



Kaleidoscope MusArt

# Echoes *of* Time

virtual concert season  
2020-2021



# About Kaleidoscope MusArt

KaleidoscopeMusArt is a 501(c)(3) non-profit organization dedicated to promoting classical music as a relevant and evolving art form, through innovative concert programs and educational initiatives that explore links between new, rarely-heard, and well-known works while prominently featuring emerging artists and living composers.

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Our goals are to:

- Make artistic experience accessible and affordable to a broad and diverse audience.
- Cultivate the appreciation of classical music among young generations.
- Support living composers through commissions and calls for scores.
- Showcase the plurality of styles found in classical music throughout time and across cultures.
- Support young artists under the age of 18 by creating and facilitating access to educational and performing opportunities.
- Contribute to building an inclusive classical music community that upholds the principles of equality, fairness, and non-discrimination.

Kaleidoscope MusArt was born out of the necessity of making contemporary piano music an integral part of the classical concert experience. Our distinctive approach to programming draws connections between the standard and contemporary repertoire in thematic concerts, exploring a spectrum of stylistic and aesthetic perspectives. The format of our concerts incorporates brief presentations about the works performed, catalyzing a stronger connection between the audience and the music. By engaging young artists to perform new and rarely-heard works we aim to stimulate their continuous curiosity and active advocacy for the contemporary repertoire.

## Volunteer & Blog Contributor:

Gianna Milan

**Volunteer:**

Anna Gryshyna

# Dialogues | Juxtaposition

March 20, 2021 at 5:00pm EST : Online via Demio

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*Please, do tell* (2019) Morgan Reed Greenwood (b. 1993)

Six bagatelles for clarinet, violin, cello, and piano

- I. Salutations (to you)
- II. Audiobook of the Dead (Burt)
- III. Procedural Details for Gainful Employment (Josh & Hop)
- IV. Falling up the Down Staircase (Kalo)
- V. A Small Collection of Birds (Matt)
- VI. Warmest Regards (for everyone, briefly)

*Quartet for the End of Time* (1941) Olivier Messiaen (1908–1992)

- I. Liturgy of crystal
- II. Vocalise, for the Angel who announces the end of Time
- III. Abyss of the birds
- IV. Interlude
- V. Praise to the Eternity of Jesus
- VI. Dance of fury, for the seven trumpets
- VII. Tangle of rainbows, for the Angel who announces the end of Time
- VIII. Praise to the Imortality of Jesus

*After the End of Time* (2020) Liliya Ugay (b. 1990)

- I. Chaos
- II. Isolation
- III. Protest
- IV. Unification
- V. Aftersounds

## Dialogues | Juxtaposition featuring *Unheard-of//Ensemble*

explores the dialogues and contrasts between an iconic masterpiece of the 20th century - Olivier Messiaen's cathartic "Quartet for the End of Time," written in 1941 in captivity at a German prisoner-of-war camp, and two works by award-winning living composers: "After the End of Time" by Liliya Ugay and "Please, do tell - Six bagatelles for clarinet, violin, cello and piano" by Morgan Reed Greenwood.

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**Audio and Video Engineering:**

Ford Fourqueran  
Unheard-of//Ensemble



# Unheard-of//Ensemble



Clarinetist Ford Fourqurean, violinist Matheus Souza, cellist Issei Herr, and pianist Daniel Anastasio form the core of Unheard-of//Ensemble, a contemporary chamber ensemble dedicated to connecting communities across the United States through the development and performance of new music. Unheard-of is committed to the idea that new music belongs in every community, and implements this mission by performing in locations out of the reach of many new music organizations.

Unheard-of//Ensemble's 2021 spring and summer features performances and workshops with Kettle Corn New Music, University of Tennessee-Chattanooga, and Manhattan School of Music, premiering *Extinct Angels* by Nirmali Fenn and our Barlow Endowment Commission by Reiko Fütting. They will present their third Collaborative Composition Initiative Workshop this summer bringing together twelve composer participants to develop new compositions.

Unheard-of has received support from the Johnstone Fund for New Music, Dwight and Ursula Mamlok Foundation, Tennessee Arts Commission, Foundation for Contemporary Arts, Barlow Endowment, and New York Women Composers Organization. Unheard-of is a recipient of a Chamber Music America Ensemble Forward Grant made possible with support of the New York Community Trust. They are commissioning Christopher Stark for the 2021-22 season to create a 55-minute concert-length work on the climate emergency thanks to a Chamber Music America Classical Commissioning Grant.

Unheard-of//Ensemble's past seasons have included over 100 premieres performed as part of their touring presenting performances, workshops, and master classes with University of Florida, Florida State University, University of Central Florida, the Manhattan School of Music Composition Studio and University of Texas-Arlington, Georgia State University, a guest residency at Cornell, Washington and Jefferson College, the Cincinnati College-Conservatory of Music, and performances at the Art Institute of Chicago, PianoForte (Chicago), the Johnstone Fund series at Short North Stage (Columbus, OH), the Applause New Music Concert Series (Texas), Miami University (OH), the University of Louisville, Columbus State University, Marywood University (PA), University of Alabama-Birmingham, University of Tennessee-Chattanooga, Chattanooga State Community College and others, as well as radio features on 89.3 Montreal, 90.1 WUSB, WKCR, and Clarinet Corner.

Their debut album Unheard-of//Dialogues was released to critical acclaim, being called "a fantastic debut by a group that has been doing more than their part to inject vitality into the new music scene for the last few years" (Jeremy Shatan, An Earful). The album's eclectic repertoire has garnered the attention of critics from ArtsATL ("Powerfully evocative"), Steve Smith of National Sawdust Log ("scintillating and evocative"), and Creative Loafing Atlanta ("mellifluous magic").

## KMA's 2020 Call for Scores - "Bagatelles for Beethoven"

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The year 2020 marked the 250th birthday of Ludwig van Beethoven. His imprint on the history of music is undeniable. Alongside his many achievements in large-scale compositions, he firmly placed the genre of the Bagatelle on the world's musical map. To honor Beethoven's 250th birth year, we invited composers from around the world to submit Bagatelles for solo piano, piano four hands, violin and piano, and violin-clarinet-cello-piano quartet.

### **"Bagatelles for Beethoven" Call for Scores winners:**

Michael Coleman | Jane O'Leary | Jeffrey Niederhoffer | Clarence Barlow  
Morgan Reed Greenwood | Jonathan Dawe

### **Honorable Mention:**

David Martynuik

## MORGAN REED GREENWOOD - one of the winners of KMA's 2020 Call for Scores -



Morgan Greenwood (b. 1993) is a composer, drummer, and improviser based in the Kansas City, Missouri area. He finds himself often drawing inspiration from the creative processes of artists of other mediums (painting, sculpture, literature, and poetry) to find new ways to shape sounds in time. Like all things, moderation should be practiced in moderation. His body of work spans both the acoustic and electroacoustic mediums. His acoustic music has been performed both around the United States and in Europe by the likes of the H2 Saxophone Quartet, IKTUS Percussion, the Admiral Launch Duo, A Very Small Consortium and others. His electroacoustic music has been presented variously at the SEAMUS, N\_SEME, and SCI National conferences.

In 2017 Morgan self-released *river is rising // birds fly parallel*, a two-part album constructed from found-instrument improvisations recorded in different locales over the course of two years, the first but hopefully not last of a series. In addition to spending time composing, Morgan is an active performer and collaborative songwriter as a drummer and has appeared on records such as Employer's Fax of Life and Abandoncy's Hollow//Living (on which he also served as recording and mixing engineer). In addition, Morgan also is active in the Kansas City improvised music scene, performing with Seth Davis's ReAnimator and Black House Collective, among others. Morgan holds a Masters of Music Composition from the UMKC Conservatory of Music and Dance and has previously studied composition with Zhou Long, Chen Yi, Paul Rudy, and James Mobberley.



# LILIYA UGAY



Hailed for "lovely, subtle writing," Liliya Ugay's music has been performed in many countries around the globe, being described as "particularly evocative," "assertive and steely," as well as "fluid and theatrical... music [that] makes its case with immediacy." Ugay has collaborated with the Washington National Opera, American Lyric Theater, Nashville Symphony, Albany Symphony, American Composers Orchestra, New England Philharmonic, Yale Philharmonia, Norfolk Festival Choir, Aspen Contemporary Ensemble, Molinari Quartet, Omnibus ensemble, and Paul Neubauer among others. Her compositions have been featured at the Aspen, Norfolk, Cultivate, American Composers, Chelsea, New York Electroacoustic Music, June in Buffalo, and Darmstadt New Music festivals, as well as the 52nd Venice Biennale.

She has received awards from American Academy of Arts and Letters, ASCAP, Yale University, and the Woodruff Foundation. In 2019, she was a finalist for the Rome Prize. In addition, Liliya was a prizewinner of many international composition and piano competitions in the USA, Germany, Italy, Switzerland, and Russia. One of her passions as a pianist is to promote the music of repressed Soviet composers in her concert series Silenced Voices, for which she received guidance from Boris Berman. Originally from Uzbekistan, Liliya is currently Assistant Professor of Composition at Florida State University. She holds composition degrees from the Yale School of Music. Her mentors have included Aaron Kernis, Martin Bresnick, and David Lang.



# Coming up this spring:

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## "Time Fragments" featuring Duo Chromatica

- April 17, 2021 at 5:00pm EST -

Works by: John Cage, Kaija Saariaho, Jeffrey Mumford, Ermir Bejo,  
Jeffrey Niederhoffer, and David Martynuik

Performers: Mia Detwiler (violin) & Ted Powell (piano)

## "Tracing Legacies" featuring violinist Gregory Walker & pianist Redi Llupa

- May 22, 2021 at 5:00pm EST -

Works by: Johannes Brahms, George Walker, and Gregory Walker

## "The Living Legacy of Dennis Kam"

- June 26, 2021 at 5:00pm EST -

Works by: Dennis Kam, Dorothy Hindman, Charles Norman Mason, and Orlando Jacinto Garcia

Performers: Alan Johnson, Lindsay Garritson, Maria Sumareva, Akina Yura,  
Emiri Nourishirazi, Inesa Gegprifti, and Redi Llupa





# KMA's Call for Scores 2021 "Homages"

- Application Deadline: May 31, 2021 -
- Results Announcement: June 15, 2021 -

This call invites composers of any age or nationality to submit works that pay tribute to anyone or anything of significance to them. Up to three works will be selected as winners.

The winning composition(s) will be performed by members of the Kaleidoscope MusArt team within the following two concert seasons of Kaleidoscope MusArt's concert series.

To learn more, please visit: <https://kaleidoscopemusart.com/homages/>

We invite you to read our Composer Spotlight Blog, which features composers whose works we believe deserve to be better known.

*- you can read the latest posts by clicking on the names or photos of the composers below -*



**Chou Wen-Chung**  
(1923-2019)



**Olly Wilson**  
(1937-2018)



**Roque Cordero**  
(1917-2008)



**Louis Wayne Ballard**  
(1931-2007)

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KMA's 2020-2021 Virtual Concert Season Echoes of Time is made possible with the support of our sponsors and partners:

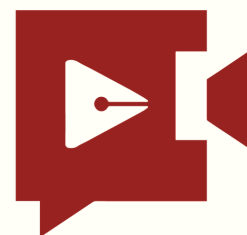


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We would like to extend our deepest gratitude to the 2019-20 individual donors whose contributions have enabled us to continue our activity:

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Kaleidoscope MusArt, Inc. is a 501(c)(3) organization recognized as a public charity under the Internal Revenue Code - Section 170.

Donations made to Kaleidoscope MusArt are tax-deductible to the fullest extent allowed by law.

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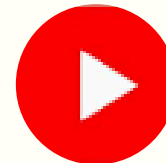
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KaleidoNews: [www.kaleidoscopemusart.com/newsletter](http://www.kaleidoscopemusart.com/newsletter)







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