

Biographical notes

Zsuzsanna Ardó, writer, visual artist, curator

Human by inclination, curious, creative, humorous by nature — and an award-winning visual artist and writer by profession. Published work include play, poetry, articles, books and photography. Voting member of the BAFTA Awards for several years. Creates work across boundaries of genres, mediums, languages, countries, music, image. Her art is in public and private collections, and exhibited in mainstream and alternative venues internationally. Her poetry and libretti are set to music and performed by various ensembles.

www.ar.do.org

Hayes Biggs was born in Huntsville, Alabama and raised in Helena, Arkansas. He holds the Doctor of Musical Arts degree in composition from Columbia University. His teachers include Don Freund, Mario Davidovsky, Jack Beeson, Fred Lerdahl, Marvin Lamb, and Donald Erb. Biggs has been a fellow in composition at the Composers Conference and Chamber Music Center at Wellesley, at the Tanglewood Music Center, at Yaddo, the Virginia Center for the Creative Arts, the Millay Colony for the Arts and at the MacDowell Colony. Among his honors are a Fromm Foundation Commission (1995), a John Simon Guggenheim Memorial Fellowship (1998), and an Aaron Copland Award (2001), which afforded him the opportunity to live and compose at Copland House in upstate New York during the summer of 2002. Since 1992 he has been on the faculty of the Manhattan School of Music. His first solo CD, *When you are reminded by the instruments*, was released on Navona Records in October of 2018. Recent works include a quartet for piano and strings, *Reveries. Passions.;* *Be Gentle And Kind With Your Wandering Mind* (2020), for alto saxophone and piano; *Through to (and Out of) the Other Side* (2018), for saxophone chamber orchestra; *Fortunes Pantoum* (2016), for mixed chorus, finger snapping, vibra-slap and Chinese opera gong, composed for C4 (The Choral Composer/Conductor Collective, of which he has been a member since 2010) and based on a poem by Jane Shore; Chorale Prelude on *Nun komm der Heiden Heiland* (2016) for organ solo; *The secret that silent Lazarus would not reveal* (Prelude no. 1) (2015), and *The presence of still water* (Prelude no. 2) (2017), for piano solo, commissioned by Thomas Stumpf; *Inquieto (attraverso il rumore)* (2015), for violin and piano, composed for Rolf Schulte and Stephen Gosling; *Prelude & Freund's Fuguing Tune in E (Noch einmal nach Bach)* (2012), for piano solo, written for Don Freund; *Psalms, Hymns & Spiritual Songs* (2011), for soprano Susan Narucki and pianist Christopher Oldfather; *Three Hymn Tune Preludes* (2010), commissioned by organist Gail Archer, *Symphonia brevis* (2010), composed for Riverside Symphony; two unaccompanied choral works, *The Caged Skylark* (2011) and *Goe lovely Rose* (2014), for C4; and *The Trill Is Gone* (2013), for solo tenor saxophone. Current compositional projects include a fourth piano prelude, and a work for voices and chamber orchestra based on Keats's *The Eve of St. Agnes*. In 2006 Biggs's String Quartet: *O Sapientia/Steal Away* (2004) was given its premiere at New York City's Merkin Concert Hall by the Avalon String Quartet on a Washington Square Contemporary Music Society concert; it was recorded by the Avalon String Quartet in 2008 and released on Albany Records in 2010. Biggs's music is published by C. F. Peters Corporation, APNM (Association for the Promotion of New Music) and Margun Music, Inc.

[**https://hayesbiggs.com**](https://hayesbiggs.com)

Amber Evans is an Australian vocalist, conductor and composer. She regularly performs as an early music soloist, chamber ensemble vocalist, and contemporary opera/vocal specialist, with consistent touring engagements in Australia, the US and the UK. Winner of the inaugural US Dwight and Ursula Mamlok Advancement Award for the interpretation of contemporary music, she is committed to the vital artistic collaboration with composers to thoughtfully contribute to the musical canon of the present day. An exponent of the capabilities of the “extra-normal” voice, Ms. Evans has premiered over fifty specialised vocal works, engaging audiences with ever-changing insights into the paramount role of the voice in the evolution of art-making. Since returning to her hometown in Brisbane, Amber is the newly appointed inaugural lecturer for aural studies at the Young Conservatorium, stepped in as assistant conductor for The Australian Voices, established the vocal sextet Formant, and continues to engage in ongoing online projects with composers and artists in the US and the UK.

<https://amberevansmusic.com>