

2025

**February 11** (Tuesday) 2:30 p.m.  
The Views, Marion

**February 12** (Wednesday) 2 p.m.  
Legacy Ridge, Iowa City

**February 14** (Friday) 7 p.m.  
Fairfax Library, Fairfax

**February 15** (Saturday) 1 p.m.  
Springville Library, Springville

**February 18** (Tuesday) 1:30 p.m.  
The Keystones of CR, Cedar Rapids

**February 21** (Friday) 7 p.m.  
First United Church of Christ, Tipton

**February 22** (Saturday) 2 p.m.  
Summit Pointe, Marion

**February 26** (Wednesday) 7 p.m.  
Central City Library, Central City

**February 28** (Friday) 7 p.m.  
United Church of Monticello, Monticello

**March 8** (Saturday) 12 p.m.  
Marion Library, Marion

**March 8** (Saturday) 7 p.m.  
Marengo Library, Marengo

**March 12** (Wednesday) 1 p.m.  
Cottage Grove Place, Cedar Rapids

**March 12** (Wednesday) 7 p.m.  
Sts. Peter & Paul Chapel, Solon

**March 13** (Thursday) 7 p.m.  
Oaknoll, Iowa City

**March 14** (Friday) 2 p.m.  
Meth-Wick Community, Cedar Rapids

**March 15** (Saturday) 7 p.m.  
The James Theater, Iowa City  
*LIVE STREAM*



RED CEDAR  
CHAMBER  
MUSIC

## Cultural Passport

Kalevala Fantasy (2024) \* Kari Henrik Juusela  
(b. 1954)

to love is return: two Việt love songs (2024) \* Dylan Trần  
(b. 1994)

Scottish Folk Song Suite (2022) Peter Bloesch  
(b. 1963)

Saranga (Love Song) (2024) \* Jean Ahn  
(b. 1976)

44 Duets for Two Violins (1931) Béla Bartók  
(1881–1945)  
42. Arabian Song  
10. Ruthenian Song  
13. Wedding Song  
44. Transylvanian Dance

Suite of Czech Folk Songs (2006) Harvey Sollberger  
(b. 1938)

Chāhār Mezrābe Māhur (2024) \* Darvish Khān (1872–1926)  
arr. Kian Ravaei (b. 1999)

Raíces (Roots) (2024) \* J. Andrés Ballesteros  
(b. 1991)  
I. El Cascabel (Veracruz)  
II. Tsitsiki Urapiti (Michoacán)  
III. Monterrey (Nuevo León)  
IV. Guadalajara (Jalisco)

Ashokan Farewell (1982) Jay Ungar (b. 1946)  
arr. Michael Kimber

\* *World Premiere*

## Program notes:

### *Kalevala Fantasy*

The music is somewhat programmatic, and here is an outline of what I was imagining as I was composing: Glistening, brittle, and brutal, ice, snow, and darkness covers the Kalevala region. A lone wolf cries forlornly in the distance as a melancholy song rises from inside the wood and peat hut as the wind howls. A Jouhikko (traditional Finnish fiddle) accompanies solemn voices as they sing the saga of their ancestors and the creation of the world. The old sage Väinämöinen plucks a 10-stringed kantele he made from a giant pike's skull and sings softly in a clear high-tenor voice. Spring comes at last. The golden sun that Ilmarinen forged hangs high in the trees next to the silver moon, and the ice and snow have nearly melted. Väinämöinen and his band of adventurers journey north to take back the magic Sampo from the sorceress of the north farm. The magic Sampo will churn forth gold, salt, and meal bringing prosperity to the Kalevala district. With many tales of bravery, victory, and defeat, the weary heroes return to Kalevala as the sun sinks below the trees and the cold north wind signals the coming of another long, dark northern winter. –K.J.

### *to love is return: two Việt love songs*

*to love is return: two Việt love songs* contrasts the vibrant, effervescent energy of young love with the deliberate, measured movement of practiced love, reflected by the melodies of Lý Cây Đa and Không Còn Mùa Thu respectively. The piece begins with Lý Cây Đa, a driving and eager energy that eventually fizzles out. Just as the slower pace and richer harmonization of Không Còn Mùa Thu culminates in a fuller recapitulation of Lý Cây Đa at the piece's conclusion— so too does the responsibility and care of matured love create the foundation for revisiting a deeper, more profound version of our youthful joys. "We're all just kids, wanting to be loved." – D.T.

### *Saranga (Love Song)*

"Saranga-ga" (사랑가) is a famous Korean folk song from the traditional Korean opera (musical storytelling) "Chunhyangga" (춘향가). "Chunhyangga" tells the story of two lovers tested by social class differences and corrupt officials. In the opera, "Saranga-ga" is a pivotal song expressing the strong and enduring love between the main characters. I paraphrased the main motivic melodies and alternated strong rhythmic sections with ametric lyrical sections to capture the resilience of the original song. – J.A.

### *Bartók duets*

Throughout his career, Béla Bartók had a fascination with folk music. He was particularly inspired after hearing a Transylvanian folk song in 1904. Along with his friend and colleague, Zoltán Kodály, he traveled and collected folk materials, first by hand, and then with an Edison phonograph which recorded material on wax cylinders. Between 1908 and 1914 (the start of WWI) they collected hundreds of musical examples from at least 12 distinct cultures across Europe. This material was incredibly important to Bartók, not only as a scholar but as a composer. Nationalism was an important compositional practice at this time and Bartók used folk music and idioms in nearly all of his compositions. In 1931, violinist and teacher Erich Doflein commissioned a set of 44 pedagogical duets based on Bartók's collection of folk music. While intended as a progressive pedagogical tool, Bartók recognized these pieces as worthy of performance, even suggesting sample sets like the one you hear today. –C.B.

### *Chāhār Mezrābe Māhur*

One of the most influential figures in Iranian classical music, Darvish Khān (1872–1926) was a prolific composer in addition to being a master of the traditional plucked string instruments tār and setār. The term chāhār mezrāb means a fast, étude-like piece, and māhur indicates a collection of notes similar to the Western major scale. My arrangement preserves Darvish Khān's melody, infusing it with Western harmonies while translating the techniques of setār-playing to the violin and cello. – K.R.

### *Raíces (Roots)*

This set of short arrangements is inspired by the traditional music from the four regions of Mexico where my grandparents are from: the huapango "El Cascabel" from Veracruz (my paternal grandmother), the P'urhepecha pirekua "Tsitsiki Urapiti" from Michoacán (my paternal grandfather), an original tune in the style of the chotis norteño found in Nuevo León (my maternal grandfather), and the mariachi tune "Guadalajara" about the eponymous capital of Jalisco (my maternal grandmother). – J.A.B.

## The Composers:



A native of Korea, composer **Jean Ahn** began her music studies in piano and composition at an early age. Her creative output includes works ranging from solo instruments and chamber music to full orchestra, as well as choral, dance, and electroacoustic music. She received First Prize at the Renée Fisher Competition and the Sejong Korean Music Competition. Her works have been performed by the Berkeley Symphony, Oakland East Bay Symphony, Earplay, Khasma Duo, Chai Collective, Dinosaur Annex, Enhake, Untwelve, Ensemble Sur Plus, Contemporaneous Ensemble, Invoke String Quartet, and many others. Her research into Korean folk songs, “Folksong Revisited”, has been presented at the College Music Society Symposium, the National Association of Singers Convention, and the Symposium for New Music in São Paulo, Brazil. She is the director of Ensemble ARI and is a lecturer at UC Berkeley. She is also the music director for CHIM studio, teaching music to special needs students.



**J. Andrés Ballesteros** is a composer, educator, and administrator based in Boston, MA. His works are rooted in classical music but draw from a range of musical styles, from Latin music to electronics and theater. A Latino 30 Under 30 honoree and recipient of awards from the Asia/America Music Institute, the Massachusetts International Festival of the Arts, and Harvard University, and others, Andrés is regularly commissioned to create collaborative projects that engage with community organizations and youth in developing original works around social issues they face. His work as a composer and activist was recognized in Ana Francisca Vega’s book *Corazón de Mexicanos Como Yo*, highlighting 50 Mexican-Americans who broke boundaries; and by the League of American Orchestras, who invited Andrés to speak at their national conference on these issues. Andrés received his B.A. in Music from Harvard University, where he studied with Chaya Czernowin, Hans Tutschku, Edgar Barroso, and Trevor Bača.



**Kari Henrik Juusela** is a Finnish-American composer, performer, educator and retired dean of the Professional Writing and Music Technology Division at Berklee College of Music. His compositions have won numerous awards from such organizations as the Vienna State Opera, the London Chamber Music Society, the Composer’s Guild, and the American Society of Composers, Authors, and Publishers (ASCAP). He has also won the International Red Stick Composition Competition, the American Songwriting Awards Contest, the San Francisco Art Song Competition, and the Aliénor Harpsichord Composition Contest. He is the author of more than 20 college-level courses and is the author of the Berklee Contemporary Dictionary of Music. Juusela holds degrees from the University of Maryland, Georgia State University, and Berklee College of Music. His music is published by ISG Publications, MuusJuus Music, and Yelton Rhodes Music, and is recorded on ERM, Beauport Classical, Lakeside Records, Capstone Records, and others.



Composer **Kian Ravaei** takes tone painting to a new level, synthesizing diverse inspirations into evocative musical portraits. The 2024-25 season sees a variety of performances, including the premiere of a new orchestral work with Northwest Sinfonietta and a new art song for Fleur Barron and Kunal Lahiry’s Carnegie Hall debut. In a trailblazing collaboration, cross-cultural music collective Bridge to Everywhere and choreographer Annie Kahane will present a new work that combines Persian and Jewish musical and dance traditions. Ravaei has collaborated with artists such as pianist and cultural activist Lara Downes, Grammy-nominated violinist Tessa Lark, and New York Philharmonic clarinetist Anthony McGill. Born to Iranian immigrants, Ravaei maintains close ties to the Iranian community in his hometown of Los Angeles. Many of his works combine the ornamented melodies of Iranian classical music with the colorful harmonies of Western classical music. Ravaei holds degrees in composition from the UCLA Herb Alpert School

of Music and the Indiana University Jacobs School of Music. Ravaei is currently a C.V. Starr Doctoral Fellow at The Juilliard School.



**Dylan Trần** is an artist based in New Orleans, LA. He views music as a form of world-building, poignantly evoking nuanced atmospheres in a way that is both intimately expressive and boldly energetic. His compositional practice strikes a balance between welcoming and challenging, having curated a unique musical language that is equally rewarding to performers and audiences. Born in a rural parish hospital, one of eleven children, and raised in a double-wide trailer in central Louisiana, Dylan’s first dream was to be a rockstar / actor / tennis pro / Pokémon-trainer. At 14 years old, he put those dreams on hold and joined his high school choir. Since then, he has been commissioned by HULU, the Oxford American Journal, TAAF, and more. He has conducted and coached ensembles throughout the U.S. and Europe and has volunteered for music programs across the country and in Vietnam. His pieces have been performed all over the U.S. and his arrangements have been performed in Australia, Austria, Canada, Finland, India, and the U.K.

## The Musicians:



**Carey Bostian, cellist**, is the Artistic Director of Red Cedar Chamber Music. As an educator and performer, he sees himself as a storyteller, and presents music—new and old—in an innovative cultural and historical context whenever possible. Having premiered and commissioned hundreds of new works, he is committed to promoting the music of living composers. Carey holds a DMA in cello performance and an MFA in orchestral conducting from the University of Iowa. For two decades, Carey was Principal Cellist of Orchestra Iowa, leaving the position in 2015 to become Artistic Director of RCCM. He has been conductor of the Iowa City Community String Orchestra since 1998, and teaches cello privately. He also serves on the conducting faculty at the Preucil School of Music. Carey plays a 1922 Giuseppe Pedrazzini cello.



**Miera Kim, violinist**, is the Executive Director of Red Cedar Chamber Music. An Iowa native, she began her violin studies with Doris Preucil at the Preucil School of Music at age seven. Miera was a longtime titled player in both Orchestra Iowa and the Quad Cities Symphony and is in high demand as a teacher, clinician, and chamber musician across the region. She has also served as a grant panelist for the Iowa Arts Council and the National Endowment for the Arts. Miera studied with Allen Ohmes at the University of Iowa and Jascha Brodsky at the Curtis Institute of Music. She plays a 1735 Nicolò Gagliano violin.

## The Project:

Red Cedar has presented three concert programs featuring newly commissioned works based on folk music from around the world. Composers were asked to submit proposals identifying their concept and what culture would be represented. In most cases, the composer's own ethnic tradition was represented. Three concert programs, *Fresh Folk* (2023), *Voyagers* (2024), and *Cultural Passport* (2025) have premiered 16 new works for violin and cello. While all are based on folk music, nearly every compositional style is represented, from traditional to abstract and minimalist to romantic. This has been an incredible learning opportunity for performers and audiences alike, and we will continue to use this material in educational residencies to introduce students to cultures and instruments from around the world.

## The Commissioned Pieces:

Zèjèl (2023)	Wajdi Abou Diab
Saranga (2024)	Jean Ahn
Raíces (2024)	J. Andrés Ballesteros
Scottish Folk Song Suite (2022)	Peter Bloesch
Train (2022)	Hirono Borter
A Culture of Courage (2022)	Stephen Cohn
I'm Leavin' Cheyenne (2022)	Luke Gullickson
Kalevala Fantasy (2024)	Kari Henrik Juusela
Grecian Suite (2023)	Jimmy Kachulis
Rune Song (2022)	David Maki
Echoes of America (2023)	Victoria Malawey
Hush Harbor (2023)	Gullah/Geechee Spirituals, arr. Lauren McCall
Chāhār Mezrābe Māhur (2024)	Darvish Khan, arr. Kian Ravaei
Limang Tema (2022)	Jeremiah Siochi
to love is return: two Việt love songs (2024)	Dylan Trãn
Dà Xi (2023)	Roydon Tse

This concert project and accompanying educational residencies are made possible by our generous sponsors:

