

**The Luther College Music Department**

**Presents a**

**Guest Recital**

***Liz Pearse***  
***soprano***

***Karl Larson***  
***piano***

**Thursday, February 12, 2015; 7:30 p.m.**

**Noble Recital Hall**

**Jenson-Noble Hall of Music**

**Luther College      Decorah, Iowa**

## Program

Harawi  
1945

Olivier Messiaen  
(1908-1992)

- I. La ville qui dormait, toi  
(The City That Slept, You)
- II. Bonjour toi, colombe verte  
(Hello There, You Green Dove)
- III. Montagnes  
(Mountains)
- IV. Doundou tchil  
(Doundou tchil)
- V. L'amour de Piroutcha  
(Piroutcha's Love)
- VI. Répétition planétaire  
(Planetary Repetition)
- VII. Adieu  
(Farewell)
- VIII. Syllabes  
(Syllables)
- IX. L'escalier redit, gestes du soleil  
(Staircase Retold, Gestures of the Sun)
- X. Amour oiseau d'étoile  
(Love Star-bird)
- XI. Katchikatchi les étoiles  
(Katchikatchi the Stars)
- XII. Dans le noir  
(In the Dark)

Brooklyn based pianist **Karl Larson** is a specialist in the music of our time, consistently presenting adventurous programs. Karl has premiered many solo piano and chamber pieces, including works by David Rakowski, Ken Thomson, Robert Honstein, Chris Cerrone, and Pulitzer Prize winner David Lang. He is also well versed in the modern canon, having presented concerts featuring the music of Olivier Messiaen, Morton Feldman, Pierre Boulez, and György Ligeti. Recent performances of note include Morton Feldman's *Triadic Memories*, John Cage's *HPSCHD*, and Tristan Perich's *Dual Synthesis* for harpsichord and one-bit electronics.

A sought after collaborator, Larson has worked with many notable musicians from around the country, including Tristan Perich, Mantra, Eve Beglarian, the Eco Ensemble, the Sleeping Giant Composer Collective, and the W4 Composer Collective. He has also collaborated with members of the Bang On a Can All-Stars, Ensemble Signal, Eighth Blackbird, the California E.A.R. Unit, Ensemble Dal Niente, and the Mivos Quartet. He has been featured on the Bang on a Can Marathon, the MATA Festival, WQXR's *Hammered!*, the Vanguard Series, the Columbus-NYC New Music Exchange, the Contagious Sounds Series, the Frequency Series, Make Music New York, the Red Note New Music Festival, the Ball State New Music Festival, the Music in the Shape of a Pear Festival, and the Bowling Green State University New Music Festival.

Karl received a DMA in Contemporary Music and an MM in Piano Performance at Bowling Green State University, where he studied with Dr. Laura Melton. Larson completed his undergraduate degree at Luther College as a pupil of Dr. John Strauss. He is on faculty at the Brooklyn Conservatory of Music.

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Finding joy in variety, **Liz Pearse** is a musician of many pursuits. After a childhood spent playing any instrument she could lay hands upon, Liz began exploring the endless possibilities of the voice. Hers is an instrument possessing an unusual range, color, and versatility, which has led to performances of music - medieval to modern - on opera, orchestra, chamber, and recital stages around the world.

Liz recently had the privilege of performing at the Lucerne Festival, singing Luciano Berio's massive *Coro* under the baton of Sir Simon Rattle. She has also performed at the soundSCAPE Festival in Italy, where in 2013 she shared the distinction of "Outstanding Performer" with her brother, conductor and percussionist John J. Pearse. Other chamber and solo engagements have included the Toronto Electroacoustic Symposium; (le) poisson rouge; Omaha Under the Radar; Kerrytown Concert House; Baldwin Wallace University; and Constellation Chicago. Her opera credits include Michigan Opera Theatre, Toledo Opera, and Opera in the Ozarks, in addition to many performances with Indiana University and Bowling Green State University Opera Theatre.

As a doctoral student of Contemporary Music at Bowling Green State University in Ohio, Liz researches the prevalence and incorporation of contemporary repertoire in the collegiate voice studio. Doctoral recitals included Messiaen's *Harawi* and an electroacoustic program, among a diverse range of art song and chamber programs. She also won both the Dr. Marjorie Conrad Art Song Competition and the BGSU Competitions in Music concerto competition while at BG, and her mentor at BGSU is Dr. Jane Schoonmaker Rodgers. Prior to her doctoral work, Liz studied with Patricia Stiles at Indiana University.

LUTHER  
COLLEGE

<http://music.luther.edu>



## **CONCERT I: UNDER PRESSURE**

**February 21, 2015 | 8:00pm**  
**All Souls Unitarian Universalist Church**



## **newEar – Under Pressure**

February 21, 2015

All Souls Unitarian Universalist Church

8:00pm (7:30pm pre-concert talk)

### **PROGRAM**

a quiet way (2006/2012).....Eun Young Lee (b.1967)

Poems of Louis Zukofsky (2008).....Elliott Carter (1908-2012)

1. Tall and Singularly Dark
2. Alba (1952)
3. Finally a Valentine
4. O Sleep
5. The Rains
6. Rune
7. Strange
8. Daisy
9. You Who Were Made for This Music

Pression (1969/2010).....Helmut Lachenmann (b.1935)

### **INTERMISSION**

Quantum Dances (2010).....Robert Carl (b.1954)

Serenatas (2008).....Kaija Saariaho (b.1952)

Delicato  
Languido  
Agitato  
Dolce  
Misterioso

### **MUSICIANS**

Sarah Frisof, *flute*  
Véronique Mathieu, *violin*  
Michael Kirkendoll, *piano*  
Liz Pearse, *soprano*

Trevor Stewart, *clarinet*  
Sascha Groschang, *violoncello*  
Mark Lowry, *percussion*  
Lee Hartman, *conductor*

The University of Nebraska at Kearney  
College of Fine Arts and Humanities  
Department of Music and Performing Arts

UNK New Music Series  
Season 1, Concert 1

Saturday, February 28<sup>th</sup> 2015

Quince Contemporary Vocal Ensemble

Amanda DeBoer Bartlett  
Kayleigh Butcher  
Elizabeth Pearse

Essay for Voices (2014)

Anthony Donofrio (b. 1981)

evening morning day (2007)

David Lang (b. 1957)

Three Voices (1982)

Morton Feldman (1926-1987)

With the precision and flexibility of modern chamber musicians, **Quince Contemporary Vocal Ensemble** specializes in experimental repertoire that is changing the paradigm of contemporary vocal music. Described as "a new force of vocal excellence and innovation" by The Brooklyn Rail, Quince continually pushes the boundaries of traditional vocal ensemble literature.

As dedicated advocates of new music, Quince regularly commissions new works, providing a wider exposure for the music of living composers, and supports the efforts of concert series and universities who strive to incorporate contemporary repertoire into their programming. Quince has recently been seen on Vicky Chow's Contagious Sounds Series, a.per.io.dic's John Cage Festival in Chicago, on the Philip Glass: Music with Friends benefit concert at the Issue Project Room in Brooklyn, and at the Bemis Center for Contemporary Arts in Omaha, NE. Comprised of vocalists Elizabeth Pearse, Kayleigh Butcher, Amanda DeBoer Bartlett, and Carrie Henneman Shaw, Quince thrives on unique musical challenges and genre-bending contemporary repertoire. For more information, please visit [www.quince-ensemble.com](http://www.quince-ensemble.com)



## Modern Soundscapes Downtown

### A KCEMA Happy Hour Event

Black Box • Town Center Pavilion •

1100 Walnut • Kansas City, MO

Saturday, March 7 • 8 p.m.

Katachi II (2011)

*Yi-Miao Huang, Violin*

Chin Ting Chan

Ricochet Orbit (2013)

*Nattapon Benjatammanon, Clarinet*

Jason H. Mitchell

Post Industrial Broadcast #1

Nichola Scrutton

3 Stanzas (2013)

Nichola Monopoli

Reincarnation (2014)

Yee-Ling Elaine Ng

Remix01 (2015)

Arsid Ketjuntra

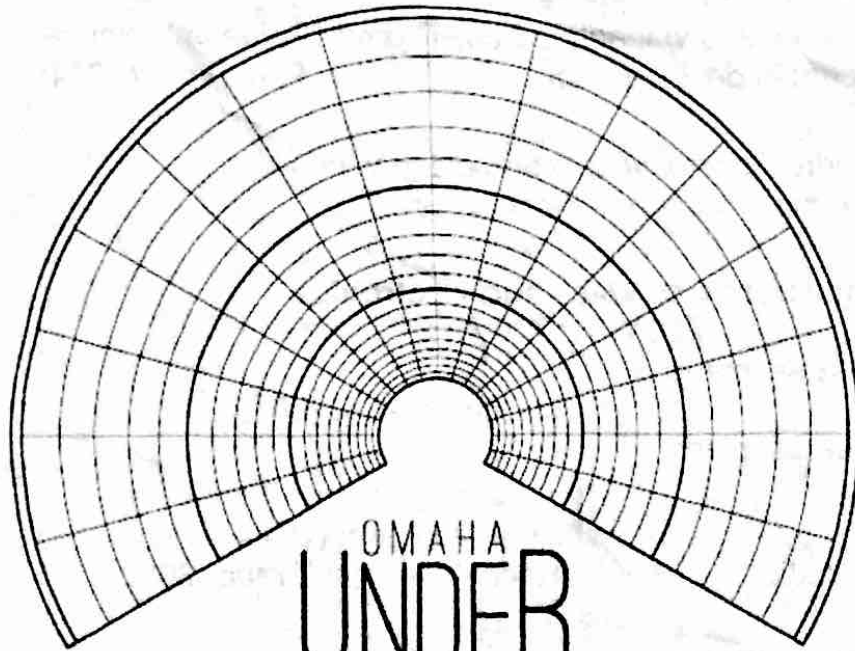
Chi bedda vuci avia (2014)

Christina Butera

La fabbrica illuminata (1964)

*Liz Pearce, Soprano*

Luigi Nono



OMAHA  
**UNDER  
THE  
RADAR**

**Friday, July 10, 2015 | 7:00 pm**  
**Bancroft Street Market, Omaha, NE**

**thingNY**  
**Kayleigh Butcher**  
**KATES**  
**Jesse Langen**  
**Witching Hour**



## **PROGRAM**

### **thingNY, voice, clarinet, theatre**

Arias, experiments and vulgarities from Thomas Paine in Violence  
An opera in development Paul Pinto (2014)

Alejandro Acierto, vocals and electronics  
Paul Pinto, vocals and electronics

### **Kayleigh Butcher, mezzo voice and electronics**

Space LJ White (2011)

Liz Pearse, piano

Traipse Morgan Krauss (2015)

Liz Pearse, piano

Lua

Amanda Feery (2014)

Poem on the Radio

Rachel Devorah Trapp (2010/2015)

### **KATES, piano and dance**

Digit #2

Mayke Nas (2003)

Buckle

Ryan Brown (2010)

Cellar Door

Ryan Brown (2010)

Medieval Induction

Marc Mellits (2006)

Katelyn Halpern, dance

Kate Campbell, piano

### **Jesse Langen, guitar**

Improvisations to be announced from stage

Mercè Grido Piangendo

Gesualdo di Venosa

(arr. Fred Gifford)

### **Witching Hour**

Forêt des Rêves

(2014)

Jennifer Pool, director/designer

Timothy Schaffert, story writer

Monva Deboer, choreography

Shannon Jackson, narrator

Ashley Barry, Sparrow

Spirits of the Forest: Gemma Hottovy, Cecelia Minchow,

Nora Schlegel, Anneliese Hinrichson, Molly Kasperek

April Faith-Slaker, cello

Leanna Keith, flute

**saturday, october 17, 2015**

**2:00 pm**

ShapeShifter Lab

**Machine Music: Acoustic & Invented Instruments**

**Quince Contemporary Vocal Ensemble**

Elizabeth Pearse, vocals

Kayleigh Butcher, vocals

Amanda DeBoer Bartlett, vocals

Carrie Henneman Shaw, vocals

Doug Balliett, violone

Kivie Cahn-Lipman, viol

Loren Ludwig, viol

Robby Neubauer, electronics designer

Julia Sheriff, keyboard

*Pre-Concert & Post-Concert installation*

ALBERT BEHAR.....Sound Orb

*Concert Program*

RUBY FULTON.....*Cycle Loops*

for piano, electronics, and bicycle

FJÓLA EVANS and MERCHE BLASCO.....*Whirlpool*

for voices and theremins

LEVY LORENZO.....*Inside Voice*

for voices and iLophones

MOLLY HERRON and ANDY CAVATORTA.....*Stellar Atmospheres (World Premiere)*

for voices, violone, viols, and The Dervishes

# It was Witchcraft

Quince at Constellation Chicago

November 22, 2015 8:30p 3111 N. Western

## PROGRAM

*hushers* (2014) - Warren Enström

*Sauh* (1973) - Giacinto Scelsi

I

II

*Prisoner of Conscience* (2015) - Jennifer Jolley (world premiere)

I. Eve of destruction

*Reading: From the closing statement of Maria Alyokhina*

II. Virgin Mary, put Putin down

*Reading: From the closing statement of Yekaterina Samutsevich*

III. Oh bondage, up yours!

*Reading: A prosecutor's question and statement from trial*

IV. Putin will teach you how to love (the Motherland)

V. Police and Thieves - *Lasciate ogne speranza, voi ch'intrate*

*Reading: Maria Alyokhina*

VI. Deliver Pavement

*Reading: From the closing statement of Nadezhda Tolokonnikova*

VII. Death to Prison, Freedom to Protest

*Reading: Nadezhda Tolokonnikova*

VIII. Prisoner of Conscience

*Sauh* - Giacinto Scelsi

III

IV

Quince operatives:

Amanda DeBoer Bartlett

Kayleigh Butcher

Liz Pearse

Carrie Henneman Shaw

## DOSSIERS

Warren Enström is a composer, bassoonist, and all-around creator. As a composer, he finds joy in pushing unlikely materials together into unorthodox relationships: super balls into pianos, thimbles onto cymbals, and paper shredders into modulators. He is inspired by text in many ways, from text as compositional directive, or as an invitation to improvise, to text as a stand-alone, self-contained body. He loves the manufactured structure of performance. He likes snow, fresh art, and playing small jokes on life.

The work of Italian composer Giacinto Scelzi went largely unnoticed during his lifetime. However, an obsession with timbre – employing microtonal diversions from single pitches and subtle shifts in timbre effecting massive sonic events – has gained Scelzi popularity in the past few years. Millions were introduced to his music when his works were featured on the film score to *Shutter Island*. His work *Saub* is an excellent example of musicologist Harry Halbreich's explanation of Scelzi's music: "In fact, his music is *only* transition".

**Statement by *Prisoner of Conscience* librettist Kendall A:**

In this work, I too have tried to hold true to the following philosophy, as related by Nadezhda Tolokonnikova in her closing statement at the trial:

"Pussy Riot are (Alexander) Vvedensky's students and heirs. His principle of the bad rhyme is dear to us. He wrote, "Occasionally, I think of two different rhymes, a good one and a bad one, and I always choose the bad one because it is always the right one."

I see this work largely as street art, a crude homage to three heroes unjustly incarcerated, fighting a corrupt system that unfortunately at times bears a little too much resemblance to our own in the unequal distribution of justice and the willful ignorance of people to the cries of the downtrodden. The graffiti I paint here may fade with time, but I hope the legacy of these three brave women carries through it.

Urban environments, modes of transit, and nostalgia influence Jennifer Jolley's compositions and sound installations. She is the co-founder of North American New Opera Workshop (NANOWorks Opera), and authors *Why Compose When You Can Blog?*, a web log about contemporary composing. Originally from Los Angeles, Jennifer is an Assistant Professor of Music (Composition and Theory) at Ohio Wesleyan University, teaching music composition, theory, orchestration, and electronic music, and she joined the Interlochen Arts Camp music faculty this summer. The official Jennifer Jolley website is [www.jenniferjolley.com](http://www.jenniferjolley.com).

Comprised of vocalists Amanda DeBoer Bartlett, Kayleigh Butcher, Lds Pearce, and Carrie Henneman Shaw, Quince thrives on unique musical challenges and genre-bending contemporary repertoire. This season, Quince is a featured ensemble at both the University of Chicago and Stanford University, supporting the work of living composers creating new vocal works. Much more about Quince can be found at: [quince-ensemble.com](http://quince-ensemble.com)

### Quince thanks the following supporters of our 2015-16 season:

Annie Brod, Reba Cafarelli, Philipp Blusa, Austin Fullinan, Jann Sokol, Collin Stegeman, Susan Knight, Carolyn O'Brien, Ben Eisenberger, Larry and Arlene Dunn, Kate Campbell, Michiko Saiki, Tony Arnold, Jon Udron, Kristina Bramhall, Seth Brodsky, Michael Oberhauser, Tim Munro, Ben Fraley, Linda Hayek, Danny Clay, Clara Osowski, Clara Lyon, Denise Knowlton, Terry Butcher, Doyle Armbrust, Judah Adashi, Tony Donofrio, KrisAnne Weiss, Susan Thomas, Aaron Hynds, Curtis Rumrill, Russell Rolan, Sean Kleve, Mark Cook, James McKenzie, Shanna Gutierrez, Elisabeth Bayer, Laura Rog, James Holt, Jennifer Barry, Giacomo Fiore, Chris Culp, Iddo Aharony, Alejandro Acierro, Kate Campbell, Kendra Ingram, Stacie Haneline, Ravi Kittappa, Matthew Cliphant, Elise Brown, William Upham, Brian Fankrot, Luke Polignak, Joshua Sawyer, Bill McJohn, Betty Parker, Nathalie Colas, Brian Malmsky, Della Graham, Marek Polik, Courtney Mauld, Adam Molloy, Michaelene Gorney, Megan Ihnen, Ben Malsky, Noe Even, Hong-Da Chin, Aleks Karjaka, Sara Sitzer, ADjective New Music, Jane Schoonmaker Rodgers, Michael Lewanski, Warren Enstrom, Jennifer Wang, David Drexler, Ann Bernard Toftness, Jim Furdik, Deborah Eggers, Kirsten Broberg, Tyson Carter, Andres Carriso, Willow Kana, Abbie Betinis, Julia Astrid Davis, High Concept Laboratories, Avaloch Farm Music Institute, and Constellation Chicago.

### QUINCE UPCOMING CHICAGO EVENTS

4/2/16 7:30p University of Chicago Culminating Concert – Bond Chapel  
5/14/16 7:30p Resonant Canvas – Lillstreet Art Center Loft

Northwestern University Bienen School of Music  
Doctoral Recital

**David Reminick, composition**

Friday, February 12, 2016, 8:30 pm

Constellation - 3111 N. Western Ave, Chicago

- ,8,1 (2013) for solo trombone
1. PRESS PLAY ON TAPE
  2. ?SYNTAX ERROR
  3. RUN/STOP - RESTORE

Weston Olencki, trombone

*Shoshana* (2014) for solo voice  
text by Gabriela Zapata-Alma

- I. Spina
- II. Petalo

Elizabeth Pearse, soprano

*Bird Songs – Book I* (2012-2015) for singing sextet

1. Beaks and Gizzards [for the chicken]
2. Peck [for the pigeon]
3. Old Familiar Songs [for the shrike]
4. Song Without Words: July 3, 1844 [for the great auk]
5. Partners In Crime [for the honeyguide]
6. Crowded Branches [for the crow]
7. What They Seem [for the burrowing owl]

Tim Munro, flute

Alejandro Acierto, clarinet

Tom Snyder, alto saxophone

Michael Lewanski, conductor

William McDaniel, piano

Ellen McSweeney, violin

Russell Rolen, cello

*Consort* (2012) for four detuned soprano saxophones  
Tom Snyder, soprano saxophone  
Brandon Quarles, soprano saxophone  
Steven Banks, soprano saxophone  
David Reminick, soprano saxophone

*The Ancestral Mousetrap* (2014) for singing string quartet

1. Killing the Ape
2. The Old Woman's Breakfast
3. Oh My God, I'll Never Get Home
4. Bringing a Dead Man Back into Life
5. The Ancestral Mousetrap

The Spektral Quartet

Austin Wulliman, violin

Clara Lyon, violin

Doyle Armbrust, viola

Russell Rolen, cello

text from *The Tunnel: Selected Poems of Russell Edson*.

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--Intermission--

**Music <541> presents:  
Quince Contemporary  
Vocal Ensemble**

**Elliott Program Center  
589 Governor's Ave  
Stanford University  
March 5, 2016  
Saturday, 7:30PM**

**PROGRAM**

*We Have An Exciting New Role For You*

**Eoin Callery**

*E la tua veste è bianca*

**Nick Virzi**

*Linguicide*

**Andrew A. Watts**

*one and another*

**Charlie Sdraulig**

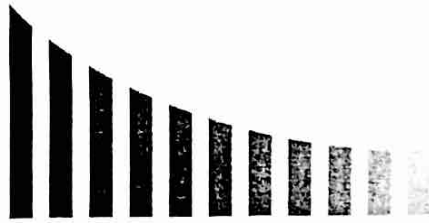
*The Four Winds*

**Laura Steenberge**

- I. Look at the and Watch
- II. Jackals and Owls
- III. North, East, South, West
- IV. Pneuma
- V. Red Giant, White Dwarf

*No food, drink, or smoking is permitted in the building.  
Cameras and other recording equipment are prohibited.  
Please ensure that your cellular phone and watch alarm are turned off.*





**OUTPOST**  
CONCERT SERIES

**QUINCE**

Tuesday, March 8, 2016

*Le Saleve* (2012)

*Rose of Sharon* (2014)

*Decantations* (2011)

*Sauh I, II* (1973)

-brief intermission-

*Cruel Anvil I.* (2015)

*Sauh III, IV* (1973)

*Hushers* (2015)

*Squarepushers* (2012)

*Three Madrigals on Poems by Wallace Stevens* (2012)

Jonathan Sokol

Danny Clay

Ravi Kittappa

Giacinto Scelsi

Monte Weber

Giacinto Scelsi

Warren Enström

Amanda Feery

Max Grafe

**QUINCE**

**Elizabeth Pearse (soprano)**

**Kayleigh Butcher (mezzo soprano)**

**Amanda DeBoer Bartlett (soprano)**

**Carrie Henneman Shaw (soprano)**

**2015-2016 OUTPOST CONCERTS**

FLORENT GHYS, double bass · September 29, 2015

ARON KALLAY, microtonal piano · November 4, 2015

PAUSE, chamber ensemble · December 2, 2015

OGNI SUONO, sax duo · February 10, 2016

QUINCE, vocal quartet · March 8, 2016

[outpost.ucr.edu](http://outpost.ucr.edu)

**UCR** | ARTS block

**UCR** | Department  
of Music

# **EMBODIED FICTIONS**

**QUINCE ENSEMBLE AT THE UNIVERSITY OF CHICAGO**

**Saturday, April 2, 2016  
Bond Chapel  
The University of Chicago**

**presented by the University of Chicago Department of Music**

## **PROGRAM**

**all works written for and performed by  
QUINCE CONTEMPORARY VOCAL ENSEMBLE**

**Elizabeth Pearse, soprano  
Kayleigh Butcher, mezzo soprano  
Amanda DeBoer Bartlett, soprano  
Carrie Henneman Shaw, soprano**

**THE NORMS OF EPIC**

**PIERCE GRADONE  
text by STEPHANIE ANDERSON**

**MOTET FOR FOUR VOICES**

**JACK HUGHES  
text by VIRGINIA WOOLF**

**BRIEF INTERMISSION**

**KE-TO-KI-TA-KU**

**JOUNGBUM LEE**

**ARTICULATING SONG**

**MARCELLE PIERSON**

**SESTINA**

**KATHERINE PUKINSKIS  
text by ELISABETH BISHOP**

new  ear  
CONTEMPORARY CHAMBER ENSEMBLE

# Artistic Dimensions

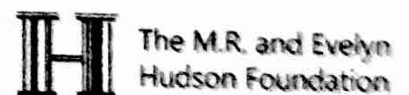


*Pablo Picasso – "Guernica" (1937)*

April 16, 2016 – 8pm

St. Mary's Episcopal Church - 1307 Holmes St, KCMO

Admission: \$25, \$12 with student ID



## PROGRAM

*Cassandra's Dream Song* (1970)

*Brian Ferneyhough*

Anthony LaBat, *flute*

*Schmaler Weg durch Dämmerung* (2012)

*Albert Breier*

Lyra Pherigo, *flute*

Tom Aber, *clarinet*

Véronique Mathieu, *violin*

*Guernica* (1937)

*Paul Dessau*

Michael Kirkendoll, *piano*

*funeral symphony - seven processions after m. k. čiurlionis* (2013)

*Nick Omiccioli*

i.

ii.

iii.

iv.

v.

vi.

vii.

Véronique Mathieu, *violin*

Samuel Huang, *violin*

Alyssa Beckmann, *viola*

Esther Seitz, *cello*

Nick Omiccioli, *conductor*

Ted King-Smith, *projections*

**-short break-**

*Le rêve d'ange nouveau* (2001)

*Claus-Steffen Mahnkopf*

Michael Kirkendoll, *piano*

*Shadows of Light II – after Mark Rothko* (rev. 2010)

*Jim Aitchison*

1. Opening

2. Autumn

3. Closing

Liz Pearse, *voice*

Rob Detjen, *horn*

Véronique Mathieu, *violin*

Samuel Huang, *violin*

Alyssa Beckmann, *viola*

Esther Seitz, *cello*

Scott Steele, *conductor*

## NOTES ON THE PROGRAM

**Brian Ferneyhough (b. 1943)** is an English composer and Professor of Composition at Stanford University. He is considered one of the "Fathers" of the New Complexity movement in contemporary music. New Complexity is the development of a musical line (the action of growth) in every conceivable dimension of the music – including rhythm, pitch, timbre, dynamics, and articulation. It is notorious for incorporating a staggering amount of extended techniques. *Cassandra's Dream Song* for solo flute is a prime example of this – and it is one of Ferneyhough's early successes.

Written in 1970 but not premiered until 1974 at the Royal Festival, the piece consists of two sheets, 1-6 and A-E. The numerical sections must be played in order, beginning with 1, but in between each numerical section a letter of the performer's choice may be played, lending the piece to many different interpretations. Ferneyhough writes:

"The notation does not represent the result required: it is the attempt to realize the written specifications in practice which is designed to produce the desired (but unnotatable) sound quality. A "beautiful" cultivated performance is not to be aimed at...Nevertheless a valid realization will only result from a rigorous attempt to reproduce as many of the textural details as possible."

*Cassandra's Dream Song* depicts the princess of Greek mythology. A prophetess, she is cursed by Apollo for denying his advances – so no one will believe her prophecies. This fiendishly difficult work exploits the oft-surprising timbral capabilities of the flute, incorporating a range of multiphonics, tonguing techniques, and vocalization to depict Cassandra's encounter with Apollo, her struggle to be heard and believed in a patriarchal society, and her fantastic visions.

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The music of German composer and author **Albert Brier** (b. 1961) demonstrates the breadth of his many musical and cultural interests - works of Morton Feldman and Charles Ives, Renaissance forms, and specifically for *Schmaler Weg durch Dämmerung* (*Narrow path through twilight*), his admiration and study of Chinese artists. Brier writes:

"Many of my pieces are inspired by classical Chinese landscape painting. Its freely vibrant lines, subtle shadings of ink tones, and calligraphical intensity of brushstrokes are all qualities I seek to reproduce in my music. The compositional problem in „Narrow Path through Twilight“ was to find tonal gradations for the relatively fine and thin lines of the three instruments via echoes, tonal condensations or neighboring sounds („Nebenklänge“). To this is added a dramaturgy of light and shade that should be seen neither as naturalistic nor expressive, but as serving the modelling of tonal strands. The lack of a bass instrument gives the piece a floating quality. On the path followed by the music, there appear now and then cantabile passages in which the effect of landscape opens itself up toward a dimension of song. In my work, questions of voice-leading and counterpoint are preeminent – but not the schematic, tidy counterpoint of Palestrina, rather that of Ockeghem, which constantly invents new tonal situations. My pieces also have color progressions – not in the sense of mere coloration, but in a way that always relates tonal color fields and processes to the weave of voices, and even forms contrapuntal situations itself. (*Composer's notes, transl. L. Powell*)

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Based on the work reproduced on this evening's program cover (a mural standing over 11 by 26 feet in area!) – *Guernica* is a meditation by politically-engaged composer **Paul Dessau** (1894-1979) on Picasso's work describing the destruction of the northern Spanish town during the Spanish Civil War. Though an expatriate, Picasso's reaction to the news of bombing (Spanish Fascists collaborating with German forces) can be deeply felt upon examination of the images – humans in various postures of terror, wounded animals, weapons, and a light bulb-pupiled eye. Dessau, who emigrated to Paris and then the US during WWII (returning to East Germany in 1948), surely identified with Picasso's images while escaping the growing violence. This work was dedicated to René Leibowitz, Dessau's composition teacher in Paris.



**Nick Omiccioli** (b.1982) is a heavy metal guitarist living in a composer's body. He incorporates elements of rock and metal music into his compositions through the use of visceral energy, driving rhythms, animated textures, melodic hooks, improvisation, and virtuosic instrumental writing. His works have been performed all over the world, and he has composed for some of the leading ensembles of today such as Alarm Will Sound, the Jasper String Quartet, the Aspen Contemporary Ensemble, le Nouvel Ensemble Moderne, l'Orchestre de la francophonie, and many others – including an upcoming newEar commission. Nick's musical career began one summer afternoon before seventh grade when he heard Metallica's "Black Album" on the radio for the first time.

*"funeral symphony: a cycle of seven processions after m.k. Čiurlionis* (2013) for string quartet and projection is based upon a cycle of seven paintings by Mikalojus Konstantinas Čiurlionis. Čiurlionis was a Lithuanian composer and painter who lived between 1875-1911. I first became aware of Čiurlionis in May of 2012 when I traveled to Vilnius for the Lithuanian International Contemporary Music Festival, Druskomanija. I had a work performed in a small performance space at the M.K. Čiurlionis House which displayed originals and reproductions of his paintings. It was common for him to give his paintings musical titles such as 'Prelude and Fugue' and 'Sonata.' I became familiar with the 'Funeral Symphony' while at the Čiurlionis House and was instantly drawn to the simplicity, depth of color, unfolding narrative, and musical possibilities. This work is seven movements with an added prologue and epilogue that depict the story of a funeral procession. The work was commissioned by Third Angle Ensemble for their New Ideas in Music Series." – (Nick Omiccioli)

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*Le rêve d'ange nouveau (The Dream of the new angel)* is one of several components of the *Angelus Novus Cycle* by **Claus-Steffen Mahnkopf** (b. 1962). Born and based in Germany, Mahnkopf's study with composer Brian Ferneyhough is arguably evident in his thorny, densely complex scores (often involving a higher-than-usual number of staves for each performer to read simultaneously). 20<sup>th</sup> century philosopher/critic Walter Benjamin discusses the work from which the cycle derives its name:

"There is a picture by Klee called *Angelus Novus*. It shows an angel that looks as if it were about to move away from something at which it is starting. Its eyes are wide, its mouth is open and its wings are spread. This is what the angel of history must look like. Its face is turned towards the past. Where we see a chain of circumstances before us, it sees one giant catastrophe piling wreckage upon wreckage and throwing it at the angel's feet. It presumably wants to stay a while, wake the dead and put the pieces back together. But a storm is blowing from paradise; it has taken hold of its wings, and is so strong that the angel can no longer fold them up. This storm pushes it inexorably into the future, on which its back is turned, while the wreckage before it rises to the heavens. What we call progress is *this* storm." (*On the Concept of History*, IX)

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The paintings of Mark Rothko are immediately striking –unbelievable simplicity, primitive shapes, and shades of color that seem to glow from within. His Seagram Murals, after which **Jim Aitchison** wrote his sextet *Shadows of Light II*, include a series of warm-shaded fields in reds, oranges, and browns, upon which other warm-shaded rectangles loom. Aitchison sets texts borrowed from Dante Alighieri and Rainier Maria Rilke in the three movements.

*I. and III. (Adapted from Dante)*

*A way through me, to go, to be lost.*

*Through me, a route to loss, endlessly elaborated,*

*A way fashioned, not to return.*

*My maker is love.*

*Darkened lids lifted; those that lie inside*

*Shine iron-red, unguarded, on your ascent from this sight.*

*From black air out to sapphire:*

*Four stars radiate to no one (but the first of us).*

*Voids receive and flicker.*

*II. (Adapted from Rilke)*

*Leaves descend, falling from a higher frame*

*Of collapsing forests far beyond the dome of blue.*

*They fall, emptying out in disbelief.*

*The night-burdened Earth runs in iron trails down from  
countless stars*

*We all sicken, fall and render away.*

*This hand surges but veils to nothing.*

*Who is there, to gather, at the root?*

BIZET'S

# Carmen

Maidens, Matadors  
and Madness

LYRIC OPERA  
KANSAS CITY

Apr. 23 *through* May 1

THE 2015-2016 SEASON  
AT THE KAUFFMAN CENTER FOR THE PERFORMING ARTS

Karen Almond for Lyric Opera of Kansas City



# CHORUS

## SOPRANO

Lindsey Allen\*  
Cassie Banion  
Melissa Faltermeier  
Christen Blair Horne \*  
LaTeesha M. Jackson  
Kristin Newbegin  
Liz Pearse \*  
Alyssa Toepfer \*  
Ashley Yvonne Wheat ^

## TENOR

Tytus Abrahamson ®  
Alexis Alfaro  
Chad DeMaris  
Trent J. Green  
Christopher Puckett  
Jedd C. Schneider  
Kevin Smith  
Jake Thede  
Clark Weyrauch ®

## MEZZO-SOPRANO

Rebecca Allen  
Ashley Beth Burnett  
Alice Chung \*  
Elaine Fox ®  
Sarah Lockwood  
Kathryn Long  
Danielle Perrault  
Mackenzie Phillips  
Ashley Puenner

## BASS-BARITONE

Matt Black  
Christopher Cobbett  
Armando Contreras  
Phil Eatherton  
Thomas Garrison  
Josh Markley  
Benjamin Murbach  
Rhys Lloyd Talbot ^  
Carey Wilson

\* Lyric Opera Debut, ^ UMKC Apprentice, ® Former Lyric Opera Apprentice

# CHILDREN'S CHORUS

Kaitlyn Borgelt  
Ainsley Cornelius  
Cade Crider  
Erica Michelle Domen  
Maevé Donovan  
Tristan A. Feener  
Alex Freeman  
Sarah Hayes  
Amari Lewis

Sa'Mya Lewis  
Jacquelyn McKay  
Sarah Milgrim  
Sawyer Nevins  
Scarlett Nevins  
Ana Rojas-Plumberg  
Gillian Royster  
Jackson Seitter

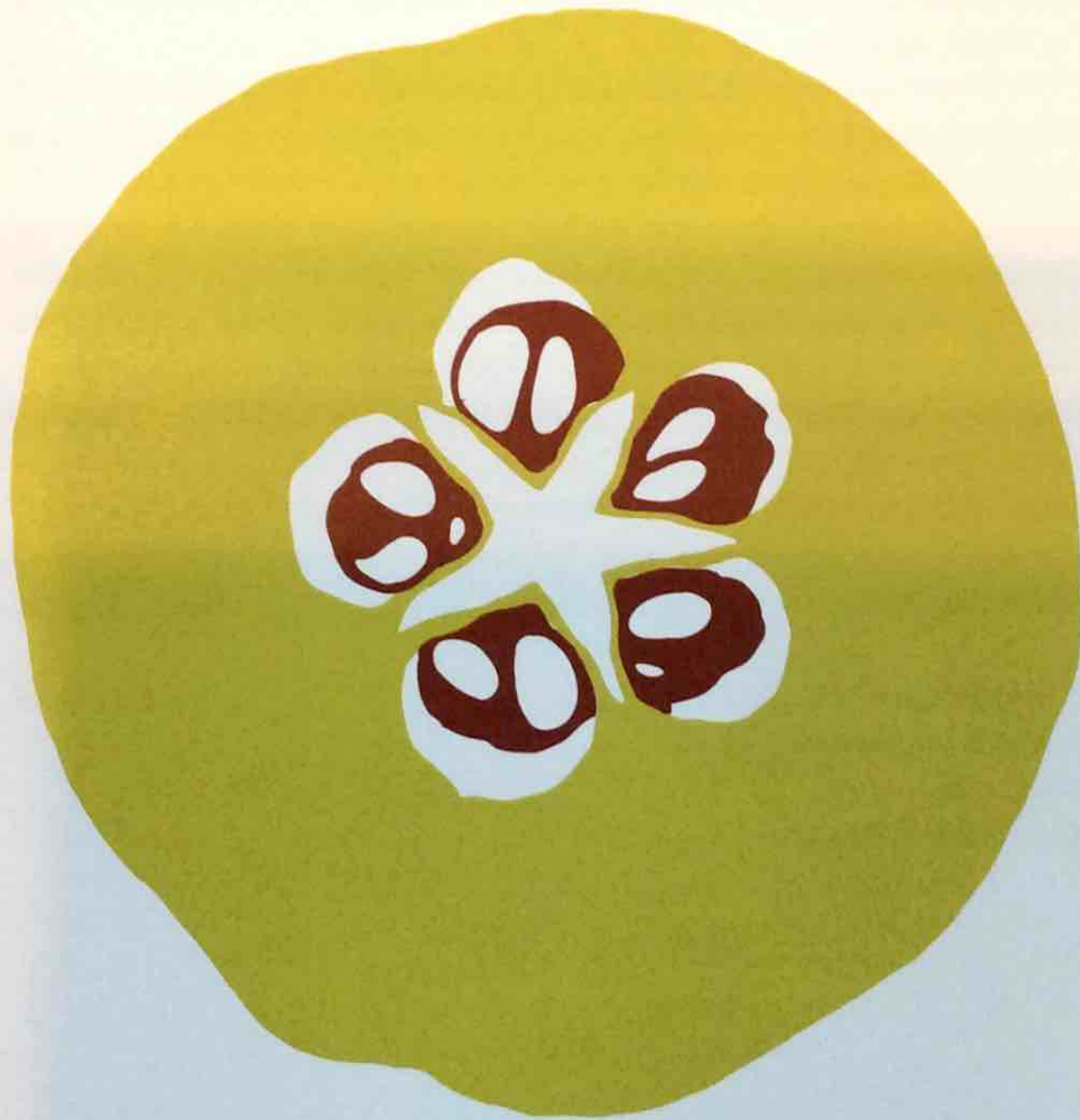
# DANCERS

Hannah Luzicka  
Luke Luzicka

Matthew Reinschmidt  
Zhanna Saparova

New Music Co-op Presents:

# Quince



Saturday June 4th 2016

Ballet Austin Academy - 501 W. 3rd St.

## PROGRAM

All pieces composed for & featuring the Quince Ensemble:

Kayleigh Butcher, *mezzo soprano*

Carrie Henneman Shaw, *soprano*

Liz Pearce, *soprano*

***Three Angels*** (2016) ..... Brent Fariss

Tristan Boyd, *percussion*

Francois Minaux, *bass flute*

Bryan Kennard, *bass flute*

Steve Parker, *trombone*

***Winter Scenes*** (2016) ..... Travis Weller

Henna Chou, *cello*

Travis Weller, *bowed bells*

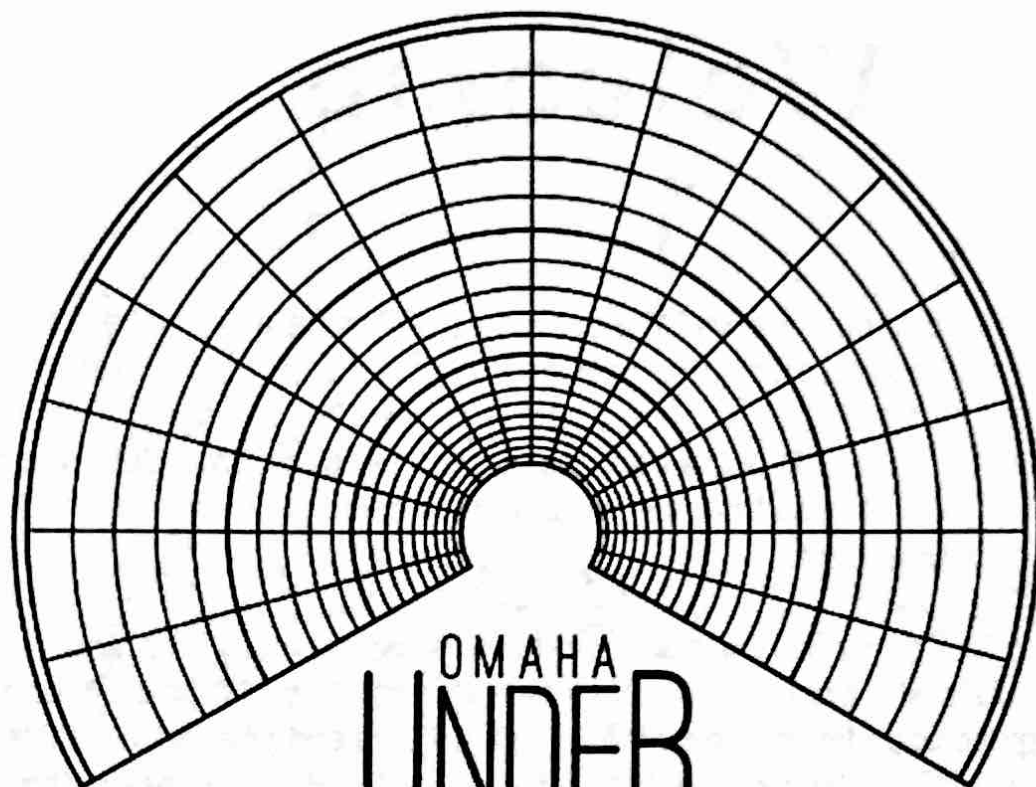
***Sister City*** (2016) ..... Laura Brackney

***Empty Boxes*** (2016) ..... Andrew Stoltz

Tristan Boyd, *percussion*

Henna Chou, *cello*

Andrew Stoltz, *the owl*



OMAHA  
UNDER  
THE  
RADAR

**FESTIVAL GUIDE 2016**

**July 6—9 2016**

| Bemis Center for Contemporary Art |  
House of Loom	Joslyn Art Museum	
KANEKO	Milk Run	Project Project
Slowdown	W. Dale Clark Library	

[www.undertheradaromaha.com](http://www.undertheradaromaha.com)

**8:00 PM | House of Loom | \$10 or Festival Pass**  
**Music and Technology**

James Burch  
Eris Kolezar  
Jessica Aszodi & Jenna Lyle  
Daniel Wyche  
Dereck Higgins

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**Friday, July 8**

**12:00 PM | W. Dale Clark Library | FREE**

**Panel on Creativity and Performance II**

**6:00 PM | KANEKO | \$10 or Festival Pass**

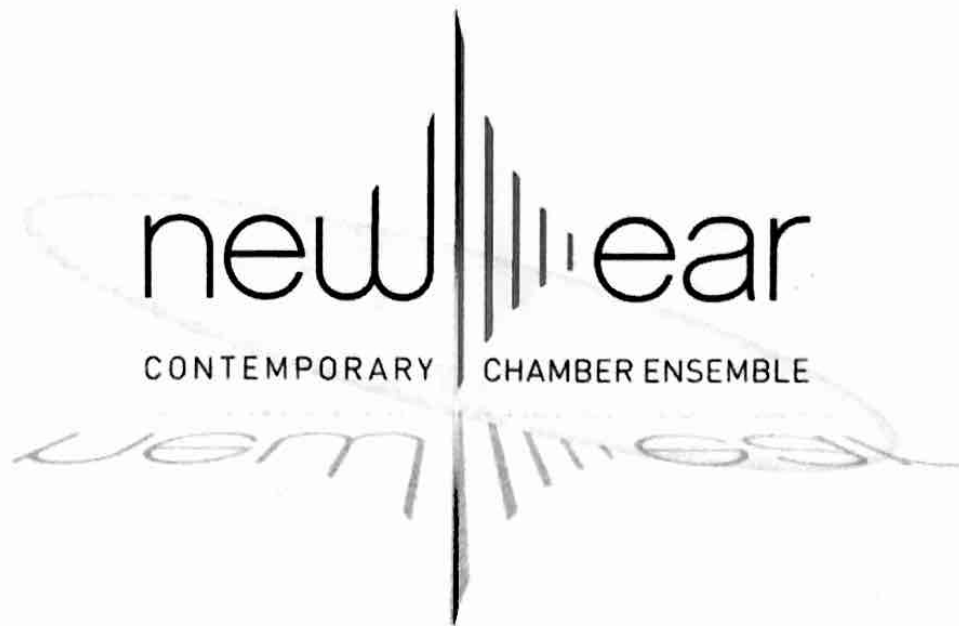
**Keys and Strings**

Nathalie Colas and Joanne Cho  
Liz Pearse and Stacey Barelos  
SoundBoard  
Ju-Ping Song

**6:00 PM | Bemis Center for Contemporary Art | \$10 Suggested**

**New Visual Performance**

On Structure  
Jacob Kopcienski  
Kyle Johnson



SEASON 24

2016-2017

**IMPRESSIONS IN METAL:  
MUSIC FOR BRASS AND PERCUSSION**

SEPTEMBER 24, 2016

8 P.M.

**CENTRAL UNITED METHODIST CHURCH  
KANSAS CITY, MO**

# newEar Contemporary Chamber Ensemble

## Season 24

### Impressions in Metal: Music for Brass and Percussion

#### PROGRAM

The Trumpets at Jericho (2012, approx. 5 minutes).....Stacy Garrop  
Meagan A. Conley and Keith Benjamin, trumpets,  
Michael Kirkendoll, piano

Breath (200, approx. 8 minutes).....Stuart Saunders Smith  
Kristin Newbegin, voice, Michael Compitello, percussion

Ehwaz (2010, approx. 13 minutes).....Liza Lim  
Meagan A. Conley, trumpet, Michael Compitello, percussion

#### INTERMISSION

from nothing (2012, approx. 9 minutes).....Ravi Kittappa  
Michael Compitello and Sean Sweeden, percussion,  
Christopher White, trombone, Keith Benjamin, trumpet, Anthony LaBat, flute,  
James Westbrook, bass clarinet, Liz Pearse, voice

Fantaisie mécanique (1994/1997, approx. 13 minutes).....UnsuK Chin  
Meagan A. Conley, trumpet, Christopher White, trombone,  
Michael Kirkendoll, piano Michael Compitello and  
Sean Sweeden, percussion, J.J. Pearse, conductor

# Fall Performance Preview Recital

*Students of Kari Johnson*  
September 25, 2016  
Schmitt Music, Overland Park

Fanfare Little Flower op. 205 no. 11	Jiya Singh	Persichetti Gurlitt
Sleeping Beauty Waltz	Marcus Janssen	Tchaikovsky
Summer Drought	Lillian Haney	Gieck
Lively Boy Haunted Harp	John Peter Weber	Turk Donkin
Macaroni Cha-Cha	Victoria Haney	H. Leonard
Listen to the Drums	Jack Koebbe	Faber
Have You Heard the Robin	Miriam Haney	Vogt
Cool Groove	Zack Nicholas	McLean
E Dorian in Modulation	Julia Haney	Vandall



Children's Song  
Sam Haney  
Bartok

Summer Drought  
Jiajia Kelty  
Gieck

Mineut in E flat  
Sonatina in G mvt. 1  
For Children, Vol. 1, No. 32, Andante  
Grace Weber  
Mattheson  
Attwood  
Bartok

Tel Jour Telle Nuit  
1. Bonne journée  
2. Une ruine coquille vide  
3. Le front comme un drapeau perdu  
4. Une roulotte couverte en tuiles  
5. A toutes brides  
6. Une herbe pauvre  
7. Je n'ai envie que de t'aimer  
8. Figure de force brûlante et farouche  
9. Nous avons fait la nuit  
Poulenc

Liz Pearse, Soprano  
Kari Johnson, Piano

**Sandbox Percussion  
With the KU Percussion Group**  
*Reich at 80*

*Music for Pieces of Wood*

Steve Reich  
(b. 1936)

Sandbox Percussion  
with Michael Compitello

*Mallet Quartet*

Steve Reich

Sandbox Percussion

***Intermission***

*Drumming*

Steve Reich

Sandbox Percussion  
members of KU Percussion Group  
Amanda DeBoer Bartlett, *voice*  
Elizabeth Pearse, *voice*  
Margaret Lambie, *piccolo*

**Guest Artist Recital Series**  
**Sunday, October 16, 2016**  
**7:30 p.m., Swarthout Recital Hall**



**DEPAUL UNIVERSITY**

**SCHOOL OF MUSIC**

---

Friday, November 4, 2016 • 8:00 P.M.

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**NEW  
MUSIC  
DEPAUL**

---

DePaul Concert Hall  
800 West Belden Avenue • Chicago

---

Friday, November 4, 2016 • 8:00 P.M.  
DePaul Concert Hall

# NEW MUSIC DEPAUL

*Compositions by Christopher Wendell Jones (b. 1969)*

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## PROGRAM

---

a crowd of twisted things (2011)

Karen Kim, violin  
Ann Yi, piano

Plastic Moment (2016)

James Bauer, 10-string guitar

Devil Madrigals (2013)

Constance Volk, bass flute  
Ann Yi, prepared piano  
Elizabeth Pearce, soprano  
Jessica Aszodi, soprano  
Christopher Wendell Jones, piano and conductor

INTERMISSION

Artifact (2014-2015)

Christopher Wendell Jones, prepared piano

The weekend-long New Music Marathon of free concerts in the Chicago Cultural Center  
is sponsored by the  
Sanford J. Grossman Charitable Trust

# **EAR TAXI**

CHICAGO FESTIVAL OF NEW MUSIC

**Celebrating Chicago's vibrant and booming  
contemporary classical music scene!**

350+ musicians ■ 88 composers ■ 25 ensembles

54 world premières ■ 5 sound installations

artist receptions ■ forums

2-day marathon

Spearheaded by Augusta Read Thomas

Augusta Read Thomas and Stephen Burns, Co-Curators

Reba Cafarelli, Festival Manager

**“One of Chicago's "Best Events" in October”**

Choose Chicago

**Quince Contemporary Vocal Ensemble** [vocal text to be provided]

Kayleigh Butcher, mezzo-soprano

Amanda DeBoer Bartlett, soprano

Carrie Henneman Shaw, soprano

Liz Pearse, soprano

Joe Clark: *not merely bad or broken* WORLD PREMIÈRE

**Amos Gillespie, saxophone**

**Taimur Sullivan, saxophone**

Amos Gillespie: *Lacework* CHICAGO PREMIÈRE

5:00–5:45 PM Claudia Cassidy Theater

**Fifth House Ensemble**

Melissa Snoza, flute

Grace Hong, oboe

Elizandro Garcia-Montoya, clarinet

Eric Heidbreder, bassoon

Parker Nelson, horn

Charlene Kluegel, violin

Michael Lieberman, viola

Herine Coetzee Koschak, cello

Eric Snoza, double bass

Katherine Petersen, piano

Dan Visconti: *Soundings*

**a.pe.ri.od.ic**

Nora Barton, cello

Eliza Bangert, flute

Nomi Epstein, piano

Billie Howard, piano

Jeff Kimmel, bass clarinet

Kenn Kumpf, voice

Matthew Oliphant, French horn

Robert Reinhart, recorder

Michael Pisaro: *festhalten/loslassen*

**Picosa**

Jennie Brown, flute

Andrea R. DiOrio, clarinet

Elizabeth Brausa Brathwaite, violin

Jeffrey Panko, piano

Joann Cho, piano

Jonathon Kirk: *Mechanical Birds*

Please Recycle Your Festival Book and Programs!  
Unwanted Festival Books and Programs may be returned, unmarked, to the ushers at  
all concerts for use by future patrons. Thank you!

The 2016 - 2017 Ammerman Center Body and Technology Colloquia series presents a wide-range of thought provoking work by artists, researchers and performers, manifesting and reflecting on the current multiplicity of relationships between technology and the body, and the ways these can shape, enhance or control our lives.

# Quince Contemporary Vocal Ensemble

**November 15, 2016  
7:30 pm**

**Evans Hall  
Cummings Arts Center**



CONNECTICUT  
COLLEGE

ammerman center  
[ arts & technology ]



**Tuesday, November 15**  
**Evans Hall**  
**7:30 pm**

Lua (2015) ..... Amanda Feery  
for violin and electronics

Witford Rimley and his Robotic Dog Seize Burger King  
in a Bloodless Coup (2013) ..... Jessie Marino  
for solo voice and transducers  
Amanda DeBoer Bartlett, soloist

Hildegard's Dream (1994)..... Alejandro Viñao  
for solo voice and electronics

Decantations (2013) ..... Ravi Kittappa  
for four voices, electronics, and srutis

Communiqué (2012) ..... Anthony T. Marasco  
for vocal quartet (SSAA), narrator, postcards,  
and computer (2-channel audio playback)  
Guest performance by Camel Heard

**Intermission**

Linguicide (2015) ..... Andrew Watts  
for four voices and iPhones

Earth Ascending (2000) ..... Elaine Lillios  
for solo voice and electronics

The Hypno-Domme Speaks and Speaks and Speaks  
(2016) ..... Jason Charney  
for solo voice and computer

Called Back, movements. I, III (2016)..... Evan Williams  
for four voices and electronics

Inside Voice (2015) ..... Levy Lorenzo  
for four voices and iLophones



# FREQUENCY FESTIVAL 2017

## QUINCE ENSEMBLE

Amanda DeBoer Bartlett, *soprano*  
Liz Pearse, *soprano*  
Kayleigh Butcher, *mezzo-soprano*

with  
Alexander Ellsworth, *cello*

Saturday, 2.18.17 8:30p  
Constellation Chicago – 3111 N. Western Ave.

*Bone Needles* (2006)

Gilda Lyons

*Tinta Roja, Tinta Negra / Red Ink, Black Ink* (2017) (World Premiere)

Luis Fernando Amaya

*Trumpeter* (2006) (Chicago Premiere)

Ricardo Zohn-Muldoon

*Songs for Nobody* (2006) (Chicago Premiere)

Kate Soper

*Winter Songs* (2016) (Chicago Premiere)

Alexander Ellsworth, *cello*

Travis Weller

*Tristese* (2010)

Alexander Ellsworth, *cello*

Daniel Dehaan

*Whirlpool* (2014) (Chicago Premiere)

Fjöla Evans/Merche Blasco



*Tinta Roja, Tinta Negra / Red Ink, Black Ink*

*Y bien canta,  
bien habla,  
bien conversa,  
bien responde,  
bien ruega;  
la palabra no es  
algo que se compre.*

Huehuetlahtolli (de “*Palabras de exhortación con que una madre así habla, así instruye a su hija*”)

Ancient voices—silenced and lost to perpetuity, they attempt to speak to their mestizo offspring which is at once theirs and others’, being and not-being, center and margin, both and neither.

When I read the words “Tinta Roja, Tinta Negra”, I immediately relate them to the rhetorical figure that the ancient Aztecs are thought to have used to refer to their codices, and therefore, to wisdom. “Red Ink, Black Ink”, the same words but in another language, resonate in my head as rhetorical figures for loss and profit within a capitalist economic context.

Even if these voices succeeded in formulating a word, we would never know exactly what they meant, what those words meant to them, from which dismissed epistemologies they come from, what their real message was.

The only thing we can do is resonate with them, beautifully or horribly, and listen. – *Luis Fernando Amaya*



*College of the Arts  
The Hugh A. Glauser School of Music*

**Kent State University New Music  
presents**

**The Vanguard  
New Music  
Guest Artist Series**

***Quince Contemporary  
Vocal Ensemble***

Amanda DeBoer Bartlett  
Kayleigh Butcher  
Liz Pearse  
Carrie Henneman Shaw

Saturday, February 25, 2017  
7:30 P.M.

Carl F.W. Ludwig Recital Hall  
Center for the Performing Arts

*The use of cameras and recording devices is strictly prohibited.*

Saturday, February 25, 2017

7:30 pm

Ludwig Recital Hall

**The Vanguard  
New Music  
Guest Artist Series**

**Quince Contemporary Vocal Ensemble**

+Amanda DeBoer Bartlett: soprano, glockenspiel

+Kayleigh Butcher: mezzo soprano, conch shell, concert bass drum

+Liz Pearse: soprano, ratchet, woodblock

+Carrie Henneman Shaw: soprano, suspended sizzle cymbal

**Program**

love fail (2012)

David Lang  
(b. 1957)

*+guest artist*

**ABOUT THE PROGRAM**

**love fail** (2012) is a 60-minute meditation created by Pulitzer-Prize-winning post-minimalist American composer David Lang about the timelessness of love that weaves together details from medieval retellings of the story of Tristan and Isolde with stories from more modern sources. The music and libretto pull together narratives of love from such sources as Lydia Davis, Marie de France, Gottfried von Strassburg, Béroul, Thomas of Britain and Richard Wagner. The text is by David Lang (after Lydia Davis, Marie de France, Gottfried von Strassburg, Béroul, Thomas of Britain and Richard Wagner).

**ABOUT THE ARTISTS**

With the precision and flexibility of modern chamber musicians, Quince Contemporary Vocal Ensemble specializes in experimental repertoire that is changing the paradigm of contemporary vocal music. Described as "a new force of vocal excellence and innovation" by The Brooklyn Rail, Quince continually pushes the boundaries of traditional vocal ensemble literature.

As dedicated advocates of new music, Quince regularly commissions new works, providing a wider exposure for the music of living composers. They recently received a Chamber Music America award to commission a new song cycle by composer LJ White, and will be releasing an album of contemporary vocal repertoire on New Focus Recordings early 2017.

In 2016, Quince was featured on the KODY Festival Lublin, Poland in collaboration with David Lang and Beth Morrison Productions. They have also appeared on the Outpost Concert Series, the Philip Glass: Music with Friends concert at the Issue Project Room in Brooklyn, and the SONiC Festival in New York. During the 2016-17 season, they will collaborate with Eighth Blackbird and Third Coast Percussion on performances of Music for 18 Musicians by Steve Reich, and will be presented on the Ear Taxi and Frequency Festivals in Chicago.

Comprised of vocalists Elizabeth Pearse (soprano), Kayleigh Butcher (mezzo soprano), Amanda DeBoer Bartlett (soprano), and Carrie Henneman Shaw (soprano), Quince thrives on unique musical challenges and genre-bending contemporary repertoire.

**KENT STATE UNIVERSITY NEW MUSIC NEWSLETTER**

If you would like to be included in the Kent State University New Music Newsletter email list, please send an email message to Dr. Frank Wiley at [FWiley@neo.rr.com](mailto:FWiley@neo.rr.com) with the subject "KSU New Music Newsletter."

# Guest Recital

Jacob Sentgeorge, tenor

Liz Pearse, soprano

Wednesday, March 8, 2017

8:00 p.m.

Harper Hall



LAWRENCE  
UNIVERSITY  
CONSERVATORY OF MUSIC

*I Sing the Body Electric*

Andrew Cole  
(b. 1980)

Jacob Sentgeorge, tenor

*The Hypno-Domme Speaks and Speaks and Speaks*

Jason Charney  
(b. 1990)

Liz Pearse, soprano

*after ten thousand years*

David Farrell  
(b. 1982)

Jacob Sentgeorge, tenor

*Listening*

Anthony Marasco  
(b. 1986)

Liz Pearse, soprano

*Etched Tread of Charcoal Teeth*

Jeff Kaiser  
(b. 1961)

Jacob Sentgeorge, tenor

*Philomel*

Milton Babbitt  
(1916-2011)

Liz Pearse, soprano

WSU Department of Music presents...

# Quince Contemporary Vocal Ensemble



Thursday, March 16, 2017  
PAC Recital Hall

Winona State University  
Performance begins at 7:30 p.m.

Department of  
**MUSIC**

[www.winona.edu/music](http://www.winona.edu/music) • 800.342.5978 ext. 5250



# *Quince Contemporary Vocal Ensemble*

Elizabeth Pearse, Kayleigh Butcher,  
Amanda DeBoer Bartlett, and Carrie Henneman Shaw

WSU DEPARTMENT OF MUSIC  
March 16, 2017

*Bone Needles* (2006) ..... Gilda Lyons

*Hushers* (2015) ..... Warren Enström

*North South East West* (2016) ..... Laura Steenberge

- I. Look at the nations and watch
- II. Howling like a jackal, moaning like an owl
- III. North South East West
- IV. Pneuma
- V. Red Giant, White Dwarf

*Three erasures* (2016) ..... Cara Haxo

- I. grime, in between
- II. cut mermaid
- III. hot ember (a postlude)

*Not merely bad or broken* (2016) – Joe Clark

Intermission

*The wood and the vine* (2011) . . . . . David Lang

From *Prisoner of Conscience* (2015) . . . . . Jennifer Jolley

V. Police and Thieves

VI. Deliver Pavement

VIII. Prisoner of Conscience

*Sauh IV* (1973) . . . . . Giacinto Scelsi

From *Three Madrigals* (2012) . . . . . Max Grafe

III. Fabliau of Florida



# Liz Pearce

## Soprano

*assisted by*

Amanda DeBoer Bartlett, soprano  
Kayleigh Butcher, mezzo-soprano

*from the studio of Dr. Jane Schoonmaker Rodgers*

– program –

**Bone Needles (2006)**

**Gilda Lyons**  
(b.1975)

**Earth Ascending (2000)**

*I. Earth-body, Light-body*  
*II. Wringcliff Beach*  
*III. Pool*

**Elainie Lillios**  
(b. 1968)

**Shoshana (2015)**

**David Reminick**  
(b. 1979)

– intermission –

**From the Grammar of Dreams (1988)**

**Kaija Saariaho**  
(b. 1952)

**Philomel (1964)**

**Milton Babbitt**  
(1916-2011)

**Chanting Atmospheres (2013)**

**Monte Weber**  
(b. 1991)

**Sunday, March 19, 2017**

**8 p.m.**

**Bryan Recital Hall**  
**Moore Musical Arts Center**

This recital is presented in partial fulfillment of the requirements for the degree of □  
**DOCTOR OF MUSICAL ARTS**

## Quince Contemporary Vocal Ensemble

Wednesday, March 22, 2017

Amanda DeBoer Bartlett, soprano

Kayleigh Butcher, mezzo-soprano

Liz Pearse, soprano

Carrie Henneman Shaw, soprano

### PROGRAM

Warren Enström	<i>hushers</i> (2014)
Joe Clark	<i>not merely bad or broken</i> (2016)
Laura Steenberge	Excerpts from <i>The Four Winds</i> (2015)
Dave Reminick	<i>Shoshana</i> (2013)
Cara Haxo	<i>Three Erasures</i> (2016)
Kaija Saariaho	Excerpts from <i>From the Grammar of Dreams</i> (1988)
David Lang	"i live in pain" from <i>love fail</i> (2013)
Gilda Lyons	<i>Bone Needles</i> (2006)
Jennifer Jolley	Excerpts from <i>Prisoner of Conscience</i> (2015)
Andrés Carrizo	Selections from <i>Trance Formations II: Vociferations</i> (2016)
Giacinto Scelsi	<i>Sauh IV</i> (1973)

With the precision and flexibility of modern chamber musicians, Quince Contemporary Vocal Ensemble specializes in experimental repertoire that is changing the paradigm of contemporary vocal music. Described as "a new force of vocal excellence and innovation" by *The Brooklyn Rail*, Quince continually pushes the boundaries of traditional vocal ensemble literature.

As dedicated advocates of new music, Quince regularly commissions new works, providing a wider exposure for the music of living composers. They recently received a Chamber Music America award to commission a new song cycle by composer LJ White, and released *Hushers*—an album of contemporary vocal repertoire on New Focus Recordings.

In 2016 Quince was featured on the KODY Festival Lublin, Poland, in collaboration with David Lang and Beth Morrison Productions. They have also appeared on the Outpost Concert Series, the Philip Glass: Music with Friends concert at the Issue Project Room in Brooklyn, and the SONiC Festival in New York. During the 2016–17 season, they will collaborate with Eighth Blackbird and Third Coast Percussion on performances of *Music for 18 Musicians* by Steve Reich, and will be presented at the Ear Taxi and Frequency festivals in Chicago.

# M

**Mendelssohn**  
Performing Arts Center

a *Place* and a *Space* for the *Arts*

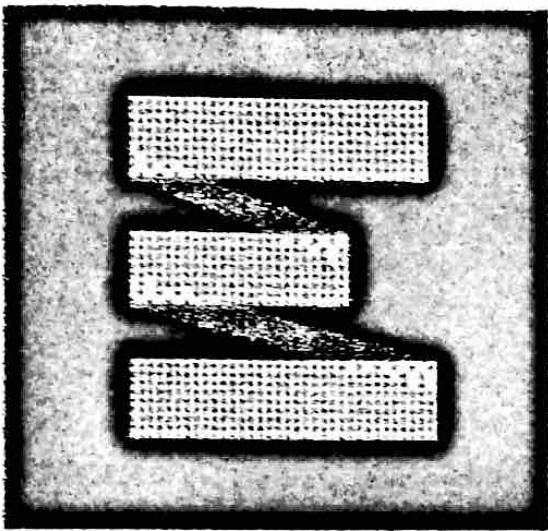
presents

## **Quince** **Contemporary** **Vocal Ensemble**



*Generously Sponsored and Supported By*

The Illinois Arts Council Agency  
Josephine A. & Howard M. Feldman Opera Endowment Fund  
Holiday Inn and Suites Rockford and Hoffman House Restaurant  
Rockford Symphony Orchestra  
Guzzardo Performance Music  
Rulee Stallmann  
Chandan Puri  
Jim McDowell

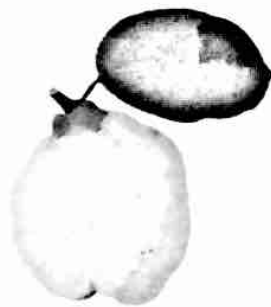


**ETHOS**  
**NEW MUSIC**  
**SOCIETY**

**ETHOS PRESENTS:**  
**QUINCE**

Monday, March 27, 2017  
8 pm, Rosch Recital Hall  
MUS 120

DEPARTMENT OF MUSIC EVENT



# QUINCE CONTEMPORARY VOCAL ENSEMBLE



Wednesday, April 19, 2017  
7:30 p.m., Sebring-Lewis Hall  
Bucksbaum Center for the Arts



GRINNELL COLLEGE

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## Program

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### **Quince Contemporary Vocal Ensemble**

Amanda DeBoer Bartlett

Kayleigh Butcher

Carrie Henneman Shaw

Liz Pearse

*love fail* (2012)

**David Lang**

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## Program Note

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*love fail* is a meditation on the timelessness of love that weaves together details from medieval retellings of the story of Tristan and Isolde with stories from more modern sources, honoring renowned vocal quartet Anonymous 4's longstanding commitment to medieval music with the direct, contemporary approach for which the composer is admired. The all-female quartet is acclaimed worldwide for combining historical scholarship with their singular and magical sound.

The music and libretto pull together narratives of love from such sources as Lydia Davis, Marie de France, Gottfried von Strassburg, Bérroul, Thomas of Britain and Richard Wagner.

DIVA AF

# LIZ PEARSE IN CONCERT

*THURSDAY, APRIL 20TH AT 7:30PM*

*EXCURSUS, CODY KAUHL  
IF YOUR BOY LEADS, DANIEL EICHENBAUM  
LOHN, KAIJA SAARIAHO*

*-INTERMISSION-*

*THE HYPNODOMME SPEAKS AND SPEAKS, JASON CHARNEY  
PHILOMEL, MILTON BABBITT*

**KCEMA**  
Kansas City Electronic Music & Arts Alliance

*FACEBOOK.COM/KCEMALLIANCE KCEMA.ORG*

UNIVERSITY OF  
CENTRAL MISSOURI  
DEPARTMENT OF  
MUSIC

AN ALL-STEINWAY SCHOOL

Presents

**FACULTY/GUEST RECITAL**

Hart Recital Hall

Saturday, April 29th, 2017

3:30pm

**LIZ PEARSE, soprano**  
**JACOB SENTGEORGE, tenor**

*In consideration of the performers, audience members, and the live recording of this concert, please silence all devices before the performance. Parents are expected to be responsible for their children's behavior.*

Listening (2016)

Anthony Marasco  
(b. 1986)

after ten thousand years (2015)

David Farrell  
(b. 1982)

The Hypno-Domme Speaks and Speaks  
and Speaks (2016)

Jason Charney  
(b. 1990)

I Sing the Body Electric (2017)

Andrew Cole  
(b. 1961)

Lua (2016)

Amanda Feery  
(b. 1984)

Tread of Charcoal (2017)

Jeff Kaiser  
(b. 1961)

Philomel (1964)

Milton Babbitt  
(1916-2011)

*Special thanks to the College of Arts, Humanities, and Social Sciences at UCM for supporting this recital with a Research and Creative Activity Award.*

*Biography on Reverse*





SENATOR JOHN HEINZ  
**HISTORY CENTER**  
IN ASSOCIATION WITH THE SMITHSONIAN INSTITUTION  
ITALIAN AMERICAN PROGRAM



Alia Musica  
PITTSBURGH

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**Quince Contemporary Vocal Ensemble**  
in residence with Alia Musica Pittsburgh 2016–17



**Concert III**

The Pittsburgh premiere of  
**Luciano Berio's *Laborintus II***

A coproduction of the  
Italian American Program of the Senator John Heinz History Center  
and Alia Musica Pittsburgh

*Illustration by Cody Boemig*

Mueller Center | Friday May 5, 2017 | 7:30pm

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National  
Endowment  
for the Arts  
ne.gov



THE HEINZ ENDOWMENTS  
Senator John Heinz Endowment • Vera J. Heinz Endowment



**Quince at Alia Musica Pittsburgh 2016-17  
Concert III**

Senator John Heinz History Center  
Mueller Center  
Pittsburgh, Pennsylvania  
Friday, May 5, 2017  
7:30pm

Jean-Patrick Besingrand: *Méandres*  
for vocal quartet and alto flute (2015)

**Quince Contemporary Vocal Ensemble**  
Anna Elder, guest soprano  
Zoe Sorrell, alto flute

~ brief pause for stage setup ~

*Conversation between assistant conductor Robert Frankenberry  
and Francesca Savoia, University of Pittsburgh Italian Literature professor*

Luciano Berio: *Laborintus II*  
per voices, instruments, and electronics (1965)

**Quince Contemporary Vocal Ensemble**  
Alia Musica Pittsburgh  
Simone Maccanti, narration  
Samuel Bozzolla, lead speaker

Federico Garcia-De Castro, conducting

**QUINCE AND ALIA MUSICA**

*solo voices*

Amanda DeBoer . Liz Pearse . Kayleigh Buther  
(Quince Contemporary Vocal Ensemble)

*narration*

Simone Maccanti

*speaking choir*

Samuelle Bozzola

Francesca Savoia . Daniel Rzewski . Anna Elder  
Sean De Courcy Williams . Viviana Altieri . Giuseppina Mecchia  
Robert Frankenberry (assistant conductor)

*flute*

Sarah Steranka

*clarinets*

Emily Cook . Allyson Eddington . Nolan Petote

*trumpets*

Matthew McCormack . Edward Liu . Jerry Gaudi

*trombones*

Burkhardt Reiter . Chris Zatorski . Jim Weltman

*percussion*

Chad Crummel . Carlos Camacho

*harps*

Natalia Stafford . Sophie Graf

*cellos*

Simon Cummings . Valerie Kuehne

*double bass*

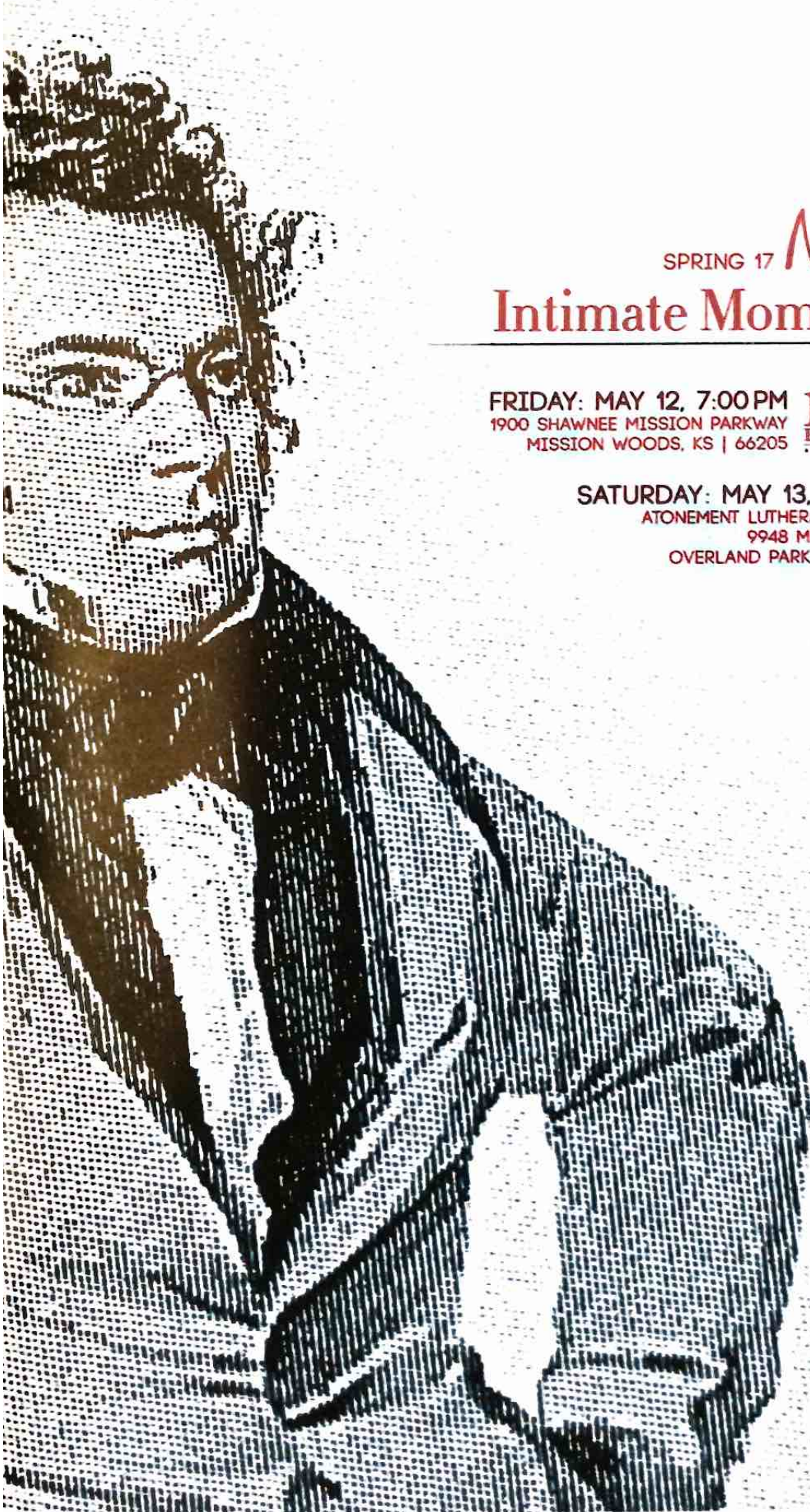
Ryan McMasters

*electronics & sound*

Brian Riordan . David Matthews

Federico Garcia-De Castro, conducting





SPRING 17 *Navo*

# Intimate Moments

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FRIDAY: MAY 12, 7:00 PM  
1900 SHAWNEE MISSION PARKWAY  
MISSION WOODS, KS | 66205

**1900**  
**BUILDING**  
BY THE ARCHITECT

SATURDAY: MAY 13, 7:30 PM  
ATONEMENT LUTHERAN CHURCH  
9948 METCALF AVE  
OVERLAND PARK, KS | 66212

*FRIDAY: May 12, 7:00PM*

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**1900**  
**BUILDING**  
A HERBARE PROJECT

1900 BUILDING  
1900 SHAWNEE MISSION PARKWAY  
MISSION WOODS, KS | 66205

*from Arpeggione Sonata for  
Cello and Piano, D. 821*

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ALLEGRO MODERATO

*Der Zwerg, D. 771*

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*Ganymed, D. 544*

*Das Der Ostwind Däfte, D. 775*

*Ständchen, D. 889*

*Trout Piano Quintet in A Major, D667*

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ALLEGRO VIVACE

ANDANTE

SCHERZO: PRESTO

ANDANTINO - ALLEGRETTO

ALLEGRO GIUSTO

*Performers*

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LIZ PEARSE, SOPRANO

DANA RATH, CELLO

VÉRONIQUE MATHIEU, VIOLIN

SHAH SADIKOV, VIOLA

DANIEL VEIS, CELLO

ERIK HIGGINS, DOUBLE BASS

JASMIN ARAKAWA, PIANO

PRE-CONCERT TALK BY DR. PAUL LAIRD





*Omaha Under the Radar*  
**CONTEMPORARY PERFORMANCE FESTIVAL**

**JULY 5-8 2017**

**KANEKO JOSLYN REVERB LOUNGE**  
**OUTSPACES HIFI HOUSE PROJECT PROJECT**  
**[WWW.UNDERTHERADAROMAHA.COM](http://WWW.UNDERTHERADAROMAHA.COM)**

*(King George III by Mike Bauer)*

## Friday, July 7

July 7, 2017 11:00PM | **Eight Songs for a Mad King** | \$10 / PASS  
*Eight Songs for a Mad King* by Peter Maxwell Davies

Directed by Barry Carman; Design by Jenny Pool

Featuring John J. Pearse, baritone; Stacey Barellos, piano; Scott Shinbara, percussion, Mary Perkinson, violin; Hannah Mayer, cello; Samuel Bertino, clarinet; Erica Nightingale, flute

## Saturday, July 8

July 8, 2017 12:00pm | **KANEKO** | FREE

Zeitgeist  
Carly Sinn  
Colloquy  
Cassia Kite, SOUNDSTITCHING

July 8, 2017 3:00pm | **OutrSpaces** | \$10 / PASS

New Chamber Ballet  
Liz Pearse  
Departure Duo

July 8, 2017 8:00pm | **Reverb Lounge** | \$10 / PASS

Karma LiLoLa  
David Smooke  
ridgelines  
Obelus  
Warp Trio