



CARPE DIEM STRING QUARTET

THE RANDOLPH A. FOSTER SEIZE THE MUSIC SERIES

ANCESTORS: A VIRTUAL CDSQ CONCERT

March 7, 2021 at 7 PM

Streamed online from

*First Community Church, North Campus
Columbus, OH*

The Randolph A. Foster
SEIZE THE MUSIC SERIES



**ANCESTORS:
A VIRTUAL CDSQ CONCERT**

Sunday, March 7 at 7 PM

Streamed online from

First Community Church, N. Campus, Columbus, OH

String Quartet, Op. 76, No. 1

JOSEPH HAYDN
(1732-1809)

Allegro con spirito

Adagio sostenuto

Menuetto. Presto

Finale. Allegro ma non troppo

String Quartet No. 1
(World Premiere)

MARK LOMAX, II
(b. 1979)

Lament

Reflection

Acceptance

Soul in Flight

Thracian Airs of Besime Sultan
for String Quartet

ERBERK ERYILMAZ
(b. 1989)

1. Quarter = 72
2. Quarter = 138
3. Quarter = 184
4. Quarter = 63
5. Quarter = 192
6. Quarter = 192

Carpe Diem String Quartet

Charles Wetherbee, violin 1

Marisa Ishikawa, violin 2

Korine Fujiwara, viola

Ariana Nelson, cello

PROGRAM NOTES

String Quartet No. 1

MARK LOMAX, II

Music for me has always been a language through which I could express my deepest emotions. The four movements in this piece: *Lament*, *Reflection*, *Acceptance*, and *Soul in Flight*, were originally composed in response to the passing of my grandfather, Charles Gowens (Pop-Pop), James Larkins (Uncle Sherman), and Almira Lane, who we affectionately called 'Grandma Lane.' Now, 12 years later, the significance of composing a piece in remembrance of those who have made the transition to the Ancestral realm seems fitting as the United States hits the horrific milestone of 500,000 deaths in the wake of a global pandemic. While it would be justifiable for many of us to give up hope as COVID-19 is yet another challenge on the path to fully realizing our humanity, we must cling to hope. The movements of this work represent the process I went through that taught me how to handle the death of loved ones and how much they meant to my growth as a person.

Movement I: Lament

This movement is loosely based on hymns that one would hear at the beginning of a "going home" service. The music functions as a means of reflecting on the loss suffered by the living.

Movement II. Reflection

In most Black families there is a party after the service with great food, family and fellowship! This time is meant as both reflection and celebration of the life that was lived and the impact the person had on us while physically present. This movement is a reflection of the good times I had as a child with my Pop-Pop, the memories of Uncle Sherman, and Grandma Lane. They all had their own special brand of humor, and their stories opened wondrous worlds for my imagination. The melodic material for the movement is derived from a five-note pentatonic run that is introduced in the first movement and transformed here in the style of Bartók Béla.

Movement III: Acceptance

In the Afrikan tradition, and that of many non-Western cultures, there is a belief that a physical death is only part of a spiritual journey. The knowledge that Spirit is energy, that energy cannot be created or destroyed, and that the Spirit of those deceased now become

PROGRAM NOTES *(continued)*

Ancestors, one that has the power to advocate for us in the Spirit realm and guide us in the physical present, brings comfort as the loved one has not actually died, but transitioned into a new form of existence. Following the great alto soloist tradition of the Black church, the opening melodic material is given to the viola. Its three sections represent the different emotional states I experienced: shallow acceptance, the intense pain of loss, and complete acceptance and communion with their spirits.

Movement IV: Soul in Flight

I heard this movement in a dream where I was flying. I looked below and didn't have a shadow. I looked around and realized I was flying with my Ancestors. Their energy/souls had become one with mine. This is, for me, a more healthy way of dealing with death. To realize that an end to physical existence allows a loved one to be with us always has brought much comfort as our human family continues to experience the transition of loved ones.

***Thracian Airs of Besime Sultan* for String Quartet**

ERBERK ERYILMAZ

Thracian Airs of Besime Sultan (2015) is my free improvisation on the folk music of the Thracian region. The work is dedicated to my late grandmother, Besime Civelek. My grandmother was the only member of my family who was from Thrace. In our last phone conversation, she expressed how much she loves my music. During the summer of 2014, she and I listened to my entire catalog of works. As the sultan of the family, we affectionately called her "Besime Sultan."

Over time, the diverse regions of Thrace developed distinct musical traditions. In Turkey (East Thrace), the musical style consists of a melody over a rhythmic accompaniment, exemplified in the first movement, a Turkish belly dance. In Romania (Northern Thrace), the melody is accompanied by a moving bassline, as exhibited in the fifth movement, a Romanian Sirba. *Thracian Airs* demonstrates music's fascinating geographical development. Regions closer to Central Europe are harmonically based, similar to Western classical music. Music from regions farther from Central Europe are melodically based. Despite these differences, each region's music is connected through infectious musical spirit, energy, and emotion.

COMPOSER BIO

DR. MARK LOMAX, II, is a critically acclaimed composer, recording artist, drummer, activist, and educator.



In one of the timeliest and unprecedented pieces of work of our history, Lomax released *400: An Afrikan Epic* in January 2019. This magnum opus consists of a 12-album cycle, a curriculum, and a documentary that ambitiously tells the story of the Afrikan diaspora.

Divided into thirds, the *Epic* explores thousands of years of the history that is pre-colonial Afrika, the Ma'afa (400 years between 1619 and 2019), and Afro-futurism expressing a vision of what Blacks in America will heal toward in the next 400 years. Lomax calls *400: An Afrikan Epic* an opportunity to celebrate the resilience, brilliance, strength, genius, and creativity of a people who continue to endure while offering a transformative view of the future.

A highly sought-after lecturer, Lomax specializes in the socio-political, and spiritual aspects of African-American art music, race, and using the arts to build community. These ideas are documented in his TED Talk, *Activating The Transformative Power Of Trust*, and his weekly COVID-inspired YouTube show, *Drumversations*.

Lomax has toured with the Delfeayo Marsalis Sextet and worked with notable artists such as Clark Terry, Marlon Jordan, Azar Lawrence, Bennie Maupin, Billy Harper, Nicholas Payton, Ellis Marsalis, and Wessel Anderson, among others. He has also been a resident artist with the Cincinnati Symphony (2019), Denison University (2017), and has presented the *400* across the country at various colleges, universities, art and community organizations.

Dr. Lomax holds a Doctor of Music Arts degree in composition from Ohio State University. His myriad experiences have allowed him to create a unique blend of styles in his music. Whether he's interpreting the Negro Spiritual through jazz, arranging gospel music for a symphony orchestra, or performing his original works, his music is relevant, probing, and inspiring.

COMPOSER BIO

Turkish-American composer and performer **ERBERK ERYILMAZ** is recognized for bringing the energy of the folk music of his homeland to the concert stage with a creative and dramatic approach. His compositions have been performed at some of the world's most important concert venues such as Carnegie Hall, Sydney Opera House, the National Museum of Fine Arts in Havana, Cuba, and the National Gallery of Arts in Washington, D.C. He was selected to participate in the Moon Arts Project, which will include his work, "Was her face the moon or sunlight?", expected to be sent to the moon in 2021. This project will bring the first music to the moon and the work received its premiere at NASA, next to Saturn V, history's largest rocket.



His compositions and performances have been featured multiple times on Turkish State Radio and American Public Media's *Performance Today* and have received praise by *Fanfare Magazine*, *Andante*, *CNN Turk*, *Cumhuriyet*, *Hürriyet*, *Sanattan Yansımalar*, as well as *The Washington Post*, which describes his music as a "dervish-like explosion."

As a composer, pianist, conductor, and folk percussionist, he has collaborated with many important ensembles including the Presidential Symphony Orchestra of Turkey, Houston Symphony, River Oaks Chamber Orchestra, Fairfax Symphony, Fargo-Moorhead Symphony, Austin Camerata, Apollo Chamber Players, and Carpe Diem, Tesla and Del Sol String Quartets, ZOFO Duet, as well as the Bowen McCauley Dance Company.

Eryilmaz has received numerous awards including BNY Mellon Award for Outstanding Artistic Achievement, Sallie Shepherd Perkins Prize for Best Achievement at Rice University, and many others.

In 2015, Erberk Eryilmaz and his wife Laura Krentzman established Hoppa Project, with aims to promote music from Eastern Europe and the Middle East by performing the music of the region with a wide range of styles from folk to newly commissioned contemporary music.

Eryilmaz received his education at Samsun Municipality Conservatory, Ankara State Conservatory, the Hartt School (Bachelor of Music), Carnegie Mellon University (Master of Music and Artist Diploma), and Rice University (Doctor of Musical Arts). He is teaching composition and theory at the Ankara Music and Fine Arts University.

ARTIST BIOS

CHARLES WETHERBEE, 1st violinist and co-founder of Carpe Diem String Quartet, is a graduate of the Curtis Institute of Music, where he studied with Aaron Rosand. A native of Buffalo, New York, Charles gave his first performances at age six. He has performed solos under the baton of Mstislav Rostropovitch, as well as the Japan Philharmonic, the Philharmonic Orchestra of Bogota (Columbia), the Columbus Symphony, the National Repertory Orchestra, the Orquesta Sinfónica Nacional de Mexico, the State Orchestra of Leningrad, and many others. Charles is a devoted teacher, currently Associate Professor of Violin at the University of Colorado Boulder. He is also the Artistic Director of The Dercum Center for Arts and Humanities in Keystone, CO.



MARISA ISHIKAWA, 2nd violinist of Carpe Diem String Quartet, earned her Doctor of Musical Arts degree from CU Boulder under Charles Wetherbee, as well as a Bachelor of Science in Accounting from the Leeds School of Business. She earned her Masters in Music with Brian Lewis at the University of Texas Austin. She has worked with artists such as Rachel Barton Pine, Glenn Dicterow, Ani Kavafian, as well as the Takács String Quartet and the Miró String Quartet. She is the co-founder of the classical chamber music festival Austin Camerata, which enriches communities new to classical music by offering primarily free and interactive concerts in unconventional venues.



ARTIST BIOS *(continued...)*

KORINE FUJIWARA, violist and co-founder of Carpe Diem String Quartet, is also a violinist and composer who was named one of *Strings Magazine's* "25 Contemporary Composers to Watch." Korine holds degrees from Juilliard and Northwestern University, studied with Joseph Fuchs, Myron Kartman, and chamber music with Harvey Shapiro, Robert Mann, and Joel Krosnik, was a longtime faculty member of Ohio Wesleyan University, and is in great demand for master classes and clinics. She is Professor of Violin and Viola at Pacific Lutheran University.

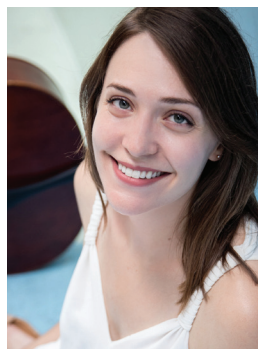


"The ear is forever tickled by beautifully judged music that manages to be sophisticated and accessible at the same time."

"...Contains a very rare attribute in contemporary classical music: happiness." ~Fanfare Magazine

"She knows how to exploit all the resources of string instruments alone and together; her solo violin writing is fiendishly difficult." ~Strings Magazine

ARIANA NELSON, the newest member of CDSQ, is a cellist based in Houston and a musician in the Houston Grand Opera Orchestra. She frequently performs with other ensembles in the Houston area, including the Houston Symphony, Houston Ballet, and is a core member of the new music collective Loop38. Ariana teaches cello as an adjunct faculty member at Texas Southern University, and is a coach for AFA's Chamber Music Academy. She is an avid proponent of new music and loves experimenting with different styles, including improvisation and folk music. Her eclectic tastes have led her to appearances at Jazz at Lincoln Center, performances for patients recovering in Mount Sinai Hospital's transplant ward, and a performance with the Silk Road Ensemble at Tanglewood. In 2015 Ariana was invited to perform in a small chamber orchestra to accompany Yo-Yo Ma at the Kennedy Center as part of the Kennedy Center Honors event. Ariana has received many honors as a soloist, most recently winning third prize at the 2016 Eisemann Young Artists Competition in Dallas, TX. Ariana received her Master of Music degree at the Juilliard School in May 2017 where she studied with Darrett Adkins. She completed her Bachelor of Music degree at Rice University's Shepherd School of Music, where she graduated cum laude in May 2015.



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