

The Colorado College Music Department presents

Quince Ensemble

Friday, January 26, 2024

7 PM

Packard Performance Hall

PROGRAM

Cassandra, Illinois (2018)

Eliza Brown
(b. 1985)

Quince Ensemble

Sauh I (1973)

Giacinto Scelsi
(1905-1988)

Amanda DeBoer Bartlett, *soprano*
Kayleigh Butcher, *mezzo soprano*

her lover's hand (2020)

Annika Socolofsky
(b. 1990)

- I. These Songs*
- II. Knoxville Boy*
- III. She Knows*
- IV. Banks of the Ohio*

Quince Ensemble

- BREAK -

Trance Formations II: Vociferations (2016)

Andrés Carrizo
(b. 1982)

- I. Shhhh*
- II. Twists and Turns*
- III. Tll Kll*
- IV. Click* (With Andrés Carrizo, *spoon*)

Carrie Henneman Shaw, *soprano*

Arqueros (2020, world premiere)

Andrés Carrizo
(b. 1982)

Liz Pearse, *soprano*

Incantation II: Invocation (2021, world premiere)

Andrés Carrizo
(b. 1982)

- I.*
- II.*

Quince Ensemble

PROGRAM NOTES

Cassandra, Illinois by Eliza Brown

I wrote the text and tune for *Cassandra, Illinois* after driving through a particular eerily empty rural village en route from Chicago to Peoria. A cluster of silos loomed over the main road. There was a deserted baseball diamond at the base of the silos; it and the surrounding fields were dry and carpeted in dust. When Quince asked what I might want to arrange for a program themed around Dust Bowl-era folk bard Woody Guthrie, this song came to mind. Because here we are, setting the Earth on fire, hastening another, vaster increase of parched fields and displaced people. We can't say we weren't warned....

Like a river flows the grain
In the silo's shadow eighteen men
Run the dusty diamond
Til the sun sinks down again

Like a river running dry
The elevator grits and grinds
The men have left the diamond
Yet the dust is on the rise

Where once it swelled its shore
The farmers' river runs no more
And where the eighteen lie today
I could not say for sure

Sauh I by Giacinto Scelsi

Giacinto Scelsi's *Sauh I-IV* is a set of four unaccompanied vocal works, two duets and two quartets for treble voices. And this is where easy description of Scelsi and his vocal music ends. When we talk about Scelsi, for example, to what extent do we use the lexical framework that we use when talking about 'composers'? Scelsi himself rejected the title of 'composer', rather describing his role as 'messenger' – a receiver of sounds from a world that exists beyond meagre human intellect. On top of that, Scelsi did not notate his own music. Scelsi recorded improvisations, and when he recorded one that he found particularly good, he handed it off to Viero Tosatti, a composer with whom he (quietly) collaborated, to notate and orchestrate his music. And what was the role of Scelsi's performer collaborators? Many of his vocal works were written for soprano Michiko Hirayama, and given the paucity of direct instructions from Scelsi for interpreting the special notation in his scores and the fortunate existence of recordings of Hirayama's incredibly colorful performances, it's unclear to what extent the technical and coloristic parameters that modern performers have come to assume with regard to Scelsi's vocal works come from his 'messages' or from Hirayama's unique instrument and sense of vocalism.

For our purposes, the question is not who gets credit for Scelsi's works. At the root of our inquiry is the desire to understand what we are trying to communicate, what experience do we hope to provide listeners in a performance of this work. In the case of *Sauh*, much more research and translation work needs to be done. Scelsi's audio recordings are collected at the Fondazione Isabella Scelsi, an organization established by Scelsi and named in honor of his sister. Many recordings have been digitized and source material for some works have been uncovered, but work continues. *Sauh*, like many of his vocal works, does not use 'language', rather a string of phonemes – o, u, rü, ta, etc., - and the title invokes Scelsi's interest in Asian culture, particularly in Hinduism and Buddhism. The title may refer to a phoneme, alternately transliterated as 'Sau' or 'Saw', used in a basic mantra meditation called Hamsa. In Hindu and Buddhist mantras, individual phonemes may or may not be words, may or may not have meaning. What's important is the sound, and that sound creates a resonance within its sounder that is a 'universal resonance'. It's easy to see how such a concept aligns with Scelsi's view of how we are receiving music. While the *Sauh* is the kind of music that most would associate with meditation, perhaps the message to be received with this work is that there is more to be found in deep listening than universal harmony! - Thanks to Bishal Karna and Clouds in Water Zen Center for their assistance.

her lover's hand by Annika Socolofsky

A queer murder ballad opera for vocal quartet.

I. These Songs

Why do we sing these songs?

She never spoke

He held a knife against her breast and pulled her close He took her by her golden curls

Like flames of hell around my bed

Why do we sing these songs?

To scare us?

To ensnare us?

Why do we sing?

II. Knoxville Boy

Go down to the river, you Knoxville boy, and meet you Omie Wise.

Go down to the river, you Knoxville boy, where these tales will die.

Go down to the river, Bad Lee Brown, go down to the river, Barney Dawson, Go down to the river to no man's land where you'll sing these songs no more.

III. She Knows

She knows the songs, she knows them well, She knows the songs of girls in water graves. I am not a ballad.

I am not your story to tell.

She knows.

IV. Banks of the Ohio

I asked my love to take a walk, to take a walk, just a little walk, Down beside where the water flows, down by the banks of the Ohio.

And only say that you'll be mine, that you'll be mine, in no other's arms entwine, Down beside where the water flows, down by the banks of the Ohio.

And breast to breast she pulled me close, she whispered on my lips that she loved me most, Down beside where the water flows, down by the banks of the Ohio.

This place is ours, she said to me, where no one will discover we. Where lips to lips we can be free of men, of death, of reality.

Down beside where the water flows, two girls, two wives on the Ohio.

Trance Formations II: Vociferations (2016) by Andrés Carrizo

Trance Formations II: Vociferations was commissioned by Caroline Shaw Henneman, after we met in the MusicArte Festival in Panama in 2015. We had been in touch even earlier than that, as Carrie had performed an earlier piece of mine, and I knew her to be an incredibly nuanced, sensitive and versatile performer. Though at the time I was still somewhat apprehensive about writing for voice, Carrie's enthusiasm for the project was contagious, and we soon decided on casting the piece as a set of études, each one exploring a different set of phonemes.

The first movement, *Shhhh...*, spun out of a desire to blend the voice's sibilant capacity with the sound of a rolling tambourine. The second movement (*Twists and Turns*) was the first one written, and the original idea for the piece; its text is a Spanish tongue twister, that emphasizes the rolled "r" ("rápido corren los carros cargados de azúcar del ferrocarril). The third movement (*Till Kll*) was inspired by an afternoon in the Old City of Jerusalem, as a variety of calls to prayer swirled through the Muslim Quarter's narrow alleys. The final movement (*Click*) was born out of playing with my daughter Naima, both of us delighting in the many possible sounds and accents we could do with tongue clicks.

– Andrés Carrizo

Arqueros by Andrés Carrizo

Arqueros was composed for Liz Pearse and myself to premiere during a tour we'd planned, performing Messiaen's *Poemes Pour Mi* and a song or two by each of us. Unfortunately, COVID lay waste to the best laid plans, and we had to delay this piece's premiere until tonight.

The text is a poem by Federico García Lorca. The poem (cited below) describes what seems like an invincible army approaching, a terrifying sight approaching Seville through the oven waters of the Guadalquivir river. As an immigrant, I saw a parallel between the way the poem describes the approaching army, and the way “illegal” border crossings are described in the media (simply substitute “Rio Grande” for “Guadalquivir”...).

Yet when I was writing the music, it was more interesting to me to place myself, as the listener, in the role of the invaded. Naturally, it more closely resembles the poem’s tone. Yet the inversion in my viewpoint allowed me to internalize the fear such an “invasion” would result in. In a small way, it allowed me to commiserate and feel compassion for those who fear immigrants; the fear of potentially losing your belongings, your place in society, or even your family, is real and worthy of compassion, despite the horrors that such fear can make people commit. – Andrés Carrizo

Arqueros

Los arqueros oscuros
a Sevilla se acercan.

Guadalquivir 4iedra4.

Anchos sombreros grises,
largas capas lentas.

¡Ay, Guadalquivir!

Vienen de los remotos
países de la pena.

Guadalquivir 4iedra4.

Y van a un laberinto.
Amor, cristal y 4iedra.

¡Ay, Guadalquivir!

Archers

The dark archers
Approach Seville

The Guadalquivir is open

Broad grey hats,
Long slow capes

Oh, Guadalquivir!

They come from the remote
Countries of woe.

The Guadalquivir is open.

And they go to a labyrinth
Love, crystal and stone

Oh, Guadalquivir!

Incantation II: Invocation (2021) by Andrés Carrizo

Incantation II: Invocation was written for Quince Vocal Ensemble in the summer of 2021, as the uncertainty of the COVID pandemic gradually ebbed.

The piece forms part of a creative universe, peopled by myself, my partner Liliana, and our friend Curtis Rumrill. The cult mentality of the QANON phenomenon and the events of January 6th led us to the creation of a fictional “cult,” called Li-ism, whose mysterious text-less musical rituals (of which this piece is an in-universe example) are a young ethnomusicologist’s subject of study.

Out-of-universe, the piece furthers my interest in distinct phonemes, removed from any semantic structure. The piece is an expansion of sorts of *Tll Kll* written for Carrie Henneman Shaw: slowly changing vocal apertures and singing through consonants, now combined with the effect of the hand covering the mouth in a variety of ways. – Andrés Carrizo

ABOUT THE ARTISTS

Described as a singer with “commanding interpretive depth” (*New York Times*) as well as having a “pure vocal talent” (*Opera Wire Magazine*), **KAYLEIGH BUTCHER** (mezzo soprano; executive director) has gained critical and audience acclaim as a soloist and contemporary chamber musician.

Kayleigh received her Bachelor of Music from the University of Missouri-Kansas City Conservatory, where she studied with Dr. Anne DeLaunay and Dr. Denise Knowlton. She was a graduate teaching assistant to Dr. Jane Schoonmaker Rodgers at Bowling Green State University, where she earned her Master of Music. She currently resides in Kensington, Brooklyn with her fat cat, Cherubino.

AMANDA DEBOER BARTLETT is an Omaha-based soprano who specializes in the work of living composers. Along with Quince Ensemble and her solo career, she is a member of Ensemble Dal Niente and Hasco Duo.

Ms. DeBoer Bartlett is also the founder and director of an experimental performance festival called Omaha Under the Radar, which has presented nearly 200 individual artists from around North America during its first three seasons.

Born and raised in Omaha, NE, Ms. DeBoer Bartlett moved to Chicago to study at DePaul University where she received a Bachelor of Music. She received a Master's degree from the University at Buffalo, where she studied with acclaimed contemporary interpreter Tony Arnold, and a Doctorate of Musical Arts from Bowling Green State University.

Finding joy in variety, **LIZ PEARSE** is a musician of many pursuits. After a childhood spent playing every instrument she could lay hands upon, Liz began exploring the endless possibilities of the voice. Hers is an instrument of unusual range, color, and versatility. She has performed a range of repertoire, from medieval to modern, on stages around the world including Italy (soundSCAPE Festival), Switzerland (Lucerne Festival) and Poland (KODY Festiwal).

Liz has a special affinity for music post 1900. As a soloist, her recent projects include multiple performances of *Pierrot Lunaire*, touring Olivier Messiaen's *Harawi*, electroacoustic programming including *Philomel*, and on-going commissions dedicated to the creation of works for self-accompanying soprano. She researched contemporary vocal pedagogy as part of a DMA in Contemporary Music at Bowling Green State University (Ohio).

Soprano **CARRIE HENNEMAN SHAW** is known across the US as a singer who weaves style and emotion into vivid performances of Baroque and contemporary classical music. Praised in the New York Times "as graceful vocally as she was in her movements", "consistently stylish" (*Boston Globe*), and as a "cool, precise soprano" (*Chicago Tribune*), Shaw is a member of Quince Ensemble, Chicago's Ensemble Dal Niente, Pesedjet, and appears with the Bach Society of Minnesota, Haymarket Opera Company, Newberry Consort, and Boston Early Music Festival. Carrie was a 2010 and 2017 McKnight Fellow for Performing Musicians, and has earned arts entrepreneurship awards in her role as co-director of St. Paul's Glorious Revolution Baroque.

Shaw seeks opportunities to bring rare performances of new works by American and international composers to an eclectic variety of venues – bars, churches, galleries, and concert halls - with collaborators around the country. In the Minnesota composer community, she has been privileged to commission and premiere works by such composers as Jocelyn Hagen, Noah Keesecker, and Abbie Betinis, whose annual Christmas carols are annually recorded for broadcast by Minnesota Public Radio. Shaw has also performed in a gala holiday concert at the Kennedy Center in Washington, DC.

Shaw earned degrees in English and Voice Performance from Lawrence University and completed a doctorate at the University of Minnesota. She currently teaches at the University of Washington in Seattle.

ANDRÉS CARRIZO was born in Panama City, Panama, in 1982. The son of a professional jazz arranger and musician, Carrizo was exposed to music and performance at an early age. While attending Williams College (2000-2004, B.A. in History and Music), Andrés began studying composition under the tutelage of Ileana Perez-Velazquez and David Kechley. Upon graduation, he was the recipient of the Robert G. Barrow Award for Excellence in Music Composition. He then moved to Buenos Aires, Argentina, to study composition privately with Argentine pianist and composer Gerardo Gandini.

This period in Argentina was followed by studies at Bowling Green State University (2005-2007, Masters in Music Composition) under the tutelage of Burton Beerman, Marilyn Shrude, and Mikel Kuehn. In March 2014, Carrizo completed a Doctorate in Music Composition at the University of Chicago, where he studied with Shulamit Ran, Marta Ptaszynska, and Augusta Read Thomas. As a student, he was the winner of the 2010 SCI/ASCAP Student Commission Competition, winner of the soundSCAPE Festival Commission Competition, and an honorable mention in the 2008 ASCAP/CBDNA Frederick Fennell Composition Competition. His music has been commissioned by Ensemble Dal Niente, the Interlochen Arts Academy, and the Spektral Quartet. He is the founder and Artistic Director of the MusicArte Panama Contemporary Music Festival, the founder and conductor of the Méndez/Carrizo Orchestra dedicated to cutting-edge Third-Stream collaborations in Panama, and has served as Panama's Cultural Attaché to Israel. A passionate educator, Andrés is currently the Director of Orchestras at Cape Henry Collegiate School in Virginia Beach, VA. His work is published by *Cayambis Music Press*.



ACKNOWLEDGEMENTS

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Colorado College is located within the unceded territory of the Ute Peoples. The earliest documented peoples also include the Apache, Arapaho, Comanche, and Cheyenne. An extended list of tribes with a legacy of occupation in Colorado can be accessed through the Music Department website.



UPCOMING EVENTS IN THE COLORADO COLLEGE MUSIC DEPARTMENT

Unless indicated, all concerts are in Packard Hall, are free, and require no tickets.

www.coloradocollege.edu/music

Collegium Musicum Concert

Sunday, Jan. 28, 3 p.m.

Featuring music from composers of the British Isles

Alash Tuvan Throat Singing with Shodekeh Talifero

Tuesday, Jan. 30, 7 p.m.

An evening of traditional Tuvan music infused with the modern influences of beat boxer and breath artist, Shodekeh Tolifero.

USAFA Academy Band Chamber Winds Recital Series

Tuesday, Feb. 6, 7 p.m.

Join the USAFA Band as they perform a program of eclectic music for small ensembles. Featured compositions will come from the late 1800s to 2023.

Music at Midday

Wednesday, Feb. 7, 12:15 p.m.

Student solo and chamber performances of instrumental and vocal music.

***Rhapsody in Blue* at 100**

Thursday, Feb. 8, 4 p.m.

Join Ryan Bañagale, Associate Chair and Professor of Music, for this history-making presentation!

Live from Packard Hall

Tuesday, Feb. 13, 3 p.m.

This concert series features a wide variety of music while showcasing the wonderful talents and professionalism of our performance faculty.