

# GUEST ARTIST CONCERT

## Bardin-Niskala Duo

An-Lin Bardin, *cello*

Naomi Niskala, *piano*

**Saturday, June 27, 2026 · 8:00 pm**

WSMTA State Conference · Central Washington University · Ellensburg, WA

*This is a program of works commissioned by the Bardin-Niskala Duo.  
Each work is preceded by a video message from the composer.*

Breath Water Spirit (2022) .....	Michael-Thomas Foumai (b. 1987)
na poki'i (2024) .....	Leilehua Lanzilotti (b. 1983)
La Bestia: The Train of Death (2023) .....	Victor Marquez Barrios (b. 1977)
Almost Gone (2024) .....	Anthony Green (b. 1984)
HOME (2024) .....	Michi Wiancko (b. 1976)
I. Molto rubato, ad lib	
II. quarter = 82	
III. Soaring	
IV. quarter = 92	

### About the Commissioned Composers and Works

**Michael-Thomas Foumai** (b. 1987) is a composer of contemporary concert music and educator with work focusing on storytelling and the history, people and culture of his Hawaii home. His music has been performed by Yannick Nézet-Séguin and the Philadelphia Orchestra, George Manahan and the American Composers Orchestra at Carnegie Hall, Osmo Vänskä and the Minnesota Orchestra, and in the summer of 2021, the Hawaii Symphony Orchestra presented a festival of his music with over 30 performances conducted by Rei Hotoda, Lidiya Yankovskaya, Sarah Hicks and JoAnn Falletta. Honors for his music have included a Fromm Foundation Grant from Harvard University, the MTNA Distinguished Composer of the Year Award, the Jacob Druckman Prize from the Aspen Music Festival, and three BMI composer awards. Foumai holds multiple degrees in music composition from the University of Hawai'i at Manoa (BM) and the University of Michigan (MM, DMA).

Michael writes, "*Breath Water Spirit* is about identity; the name ancient Hawaiians gave their new home and the name of my home. I hoped to capture this ancient natural spirit of the Hawaiian islands using the melodic contours of Hawaiian chant. These fragments of a

chant undergo a tumultuous passage through time that implies, at the start, the undiscovered Hawai'i island, the arrival of the Hawaiians, the ancient battles for unification under Kamehameha I, through the overthrow, and beyond."

**Leilehua Lanzilotti** is a Kanaka Maoli composer/sound artist. A "leading composer-performer" (New York Times), Lanzilotti's work is characterized by expansive explorations of timbre. Lanzilotti's practice explores radical indigenous contemporaneity, integrating community engagement into the heart of projects. By world-building through multimedia installation works and nontraditional concert experiences/musical interventions, Lanzilotti's works activate imagination around new paths forward in language sovereignty, water sovereignty, land stewardship, and respect. Uplifting others by crafting projects that support both local communities and economy, the work inspires hope to continue. Lanzilotti was honored to be a finalist for the 2022 Pulitzer Prize in Music for with eyes the color of time (string orchestra), which the Pulitzer committee called, "a vibrant composition... that distinctly combines experimental string textures and episodes of melting lyricism." As a 2023 SHIFT – Transformative

Change and Indigenous Arts Awardee, Lanzilotti is partnering with Te Ao Mana to provide free hula, language, and cultural workshops, creating space to come together as a community in the week leading up to their new opera project, Lili'u. These workshops are not just to create space to learn, but more to create space to come together through language and culture, and to celebrate the diaspora. For a complete bio, please visit <http://leilehualanzilotti.com>.

*na poki'i* weaves three fragments—the Hawaiian National Anthem, the fragmented beginning of a children's song usually sung as a round, and a birdsong—leaving them all unanswered. Hawai'i Pono'i translates as "Hawai'i's own [people]." The bandmaster of the Royal Hawaiian Band at the time, Henri Berger, wrote the melody. King Kalakaua himself wrote the words to the anthem, which became the new National Anthem (replacing He Mele Lahui Hawai'i, written by his sister, Lili'uokalani), and is still used today as Hawai'i's state song. In the second verse of Hawai'i Pono'i, Kalakaua encourages Hawai'i's own not only to look to their leaders, but also to those after them: the flowers / children of Hawai'i, affectionately referring to all of them as poki'i, or "closely related younger cousin[s], often spoken affectionately." The work asks if these different calls for connection will remain unanswered, leaving a sense of longing.

Venezuelan composer and guitarist **Victor E. Márquez-Barrios**, holds an extended catalog of works that includes compositions for a variety of solo instruments, numerous chamber ensembles, mixed choir, electronics, symphonic band, and symphony orchestra. His music has been performed, published, and recorded by soloists and ensembles from Latin America, the U.S., and Europe. Works by Márquez-Barrios have received performances at numerous international music festivals. An enthusiastic collaborator, Márquez-Barrios regularly works directly with performers and conductors, as well as with artists from a variety of disciplines beyond music. He has been awarded fellowships at some of the most prestigious artist residencies in the U.S., and has received grants and commissions from prominent institutions such as New Music U.S.A., the McKnight Foundation, the International Double Reed Society, and American Composers Forum. Márquez-Barrios holds M.M. and D.M.A. degrees in Composition from Michigan State University, as well as a Master's degree in Music Theory Pedagogy from MSU. He has served on the faculty at Michigan State, Kalamazoo College, Grand Valley State University, Alma College, and St. Lawrence University. Since 2015 and in parallel to his active career as a composer and guest lecturer, Victor Márquez-Barrios teaches music theory and composition as part of the faculty at Truman State University, where he is also the founding director of Uncommon Practice, the University's contemporary-music ensemble. During the summer, Márquez-Barrios teaches at Interlochen Arts Camp in Michigan.

About *La Bestia: The Train of Death*, Victor writes "As of February 2023, more than 7 million people (around 25% of the country's population) have left Venezuela since 2014, which makes it the largest-ever refugee crisis in Latin America. While the majority of displaced Venezuelans went to other countries in Latin America and the Caribbean, a significant amount of migrants have come to the U.S., through the dangerous Darién Gap between Colombia and Panamá, and eventually climbing aboard a freight train known as "La Bestia," or "The Beast." In recent years I have been both shocked and saddened to hear Venezuelan voices in numerous interviews and news reports about the migrant crisis at the U.S. border. Of those, the ones that strike me the most are the voices of children, traveling north by themselves or with their families. This composition is both an attempt to raise awareness about this humanitarian crisis, and a lullaby for those children, my personal way of encouraging them to keep dreaming despite the challenges, and to try and convince them (and myself) that the storm will pass, and that there will be calm and better days ahead for all."

The creative output of **Anthony R. Green** (b. 1984; composer, performer, social justice artist) includes musical and visual creations, interpretations of original and old or new repertoire works, collaborations, educational outreach, and more. Behind all of his artistic endeavors are the ideals of equality and freedom, which manifest themselves in diverse ways in a composition, a performance, a collaboration, or social justice work. As a composer, his works have been presented in over 25 countries across six continents by various acclaimed soloists and ensembles. Venues where his projects have been presented include Jordan Hall (Boston), Symphony Space and Lincoln Center (New York), Spike Gallery (Berlin), Cadogan Hall (London), and Elbphilharmonie (Hamburg), amongst many others. Green has performed in 12 different countries, premiering original works and working with student, emerging, and established composers, including Renée C. Baker and George Crumb. He is currently a visiting professor at the Royal Conservatoire of Scotland in Glasgow. For more information, please visit [www.anthonrygreen.com](http://www.anthonrygreen.com).

"*Almost Gone* is based on *Sometimes I Feel Like a Motherless Child*. I chose this because I have been thinking quite a bit this past year about all the motherless children and mothers (and fathers) who have lost their children. While this spiritual is more symbolic than related to war, this deep feeling of utter hopelessness is universal. Yet the spiritual has words like "sometimes" and "almost", implying that there is hope. So, this piece begins with a brutal, war-like journey. It then transitions into the confession, and ends with a tiny glimpse of hope (which is actually also part of the many versions of this spiritual)."

A versatile and highly imaginative collaborator, performer, and composer, Japanese-American **Michi Wiancko** has been commissioned by artists and ensembles throughout the country, and both her creative and organizational work prioritize not only artistic discovery, but community resilience and social change. Recent commissions and projects include works for Boston Chamber Music Society, Parker Quartet, Ensemble Connect, SPCO, Aizuri Quartet, Jupiter Quartet, American Ballet Theater, Anne Akiko Meyers, Cleveland Lyric Theater, and Experiments in Opera, among many others. Michi performed her violin solo debuts with the New York and Los Angeles Philharmonics, and her recital debut in Weill Hall. She released her solo album, *Planetary Candidate* on New Amsterdam Records, and the solo violin works of Émile Sauret on Naxos. A passionate collaborator and advocate for new music, Michi has worked with Gabriela Lena Frank, Missy Mazzoli, Vijay Iyer, Judd Greenstein, William Brittelle, Qasim Naqvi, Jessie Montgomery, Laurie Anderson, Steve Reich, Emmanuel Ax, Silkroad, East Coast Chamber Orchestra, The Knights, A Far Cry, Alarm Will Sound, and International Contemporary Ensemble. Her mentors include Donald Weilerstein and the late violinist and composer Robert Mann. Michi is the director of Antenna Cloud Farm, a festival, retreat, and community organization, and she recently launched The Experimental Institute in collaboration with Mazz Swift and PaviELLE French.

About **HOME**, Michi writes "In 1942, U.S. Executive Order 9066 called for the forced imprisonment of 110,000 of Japanese descent, including children, the elderly, and the sick, for the duration of the war. Often referred to as "relocation," the government stole from these families their homes, personal property, businesses, and livelihoods, and moved them into internment camps in remote inland locales. 70,000 of the incarcerated people were full American citizens, born and raised in the U.S., with zero charges of disloyalty amongst them. My piece for The Bardin-Niskala Duo is inspired by this community of folks who faced and endured this unimaginably painful time of fear, racism, violence, and injustice with courage and grace, and who found solace and resilience in their families and in their own cultural heritage."