ISSUE 02 | DECEMBER 2021

CREART BOX magazine

CreArt Music Festival WINTER EDITION 2021

> Program Calendar Bios

> > Art in rural Spain Leiguarda Festival

Building a web experience **Case Study**

CLASSICAL MUSIC MOVING FORWARD

CreArtBox's Future 5 year plan In Conversation with Culture Lab LIC





ISSUE 02 2021

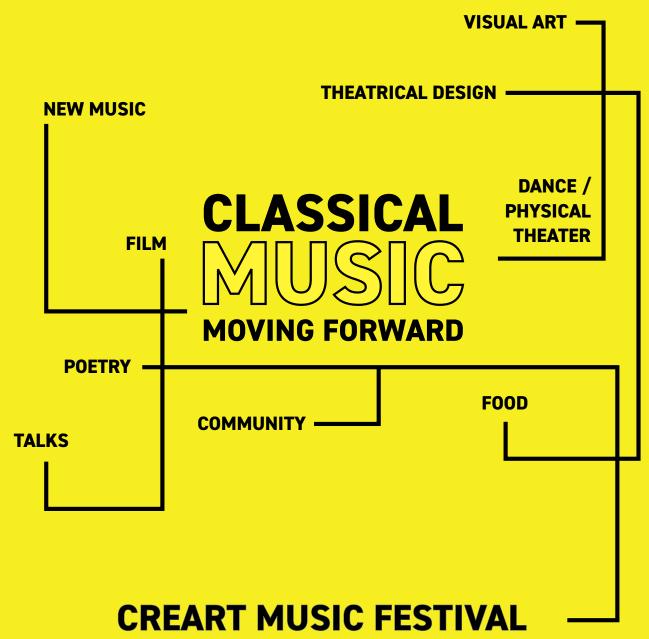
On The Cover

- 4. CreArt Music Festival
 - 6. Program
 - 14. Artists
- 18. Art in rural Spain
- 20. Building a web experience
- 22. Looking towards the future
- 24. Upcoming 2021-2026
- 26. Heartbeat of LIC

Artwork by Sara C. Sun

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Graphic design by Guillermo Laporta



WINTER EDITION 2021

DECEMBER 2nd, 3rd, 4th & 5th | MULTIPLE PERFORMANCES



5-25 46th Avenue, **Long Island City, Queens, New York**

Classical music moving forward

CreArt Music Festival 2021

reArtBox is thrilled to present the 4th edition of the CreArt Music Festival in Long Island City. After creating a "web experience edition" last year and now that live performances are back, the organization decided to put together a live edition as soon as possible.

CreArtBox utilizes classical music and visual art to foster art commitment in today's society, promoting the creation of new music and live arts to enhance local communities and inspire future generations.

The festival will present a roster of musicians, members of orchestras and ensembles such as the Metropolitan Opera Orchestra, Carnegie Hall Ensemble Connect, Chamber Music Society of Lincoln Center, American Ballet Theater, Orchestra of St. Luke's, Auckland Philharmonia Orchestra, St. Paul Chamber Orchestra, New World Symphony Orchestra, and BBC Orchestra.

This festival aims to bring new audiences into classical music by presenting an eclectic programing of new music written by living composers, as well as classical music from the 17th century onwards.

In this edition the lineup of composers will be: Timo Andres, Mario Diaz de Leon, John Harbison, Ernest Bloch, Toru Takemitsu, Ludwig van Beethoven, Steve Reich, Leoš Janáček, Arvo Pärt, Gustav Mahler, Johannes Brahms, Claude Debussy, Edward Grieg, Georg Philipp Telemann, Andre Jolivet, Gustav Holst and Manuel de Falla. Highlights of the program include Piano Trio by Timo Andres; the Piano Quartet by Gustav Mahler; the sonata for flute, viola, and harp by Claude Debussy; Piano Phase by Steve Reich; The Planets by Gustav Holst; and the First String Quartet by Leoš Janáček.

A key component of the festival is the use of innovative visual installations and multimedia designs alongside the musical performances, working with visual artists, designers, dancers, and other art disciplines to create multi-layered performances with classical music as its deep creative core.

On Saturday and Sunday morning the festival will present the program "Breakfast with the artists" where composers, musicians, and visual artists will gather and approach the local community in a more direct





way than in regular performances. This event will showcase talks with the composers, musicians, and directors, exploring the creative process of a piece, the benefits of creating art for the society, the status of the arts in the local community, and tips on how to build a career as an artist. These discussions will be followed by a Q&A and an open roundtable discussion, all while enjoying the breakfast.

This project is presented by CreArtBox in partnership with Culture Lab LIC. It will take place in the newly renovated theater at the Plaxall Gallery, located at the waterfront of Long Island City, Queens. Culture Lab LIC is a nonprofit organization formed to support the efforts of local artists, and its significant community work and arts programming. Since opening its doors in October 2016, thanks to the generous donation from Plaxall Inc. of a 12,000 square foot converted warehouse, the programs, and community outreach have doubled every year.

To reach low-income households and offer affordable art to everyone in the local community, the festival has created partnerships with local organizations such as Queens Library, the YMCA, Book Culture,

local schools, and other groups, offering at least 10% of the seatings for free and making sure that affordable tickets are available especially to young audiences in low-income households.

Steinway & Sons is the official piano of the festival. Since 1853 Steinway pianos have set an uncompromising standard for sound, touch, beauty, and investment value. Steinway remains the choice of 9 out of 10 concert artists, and it is the preferred piano of countless musicians, professional and amateur, throughout the world.

Guillermo Laporta

HOTOS BY TAO HO



ARTISTS

GUILLERMO LAPORTA

flute

JANE YOON

harp

MATTHEW COHEN

viola

MARIEKEN COCHIUS

painter

SARA C. SUN

video artist

MARY TAYLOR HENNINGS

dancer & choreographer

December 2nd 7.30pm

I knew

PROGRAM

ANDRE JOLIVET

Petite suite

for flute, viola & harp

- I. Prélude. Modéré
- II. Modéré sans traîner
- III. Vivement
- IV. Allant
- V. (Without title)

MARIO DIAZ DE LEON

Luciform

for flute solo & electronics

live painting video by Marieken Cochius

CLAUDE DEBUSSY

Second Sonata

for flute, viola & harp

- I. Pastorale. Lento, dolce rubato
- Choreograph by Mary Taylor Hennings
- II. Interlude. Tempo di minuetto
- III. Final. Allegro moderato ma risoluto

TORU TAKEMITSU

And Then I Knew 'Twas Wind

for flute, viola & harp

video art by Sara C. Sun

ANDRE JOLIVET

This work was originally composed to be the stage music for the play Aimer sans savoir qui by Lope de Vega, directed by Jean Vilar. As the play never got performed, the piece was created in 1943 for Radio Paris instead, and published only after the composer's death. Jolivet himself wrote a few words about his work, enabling us to picture the action supposed to happen on stage:

'The Prélude follows the daydreams of a sentimental young woman rocking in a hammock on a heady spring evening. The Modéré develops the impression of being in the open given by the Prélude. The Vif joins Spanish rhythms to fleeing semiquavers, emulating the playful chases of a young couple in love. The Allant unfolds a tender dialogue and expresses all of its gentle affection, whereas the contrasting final movement exposes the ironic and burlesque point of view of the traditional comedy footman, amused by all these sentimental affairs.'

MARIO DIAZ DE LEON

Mario Diaz de Leon is an acclaimed composer and performer, whose work encompasses modern classical music, experimental electronic music, extreme metal, and creative improvised music.

Luciform is part 4 of the "Mansion Cycle" (2009-2011), and the third work in "Cosmology", an ongoing series of works for solo performer and electronics.

Luciform is a concerto for flute and electronic music. Latin lux, lucis (light) + form, "light-form" Lucifer "light-bearer", "the morning star".

Seeking illumination through transgression of boundaries. Luciform is a journey inward, a movement through a series of vision states. A difficult path, a rite of passage, hovering between diabolical intensity and lucid wakefulness.

CLAUDE DEBUSSY

In 1914, with the encouragement of his music publisher Jacques Durand, Claude Debussy set out to compose a cycle of Six Sonatas for Various Instruments. In a letter to the conductor Bernard Molinari, Debussy explained that, in terms of instrumentation, the collection would feature "different combinations, with the last sonata combining the previously used instruments."

The project was undertaken at a time when Europe was ravaged by the First World War and Debussy suffered from terminal cancer. Only three Sonatas were completed at the time of Debussy's death on March 25, 1918—the Cello Sonata, the Sonata for Flute, Viola, and Harp, and the Violin Sonata.

The Sonata for Flute, Viola and Harp floats into a magical dreamscape which feels emotionally detached and ambiguous. Simultaneously melancholy and joyful, it seems to exist in a world beyond emotion. The music just is. In attempting to describe the piece in a letter, Debussy touched on this strange quality when he wrote, "I can't say

whether one should laugh or cry. Perhaps both at the same time?"

TORU TAKEMITSU

The title of And then I knew 'twas Wind is from a poem by Emily Dickinson:

Like Rain it sounded till it curved And then I knew 'twas Wind It walked as wet as any Wave But swept as dry as sand.

Takemitsu wrote that the work "has as its subject the signs of the wind in the natural world and of the soul, or unconscious mind (or we could even call it 'dream'), which continues to blow, like the wind, invisibly, through human consciousness."

One can hear that And then I knew 'twas Wind pays homage to Debussy, for not only does Takemitsu use the same instrumentation as Debussy's Sonata No. 2 for flute, viola, and harp, he quotes it in a rising figure that is first presented in the viola. T

he composition features a continuous stream of interconnected episodes, with a smooth, rhythmically varying flow that incorporates both sound and silence. The work uses modal melodies and subtle changes in tone color; and while it features complex harmonies, it is mostly calm and meditative. Takemitsu's exquisite musicality and his exceptional sense of instrumental technique and color are on full display in this piece.



ARTISTS

NATHANIEL SULLIVAN

Baritone

NUNO MARQUES

piano

GUILLERMO LAPORTA

flute

JOSEFINA URRACA

piano

ROBERT SIRVENT

video artists

December 3rd 7.30pm

ALBERT ROUSSEL

Two poems by Ronsard for voice & flute

- I. Nightingale, my pretty
- II. Heaven, air and wind

GUSTAV HOLST

The Planets

for two pianos

- Venus The Bringer of Peace
- Neptune The mystic

MANUEL DE FALLA

Spanish folk Songs

for voice & piano

- V. Lullaby
- III. Asturian

ANDRE CAPLET

An invisible flute

for voice, flute & piano

PHILLIPE GAUBERT

Pagan Evening

for voice, flute & piano

JOHN HARBISON

Flashes and Illuminations

for voice & piano

- I. On the Greve
- II. Chemin de Fer
- III. The Winds of Dawn
- IV. Cirque d'Hiver
- V. To Be Recited to Flossie on Her Birthday
- VI. December 1

video art by Robert Sirvent

STEVE REICH

Piano Phase

for two pianos

ALBERT ROUSSEL

After the war Roussel's first chamber work to feature flute and the first to unite the flute with extramusical reference was Op. 26, Two poems by Ronsard for flute and voice. These two movements were part of a larger project proposed by Henri Prunières (editor of the periodical La Revue Musicale) to commemorate the 400th anniversary of Pierre de Ronsard's birth. Other composers who sub- mitted contributions were Paul Dukas, Maurice Ravel, Louis Aubert, André Caplet, Maurice Delage, Arthur Honegger and Roland-Manuel. The first of Roussel's Deux Poèmes, "Rossignol," and the other submissions were published in a supplementary issue of La Revue Musicale (May 1924) entitled "Le Tombeau de Ronsard." Roussel's scoring for flute and voice was unique in the set; the rest were all scored for voice and piano except Caplet's which used harp. Other than Roussel's work, none has become part of the standard repertoire except Ravel's "Ronsard à son âme.

GUSTAV HOLST

The Planets, Op. 32, in full The Planets: Suite for Large Orchestra, original name Seven Pieces for Large Orchestra, is an orchestral suite consisting of seven short tone poems by English composer Gustav Holst. Its first public performance took place in 1920, and it was an instant success.

Holst wrote his collection of planetary portraits from 1914 to 1916, while he was director of music at St. Paul's Girls' School. His inspiration, he readily offered, came from astrology and horoscopes rather than astronomy and mythology.

He wrote:

"These pieces were suggested by the astrological significance of the planets. There is no programme music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it be used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities. Saturn brings not only physical decay, but also a vision of fulfillment. Mercury is the symbol of the mind."

MANUEL DE FALLA

Seven Spanish Folksongs is a cycle of traditional Spanish songs. Filtered and re-arranged for soprano and piano by Manuel de Falla in 1914, it quickly became one of the most popular set of Spanish songs.

Originally dedicated to Madame Ida Godebska, who hosted regular gatherings for Parisian artists (like the Mallarmé tuesdays) and arranged for the first edition of the songs, the cycle was performed for the first time in 1915 in Madrid, for the first concert of the Sociedad Nacioal de Musica, and is one of the most transcribed in music history since the times of Bach: there are arrangements for solo piano, voice and guitar, piano and cello and two versions for orchestra.

All the songs in the set derive from different regions of Spain, maintaining their original character and appeal without ever falling into a cliché. All of them deal with love and everything that comes with it, joyful or painful.

As it usually happens with great composers, De Falla added his own twist to the original songs, thus making them more interesting.

ANDRE CAPLET

An invisible flute. This piece is a setting for voice, flute and piano to a Victor Hugo poem. André Caplet was a French composer and conductor now known primarily through his orchestrations of works by Claude Debussy. He exhibited an unusual talent and originality during his musical education, and won the Prix de Rome in 1901 ahead of Maurice Ravel. He became a close friend of Claude Debussy. Caplet served as conductor of the Boston Opera from 1910 to 1914.

PHILLIPE GAUBERT

According to Greek mythology Diana (or Artemis), virgin goddess of the moon and of the hunt, fell in love with the mortal shepherd Endymion and petitioned Zeus to preserve his beauty in eternal slumber, thereby preserving her virginity as well. Albert Samain's poem, and Philippe Gaubert's chanson, sensuously set the scene for a moonstruck rendezvous between the goddess and her immortal if ineffectual lover. In dedicating this haunting little gem to one Suzanne Millet, Gaubert appears to have had an ulterior motive: she subsequently became his first wife.

Philippe Gaubert was among the most prominent French musicians of the period between the two world wars. After a distinguished career as flautist with the Paris Opéra, he was appointed in 1919, at the age of forty, to three positions that placed him in the highest échelons of French musical life: professor of flute at the Paris Conservatoire, principal conductor of the Paris Opéra, and principal conductor of the Société des Concerts. As a composer, Gaubert was not an innovator, but he assimilated many of the innovations of Franck, Rayel and Debussy.

JOHN HARBISON

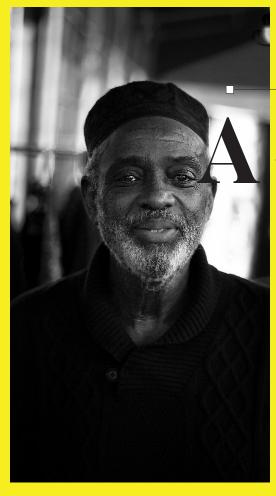
Flashes and Illuminations was commissioned by Reader's Digest/ Meet the Composer for baritone Sanford Sylvan and pianist David Breitman. Honoring their long musical partnership, I composed a piece that falls equally to pianist and singer, from poets who invite sustained reflection. The title comes, in part, from the "Flashes and Dedications" section of Eugenio Montale's book La Bufera (The Storm), in which the poem "Sulla Greve" appears (the Greve is a small river near Florence). For Montale, the "flash" is a momentary perception of the natural world or a human interaction that brings sudden insight. Each poem suggested to me a Montalean flash: sudden, muted lightning on the horizon.

- John Harbison

STEVE REICH

Piano Phase represents Steve Reich's first attempt to apply his "phasing" technique. Reich had earlier used tape loops in It's Gonna Rain (1965) and Come Out (1966), but wanted to apply the technique to live performance. Reich carried out a hybrid test with Reed Phase (1966), combining an instrument (a soprano saxophone) and a magnetic tape.

Not having two pianos at his disposal, Reich experimented by first recording a piano part on tape, and then trying to play mostly in sync with the recording, albeit with slight shifts, or phases, with occasional re-alignments of the twelve successive notes against each other.



ARTISTS

KEIR GOGWILT

violin

YI QUN XU

cello

JOSEFINA URRACA

piano

MARY TAYLOR HENNINGS

dancer

SARAH K. WILLIAMS

video artist

December 4th 7.30pm

wonderful day

PROGRAM

LUDWIG VAN BEETHOVEN

Trio Op. 11

for violin, cello & piano

- I. I Allegro con brio
- II. II Adagio
- III. III Theme with variations

ARVO PÄRT

Mirror in the mirror for violin & piano

ERNEST BLOCH

3 Nocturnes for Piano Trio

for violin, cello & piano

- I. Andante
- II. Andante quieto
- III. Tempestoso

GUILLERMO LAPORTA

Waltz from the opera ballet Two Roads for piano solo

dancer Mary Taylor Hennings

EDWARD GRIEG

Andante con moto

for violin, cello & piano

TIMO ANDRES

Piano Trio

for violin, cello & piano

III. Coda (made of wood)

video art by Sarah K. Williams

LUDWIG VAN BEETHOVEN

Ludwig van Beethoven's Trio in B-flat Major for clarinet, cello, and piano dates to 1798, when he was a young freelancer, still making his name in Vienna. The piece is in a light, cheerful vein and shows a composer eager to please: woodwind chamber music was something of a trend in Vienna at the time, and the trio's last movement is a set of variations on a popular tune. Beethoven borrowed the melody from L'amor marinaro, a comic opera by the composer Joseph Weigl (1766–1846). The song, "Pria ch'io l'impegno" (Before I go to work, I must have something to eat), was a runaway hit, becoming a Viennese "Gassenhauer," or alley song, whistled and sung by workers and buskers in the streets. Beethoven's Op. 11, therefore, is sometimes known as the "Gassenhauertrio."

In addition to the popular-song finale, the trio includes a chipper Allegro and a beautiful, simple slow movement. Beethoven published the piece with an alternative violin part to increase sales, and it is sometimes performed with bassoon instead of cello.

ARVO PÄRT

The structure of the piece follows a strict formula, where no note is left to chance. The title directly reflects what is happening in the music: each ascending melodic line is followed by a descending mirror phrase. Initially, the melody consists of only two notes, with another note being added with each of the following phrases, thus creating a seemingly endless continuum. After each distancing, the melody returns to the central pitch of A, which, according to the composer, is like "returning home after being away". The piano part accompanies the melody part at each step like a "guardian angel", as the composer himself likes to say. In addition to the accompaniment, the piano part includes tintinnabuli notes – like little bells that alternately sound above and below the melodic line, following a fixed formula.

This seemingly simple composition poses a great challenge to a musician in bringing the music alive during the performance. The composer believes that first and foremost, the musician has to have something to say to himself or herself and to others: "Everything redundant must be left aside. Just like the composer has to reduce his ego when writing the music, the musician too must put his ego aside when performing the piece." Purity and innocence are the qualities valued by the composer in the performance of his music.

ERNEST BLOCH

Ernest Bloch was a composer, conductor, composition teacher, and music school administrator. Three Nocturnes for piano trio was written in Cleveland in 1924, the same year Bloch became an American citizen and one year before he assumed the position as director of San Francisco Conservatory of Music. These melodies are a departure from his earlier style, yet the mysticism and poetry remain. Each movement is written in a neo-classical style and depicts various characteristics of night. The first movement, Andante, evokes darkness and smokiness (listen to the bass line in the piano), while the second movement, Andante quieto, is a tender canonic lullaby. The final nocturne, Tempestoso, is driven by an undulating rhythmic pulse throughout, giving this movement a feeling of restlessness and turbulence. The calm theme from the second nocturne briefly appears, but the insistent repeating rhythmic material returns, only to evaporate into the darkness and mystery of night.

GUILLERMO LAPORTA

This piece is the waltz of the opera/ballet Two Roads. This piece materialize the inner thoughts of Elle, scrutinizing the choices that she made throughout her life in an apocryphal attempt to write a letter to a future self. Elle's character is constructed overlapping a conglomerated of performers that fluctuate in time & space.

During this waltz Elle express that no matter how much she tries, certain forces repel her from the freedom of choice and modify her behavior. It can be on the form of physical substances, protocols or algorithms that she is addicted to, or they can be just simple routines. Once she is inside the loop it's very hard to stay away from it.

EDWARD GRIEG

Edvard Grieg is known primarily for his orchestral works, his songs and his numerous piano miniatures. Apparently during 1878 he began working on a piano trio but only managed to complete one movement, the Andante con moto in c minor. The manuscript was discovered posthumously by Grieg's Dutch colleague and close friend of many years, Julius Röntgen. He subsequently wondered whether Grieg would have wanted to publish the trio "fragment," and so it lay unpublished until 1978 when it was placed in the context of the complete Grieg Edition, a full catalog of his work. Comments in Grieg's own hand on the manuscript suggest that he was not yet done with even this single movement: he hoped to shorten the middle section. In this sense, it is perhaps most appropriate to regard the movement as a fair draft, a peak into the creative mind of a composer mid-process, where circumstances have left the process frozen in suspended animation. We can only savor this piece as it stands like a compelling, partial treasure from an archeological dig, a fragment of an ideal vase complete only in Grieg's own mind.

TIMO ANDRES

I've wanted to write a piano trio for some time—it strikes me as one of the most mutable of the standard chamber music combinations, somewhere between the elegant homogeneity of a string quartet and the orchestral grandiosity of a piano quintet. The trio can actually do both things well, with a nimbleness and transparency all its own.

My Piano Trio is three large structures built with many similar repetitions of the same module. The result is a piece so obsessed with its own material that it seemed to demand the generic title. In the first two movements, this obsession is interrogative, even aggressive; the structures are stress tests, seeing how much layering, counterpoint, rhythmic and harmonic distortion the music can be subjected to until it reaches a breaking point. The final movement is a more passive sort of obsession, unconsciously turning over the same idea until it transforms itself unbidden.

-Timo Andres



Intervallo

December 5th 7.30pm

PROGRAM

GUSTAV MAHLER

Piano Quartet in A minor for violin, viola, cello & piano

HENRIETTE RENIE

Legende for solo harp

GEORG PHILIPP TELEMANN

Quartet TWV 43 g4 for flute, violin, viola & cello II Adagio III. Allegro

LEOŠ JANÁČEK

String Quartet No.1, "Kreutzer Sonata" for flute, violin, viola & cello (.arr) IV Con moto

JOHANNES BRAHMS

Piano Quartet No.1, Op.25 for violin, viola, cello & piano IV. Rondo alla Zingarese. Presto

ARVO PÄRT

Pari intervallo for flute, violin, viola, cello, piano & harp

ARTISTS

KEIR GOGWILT

violin

MATTHEW COHEN viola

YI QUN XU

cello

JOSEFINA URRACA

piano

JANE YOON

harp

GUILLERMO LAPORTA

flute

GUSTAV MAHLER

The Piano Quartet in A minor, or more exactly the Quartet Movement for Piano, Violin, Viola and Cello in A Minor, by Gustav Mahler is the first movement to an abandoned piano quartet and the composer's sole surviving piece of instrumental chamber music. Mahler began work on the Piano Quartet in A minor towards the end of his first year at the Vienna Conservatory, when he was around 15 or 16 years of age. The piece had its first performance on July 10, 1876, at the conservatory with Mahler at the piano, but it is unclear from surviving documentation whether the quartet was complete at this time. In several letters, Mahler mentions a quartet or quintet, but there is no clear reference to this piano quartet. Following this performance the work was performed at the home of Dr. Theodor Billroth, who was a close friend of Johannes Brahms. The final known performance of the Quartet in the 19th century was at Iglau on September 12, 1876, with Mahler again at the piano; it was performed along with a violin sonata by Mahler that has not survived. It appears that at one point Mahler wished to publish the Quartet, as the surviving manuscript, which includes 24 bars of a scherzo for piano quartet written in G minor, bears the stamp of the publisher Theodor Rättig.

Following the rediscovery of the manuscript by Mahler's widow Alma Mahler in the 1960s, the work was premiered in the United States on February 12, 1964, at the Philharmonic Hall in New York City by Peter Serkin and the Galimir Quartet. Four years later it was performed in the United Kingdom on June 1, 1968, at the Purcell Room, London, by the Nemet Ensemble.

HENRIETTE RENIE

Legende by Henriette Renie (1875-1956) has endured in the harp's repertoire as one of Renie's most popular and demanding works. It is a programmatic work, inspired by the poem "Les Elfes" by the French poet Charles-Marie-Rene Leconte de Lisle (1818-1894), who was closely associated with the Parnassian movement in poetry.

It was written in 1901 and first performed in 1902. Renie dedicated the piece to "my dear Master Mr. Theodore Dubois, Member of the Institute and Director of the National Conservatory of Music," who was director of the Paris Conservatory at the time and a good friend. Renie premiered Dubois' Fantasie for harp and orchestra in 1905.

GEORG PHILIPP TELEMANN

Georg Philipp Telemann was a German Baroque composer and multi-instrumentalist. Almost completely self-taught in music, he became a composer against his family's wishes.

Telemann referred to these quartets as "quadros," indicating that they had four parts. The more sonata-like quadri treated the three upper voices fairly equally. Other quadros were more concerto-like, in that one of the voices – in this case, usually the transverse flute or the recorder – was more prominent. In fact, sometimes these quadros are actually referred to as concertos. In both cases, the bottom voice plays a role analogous to that of the basso continuo. Examples of both are included here. All of the quadros are in three or four movements.

LEOŠ JANÁČEK

Leoš Janáček's String Quartet No. 1, "Kreutzer Sonata", was written in a very short space of time, between 13 and 28 October 1923. The composition was inspired by Leo Tolstoy's novella The Kreutzer Sonata. (The novella was in turn inspired by Beethoven's Violin Sonata No. 9, known as the "Kreutzer Sonata" from the name of its dedicatee, Rodolphe Kreutzer.)

Janáček also used the Tolstoy novel in 1908–1909, when it inspired him to compose a Piano Trio in three movements, now lost. Surviving fragments of the Trio suggest that it was quite similar to the surviving quartet, and reconstructions as a piano trio have been performed.

"I was imagining a poor woman, tormented and run down, just like the one the Russian writer Tolstoy describes in his Kreutzer Sonata", Janáček confided in one of his letters to his young friend Kamila Stösslová. In the music of the quartet is depicted psychological drama containing moments of conflict as well as emotional outbursts, passionate work rush towards catharsis and to final climax.

JOHANNES BRAHMS

Johannes Brahms (1833-1897) began his first piano quartet in 1858, but didn't finish it until 1861. When it premiered in Hamburg, the piano part was performed by none other than the composer's beloved Clara Schumann. The piano part is stupendously virtuosic, and the entire fourth movement requires a remarkable degree of rhythmic vitality. At the same time, midway in this movement, the music briefly takes on a note of soulfulness that was entirely typical of Brahms.

ARVO PÄRT

Pari intervallo is a composition by Estonian composer Arvo Pärt, written in 1976 in four parts without fixed instrumentation. The composer later made versions for organ (1980), four recorders (1980), clarinet, trombone and string orchestra (1995), saxophone quartet (2002), two pianos or piano duet (2008), and eight or four cellos (2010). Pari intervallo was one of seven works premiered in 1976 under the title tintinnabuli, the name of compositional style created by the composer where music is characterized by two types of voice, the first of which (dubbed the "tintinnabular voice") arpeggiates the tonic triad, and the second of which moves diatonically in stepwise motion. The works often have a slow and meditative tempo, and a minimalist approach to both notation and performance.



Keir GoGwilt Violin



Matthew Cohen Viola



Yi Qun Xu Cello



Jane Yoon Harp



Guillermo Laporta Flute



Josefina Urraca Piano



Nuno Marques Piano



Nathaniel Sullivan Baritone



Mary Taylor Hennings
Dancer



Marieken Cochius Painter



Robert Sirvent Visual Artist



Sara C. Sun Visual Artist



Sarah K. Williams Visual Artist

Artists

CreArt Music Festival 2021

WINTER EDITION

KEIR GOGWILT Violin

Keir GoGwilt is a violinist, musicologist, and writer. As a violinist he has soloed with groups including the Orchestra of St. Luke's, Chinese National Symphony, Orquesta Filarmonica de Santiago, and the Boston Modern Orchestra Project. He is a founding member of the American Modern Opera Company, and has performed his original, collaboratively-devised music, dance, and theater works at festivals/series including Luminato, PS 122 COIL, Stanford Live, the American Repertory Theater, Carolina Performing Arts, and the Momentary. He earned his PhD in music from UC San Diego in 2021; he studied Literature at Harvard, where he was awarded the Louis Sudler Prize in the Arts. He has given lecture-recitals throughout the United States and Europe and his research has appeared in Current Musicology, Naxos Musicology, and the Orpheus Institute Series.

MATTHEW COHEN Viola

American violist Matthew Cohen is a dynamic and versatile artist whose captivating performances have made him one of the most sought-after violists of his generation. A recipient of numerous accolades and prizes, he has been awarded the 2018 Center for Musical Excellence International Performing Arts Grant, top prizes at the 2018 Art of Duo: Boulder International Chamber Music Competition, the 2016 "Citta di Cremona" International Viola Competition in Cremona, Italy, the 2016 Juilliard Concerto Competition and 2015 Vivo International Music Competition and the "Best Performance of Commissioned Work" prize at the 2014 Primrose International Viola Competition.

YI QUN XU Cello

Praised for displaying "great poise and masterful technique" and possessing "an amazing rich tone," by The Day, cellist Yi Qun Xu is the first-prize winner of the 2021 New York International Artists Cello Competition. She has performed at the Chamber Music Society of Lincoln Center and Marlboro Music Festival, and has collaborated with Itzhak Perlman and members of the Cleveland, Juilliard, and Tokyo Quartets. Her honors include the 2018 Sanders-Juilliard-Tel Aviv Museum Prize. She is a C.V. Starr Doctoral Fellow and Teaching Assistant of Joel Krosnick The Juilliard School. Yi Qun is the Artistic Director of Noree Chamber Soloists.

JANE YOON Harp

Praised by French magazine Ouest as "one of the most brilliant among the young stars of the harp," Jane Yoon performs to critical acclaim for audiences in Europe, Asia, and the United States. She has enjoyed outstanding success in competitions as winner of the Soka International Harp Competition in Japan and first prize at the prestigious Lily Laskine International Harp Competition, two years later. Her other prizes include the USA International Harp Competition and the American Harp Society Competition.

Ms. Yoon has had the privilege of giving frequent recitals since the age of twelve. Including her recent Indian Ocean Tour, Ms.Yoon has played in Cartagena, Paris, Deauville, Lisieux (France), Connecticut, Salt Lake City, San Francisco, Memphis, Seattle, Baltimore, Philadelphia, and Seoul. At her London debut recital at Wigmore Hall, sponsored by the Victor Salvi Foundation, Ms. Yoon released her first CD on Egan Records, Jane Yoon Plays the Masters. While in London, she also gave a performance and interview on the BBC live radio program In Tune.

As a frequent soloist, Ms. Yoon has performed at the Seoul Arts Center including a performance with the Chungnam Philharmonic during the Korean Orchestra Festival, a live broadcast by the Korean Broadcasting System. She has played with the Indiana University Orchestra under the baton of David Effron as a result of winning the concerto competition.

GUILLERMO LAPORTA Flute

Guillermo founded the performing arts group CreArtBox in 2006, and has been its executive and artistic director ever since. Flutist, composer, designer, multimedia creator, and entrepreneur based in New York City. Laporta's artistic work presents multidisciplinary connections between music, theater, dance and video. His main works as composer and playwright are: the ballet / opera Two Roads (2020), the visual concert Awave (2018), the play/concert Visuality (2012/14), the opera Noctum (2011), the musical London The show (2009), and CreArt Project I (2006).

Guillermo Laporta studied at the Royal College of Music in London with Jaime Martín. He was co-principal flute of the Oviedo Filarmonia Orchestra from 2009 to 2012 and throughout his career he has performed a wide repertoire of symphonic, opera and chamber works, with the BBC Concert Orchestra, Orquesta del Principado de Asturias, Le Train Bleu Ensemble, New York International Orchestra, Orquesta Sinfónica de Euskadi, in venues around the world such as Carnegie Hall or Lincoln Center.

JOSEFINA URRACAPiano

Spanish pianist Josefina Urraca is a vibrant and meticulous artist, recipient of numerous prizes in Europe and the US. She is a pupil of legendary piano teacher Dmitri Bashkirov and has also been trained by Maria Joao Pires, Ferenc Rados, Rita Wagner, Julian Martin, Joaquín Achúcarro, Matti Raekallio, Frank Wibaut, Claudio Martinez-Menher, Josep Colom, Eldar Nebolsin, and Antonio Baciero.

Josefina centers her career on chamber music and solo recitals presenting new music written by emerging and established living composers and classical music from the 17th century onward. Since 2013, Josefina is co-director of the New York Based music organization CreArtBox and resident artist at Culture Lab LIC.

NUNO MARQUESPiano

Award-winning Portuguese pianist Nuno Marques has developed an extensive, international performing career from his current base in New York City, where he directs Porto Pianofest – an international piano festival held annually in Porto, Portugal. He is the festival's founder and artistic director. A Doctor of Musical Arts, Nuno Marques is a versatile musician, equally comfortable playing solo, chamber music, teaching, or collaborating with other forms of artistic expression.

His most recent concerts took him to renowned music halls and festivals in Europe, Asia and the US, where he played twice at Carnegie Hall. Nuno Marques founded Porto Pianofest in 2016. His excitement to support the new generation of pianists and bring the greatest musicians and mentors to his native country has brought this young festival to quick international esteem. Porto Pianofest has since expanded its activity to NYC, and will continue its model of providing performance opportunities and world-class instruction to a number of American cities in the coming year.

NATHANIEL SULLIVAN Baritone

Nathaniel Sullivan is a musician, theatre artist, and writer devoted to holding space for reflection, understanding, and creative projects that champion change. Recent credits include his Carnegie Hall solo debut in Finzi's Requiem da Camera with the NY Choral Society; the role of Vincent van Gogh in Michael John LaChiusa's The Highest Yellow; and performing in the inaugural Leiguarda Music Festival in Asturias, Spain. Awards and recognitions include the Grace B. Jackson Prize for exceptional service at the Tanglewood Music Center (2019), Third Place in the Lyndon Woodside Oratorio Solo Competition (2019), Third Place in the Orpheus Vocal Competition (2019), and First Place in the NATS National Musical Theatre Competition (2018). During the COVID-19 shutdown, Nathaniel conceived and self-produced the Pandemigram Project, raising over \$7,500 for 43 different charitable organizations. He received his BM from the University of Nebraska-Lincoln and his MM from the Bard College Conservatory of Music. Connect with Nathaniel at nathaniel sullivan.com.

MARY TAYLOR HENNINGS Dancer

Taylor Hennings is a dancer from Dallas, Texas. In 2018, Taylor graduated from Booker T. Washington High School for the Performing and Visual Arts. After spending a year at The Boston Conservatory, Taylor transferred to Marymount Manhattan College where she graduated from in May 2021. Taylor has studied at the American Dance Festival, The San Francisco Conservatory of Dance, BODYTRAFFIC, and Springboard X where she worked with Alexandra Wells, Ami Shulman, Troy Ogilvie, Sidra Bell, Bobbi Jene Smith, Tom Weinberger, and Bret Easterling among others. Taylor has performed works by Doug Varone, Ohad Naharin, Robert Battle, Peter Chu, Jennifer Archibald, Maleek Washington, and many other admirable choreographers. Taylor can also be seen in Taylor Swift's short film "All Too

Well", print work for Neiman Marcus, JC Penny, Pottery Barn, Poptarts, and The Athena Club as well as commercial work for the New York Knicks, Flawless Beauty, and Pearl Street Caviar.

MARIEKEN COCHIUS Painter

Marieken Cochius is a Dutch-born artist whose work is meditative and intuitive and often explores growth forms, movement of light and wind, root systems, and animal architecture. She is drawn to remote places where she studies nature and makes art inspired by it. Her work encompasses drawing, painting and sculpture. In 2021 Cochius received an NYSCA Decentralization Grant for an Individual Artist Commission. She is a 2020 recipient of a Foundation for Contemporary Arts (FCA), Emergency Grants COVID-19 Fund grant. In 2017 Cochius completed a public sculpture commission for the Village of Wappingers Falls, NY made possible by a grant from the Hudson River Foundation.

Cochius' work has been exhibited in numerous galleries and institutions in places ranging from New York City, NY, Berkeley, CA, Austin, TX, and Los Angeles, CA, to Japan, Germany and the Netherlands. She has participated in residencies including the Vermont Studio Center, Johnson, VT. Cochius' work has been recently shown in group exhibitions at the Lockwood Gallery, Kingston, NY, 6th International Drawing Triennial in Tallinn, Estonia, Alexey von Schlippe Gallery at UConn Avery Point, CT; Foundry Art Centre, St Charles, MO; Woodstock Artist Association and Museum, Woodstock, NY; Ely Center, New Haven, CT; Ann Street Gallery, Newburgh, NY; Sideshow Gallery, Brooklyn, NY and more. Her work has been featured in Elle Decor, Columbia Journal, the New York Times, and in over 40 Art/Literary/Poetry/University publications and magazines in the USA and abroad. Cochius studied photography at the Art Academy St Joost in Breda, the Netherlands. She currently lives in the Hudson Valley, New

ROBERT SIRVENT Visual Artist

Robert's work finds a certain fusion between different forms of arts (music, images, texts) but all the sources are rooted within the concept and form of the poetry. His work has been awarded in many vide art festivals such us: Video Classics Cervera, Berlin Flash Film Festival, Video Art Oradea in Rumania, 30 Girona Film Festival, VAFTA Festival, ALC Video Art Festival, and Athens International Digital Film Festival.

SARA C. SUN Visual Artist

I have been an interdisciplinary artist in NYC for more than thirty years. My artwork crosses video, drawing, installation and intermedia collaborations evoking human commonalities in our ever-fluxing existence connected by entanglement, contradictions and disconnections. Language is limited, what astounds me is the inexplicable truth and unseen wisdom brought about by intuition and perception through the creative process. It continues to cultivate and expand my imaginative mind. My artworks have been included in one-person and group exhibitions

and screenings nationally and internationally since 1990. Selected one-person shows are Sarah Lawrence College, The Governors Island Art Fair, Open Source, Gallery 456 and Momenta Art plus recently LIGHT YEAR Manhattan Bridge Projections, Creative Code Art, Ethan Cohen Kube and NEUMERAKI Project. I was an Honorary Fellowship recipient at the Djerassi Artist Residency, an awarded resident at McColl Center for Visual Art, an AIM and FISEA.

SARAH K. WILLIAMS Visual Artist

Sarah K Williams is a multidisciplinary artist working between sculpture and performance. Residencies and fellowships include NARS, Studios at MASS MoCA, the Vermont Studio Center, Sharpe-Walentas Space Program, and a Fulbright Fellowship to study experimental music in Berlin. She is the founder of Sprechgesang Institute, a collaborative for artists working in an in-between language of two or more disciplines. She is currently performing "On the Upkeep of Demanding Shapes" at the Bronx Museum of the Arts.

CRE ART BOX

info@creartbox.nyc

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Guillermo Laporta

CO-DIRECTOR
Josefina Urraca

PRODUCTION ASSISTANTS Kyle Dubin Evan Adams

ADVISORY BOARD Joshua Penman Lewis Lockwood Sebastian Currier Todd Reynolds

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www.creartbox.nyc

Art in rural Spain

Leiguarda Festival, Asturias



he Spanish population has increased by around 38% from 1975 to 2021. It has gone from being a country with 34.2 million inhabitants to another of 47.3 million. During these years, Spain has undergone an economic revolution. Many regions have been affected by large-scale migratory movements from rural areas to big cities.

Numerous rural areas of Spain have suffered the effects of depopulation for years. Villages that were once the epicenter of culture, agriculture, and education, have been relegated to places with a singular charm but with only a handful of people living in them.

One example is Leiguarda, in Belmonte de Miranda, a village in the heart



PHOTOS COURTESY OF LEIGUARDA FESTIVAL Adamr

a laboratory for artistic experimentation and production

Asturian mountains with around 12 houses and just 20 neighbors. CreArtBox has established its Spanish headquarters in Leiguarda to connect artists internationally and co-produce projects in the US and Europe.

This idea serves two purposes:

It will be a laboratory for artistic experimentation and production of new work inspired by the astonishing landscape.

Also, it will help revitalize rural areas bringing international projects and promoting the use of disused spaces while encouraging rural/cultural tourism in the villages.

To articulate this idea, a new nonprofit organization has been founded named "Asociación para el desarrollo de las artes en el medio rural" which literary means "Association for the Development of the Arts in the Rural Environment" (ADAMR).

CreArtBox and ADAMR constituted a joint venture and in August 2021 a pilot program called "Leiguarda Festival" was presented.

The festival included classical music concerts, talks, interviews, conferences, and video art.

This pilot program was an overwhelmed success. The festival had a huge impact in the village of Leiguarda, all habitants helped in one way or another. It brought joy to the people, and public funds were invested in the village to create a parking lot, bring heavy machinery to improve the streets, and increase the community work.

All the tickets were sold out even before the festival was presented to the media, the project was featured in 5 TV programs (including primetime national news), the project got funding from regional banks (Caja Rural) the major office of Belmonte de Miranda and it also receives a substantial grant from the Asturian Government.

ABOUT ASTURIAS

A visit to Asturias allows you to remember sensations that are often forgotten, such as the sense of calm as you walk through lush green valleys, walking through grass, the smell of the sea at sunrise, or the cool air brushing against your cheeks as you enjoy the views from the stunning natural viewpoints.

And these are not the only sensations that await you: Asturian cuisine is popular in Spain due to its rich flavors; the region boasts examples of unique Pre-Romanesque art; and its cities have reinvented themselves through their culture and architecture, leaving behind their more industrial past.

Asturias is, in essence, nature and wellbeing, a trip on which you eat well, rest and go with the flow in the rural interior of the region, enjoy the life of its cities and the charm of its seaside towns.

_Guillermo Laporta



a visit to Asturias allows you to remember sensations that are often forgotten





he 2020 edition of the festival was canceled because of the pandemic. Presenting concerts during COVID was a constant challenge. Concerts via Zoom or live streaming on YouTube served as a tool to continue connecting with the audience.

The distractions that exist around the computer screen (or even more so with the mobile phone) are too high a barrier to offer an interesting experience at home.

So thinking about how to present the annual CreArt Music Festival, at CreArtBox, we came up with a new idea. If our medium to show our art is going to be a computer screen, let's find a way to capture the public's attention through an interactive web page where you can watch the concerts at your own pace, mix the music with visual creations, and read about the pieces and the artists.

We also wanted to minimize the habit of jumping to different sections of the videos, eliminating controls on the players and inviting the



developing new ideas in difficult times

visitor to take a break and enjoy the music as if it were a live concert. The website was specifically designed to be experienced on the computer, and not on the mobile. That way we think the videos are better enjoyed and the experience makes much more sense.

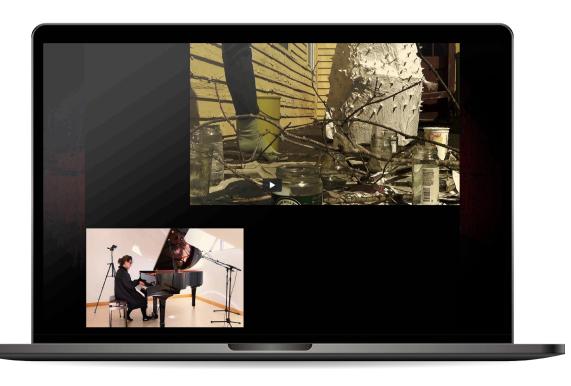
The experience included 6 concerts of solo instruments and duets with works by John Harbison, Mario Diaz de Leon, Mozart, Guillermo Laporta, Bach, and Britten, performed by CreArtBox's musicians Mari Lee (violin), Julia Yang (cello), Nathaniel Sullivan (baritone), Guillermo Laporta (flute) and Josefina Urraca (piano). Also, we commissioned a series of visual creations from artists Robert Sirvent, Julia Hsia, Sara C. Sun, Sarah K. Williams and Marieken Cochius.

For the first time, we are offering this experience for free. You will find the link on our website. We hope you like it!

_Guillermo Laporta

Building a Web Experience

a music festival on a website



Looking at the future



e want to use this opportunity to share with you our vision into the future to position CreArtBox as a stronger and larger arts organization in the years to come.

We have developed a plan that outlines a strategic vision for years to come within the context of our mission and goals, considering the competitive environment, as well as our assets.

- 1. We are prioritizing increasing revenue over decreasing costs. We can't cut your way to growth, so we are investing in strategies that boost contributed and earned income. Both of these rely on stellar programs and great artists to engage patrons and audiences alike, as well as operational efficiency.
- 2. We are focusing on what's ahead. While we keep addressing immediate issues, we laser focus on artistic programming,

board development, donor and press cultivation, and other activities that will support our sustainable future.

3. We are planning ahead, far ahead. We believe in the bold gesture and mapping a programming schedule at least five years out. This allows sufficient time for our artists to create new work and for our management team to raise money, negotiate partnerships with other institutions and cultivate the press, all of which help to garner audiences and needed resources while building institutional profile.

4. Good art, well-marketed! (a quote from the book "The Art of the Turnaround" by Michael Kaiser). We are investing substantial resources in promoting upcoming artistic and educational programs, to develop a brand by marketing the organization itself. All of this is being orchestrated via a well-crafted marketing and communications plan.

_Guillermo Laporta





CREARTBOX'S MISSION

Present exceptional classical and new music with a crafted visual aesthetic; through programs designed to foster art commitment in today's society, promote the creation of new meaningful work, support professional artists, enhance local communities, and inspire future generations.

5 YEAR GOALS

- Produce a major production (ballet/opera) every 2 years
- Expand the CreArt Music Festival in New York with 2 editions yearly.
- Increase the number of commissioned artists
- Build a stronger online presence
- Create a booking department to expand our productions internationally
- Release studio recording of selected productions
- Increase partnerships with local organizations to improve the impact on our community

Upcoming 2021-2026

CREARTBOX DONORS

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Verónica Garrido Pendás

Viktoriya Andreevskaya

Vincent & Rosie Brancato

Violeta Torrecillas

Volha Arakhouskaya

Yauheniya Vasileuskaya

Yui Kitamura

















planned CreArtBox productions

2021 - 2026



2023 Petrousha Ballet

A new interpretation of the original score by Stravinsky will be produced for chamber ensemble and ballet.

2025The Planets by Gustav Holst

The masterpiece by Gustav
Holst will be produced
with inmersive visuals and
ligh design inspired by the
new gneration of space
exploration.



2022-26 Art residencies in Spain

With our new frontier open in Spain, we will connect American and Spanish artist with a residency program open to composers, live artists, and visual artist.



2026Two Roads Feature Film & European Tour

A new version designed for the screen will premier in 2024 following an European tour of the original opera.



2024 Smart City

American premier of the new ballet by Marcos Fernandez "Smart City" in New York.



2022 Japan Tour

A second tour in Japan is coming in collaboration with Japanese designer Mizuko Kaji.

ONGOING PROGRAMS

Commisioning Program CreArt Music Festival Leiguarda Festival





the state of

Heartbeat of Long Island

City

ulture Lab LIC is a 501(c)(3) formed to bring accessible high quality art of all genres to our community, and to support local artists by providing rehearsal, performance, exhibition space, as well as

a robust residency program. CL is dedicated to upholding, equity, diversity and inclusion across all our platforms.

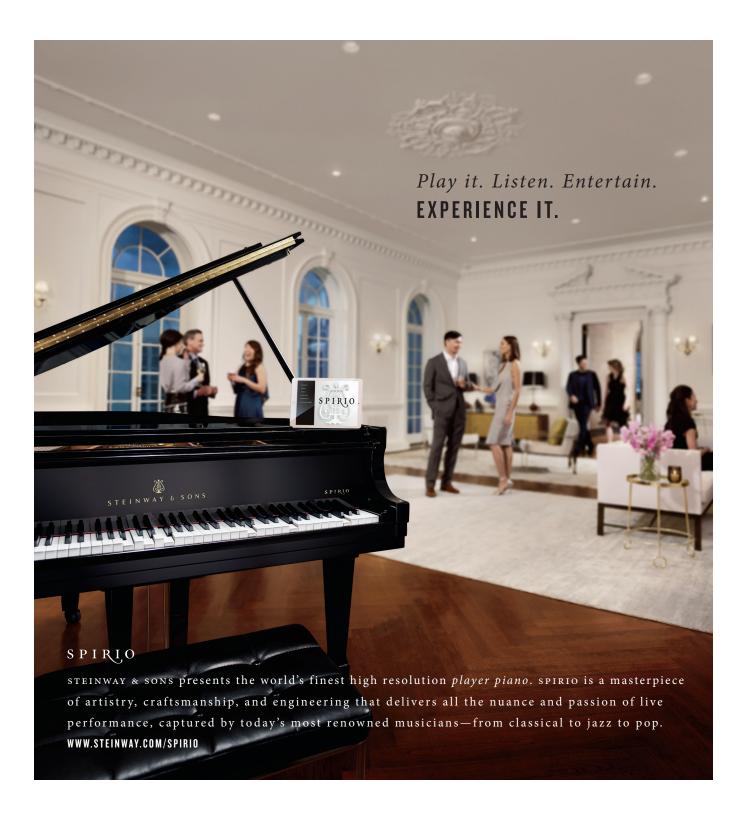
Operating out of a 12,000 square foot art center, Culture Lab LIC hosts two fine art galleries, a 90 seat theatre, classroom space, and an 18,000 square foot outdoor venue, made possible by the generous donation of space from Plaxall Inc.

Culture Lab is honored to host more arts programming than any other organization in New York City.

Culture Lab is more than a venue, it is the heart of Long Island City.

rehearsal, performance, exhibition space, as well as a robust residency program







STEINWAY HALL

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