



College of Visual and Performing Arts

**REVA AND SID
DEWBERRY FAMILY
SCHOOL OF MUSIC**
George Mason University®

DEWBERRY FACULTY ARTIST SERIES

**Kathy Gardiner Mulcahy, clarinet
Caroline Steiger, horn
Eunae Ko Han, piano**

**Sunday, March 2, 2025
3:00 p.m.
Harris Theatre**

PROGRAM

Trio for Clarinet, Horn, and Piano

I. Liberamente e molto espressivo; Allegro con moto

II. Adagio

III. Adagio/Allegro; Allegro giocosamente

George Rochberg
(1918-2005)

Brief Intermission

Phosphenes for Clarinet and Fixed Media

Robert Gillam
(b. 1977)

The Cape Cod Files

III. Lecuonerias

IV. Chiquita Blues

Paquito D'Rivera
(b. 1948)

MEET THE ARTISTS



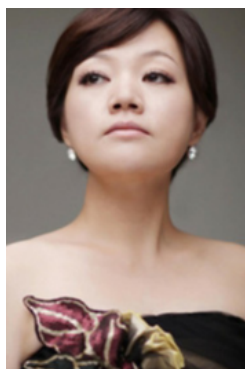
Dr. Kathleen Gardiner Mulcahy is Director of Woodwinds and Associate Professor of Clarinet at George Mason University's Dewberry School of Music. She performs frequently with the Kennedy Center Opera House Orchestra and National Symphony, and has held tenured positions with the Annapolis Symphony, Buffalo Philharmonic, and Grant Park Orchestra. She is principal clarinetist with the Alexandria Symphony and Wolf Trap Orchestra and maintains an active schedule as a solo and chamber artist. Dr. Gardiner Mulcahy is also a certified yoga instructor, specializing in classes and clinics for the college-age performing artist. When she's not performing or teaching, Dr. Gardiner Mulcahy enjoys

practicing yoga and spending time hiking, kayaking, and paddle boarding with friends and family.



Dr. Caroline Steiger was appointed as Director of Brass and Associate Professor of Horn at George Mason University effective August 2024. Caroline Steiger is an active teacher, clinician, and performer. She holds degrees from the University of Michigan (DMA, BM Music Performance with Teacher Certification) and Penn State University (MM Music Performance). Dr. Steiger has held positions at Texas State University (Associate Professor of Music and Artist/Teacher of Horn, 2016-2024), SUNY Potsdam's Crane School of Music (Visiting Assistant Professor of Horn, 2014), Penn State University (Teacher Assistant), and the University of Michigan (Graduate Student Assistant). While at Texas State, Dr. Steiger

led the TXST Horn Ensemble in performances at regional and international conferences, as well as regular recitals on campus. Dr. Steiger's work as a musician has included performances with the San Antonio Philharmonic, Mid-Texas Symphony, San Antonio Symphony, Toledo Symphony Orchestra, Detroit Symphony Orchestra, Detroit Chamber Winds and Strings, and the Mariinsky Theatre Orchestra during its 2015 US tour. Committed to chamber music, Dr. Steiger has played with the Potsdam Brass Quintet, faculty quintet-in-residence at SUNY Potsdam, the Emblems Woodwind Quintet, an Ann Arbor-based quintet focused on performing new and underrepresented works, and is a founding member of the Cobalt Quartet (Winner, 2018 International Horn Society Quartet Competition-Professional Division; Featured Artists, 2023 Mid South Horn Workshop). She also performs frequently with her husband, trombonist Michael Steiger (US Navy Band). Together, they have commissioned and premiered several new works for Horn and Trombone. Dr. Steiger presents and performs frequently at conferences including Texas Music Educators Association, International Horn Society, and International Women's Brass Conferences. Dr. Steiger's main teachers include Adam Unsworth, Bryan Kennedy, Lisa Bontrager, Sören Hermansson, and Corbin Wagner.



Dr. Eunae Ko Han is an Assistant Professor in Collaborative Piano at George Mason University. Since 2014, Dr. Han has served as an opera coach and collaborative pianist in vocal studies at George Mason University. Currently, she is an artist faculty member in Collaborative Piano and focuses on performing and coaching for the vocal and instrumental areas. In addition, she organizes collaborative piano assignments within the Dewberry School of Music. Dr. Han received her D.M.A. in Collaborative Piano at the University of Maryland at College Park (UMCP), studying under Rita Sloan, who founded and directs the collaborative piano program at the Aspen Music Festival. Her doctoral dissertation was on innovations

in French chamber music and melodie – through a collaborative pianist's perspective - exploring the role of piano in accompaniment. Dr. Han also earned her Master of Music degree in Piano Performance from UMCP and her Bachelor of Music degree in Piano Performance from George Mason University. While studying at UMCP, she held positions as the pianist for the University Symphony Orchestra, the accompanist for the Chamber Singers and the Maryland choir, and the pianist coach for the UM Opera Studio. Additionally, Dr. Han received the McCoy Award for Collaborative Pianist and First Place in the Ulrich Competition at UMCP. She also received a rave review from the Washington Post for her performance of Mozart's opera, *The Impresario*, at the Clarice Smith Performing Arts Center. As part of the "Songfest" in Malibu, California, under the tutelage of Martin Katz, she premiered pieces by distinguished composers including Jake Haggie and John Harbison. Dr. Han has extensive experience as an accompanist and a chamber musician, performing in numerous concerts and recitals throughout the United States, Korea, China, and Japan. She frequently plays in the U.S. Air Force Chamber Music Series recitals and has traveled abroad to perform with choral, vocal and instrumental chamber groups in Mexico, Thailand, Cuba, Costa Rica, Turkey, Kazakhstan, and Kyrgyzstan. She actively performs as a collaborative pianist for both vocal and instrumental recitals throughout the Greater Washington Metropolitan area, as well as in New York. In 2017, she founded the Kalos Trio and organized the Benefits Concert for the Homeless at the historic New York Avenue Presbyterian Church in Washington, DC, performed Vivaldi's *Four Seasons* as part of the Angel's Concert Series at the Church of Holy City in Washington, DC, and performed Mendelssohn's *Piano Trio No. 2* at Carnegie Hall in New York City. Dr. Han is also the director of Namu Performing Arts Society (N-PAS), a non-profit organization whose mission is to serve underprivileged people around the world through music. In May of 2023, she led a group of professional musicians to organize and perform at Wieniawski Hall (Lublin, Poland) for Ukrainian refugees ("Love and Hope Concert").



Dr. Robert W. Gillam holds a bachelor's degree in Music Theory and Composition from Azusa Pacific University, a master's degree in Commercial Music from California State University Los Angeles, and a doctoral degree from the University of Arizona in Music Composition with a minor in Music Theory. He also holds a certificate in film scoring from the highly acclaimed UCLA extension program in Los Angeles. Dr. Gillam is an active educator, having taught at several higher-education institutions across the United States. His primary areas of interest are in music technology, composition, sound design, commercial music and music for media. While teaching at Lamar State College-Port Arthur,

Robert helped develop and implement an innovative sound design curriculum. As a composer, Robert has written music for several independent films and his concert music has been performed in the U.S. and in Europe. He has received commissions from the Azusa Pacific University Wind Ensemble and his piece "American Fanfare" was chosen as a finalist in the 2013 Dallas Winds Call for Fanfares competition. His music's wide range of influences includes 20/21st century concert music, jazz, film scores, folk music, popular song, and electronic dance music. Dr. Gillam is also active as a performer. He has played in groups across Southern California, Arizona, and Texas. Robert plays several different keyboard instruments including piano, Hammond organ, and his personal favorite: keytar. He is also a highly skilled synthesizer and drum machine programmer.

See the full listing of the Dewberry School of Music's wonderful faculty at music.gmu.edu/faculty-staff/

PROGRAM NOTES

George Rochberg was a prolific American composer of orchestral, chamber, keyboard, and vocal music. Known primarily as a serialist, many of his compositions were composed with 12 tone technique which organizes elements into a fixed order, replacing traditional major and minor scales with a chromatic scale structure that remains consistent throughout the composition. Rochberg abandoned the technique in 1964 after his son died, saying it proved inadequate to express his grief and was empty of expressive power.

Rochberg's **Trio for Clarinet, Horn, and Piano** was written in 1947 before he turned to serialism, and revised in 1980 after his return to tonality. The style can be described as neoromantic, which is characterized by conservative harmonic writing and a return to the emotional expression of the Romantic composers of the 19th century.

Phosphenes (2024) by **Robert Gillam** was premiered by Kathy Gardiner Mulcahy in August 2024 at the International Clarinet Association's ClarinetFest in Dublin, IE. Merriam Webster defines a phosphene as "an impression of light that occurs without light entering the eye and is usually caused by stimulation of the retina (as by pressure on the eyeball when the lid is closed)." Gillam was inspired to write this piece as a remembrance of his childhood when he would spend time pondering and enjoying the light patterns that he could produce when exerting gentle pressure on his eyelids with the palms of his hands.

Paquito D'Rivera is a Cuban-born alto saxophonist, clarinetist, and composer who has balanced a tremendous career in Latin jazz with significant accomplishments as a classical composer and soloist. **The Cape Cod Files** (2009) was commissioned by the Cape Cod Music Festival on the occasion of their 30th anniversary. The work explores different jazz, popular and classical elements in each of its four movements. The third and fourth movements will be performed in today's recital.

Lecuonerias is written for unaccompanied solo clarinet. It features improvisations around some of the melodies written by the foremost of the Cuban composers, pianist extraordinaire Ernesto Lecuona. **Chiquita Blues** uses elements of the American 12 bar blues as well as traditional Cuban Danzón and contemporary atonal music. It was inspired by Antonio Orlando Rodriguez's novel "Chiquita," based on the life of a 26 inch tall Cuban Lilliputian singer and actress who achieved great success in New York at the turn of the 20th century. (Taken from program notes written by the composer)

DEWBERRY SCHOOL OF MUSIC

SPRING 2025 FACULTY ARTIST SERIES

Sunday, January 26

3:00pm

Nuove Frontiere
David Porter, tuba
Caroline Steiger, horn

Sunday, February 23

3:00pm

Duo-Piano Silver
Anniversary Concert
Linda Apple Monson &
Anna Balakerskaia, pianists

Sunday, February 16

3:00pm

The Spheres Project
Juang Huang, violin
Taylor Fleshman, harp
Gerald Fowkes, cello
Thomas J. Wible, flute

Sunday, March 2

3:00pm

Kathleen Gardiner Mulcahy, clarinet
Caroline Steiger, horn
Eunae Ko Han, piano

Sunday, March 2

7:00pm

Songs of Jesse Guessford
Jesse Guessford, composition

George Mason University

Reva and Sid Dewberry Family School of Music

For more information and a complete listing of concerts and recitals, visit the web
site at **music.gmu.edu**



George Mason University is a registered All-Steinway School