

**power in sound**



**The Music  
of  
Galina Ustvolskaya**

**October 5-7, 2017**

# power in sound

**The Music of Galina Ustvolskaya**  
**October 5 8pm**

**Composition No. 1 "Dona Nobis Pacem" (1970/71)**

Shanna Gutierrez, piccolo; Kevin Harrison, tuba;

Andrew Rosenblum, piano

**Piano Sonata No. 3 (1952)**

Kuang-Hao Huang, piano

**Composition No. 3 "Benedictus, qui venit" (1974/75)**

**Symphony No. 4: "Prayer" (1985/87)**

**Symphony No. 5 "Amen" (1989/90)**

Liz Pearse, voice

Michael Lewanski, conductor

DePaul Ensemble 20+

Flute: Jill DeGroot, Anatolia Evarkiou-Kaku, Eliza Fisher, Frejya Zackrisson

Oboe: Reed Cawley

Bassoon: Elliot Cobb, Kevin Thurman, Rebecca Shepro, Cynthia Stacy

Trumpet: Adam Shoet

Tuba: Akshat Jain

Violin: Brent Taghap

Percussion: Christian Hughes

Piano: Casey Dahl, Phillip Rapa

**Reva and David Logan Center for the Arts**



**DEPAUL UNIVERSITY**

**SCHOOL OF MUSIC**

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Wednesday, October 11, 2017 • 8:00 P.M.

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# **ENSEMBLE 20+**

*Michael Lewanski, conductor*

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DePaul Concert Hall  
800 West Belden Avenue • Chicago

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Wednesday, October 11, 2017 • 8:00 P.M.  
DePaul Concert Hall

# ENSEMBLE 20+

*Michael Lewanski, conductor*

*Liz Pearse, narrator*

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## PROGRAM

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Galina Ustvolskaya (1919-2006)  
Composition No. 3: *Benedictus* (1975)

Galina Ustvolskaya (1919-2006)  
Symphony No. 5; Amen (1990)

Liz Pearse, narrator

Sofia Gubaidulina (b. 1931)  
*Quattro* (1971)

Kajja Saariaho (b. 1952)  
*Io for ensemble and live electronics* (1987)

# Voice Master Class

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University of Nebraska at Kearney  
Friday, October 20, 2017  
2:30 p.m.  
UNK Fine Arts Building, Room 263

## Guest Artist: Elizabeth Pearse

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Minori Yamauchi, soprano

"I Wish It So" from *Juno*

Ann Bauer, piano

..... Marc Blitzstein 1905-1964

*Senior MT  
hearing now*

Darien Myer, soprano:

"Quando m'en vo" from *La Bohème*

Ruth Moore, piano

..... Giacomo Puccini (1858-1924)

*Juni 1962*

Tierney Casper, soprano:

"Wind"

Ruth Moore, piano

..... Theodore Chanler (1902-1961)

*Juni 1962*

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This event is free and open to the public. It is made possible by funding from the UNK Faculty Senate Artists and Lecturers Committee and by the UNK Department of Music, Theatre, and Dance's Guest Artists and Clinicians Fund.

"THE BEST PLACE FOR THIS"



## QUINCE ENSEMBLE

Amanda DeBoer Bartlett

Kayleigh Butcher

Liz Pearse

Carrie Henneman Shaw

Caley Monahan-Ward

*audio engineer*

11.11.2017 7:30p The Lilypad

1353 Cambridge St, Cambridge, MA 02139

PROGRAM

"The Trampoline" from *In Dreams* (2016)

David Reminick

"a storied death" from *QUIXOTE* (2017)

Amy Beth Kirsten

BRIEF PAUSE

*The Best Place for This* (2017, world premiere)\*

LJ White

- I. Space
- II. Left
- III. Here
- IV. You Were
- V. Someone
- VI. This

*\*Regarding The Best Place for This: This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund.*

# THE BEST PLACE FOR THIS



## QUINCE ENSEMBLE

Kayleigh Butcher   Amanda DeBoer Bartlett   Carrie Henneman Shaw   Liz Pearse

### PROGRAM

|   |                        |
|---|------------------------|
| <i>The Four Winds</i> (2016)                      | Laura Steenberge       |
| <i>Trance Formations II: Vociferations</i> (2016) | Andres Carrizo         |
| <i>From the Grammar of Dreams</i> (1988)          | Kaija Saariaho         |
| <i>From Petrichor</i> (2016)                      | Lori Reckling          |
| "I live in pain" from <i>love fail</i> (2012)     | David Lang             |
| "I have no home" (2017)                           | Amanda DeBoer Bartlett |
| "The Trampoline" from <i>In Dreams</i> (2016)     | David Reminick         |

### Intermission


|  |          |
|--|----------|
| <i>The Best Place for This</i> (2017*) | LJ White |
| I. Space                               |          |
| II. Left                               |          |
| III. Here                              |          |
| IV. You Were                           |          |
| V. Someone                             |          |
| VI. This                               |          |

8:00p 1.14.2018 REVERB LOUNGE 6121 Military Ave. Omaha, NE 68104

*\*Regarding The Best Place for This: This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund.*




The Studio Series is generously supported by  
DAVID & JULIE MACHADO




Oct. 19 + 20, 2017

## *Tony Tony Tony*



Jan. 11 + 12, 2018

## *A Family Affair*



Feb. 8 + 9, 2018

## *Three Voices*

7.30pm  
Studio 2 @ N.E.W., 810 SE Belmont St

**THIRD  
ANGLE**  
NEW MUSIC

Feb. 8 + 9, 2018

*Three Voices***Three Voices**

By Morton Feldman, 1982

Quince Ensemble

Kayleigh Butcher

Amanda DeBoer Bartlett

Elizabeth Pearse

Additionally supported by:



WorkforArt

*Three Voices* is a sublime piece that both mesmerizes and stupefies.

The length, the tunings, the melismas, textures, the range, the relentlessness — it's challenging in a way that is unlike any other piece in the unaccompanied solo voice repertoire, and certainly in ways that Quince could not have foreseen.

This piece was written initially for one singer to perform with two looming, black loudspeakers performing the other vocal lines rather than three live singers.

Feldman wrote the piece in memoriam to Frank O'Hara, a NYC poet who was very good friends with Feldman. O'Hara was a prominent figure in "The New York School" of poets and was very inspired by music, dance, and painting (specifically the Abstract Expressionists of the 1950s and 60s), and it came through in his poetry.

Feldman and O'Hara were lifelong collaborators, dedicating multiple pieces to each other, including the poem referenced in *Three Voices*. O'Hara died very early in life (at age 40), and this piece serves as an ode to him. The loudspeakers that are typically used in a performance by one singer represent looming, black tombstones peering over the singer's shoulders to the audience to remind us that death is ever-present.

The work is mostly sung without text, however the few fragments of text that you do hear come from O'Hara's 1957 poem *Wind*. Here it is in its entirety.

— Kayleigh Butcher

WIND

to Morton Feldman

Who'd have thought

that snow falls

it always circled whirling  
like a thought

in the glass ball

around me and my bear

Then it seemed beautiful

containment

snow whirled

nothing ever fell

nor my little bear

bad thoughts

imprisoned in crystal

beauty has replaced itself with evil

And the snow whirls only

in fatal winds

briefly

then falls

it always loathed containment

beasts

I love evil



OWEN / COX  
DANCE GROUP



Photo: Tiffany Matson. Dancers: Demetrius McClendon  
and Emily Mushinski

# Collective:

## Our Stories of Cancer

March 2 & 3 at 7:30 PM

March 4 at 2 PM

# **Collective:**

## ***Our stories of cancer***

**Choreography:** Jennifer Owen

**Music:** Stacy Busch

**Poetry:** Jen Harris

**Lighting Design:** Daniel Parks

**Lighting Assistant:** Margaret Spare

**Soprano:** Liz Pearse

**Rehearsal Directors:** Christine Colby Jacques and  
Marcus Oatis

**Dancers:**

Megan Buckley, Felicia McBride, Emily Mushinski, Logan  
Pachciarz, Christopher Page-Sanders

**Special Appearance By:** Mya Kinney

**World Premiere: March 2, 2018**

*Collective* runs for 75 minutes without an intermission

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### ***About the Show***

Welcome to *Collective: Our Stories of Cancer*.

This performance is orchestrated to do what only art can do – express and share experiences affecting the mind, heart, and spirit. Our hope is that through this performance the understanding and appreciation of the cancer experience will be elevated.

The reality is that most everyone has a cancer impact. One in two men and one in three women will receive a cancer diagnosis in his or her lifetime. Today, there are over 88,000 people living with cancer in the Kansas City area.

If you take anything away from *Collective*, please know that with education and support, each of us can be empowered to take action and control of our lives to live well with and through cancer.

David L. Stridler Concert Series presents

# The Little Match Girl Passion

by David Lang



Albion College Concert Choir - Britain Singers  
with special guests Quince Contemporary Vocal Ensemble

March 16, 2018

7:30 pm - Goodrich Chapel

Donated items to benefit  
SafePlace Shelter in Battle Creek  
visit [albion.edu/music](http://albion.edu/music) for more details

[music@albion.edu](mailto:music@albion.edu)  
517.629.0481

Some repertoire contains mature themes - discretion advised

## Program

### The Four Winds

1. Look at the nations and watch
2. Jackals and Owls
3. North, East, South, West
4. Pneuma
5. Red Giant, White Dwarf

Laura Steenberge  
(b.1981)

### ¿Donde estás hermano?

Luigi Nono  
(1924-1990)

### Prisoner of Conscience

- I. Eve of destruction
- II. Virgin Mary, put Putin down
- III. Oh bondage, up yours!
- V. Police and Thieves
- VI. Deliver Pavement
- VII. Death to Prison, Freedom to Protest
- VIII. Prisoner of Conscience

Jennifer Jolley  
(b. 1981)

### Quince Ensemble

Kayleigh Butcher, Amanda DeBoer Bartlett, Liz Pearse, Carrie Shaw

*~intermission~*

### the little match girl passion

1. Come, daughter
2. It was terribly cold
3. Dearest heart
4. In an old apron
5. Penance and remorse
6. Lights were shining
7. Patience, patience!
8. Ah! perhaps
9. Have mercy, my God
10. She lighted another match
11. From the sixth hour
12. She again rubbed a match
13. When it is time for me to go
14. In the dawn of morning
15. We sit and cry

David Lang  
(b. 1957)

Amanda DeBoer Bartlett, Liz Pierce, Matthew Dean, Joe Labozetta,  
Adrianna LeDonne and Jontaj Wallace, percussion,  
Albion College Concert Choir, Briton Singers

# AN EVENING OF SONG AT NARLOCH STUDIO

4636 N Francisco Ave, Chicago, IL 60625  
5/16/18, 8p

Liz Pearse, *voice and piano*

Mon ami  
Labor Day

Betsy Jolas  
LJ White

Night  
Verschwiegene Liebe  
An den kleinen Radioapparat  
Nocturne from *On this island*  
Youkali  
Mondnacht  
Сирень  
Breath of a Rose

Florence Price  
Hugo Wolf  
Hanns Eisler  
Benjamin Britten  
Kurt Weill  
Robert Schumann  
Sergei Rachmaninov  
William Grant Still

La carpe  
The Sea Cow\*  
The Beautiful Question\*

Francis Poulenc  
Katherine Pukinskis  
Amanda DeBoer Bartlett

Selections from *number opera*\*\*

Aria da capo (Euler's Formula)  
Aria del sonno (frequency modulation)  
Aria infuriata (Newton's 2nd Law of Motion)  
Aria di lamento (escape velocity)

Christopher Burns

\*Premiere

\*\*Partial premiere

## TRANSLATIONS

"Mon ami" (1974) - Betsy Jolas

Poet: Betsy Jolas

*Savez-vous qui est mon ami?*

*Du Nord au Midi, toujours il me suit,  
jamais ne s'en fuit*

*Savez-vous qui est mon ami?  
C'est l'écho de la montagne*

*Tout ce que je dis, toujours il redit,  
rien ne contredit*

*Savez-vous qui est mon ami?  
C'est l'écho de la montagne*

"Labor Day" (2011) - LJ White

Poet: Erika Meitner

The way we sleep together  
is locational,  
seasonal -- the way  
you can buy useful things off  
the roadside here in  
summer passing through: peaches,  
heirloom tomatoes,  
squash, sweet corn, bait, antiques, rugs,

"Night" (1946) - Florence Price

Poet: Louise C. Wallace

Night comes, a Madonna dad in scented blue.  
Rose red her mouth and deep her eyes,  
She lights her stars, and turns to where,  
Beneath her silver lamp the moon,

"Verschwiegene Liebe" (1888) - Hugo Wolf

Poet: Josef von Eichendorff

*Über Wipfel und Saaten  
In den Glanz hinein -  
Wer mag sie erraten,  
Wer holte sie ein?  
Gedanken sich wiegen,  
Die Nacht ist verschwiegen,  
Gedanken sind frei.*

*Errät es nur eine,  
Wer an sie gedacht  
Beim Rauschen der Haine,  
Wenn niemand mehr wacht  
Als die Wolken, die fliegen -  
Mein Lieb ist verschwiegen  
Und schön wie die Nacht.*

My friend

Do you know who is my friend?

From north to south, always follows me,  
never flees

Do you know who is my friend?

It is the echo of the mountain

Everything I say, always re-states,  
never contradicts

Do you know who is my friend?

It is the echo of the mountain.

tie-dye, fireworks, guns --  
your hand around the back of  
my neck in the dark  
above the covers the way  
you'd hold a beer can,  
near empty, out on the porch  
before tossing it.

Upon a couch of shadow lies  
A dreamy child,  
The wearied Day.

Silent love

Over treetops and seeds  
Into the splendor  
Who might guess,  
What may come with them?  
Thoughts sway,  
The night is silent  
Thoughts are free.

If only one guesses  
Who is thinking of them  
By the rustling of the groves,  
when no one is awake  
Except the clouds that float by -  
my love is silent  
and beautiful as the night.



**"An den kleinen Radioapparat" (1942) - Hanns Eisler  
Poet: Bertolt Brecht**

Du kleiner Kasten, den ich flüchtend trug,  
Daß seine Lampen mir auch nicht zerbrächen,  
Besorgt vom Haus zum Schiff, vom Schiff zum Zug,  
Daß meine Feinde weiter zu mir sprächen,  
An meinem Lager und zu meiner Pein,  
Der letzten nachts, der ersten in der Früh,  
Von ihren Siegen und von meiner Müh:  
Versprich mir, nicht auf einmal stumm zu sein!

**"Nocturne" (1937) - Benjamin Britten  
Poet: W. H. Auden**

Now through night's caressing grip  
Earth and all her oceans slip,  
Capes of China slide away  
From her fingers into day  
And the Americas incline  
Coasts towards her shadow line.

Now the ragged vagrants creep  
Into crooked holes to sleep:  
Just and unjust, worst and best,  
Change their places as they rest:  
Awkward lovers lie in fields  
Where disdainful beauty yields:

**"Youkali" (1934) - Kurt Weill  
Poet: Roger Fernay**

*C'est presque au bout du monde,  
ma barque vagabonde,  
errant au gré de l'onde,  
m'y conduisit un jour.*

*L'île est toute petite,  
mais la fée qui l'habite  
gentiment nous invite  
à en faire le tour.*

*Youkali, c'est le pays de nos désirs,  
Youkali, c'est le bonheur, c'est le plaisir,  
Youkali, c'est la terre où l'on quitte tous les soucis,  
C'est dans notre nuit, comme une éclaircie,  
l'étoile qu'on suit, c'est Youkali!*

*Youkali, c'est le respect de tous les vœux échangés.  
Youkali, c'est le pays des beaux amours partagés.  
C'est l'espérance qui est au cœur de tous les humains,  
la délivrance que nous attendons tous pour demain.*

(continued)

**To the little wireless radio**

You little box, which I carried with me  
That your works would not break on me  
Fleeing from house to ship, from ship to train,  
That my enemies speak to me from farther away  
At my bedside and to my pain,  
Last thing at night, the first thing in the morning  
Of their victories and my fears:  
Promise me, never once go silent!

While the splendid and the proud  
Naked stand before the crowd  
And the losing gambler gains  
And the beggar entertains:  
May sleep's healing power extend  
Through these hours to our friend,  
Unpursued by hostile force,  
Traction engine, bull or horse  
Or revolting succubus;  
Calmly till the morning break  
Let him lie, then gently wake.

It's almost at the end of the world  
my vagabond boat  
wandering at the whim of the waves  
Conducted me there one day

The island is very small  
but the fairy who lives there  
Gently invites us  
To go on a tour

Youkali, it's the country of our desires  
Youkali, it's happiness, it's pleasure  
It's the land where one leaves their troubles  
It's in our night, like a clarity  
The star one follows, it's Youkali!

Youkali, it's the respect of all vows exchanged  
Youkali, it's the country of beautiful loves shared  
Youkali, it's the hope that is at the heart of all humans  
The deliverance that we all await for tomorrow

Youkali, c'est le pays de nos désirs.  
Youkali, c'est le bonheur, c'est le plaisir,  
mais c'est un rêve, une folie,  
il n'y a pas de Youkali!

*Et la vie nous entraîne,  
lassante, quotidienne,  
mais la pauvre âme humaine,  
cherchant partout l'oubli,  
a pour quitter la terre,  
su trouver le mystère  
où nos rêves se terrent  
en quelque Youkali...*

**"Mondnacht" (1840) - Robert Schumann**  
Poet: Josef von Eichendorff

*Es war, als hätt' der Himmel,  
Die Erde still geküßt,  
Daß sie im Bluteschimmer  
Von ihm nur träumen müßt.*

*Die Luft ging durch die Felder,  
Die Ähren wogten sacht,  
Es rauschten leis die Wälder,  
So stemklar war die Nacht.*

*Und meine Seele spannte  
Weit ihre Flügel aus,  
Flog durch die stillen Lande,  
Als flöge sie nach Haus.*

**"Сирень" (1902) - Sergei Rachmaninov**  
Poet: Ekaterina Beketova

По утру, на заре,  
По росистой траве,  
Я пойду свежим утром дышать;  
И в душистую тень,  
Где теснится сирень,  
Я пойду свое счастье искать...

В жизни счастье одно  
Мне найти суждено,  
И то счастье в сирени живёт;  
На зелёных ветвях,  
На душистых кистях  
Моё бедное счастье цветёт...

Youkali, it's the country of our desires,  
Youkali, it's happiness, it's pleasure,  
but it's a dream, a folly  
There is no Youkali!

And life drags us along  
Bored, daily  
but the poor human soul  
Seeking everywhere oblivion  
for to quit the earth  
to search out mystery  
where our dreams make their homes  
in such a Youkali...

**Moonlit night**

It was as if heaven  
Had quietly kissed the earth,  
That she in blossom-shimmer,  
Of him only must dream.

The breeze went through the fields,  
The stalks waved gently,  
Gently rustled the woods,  
So star-clear was the night.

And my soul spread out  
Wide its wings  
Flew through the quiet land,  
as if it were flying home.

**The Lilacs**

In the morning, at dawn  
In the dewy grass  
I will go for a fresh breath in the morning  
And in the fragrant shadow  
Where clusters the lilacs  
I will go to find my happiness

In life, there is one happiness  
I'm destined to find  
And that happiness lives in the lilacs  
In green branches  
In scented bunches  
My poor happiness blooms...

**"Breath of a Rose" (1928) - William Grant Still**  
**Poet: Langston Hughes**

Love is like dew  
On lilacs at dawn:  
Comes the swift sun  
And the dew is gone.

Love is like star-light  
In the sky at morn:  
Star-light that dies  
When day is born.

//

**"La carpe" (1919) - Francis Poulenc**  
**Poet: Guillaume Apollinaire**

Dans vos viviers, dans vos étangs,  
Carpes, que vous vivez longtemps!  
Est-ce que la mort vous oublie,  
Poissons de la mélancolie?

**"The Sea Cow" (2018) - Katherine Pukinskis (Premiere)**  
**Poet: M.C. St John**

How now sea cow, swimming in celestial waters,  
grazing on motes of light and seaweed, Murmuring  
across the depths. You play the hide and seek  
of ghost-gray submarines, your flippers propel  
you into the deepest secret spots, though  
I suspect you want to be found.  
The lonely susurrations from your snout  
are drops in the sonar rippling out and out and  
Out to stir the kelp, inspire the coral, and lap  
against unknown shores.

Sea cow, how now you are another creature  
wondering where it's drifting and singing and why,  
for the waters are vast and strange for a string  
of notes no one will hear or remember.  
Yet you sing.

**"The Beautiful Question" (2018) - Amanda DeBoer Bartlett (Premiere)**  
**Text from NPR - interview with marine biologist Nan Hauser**

(I don't want to give away the story)

Love is like perfume  
In the heart of a rose:  
The flower withers,  
The perfume goes--

Love is no more  
Than the breath of a rose.  
No more  
Than the breath of a rose.

**The Carp**

In your ponds, in your pools  
Carp, how long you live!  
Is it that death has forgotten you,  
Fish of melancholy?

Sometimes keen, yes, other times moan,  
your brow wrinkled and whiskers twitched  
for your voice to carry into the shadows  
where years are the fine silt sediment from life  
only to build more blind and silent reefs.

Now how, sea cow, are you compelled to send  
such battered lullabies into the big drink  
to be swallowed by the uncaring waves?

Pausing in your call, you hear the response--  
It is tinny and faint, a frequency from a far-off throat.  
The song is one you know well.  
And the ocean shrinks that much more  
with the comfort of a chart to follow.

Selections from *number opera* (2018) - Christopher Burns (Partial premiere)

I. "Aria da capo (Euler's Formula)"

$e$  to the  $i$  theta equals cosine theta plus  $i$  sine theta

[The formula which relates trigonometry and complex exponential functions. If you graph Euler's Formula in the complex plane, it traces a circle - hence the aria da capo quality. When the value of theta is set equal to pi, the formula evaluates to "e to the  $i$  times pi minus one equals zero." This is commonly referred to as "the most beautiful equation in mathematics," because it succinctly connects the fundamental numbers zero, one,  $e$ ,  $i$ , and pi, the fundamental operations of addition, multiplication, and exponentiation, and the relation of equality.]

IV. "Aria del sonno (frequency modulation)"

The instantaneous amplitude of a frequency-modulated carrier is a function of time  $t$  equal to the peak amplitude multiplied by the sine of the sum of the carrier frequency multiplied by  $t$  and the ratio of the peak frequency deviation to the modulating frequency multiplied by the sine of the modulating frequency multiplied by  $t$ .

[The equation describing vibrato.]

VI. "Aria infuriata (Newton's Second Law of Motion)"

Force equals mass times acceleration.

VII. "Aria di lamento (escape velocity)"

Escape velocity from a planetary-size body is calculated as the square root of two times the universal gravitational constant times the mass of the body over the distance between the escaping object and the center of mass of the body.

//

*How lucky I am to have this opportunity to share some of my favorite songs, old and new, with a few friends. Thank you for coming : )*

*It felt oddly appropriate to do something completely terrifying to celebrate my birthday - so here we are. Accompanying myself has always been part of a private practice - until last year, I rarely played in front of others. There is something about this type of performance that is so, so different from collaborating with a pianist. I love working with pianists - but something compels me to try this out. As anything is possible when among your friends are extremely generous, skilled, and talented composers, I have started building a small body of repertoire designed for one performer to play/sing. Anthony Donofrio, Jason Belcher, Katherine Pukinskis, Chris Burns, and Amanda DeBoer Bartlett are the beginning of what I hope to continue as a long-term project. THANK YOU ALL for your work, and entrusting me with these beautiful works of art-on-paper.*

*To be sure, self-accompanying isn't a new practice - people have played piano and sung for themselves for hundreds of years. Performer/scholar Robin Bier recently published an excellent dissertation called "The Ideal Orpheus", about the hey-day of the practice in European/American classical music venues, if you're curious. I'm writing my own dissertation on one of the (comparatively few) contemporary works for self-accompanying singer, Roger Reynolds' Sketchbook for the Unbearable Lightness of Being. Though I will always prefer working with others (My Quince brethren, Prinzessin Einhorn Trio, the numerous patient pianists with whom I've had the fortune of collaborating...), I am grateful for this opportunity to try something new and scary. Now, time for cupcakes.*



**Omaha  
Under the  
Radar  
Festival**

**JULY 25-28 2018  
OMAHA, NEBRASKA**

# FESTIVAL SCHEDULE

**EVENT 7 | July 27, 2018 | 6:00PM**

Bancroft Street Market | \$10 event / Pass  
Bonnie Lander; Olivia Johnson

**EVENT 8 | July 27, 2018 | 8:00PM**

KANEKO | \$10 event / Pass  
Kate Soper's *Voices from the Killing Jar*

**EVENT 9 | July 27, 2018 | 10:00PM**

OutrSpaces | \$10 / Pass  
Ted Moore; Queerniverse Burlesque

**EVENT 10 | July 28, 2018 | 11:00AM**

OutrSpaces | \$10 event / Pass  
*Sponsored by Muglife Coffee*  
Amanda Sealock & Scott Shinbara; Ian Dicke

**EVENT 11 | July 28, 2018 | 1:00PM**

KANEKO | FREE EVENT  
Aaron Hynds, tuba  
*Artificial Life 2007* by George Lewis

**EVENT 12 | July 28, 2018 | 3:00PM**

Bancroft Street Market | \$10 event / Pass  
~Nois; Edem Soul

**EVENT 13 | July 28, 2018 | 8:00PM**

Reverb Lounge | \$10 event / Pass  
Jeffrey Young and Paul Pinto; Tanngrisnir;  
MegaLaverne and Shirley; Kayleigh Butcher



# M M F

Lincoln Center's  
**MOSTLY  
MOZART  
FESTIVAL**

**PLAYBILL**

Lincoln Center's

# MOSTLY MOZART FESTIVAL

July 12–August 12, 2018

Jane Moss  
Ehrenkranz Artistic Director

Louis Langrée  
Renée and Robert Belfer Music Director

American Express is the lead sponsor of the Mostly Mozart Festival.

The Program

Thursday, August 2, 2018, at 7:30 pm

Grand Pianola Music

## International Contemporary Ensemble

Christian Reif, *Conductor* <sup>MJM</sup>

Courtney Bryan, *Piano* <sup>MJM</sup>

Cory Smythe, *Piano*

Jacob Greenberg, *Piano*

Peter Evans, *Trumpet*

Joshua Rubin, *Clarinet*

Ryan Muncy, *Saxophone*

Quince Ensemble <sup>MJM</sup>

Amanda DeBoer Bartlett, *Soprano*

Liz Pearse, *Soprano*

Kayleigh Butcher, *Mezzo-Soprano*

COURTNEY BRYAN *Songs of Laughing, Smiling, and Crying* (2012)  
BRYAN

GEORGE LEWIS *Voyager* (1987/2018)  
EVANS, RUBIN, MUNCY, SMYTHE, YAMAHA DISKLAVER PIANO  
PERFORMED BY "VOYAGER" (Lewis interactive music system)

*Intermission*

<sup>MJM</sup> Mostly Mozart Festival debut

(Program continued)

Please make certain all your electronic devices are switched off.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Gerald W. Lynch Theater  
at John Jay College