

ISSUE 03 | APRIL 2022

CRE ART BOX

magazine

Opportunities
Announcing
winners of the
2022 Composer Call

CreArt Music Festival

SPRING EDITION 2022

Program
Calendar
Bios



CREARTBOX DIGITAL CONCERT HALL

A streaming platform designed for classical music

Aesthetic Alchemist
Annamaria Kowalsky

We can learn me together
Bryan Wysocki

Everywhere all ways
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On The Cover



Artwork by
Annamaria
Kowalsky

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All articles written by Guillermo Laporta
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CRE ART BOX MUSIC FESTIVAL



2022 SPRING EDITION



MARI LEE, VIOLIN | YEZU WOO, VIOLIN | YI QUN XU, CELLO | MATTHEW COHEN, VIOLA |
GUILLERMO LAPORTA, FLUTE & SET, LIGHT, PROJECTION DESIGN | JOSEFINA URRACA, PIANO & MUSIC DIRECTOR | TAO HO, VISUAL ARTIST
MUSIC BY: JOSEPH HAYDN | DMITRI SHOSTAKOVICH | FRANZ SCHUBERT | TIMO ANDRES | MOZART | SCHUMANN
TATIANA NIKOLAYEVA | JOAQUIN TURINA | GUSTAV MAHLER | BRYAN WYSOCKI | CULLYN MURPHY | ANNAMARIA KOWALSKY

APRIL 8, 9 & 10 | 8pm

Culture Lab Lic | 525 46Th Av
11101, Long Island City, Queens

Get ticket at www.creartbox.nyc
TICKET PRICES START AT \$10

THE NEW YORKER "Top picks art and music 2019"

CreArtBox pairs exceptional classical and new music with a crafted visual aesthetic to design programs that foster art commitment in present society, promote the creation of meaningful new work, support professional artists, enhance local communities, and inspire future generations.

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CREARTBOX IS A RESIDENT ORGANIZATION AT

CULTURE LAB LIC

Spring Festival Launches in 2022

April 8th, 9th & 10th | New York City

Celebrated by The New Yorker as one of its “art and music top picks in 2019”, the CreArtBox Music Festival has solidified its presence as one of the most sought-after classical music platforms in Queens, offering regularly sold-out performances since its premiere in 2018.

CreArtBox pairs exceptional classical and new music with a crafted visual aesthetic to design programs that foster art commitment in present society, promote the creation of new meaningful work, support professional artists, enhance local communities, and inspire future generations. This organization was founded in 2013 and has been supported primarily through individual donors and grants from the NY State Council on the Arts, the Amphion Foundation, the Alice M. Ditson Fund, Spain Arts and Culture, and Queens Council for the Arts.

This edition also features the winners of CreArtBox’s “Call for Submissions of Classical Contemporary Music” Bryan Wysocki, composer and visual artist; Cullynn D. Murphy, composer; Annamaria Kowalsky, composer and visual artist.

A key component of the festival is the use of captivating visual installations and theatrical design alongside the musical performances. CreArtBox works with visual artists, designers, dancers, and other creatives to craft multi-layered performances centered around classical music.

The festival includes artist talks and Q&A sessions where composers, musicians, and visual artists are more accessible and approachable to the local community than they are in regular performances. In addition to performances, this program showcases talks with the composers, musicians, and directors, exploring the creative process of a piece, the benefits of creating art for society, the status of the arts in the local community, and tips on how to build a career as an artist.



Recordings of the festival will be published on the CreArtBox Digital Concert Hall, a new streaming platform that offers full-length live performances in high-resolution audio at no extra cost to users.

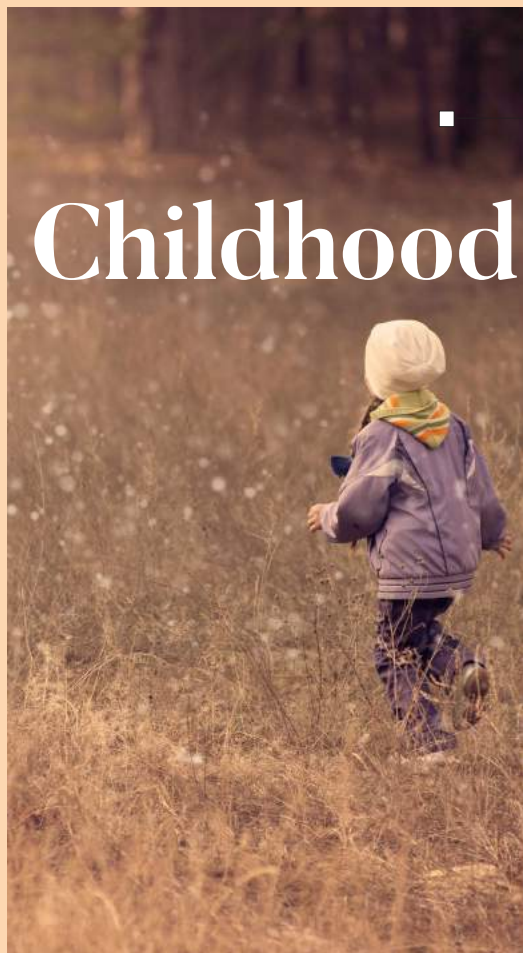
The festival will take place in Culture Lab LIC’s newly renovated theater, located at the waterfront of Long Island City, Queens. Formerly a warehouse, the 12,000 square foot space boasts a 90-seat theater, an 18,000 square foot outdoor venue, and more. As a nonprofit arts advocacy organization, Culture Lab LIC consistently supports the efforts of local artists through their significant community work and arts programming. Since its conception in October 2016, community outreach has doubled every year.

To reach low-income households and offer affordable art to everyone in the local community, the festival has partnered with local organizations such as Queens Library, the YMCA, Book Culture, local schools, and other groups to offer at least 10% of the seating for free and to make sure that affordable tickets are available to young audiences in low-income households.

Steinway & Sons is the official piano maker of choice for the festival. Since 1853, Steinway pianos have set an unparalleled standard for sound, touch, beauty, and investment value. They remain the choice of 9 out of 10 concert artists, and it is the preferred piano of countless musicians, professional and amateur, throughout the world.



PHOTOS BY TAO HO



April 8th 8.00pm

Childhood Memories

PROGRAM

JOSEPH HAYDN

Piano Trio in E Major Hob.XV/28

- I. Allegro Moderato
- II. Allegretto
- III. Finale: Allegro

ANNAMARIA KOWALSKY

Autopoiesis for cello solo

visual art by Annamaria Kowalsky

DMITRI SHOSTAKOVICH

Piano Trio No. 1 in c minor Op.8

- I. Andante

ANNAMARIA KOWALSKY

Perpetuo for solo violin

visual art by Annamaria Kowalsky

FRANZ SCHUBERT

Notturmo in E-flat Major, Op. 148

for violin, cello & piano

ANNAMARIA KOWALSKY

Childhood Memories for toy piano

visual art by Annamaria Kowalsky

TIMO ANDRES

Piano Trio for violin, cello & piano

III. Coda (made of wood)

video art by Sarah K. Williams

ARTISTS

MARI LEE

violin

YI QUN XU

violoncello

JOSEFINA URRACA

piano

SARAH K. WILLIAMS

visual artist

JOSEPH HAYDN

This piece was published in 1797 but may have been written a few years earlier while Haydn was still in England on the second of his highly successful London visits. It is the second of a set of three trios dedicated to the eminent pianist Mrs. Therese Jansen Bartolozzi, and (like the others in the set) is noted for its especially broad expressive range as well as its virtuosity.

DMITRI SHOSTAKOVICH

Originally titled *Poème*, the work was composed in 1923 when the composer was sixteen and had been in the Saint Petersburg Conservatory for three years. By the time the score was being prepared for publication six decades later, the last 22 bars of the piano part had been lost, which were completed by Shostakovich's pupil, Boris Tishchenko.

All of the work's themes are derived from its opening chromatic motif. Its Romanticism is atypical of the composer's mature work. In a letter to the trio's dedicatee, his then-girlfriend Tatiana Glivenko, Shostakovich wrote that the second subject had been salvaged from a partially lost Piano Sonata in B minor that he had composed three years before. It was first performed privately by the composer and two of his friends, followed by an audition for Nikolai Myaskovsky at the Moscow Conservatory on April 8, 1924.

ANNAMARIA KOWALSKY

Autopoiesis, derived from the Greek terms *auto* (self) and *poiesis* (creation), refers to a system that produces and maintains itself. The solo piece for cello describes such a system by transforming the motifs without losing its inherent pulse.

"My first instrument was the violin and as a child, I was obsessed with Shostakovich and Stravinsky, but I always longed for the depth of the cello, which was the reason why I studied viola in the end. I mixed all that which I had liked so much about the violin and cello literature with my current affinity for musical geometry into *Perpetuo* and *Autopoiesis*."

Childhood Memories is a short piece for toy piano which reminisces on thematic fragments from various musical masterpieces. Annamaria composed *Childhood Memories* during her residency at the Arvo Pärt Centre in Estonia where she had a tiny two-octave midi piano with her.

FRANZ SCHUBERT

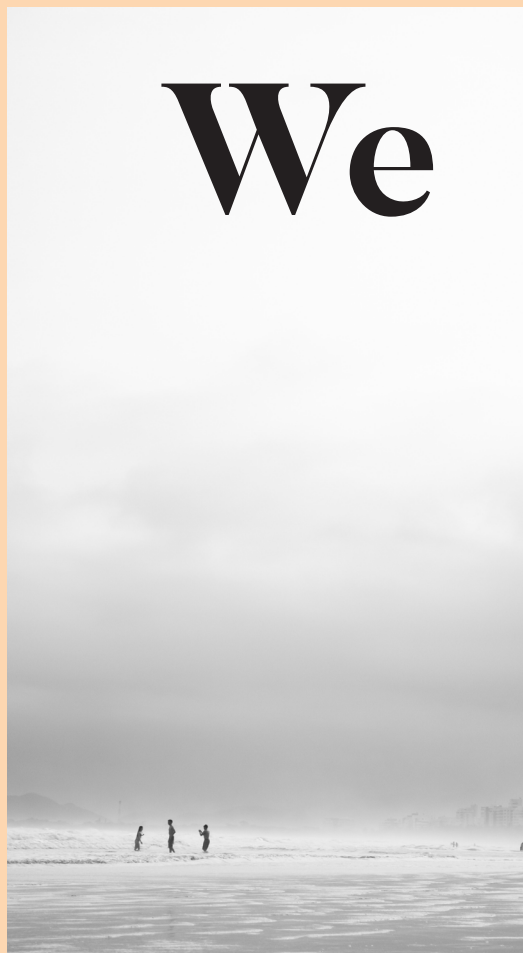
This substantial but relatively neglected piece has affinities with the slow movements of both the String Quintet in C Major D. 956 and the Piano Trio No. 1 in B-flat, D. 898. Completed in the autumn of 1827, it is possibly a rejected slow movement of the Piano Trio No. 1. It has the sublime slowness of the string quintet movement (in one recording of the *Notturmo*, by the Beaux Arts Trio, Schubert takes half a minute to leave the opening tonic harmony), together with a similar use of *pizzicato* at various points, and with the same paradoxical effect: the *pizzicato* decorations of the main tune seem to enhance the underlying tragedy of the music, rather than lightening it.

The main thematic idea has a characteristic common to a number of Schubert's most celebrated melodic ideas, including the second subjects of both the C Major string quintet's first movement and the "Unfinished" Symphony No. 8's first movement: that of "not going anywhere" pitch-wise, but seeming to revolve around a single note (in this case, the third note of the scale).

The *Notturmo* is in extended ternary form (ABABA). The first episode is in the 'Neapolitan' key, the flattened supertonic major (theoretically F flat, but written as E Major). The main melodic idea of the episode is a three-note, dotted figure, which has an almost martial, march-like quality, despite the continued slowness of the music's underlying tempo, thus providing contrast with the opening section while not disturbing the unity of the piece.

TIMO ANDRES

"I've wanted to write a piano trio for some time—it strikes me as one of the most mutable of the standard chamber music combinations, somewhere between the elegant homogeneity of a string quartet and the orchestral grandiosity of a piano quintet. The trio can actually do both things well, with a nimbleness and transparency all its own. My Piano Trio is three large structures built with many similar repetitions of the same module. The result is a piece so obsessed with its own material that it seemed to demand the generic title. In this piece, this obsession is interrogative, even aggressive; the structures are stress tests, seeing how much layering, counterpoint, rhythmic and harmonic distortion the music can be subjected to until it reaches a breaking point. The final movement is a more passive sort of obsession, unconsciously turning over the same idea until it transforms itself unbidden." -Timo Andres



ARTISTS

MATTHEW COHEN

viola

GUILLERMO LAPORTA

flute

JOSEFINA URRACA

piano

TAO HO

visual artist

April 9th 8.00pm

can learn

PROGRAM

WOLFGANG AMADEUS MOZART

Trio in E flat Major K.498

for flute, viola, & piano

- I. Andante
- II. Menuetto
- III. Allegretto

ROBERT SCHUMANN

Fantasy Pieces

for viola & piano Op.73

- I. Tender and with expression
- II. Lively, light
- III. Quick and with fire

TATIANA NIKOLAYEVA

Trio Op.18

for flute, viola, & piano

- I. Prelude. Moderato
- II. Scherzo. Presto
- III. Monologue (solo viola). Adagio
- IV. Aria. Moderato
- V. Intermezzo. Allegro molto
- VI. Pastorale. Andante
- VII. Fantasy March. Tempo di marcia
- VIII. Finale. Allegro ma non troppo

BRYAN WYSOCKI

We Can Learn Me Together

for flute, viola, & piano

WOLFGANG AMADEUS MOZART

Mozart wrote this piano trio in Vienna and dated the manuscript on August 5, 1786. The work was dedicated to another student of Mozart's, Franziska von Jacquin; Mozart and the von Jacquin family were close friends. They performed house concerts together, where Nikolaus played the flute and Franziska the piano. Mozart dedicated several works to the von Jacquin family.

This clarinet, viola, and piano trio was first played in the von Jacquin's house; Anton Stadler played clarinet, Mozart the viola, and Franziska von Jacquin the piano. The clarinet was still a relatively new instrument in Mozart's time, and this trio, along with his Clarinet Quintet and Clarinet Concerto, helped increase the instrument's popularity.

The trio was published in 1788 by Artaria and transcribed—probably with Mozart's consent—for violin, viola, and piano, with the original clarinet part described as an “alternative part.” Due to this unusual scoring, the piece is sometimes adapted to fit other types of trios, like this version for flute, viola, and piano.

ROBERT SCHUMANN

Though they were originally intended for clarinet and piano, Schumann indicated that the clarinet part could also be performed on viola or cello.

Robert Schumann wrote the pieces in just two days in February 1849, and originally titled them “Soirée Pieces” (Night Pieces) before settling on the title *Fantasiestücke*. The title is one Schumann was clearly fond of, since he used it for several works. This poetic title speaks to the fundamental Romantic notion that creative expression is the product of the artist's unrestricted imagination. In addition, the fantastical connotations justify the sudden mood changes in the pieces.

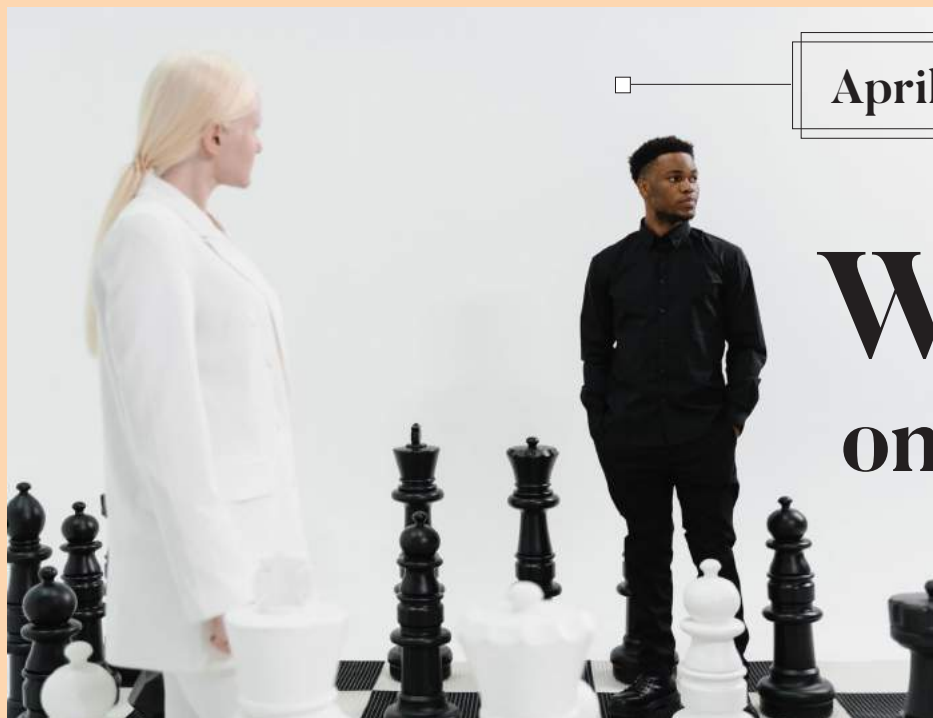
The first piece is in A minor and begins dreamily with hints of melancholy, but concludes in A Major with resolution and hope, looking forward to the next movement. The second piece is in A Major and is playful, upbeat, energetic, and positive; a central section modulates to F Major and puts chromatic triplets in dialogue with the piano. The final piece is again in A Major. The pace suddenly drives into a frenzy of passion and fiery energy, bordering on the irrational. The movement pushes the players to their limits as Schumann labels each of the last two sections (out of three) of the coda “schneller” (faster). The movement ends exuberantly with a triumphant close.

TATIANA NIKOLAYEVA

Tatiana Nikolayeva was born in the Soviet Union in 1924. At age five, she began her piano studies with her mother, then became a pupil of Alexander Goldenweiser at the Moscow Conservatory, graduating in 1947. After winning first prize in piano at the 1950 Bach Bicentennial Festival in Leipzig, she launched a significant career in the Soviet Union and Eastern Europe. She began to teach at the Moscow Conservatory in 1959, achieving the rank of professor in 1965. Nikolayeva played many premieres, including the Twenty-four Preludes and Fugues of Dmitri Shostakovich. She assisted the composer during the composition of this major work, which she often performed in public (she gave its world premiere performance in 1952) and recorded on two occasions. She was also a prolific composer, producing her own symphonies, piano concertos, chamber music, and solo piano pieces.

BRYAN WYSOCKI

“We Can Learn Me Together” was written for pianist Clare Longendyke and violin/viola duo Sonic Apricity for the 2019 Alba Composition Festival in Alba, Italy. The title of the work is based on the last line of a poem written by my then-girlfriend, now wife, Jess Willis, shortly after we first started dating. Her poem is a deeply personal reflection on the vulnerability inherent to allowing someone to learn beyond the “marketable parts of [yourself].” The feeling of vulnerability, I think, is inherent to creativity; and for me, that manifests itself in this piece with the question: “Could you read a piece of music the same way you read a letter or a poem?” This piece was an attempt to answer that question. I tried to describe the musical events, ideas, and feelings through prose that was written in such a way that, when performed as described, would cause the piece to fit together seamlessly. To my surprise, the experiment worked, and this method of composing has become a staple in my creative process.” -Bryan Wysocki



April 10th 8.00pm

Wherever one turns

ARTISTS

MARI LEE

violin

YEZU WOO

violin

YI QUN XU

cello

MATTHEW COHEN

viola

GUILLERMO LAPORTA

flute

JOSEFINA URRACA

piano

CULLYN D. MURPHY

composer and visual artist

PROGRAM

JOAQUIN TURINA

Piano quartet in a minor Op.67

I. Lento - Andante mosso

II. Vivo

III. Andante

CULLYN D. MURPHY

Everywhere all ways

for flute, strings & piano

visual art by Cullynn Murphy

GUSTAV MAHLER

Piano Quartet in A minor

for violin, viola, cello & piano

JOSEPH HAYDN

Symphony 94: Surprise

for flute, strings & piano

JOAQUÍN TURINA

Born in Seville in 1882, Joaquín Turina Pérez had an expansive and impressive musical career. Originally trained as a pianist, he moved to Madrid at the age of 20 to study at the Schola Cantorum as most Spanish composers did at the time, he met Debussy and Ravel while in Paris, and became good friends with Isaac Albéniz and Manuel de Falla. He wrote the Abbreviated Encyclopedia of Music and two volumes of the Musical Composition Treaty. Turina was also an active music critic, and in 1931 he became the Composition Chair at the Madrid Conservatory. After the Spanish Civil War, he was named General Commissioner of Music, a position through which he launched the Spanish National Orchestra. Turina was, of course, also a prolific composer, equally at home with large and small pieces. His music, spanning nearly all musical genres, was always colorful, well-crafted, and infused with the colors and personality of his native Spanish (Andalusian and Sevillian) home. His Quartet for Piano, Violin, Viola and Cello in A Minor, Op. 67, was composed in 1931 – the same year he became chair at the Madrid Conservatory. The Quartet is written in three movements, with each movement containing melodic references to an ancient *cante jondo*, the serious ‘deep song’ of southern Spain.

CULLYN D. MURPHY

The longer I have spent further away from these people, the more difficult it is. Everywhere all ways takes an empty room and fills it.

GUSTAV MAHLER

Gustav Mahler’s Piano Quartet in A Minor, or more precisely, the Quartet Movement for Piano, Violin, Viola and Cello in A Minor, is the first movement to an abandoned piano quartet and is the composer’s sole surviving piece of instrumental chamber music. Mahler began work on the Piano Quartet in A Minor towards the end of his first year at the Vienna Conservatory, when he was around 15 or 16 years of age. The piece had its first performance on July 10, 1876, at the conservatory, with Mahler at the piano, but it is unclear from surviving documentation whether or not the quartet was complete at this time. In several letters, Mahler mentions a quartet or quintet, but there is no clear reference to this piano quartet. Following this performance, the work was next performed at the home of Dr. Theodor Billroth, who was a close friend of Johannes Brahms. The final known performance of the Quartet in the 19th century was at Iglau on September 12, 1876, with Mahler again at the piano; it was performed along with a violin sonata, also by Mahler, which did not survive. It appears that at one point Mahler wished to publish the Quartet, as the surviving manuscript (which includes 24 bars of a scherzo for piano quartet written in G Minor) bears the stamp of the publisher Theodor Rättig.

Following the rediscovery of the manuscript by Mahler’s widow, Alma Mahler, in the 1960s, the work was premiered in the United States on February 12, 1964, at the Philharmonic Hall in New York City by Peter Serkin and

the Galimir Quartet. Four years later, it was performed in the United Kingdom on June 1, 1968, at the Purcell Room, London, by the Nemet Ensemble.

HAYDN

The origins of the quintetto arrangements of the twelve ‘London’ symphonies can be traced back to the agreement that John Pater Salomon, the impresario, and orchestral leader, signed with Haydn for the rights to the first six London symphonies on August 13, 1795, just before the composer left England for the last time. Upon his arrival in Vienna on February 27, 1796, Haydn sent the contract for the second set of six, and Salomon was now free to exploit his property.

Salomon produced what contemporaries called “extraordinarily proficient five-voice arrangements.” They proved enormously popular, as shown by the many reprints in England and abroad. Hogwood’s new edition of “The Surprise Symphony” is, however, not based on these often faulty prints, but on Salomon’s recently rediscovered original manuscript. A symphony in chamber music guise, this piece is a welcome addition to today’s chamber music repertoire.

Haydn’s music contains many jokes, and the Surprise Symphony includes probably the most famous of them all: a sudden fortissimo chord at the end of the otherwise piano opening theme in the variation-form Second Movement. The music then returns to its originally quite dynamic as if nothing has happened, and the ensuing variations do not repeat the joke. In German, the work is referred to as the Symphony mit dem Paukenschlag, or, the “Symphony with the Kettledrum Stroke.”

In Haydn’s old age, his biographer Georg August Griesinger asked him whether he decided to write this “surprise” to awaken the audience. Haydn replied, “No, but I was interested in surprising the public with something new, and in making a brilliant debut, so that my student Pleyel, who was at that time engaged by an orchestra in London (in 1792) and whose concerts had opened a week before mine, should not outdo me. The first Allegro of my symphony had already met with countless Bravos, but the enthusiasm reached its highest peak at the Andante with the Drum Stroke. Encore! Encore! sounded in every throat, and Pleyel himself complimented me on my idea.”



Mari Lee
Violin



Yezu Woo
Violin



Matthew Cohen
Viola



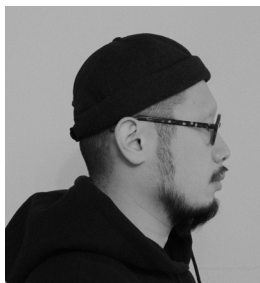
Yi Qun Xu
Cello



Guillermo Laporta
Flute & designer



Josefina Urraca
Piano



Tao Ho
Visual artist



Sarah K. Williams
Visual Artist



Bryan Wysocki
Composer



Cullyn D. Murphy
Composer & visual artist



Annamaria Kowalsky
Composer & visual artist

Artists



5th CreArt Music Festival 2022

SPRING EDITION

MARI LEE | VIOLIN

Mari Lee is an artist dedicated to engaging her audience by instilling curiosity for music. Mari has performed internationally at the South Bank Centre, Wigmore Hall, Le Festival de Radio France Montpellier, Philharmonie de Paris, and Carnegie Hall. Praised as “extremely impressive” by the *Strad Magazine*, she has been invited to renowned festivals including Ravinia, Verbier, and Marlboro.

Mari is co-founder of Salon Séance, an interdisciplinary series that reveals the intersection between music, history, and our lives through a unique presentation: a concert theatre.

Mari’s commitment to audience engagement has taken her beyond traditional concert venues and communities. During her fellowship at Carnegie Hall’s Ensemble Connect, she created interactive performances for the incarcerated, homeless, developmentally disabled populations, and Title-I schools in New York.

Mari is a graduate of The Yehudi Menuhin School, New England Conservatory of Music, and Universität der Künste Berlin, where she studied with Natasha Boyarsky, Miriam Fried, and Nora Chastain. She is an alumna of Beth Morrison’s Producer Academy and is a member of CIPA (Creative & Independent Producer Alliance).

YEZU WOO | VIOLIN

Praised for “her technical quality, beauty of sound, and above all, the projection of an uncommon musical sensibility” (El Norte, Monterrey), Korean-American violinist Yezu Woo has been invited to perform around the globe at prestigious halls such as Carnegie Hall, Smetana Hall, Musikverein, Berliner Philharmonie, Elbphilharmonie Hamburg, amongst others, and has recorded for EMI Classics.

Winner of the Korean national award, “Outstanding International Musician of the Year” by the Arts Critics Association, as well as “Artist of the Year” by the Gangwon Foundation, Yezu was appointed as Honorary Ambassador of the City of Chuncheon, where she serves as the Artistic Director of New York in Chuncheon Music Festival. Yezu was a Fulbright Scholar in Germany where she was a researcher at the Isang-Yun-Haus and an academy member of Ensemble Modern. Born in Freiburg, Germany, Yezu moved to the US from South Korea at age ten and currently splits her time between New York and Berlin.

MATTHEW COHEN | VIOLA

American violist Matthew Cohen is a dynamic and versatile artist whose captivating performances have made him one of the most sought-after violists of his generation. A recipient of numerous accolades and prizes, he has been awarded the 2018 Center for Musical Excellence International Performing Arts Grant, top prizes at the 2018 Art of Duo: Boulder International Chamber Music Competition, the 2016 “Citta di Cremona” International Viola Competition

in Cremona, Italy, the 2016 Juilliard Concerto Competition and 2015 Vivo International Music Competition and the “Best Performance of Commissioned Work” prize at the 2014 Primrose International Viola Competition.

YI QUN XU | CELLO

Praised for displaying “great poise and masterful technique” and possessing “an amazing rich tone,” by *The Day*, cellist Yi Qun Xu is the recipient of the 2022 Presser Music Award and the first-prize winner of the 2021 New York International Artists Cello Competition. She has performed at the Chamber Music Society of Lincoln Center and Marlboro Music Festival and has collaborated with Itzhak Perlman and members of the Cleveland, Juilliard, and Tokyo Quartets. Her honors include the 2018 Sanders-Juilliard-Tel Aviv Museum Prize. Yi Qun is a faculty member of The Juilliard School Pre-College’s Music Advancement Program as well as serving as the teaching assistant of Joel Krosnick at The Juilliard School. Yi Qun is the Artistic Director of Noree Chamber Soloists.

GUILLERMO LAPORTA | FLUTE

Guillermo founded the performing arts group CreArtBox in 2006, and has been its executive and artistic director ever since. Flutist, composer, designer, multimedia creator, and entrepreneur based in New York City, Laporta’s artistic work presents multidisciplinary connections between music, theater, dance and video. His main works as composer and playwright are: the ballet / opera *Two Roads* (2020), the visual concert *Awave* (2018), the play/concert *Visuality* (2012/14), the opera *Noctum* (2011), the musical *London The show* (2009), and *CreArt Project I* (2006).

Guillermo Laporta studied at the Royal College of Music in London with Jaime Martín. He was co-principal flute of the Oviedo Filarmonia Orchestra from 2009 to 2012 and throughout his career he has performed a wide repertoire of symphonic, opera and chamber works, with the BBC Concert Orchestra, Orquesta del Principado de Asturias, Le Train Bleu Ensemble, New York International Orchestra, Orquesta Sinfónica de Euskadi, in venues around the world such as Carnegie Hall or Lincoln Center.

JOSEFINA URRACA | PIANO

Spanish pianist Josefina Urraca is a vibrant and meticulous artist, recipient of numerous prizes in Europe and the US. She is a pupil of legendary piano teacher Dmitri Bashkirov and has also been trained by Maria Joao Pires, Ferenc Rados, Rita Wagner, Julian Martin, Joaquín Achúcarro, Matti Raekallio, Frank Wibaut, Claudio Martinez-Menher, Josep Colom, Eldar Nebolsin, and Antonio Baciero.

Josefina centers her career on chamber music and solo recitals presenting new music written by emerging and established living composers and classical music. Since 2013, Josefina is co-artistic director of CreArtBox.

ANNAMARIA KOWALSKY | COMPOSER

Growing up in a theatrical environment Annamaria Kowalsky has been imprinted with multidisciplinary from early age on. She was trained as an instrumentalist at the University of Music and Performing Arts Vienna and studied philosophy at the Academy of Fine Arts Vienna. Being an autodidact and avid learner she pursued her passion for visual art alongside her studies as a violist and channeled her observations and research about consciousness and its possibilities of communication into her doctorate.

Mastering multiple disciplines is expansion, not distraction. It is a process of intertwined translation which provides her with a diversity of expressive possibilities. Her musical and artistic works are performed and exhibited internationally. She has received wide recognition for her innovative approaches and her efforts to combine different media. For these reasons, the Arvo Pärt Center in Estonia invited her to open their new residency program and to be the first guest to spend a creative period at the center. Since 2020 her compositions are published by Universal Edition.

CULLYN D. MURPHY | COMPOSER

Composer, conductor, and reluctant vocalist, Cullyn D. Murphy (he/him) focuses on amplifying the already existent musical components of sight, taste, touch, and smell in order to gain access to different modes of storytelling through music. More recently, he has been revisiting his rock band roots in communal music-making by creating music that engages with different varieties of performer input through unconventional notation and co-composition. Murphy's music has been described as "theatrical," "riveting and inventive," and "push[ing] the idea of what music and musical organization is." (Composer's Toolbox)

Murphy is an active performer, director, and composer for the new music trio AmiEnsemble. He has received fellowships through the RED NOTE New Music Festival, the Loretto Project, and the Line Upon Line Winter Composer Festival. His music has been performed and commissioned by the Longleash Trio, Fifth House Ensemble, Line Upon Line Percussion, the Thompson Street Opera Company, Unheard-of Ensemble, Illinois State University's Symphonic Wind Ensemble, Louisville University Symphony Orchestra, Wm. Riley Leitch, Will Yager, Jasmine Tsui, and many others. His private studies include Roy Magnuson, Carl Schimmel, Sean Shepherd, Martha C. Horst, Steve Rouse, Krzysztof Wolek, Eric Moe, Mathew Rosenblum, and Amy Williams.

BRYAN WYSOCKI | COMPOSER

Bryan Wysocki (b. 1995) is a Maryland-born, Atlanta-based composer and percussionist who is interested in exploring the blurry relationships between time, memory, and perception in the music of today.

As a composer, his music is both inventive and expressive,

often evoking a subtle, warm, and nostalgic quality. He often uses non-traditional elements such as spoken word, (guided) improvisation, and interactive electronics to explore these ideas. His solo works have been performed by artists like Clare Longedyke, Drew Hosler, Laura Usiskin, and others. His chamber works have been performed by ensembles like the JACK Quartet, Pique Collective, and Terminus Ensemble. His works continue to be performed across the United States and Europe. In addition to concert works, Bryan is also involved in creating multidisciplinary works, such as interactive sound installations, opera, and ballet. His most recent research is focused on generating dynamic lighting for concert works and installations, using a software he has developed in Max/MSP for DMX programming.

As a percussionist, he is an active performer and commissioner of contemporary music. Bryan has performed as a soloist with the Georgia State Symphonic Wind Ensemble, Hofstra Chamber Choir, Hofstra Shakespeare Festival, and has presented works at PASIC twice. He has worked with such composers as George Lewis, Caroline Shaw, Christian Wolff, and Alvin Singleton. He continues to commission and premiere new works for saxophone and percussion with his duo, Duoctane. They commissioned six composers in their first two years, such as Kevin Kay, Richard An, and Anthony R. Green. Bryan also maintains a freelance career as a percussionist in the Atlanta area.

Bryan is currently a doctoral student in music composition at the University of Georgia. He holds a Master of Music in Percussion Performance and a Masters of Music in Composition from Georgia State University, as well as a Bachelor of Science in Music Composition from Hofstra University. His percussion teachers include Stuart Gerber, Sean Ritenauer, and Montgomery Hatch. His composition teachers include Emily Koh, Peter Van Zandt Lane, Nickitas Demos, and Herbert Deutsch,

TAO HO | VISUAL ARTIST

Tao HO (a.k.a ningen-hyouryuu) is a fine art photographer and a sonic artist based in New York City. He received his MFA degree from Maryland Institute College of Art in 2016. His work is based on darkroom processes, visual fragments, and combines sonic material as a whole.

Fragments, traces, blurry initial impressions from the day-to-day usually appear in his mind spontaneously, transiently, or long-lasting.

SARAH K. WILLIAMS | VISUAL ARTIST

Sarah K Williams is a multidisciplinary artist working between sculpture and performance. Residencies and fellowships include NARS, Studios at MASS MoCA, the Vermont Studio Center, Sharpe-Walentas Space Program, and a Fulbright Fellowship to study experimental music in Berlin. She is the founder of Sprechgesang Institute, a collaborative for artists working in an in-between language of two or more disciplines. She is currently performing "On the Upkeep of Demanding Shapes" at the Bronx Museum of the Arts.



info@creartbox.nyc

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PHOTO BY JOE JENKINS



**Performing "Quartet for the End of Time" by Olivier Messiaen
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CRE ART BOX

Digital Concert Hall



CreArtBox launches its new Digital Concert Hall

BY TIFFANY WU

Like those in so many other performing ensembles, co-directors Josefina Urraca and Guillermo Laporta were initially stumped on how to stay present and innovative during the height of the pandemic when live performances took an indefinite hiatus. But they knew they wanted to consistently provide for and resonate with the voices of their community, even in the face of uncertainty. So, since they couldn't bring audiences into physical performance spaces, they decided to bring music out into the world just beyond their doorstep.

No strangers to technology, they first programmed, produced, and performed their first online music festival in May 2021 to numerous positive reviews. Since then, they have made a joyous return to live performances and music but have continued thinking of various ways to make classical music dynamic, fresh, and available to all who want to listen.



So, as an organization often praised for their creativity in constructing hybrid, interdisciplinary works, it should come as no surprise that CreArtBox now boasts a new Digital Concert Hall for their community.

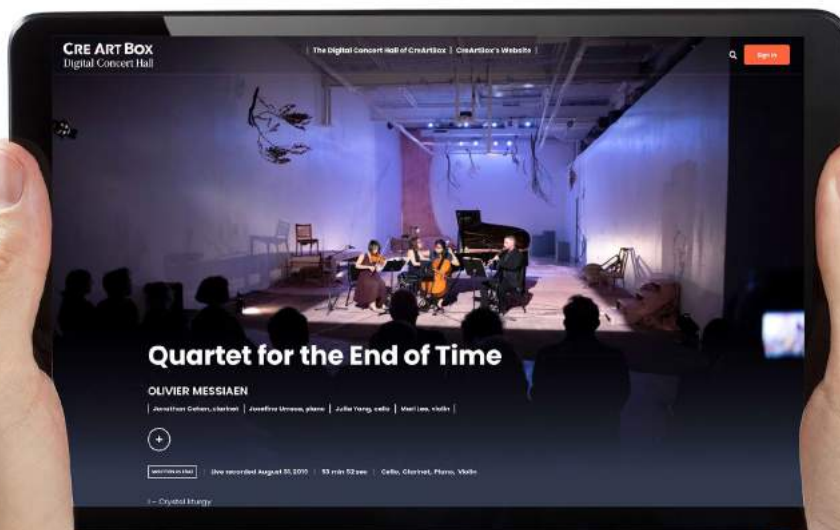
The recently launched streaming platform offers another way for audiences to participate and listen in, whether they are newcomers or returning listeners. In this Digital Hall, audiences can find recordings of past projects and performances, as well as collaborations and interviews with other performing arts organizations, guest artists, and guest ensembles. Live attendees can readily revisit beloved performances and visitors are welcome to explore the plethora of musical offerings at their leisure.

The site design is simple yet elegant; it is intuitive to navigate through and contains a search option for visitors to browse through the available recordings via composer, century, arts medium, or instrumentation. Each performance recording also features photos from the hall and program notes about the pieces. Great care is taken to record each performance at the highest possible quality, using Hi-Res Lossless Audio (24-bit/96 kHz), Dolby Atmos, and Spatial Audio so at-home viewers can also enjoy crisp, dynamic performances as if they were in the live concert hall themselves. Each video is recorded in HD quality from multiple angles so audiences can not only enjoy the music, but also visually feast on the beautiful dances and artwork that so often sets CreArtBox performances apart.

a streaming platform designed for classical music

CreArtBox is proud to leverage technological advances not only to further illuminate classical and contemporary works, but also to broaden the scope of accessibility of their projects and performances. This new endeavor furthers their ability to reach varied audiences and listeners internationally. With each new project, festival, and curation of pieces, CreArtBox consistently evaluates and re-evaluates the use of music and art as a civic practice. This new Digital Concert Hall aims to do exactly that by reaching audiences of all types, transforming how classical music can be experienced, and carrying on the organization's mission of creating meaningful, interactive exchanges through music.

VISIT: WWW.PLAY.CREARTBOX.NYC



Annamaria Kowalsky

An interview to the Aesthetic Alchemist

What is the creative background of the pieces *Perpetuo* (for solo violin), *Autopoiesis* (for solo cello), and *Childhood Memories* (for toy piano)? Where do they come from?

My first instrument was the violin and as a child, I was obsessed with Shostakovich and Stravinsky, but I always longed for the depth of the cello, which was the reason why I studied viola in the end. I mixed all that which I had liked so much about the violin and cello literature with my current affinity for musical geometry into *Perpetuo* and *Autopoiesis*.

I composed *Childhood Memories* during my residency at the Arvo Pärt Centre in Estonia. I had my tiny two-octave midi piano with me and one day, when I entered my room, I thought the really obvious thought: why not compose a piece for toy piano when this is what I am working with all the time? It was a fun challenge to explore what was possible.

You are a musician and visual artist. Do you approach your work separately? Does the visual accompany the music, inspire it, support it?

I would say that both aspects, the visual and the sonic, are always interwoven in my work, just sometimes not executed that way. Being a synesthete, experiencing sound triggers visual perceptions, so the connection between the two comes naturally. I have done both: creating art for music and composing music for art, but in both cases, it starts with a kind of internal sense for geometric structure.



Music goes within and is like a grand vessel, you are always confronted with yourself.



PHOTOS COURTESY OF ANNAMARIA KOWALSKY

You mention in your bio: “Mastering multiple disciplines is expansion, not a distraction. It is a process of intertwined translation.” Can you elaborate on this?

During my music studies, I was criticized for pursuing other forms of art; I was told I would succeed nowhere, but I just felt it was the right thing for me to do, so it was quite interesting to see how the critics became praisers once success started coming in multiple fields. It showed me that my internal guidance system knows better what is right for me than a set of fixed dogmas and this changed my whole approach to life.

I always had a broad spectrum of interests. I

realized that it did not matter which field I discovered and learned something because once I did, I could transform it into a quality that was enriching to all others as well. It is a way of multitasking by physically doing one thing, but mentally translating and applying it to something else. By following my curiosity and continuously applying everything I know to the fields I work in, I am pursuing an ongoing process of expansion.

How do you apply your philosophy back-ground to the creation of new music and art?

Studying philosophy was a consequence of my curiosity for consciousness and humans' place in nature; my current practice in music and art is a consequence of the realization that whatever I have to say can be better expressed in an abstract way than through words. Words are pointed outwards and seem to be so precise, but leave room for interpretation which usually leads to disputes. Music goes within and is like a grand vessel, you are always confronted with yourself. It is easier to shut your ears for words than for music. In art it is similar—once you contemplate on a painting, you become still and come in contact with yourself.

What are your long-term goals? Do you have any projects on the horizon that you would like to share?

I am curious about what will come. In a way, I am my own Pandora's box of interests and sometimes bizarre circumstances lead to great creative output. I have been thinking a lot about architecture and spaces in the past two years and I feel a deep urge to create something grander where I can fuse more disciplines, so this is something that will come in one way or another.



Among all the wonderful projects coming there is one later this year which I am particularly excited about, just because it is something very new for me. Norwegian violinist Ingerine Dahl has been working with designers in London on a "light suit" which reacts to sound and makes music visible, so to speak. I am composing a solo piece for her which will involve electronics as well, so it will be very interesting to see how it translates into the suit.

Can you tell us something about you (that we won't find in your bio) that you think shapes your body of work?

I basically spent my childhood in the theater where my father was working. I was flooded with cultural influences and I am sometimes surprised how much of it comes through in my work because it was nothing I thought much about until recently. I guess this is a major reason why I strive for multidisciplinary—opera is just this incredible conglomerate of different fields serving one particular idea.

For musicians, the instrument we play is part of who we are. How do you think the instrument the composer plays affects the music written?

In what way is your music influenced by the fact you are a percussionist?

I say in my bio that I am a composer and percussionist, which seems like a simple statement of fact, but I spent a long time trying to figure out which one of those should be listed first. Historically, I was a percussionist first. I started taking percussion lessons in the fifth grade, and I didn't start studying composition until sometime in high school. But most of my degrees are in composition, and I am doing more composing these days than playing. I think if I were to look back and really dig into what my motivations were to start playing, I would probably find that I wanted to make something new, which feels more like composing. And as I started to learn percussion, improvising with sticking patterns and making up little songs became a very large part of how I practiced scales and rudiments. As to how this is reflected in my music nowadays, I still find a lot of enjoyment in rhythm, timbre, and improvisation. I often find that my compositions are more personally interesting when I lean into the opposite of what I might be expected to write as a percussionist.

The world of music and entertainment is changing rapidly. Everyone has access to any music by any composer at home. How do you think this is shaping the way we conceive chamber music?

Chamber music, to me, has always been about "being there." That aspect of the medium will never go away. There will always be people who prefer to see live music, just as there will always be people who prefer a recording. This differentiation to me is interesting because, perhaps counterintuitively, it allows both types of people to "be there." A live performance affords one type of experience, and a recorded performance allows another type of experience, both of which are incredibly beneficial and useful for the audience. Recordings, particularly those posted online, have allowed people from all over the world to connect

with new music, experiences, composers. So, while there may be issues with on-demand access such as streaming compensation, algorithm manipulation, lack of universal broadband access, etc., the result is a wider audience for the world of chamber music.

What is the creative background of "We Can Learn Me Together"?

"We Can Learn Me Together" was written for pianist Clare Longendyke and violin/viola duo Sonic Apricity for the 2019 Alba Composition Festival in Alba, Italy. The title of the work is based on the last line of a poem written by my then-girlfriend, now wife, Jess Willis, shortly after we first started dating. Her poem is a deeply personal reflection on the vulnerability inherent to allowing someone to learn beyond the "marketable parts of [yourself]." The feeling of vulnerability, I think, is inherent to creativity; and for me, that manifests itself in this piece with the question: "Could you read a piece of music the same way you read a letter or a poem?" This piece was an attempt to answer that question. I tried to describe the musical events, ideas, and feelings through prose that was written in such a way that, when performed as described, would cause the piece to fit together seamlessly. To my surprise, the experiment worked, and this method of composing has become a staple in my creative process.

You are involved in creating multi-disciplinary works, such as interactive sound installations. Which software do you use and how do you integrate it with the music?

How does the audience experience evolve because of the use of multi-media?

My work with electroacoustic and electronic music is something of a new interest, and mostly began around the beginning of the pandemic when I decided to use the two weeks of lockdown to finally learn the basics of Max/MSP (a visual programming language for music and multimedia). I initially started using it to build programs to rehearse my instrument and fixed media pieces, and then later used Max to create interactive electroacoustic works for solo instrument and computer.



PHOTOS BY
BADIE KHALEGIAN AND ANDREW SALZANO

Bryan Michael Wysocki

Atlanta-based composer and percussionist

My more recent interest in sound installations stems from the idea that music in a public space should be somewhat useful, in addition to decorative. For example, my piece “This Point, On” is an installation in the University of Georgia’s art school courtyard that acts as an interactive clock. It creates sound when people walk past a webcam in the courtyard, and the pitch/scale/tuning/reverb, etc. are all controlled by the time of day. The sound of the installation is mostly atmospheric, so as to fit into the sound of the courtyard without being disturbing. For me, the “use” of this installation is to fill the space in a non-invasive, but still creative and interactive way.

Can you tell us something about you (that we won’t find in your bio) that you think shapes your body of work?

When I was growing up, I lived right next to a small community beach on the Chesapeake Bay. Every day the beach would look different, due to the natural forces shaping the sand. Some days there would be a little pool of water a few feet onshore, due to becoming trapped on a high tide—other days you could walk 20-30 feet offshore to a sandbar at low tide. And after you spend your entire pre-college life next to this beach, you become aware of these natural cycles, and they become deeply ingrained in you. As this relates to my work, I cannot pinpoint a direct relationship between the Chesapeake Bay and my music, but I am certain that there is something there.



Cullyn D. Murphy

Composer, conductor, and reluctant vocalist

There's an interesting quote from your bio: "Cullyn focuses on amplifying the already existent musical components of sight, taste, touch, and smell in order to gain access to different modes of storytelling through music." Could you elaborate on that?

For me, no musical experience is strictly aural. Whether I'm physically sharing or imagining the space in which sounds are being made, I inevitably latch onto extra-musical context and material to extend my perception of the sounds. As someone who really enjoys cooking, I love to think about how I can quickly alternate between all my senses to dictate how I proceed. I always have the option to completely trust the initial recipe and follow it as closely as possible, but responding in the moment to the variety of clues offered by the ingredients themselves and the way they come together creates exciting options for how to arrive at results I am excited by but didn't necessarily anticipate. I see my practice as an openness to the opportunity to engage with senses beyond hearing whether the inclusion of extra-musical elements is blatantly present or not. I am thinking about how all senses are interacting constantly. The framework of music is just how I prefer to organize and communicate these senses in time.

What is the creative background of "Everywhere all ways"?

I wrote "everywhere all ways" while moving for the fifth time in six years. I spent a lot of time thinking about the specific functionality of different rooms and spaces that make up a living place. Halls for transitions, kitchens for preparing, dining rooms for savoring, etc. Finding myself, once again, packing away these spaces I had repeatedly emptied and filled over the past few years caused me to think on the lineage of these rooms in my own life. It felt comforting to imagine that each new living room, bedroom, or attic was not a blank canvas but a place to be with those people and memories who had inhabited previous versions of those spaces. 'everywhere all ways' delineates room-like pockets of musical material for the ensemble to patiently explore. Each instrument provides a path to uncovering different shades and qualities of the material while the electronics fill the gaps with the sum of those discoveries. The final section that locks the instruments together and asks them to slowly stretch over the continuous stream of electronics represents

an imagined palimpsest of space where every iteration of that room and its contents could coexist.

For musicians, the instrument we play is a part of who we are. How do you think the instrument the composer plays affects the music written? In what way is your music influenced by the fact you are a percussionist?

This will obviously affect each composer differently, but I think it significantly determines how you initially approach composition. When I first began composing, I tried to avoid writing for the voice because I was excited by the opportunity to experiment and stretch my understanding of sound and structure. I now realize that even in those pieces I was thinking about drama and form in a way that was already very familiar to me. I learned to sing through participating in theatre. Using my voice meant adjusting it to portray different characters and effects. It also meant that I needed to be sensitive to how my voice functioned within the trajectory of the piece and related to the ensemble. For that reason, I typically think of the voices, instruments, electronics, videos, choreographies, etc. in my compositions all as characters that require similar considerations to achieve a story. I learned to think of my voice as a fluid and chameleonic carrier of narrative and believe that the music I write should possess a similar ability.

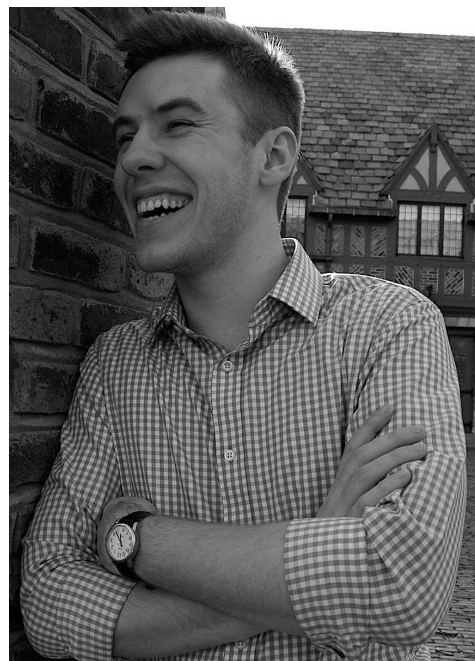


PHOTO BY
ALLISON MURPHY

♩=74 Light, floating
 + B♭= mostly air, some pitch

Clarinet in Bb

Violin

Violoncello

Piano

Electronics

White noise swell
On

Off

6 (Play) 5x

7x

slow trill

slow trem

white noise swell

The world of music and entertainment is changing rapidly. Everyone has access to any music by any composer at home. How do you think this is shaping the way we conceive chamber music?

I think it's demonstrating that there is more to be gained by broadening our thoughts around what is possible in a concert. Live music can ask audiences to make graphic scores that are incorporated into the performance. It could create music with the intention of it being amplified so the audience takes in the piece through different vibrations created with that setup. Chamber music can accentuate the unique rewards that come from sharing a space and a moment with others. This shouldn't lessen the value of presenting music in a standard setting, but it should illustrate that there is still plenty of potential in liveness to be uncovered.

“For me, no musical experience is strictly aural”

Can you tell us something about you (that we won't find in your bio) that you think shapes your body of work?

I like to think about pieces of music as time capsules. I write music with a considerable amount of variability because I love how performers can embed themselves within those choices. This allows pieces to have lineages and growth in a way that makes me feel more connected to music and to the people around me. Recently, all my pieces have been dedicated or inspired by people who I wish were geographically closer. Working on and hearing these pieces can serve as a way of conjuring them, but they can also just supply a simple reminder to call them and catch up. Approaching composition as a facilitator of social manifestation and connection is what makes composing powerful to me. I love composition because I love the people in my life.

A deeper dive into the community we serve



Identifying the community an organization serves may outwardly seem like an obvious endeavor. However, you might be surprised at how easy it is to get tied up in the nitty-gritty and lose sight of the people you aim to serve long term.

In an effort to maintain transparency with our audience and reaffirm our commitment to our mission, we are sharing and unpacking the analytical breakdown of the community this organization serves. CreArtBox promotes the creation of meaningful, new work and supports professional artists. These artists can be grouped into three categories:

1.- World-class freelance musicians based in the New York Tri-State area.

Every season, a new roster of world-class musicians is selected to develop and perform on the programs of the organization. These programs include live performances, tours, streaming concerts, theatrical productions, recordings for the Digital Concert Hall, and studio recording for new album releases. This regular seasonal turnover of projects creates new employment opportunities for numerous professional musicians.

2.- Classical music composers, especially multidisciplinary creators that combine music with visual art or any other art form.

Since its inception in 2013, CreArtBox's commitment to new music has only grown over the years, and to date, the organization has commissioned fifteen compositions by nine different composers and performed hundreds of new music pieces, including two full-stage commissioned operas.

Since 2018, all new music activities have been transformed into open call opportunities for composers and creators, in an effort to further engage with today's dynamic classical music landscape. These opportunities are published yearly on platforms such as the New York Foundation for the Arts, American Composer Forum, and The Composer Site, among many others.

The last "Call for Submissions of Classical Contemporary Music 2022" received a record number of 503 applications, from which 3 winners were selected. All the open calls are open to composers of any nationality, except for the "American Composers Call," which specifically serves American-born or American-based composers. Thanks to these open calls, CreArtBox has generated a database of thousands of composers that not only receive regular updates about the organization, but also other potential programs, competitions, or open calls from similar organizations that might also support their careers.

3.- Visual artists, performing artists, and designers

CreArtBox's mission statement calls for the organization to: "present exceptional classical and new music with a crafted visual aesthetic." The latter half of the statement, "with a crafted visual aesthetic," encapsulates the organization's commitment to expanding audiences' musical experiences into new frontiers.

To achieve this mission, visual artists, designers, choreographers, and actors are included in the roster. Although music is the creative core of this organization, additional perspectives provided by artists not immersed in the classical music world allow CreArtBox to expand and enhance its work and capture the audience's attention with broader sensory performances.

AUDIENCES

Performing arts organizations are indebted to their audiences not only for their attendance of performances but also for their continued interest and

investment in the arts. Consequently, CreArtBox utilizes visual art, technology, eclectic programming, and targeted marketing as ways to engage returning audiences and attract new audiences to classical and contemporary music.

Projects such as the annual CreArtBox Music Festival also pay special attention to Queens residents and low-income households by offering free and affordable tickets through partnerships with the Queens Public Library, local schools, and other local organizations.

In the last six years (2016-2022) 90% of performances have been sold out in venues seating anywhere from 80 to 400 audience members. 70% of performances were co-presented by CreArtBox and the venue, while 30% of the performances were presented by another organization, with CreArtBox invited to perform as guest artists.

Reports provided from Email Marketing Campaign, Google Analytics, ticket sales analytics, and web analytics throughout the last 5 seasons have shown that 80% of audiences come from the United States, 7% from Spain, and 13% from the rest of the world. 6% of audiences are between the ages of 0-18, 54% between 18-30, 21% between 30-60, and 19% are 60 and older.

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CreArtBox is proud to partner with a multitude of organizations, such as

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Upcoming 2022-2026

planned CreArtBox productions



2024

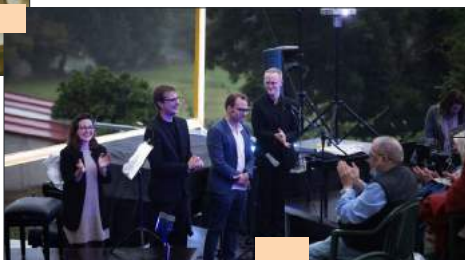
Petrousha Ballet

A new interpretation of the original score by Stravinsky will be produced for chamber ensemble and ballet.

2025

The Planets by Gustav Holst

The masterpiece by Gustav Holst will be produced with immersive visuals and high design inspired by the new generation of space exploration.



2022-26

Art residencies in Spain

With our new frontier open in Spain, we will connect American and Spanish artist with a residency program open to composers, live artists, and visual artist.

2026
Two Roads Feature Film
& European Tour

A new version designed for the screen will premier in 2024 following an European tour of the original opera.



2024

Smart City

American premier of the new ballet by Marcos Fernandez "Smart City" in New York.



2023

Japan Tour

A second tour in Japan is coming in collaboration with Japanese designer Mizuko Kaji.

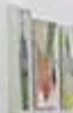


ONGOING PROGRAMS

Commisioning Program
CreArt Music Festival
Leiguarda Festival

CULTURE

LAB LIC



Culture Lab LIC is a non-profit organization formed to bring accessible high-quality art of all genres to our community. We aim to support local artists by providing rehearsal, performance, and exhibition space, as well as a robust residency program.

Now you too can join the Culture Lab LIC family by becoming a member! As a member of Culture Lab LIC, you directly support dozens of arts, cultural, and neighborhood organizations enjoyed by the entire community. As a token of our gratitude for your awesomeness, each of our membership levels offers a small gift for every member: \$2 off drinks, early viewings to monthly exhibitions, access to artists' talks, Culture Lab LIC swag, and discounts to theater, dance, and music concerts and special events.


**Now you
can join the
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becoming a
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Culture Lab LIC now offers unique membership opportunities

Culture Lab LIC is active year-round, with free outdoor concerts held 3-4 nights a week from May through October, indoor art exhibitions that rotate monthly, a variety of theatre, dance, music, and comedy performances in our 90-seat theater, and frequent artists talks, community events, classes, and more in our spacious classroom. All of this is made possible through the generous donation of space from Plaxall Inc. Culture Lab LIC is more than just a venue: it is the heart of Long Island City.

Our new membership-based platform unlocks invitations to exclusive receptions and special events, discounts on drinks, exclusive merchandising, premier access to selected events, reserved VIP seating, and even original artwork by a Culture Lab LIC artist. Membership levels range from \$50 ("Friend of Culture Lab") to \$1000 ("Champion"). Come join the family at www.culturelablic.org.



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