

Clarice Presents

**Allison Loggins-Hull, Alicia Hall Moran &
Gabriela Martinez: Diametrically Composed**



Friday, April 5, 2024 • 8PM

GILDENHORN RECITAL HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER

UNIVERSITY OF
MARYLAND

Clarice Presents

**Allison Loggins-Hull,
Alicia Hall Moran &
Gabriela Martinez:
DIAMETRICALLY COMPOSED**

Performers

Allison Loggins-Hull, *flute & electronics*

Alicia Hall Moran, *voice*

Gabriela Martinez, *piano*

Alicia Hall Moran	<i>Ready or Not</i>
Moran	<i>Smile</i>
Allison Loggins-Hull	<i>Vulnerability [interlude]</i>
Sarah Kikland Snider	<i>Parallel Play</i>
Loggins-Hull	<i>Challenges [interlude]</i>
Moran	<i>Driving</i>
Moran	<i>The Prince</i>
Loggins-Hull	<i>Love and Positivity [interlude]</i>
Paola Prestini	<i>Psithurism, his song</i>
Loggins-Hull	<i>Hard work and Passion [interlude]</i>
Moran	<i>Sleepwalk</i>
Moran	<i>Nighttime Jazz</i>
Loggins-Hull	<i>Antiquated Ideas vs. Empowerment [interlude]</i>
Jessica Meyer	<i>Axé</i>

Producer

Allison Loggins-Hull

Co-producer

Pink Noise Agency

SAFETY FIRST!

Your safety is paramount! For your own safety, look for your nearest exit. In case of an emergency, walk, do not run, to that exit. Please follow all instructions provided by Clarice staff and emergency first responders.

PHOTO & VIDEO

Please note, photo and video recording of this performance is strictly prohibited.

Diametrically Composed

Diametrically Composed is a collection of newly commissioned works featuring flute, voice and piano exploring the duality of being a mother and an artist. Performed by Allison Loggins-Hull, Alicia Hall Moran and Gabriela Martinez, it features compositions by Loggins-Hull, Moran, Jessica Meyer and Sarah Kirkland Snider.

Immediately after childbirth, it becomes clear that motherhood is multifaceted and life-changing. This new reality brings the joy of experiencing a newly created being and a powerful impact on creativity. Being an artist-mother is fulfilling, rewarding and unpredictable—full of love, beauty and constant learning. Caring for and cultivating the development of someone else's life is a privilege and artistically inspiring.

While our children inform our art, our art informs our children and the steady current of energy generated from the two creates a distinct and flourished experience.

Psithurism, his song

Paola Prestini

This work is inspired by the sound of the wind and stems from the original Greek word meaning to whisper. The complex aspect of motherhood for me stems from the desire to enjoy each moment with my child while balancing the goals I've set for myself as an artist and activist. My greatest achievement and the role I judge myself most harshly is in my role as a mother. I continue to strive to be more present in the moments I am gifted as a mother. Yet the complexity of balance is also shaded by the moment we are living in now. The female voice, which is the human voice, is finally being heard. And while I do believe that "Time's Up," I also want to continue to do all we can to help our rarified field. And to equalize it not just for women but for all who are struggling. Years of struggle with little mentorship or guidance for some reason stings rawly now, and so as I reassemble the parts of my life that make me whole, this commission takes on a special resonance.

Diametrically Composed is produced by Allison Loggins-Hull and co-produced by Pink Noise Agency. It is made possible through the support of NewMusicUSA and Matricalis. This performance is also supported in part by the Maryland State Arts Council and The Morris and Gwendolyn Cafritz Foundation.

Parallel Play

Sarah Kirkland Snider

The hardest part about motherhood for me is the letting go: embracing the vulnerability. I think this is true for my children, too, just in a different way. *Parallel Play* sets a dreamy, restless melody in the flute atop a grounded, supportive foundation in the piano, but in two slightly different harmonic worlds. These parallel narratives pull, play and chafe at one another--sometimes teasing, at others, imploring--in search of something approaching grace in vulnerability.

Axé

Jessica Meyer

In 2018, I met a Brazilian man in Vermont (of all places!) whose family members were practitioners in the Candomblé religion. He introduced me to many different kinds of music and told me about the term “Axé” (pronounced Ash-AY)—which means “the spiritual force of the universe,” often being referred to as a “scared” and “vital” force.

This was exactly around the time I had to start writing Allison Loggins-Hull’s piece as part of her Diametrically Composed project. As we can both attest to, being a mom can be difficult and every day can present a new challenge. Yet at the same time, there is undeniable power in being the vessel responsible for delivering new life into the world.

This piece is a celebration of that vital force and the spiritual connection to our ancestors that is activated during certain moments of our lives.

Interludes

by Allison Loggins-Hull

These short sound collages feature recordings of Loggins-Hull’s family.

Engagement on Campus and the Community

As part of their residency, the trio will visit chamber music students in the UMD School of Music.



Allison Loggins-Hull

Celebrated as a musical “powerhouse” (The Washington Post), Allison Loggins-Hull is a composer, flutist and producer whose work defies genre, from symphonic music to film scores, chamber and electronic music. Her signature style of composing for orchestra is characterized by unique sonic effects sometimes compared to the sounds of a synthesizer. Increasingly associated with Afrofuturist culture, her music is often resonant with social and political themes, encompassing reflections of motherhood, Blackness and identity.

Loggins-Hull formed the groundbreaking duo Flutronix alongside Nathalie Joachim, and has performed as an accompanist to major pop acts including Lizzo and Frank Ocean. She has performed on multiple blockbuster film scores and composed the score for *Bring Them Back*, an award-winning documentary executive produced by Debbie Allen about the legendary dancer Maurice Hines. In 2023, she led an ensemble of flutists at the Met Gala backing a performance by Lizzo.

This season marks Loggins-Hull’s second of three years as the Lewis Composer Fellow with the Cleveland Orchestra, an engagement that focuses the narratives and history of Cleveland through the prism of one of the world’s great orchestras, culminating in three world premieres. She is also the Artist-in-Residence at the Clarice Smith Performing Arts Center at the University of Maryland, including a performance of *Diametrically Composed*, a concert and commissioning initiative emphasizing the bond between creativity and motherhood.

Loggins-Hull lives in Montclair, NJ with her family.



Alicia Hall Moran

Alicia Hall Moran, mezzo-soprano, is an award-winning conceptual vocal artist performing, composing and directing in spaces linking opera, theater, literature, visual art, social critique and jazz.

As a vocalist she's realized a broad range of new music for some of the most exciting composers working today: Tania León, Tomeka Reid, Bryce Dessner, Gabriel Kahane, Kaoru Watanabe, James Moore and Yosvany Terry. Her own critically-acclaimed projects include the critically-acclaimed albums *HEAVY BLUE* and *HERE TODAY*, and shows the motown project, Black Wall Street

and The Ice Project featuring a wide range of collaborations highlighting Moran's ingenuity.

In a steady artistic throughline also embracing dance and contemporary music, Moran composes, records, and has authored published essays and articles about music—most recently Jessye Norman and Alban Berg for Princeton University Press and RBG and the Opera for Tidal Magazine.

She's been Artist Resident at Isabella Stewart Gardner Museum, MASSMoCA, National Sawdust, The Juilliard School, Yale University, New England Conservatory, University of Michigan and National Portrait Gallery. Moran has been commissioned by Museum of Modern Art, The Kitchen, Brooklyn Youth Chorus, Poetry Society of America, Art Institute Chicago, among many others. She was named Inaugural Chamber Music Artist in Residence at the Frost School of Music in 2021 and was Creative Associate at The Juilliard School.

Before starring as Bess on the celebrated 20-city American tour, Moran made her Broadway debut in the Tony-winning revival The Gershwins' *Porgy and Bess*. She's appeared with National Symphony Orchestra Pops, Stargaze Ensemble at the Barbican, Oregon Symphony and Gabriel Kahane, AskoSchönberg with Roomful of Teeth for Holland Festival, Virginia Symphony Orchestra Pops, Austin Symphony, Ocean City Pops, San Francisco Symphony, Harlem Chamber Players, Dayton Philharmonic Orchestra, Opera Southwest, 1B1 Orchestra/Norway, Lyric Opera of the North, and countless others, including jazz masters Bill Frisell and Charles Lloyd, and current projects with Aaron Diehl, Yosvany Terry and Brandon Ross; as well as partnerships with classical guitarist and composer Thomas Flippin and classical flutist and composer Allison Loggins-Hull.

In partnership with collaborator Jason Moran, she is a Ford Foundation Art of Change fellowship recipient and has co-created large performance works for Carnegie Hall, Institute for Contemporary Art in Boston, Venice Biennale, Washington National Opera, Whitney Biennial, Philadelphia Museum of Art, Symphony Center in Chicago, Spoleto FestivalUSA and Elb Philharmonie, Hamburg.

She lives in New York City and is the mother of teenage twin boys who love to fly: one is a dancer and one is a future airline pilot.



Gabriela Martinez

Venezuelan pianist Gabriela Martinez has a reputation for the lyricism of her playing, her compelling interpretations, and her elegant stage presence. Her playing has been described as “magical... a remarkable pianist, with a cool determination, a tone full of glowing color and a seemingly effortless technique” (Mark Swed/LA Times) and “compelling ...versatile, daring and insightful” (The New York Times).

Gabriela made her orchestral debut at age six, and has performed with over 100 orchestras since including the San Francisco, Chicago, Houston, San Diego, Grand Rapids, New Jersey, Tucson, Pacific and Fort Worth symphonies, Buffalo Philharmonic; Germany’s Stuttgarter Philharmoniker, MDR Leipzig Radio Symphony Orchestra, Nurnberger Philharmoniker; Canada’s Victoria Symphony Orchestra; the Costa Rica National Symphony and the Simon Bolivar Symphony Orchestra in Venezuela. She has performed with Gustavo Dudamel, James Gaffigan, James Conlon, JoAnn Falleta, Michael Francis, Marcelo Lehninger and Guillermo Figueroa, among many others.

Gabriela is passionate about new music, and has commissioned and premiered works by many composers including Mason Bates, Sarah Kirkland Snider, Paola Prestini, Jessica Meyer and Dan Visconti. Gabriela’s debut album, *Amplified Soul*, was released on the Delos label and was recognized with a GRAMMY Award for Producer of the Year, David Frost.

She has performed at such venues as Carnegie Hall, Avery Fisher Hall, Merkin Hall and Alice Tully Hall in New York City; San Diego’s The Rady Shell, Canada’s Glenn Gould Studio; Salzburg’s Grosses Festspielhaus; Dresden’s Semperoper; Copenhagen’s Tivoli Gardens; and Paris’s Palace of Versailles. She has performed at festivals such as the Ravinia, Mostly Mozart, Colorado and Rockport festivals in the United States; Germany’s Dresden Music Festival; Italy’s Festival dei Due Mondi (Spoleto); Switzerland’s Verbier Festival and Snow and Symphony Festival; the Festival de Radio France et Montpellier; and Japan’s Tokyo International Music Festival. Her performances have been featured on National Public Radio, CNN, PBS, 60 Minutes, ABC, From the Top, Radio France, WQXR and WNYC (New York), MDR Kultur and Deutsche Welle (Germany), NHK (Japan), RAI (Italy), and on numerous television and radio stations in Venezuela.

Gabriela was the First Prize winner of the Anton G. Rubinstein International Piano Competition in Dresden, and a semifinalist at the 12th Van Cliburn International Piano Competition, where she also received the Jury Discretionary Award. She is a 5th generation female pianist, and began her piano studies in Caracas with her mother, Alicia Gaggioni. She then attended The Juilliard School, where she earned her Bachelor and Master of Music degrees as a full scholarship student of Yoheved Kaplinsky. Martinez was a member of Carnegie Hall’s Ensemble Connect, and worked on her doctoral studies with Marco Antonio de Almeida in Halle, Germany. Gabriela is a member of the artist faculty at Brevard Music Center.

CLARICE PRESENTS SPRING 2024

MUSIC

Fri, Apr 12 • 8PM

**YING QUARTET & XAVIER FOLEY,
DOUBLE BASS**

Now in its third decade, the Grammy Award-winning Ying Quartet has established itself as an ensemble of the highest musical qualifications. They are renowned for combining brilliantly communicative performances with a fearlessly imaginative view of chamber music in today's world.

MUSIC

Sat, Apr 13 • 8PM

**ALARM WILL SOUND:
MUSIC FOR 18 MUSICIANS**

With a long history of presenting works by seminal 20th-century icon Steve Reich, Alarm Will Sound returns to The Clarice to play the Pulitzer Prize winner's *Music for 18 Musicians*, one of the most influential minimalist works of all time.

MUSIC, THEATER, DANCE, ARTS & CRAFTS

Sat, Apr 27 • 10AM

MARYLAND DAY 2024

This annual campus-wide open house features artistic and creative performances, experiences and activities at The Clarice, and across the University of Maryland campus.

MUSIC

Sun, May 5 • 3PM

TESLA QUARTET: MUSICA UNIVERSALIS

The idea that the movements of heavenly bodies created universal harmonies—*musica universalis*—was both a scientific and spiritual belief propounded by great thinkers from Pythagoras to Kepler. In this program, the "technically superb" (The Strad) Tesla Quartet plays music about the universe intertwined with poetry about outer space.

FAMILY

Sun, May 11 • 9:30AM & 11:30AM

COMPAGNIA TPO: FARFALLE

In a brilliantly staged story, *Farfalle* loosely follows the life cycle of a butterfly—from egg to caterpillar. In this intimate, family-friendly show, each member of the audience participates in a variety of ways—from composing songs and lullabies to using parts of their bodies to embrace the five senses.

MUSIC

June 2024

**NATIONAL ORCHESTRAL INSTITUTE +
FESTIVAL**

The National Orchestral Institute + Festival returns to The Clarice for another summer of thrilling orchestral performances in June 2024! Join us for a month of awe-inspiring music-making by the NOI Philharmonic and our extraordinary conductors, insightful masterclasses and open rehearsals plus our lively SPARK! dialogues.

Tickets go on sale in Spring 2024.

TICKETS NOW ON SALE AT [THECLARICE.UMD.EDU](https://theclarice.umd.edu) OR [301.405.ARTS!](https://301.405.arts!)