

child of tree

an evening of music
inspired by the
natural world

friday
october 23

7 pm

GREEN DOOR
GOURMET

presented by



with support from



program

Viet Cuong
Next Week's Trees

Kyle Hovatter
En Los Bosques for bassoon and electronics

Andy Akiho
LlgNEouS 5 for marimba and string quartet

Mary Kouyoumdjian
Hill and Valley for solo viola

John Cage
Child of Tree for solo percussion

Stravinsky
Dumbarton Oaks



musicians

Kelly Corcoran, Conductor

Maria Conti, Violin

Anna Lisa Hoepfinger, Violin

Kameron Myers, Violin

Eric Wong, Viola / Violin

Cristina Micci-Barrecca, Viola

Simona Rusu, Viola

Kaitlyn Raitz, Cello

Kevin Bate, Cello

Tiffany Freeman, Bass

Quentin Flowers, Bass

Julie Ditzel, Flute

Emily Bowland, Clarinet

Andrew Favorito, Bassoon

Leslie Norton, Horn

Hunter Sholar, Horn

Lawson White, Percussion



partners

Julie Sumner, poet

Julie Sumner is a writer who has worked as a critical care nurse, liver transplant coordinator, and massage therapist. She now teaches creative writing, focusing on reading poetry and writing as ways to develop resilience, particularly for healthcare workers and people with chronic illnesses. Her poems and book reviews have appeared in Pine Mountain Sand & Gravel, Delta Poetry Review, The Intima, Relief Journal, Fathom Magazine, The Cresset, The Englewood Review of Books, and elsewhere. Her work is also featured in two Writing the Land anthologies: Foodways and Social Justice and Streamlines. Her chapbook, Meridian, was chosen by poet Jane Hirshfield as the winner of the 2023 con/verge/nces Prize from Wildhouse Publishing. Julie has an MFA in poetry from Seattle-Pacific University.

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Mission: To preserve and enhance Nashville's urban forests by planting trees in urban areas, identifying the oldest and largest trees in Davidson County, and educating the public about the value of trees. www.nashvilletreefoundation.org

The Porch

Mission: To inspire, educate, and connect writers and readers through classes and literary events. www.porchtn.org

Green Door Gourmet

A 350 acre farm, on-farm market and agritourism destination in Nashville, Tennessee. www.greendoorgourmet.com



program notes

Viet Cuong - Next Week's Trees

The title of Next Week's Trees comes from Mary Oliver's poem Walking To Oak-Head Pond, And Thinking Of The Ponds I Will Visit In The Next Days And Weeks. During the days of the COVID-19 pandemic, I was deeply inspired by Oliver's words—words that are a gentle reminder of the future's uncertainty, the confident hope of the present, and the propulsive force of life that drives us through any doubt that a new day will arrive. In a way only Mary Oliver can, she assures us that the trees will still be there next week.

That balance between uncertainty and hope shapes the music. The piece begins with an extended use of echoing pizzicato, as if holding the listener in suspension, delaying what feels inevitable for a string orchestra: the warmth of bowed, arco sound. When this finally arrives, it feels like a release—both continuity and trust are restored. From there, the strings branch outward in waves of both fragility and fullness, circling back and pressing forward like the seasons themselves, which, without fail, return with each passing year.

Commissioned by the California Symphony as part of their Young American Composer-in-Residence program, Next Week's Trees is a meditation on the persistence of hope in an ever-fragile world. I revised the work in 2023 with insights discovered while writing a sister work, Now and Then, a Neo-Baroque work for harpsichord and chamber orchestra composed during a residency with the Saint Paul Chamber Orchestra. Since its premiere, I have reimagined Next Week's Trees in new forms: as a percussion quartet for Sandbox Percussion, a marimba-and-cello duo for New Morse Code, a double string quartet for Kronos Quartet, and even as Heart on Fire—a piece for winds inspired by another line from the same Oliver poem—where the themes themselves travel into “next week,” and are cast in a new, searing light.

Kyle Hovatter - En Los Bosques

Note from the composer: Based on the poem by Pablo Neruda, “En Los Bosques” is a dialogue between a bassoon and prerecorded audio. The track to “En Los Bosques” is a mix of personally made recordings. Congos, djembe, ukelele, pipe organ, and field recordings made in Mt. Tamalpais California are mixed with the voice of my good friend and fellow composer Kevin Villalta. My deepest thanks go to Susan Nelson and the Mid American Center for Contemporary Music at the College of Musical Arts of Bowling Green State University for commissioning this work.

program notes

Andy Akiho - LIgNEouS 5

Note from the composer: In the spring of 2010, I attended an exhibit of composer and architect Iannis Xenakis's original architecture sketches at The Drawing Center in NYC. When I left, I was inspired to sketch out a pitch world with color-penciled "LI - NE- -S" by connecting vertical rows of chromatic pitches, expanding the full range of the 5-octave marimba, with geometric diagonal lines and collapsing triangles. These visually linear note combinations became the foundational scales for the piece. Then, I intuitively worked at the marimba, improvising on these scales, and these improvisations became the fundamental building blocks, or rhythmic and melodic cells, of this work.

"LIgNEouS" means, "made, consisting of, or resembling wood." This title was chosen because the marimba, violin, viola, and cello are all primarily made of wood. Also, the marimbist is often required to play with dowel rod bundles (rutes) and mallet shafts, without typical yarn mallet heads, in order to enhance the extremely wooden sounds and to articulate the highest overtones of the marimba. I also wanted to use industrial timbres in addition to the melodic marimba bars, accomplished through glissandos and strikes to the metallic resonators. To mimic snap (Bartók) pizzicatos, a string technique produced by vertically snapping/plucking a string to rebound off the fingerboard, the marimbist is instructed to snap an extremely large rubber band that is placed on the low D of the 5-octave marimba. Finally, the string parts feature non-pitched scratch tones, a technique adopted from Xenakis's string quartets. The "LIgNEouS Suite" was originally inspired by my amazingly talented friends of the Yale Percussion Group.

Mary Kouyoumdjian - Hill and Valley (2021)

Commissioned by RANDY and JAN MCNALLY FOR THE KNOXVILLE SYMPHONY ORCHESTRA and written for violist Hillary Herndon.

I wander o'er hill and valley
- William Wetmore Story

program notes

John Cage - Child of Tree (1975)

This work was originally used as music for the choreographed piece by Merce Cunningham entitled Solo (aka Animal Solo/Dance), with stage design by Sonja Sekula. While on tour in Arizona with the Merce Cunningham Dance Company in 1975, one of the dancers, Charles Moulton, brought a dried cactus to Cage, placed it near his ear, and plucked its spines. This inspired Cage to use cacti as musical instruments in pieces like Child of Tree and Branches. The score consists solely of performance instructions as to how to select 10 instruments via I Ching chance operations. All instruments should be made of plant matter, or be themselves plant materials (e.g. leaves from trees, branches etc.). One of the instruments should be a pod (rattle) from a Poinciana tree, which grow in Mexico. Cage instructs: "Using a stopwatch, the soloist improvises clarifying the time structure by means of the instruments. This improvisation is the performance."

Stravinsky - Dumbarton Oaks

Igor Stravinsky's Concerto in E-flat (Dumbarton Oaks) was commissioned in 1937 by American philanthropists Robert and Mildred Bliss to celebrate their 30th wedding anniversary. Named after their historic estate in Georgetown, Washington, D.C., it stands as a cornerstone of Stravinsky's Neoclassical period. The composer wrote the work in Switzerland under severe personal strain—both his wife and daughter were battling tuberculosis, and Stravinsky himself fell ill during its creation. Prevented by poor health from attending the May 1938 premiere, the premiere was conducted by Nadia Boulanger. Musically, the chamber concerto is explicitly modeled on J.S. Bach's Brandenburg Concertos—most notably Brandenburg Concerto No. 3 in G major. Stravinsky immerses himself in 18th-century concerto grosso forms, filtering Bach's contrapuntal textures through a modern lens of bitonal harmonies, syncopated driving rhythms, and unpredictable meter changes. Scoring the piece for a boutique chamber ensemble of fifteen soloists (winds, horns, and strings), Stravinsky achieves a rich, transparent polyphony that honors baroque traditions while maintaining a sharp, distinctively 20th-century voice. Structured in three continuous movements, the work moves fluidly through varied dramatic landscapes. The opening Tempo giusto mirrors the motoric energy of Bach's ensemble writing, interweaving motifs across the instruments with sudden rhythmic displacements. A delicate, dance-like Allegretto follows, offering a graceful interlude highlighted by staccato woodwinds and solo string passages. Finally, the Con moto builds upon a kinetic, march-like bassline, layering complex counterpoint toward a crisp and decisive conclusion.

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