



COMPASS

Program

- Volkweise Op.12 No.5* **Geri Amori** - Piano
Edvard Grieg
- The Sound of Clothes* **AKaiser** - Poet
- In My Homeland Op.43 No.3* **Shinichiro Inaji** - Piano
Edvard Grieg
- The Vollute Shell / Genus Voluta* **AKaiser** - Poet
- Gentle Dreams* **Louis Yungling** - Piano
It's Just a Dream
- Give / Get* **AKaiser** - Poet
- Singing Sun* **Alessandro Simoné** - Piano
Peter Sculthorpe
- Preludio e Passacaglia* **Jonathan Stuchbery** - Baroque Guitar
Angelo Michele Bartolotti
- Wandrer's Nachtlid II /*
Wanderer's Nightsong II Read by **AKaiser**
Johann Wolfgang von Goethe
- Impromptu 935 No. 3* **Mari Hwang** - Piano
Franz Schubert
- Three Poems by Anna Gual*
1. Oracle
2. Touch Translated and Read by **AKaiser**
3. Chrome
- La Fuente y La Campana* **Tracy Stuchbery** - Piano
Federico Mompou

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Profiles



Geri Amori

As a child who danced down the street belting show tunes, and taught by neighbors and nuns to read music which she played on an old upright, music was Geri's friend. Sad or glad; good or bad. It didn't matter. But when encountered by a teacher who told her that she had no business playing the piano because she wasn't serious enough, she closed the lid, brokenhearted, and walked away. Forty-six years later, approaching retirement, she decided to play again as "exercise" for arthritic hands. The path from the hands to the heart was short, and now, three years later, Geri has her friend. She is not a performer. She is a passionate lover of music. She will share her love with you tonight. Geri studies with Tracy Stuchbery and Paul Orgel. She is also an active member of Madeline Bruser's Live Online Workshop.



Mari Hwang

A multifaceted NYC-based musician Mari Hwang has performed across the U.S. as a pianist, harpsichordist, and conductor.

Ms. Hwang has collaborated in world premieres with composers including Pedro Ramos, Brian Haller, and James Stepleton. She has frequently performed for psychiatric patients at New York-Presbyterian Hospital, a concert series in Brooklyn Heights, "Bach in the Heights," as a harpsichordist, and Uptown Ballet Academy in Inwood, since the school's second Spring Annual Recital. And recently participated in Transformative Piano Masterclass Series led by Madeline Bruser, the author of "The Art of Practicing." Additionally, she has appeared on The Voice of America about entrepreneurship in classical music.

Previously, Ms. Hwang was a staff accompanist at Suzuki Music School in Westport, CT, and a pianist for the Association to Benefit Children's music program at Cassidy's Place in the Upper East Side and Echo Park Graham School in Harlem.

Ms. Hwang moved from a sunny suburb of Los Angeles to attend Manhattan School of Music, where she studied with the late Mr. Zenon Fishbein and received a Bachelor of Music in Piano Performance.

Currently she is a collaborative pianist at Manhattan School of Music Precollege Division and has a private teaching studio.



Shinichiro Inaji

Born in Kyoto Japan and living in NY with husband and a dog, working as Graphic Designer / Translator. Shin loves piano and has been learning on his own since he was child, and finally started the long-sought piano lesson under teacher & friend Louis Yungling in Brooklyn since 2018.

He is thrilled and very happy to be a part of the Compass Concert with friends and family, and exploring what types of benefits we can share with people through the music and art.

Thanks to Louis for all his efforts and creativity for producing this event!



Photo credit: Beowulf Sheehan

AKaiser

AKaiser is the Pushcart Prize nominated author of <glint>, co-winner of the inaugural Milk and Cake Book Prize <http://www.milkandcakepress.com/>. Her work has placed as finalist for awards such as the North American Review James Hearst Poetry Prize, Dogwood: A Journal of Poetry & Prose Poetry Prize and the Eggtooth Editions Chapbook Prize. Poems and photos can also be found in Harbor Review, Lavender Review, Mudfish, NewSquare, and The Rumpus.

She is currently translating André Breton's Nadja, the collected works of Catalan poet Anna Gual, and writing the biography and translating the writings of the first Iberian translator of Whitman, into Catalan, transatlantic urbanista, Cebrià Montoliu.

In February, she was Fellow at the ATLAS Translation Workshop (Arles) and in April, she curated and participated in two events for the Sant Jordi 2020 – virtual! – Festival. These videos, including her reading of Horse Behavior, the subject of her essay, The layered life of a poem, and translated into several languages, can be viewed at:

<https://www.santjordinyc.org/live>



Alessandro Simoné

Alessandro Simoné studied Classical Piano Performance at Manhattan School of Music. He presented his interpretations at master classes there and at The Juilliard School taught by author David Dubal, and developed an interest in historical music practice.

Following conservatory studies, he creatively planned and administered piano lessons as a public school teaching artist. Later exploring his path in accompanying as staff pianist with Opera Oggi NY, he contributed to performances of opera including contemporary works that examine social issues of today.

Alessandro has experimented with popular music through an arranging and transcribing collaboration with the lead vocalist of contemporary band 3D2. His background includes teaching piano performance and music theory privately in Elmhurst, Queens; accompanying and advising vocalists, and contributing to piano interpretation seminars mentored by Zelma Bodzin, Professor at Mannes College The New School for Music. He began accompanying movement classes at Eurythmy Spring Valley in October 2018.



Tracy Stuchbery

Allow me to introduce myself. My name is Tracy Stuchbery. I am a wife, mother, soon-to-be grandmother, musician, mentor, teacher, choral conductor, contemplative, friend, and I have been playing the piano for as long as I can remember. My formal training resulted in a BMus from McGill university in piano performance many decades ago. Since then I continue to be a student of life, learning from every person and landscape (both inner and outer) that I encounter.

I have lived in Montreal, Vancouver, Squamish, Penticton and currently reside in Toronto. I am inspired by nature and my fellow humans and spend time contemplating the beauty unfolding within and without. Music gives voice to this unfolding.

I am delighted to be part of this COMPASS community and give thanks to Louis for creating this space.



Jonathan Stuchbery

Jonathan is an artist engaged in inspiring and educating audiences as diverse as his musical interests. A specialist in period instruments of the lute and guitar family, and with a background also in classical and electric guitar, his performances offer "exciting and technically brilliant" (Marvin Dickau) displays of the wealth of the musical language.

Versatile as a soloist, chamber musician and continuo player, Jonathan frequently distinguishes himself across Canada, the United States, and Europe. He is active in the rich early music scene in Eastern Canada, and can be seen performing music on period instruments, solo and with ensembles such as Les Méandres (Montréal), Theatre of Early Music, Aureas Voces (Halifax), and Cor Unum Ensemble (Toronto). He recently completed a solo tour of British Columbia for Living Room Live, and has been programmed in international

festivals such as Espurnes Barroques in Catalunya.

He is a founding member of the Cygnus trio (flute, violin, guitar), whose debut album 'Amalgam' was released in December 2018, and features new works and arrangements written specifically for them.

He also has extensive experience in contemporary classical music, having premiered and performed large-scale works on classical, and electric guitar in series such as Live@CIRMMT and Montréal/Nouvel Musique. He is now working on a program of new music for the theorbo, combining his passion for both early and contemporary music.

He is currently finishing a masters degree in performance of Early Music in Barcelona at the Escola Superior de Musica de Catalunya in the studio of Xavier Diaz-Latorre. Jonathan holds bachelor of music with a double major in guitar and lute performance at McGill's Schulich School of Music, where he was recognized for outstanding achievement in lute.

www.jonathanstuchbery.com

www.thecygnustrio.com



Louis Yungling

Louis teaches private piano lessons online (and hopefully soon again in person in Brooklyn Heights). He graduated high school from the Interlochen Arts Academy in Michigan and studied piano at Arizona State University. In 2005 and 2006 he produced and performed in The Dreams Fulfilled concerts, two benefit concerts at Weill Recital Hall in Carnegie Hall to raise money for The High School for Leadership & Public Service and the Globe Institute of Technology respectively. His 4 years of study with New York piano teacher and author of The Art of Practicing, Madeline Bruser, led him to refine his teaching approach to be completely student-centered and supported by his own meditation practice. He is a practitioner in the Shambhala Buddhist tradition.

This concert series is the fruition of seeds planted almost nine years ago by my teacher Madeline Bruser. Her commitment to helping musicians play free from tension and stage fright, and her work with meditation and contemplation exercises inspire me every day. The idea that audiences could meditate together before a concert came from her. For me these COMPASS concerts are an expression of my gratitude for all gifts she has passed on to me.

I am thrilled to share this journey with you and these very talented, generous and courageous artists. Thank you Geri, Shin, Mari, AKaiser, Alessandro, Tracy, and Jonathan for sharing your gifts and creating a beautiful program of music and poetry.



COMPASS

Poems

AKAISER

[*The Sound of Clothes*, Pushcart nomination & Winner, Sow's Ear Poetry Review Prize, 2017]

The Sound of Clothes

for Sadie & Patsy

I

Jazz riffs in the shimmy of a flapper's beaded shift.

The knitter's barely audible counting: knit, purl, knit,
knit, purl. The click-clicking of the needles
echoes still in the scarf wrapped around my neck.

A swath of linen resists forms, speaks rough noise
like the top of two shafts
of wheat rubbed between two dry hands.

Wool, its reticence.
Hushed fold of silk.

Squeak the metal mouth of scissors opening
their snap
down on an arm of gabardine.

My great-grandmother seated stiff-backed
at the Singer
pumping in time
her insistent foot pushing
the wrought-iron pedal strong against gravity.

One hundred years on, me pressing mute words onto pulp
on this wooden-lidded machine.

II

The hostess dress
my mother stitched from cacophonous squares
of her past labor, scraps
from our outgrown clothes.

Long and broad

we would have hidden in its fields of colors
beat the urge to paw it when it waved by.

Bending down to kiss us goodnight - all
in tune, the guests soon to arrive - quiet fall

of her nightingale necklace
back onto her bodice.

III

When my health wore out
she taught me melody,

the inside-out of ribbon-making.

To lay a fabric perfectly flat
and fine pin it along the arrows
of the crackling cellulose pattern pieces.

To cut in step with the grain.

IV

This morning, the caw
of the ironing board as it stretches open
its trill
as it is set into place.

I click the iron's switch
wait till
its vapors heave

urge heat towards harmony.

The Volute Shell / Genus Voluta

Of the blue-blood line, a first family.
Aristocratic bearing. Their elaborate ornamentation
often found in private cabinets.

Borne on the backs of dead bivalves.
Into convexity
the volute deposits
membrane mass
resembling in shape
& transparency
a watch glass.

The Imperial Volute
adored by hordes
of conchologists who call
them Emperor's Crown
sports up-turned hollow
tubercles on the outer
whorls of its peaked jagged spire.

The Musical, adorned with bars of music set
the normal distance apart. All of us of open ear
privy to their song.

Give / Get

If you lean in
and look down either

side, you see more
grey thread leading no

where.
Arduous

abstinence, bread
crumbs cast to water.

I take in your breath
like the horizon

is your lung. Visceral
pleura. Cardiac notch.

They say the smoke
of separation

can be trapped, partly
destroyed by our lungs

mending themselves.
The tips of your fingers
read the fate of my
palm but only

when I press my hand
to your mind.

GOETHE*Set to music by Schubert, 1823*

Goethe probably wrote it on the evening of September 6, 1780, onto the wall of a wooden gamekeeper lodge on top of the Kickelhahn mountain near Ilmenau where he, according to a letter to Charlotte von Stein, spent the night.

Wandrer's Nachtlied II

Über allen Gipfeln
Ist Ruh,
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch.

*-By Johann Wolfgang von Goethe***Wanderer's Nightsong, II**

O'er all the hilltops
Is quiet now,
In all the treetops
Hearest thou
Hardly a breath;
The birds are asleep in the trees:
Wait, soon like these
Thou too shalt rest.

*-TR by Henry Wadsworth Longfellow***ANNA GUAL***(Our apologies, due to copyright, translated poems can not be printed here)*

Titles: **1. Oracle**
2. Touch
3. Chrome

Anna Gual's first book was Implosions (LaBreu Edicions, 2008). In 2013, she won the Premi de poesia mediterrània Pare Colom with L'èsser solar (Leonard Muntaner, 2013) and two years later would publish her third poetry collection, Símbol 47 (LaBreu Edicions, 2015). In 2016 she won two prestigious prizes, the Premi Bernat Vidal i Tomàs pel llibre Molsa (AdiA Edicions, 2016) and the Premi Senyoriu Ausiàs March for her book El tubercle (Editorial 3i4, 2016), part of a trilogy which also includes Altres semideus (LaBreu Edicions, 2019). In 2019 she was awarded the Premi Rosa Leveroni de poesia for Ameba (Llibres del Segle, 2020), a verse disquieting on maternity.

Website: <http://www.annagual.cat>