

October 7, 2022, 8:00pm
Concert Hall

CASTLE OF OUR SKINS CAPSTONE RECITAL: WALKER AT 100

Viola Sonata (1989)

- I. eighth note = 63
- II. quarter note = 66

George Walker
(1922-2018)

Daniel Doña, viola
Ketty Nez, piano

Cello Sonata (1957)

- I. Allegro passionato
- II. Sostenuto
- III. Allegro

Emmanuel Feldman, cello
Joy Cline Phinney, piano

Violin Sonata No. 2 (1979)

- I. eighth note = 60
- II. quarter note = 69
- III. quarter note = 50

Sonata for Violin and Piano (1989)

- I. As Above So Below
- II. Breakdown

Gregory T.S. Walker
(b. 1961)

Violin Sonata No. 1 (1958)

George Walker

Gregory Walker, violin
Ketty Nez, piano

Post-Concert Talkback moderated by Anthony Green



Since his Philadelphia Orchestra debut, praised by the American Record Guide as a performance of “precision and rapturous immediacy,” violinist and composer **Gregory T.S. Walker** has appeared as soloist with orchestras across the U.S. and abroad including the Detroit Symphony, Poland’s Sinfonia Varsovia and the Filharmonia Sudecka, and the Encuentro Musical de los Americas in Havana, Cuba, as well as the Colorado Symphony. He has jammed with pop star Lyle Lovett and, as former concertmaster of the Boulder Philharmonic Orchestra, performed with Mstislav Rostropovich and Itzhak Perlman. With recordings available on the Newport Classic, CRI, Orion, Albany, Leonarda and Freedom to Spend record labels, he has been featured at Beijing’s Genesis Concert Series, Great Britain’s Lake District Music Festival, Norway’s Tromsø Cathedral Series, the Centro Mexicano para la Musica y las Artes Sonoras, the Cork Orchestral Society Concert Series in Ireland, the Chetana International Music Festival in Kerala, India, and at the U.S. Library of Congress.

The son of composer George Walker and Black women’s music scholar Helen Walker-Hill, Walker graduated from Indiana University before obtaining a Masters degree in Computer Music from the University of California at San Diego. He earned a second Masters in Composition from Mills College in Oakland, then completed a doctorate at the University of Colorado.

A sometime guitar hero profiled in *Guitar for the Practicing Musician*, he has also been featured on National Public Radio, in *Strings* magazine, and on the cover of the *International Musician*. Now an American Academy of Arts and Letters Fellowship recipient and subject of the internationally-distributed documentary film *Song of the Untouchable*, Walker’s *Dream N. the Hood for Rapper and Orchestra* was described by the Minneapolis Pioneer Press as “an American masterpiece.” His *Bad Rap for Electric Violin and Chamber Orchestra* is published by Keiser Music, *Global Solstice for Electronic Guitar and Chamber Orchestra* has just been released on the Centaur label, and *Rock, Pop and Hip-Hop Fantasies for Two Violins* is published by Bellegrove. Dr. Walker currently serves as a professor at the University of Colorado Denver and his 2022-23 season includes performances with the National Symphony, at the Rancho de Puerta in Tecate, Mexico, Maui’s Ebb and Flow concert series, and at the Volkstheater in Vienna, Austria.



Pianist **Joy Cline Phinney**, a native of Boulder, Colorado, has appeared in solo and chamber music recitals across the United States and in Europe. She holds Bachelor's and Master's degrees in piano from The Juilliard School, where she studied with William Masselos, Adele Marcus, and Samuel Sanders, and a Doctor of Ensemble Arts degree from the Peabody Institute of Johns Hopkins University, where she studied with Ellen Mack and Robert McDonald.

Joy has collaborated in chamber music concerts, recording projects, and radio and television programs with members of the Boston Symphony Orchestra, New York Philharmonic, Cleveland Orchestra, Metropolitan Opera Orchestra, and St. Paul Chamber Orchestra, among others, and for two decades has appeared annually with headlined artists on the Faculty Showcase concerts at the Sarasota Music Festival.

Some of the distinguished artists with whom she has performed are James Buswell, Lynn Chang, Marylou Speaker Churchill, Timothy Cobb, Timothy Eddy, Anthony Elliott, Emmanuel Feldman, Karen Gomyo, Ashleigh Gordon, Vanessa Holroyd, David Houston, Juliette Kang, Alex Kerr, Julie Landsman, Ron Leonard, Philip Lima, Lucia Lin, Philippe Muller, Miguel Perez-Espejo Cardenas, Ann Hobson Pilot, Astrid Schween, Peter Stumpf, Richard Svoboda, Hsin-Lin Tsai, Allan Vogel, Carol Wincenc, William Winstead, Anyango Yarbo-Davenport, Owen Young, and Rebecca Young.

Joy's recent performances include a return engagement on the New York Philharmonic Merkin Hall Concert Series, collaborative concerts at Harvard, Stanford, Seattle, and Tufts Universities, appearances on the Colour of Music series in Houston and Richmond, programs with the Castle of Our Skins, performances with the Boston Public Quartet, and concerts at the Easton Chamber Music Festival, the Sevenars Chamber Music Festival, and the Cremona International Music Academy and Festival in Italy. Her recording credits (available on amazon.com) include "Our American Roots: Music for Cello and Piano" (Delos), with cellist Emmanuel Feldman, following up on their successful collaboration on "Rider on the Plains" (Albany Records), which was nominated for a 2008 Grammy award for best producer (Blanton Alspaugh).

Joy made her New York debut at Weill Recital Hall with cellist Joshua Gordon. She served as the first Artist-in-Residence and Assistant Director of the Arts Program at the Aspen Institute for Humanistic Studies in Queenstown, Maryland, and was the inaugural artist in the Tillett Gardens "Arts Alive" concert series in St. Thomas and the Whim House Historical Museum concert series in St. Croix.

Joy resides in the Boston area with her husband Chip and son and daughter, Lincoln and Lauryn.



Hailed by John Williams as “an outstanding cellist and truly dedicated artist,” **Emmanuel Feldman** has commissioned over 60 works by composers such as Harbison, Schuller and Kernis. Described by *Gramophone* as “an artist who combines communicative urgency with tonal splendor,” Feldman’s recent release *Our American Roots* (Delos) includes Pulitzer Prize winning composer George Walker’s cello sonata.

Feldman has performed in the U.S. and internationally as a soloist and chamber musician. An enthusiastic collaborator, he has partnered in a wide range of creative projects with Bobby McFerrin, the Mark Morris Dance Group, and Verona String Quartet. Awarded grants from the Argosy and Thomson Foundations, Feldman released two world premiere recordings, one of which earned a Grammy nomination for producer Blanton Alspaugh.

As a composer, Feldman’s world premier composition “Standing Tall” a Cello Concerto was performed in the 2022 season and received the Silver Medal as part of the 2022 Global Music Awards. Standing Tall was performed using Emmanuel’s patented TekStand™ that in an exciting new development allows him to stand while performing on the cello. His compositions have been presented at the Granoff Music Center, Jordan Hall, and Brown University and have been performed by ensembles including the New England String Ensemble, Duo Cello e Basso, The City of Tomorrow Woodwind Quintet, Commonwealth Choral and the Warebrook Contemporary Music Festival. His “Enigma #1” written for Duo Cello e Basso was performed at the Boston Celebrity Series to critical acclaim by *The Boston Globe*.

Feldman’s recital credits include performances at Carnegie Hall, Salle Gaveau Paris, and Franz Liszt Academy in Hungary. As a concerto soloist, Mr. Feldman has performed with the Boston Pops, Nashville Chamber Orchestra and Boston Philharmonic. He has also performed with Gilbert Kalish, Elmar Oliveira and Paul Neubauer and in chamber music with the Jupiter and Borromeo String Quartets. Committed to expanding the cello repertoire, Feldman has premiered concertos written for him by composers Charles Fussell and Andrew List and sonatas and solo works by John McDonald and Pamela Marshall.

With over a dozen CDs to his credit, his critically acclaimed recordings and performances have featured music by American composers including Steve Mackey, Richard Danielpour and David Diamond and recordings with pianist Joy Cline Phinney on the Albany and Delos labels. His “Rider on The Plains” CD featuring Virgil Thomson’s Cello Concerto was described as “sounding exhilarating in this bracing and confident performance” (*N.Y. Times*).

A sought-after educator and clinician, Feldman’s cello students have gone on to be accepted to most major music schools and conservatories in the U.S. and abroad and have won competitions including the gold medal at the Tchaikovsky International Competition and prizes at the Brahms International, Irving Kline, and Stulberg Competitions.

Born in New York City to a large musical family, Feldman first studied the violin, piano and French horn and then chose the cello at age 12, later studying at the Curtis Institute of Music. He is the inventor of the innovative TekPin™ cello endpin and TekStand™ cello stand. He has taught at New England Conservatory and Brown University, is on the performance faculty of Tufts University and has given master classes at the University of Taipei, Manhattan School of Music and Peabody Institute. He has also taught at the International Cello Institute, VCU Global Summer Institute of Music and Heifetz International Music Institute.



Composer/pianist **Catherine (Ketty) Nez** joined the Boston University School of Music in 2005, after teaching for two years at the University of Iowa. "Listen to a Wonder Never Heard Before!," her portrait CD as composer/pianist, was released in 2010 by Albany Records. Her folk opera, "The Fiddler and the Old Woman of Rumelia," was premiered in a staged version in May 2012, by Juventas New Music Ensemble. Her piano concerto "thresholds," performed by Ketty and the Boston University Wind Ensemble, was released in July 2013 by Ravello Records. BUWE also recorded "four scenes for Juliet," released February 2019 by Summit Records. "double images" was released by Albany Records in May 2020. During the fall of 2021, Ketty was a guest teacher at the Liszt Academy in Budapest, Hungary, as a Fulbright scholar.

Ketty completed, in 2002-3, a residence of several months at the Ecole Nationale de Musique in Montbeliard, France, prior to the premiere of her chamber opera "An Opera in Devolution: Drama in 540 Seconds," at the 2003 Seventh Festival A*Devantgarde in Munich. In 2001, she spent several months as visiting composer/scholar at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), and in 1998 participated in the year-long computer music course at the Institute de Recherche et Coordination Acoustique/Musique (IRCAM). Before computer music studies, Ketty worked for two years with Louis Andriessen in Amsterdam, and co-founded the international contemporary music collective Concerten Tot and Met. She spent a year studying with composer Michio Mamiya in Tokyo before her graduate work, and her music has been performed in festivals in Europe, North America, and Asia.

Ketty holds a Ph.D in composition from the University of California at Berkeley, a master's degree in composition from the Eastman School of Music, and bachelor's degrees in piano performance from the Curtis Institute of Music, and in psychology from Bryn Mawr College.

Learn more at people.bu.edu/knez.



Daniel Doña has distinguished himself as an active performer and pedagogue. He serves on the viola faculty of the Boston University School of Music alongside his duties as Chair of the Committee for Antiracism & Diversity, Equity, Inclusion, and Access; Assistant Chair of the String Department; Coordinator of String Chamber Music; and Lecturer of String Pedagogy and String Literature. Daniel is also Assistant Director of the Boston University Tanglewood Institute String Quartet Workshop and has taught at the Apple Hill Center for Chamber Music and Point CounterPoint. In addition to his teaching at BU, Dr. Doña serves on the faculty of the Boston Youth Symphony Orchestra Intensive Community Program. Dr. Doña is an avid chamber musician and is a member of TriChrome and the critically acclaimed Arneis Quartet.

Performance highlights include appearances at the Beijing Modern Music Festival, Music on Main (Vancouver) and Stanford University's Lively Arts series as well as broadcasts on CBC Radio 2, WGBH and WCLV. Daniel performs regularly with Emmanuel Music and other ensembles in the Boston area. He has presented guest masterclasses at the University of Connecticut, Swarthmore College, Northwestern University Music Academy and Miami University. His arrangement of Queen's Bohemian Rhapsody for viola ensemble has been performed internationally.

Partially as a result of his time at the University of Chicago, Daniel pursues interdisciplinary projects with a passion. In 2014 he received a Humanities Enhancement Project Award from the Boston University Center for the Humanities to curate concerts exploring relationships between poetry and music accompanied by lectures on poetry from members of the BU and Harvard English Departments. As a member of the Banff Festival Quartet he performed in collaboration with dancers, presenting Hans van Manen's Grosse Fuge and a world premiere of Heather Myers's Dedications. As part of his META fellowship with the Mass Cultural Council Dr. Doña is currently exploring connections between mindfulness practice and music pedagogy and performance.

Dr. Doña received his AB in Philosophy from the University of Chicago, where he was awarded the inaugural David Fulton Award for excellence in instrumental performance. He received his MM in Viola Performance from the University of Oklahoma where he studied with Matthew Dane (viola) and Felicia Moyer (violin). At Boston University he studied with Michelle LaCourse, Steven Ansell and Ed Gazouleas. He received his PD and DMA from BU and was a two-time recipient of the String Department Award.

In his spare time Daniel enjoys traveling with his husband Scott and finding exotic places to run races and pursue culinary adventures. He ran the Berlin Marathon on his honeymoon and has also completed the NYC and Chicago Marathons. Bookstores are his Achilles heel.