Trio Nova Mundi

Ensemble-in-residence at Grove City College

Trio Nova Mundi is a dynamic all-women ensemble spanning the Americas in musical training and heritage. This heritage inspires a mission of sharing our music globally, a focus on innovative programming featuring new or lesser-known works alongside the classics, and a desire for outreach and community engagement. Since its inception the trio has appeared in concert and with regional orchestras in the US, Africa, Mexico, and Chile.

The 2016-2017 season includes appearances in Ann Arbor, a return to the Friday Night Live! series at the Detroit Institute of Arts, the Logan Series in Erie, PA, and a tour of Northwest cities, as well as many performances in and around the greater Pittsburgh area. In June 2017 the trio will return to Music on the Hill, a chamber music festival in Rhode Island.

Highlights of the 2015-2016 season included recitals for both the Erie Chamber Orchestra and the Wheeling Symphony, as well as appearances at festivals in Frutillar (Chile), Rhode Island, and at the prestigious Great Lakes Chamber Music Festival. The trio’s debut album Canticum was released in November 2015.

In February 2015 the trio premiered a Triple Concerto they commissioned from Spanish-American composer Elisenda Fabregas. The trio will continue to champion this work in the upcoming season.

Trio Nova Mundi includes Maureen Conlon Gutierrez (violin), Elisa Kohanski (cello), and Becky Billock (piano). The trio’s members have appeared as soloists with orchestras across the US, coached with members of the Orion, Emerson, and Tokyo quartets, and performed in such venues as Royal Albert Hall in London, Carnegie Hall in New York City, Schlossfestspiele in Heidelberg, Germany and the AIMS Opera Festival in Graz, Austria. Further honors include prizes in solo and chamber music competitions, numerous world premiere performances, extensive radio airplay in all major communities across the US, Canada, and Mexico, grants for both educational outreach and commissions of new works, and positive reviews in top musical publications including BBC Music Magazine, and Fanfare. In January 2016 TNM’s cellist Elisa Kohanski became one of a handful of people to have performed in Antarctica.

Trio Nova Mundi is committed to community engagement and the goal of bringing musical appreciation to younger audiences across the globe. In addition to performances in the US, the trio traveled to South Africa, Mozambique, and Zimbabwe in August/September 2013, and to Mexico in May 2014, where they concertized and engaged in educational outreach.

The members of Trio Nova Mundi serve on the faculty at Grove City College located in Western Pennsylvania, where their trio has been appointed the ensemble-in-residence.

PACIFIC NORTHWEST TOUR 2017

Feb 24—Portland, OR
Feb 25—Olympia, WA
Feb 26—Salem, OR
Feb 28—Walla Walla, WA
Mar 1—Spokane, WA
Mar 2—Abbotsford, BC
Mar 3—Univ. of Washington
Mar 4—Seattle, WA
Mar 5—Bellingham, WA

Tour details and full musician bios at:
www.trionovamundi.com
trionovamundi@gmail.com
Find us on Facebook, Instagram, and YouTube

“This recording [Canticum] is a winner... a very fine collection of inventive scores, beautifully performed by three consummate musicians who clearly are “soloist” material but who mesh perfectly as an ensemble.”

“Phil Nones
Music Critic for Bachtrack
Cheestertown, Maryland

“Our brief encounter with the trio left us in awe and was such an inspiration to us all.”

“Anneke Coetzer
Director of the Lowveld Community Orchestra
White River, South Africa

“Beethoven’s C minor Trio ... received a powerful performance that immediately showed the very high quality of the trio’s playing - ensemble, balance, intonation all faultless...”

“Michael Bullivant
Director of the Zimbabwe Academy of Music
Bulawayo, Zimbabwe

“You have changed our lives and they will never be the same again.”

“Philip Carter
Audience member, South Africa
Women’s music is music.
And yet there is value in celebrating the works of women. From the earliest women composers, who were discouraged from writing and publishing because of their gender, to the contemporary composers who work relentlessly to achieve recognition and representation in a yet male-dominated arena, women have had a lot to say musically. And their voices deserve to be heard.

Since our trio’s inception in 2012 we have included music by women on nearly every program. As an all-female ensemble we are extremely proud to present our very first program devoted exclusively to music by women, freshly minted in time for Women’s History Month 2017.

Femmes Notables

Program

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<tr>
<th>Classical &amp; Romantic</th>
<th>Mel Bonis—Soir, Matin</th>
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<td>Mel Bonis—Soir, Matin</td>
<td>French composer Mélanie Hélène Bonis (1858-1937) wrote over 300 compositions, including chamber music, sacred and profane vocal music, and works for piano, organ, and orchestra. She taught herself piano until, at age 16, her talent inspired César Franck, to enroll her in the all-male Paris Conservatoire, where her classmates included Débussy and Pierné. Her studies were halted by her parents’ disapproval of a love affair with fellow student Amédée Hettich, and, in 1883 Bonis was forced into marriage with an older man. The following decade took her far from music, as she raised children and ran the family household. Hettich re-emerged in her life in 1893, and—now a famous critic—helped ignite her composition career. Her music was widely performed during this period but eventually fell into obscurity, due to a lack of self-promotion and traditional gender bias. As Saint Saëns said of Soir, Matin, “I never thought a woman could write something such as this,” a left-handed compliment if there ever was one. Remarkable for its temperate chromaticism, Soir, Matin was premiered after Bonis rekindled her romance with Hettich. In the expressive language of the French Impressionists, the work vividly describes a glorious evening, followed by an early morning awakening.</td>
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<td>One might say that composer Fanny Mendelssohn (1805-1847) had two strikes against her: ethnicity and gender. As Protestant converts from Judaism, the Mendelssohns felt the need to conform to the bourgeois standards of the time. Although her remarkable talent was nurtured within the household, she wasn’t permitted to publish her works, instructed instead to focus on becoming a wife and mother. Few of the 300+ pieces she wrote were published during her lifetime. Written near the end of her life, Fanny Mendelssohn’s four movement trio is a tour de force, adorned with all the hallmarks of the romantic period: sweeping melodies, dulcet lyricism, and torrents of virtuosity.</td>
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