



Mother Mary, Mother to us all by Janet McKenzie



Recital by Mary Bonhag

Nov. 13 at 7:30 pm EST



Mary Bonhag, soprano



Hiromi Fukuda, piano

Program

How Can I Keep From Singing

James Primosch (arr.) (b.1956)
Text and hymn: Robert Lowery

On Consciousness Streams

Jacqueline Hairston (b.1938)

Lauren's Prayer Book

Prayer for Harmony in Polyphony
Prayer for Clearing the Channels
Prayer for Expanding Beyond Binaries
Prayer to the Unknown
Prayer for Faith

Don Jamison (b.1956)
Text: Lauren Aiken

Adonenu, Elohenu from *Six Popular Sephardic Songs*

Joaquín Nin-Culmell (1908-2004)
Text: Anonymous, paraphrased
Samuel Barber (1910-81)
Text: The Speckled Book 12th C.
Kathy Wonson Eddy (b.1951)
Text: Issac Watts
Adolphus Hailstork (b. 1941)
Text: Rev. Martin Luther King Jr.
Hailstork
Text: Psalm 51:10-13

The Crucifixion from *Hermit Songs*

Sorrow and Love Flow Mingled Down

Difficulties

Create in Me

pause

from *Chants de Terre et de Ciel*

Antienne du silence
Minuits pile et face
Résurrection

Olivier Messiaen (1908-1992)
Text: Messiaen

Walk Together, Children

Traditional Spiritual
Moses Hogan (arr.) (1957- 2003)

Interspersed with conversation between Mary and Rev. Rona Kinsley

Mary Bonhag, soprano
Hiromi Fukuda, piano

Bios

Soprano **Mary Bonhag** captivates audiences around the country with her “marvelous versatility” and “supple, expressive” voice (*San Antonio News*). As a new music specialist Mary made her Carnegie Hall solo debut in 2009 and orchestral debut with the American Symphony Orchestra in the same year. She is co-Artistic Director of Scrag Mountain Music with her husband, composer and double bassist Evan Premo. A consummate collaborator, Mary has performed with the Aizuri Quartet, Decoda, Spektral Quartet, as well as festivals around the country including Cactus Pear (TX), San Francisco Contemporary Players, 21st Century Consort, Tanglewood, New Music on the Point, and Yellow Barn. As a recitalist, she has been presented at Dartmouth, Smith, and Goucher colleges, and at the University of Vermont. marybonhagsoprano.com

Pianist **Hiromi Fukuda** performs extensively across the US and her native Japan. Recent concert appearances include performances at Hyde Hall at Glimmerglass, the Green Mountain Chamber Music Festival, Five College New Music Festival, Music Academy of The West, Ongaku-no-tomo Hall in Tokyo, Hidden Valley Music Seminars, An Appalachian Summer Festival, the Reflection Series at Bass Museum in Miami, the Tri-institution Noon Concert Series at Rockefeller University as well as Lincoln Center in New York City. Hiromi has performed with many distinguished artists including Elmar Oliveira (violin), Saeka Matsuyama (violin), Matt Haimovitz (cello), Judith LeClair (bassoon), Mark Nuccio (clarinet), and Julie Landsman (french horn) and was featured as solo pianist for Messiaen’s *Couleurs de la cité céleste* with conductor Larry Rachleff. She was a fellowship recipient at the Aspen Music Festival and the Tanglewood Music Center, and has served on the piano staff at Aspen, the McDuffie Festival for Strings, and the Hudson Valley Philharmonic String Competition. Hiromi is an Instructor of Piano at Amherst College, staff pianist at The Juilliard School, and an artist-faculty the Green Mountain Chamber Music Festival, and holds a Doctor of Musical Arts degree from The Juilliard School.

Rev. Rona Kinsley received a B.A. with honors from Wheaton College, an M.Ed. from Boston University, and an M.Div. from Andover Newton Theological School, where she was elected to the Jonathan Edwards Society, in recognition of academic excellence and future promise in ministry. After a career in special education and special education administration, Rona was called to ministry and has served as a settled pastor and an intentional interim minister for several churches (including the Old Meeting House), all in Vermont. She has been active in the Vermont Conference and has served as Conference Moderator and as Chair of the Vermont Conference Board of Directors.

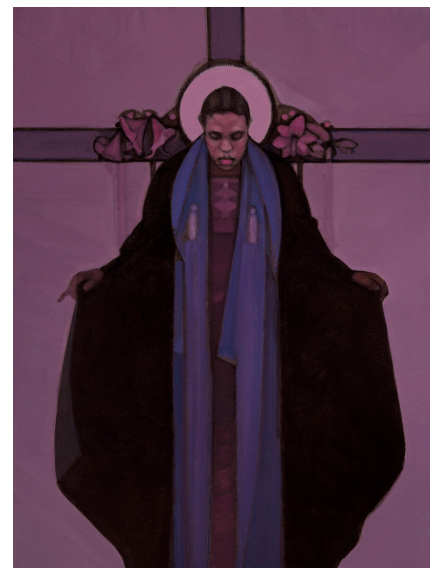
Mother Mary – Mother to us All

Mother of God

Mary full of grace, the Lord is with thee.
Blessed art thou amongst women,
and blessed is the fruit of thy womb,
for thou hast given birth to the Saviour of our souls.

Mother Mary – Mother to us All © 2019 Janet McKenzie
Mother Mary – Mother to us All was exhibited for the first time at
The Sheen Center for Thought and Culture, NY, NY in
Radical Courage and the Feminine Spirit – the Art of Janet McKenzie,
2020

Artist **Janet McKenzie** visually honors the strength and courage of diverse women. She pays homage to the iconic individual – mothers who wait for their children to be returned and those who suffer social injustice and inequities. Her paintings celebrate the feminine spirit and serve as a voice of healing justice, reminding of our inherent similarities rather than our differences. A woman once told Janet that her paintings reminded her to stand up a little straighter - a statement (and verbal blessing) that inspires the artist onward. Originally from New York City, Janet lives and works in the Northeast Kingdom of Vermont. janetmckenzie.com



In Jon Henry's words, **Stranger Fruit** was created in response to the senseless murders of black men across the nation by police violence. Even with smart phones and dash cams recording the actions, more lives get cut short due to unnecessary and excessive violence.

Who is next? Me? My brother? My friends? How do we protect these men?

Lost in the furor of media coverage, lawsuits and protests is the plight of the mother. Who, regardless of the legal outcome, must carry on without her child.

I set out to photograph mothers with their sons in their environment, reenacting what it must feel like to endure this pain. The mothers in the photographs have not lost their sons, but understand the reality, that this could happen to their family. The mother is also photographed in isolation, reflecting on the absence. When the trials are over, the protesters have gone home and the news cameras gone, it is the mother left. Left to mourn, to survive.

The title of the project is a reference to the song "Strange Fruit." Instead of black bodies hanging from the Poplar Tree, these fruits of our families, our communities, are being killed in the street.

Jon Henry is a visual artist working with photography and text, from Queens NY (resides in Brooklyn). His work reflects on family, sociopolitical issues, grief, trauma and healing within the African American community. His work has been published both nationally and internationally and exhibited in numerous galleries including Aperture Foundation, Smack Mellon, and BRIC among others. Known foremost for the cultural activism in his work, his projects include studies of athletes from different sports and their representations. He was recently awarded the Arnold Newman Grant for New Directions in Photographic Portraiture, an En Foco Fellow for 2020, one of LensCulture's Emerging Artists for 2019 and has also won the Film Photo Prize for Continuing Film Project sponsored by Kodak. jonhenryphotography.com



James Primosch counts Mario Davidovsky, George Crumb and Richard Wernick among his principal teachers. Primosch's instrumental, vocal, and electronic works have been performed throughout the US and in Europe by ensembles such as the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, Collage, the New York New Music Ensemble, and the 21st Century Consort. Commissioned works by Primosch have been premiered by the Chicago Symphony, the Albany Symphony, Speculum Musicae, the Cantata Singers, and pianist Lambert Orkis. Among the honors he has received are a grant from the National Endowment for the Arts, a Guggenheim Fellowship, four prizes from the American Academy of Arts and Letters, a Regional Artists Fellowship to the American Academy in Rome, a Pew Fellowship in the Arts, the Stoeger Prize of the Chamber Music Society of Lincoln Center, and a fellowship to the Tanglewood Music Center where he studied with John Harbison. In 1994, he served as composer-in-residence at the Marlboro Music Festival. Since 1988 he has served on the faculty of the University of Pennsylvania. jamesprimosch.com

Jacqueline Hairston, pianist, composer, and arranger, received her musical training at The Juilliard School and Howard University School of Music. She earned a Masters in music and music education from Columbia University. Her works have been recorded by the London Symphony and the Columbia Symphony Orchestras and have been performed by the San Francisco Women's Philharmonic, Linda Tillery and the Cultural Heritage Choir, Kathleen Battle (with the Collegiate Chorale and Pro Arte Chorale at Carnegie Hall), Metropolitan Opera mezzo soprano Denyce Graves and the Orlando Opera Chorus and Orchestra and many other singers worldwide. Hairston received a "Living Legend Award" from the California State University at Dominguez Hills and received Oakland's "Living Legend Award" by the Oakland Alliance of Black Educators. In 2001, Hairston was artist-in-residence at Northern Illinois University conducting choral classes culminating in a concert commemorating her cousin, the late Dr. Jester Hairston, the "Amen" man who directly impacted her choral arrangements of spirituals. Teaching posts included Oakland's new School for the Arts, the University of Creation Spirituality and the University of California, Berkeley's Young Musicians' Program.

Joaquín Nin-Culmell was a Cuban-Spanish composer, internationally known concert pianist, and emeritus professor of music at the University of California, Berkeley. Nin-Culmell attended the Schola Cantorum and the Paris Conservatoire, receiving a first prize in music composition there in 1934. He was a student of Paul Dukas and also studied with Manuel de Falla. In 1939, Nin-Culmell moved to the US where he taught at Middlebury College before joining the music department of Williams College and then UC Berkeley. He performed as soloist in his own Concerto in C major for piano and orchestra with the San Francisco Symphony and was the symphony's guest conductor in March 1953. Over time, his musical themes shifted from a regional sensibility to religious. A commission from France resulted in the *Symphony of Mysteries* for organ and choir, and he composed a Mass for St. Mary's Cathedral in San Francisco. Upon retiring, Nin-Culmell continued to compose and perform, as well as mentoring many young artists and writers.

Samuel Barber wrote his first musical at the age of 7, attempted to write his first opera at age 10, and was an organist by age 12. When he was 14, he entered the Curtis Institute, where he studied piano, composition, and voice. Barber began composing seriously in his late teenage years. Around the same time, he met fellow Curtis schoolmate Gian Carlo Menotti, who became his partner in life as well as in their shared profession. Barber's compositions were commissioned or first performed by artists such as Vladimir Horowitz, Eleanor Steber, Raya Garbousova, John Browning, Leontyne Price, Pierre Bernac, Francis Poulenc, and Dietrich Fischer-Dieskau. At age 28, Barber's *Adagio for Strings* was performed by the NBC Symphony Orchestra under Arturo Toscanini in 1938, along with his first *Essay for Orchestra*. Barber served in the Army Air Corps in World War II, where he was commissioned to write his *Second Symphony*, a work he later suppressed. Barber spent many years in isolation after the harsh rejection of his third opera *Antony and Cleopatra*. He was a twice Pulitzer Prize winner and received numerous other awards and prizes including the Rome Prize, and election to the American Academy of Arts and Letters.

Kathy Wonson Eddy majored in music at Middlebury College, earned an M.Div. from Yale Divinity School, and later studied choral composition with Sir David Lumsden at the Royal Academy of Music in London. Ordained in the United Church of Christ, Kathy served as pastor and composer-in-residence at Bethany Church UCC, Randolph, VT from 1976-2012. Throughout her years of pastoral ministry, and now as a full-time composer, music composition has always been a call and a joy. This also extends to conducting choral groups and piano accompaniment of solo singers and instrumentalists in concerts and recordings of her work. Kathy's pieces have been performed widely in the US, Europe, and South America by groups such as Counterpoint, the Hilliard Ensemble, the Princeton University Chapel Choir, folk musicians in Ecuador, Celtic musicians, community choruses, a high school jazz band and chorus, and church choirs and congregations of many denominations. Kathy and her husband Robert Eddy co-created the book, *Writing with Light: Meditations for Caregivers in Word and Image*, with a foreword by Henri Nouwen. With Maren Tirabassi, she co-authored two books of worship resources — *Gifts of Many Cultures* and *Gifts in Open Hands*. kathywonsoneddy.com


Don Jamison was born in 1956 and raised in Greensburg, Pennsylvania. He graduated from Haverford College with a major in music and received a Doctor of Musical Arts degree from Columbia University in 1992. Don and family moved to Vermont in 1989 when his wife, Christina Root, joined the faculty at St. Michael's College. In 1998, an invitation from the Warebrook Contemporary Music Festival to write a set of pieces for Marshfield-based Village Harmony led Don to continuing adventures with singing. He is one of the founders of Social Band, a chorus based in Burlington, and the Vermont Employee Ownership Center where he works.

Adolphus Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. Commissions include *Rise for Freedom*, an opera about the Underground Railroad, premiered in 2007 by the Cincinnati Opera Company, *Set Me On A Rock* (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008), and the choral ballet, *The Gift of the Magi*, for treble chorus and orchestra, (2009). Hailstork is Professor of Music and Eminent Scholar at Old Dominion University. He received his Doctorate in composition from Michigan State University and studied at the MSM under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. adolphushailstork.com

Olivier Messiaen was educated at the Paris Conservatoire, where his teachers included the French organist Marcel Dupré. Messiaen's musical language is derived from a number of varied sources, including Greek metrical rhythms, Hindu tradition, the serialism of Schoenberg, Debussy and birdsong, with his whole work and life deeply influenced by the spirit of Catholicism. Particular orchestral works of mention include *Turangalila-symphonie*, with its Hindu inspiration, and the mystical *L'Ascension*, later arranged also for organ. Messiaen also made significant additions to organ repertoire. His compositions for the instrument include *La Nativité du Seigneur* (The Birth of the Lord), *L'Ascension* and *Les Corps glorieux* (Bodies in Glory), the last described as seven brief visions of the life of the resurrected. Among the best known of Messiaen's varied works for smaller groups of instruments is the *Quatuor pour la fin du temps* (Quartet for the End of Time), written in 1941 during a period of wartime imprisonment in Silesia. This apocalyptic work was composed for the instruments available (clarinet, piano, violin and cello) and was first performed in the prison camp.

Moses Hogan is a pianist, conductor and arranger of international renown. A graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at New York's Juilliard School and Louisiana State University in Baton Rouge. Hogan's many accomplishments as a concert pianist included winning first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. Hogan was appointed Artist In Residence at Loyola University in New Orleans. Hogan began his exploration of the choral music idiom in 1980. Hogan's former New Orleans based Moses Hogan Chorale has received international acclaim. Hogan served as editor of the new *Oxford Book of Spirituals*, an expansive collection of spirituals, published by Oxford University Press. Hogan's contemporary settings of spirituals, original compositions and other works have been revered by audiences and praised by critics including *Gramophone* magazine.

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