

## HILARY TANN

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 music of Japan led to study of the ancient Japanese vertical bamboo flute (the *shakuhachi*) from 1985 to 1991. Among the works reflecting this special interest are the chamber work, **Of erthe and air** (1990), and the large orchestral work **From afar**, premiered in October 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, April 2003).

Hilary Tann 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, National Endowment for the Arts, and Meet the Composer/Arts Endowment Commissioning Music USA. Many of her works are available from Capstone, Zimbel, Elmgrove Productions, and North/South Recordings; her scores are published by Brichtmark Music, Inc., Rowanberry Music, and Oxford University Press. New recordings are forthcoming on the Channel Classics, Zimbel, and Deux Elles labels.

Her connection with Wales continues in various choral commissions – **The Moor** for the Madog Center for Welsh Studies, **Psalm 104 (Praise, my soul)** for the North American Welsh Choir, **Psalm 86 (Incline Thine Ear)** for the Swansea Bach Choir, and **Wales, Our Land** for the Green Mountain College Welsh Heritage Program. The influence of the Welsh landscape is also evident in many chamber works – **The Cresset Stone** (solo violin), **From the Song of Amergin** (flute, viola, harp), and **The Walls of Morlais Castle** (oboe, viola, cello). 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. **Wellspring** (SSA unaccompanied) has been commissioned by the Llangollen International Musical Eisteddfod for the 2008 Female Choir Competition.

Recent years have brought a series of concerto commissions – for violin (**Here, the Cliffs** premiered in October 1997 by the North Carolina Symphony Orchestra with violinist Corine Brouwer Cook), alto saxophone (**In the First, Spinning Place** premiered in March 2000 by the University of Arizona Symphony Orchestra with Debra Richtmeyer as soloist), and cello (**Anecdote**, premiered in December 2000 the Newark (DE) Symphony Orchestra with Romanian cellist Ovidiu Marinescu). **Shakkei**, a diptych for oboe solo and chamber orchestra, will be premiered by oboist Jinny Shaw in the Presteigne Festival, August 2007.

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