



DENALI
Artists Respond
to Music Inspired by Wilderness

ELEMENTS ARTIST GROUP
AND
COMPOSERS IN THE WILDERNESS



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Hear the music that inspired the art in
DENALI Artists Respond to Music in the Wilderness



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On recent iPhones, simply open the camera app and point it at the code. It will pop up a message you can select to go directly to the online content. On Android devices, it requires the QR Code Reader app that can be downloaded from the Google Play store. If you'd prefer, you can go to the Composing in the Wilderness website where all content can be easily accessed: <http://bit.ly/ele2018>.

Fairbanks, Alaska
2018



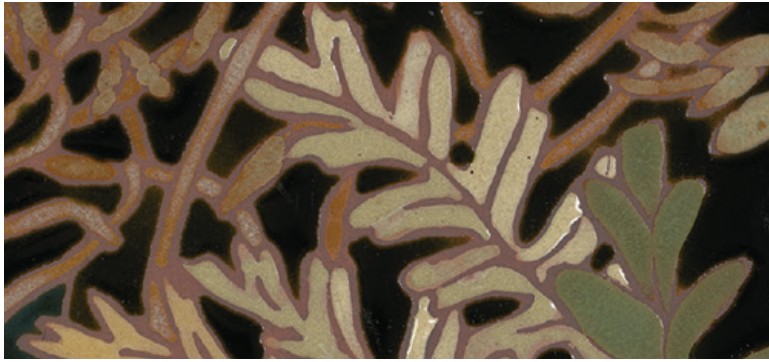
DENALI Artists Respond to Music Inspired by Wilderness was conceived at the confluence of two languages—music and visual art. Elements Artist Group, six artists anchored in Alaska, created eighteen pieces of art in collaboration with nine composers from *Composing in the Wilderness 2017*. Each piece of art is a personal response to a musical composition. The idea for the project was sparked in 2015 by a painting Elements artist Mary Bee Kaufman rendered while listening to music written by Christina Rusnak. Their successful collaboration resonated with fellow Elements artists who were eager to explore a new challenge—making art in response to music inspired by a place they love, Denali National Park. Stephen Lias, *Composing in the Wilderness* Director, shared the proposal with his musicians and they enthusiastically said, “Yes!” The generous support of a Community Arts Development Grant from the Alaska State Council on the Arts helped fund the project.

Composers shared their music, scores, ideas, and information about specific locations that kindled their inspiration. Elements artists have all experienced the transformative potency of living, working, traveling, or being an Artist in Residence in Denali Park. They have personal knowledge of its unique landscape, flora and fauna, weather and soundscapes. Their connections to this rare wilderness, along with knowledge of specific places influenced their responses—the colors, textures, shapes, and images they chose.



Each artist responded to three pieces of music, generating eighteen works of art—two responses to each of the nine musical compositions. Artists worked in a variety of media including fiber, ceramic tiles, painting, poetry, and bookmaking materials.

Meeting regularly to exchange ideas, Elements members have been committed to each other’s creative growth since 2003 when a dozen fiber artists formed the original Elements Group. Over the years, the group evolved to include artists working in an array of media. Each has exhibited her work in a wide variety of solo and group shows in Alaska and the Lower 48. Public museums and private collections house their work and each artist has been honored with awards and commissions. They relish the convergence of fresh astonishment and seasoned expertise, a pivotal reason why this collaboration has been a rich, gratifying experience.



COMPOSING IN THE WILDERNESS is a life-changing field course offered annually by the Fairbanks Summer Arts Festival in collaboration with Alaska Geographic and the National Park Service. These works of art in this exhibit were inspired by music written by the nine composers who participated in this program in 2017.

Led by adventurer-composer Stephen Lias, these composers were taken into the backcountry of Denali National Park for four days for an intense and immersive creative adventure. Through many hikes and interactions with scientists, naturalists, and wilderness guides, the composers developed an intimate knowledge of this pristine Alaskan wilderness. With this as their inspiration, the group was then flown to the remote Coal Creek Camp in Yukon-Charley Rivers National Preserve where they had four days to compose original works for chamber ensemble. Upon returning to Fairbanks, these works were then rehearsed and performed for audiences in both Denali and Fairbanks.



Drawing on experts in every discipline, the **FAIRBANKS SUMMER ARTS FESTIVAL** brings together musicians, chefs, dancers, actors, photographers, and artists of all types for two intense weeks in July. Each year they enlist accomplished instrumental performers to create a dynamic chamber ensemble (CORVUS) which presents concerts in Fairbanks, as well as outreach events in rural communities of interior Alaska. In 2017, Corvus was comprised of Katie Cox (flute), Mara Mayer (clarinet), Andie Springer (violin), Charly Akert (cello), and Joe Bergen (percussion).

STEPHEN LIAS (founder and leader of Composing in the Wilderness) is an internationally recognized composer whose passion for wilderness and outdoor pursuits has led to a growing series of works inspired by the national parks of the U.S. He has served as Artist-in-Residence at Rocky Mountain, Glacier, Denali, Glacier Bay, and Gates of the Arctic National Parks, and has written over fifteen park-related pieces that have been programmed by, among others, the Fairbanks Symphony, the Shreveport Symphony, the Rochester Philharmonic, and the Anchorage Symphony. He recently completed an NEA-funded commission for the Boulder Philharmonic which was premiered at Washington DC's Kennedy Center for the Performing Arts.



Enough

Artist book with poem
8”h x 24”w x 8”d
(open position)

Susan Campbell

*created in response
to Silent Succession
composed by
Jesse Budel*

I was moved by Jesse Budel’s composition and the concept behind it, the cogent fear of an irreparable crisis where our world is forever altered. The box of drawers houses artifacts that represent what Denali’s wilderness is losing as the biotic impoverishment rendered in Silent Succession’s soundscape accelerates.

Jesse’s piece begins in silence and moves gently into the wind over Denali’s rivers, glaciers, and forests, then increases into the frenetic chaos of climate change and back to the silent wind. The pochoir print captures the intricate landscape before the chaos. The poem offers questions to contemplate as we pause to consider the losses. The box is covered with handmade marbled paper representing the amorphous blending of cello, violin, and percussion.



Passage

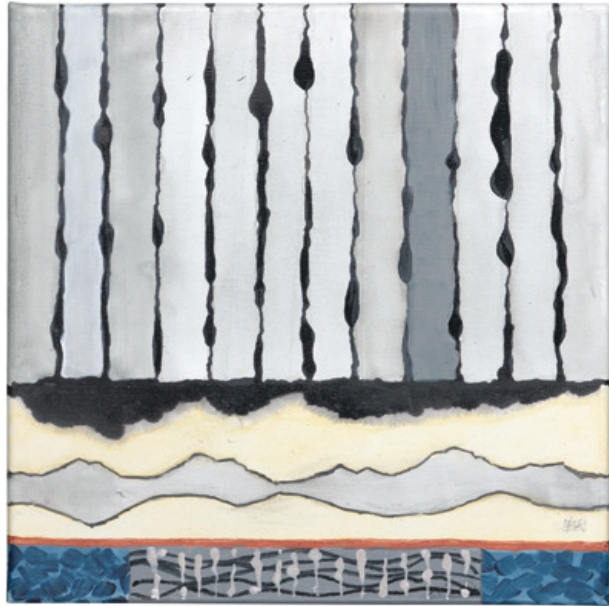
Artist book
11”h x 21”w

Margo Klass

*created in response
to Silent Succession
composed by
Jesse Budel*

This piece represents a time when the apocalyptic vision of a ravaged Denali Park in Jesse Budel’s composition is fulfilled. A series of niches, as in chapels of a cathedral, honor all that was lost to time and climate change. Majestic mountains, rivers, glaciers and permafrost, the land’s mineral resources, the boreal forest, its flora, and fauna are all symbolically represented as icons to be remembered, honored, even venerated.

The interpretive markings on the book’s interior panels were made as visual responses while listening to Budel’s musical score. They reflect Silent Succession’s movements and their range of tempos, starting slowly with silent wind and flowing rivers and gradually building to the climax of nature’s chaotic collapse. In my interpretation, Silent Succession’s conclusion, delicate sound fading into the distance, intimates the possibility of a hopeful, new beginning.



***The Clouds
That Roared***
Acrylic painting
12”h x 12”w

Mary Bee Kaufman
*created in response
to Savage
composed by
Christian Dubeau*

Hardened, loud, sonorous blocked chords reverberate and create a nervous energy. They speak to the majesty of the Alaska Range and clouds that linger over the Denali landscape.

My piece pulls from the repetition of this strong dominating chord structure. Below the moody grey wall of chords are vague mountain forms, separated by an ethereal release of tension (yellow) as the music tumbles and transitions through scales and arpeggios. The repetition of shape at the base represents a return to the blocked chord form. It is surrounded by the calming effect of blue and separated from what lies above by a horizontal copper line, the grounding color of earth.



Evocations
Box construction
10”h x 14”w x 4”d

Margo Klass
*created in response
to Savage
composed by
Christian Dubeau*

In his introduction to *Savage* at its premiere performance in Denali National Park, composer Christian Dubeau used the term “harmonic texture” in describing the bursts of chords played simultaneously and in succession throughout the piece. I hear them as strong elements thrusting themselves forward, towards the listener. In my visual world, these chords evoke physical elements of nature—mountains, rivers, trees, the very land itself—bursting into being, in constant motion, and demanding the viewer’s attention. In the background, strands of melody soften the dissonance producing a visual landscape that is both wildly raw and gently lyrical.



Denali Colloquy

Artist book
10”h x 15”w

Susan Campbell

created in response
to *Look Up*
composed by
Corinna Hogan

As I listened to the cello, flute, and percussion shaping Corinna Hogan’s rhythmic, contemplative composition *Look Up*, I imagined walking, watching the colors, textures, and patterns of the Denali landscape. I have spent many days hiking in Denali Park and, like Corinna, I have been astounded by the vast beauty of Denali’s wilderness, astonished by the majestic and the minuscule.

In this flitch book, *Denali Colloquy*, I have arranged objects that could all be found in Denali, though none of them were collected there. The arrangement of the artifacts complements the repeating patterns in *Look Up* and, like the music, offers an opportunity to pause and pay attention. It is an invitation to notice the myriad wonders that shape the Denali landscape.



**Triptych:
Somewhere
Beyond**

Box construction
16.25”h x 16”w x 3”d

Margo Klass

created in response
to *Look Up*
composed by
Corinna Hogan

Look Up musically describes Corinna Hogan’s experience of hiking in Denali National Park. Placing one foot rhythmically in front of the other, she gradually becomes comfortable with uneven ground underfoot. As she allows herself to look skyward, she discovers the world above—from the shrubs at eye level to forest’s canopy, and beyond to the farthest mountain.

Triptych: Somewhere Beyond represents my experience of looking up while walking familiar trails right outside my back door. My eyes may rest on a cluster of birches, a raven landing on a distant spruce, or how sun filters through the leaves, but gradually, and without any particular awareness, I go beyond the visible landscape to contemplation: ideas, space, light.



Marks on the Land

Ceramic tile
18”h x 12”w

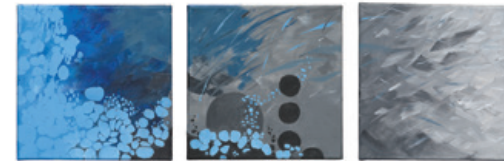
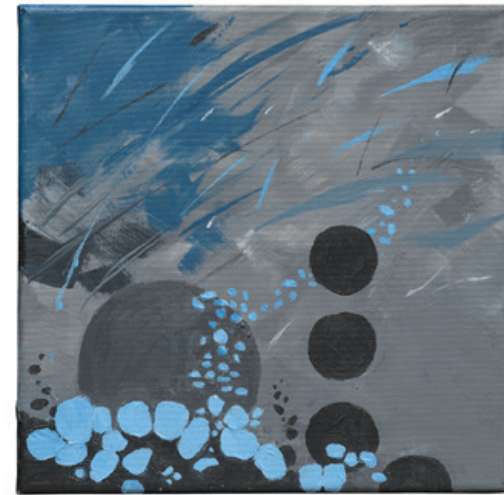
Nancy Hausle-Johnson

created in response to Footprints composed by Aaron Keyt

The first section of Footprints is a series of repetitive melodies that carry my imagination through the processes of mountain formation. The movement of the music suggests to me erosion through wind and water, softening the landscape.

The softer, harmonious melody speaks of new growth and change. The bumblebee flits through the tundra pollinating plants. Dramatic, loud sounds imply the heavy, ponderous footfalls of dinosaurs creating footprints, some of which remain in stone.

All elements and creatures affect the land as they pass through, each leaving its own mark.



The Resonance of Footprints

Acrylic painting
10”h x 32”w

Mary Bee Kaufman

created in response to Footprints composed by Aaron Keyt

Aaron Keyt’s composition connects with the divergent resonance of sound in the Denali landscape, past, and present, bound together by space and time.

The first panel begins in the rich depths of dark blue underlying the “metaphysical footprint” of ancient antecedent rivers. The 3/4 time signature creates a dance-like rolling cadence of organic shapes.

In the second section the neutral blue-grey background transitions from robust chords of massive prehistoric creatures to pizzicato brushstrokes of fragile bumblebee pollen wax trails.

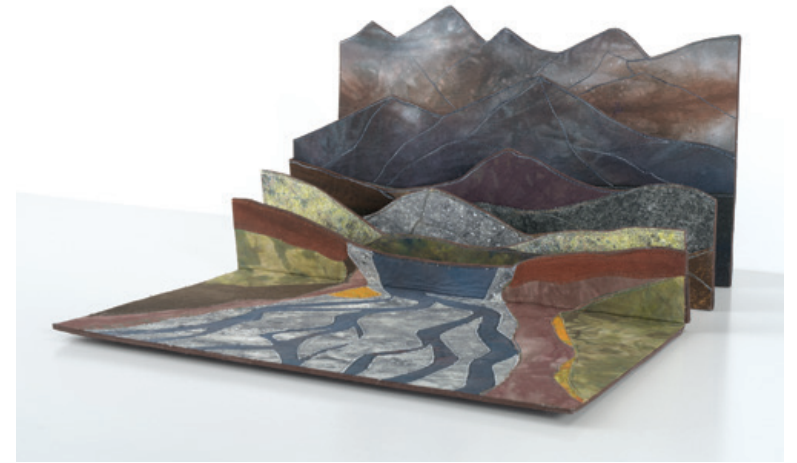
The third section flows to the scattering of hue and light, a dispersion of color and shape as “wind blowing through trees, leaving no trace.”



**Awesome
Adventure**
Ceramic tile
10”h x 21”w

**Nancy
Hausle-Johnson**
*created in response
to On Distant Hills
composed by
Brent Lawrence*

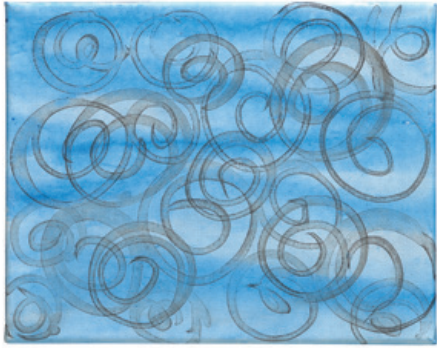
The title, *On Distant Hills*, immediately takes me to a place where I am gazing across a valley that is framed in the distance by Denali. The first half of the composition transports me to the summit of one of the foothills, with my heart pounding from climbing a steep slope. As I rest there listening to the sounds of the water, wind, and rhythm of the hills in my mind and heart, a raven takes flight. I imagine I am flying across the tundra, seeking the blue sky, listening as I soar higher over the distant hills.



Teklanika Cadences
Textile-based
mixed media
8”h x 12”w x 13”d
(approximate, open)

Charlotte Bird
*created in response
to On Distant Hills
composed by
Brent Lawrence*

In these hills, the Calico Creek saddle gives way to 1,600 vertical feet of scree down to Refuge Valley, the source of the Sanctuary River. North 20 miles, the Sanctuary joins the Teklanika. Each watered realm of river country has cadences. The high fell fields sing in flute and marimba. The waters rush and roll their stones through middle elevations in pitches, volumes, and rhythms of the whole ensemble. In Refuge Valley, the choir sings. The river sizzles along gravel bars. In oxbows, it slithers in sucking sounds of the bass clarinet until it reaches the Nenana. We bring our own cadences, from rest-stepping the alpine steeps as in the opening measures to crunching percussion along the bars.



**Beauty and Conflict
Go Hand in Hand**

Acrylic painting
19”h x 12”w (diptych)

Mary Bee Kaufman

*created in response
to Turbulence
composed by
Libby Meyer*

Water is vocal and abrasive as it builds and obliterates leaving a path of rubble and beauty across the Denali landscape.

Libby Meyer’s composition contrasts harmony and discord swirling with the pulse and movement of water. The top panel echoes harmonious organic, tumbling shapes as a progression of arpeggios descends and flows, one instrument following the next. As the cadence changes and tension grows, like the cacophony of water crashing and reeling in physical turbulence, the lower panel descends into conflict and disorder with edges broken and blurred.



Continuum

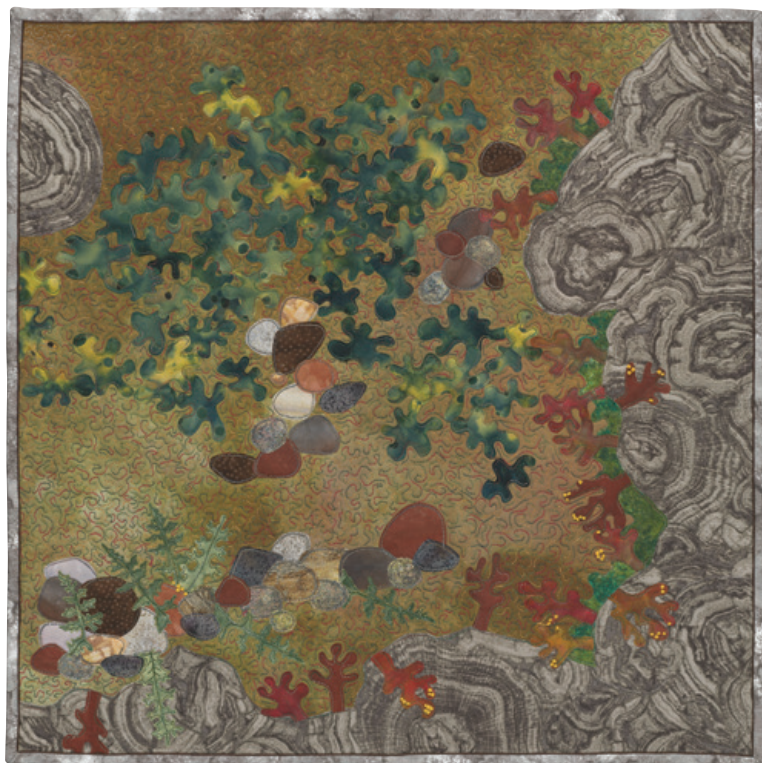
Art quilt
16”h x 17”w

Ree Nancarrow

*created in response
to Turbulence
composed by
Libby Meyer*

The recurring, descending pattern of melody makes me think of water; it descends as rain, flows from hillsides and mountains, and gathers in streams. The melody dominates the other musical notes, so I chose to make the rivulets of water dark against a lighter background. Water rises and falls like musical notes on sheet music.

The melody becomes discordant, evoking flowing water crashing up against obstacles. My water rivulets surge up and meet with printed areas of confused imagery. The water flows over and around the obstacles; it returns to relative calm, and the process repeats itself. The overlying quilting lines emphasize this continuum. The abrupt ending is depicted by the dark rectangle in the right margin. The image and music are finite, but the cycle of water continues forever.



Wilderness Mosaic

Art quilt
18”h x 18”w

Charlotte Bird

*created in response
to Tundra Tapestry
composed by
Christina Rusnak*

Botanist Joan Foote taught me how to identify plants with a taxonomic key. Since then, I have spent hours on hands and knees with the likes of sundew, lichens, and moonwort. Lately, I have become acquainted with tundra’s true tapestry, the fungal mycelia that form a network in the five inches of active soil, distribute moisture and energy, and push up fruiting bodies we call mushrooms. Miles of mycelia live under a single square yard of tundra. The bass clarinet is the voice of the mycelia: beneath everything, supporting everything. The flute and bass flute express the rarities and surprises. There is order, contrast, and conflict, all without a pattern. The colors of the tundra and of the music are abstract.



Tundra Network

Ceramic tile
19”h x 19”w

Nancy Hausle-Johnson

*created in response
to Tundra Tapestry
composed by
Christina Rusnak*

Christina Rusnak is musically describing a small section of tundra. As I listened to the piece, I thought about alpine tundra and of the pika, which I know lives there. The nine small tiles contain plants that are found in the tundra and are as varied as the bits of music in this piece.

Consistently occurring lower notes in the music are reminiscent of the actions of a pika as it scurries through this network of plants. It rests, watches and listens to the wind as it carries the sounds, smells, and movements throughout this miniature landscape.



***If I Could Be
Just One Place***

Art quilt
29.5”h x 18”w

Charlotte Bird

*created in response
to Tattler Creek
composed by
Dawn Sonntag*

A creek falls through a canyon sometimes steep and narrow, sometimes wide and mellow, water meandering through rocks and gravel. The pace of the music said high summer, low water flow—finding pathways rather than torrents cutting channels. The sun is shining. Clouds drift past on breezes. A beautiful day in the tundra—here a small bird dashing through the moving water—there a pika gathering hay for the inevitable cold winter. In a few square miles are every bird, lichen, animal, flower, insect, and fungus that make the alpine tundra what it is—everything moving and yet standing still. Ancient dinosaur tracks mark the stillness.



Memories

Art quilt
21.5”h x 19”w

Ree Nancarrow

*created in response
to Tattler Creek
composed by
Dawn Sonntag*

I love the Tattler Creek area of Denali National Park. This composition evoked memories of perfect days spent hiking there.

I printed mountains and open hillsides on one fabric and printed a second one with flowing blue lines on a teal background. I cut both fabrics into vertical strips and alternated them. The juxtaposition of these two patterns with differing line qualities express the musical notes and energy suggested by the music.

The resonant tones of the cello recreate the deep flowing channels of Tattler Creek. The channel on the right is broken into sections, representing the short musical section of plucked strings towards the end of the piece. French knots provide spots of color suggesting tiny wildflowers on the tundra.



Listen

Box construction
with poem
13.5”h x 11”w x 1.5”d

Susan Campbell
created in response
to From the Darkness,
We Sing the Mighty
Land into Being
composed by
Jennifer Wright

The braided sounds of an Athabaskan drum, flute, and clarinet entwined with mythical chanting evoke memories of times when I felt awash in the primeval power of Denali’s landscape, how it reveals an ancient past, evidence of massive forces of creation. I wrote the poem, Listen, in response to Jennifer Wright’s inspiration—the possibility that myth and science can coexist to describe the magical nature of wilderness. I believe the two are complementary and invite thoughtful contemplation.

The three arrangements of stones, twigs, bones, and quills are emblematic of patterns I’ve seen in Denali’s landscape, the miniature echoing the immense. They are also a metaphor for the way I heard silence give birth to order in Jennifer’s creation song.



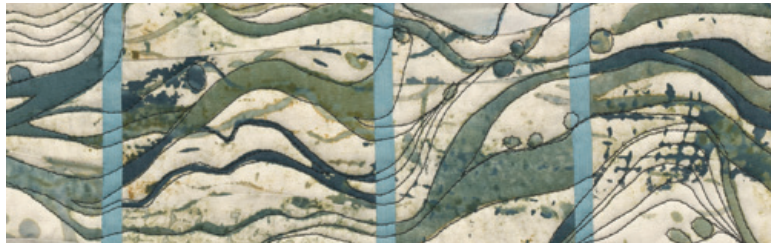
**Envisioning
Creation**

Art quilt
18.5”h x 19.5”w

Ree Nancarrow
created in response
to From the Darkness,
We Sing the Mighty
Land into Being
composed by
Jennifer Wright

Empty space fills with images as I hear silence fill with sound. Athabaskan drumbeats are reflected in the crisp white embroidered lines. Small microbial shapes, embroidered against a primitive landscape of cracked earth, represent the multitude of increasing percussive sounds.

Dark, abstract shapes enhanced by steeply rising and descending quilting lines, reflect the cacophonous message of change as notes of musical instruments are introduced. Bolder lines and shapes emphasize the escalating musical intensity. Gradually earth as we know it emerged. The abrupt musical ending is represented by the dark vertical strip on the right.

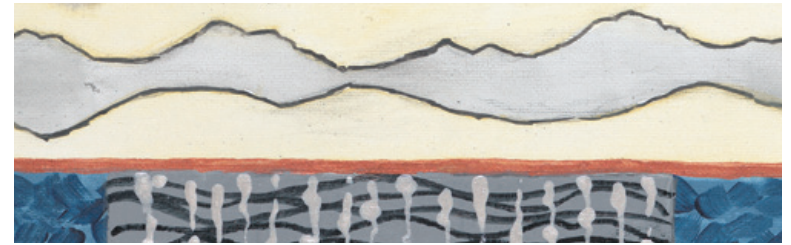


ARTISTS

CHARLOTTE BIRD has been creating textile-based artwork for over 25 years, exploring a variety of art forms, including art quilts, textile-based sculpture and artist books. Her current work focuses on shapes and patterns in the natural world, particularly in Alaska. She hand dyes most of her fabrics using a variety of mark making techniques. Her work is primarily hand drawn and cut, fuse appliquéd, machine stitched, machine quilted and often hand embroidered. She was Artist in Residence in Denali National Park in 2014. Her work is in public and private collections throughout the United States including in the University of Alaska Fairbanks Museum of the North permanent collection. birdworks-fiberart.com

SUSAN CAMPBELL arrived in Fairbanks, Alaska thirty years ago and found home. An avid outdoor adventurer, she writes poetry and creates artist books inspired by her explorations of northern landscapes. Her work often incorporates poems and natural objects, along with traditional and nontraditional bookmaking materials to reflect her connection to the natural world. The University of Alaska Rasmuson Library Rare Books Collection houses one of her pieces. In 2017 she was an Artist in Residence in Denali National Park. Her poems have appeared in various journals and the Alaska Chamber Singers selected one of her poems for a specially commissioned score.

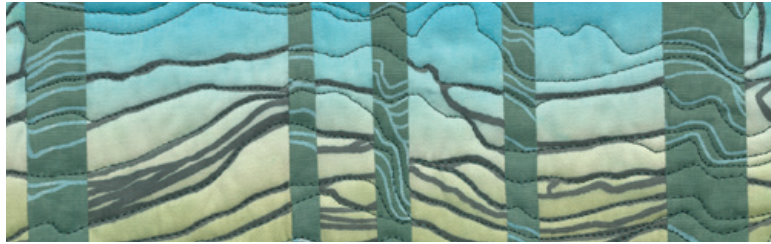
NANCY HAUSLE-JOHNSON has been a ceramic tile artist in Fairbanks, Alaska since 1985. She works with scientists, artists, and music composers to produce public art. Her tile murals have been featured in numerous art shows and Percent for Art commissions for community centers, hospitals, libraries, and schools. She has degrees in art education and commercial art and has taught art in schools K through 12. She has been Artist in Residence at Toolik Lake Field Station, an arctic research station operated by the Institute of Arctic Biology at the University of Alaska Fairbanks. She also designs custom murals and tables for private clients. alaskatileart.com



MARY BEE KAUFMAN lives at the edge of Denali National Park where she has spent 32 years painting the landscapes and wildlife of Alaska. She has taught Field Sketching for Alaska Geographic, guided in the park, and participated in the artist road permit program. Connections through the Fairbanks Summer Arts Festival Jazz Combo (2015) and composer, Christina Rusnak (2016) began a foray into abstract art through music. She often sketches the 'music' in local venues. In the past 5 years, she has been in 14 group shows, 7 as the coordinator, and 4 solo shows. She was Artist-in-Residence, Antarctica (2015) and featured artist at the Kachemak Bay Shorebird Festival (2014).

MARGO KLASS made Fairbanks, Alaska her home in 2005. Here she creates mixed-media box constructions and artist books inspired by the unique sense of light and space in the Alaskan landscape. Influences in her work include medieval art and Japanese aesthetics. She has received awards from the Rasmuson Foundation, Alaska State Council on the Arts, and has been Artist in Residence in Denali National Park and on Bureau of Land Management's Wild and Scenic Rivers. In 2015 she received the Governor's Individual Artist Award. Her work is in the Anchorage Museum, UAF Museum of the North, Pratt Museum in Homer, and other public and private collections. Publications include *Double Moon: Constructions & Conversations with texts by Frank Soos*. margoklass.com

REE NANCARROW makes wall quilts using many of her own fabrics, which are dyed, painted and/or silkscreened. Elaborate quilting adds a rich and textural surface. Living near Denali Park for 50 years, having been Artist in Residence in Denali National Park in 2006, and working with scientists in the In Time of Change program inform her work. She has been accepted and won awards in many national quilt shows, and has had five solo shows. Major commissions include a 4-panel quilt for U.S. Army, Fort Wainwright Bassett Hospital in Fairbanks, Alaska, and a 4-panel quilt for Eielson Visitors Center in Denali National Park. In 2012 she received an Interior Alaska Mayor's Award for Lifetime Achievement in the Arts.



COMPOSERS

JESSE BUDEL is a South Australian composer and sound artist, with a keen interest in creative engagement with environment and ecosystems. His works are often for diverse media, ranging from stage-based concert works to dynamic installations and concept art, and have been played by the Australian String Quartet, Zephyr Quartet (AUS), Elder Conservatorium Wind Orchestra (AUS) and Corvus Ensemble (US). In 2017, Jesse received a Carclew Fellowship, Helpmann Academy Grant and Rural City of Murray Bridge Small Wins Grant to undertake extensive professional development travels in the US and Canada, allowing his participation in Composing In The Wilderness.

CHRISTIAN DUBEAU is a Los Angeles-based composer and pianist whose compositions have been described as “majestic” (Sequenza21). His music has been heard at festivals such as SPLICE, FSAF, and at many distinguished concert series, and has been played by members of the Grammy nominated L.A. Percussion Quartet, the Panic Duo, among others. Christian’s music is heavily inspired by the natural world and current environmental issues. He is currently the Co-Director of Sound and Fury Concerts, an L.A. based new music concert series, and is an active composition and piano teacher. He teaches composition at Musician’s Institute in Hollywood, CA. christiandubeau.com

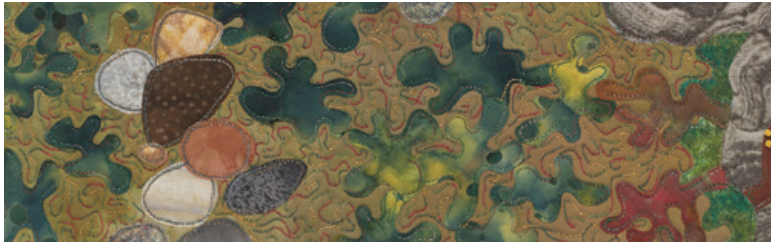
CORINNA ANNE HOGAN is a composer and songwriter currently living in Gatesville, Texas. Her lifelong passion for music is evident in her compositions, which have already received multiple performances and awards. Currently, she is pursuing a Bachelor’s degree in music composition under the direction of Dr. Stephen Lias at Stephen F. Austin State University. She has worked on multiple films (both short and feature length) as both a composer and songwriter and intends to continue her work and schooling in pursuit of a full-time film music career.



AARON KEYT is a Pacific Northwest composer with ties to Seattle and Anchorage. He has traveled and worked throughout Alaska; his works include “Footprints” from Denali and Yukon-Charley, “Nulbay Park” for clarinet and piano (celebrating the birds of Anchorage), and works in progress from Adak and Chignik Lagoon/Port Heiden. Aaron studied composition and trombone at the University of Washington and did graduate work at Princeton University with Milton Babbitt and J.K. Randall. He has written for piano, organ, chamber ensembles, and computer. Also an active improviser, Aaron is a founding member of Banned Rehearsal, a Seattle ensemble now in its 33rd year.

BRENT LAWRENCE is a composer and guitarist native to Salem, Virginia. As a creator of both instrumental and vocal works, he is noted for his use of lush harmonies, memorable melodies, and genre-bending compositional style. In particular, Brent holds an affinity for music featuring the guitar and voice, a nod towards his background in jazz, blues, and American folk music. For his keen sensibility towards the genre, he has often been called the “Schubert of guitar”. Recent activity has included premiers by soprano, Estelí Gomez; clarinetist, James Shields; participation in the Fairbanks Summer Arts Festival, and activity with Cascadia Composers.

LIBBY MEYER is a composer of concert, theater and film music. Her interest in natural soundscapes, conservation of special places and curiosity about the relationship between the arts and the natural world fuel her work. She has served as Artist in Residence at Isle Royale National Park and has written a number of compositions inspired by the landscape. Libby has received awards from the Michigan Council for Arts and Cultural Affairs, the National Endowment for the Arts and the Sorel for Women in Film Music fund. Libby holds a DMA in music composition from Northwestern University and is currently a Lecturer in Music Composition at Michigan Tech University. libbymeyermusic.com



CHRISTINA S. RUSNAK, passionate about composing about place and the human experience, seeks to integrate context into her music from various sources, including landscape, culture, history and art. She strives to compose music that is thought provoking, and engages both the performers and the audience. She has written for chamber ensemble, women's choir, orchestra as well as jazz, and electro-acoustic works. An avid hiker, she has composed for the U.S. Forest Service, as well as National and State Parks. Christina's essays appear in several music publications. Her music is available on Parma Recordings. christinarusnak.com

DAWN SONNTAG is influenced by her extensive background as a singer, pianist, and choral conductor with additional experience in dance and theater. Her works have been premiered by the Cleveland Opera Theater, the Hartford Opera Theater, ContempOpera Cleveland, the Almeda Trio, Concert Black, the Amphion Quartet, the Orchid Ensemble, Corvus, and by choral ensembles and dance companies across the U.S. and in Europe. She holds a Doctor of Musical Arts from the University of Minnesota and has taught at Hiram College, Gonzaga University, and the University of Saint Catherine. dawnsonntag.com.

JENNIFER WRIGHT is a keyed-instruments performer, composer, teacher, event producer, instrument destroyer/creator, and graphic artist. She holds two degrees in piano performance with studies in London and Germany. Her works have been heard at the 29th Annual Contemporary Music Festival in Havana (part of the 1st-ever USA/Cuba composer exchange), across the U.S., U.K. and Finland, on KBOO/XRAY radio, and on KGW TV. Jennifer has collaborated with artists such as A. Laska Dancers, filmmaker Takafumi Uehara, aerialist Jordie Campbell, Venerable Showers of Beauty Gamelan, Ensemble Interactivo de la Habana & sculptor Melita Westerlund. jenniferwrightpianostudio.com



Photography by Eric Nancarrow

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