into strength and beauty without losing their natural being. One could think of the mandalas as blooming in the rubble.

IN YOUR STRING QUARTET *LO-RE-LEI*, YOU PERFORM AS A KHOOMEI THROAT SINGER. WHAT CREATIVE POSSIBILITIES DID THIS UNLOCK FOR YOU?

I did not know that I was able to perform khoomei until two years ago. At first, I explored the overtone singing, which creates a series of transparent and clear harmonics based on the fundamental. I started from here and continued to explore more possibilities that can produce harmonics in different ranges and create many other colors.

As writing the piece Lo-Re-Lei, I want to convey different life experiences through music that transcend genre, background and labels, altogether. I feel that at times labeling is something people need to do in order to feel that they have created reassuring order out of the chaos of existence. Thus, the legend of Lorelei, an aquatic creature with the ambiguous physical form of an upper body of a human and the tail of a fish, is meant to be a metaphor that explores the issue of identity. All of the five performers in the piece wear the black masks to negate their own specific identities, and to challenge the performers to come together in a rhythmically complex sound world. Meanwhile, the vocalist uses different types of throat singing which aims to deactivate the possible definitions rising from our aural perception.

HOW DOES COLLABORATING WITH SPECIFIC PERFORMERS AND ENSEMBLES SHAPE YOUR COMPOSITIONAL PROCESS?

Composition and Performing are one to me. Working closely with musicians while performing myself as a vocalist has greatly shaped my voice and my writing. As one of the performers, I think about where and how it will be performed. In creating several of my most recent pieces, Lo-Re-Lei, The Lotus Told Me and Shiva She Says, I push myself to explore more possibilities within throat singing. These are great opportunities for me to work closely with other musicians and develop the music working from their feedback.

WHAT ARE SOME RECENT AND UPCOMING PROJECTS OF YOURS?

The piece I have been working on is called Shiva She Says, which is commissioned by Bang on a Can Summer Festival. I will be performing this piece as a khoomei singer along with other terrific musicians at MASS MoCA on August. It is another piece that was inspired by the trip I took last summer.

While there I visited the Pashupatinath Temple, one of the most important pilgrimage sites in Hindu culture (Pashupati is an incarnation of Shiva, a god that is believed to destroy the universe in order to re-create it). I had a chance to personally witness the traditional Hindu open cremation. I saw a dead person wrapped in orange from head to toe, with his face being the only visible part of his body. As the priest performed the rituals, the dead body was lit with ghee, oil, expensive clothing and jewelry. Suddenly, I saw a woman in a white robe on the other side of the bank following her family at the end of the queue. The other members of her family were talking to each other normally, but she did not speak nor smile. My Nepali friend told me that the woman's husband was the one who had just died, and that she was on her way to serve the mourning ritual.

Thus the piece is based on my imagination of that particular woman's mourning ritual. While Shiva silently witnesses the loss, tears and agony every day, this woman's plea seems to be transformed into a dimensionless offering to all the other people who seek peace and painlessness. She accepts and embraces the agony. She talks to Shiva, and eventually the two of them become one and the same.

AS A PHILADELPHIA BASED COMPOSER, WHAT DO YOU THINK ABOUT NYC PERFORMING ARTS ACTIVITIES?

Performing arts activities are an indispensable part of New York's cultural life. There are numerous performances happening everyday in New York. I really appreciate the fact that there is a sense of mobility—the freedom to roam across different musical languages and accents.

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Marcus Yi, Esq. provides personalized immigration law representation for both employment and family based immigration matters. An artist himself, Mr. Yi understands the unique nature of the arts industry, and is fully qualified to provide the best service for artists seeking to work in the United States.

Top 5

With the new performance season around the corner, there is no shortage of exciting artists to check out. We have curated a list of 5 artists to explore.

Artists To Explore



**Heiner
Goebbels**

German
composer &
director

**Aurélien
Bory**

French Theater
director



**Robert
Lepage**

Canadian
playwright, actor,
film director, and
stage director



**Beatrice
Rana**

Italian pianist



**Johann
Johannsson**

Icelandic
composer



Queens' Circus Jewel

an 8,000 square foot warehouse, where many circus performers hone their craft



PHOTO BY RACHAEL SHANE

Along the southern edge of Long Island City resides an 8,000 square foot warehouse, where many aspiring and elite circus performers hone their craft. Founded in 2010 by Suzi Winson, Circus Warehouse of NYC provides a space that supports new and experimental works, seeks to integrate circus arts into mixed-media forms, and produces the next generation of circus performers.

Winson runs the professional program, turning out top-level performers for traditional and contemporary circuses, and for dance and theatre productions that incorporate circus art skills.

Winson opened the doors to the warehouse and gave us an inside look on the history and purpose of this unique and prospering facility, as well as her views on its current location.

The Circus Warehouse curriculum is informed by dance.

WHY DID YOU CREATE CIRCUS WAREHOUSE?

In 2010, there were no professional-track programs to train circus arts, we filled that niche. I wanted to make a space that was more like a trade school, similar to dance studios where I had trained; disciplined, multi-skill, with classical forms and an intent to develop the chops and character that it takes to be a pro. The Circus Warehouse curriculum is informed by dance. Most of the instructors have dance backgrounds as well as acrobatics. It gives meaning and weight to movement both in the air and on the ground. We have a resident dance company run by the spectacular Mayan ritual dancer Javier Dzul. We assembled an elite training faculty and from the start we have created hireable performers.

HOW DID YOU FIND THE SPACE AND WHY DID YOU CHOOSE LONG ISLAND CITY?

I spent my early childhood in Forest Hills, and have always loved the multicultural, non-pretentious aspect of Queens. The space was already being used for aerial practice as it has almost 30 foot ceilings, but it didn't have a solid plan to become a force in the industry. I created a business and superimposed it into the space, and took over the lease of the previous tenant. That episode has been my most gymnastic move to date. I had partners to make a program, and an art-pal to make a brand, but I financed it entirely myself. (remind me not to do that next time, too much pressure!) I love being in Queens. It's never been "hip" in that way Brooklyn has become. It's close enough to NYC for

SUZI WINSON PHOTO BY CHRIS



those with borough-phobia, but has that slight bit of inconvenience factor that makes it possible to hang on to the space, at least for now. A space such as ours would fetch 3-4 times the rent in NYC.

WHAT DO YOU THINK OF THE PERFORMING ARTS COMMUNITY IN QUEENS?

The performing arts community is emerging, certainly above the levels of 10 years ago in scope and importance. We are not a venue, so we can't contribute in that way, we can just make the acrobats.

HOW DO YOU MAKE CIRCUS WAREHOUSE SUSTAINABLE?

It's been a challenge. We will train anyone who wants to get serious about practice, not just those who want to go pro. That helps round out the classes and pay some bills. We are 9 years in and the lights are still on. It's a continual hustle.

WHAT KIND OF ARTIST WOULD BENEFIT THE MOST FROM A PLACE LIKE THIS?

Artists who are practice-based do very well here. If you know how to train when you don't want to, push beyond your limits of endurance, deal with physical pain, commit 100% to the thing that is in front of you, you will do well on any path, whether you wish to produce art, run a business, or join the army. These are life-skills.

CAN YOU GIVE US AN IDEA OF SOME OF THE TALENT CIRCUS WAREHOUSE HAS PRODUCED OVER THE YEARS?

We have turned out talent for everything from Ringling Bros. and Barnum & Bailey Circus to Cirque du Soleil and everything else in between. We have alumnus in Big Apple Circus, Marvel Universe Live, Disney on Ice, Broadway and touring shows, NY cabaret and burlesque, circus productions in resort hotels around the globe, the shows Cirque Musica, Hamid Circus, Pop Circus, Circus Circus, Cirque de la Mer, Momix Dance Co, many professional flying trapeze troupes, and all sorts of shows and venues that use well-rounded acrobats. Entertainment companies routinely come to us for casting.

WHAT FUTURE PLANS DO YOU HAVE FOR THE CIRCUS WAREHOUSE?

Surviving the neighborhood gentrification is the plan. We'd like to stay open! I'd love to have more local Long Island City residents be a part of our community.

SING LIC

FALL REGISTRATION IS OPEN!!!!

Kids need more opportunities to perform. Kids need more music. Kids need to sing. Kids need a chance to build relationships that require them to work, support and encourage each other. Kids need to learn how to blend their voices and talents to create something beautiful. THIS IS OUR MISSION.

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LONG ISLAND CITY, NY 11101

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Artists Opportunities

Are you an artist in search of funding? Check out these grant opportunities that not only will help fund your projects, but also contribute to and make this arts community even stronger.



Amphion Foundation

DEADLINE: SEPT 15, 2019

Applications may be submitted by publicly supported non-profit or fiscally-sponsored organizations that have a history of substantial commitment to contemporary concert music at a high level of excellence Applicant types: Presenters, Festivals, and Music Service Organizations.

Lower Manhattan Creative Engagement

DEADLINE: SEPT 10, 2019

Creative Engagement is an arts funding program that provides seed grants to individual artists and nonprofit organizations for projects and activities that offer Manhattan communities diverse artistic experiences. Each year, the program supports over 150 arts projects in Manhattan, including concerts, performances, public art, exhibitions, screenings, festivals, workshops, readings and more.

Queens Arts Fund

DEADLINE: OCT 29, 2019

The New Work Grant supports artists that live in Queens or lease a studio in Queens, for the creation of new work that contributes to the cultural life of the borough.

The Arts Access Grant supports

- Queens community-based nonprofit organizations offering cultural activities.
- Queens community-based organizations that do not have nonprofit status, but are applying through a NYC-based fiscal sponsor.
- Individual artists are not eligible to apply for this grant. Instead, they can apply to the New Work Grant.
- These are project-based grants, so even non-arts organizations can apply, as long as projects provide cultural or arts programming.

The Paul R. Judy Center for Innovation and Research Grant

DEADLINE: OCT 1, 2019

The Paul R. Judy Center for Innovation and Research Grant provides funding for research and projects related to innovative ensembles. Anyone based in North America may apply. A number of Paul R. Judy Circle Grants will be reserved for and awarded to Eastman School of Music students, alumni, and faculty. These awards are available in both research and innovative projects categories, and will comprise no more than 25% of the total grant funds awarded by the program. Grants will range from \$500-\$2,000. Grant proposals for \$2,000 or less are most likely to be funded, but in special circumstances, higher grant proposals will be considered.

What happens when you combine virtuosic musicianship, robust new repertoire, and a mutual respect among colleagues and friends? You get Parhelion Trio, a NYC-based new music trio whose combination of flute, clarinet, and piano have been a driving force in the New Music scene since 2010. We got a chance to talk with the members of the trio about their formation, future, and thoughts on working with living composers.

COULD YOU GIVE A BIT OF A BACKGROUND ON PARHELION TRIO AND HOW IT WAS FOUNDED?

-Andrea: Parhelion Trio was founded in 2010 when Sarah and I both attended the Institute and Festival for Contemporary Performance, which was once a summer program held at Mannes College. I remember watching Sarah perform for the first time at Le Poisson Rouge (for the festival)—she was playing this great piece by José-Luis Hurtado for solo flute and percussion trio that highlighted her incredible flute badassery. The New York Times also wrote a nice write up of this concert.

- Sarah: aww, thanks Andrea! Your performance of George Crumb's Makrokosmos for solo piano was also pretty cool.

- Andrea: *laughs* I think at this point it was inevitable that we would collaborate in some capacity together in the future. We launched the trio later that same year with another clarinetist from the festival, but it wasn't until we brought on Ashléé Miller in 2013 that we began to find some momentum and really learn how to play together.

- Sarah: It's funny, I have no idea how we landed at the combination of flute, clarinet, and piano, but I think that ultimately it comes down to mutual admiration and friendship.

- Andrea: Yes! I think one of the main reasons to which we owe our

we often find that composers look to us for guidance and limits about our personal abilities as performers when they are sketching out new works

longevity as an ensemble is that we have continued to grow together over the years, as both artists and people.

- Ashléé: With each year we feel more grateful for one another, and have fostered a deep appreciation for each other's talents and contributions to the group. We are excited to continue forging this path and see what the future has in store for us!

WHY THE NAME PARHELION?

Sarah: It took us a while to figure out the perfect name. We would come into rehearsal and each bring in a few ideas. I was actually doing a Google search for a group called Phenomenon of Threes (Keith Underwood, Esther Lamneck, and Martha Locker), but I forgot to type the "s" at the end to make it plural. What I got instead was an image of a parhelion! When I read more about it on Wikipedia I thought, "Perfect!" I was so sure that this was going to be the name of our group and I was determined to convince the others. Luckily, it wasn't too difficult. They were sold.

SO WHAT IS A PARHELION?

Ashléé: It's an atmospheric phenomenon (sometimes it's called a Sundog) that creates a halo effect around the sun with two bright spots on either side. The effect makes it look like there are three suns on the horizon! They are caused by light refracting off of ice crystals. Hopefully one day we'll get to see one in person.

WHAT ARE SOME RECENT AND UPCOMING PROJECTS OF YOURS?

Andrea: This past season we did a tour of Denmark and Iceland as one of the Ensembles in Residence for the New Music for Strings Festival alongside the amazing Friction Quartet. It was



Parhelion Trio
performing at
National Sawdust

Parhelion Trio

PHOTO BY NAN MIN



incredible to tour with such outstanding musicians including Eugene Drucker of the Emerson String Quartet and Mari Kimura whose subharmonic violin techniques are superb! This spring, we had a memorable performance at Arété which involved a world premiere of *This Machine* by Daniel Felsenfeld which is emotional piece fueled by rage against the Trump administration. Coming up, we are thrilled to help CreArt open their season on October 5 at Greenwich House Music School! We also have some exciting collaborations to look forward to this season with our friends from our 2018 residency at Blackbird Creative Lab. We're also playing at The Stone (The New School) on March 14, 2020 as part of Lisa Bielawa's residency and at Weill Recital Hall on March 31st for an all-Sunny Knable program. Stay tuned for more details!

Sarah: We're also looking forward to our third residency at Avaloch Farm Music Institute. We love Avaloch! This time, we'll be working with Seong Ae Kim and Alexandra du Bois who are both writing us pieces for different upcoming projects. The piece by Alexandra is for our "Vera Rubin" project which is dedicated to the late astrophysicist who discovered evidence of the existence of dark matter and faced many obstacles as a woman in her field.

BEING A NEW MUSIC ENSEMBLE, YOU ARE CONTINUALLY WORKING WITH AND MEETING NEW COMPOSERS. WHAT HAVE YOU FOUND MOST CHALLENGING (AND CONVERSELY MOST REWARDING) ABOUT WORKING WITH LIVING COMPOSERS?

Ashlee: Yes, working with new composers is certainly the most exciting and rewarding part of music making! With our uncommon instrumentation, new composers often find themselves stepping into uncharted territory. Something is bound to happen! And, we often find that composers look to us for guidance and limits about our personal abilities as performers when they are sketching out new works. So in a way, each new work is sure to challenge us, and in turn challenge us even more with each new collaboration. Shall we say an unfolding cycle of self-amelioration...or is it castigation? Anyways, what emerges are snapshot-like compositions that reflects our unique, and often new, relationships with each composer friend as well as our personal growth as performers and ensemble. So even when we have compositions by the same composer, they are often startlingly different.



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Experience live arts

Long Island City-based performing arts organization, CreArtBox, announces its second annual music festival. The festival strives to present classical and contemporary music in a modern way, using eclectic programming and a strong visual component to engage and enthuse audience members. Taking place during three evenings across Labor Day Weekend (August 30th - September 1st), the festival will be hosted at the 12,000 square foot Plaxall Gallery (5-25 46th Ave, Long Island City, NY 11101). Long Island City-based performing arts organization, CreArtBox, announces its second annual music festival. The festival strives to present classical and contemporary music in a modern way, using eclectic programming and a strong visual component to engage and enthuse audience members. Taking place during three evenings across Labor Day Weekend (August 30th - September 1st), the festival will be hosted at the 12,000 square foot Plaxall Gallery (5-25 46th Ave, Long Island City, NY 11101).

This edition is presented in collaboration with LIC Artists and supported by the Queens Council on the Arts and the Cultural Office of the Embassy of Spain. Last year CreArtBox hosted a sold-out classical music festival that celebrated the vibrant and growing community of LIC by bringing great music to a new and younger audience.

Directed by flutist Guillermo Laporta and pianist Josefina Urraca, this edition features performances of both classic and new repertoire accompanied by theatre design, dance, and video projection, including Messiaen's Quartet for the End of Time, Wei Dai's Mandalas in the Rubble, Mendelssohn, Haydn & Rorem' piano trios, and the world premiere of Two Roads, an interdisciplinary chamber opera for mezzo-soprano, physical actor, choir, dance ensemble, electronics, piano, percussion, and a movable set.

Queens-based organization CreArtBox presents an array of international artists including violinist Adelya

Long Island City welcomes classical music dance, multimedia design and physical theater.

Nartadjieva, cellist Julia Yang, clarinetist Jonathan Cohen, flutist Guillermo Laporta, pianist Josefina Urraca, theater director & choreographer Tagore Gonzalez, set & costume designer Isis de Coura, and a cast of 7 dancers, physical actors, and singers.

Tickets are on sale at www.creartbox.nyc. The price for each performance is \$25. A \$60 premium weekend pass is also available which includes premium seating for all 3 concerts, a free drink at each concert, and a personal thank

WHERE: Plaxall Gallery, 5-25 46th Ave, LIC
WHEN: Labor day Weekend (Aug 30 to Sept 1)

- Friday 8.00 pm
- Saturday 8.00 pm
- Sunday 8.00 pm

TICKETS AT CREARTBOX.NYC & EVENTBRITE

you gift from the artists.

These performances open the CreArtBox 2019/20 season, that will continue with a residency at the Renee Weiler Concert Hall and the DiMenna Center, a full-stage production at The Tank Theater, and multiple performances in Boston, Chicago, and Tokyo. Season highlights include Aaron Copland's Appalachian Spring, Maurice Ravel's Introduction and Allegro, Sebastian Currier's Remix, Johann Sebastian Bach's Brandenburg Concerto No. 5, and the world premieres of three newly commissioned pieces by Wei Dai, Evan O. Adams, and Brian Shank.

CRE ART MUSIC FESTIVAL

II EDITION
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LABOR DAY WEEKEND 📍 LONG ISLAND CITY

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