

CONSTELLATIONS
CHAMBER CONCERTS



Kristin Lee

Sandbox Percussion



Monday, April 13, 2026, 7:30 PM
Robert E. Parilla Performing Arts Center
Rockville, Maryland



Welcome to Constellations Chamber Concerts!

We are thrilled to welcome you to the Robert E. Parilla Center for this special presentation of Kristin Lee and Sandbox Percussion! Thank you for being part of our musical community and for your continued support of everything we do to bring magical chamber music experiences to life.

Program
Kristin Lee & Sandbox Percussion
Monday, April 13th, 2026, 7:30 PM

FIVE (2024)

Gabriella Smith
(b. 1991)

Goddess//Insect (2026)

Vivian Fung
(b. 1975)

- I. Arachnid Procession
- II. Insect Scurrying and Searching
- III. Nature Rustling
- IV. Junkyard Gamelan with Insect Intrusions
- V. Goddess Inner Circle
- VI. Rage with Fire Ants

*Commissioned by Emerald City Music,
Constellations Chamber Concerts,
Chamber Music Society of Lincoln Center,
Music@Menlo, and Newport Classical*

intermission

To Sing or Dance (2024, rev. 2025)

Joan Tower
(b. 1938)

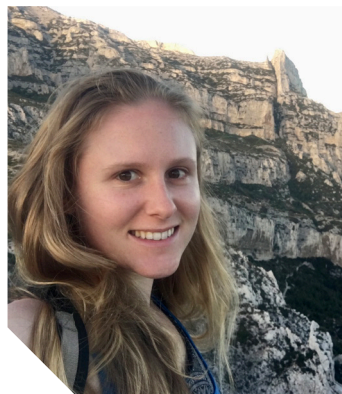
Kristin Lee, violin
Sandbox Percussion

Jonathan Allen
Victor Caccese
Ian Rosenbaum
Terry Sweeney

Program Notes

Today's program features a trio of works by three generations of women composers, showcasing the dynamic blending of violin and percussion quartet.

Gabriella Smith's recent work, **FIVE**, opens the program. Smith is a composer whose work invites listeners to find joy in climate action. Her music comes from a love of play, exploring new instrumental sounds, and creating musical arcs that transport audiences into sonic landscapes inspired by the natural world. An "outright sensation" (LA Times), her music "exudes inventiveness with a welcoming personality, rousing energy and torrents of joy" (NY Times). Recent commissions include cello concerto *Lost Coast* for Gabriel Cabezas and the Los Angeles Philharmonic, and *Keep Going* for the Kronos Quartet.



JUNO Award-winning composer **Vivian Fung** has a unique talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. NPR calls her "one of today's most eclectic composers," and The Philadelphia Inquirer praises her "stunningly original compositional voice." On **Goddess//Insect**, Fung writes: "I see this project as a violin concerto of sorts, but in a more adventurous vein, as a percussion orchestra forms the backdrop for this setting. There is an inherent theatricality in the sound world I am seeking to explore, so as part of the process of composition, I worked with the performers to maximize the use of spatial possibilities in the room, placement of instruments, and movement of performers."

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than sixty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by numerous orchestras and ensembles. Tower writes on **To Sing or Dance**: "When I spent some time with the wonderful composer Arvo Pärt, we had a discussion about the origins of music. He felt music came from the voice (or singing) and I had a different idea that it came from the drum (or dancing). Basically, this difference of opinion reflects a longtime split between composers who write mostly for the voice (Pärt, Verdi, Puccini, Wagner, etc.) and those that compose mostly for instruments (me, Beethoven, Brahms, Tchaikovsky, etc.). When I was asked to write a piece for violin and percussion, that difference became immediately apparent: how to have these two very different instruments in the same space, living fairly comfortably together."



Meet the Artists



Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, chamber musician, educator, and artistic director. “Her technique is flawless, and she has a sense of melodic shaping that reflects an artistic maturity,” writes the St. Louis Post-Dispatch, and The Strad reports, “She seems entirely comfortable with stylistic diversity, which is one criterion that separates the run-of-the-mill instrumentalists from true artists.”

As a soloist, Lee has appeared with leading orchestras including The Philadelphia Orchestra, St. Louis Symphony, St. Paul Chamber Orchestra, New Jersey Symphony, Rochester Philharmonic, Milwaukee Symphony, Hawai’i Symphony, Tacoma Symphony, Hong Kong

Philharmonic, Nordic Chamber Orchestra of Sweden, Ural Philharmonic of Russia, Korean Broadcasting Symphony, Guiyang Symphony Orchestra of China, Orquesta Sinfonica Nacional of Dominican Republic, Singapore National Youth Orchestra, and many others.

She has performed on the world’s finest concert stages, including Carnegie Hall, Avery Fisher Hall, the Kennedy Center, Philadelphia’s Kimmel Center, the Metropolitan Museum of Art, Steinway Hall’s Salon de Virtuosi, Philadelphia Chamber Music Society, the Ravinia Festival, Philadelphia’s World Cafe Live, (Le) Poisson Rouge in New York, the Louvre Museum in Paris, Washington, D.C.’s Phillips Collection, and Korea’s Kumho Art Gallery. In 2026, she makes her solo recital debut at Carnegie Hall performing her program American Sketches with pianist John Novacek.

An accomplished chamber musician, Kristin Lee became a member of the Chamber Music Society of Lincoln Center after winning The Bowers Program audition and completing the program’s three-year residency. She performs at Lincoln Center in New York and on tour with CMS throughout each season. For seven years, she was a principal artist of Camerata Pacifica in Santa Barbara, sitting as The Bernard Gondos Chair. Lee has also appeared in chamber music programs at Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, Moab Music Festival, the Sarasota Music Festival, Chamber Music Sedona, Music in the Vineyards, Festspiele Mecklenburg-Vorpommern of Germany, the Hong Kong Chamber Music Festival and the Bridgehampton Chamber Music Festival, among many others.

In addition to her prolific performance career, Lee is also a devoted educator. She has

served on the faculty of the University of Cincinnati College-Conservatory of Music and she has also been in residence with the Singapore National Youth Orchestra, the El Sistema Chamber Music Festival of Venezuela, and is a summer faculty member at Music@Menlo's Chamber Music Institute.

In fall 2024, Kristin Lee released her debut solo album, *American Sketches*, on First Hand Records. The album has a personal resonance for Lee. A native of Seoul, Korea, she emigrated to the U.S. at the age of seven. During her childhood, playing the violin was a refuge from bullying and racism for Kristin - she moved to the U.S. not speaking any English, and felt the violin became her voice. As a foreign-born citizen of the U.S., Lee was compelled to select this repertoire to express her heartfelt sentiments for the country she now calls her own. The album includes works by H.T. Burleigh, Kevin Puts, Amy Beach, Thelonious Monk, Scott Joplin, and George Gershwin. *American Sketches* encapsulates both Kristin Lee's journey as an American, as well as the journeys of these composers in the United States. San Francisco Classical Voice writes, "[Beach's Romance] elicits Lee's richest and most gorgeous tones, its high ending executed so beautifully as to make Fritz Kreisler proud." Textura listed *American Sketches* as #6 on their Top 20 Classical Albums of 2024.

Lee is the founding artistic director of Emerald City Music (ECM), a chamber music series that presents authentically unique concert experiences and bridges the divide between the highest caliber classical music and the many diverse communities of the Puget Sound region of Washington State. Since 2015, she has crafted unconventional and captivating programs that have led to Emerald City Music's renowned for its eclectic, intimate, and vibrant classical chamber music experiences. The series was recently deemed "the beacon for the casual-classical movement" (CityArts).

An advocate for living composers, Kristin Lee has collaborated with many of today's prominent composers, including Vivian Fung, Andy Akiho, Patrick Castillo, Jakub Ciupirski, Shobana Raghavan, Steve Coleman, Jeremy Jordan, and more. She made the world premiere recording of Vivian Fung's *Violin Concerto*, written for her, which won a Juno Award and is available on Naxos.

Kristin Lee's honors include an Avery Fisher Career Grant, top prizes in the Walter W. Naumburg Competition and the Astral Artists National Auditions, and awards from the Trondheim Chamber Music Competition, Trio di Trieste Premio International Competition, the SYLFF Fellowship, Dorothy DeLay Scholarship, the Aspen Music Festival's Violin Competition, the New Jersey Young Artists' Competition, and the Salon de Virtuosi Scholarship Foundation. Her performances have been broadcast on PBS's "Live from Lincoln Center," the Kennedy Center Honors, WFMT Chicago's "Rising Stars" series, WRTI in Philadelphia, and on WQXR in New York. She also appeared on *Perlman in Shanghai*, a nationally broadcast PBS documentary that chronicled a historic cross-cultural exchange between the Perlman Music Program and Shanghai Conservatory.

Born in Seoul, Lee moved to the United States and studied under prestigious teachers including Sonja Foster, Catherine Cho, Dorothy DeLay, Donald Weilerstein, and Itzhak Perlman. Lee holds a Master's degree from The Juilliard School. Lee's violin was crafted in Naples, Italy in 1759 by Gennaro Gagliano and is generously loaned to her by Paul & Linda Gridley.



Described as “exhilarating” by The New York Times and “utterly mesmerizing” by The Guardian, the GRAMMY®-nominated **Sandbox Percussion** champions living composers through its unwavering dedication to contemporary chamber music. In 2011, Jonathan Allen, Victor Caccese, Ian Rosenbaum, and Terry Sweeney were brought together by their love of contemporary music and interest in expanding the percussion repertoire; they have since captivated audiences around the world through visually and aurally stunning performances. Today, the foursome are established leaders in contemporary music for percussion, engaging a wider audience for classical music through multidisciplinary collaborations with leading composers and artists.

In 2025, the group made its long-awaited debut on NPR’s immensely popular Tiny Desk series, with a genre-defying program that consists of music by Andy Akiho and Viet Cuong, two of the most important voices in contemporary classical music. Sandbox Percussion also recorded percussion music for its first feature film, *The Wild Robot* (DreamWorks, 2024), an animated science fiction film directed by Chris Sanders, with music by Kris Bowers. It received three Academy Award nominations.

Sandbox Percussion is the first percussion ensemble to receive the prestigious Avery Fisher Career Grant. At the 2024 ceremony, the group performed “Pillar V,” from *Seven Pillars*, a 2021 feature-length suite for percussion quartet composed by Akiho and commissioned by Sandbox Percussion, with stage direction and lighting design by Michael Joseph McQuilken. The New York Times praised *Seven Pillars* as “a lush, brooding celebration of noise” and “as pure as music gets.” It was nominated for two GRAMMY® awards—Best Chamber Music/Small Ensemble Performance and Best Contemporary Classical Composition—and was a Pulitzer Prize finalist. Since the world premiere, Sandbox Percussion has taken *Seven Pillars* on tour around the globe, from Paris to Beijing.

After winning a 2024 Serge Koussevitzky Music Foundation commission, Sandbox Percussion and Akiho embark on a project in the 2025-26 season to create a new

work with Akiho joining on steelpan. Building on the success of *Seven Pillars*, the project is pushing the boundaries of contemporary chamber music; “Pentalateral I,” the first completed movement, is available now as a single on all streaming platforms. Throughout the season, the quintet continues to create and record the rest of the piece, giving premieres of individual movements in select venues; in Omaha, NE, they perform at KANEKO, the art center founded by the international artist Jun Kaneko. The full work will be completed in summer 2026.

At Duke University’s Duke Arts, Sandbox Percussion and the Tyshawn Sorey Trio present *Max Roach at 100*, a collaborative tribute that celebrates the legacy of the influential jazz drummer. Each group performs its own set first, followed by Sorey’s *Cogitations*, composed for the two groups joining forces as a septet. “Throughout the performance, Sandbox members displayed the rhythmic affect just as easily as their melodic prowess shined,” wrote CapitalBop about last season’s performance at the Library of Congress.

Sandbox Percussion also joins the choir *The Crossing* at Stanford Live, conducted by Donald Nally. The program consists of *You Are Who I Love*, the last work by the late composer Harold Meltzer, set to Aracelis Girmay’s poem about the undocumented immigrant experience in the U.S. Meltzer composed the piece for the two ensembles, calling for ample interplay between them. It is one of his largest and most thoughtful pieces, with the four percussionists playing over 100 instruments.

The group’s latest release is *Don’t Look Down* (PENTATONE, 2025), an album that “stretches and challenges the listeners’ ears” (BBC Music Magazine), featuring music by longtime collaborator Christopher Cerrone, with Hanick on piano and mezzo-soprano Elspeth Davis. The album received three GRAMMY® Award nominations, for Best Classical Compendium, Best Contemporary Classical Composition (the title piece), and Best Engineered Album, Classical.

Sandbox Percussion also recorded percussion music for its first feature film, *The Wild Robot* (DreamWorks, 2024), an animated science fiction film directed by Chris Sanders, with music by Kris Bowers. It received three Academy Award nominations, and a GRAMMY® Award nomination for the score.

Besides maintaining an international performance schedule, Sandbox Percussion holds the positions of ensemble-in-residence and percussion faculty at the University of Missouri-Kansas City and The New School’s College of Performing Arts, where they have created a curriculum with entrepreneurship and chamber music at its core. The 2025-26 season is the group’s second year on faculty at the Peabody Institute of Johns Hopkins University.

Sandbox Percussion has led masterclasses and coachings across the United States, including at Curtis Institute, the Juilliard School, the Yale School of Music, and the Peabody Institute. In 2016, the Sandbox Percussion Seminar was founded, which invites percussion students to rehearse and perform today’s leading repertoire for percussion. Sandbox Percussion launched the Creator Mentorship Program in 2022, a commissioning program for early-career creators who are selected to compose a new work and receive funding for workshops and development.

Sandbox Percussion endorses Pearl/Adams musical instruments, Zildjian cymbals, Vic Firth sticks and mallets, Remo drumheads, and Black Swamp accessories.

Coming Up at Constellations

get tickets at constellationsmusic.org/upcoming

Love Triangle: Hyunah Yu & Alon Goldstein Perform Schumann & Brahms

Sunday, May 3, 2026, 3 PM
at the Constellations Music Salon



"A lovely voice with diamond purity"

–The Baltimore Sun on Hyunah Yu

"An irresistible powerhouse performance"

–The New York Times on Alon Goldstein

Join soprano Hyunah Yu and acclaimed pianist Alon Goldstein for Love Triangle, a program of heartfelt art songs by Schumann and Brahms that explore themes of longing, jealousy, and emotional intensity. Yu's celebrated lyric instrument, known for its "absolutely captivating voice with exceptional style" (Washington Post), pairs naturally with Goldstein's refinement and imaginativeness at the keyboard, bringing nuanced storytelling and expressive depth to every phrase. This will be a concert to remember - a refined, intimate highlight to close our season!

Constellations Chamber Music Parties



Come have a blast with the Constellations crew in a “judgment-free zone” for music-making! Launched in December 2024, we are continuing this new Constellations community initiative with monthly Chamber Music Parties during our regular concert season,

open to everyone with a love for chamber music!

Here at Constellations, we’re all about the magical ability of chamber music to bring people together. And while our main series concerts at the Constellations Music Salon bring the artistry of world-class musicians to Potomac, chamber music isn’t just something you witness—it’s something that musicians of all levels can partake in first-hand! Join the many Constellations staff, supporters, and friends who have kept their instruments close at hand as passionate amateurs as we make our way through readings of two (or more) masterworks every month with guided warm-ups and gentle coaching from Constellations chamber music experts.

Thanks to generous support from the **Associated Chamber Music Players** (acmp.net), all Constellations Chamber Music Parties are FREE, but registration is requested in advance for headcount purposes. Not a string player? We’ll be hosting these parties regularly and will be mixing up the repertoire each time - so let us know what you play if you’d be interested in joining for future events!

No preparation is necessary and parts (and refreshments!) will be provided, but we will provide links to public-domain parts each month if you want to take a peek in advance.

NEXT EVENT: Sun. Apr. 19, 1 PM
Register online at
constellationsmusic.org



Thank you to our generous supporters!

(list reflects donations since January 1, 2024)

\$5,000 or more

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\$100 or more

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Richard James Price

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Kathe & Edwin Williamson
Elizabeth York

Constellations is grateful for further support of this season's programming from the Maryland State Arts Council (msac.org).



SEE UPCOMING EVENTS

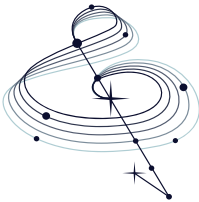


DONATE ONLINE



Save the dates!

- * Sunday, Apr. 19 at 1 PM-
Chamber Music Party (Max
Bruch String Octet)
- * Sunday, May 3 at 3 PM-
"Love Triangle" with soprano
Hyunah Yu and pianist Alon
Goldstein
- * Sunday, May 17 at 1
PM- Chamber Music Party
(Mendelssohn Octet)



CONSTELLATIONS

CHAMBER CONCERTS

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