

## HILARY TANN

*“beautiful, lyrical work” – Classical Music Web*

From her childhood in the coal-mining valleys of South Wales, Hilary Tann developed the love of nature which has inspired all her music, whether written for performance in the United States (**Adirondack Light** for narrator and orchestra, for the Centennial of Adirondack State Park, 1992) or for her first home in Wales (the celebratory overture, **With the heather and small birds**, commissioned by the 1994 Cardiff Festival). A deep interest in the traditional music of Japan led to study of the ancient Japanese vertical bamboo flute (the *shakuhachi*) from 1985 to 1991. Among many works reflecting this special interest is the large orchestral work, **From afar**, premiered in 1996 by the Knoxville Symphony Orchestra conducted by Kirk Trevor. **From afar** received its European premiere in 2000 by the BBC National Orchestra of Wales and was selected for the opening concert of *The International Festival of Women in Music Today* at the Seoul Arts Center in Korea (KBS Philharmonic Orchestra conducted by Apo Hsu, 2003).

Hilary Tann ([hilaritytann.com](http://hilaritytann.com)) lives south of the Adirondacks in upstate New York where she is the John Howard Payne Professor of Music at Union College in Schenectady. She holds degrees in composition from the University of Wales at Cardiff and from Princeton University. From 1982 to 1995, she was active in the International League of Women Composers and served in a number of Executive Committee positions. Numerous organizations have supported her work, including the Welsh Arts Council, New York State Council on the Arts, Hanson Institute for American Music, Vaughan Williams Trust, Holst Foundation, National Endowment for the Arts, Meet the Composer/Arts Endowment Commissioning Music USA. Her connection with Wales continues in various choral commissions, including **Psalm 104 (Praise, my soul)** for the North American Welsh Choir (1998) and **Paradise** for Tenebrae (Gregynog Festival, 2008). The influence of the Welsh landscape is also evident in many chamber works and in text selections from Welsh poets George Herbert (**Exultet Terra** for double choir and double reed quintet), R. S. Thomas (**Seven Poems of Stillness** for cello and narrator) and Menna Elfyn (**Songs of the Cotton Grass** for soprano and oboe). In July 2001, The Royal Liverpool Philharmonic Orchestra conducted by Owain Arwel Hughes premiered **The Grey Tide and the Green**, commissioned for the Last Night of the Welsh Proms.

A series of concerto commissions threads through her orchestral work – for violin (**Here, the Cliffs** premiered by the North Carolina Symphony with Corine Brouwer Cook, 1997), alto saxophone (**In the First, Spinning Place** premiered by the University of Arizona Symphony with Debra Richtmeyer, March 2000), and cello (**Anecdote**, premiered by the Newark (DE) Symphony with Romanian cellist Ovidiu Marinescu, December 2000). **Shakkei**, a diptych for oboe and small orchestra, premiered by Virginia Shaw in the Presteigne Festival, August 2007, has since been performed multiple times, including in Dublin Ireland, at the 2008 IAWM Congress in Beijing, in New York City, Rio de Janeiro, San Francisco, and at the 15<sup>th</sup> World Saxophone Congress in Bangkok (2009), with Susan Fancher (solo soprano saxophone) and the Thailand Philharmonic Orchestra.

Recent composer-residencies include the 2011 *Eastman Women in Music Festival*, 2013 *Women Composers Festival of Hartford*, and 2015 *Ty Cerdd, Music Center Wales*. Over sixty works are available on CD including three solo discs of vocal, chamber and orchestral music. A Musical Opinion Quarterly (Oct. 2014) review of the 2014 Presteigne Festival string quartet commission, **And the Snow Did Lie**, concludes: “... its lyrical melodies, delicate textures and subtly variegated hues made an exquisite and lasting impression.”

*“music of great integrity, impeccable craft, and genuine expressive ambition”*

– Robert Carl, *Fanfare 36:I*