



Malmgren Concert Series

presents

Lorelei Ensemble

Beth Willer, *Artistic Director*

Sunday, March 24, 2024
4 p.m.

We acknowledge with respect the Onondaga Nation,
Firekeepers of the Haudenosaunee,
the Indigenous people on whose ancestral lands
Syracuse University now stands.

PROGRAM LOOK UP

Welcome: Rev. Brian Konkol, Dean of Hendricks Chapel

Other Worlds Revealed, from ATLAS

Meredith MONK (b. 1942)

This suite of a cappella pieces was originally composed by Meredith Monk in 1987 as part of a work entitled, “The Ringing Place.” Later, she included sections of “The Ringing Place” in Part III: Invisible Light of her opera “ATLAS: an opera in three parts.” “The Ringing Place” dealt with sound in space; how one could activate a space by singing so that the space itself would reverberate. Each piece was performed in a different configuration relating to the space and its sonic aspects.

From Meredith Monk: “I thought of ‘Other Worlds Revealed’ as the anthem of this resonant world of sound. In a sense ‘Other Worlds Revealed’ was meant to reveal the expanse and transparency of a unique sonic realm that would later be extended in the rest of the composition. The principle of ‘Other Worlds Revealed’ is that the notes of the melody are passed from one person to the next in canon creating a shimmering effect. Each singer holds her note until the next note is passed to her by the previous person in line.”

Stellar Atmospheres

Molly HERRON (b. 1982)

Text by Molly Herron, after Cecilia Payne

Cecilia Payne (later Payne-Gaposchkin) was one of the first students to enroll in Harvard’s graduate astrophysics program in 1923. In 1925, she published one of the most transformative dissertations in the history of astrophysics “Stellar Atmospheres, A Contribution to the Observational Study of High Temperature in the Reversing Layers of Stars.” The work made inferences about the stars based on their spectra which upended contemporary knowledge about the universe’s chemical composition. The text for “Stellar Atmospheres” is taken from Payne’s thesis; largely from the exhaustive data sets she presents.

“Both scientists and artists often find themselves in places of confusion and obscurity where a hunch is the only thing directing their steps. Abstract processes, mental leaps, and new paths are called for to find the way forward. Payne-Gaposchkin’s brilliant work is exemplary for its course, not only its conclusions, and her thesis is an inspiration to me in my own, very different work.”
—Molly Herron, 2019

Suspended in Spin

Elijah Daniel SMITH

Text by Tracy K. Smith, from *Life on Mars*

“There are few realities, if any, that are as disheartening and demoralizing as climate change. Much of the discourse surrounding this crisis is rightfully focused on data and large-scale impact, but as a result, it often becomes easy to overlook the smaller-scale realities that climate change is forcing upon the more at-risk communities across the globe. Traci K. Smith’s poetry brings this dichotomy to the foreground, simultaneously acknowledging the damage that we, as a species, are inflicting upon not just the planet, but on people on this planet. Her poetry also looks beyond our relationship to the Earth and zooms us out so we can see the improbability of our existence on a rock floating in the abyss, to contextualize the profundity and triviality of humanity. In my piece, *Suspended in Spin*, I aimed to simply capture the trepidations and reverence that I felt while reading this poem.”
—Elijah Daniel Smith, 2023

*The earth beneath us. The earth
Around and above. The earth
Pushing up against our houses,
Complicit with gravity. The earth
Ageless watching us rise and curl.
Our spades, our oxen, the jagged lines
We carve into dirt. The earth
Nicked and sliced into territory.
Hacked and hollowed. Stopped tight.*

*Tripwire. The earth ticking with mines,
Patient, biding its time. The earth
Flouting in darkness, suspended in spin.
The earth gunning it around the sun.
The earth we ride in disbelief.
The earth we plunder like thieves.
The earth caked to mud in the belly
Of a village with no food. Burying us.
The earth coming off on our shoes.*

Earth Seen from Above, from ATLAS

Meredith MONK (b. 1942)

Beaufort Scales

Christopher CERRONE (b. 1984)

Text: Beaufort Scale, F. Scott Fitzgerald, Herman Melville, Anne Carson

Prelude:

Sea like a mirror. Smoke rises vertically. Calm

1

Ripples with scales, no foam crests.

Direction of wind shown by smoke drift but not by wind vanes.

Interlude 1

There was a faint, barely perceptible movement of the water as the fresh flow from one end urged its way toward the drain at the other. With little ripples that were hardly the shadows of waves, the laden mattress moved irregularly down the pool. A small gust of wind that scarcely corrugated the surface was enough to disturb its accidental course with its accidental burden. The touch of a cluster of leaves revolved it slowly, tracing, like the leg of transit, a thin red circle in the water.

—F. Scott Fitzgerald, from *The Great Gatsby*

2

Wavelets, small, still short, but pronounced. Crests with glassy appearance, but do not break.

Wind felt on face, leaves rustle, ordinary wind vane moved by wind.

3

Large wavelets, crests begin to break. Glassy foam, white horses.

Leaves and small twigs in constant motion, wind extends white flags.

Interlude 2

...the not-yet-subsided sea rolled in long slow billows ... The strong, unstaggering breeze abounded so, that sky and air seemed vast outbellying sails; the whole world boomed before the wind. Muffled in the full morning light, the invisible sun was only known by the spread intensity of his place; where his bayonet rays moved on in stacks. Emblazonings, as of crowned Babylonian kings and queens, reigned over everything. The sea was as a crucible of molten gold, that bubblingly leaps with light.

—Herman Melville, from *Moby Dick*

4

Small waves becoming longer, frequent white horses.

Wind raises dust, loose paper, small branches move.

5

Moderate waves of pronounced form (still short). Many white horses, some spray.

Small trees in leaf start to sway, crested wavelets on inland waters.

6

Large waves, extensive white foam crests, some spray.

Large branches in motion, whistling in telegraph wires, umbrellas used with difficulty.

Interlude 3

The small hotel of Buergete is made of water. Outside, rain streams all night. Roofs pour, the gutters float with frogs and snails. You would not see me—I lie in the dark listening, swirling. Walls of the hotel are filled with water. Plumbing booms and sluices. A water clock, embedded in the heart of the building, measures out our hours in huge drops. Wheels and gears turn in the walls, the roaring of lovers washes over the ceiling, the staircase is an aqueduct of cries. From below I can hear a man dreaming. A deep ravine goes down to the sea, he calls out, rushes over the edge. The mechanisms that keep us from drowning are so fragile: and why us?

—Anne Carson, from *The Anthropology of Water*

7

Sea heaps up, white foam from breaking waves blowing in streaks with the wind.
Small trees in motion, resistance felt walking in the wind.

8

Gale
Waves of greater length. Crests break.
Twigs break from trees. Difficult to walk

9

Storm
High waves, dense foam streaks in wind, wave crests topple, tumble, topple, and roll over. Spray reduces visibility.
Structural damage occurs, chimney pots and slates removed.

Interlude IV

... the wind started blowing hard and the sea became rough. Black clouds appeared on the eastern horizon, and that night there was the worst storm I had ever seen. The thunder and lightning never seemed to stop. It rained violently and the ship was thrown in every direction.

The crew was on deck trying to hold down the whaling boats. Then it was night and the worst part of the typhoon hit us. The violent wind and rain tore the sails and broke the masts and the towering waves flooded the deck.

Suddenly I looked up at the masts and saw lights at the tips of the sails - they looked like candles.

The sailors stood close together and stared in amazement at the fire that danced in the sky.

— Herman Melville, from *Moby Dick*

10

Very high waves with long overlapping crests. Dense foam, sea surface appears white. Heavy tumbling of sea, shock-like, poor visibility.
Trees uprooted, structural damage occurs.

11

Exceptionally high waves, concealing ships. Sea covered with patches of foam. Edges of wave crests blown into froth. (Poor visibility.)
Widespread destruction.

12

The air is filled with foam and spray. Sea white with driving spray; visibility seriously affected

Postlude (overlaid):

He replied, "when the evening comes, you say, 'it will be fair weather, for the sky is red.'"

— Matthew 16:2

Lorelei Ensemble

Beth Willer, *Artistic Director*

Elizabeth Bates

Corrine Byrne

Kate Maroney

Emily Marvosh

Kathryn Radakovich

Gabriela Estephanie Solis

Elisa Sutherland

Sonja Tengblad

Hannah Wasileski, *Visuals*

Lawrence Ware, *Lighting and Video Technician*

Ross Wightman, *Audio Technician*

Lorelei Ensemble Administration

Ann Marie Lindquist, *Interim Executive Director*

Beth Beauchamp, *Interim Operations Manager*

Beaufort Scales was commissioned by Lorelei Ensemble with the support of the National Endowment for the Arts, Choral Arts New England, New Music USA, the Adele and John Gray Endowment, Raulee Marcus, and Stephen Block. *Suspended in Spin* was commissioned by Lorelei Ensemble in honor of Susan Reardon with the support of the MaddocksBrown Foundation. The LOOK UP program is supported by the Aaron Copland Fund for Music.

The first half of the LOOK UP program, featuring works by Monk, Herron, and Smith, stems from Lorelei's performance at the 2019 TESS conference at MIT, as part of Natalia Guerrero's *Songs from Extrasolar Spaces*, revealing to the public some of the first images of exoplanets captured by the TESS telescope.

Lorelei Ensemble

Heralded for its "full-bodied and radiant sound" (*The New York Times*), Lorelei Ensemble is internationally recognized for its bold, inventive programs championing the extraordinary flexibility and virtuosity of the human voice. Led by founder and artistic director Beth Willer, Lorelei has established an inspiring mission, curating culturally-relevant and artistically audacious programs that challenge artists' and audiences' expectations.

Lorelei Ensemble collaborates with leading composers, commissioning more than 65 new works that expand and deepen the repertoire of sounds, timbres, words, and stories that women use to reflect and challenge our world. This new repertoire for women's and treble voices allows unparalleled music making that is born from the unique position of power and cultural influence that women hold. Collaborating composers include David Lang, Julia Wolfe, George Benjamin, Kati Agócs, Lisa Bielawa, Kareem Roustom, Jessica Meyer, and more.

Lorelei Ensemble maintains a robust national touring schedule, including recent collaborations with numerous major symphony orchestras across the U.S., Boston Modern Orchestra Project, and Tanglewood Music Center Orchestra, and performances at Carnegie Hall and the Metropolitan Museum of Art.

On the New Focus, Sono Luminus, Cantaloupe, and BMOP Sound labels, Lorelei has recorded the music of Kati Agócs, Peter Gilbert, James Kallembach, William Billings, Guillaume Du Fay, Alfred Schnittke, and many others. Recent releases include James Kallembach's *Antigone: The Writings of Sophie Scholl* (New Focus Recordings 2022), David Lang's *love fail* (Cantaloupe 2020), and *Impermanence* (Sono Luminus 2018).

Learn more at loreleiensemble.com.

Beth Willer, Artistic Director

Noted for her “directorial command” and “technical expertise” and commitment to the contemporary vocal art, Founder and Artistic Director Beth Willer has led Lorelei Ensemble since 2007 to become recognized as one of the country’s most highly regarded vocal ensembles. A champion of contemporary music, Willer has collaborated with composers from the U.S. and abroad, leading Lorelei and other ensembles under her leadership in numerous world, U.S., and regional premieres, including works by David Lang, Julia Wolfe, George Benjamin, Kati Agócs, Lisa Bielawa, Kareem Roustom, Jessica Meyer, Sungji Hong, Reiko Yamada, Peter Gilbert, Scott Ordway, and John Supko. As a conductor and recognized leader of vocal ensembles, Willer has been invited to lead performances featuring Bang on a Can All-Stars, Seraphic Fire, New York Baroque, and Roomful of Teeth, and has prepared ensembles for performances with the Boston Symphony Orchestra, Tanglewood Music Center Orchestra, Cantus, A Far Cry, Boston Modern Orchestra Project, and Odyssey Opera.

Willer is Associate Professor and Director of Choral Studies at the Peabody Institute of The Johns Hopkins University, where she leads vocal ensembles and is designing the conservatory’s new graduate degree in choral conducting. Previous work includes academic appointments at Bucknell University, Harvard University, and Boston Conservatory, and preparations for conductors of the Boston Symphony, Boston Modern Orchestra Project, and Odyssey Opera. A passionate educator and conductor of young artists, Willer has led ensembles at Boston University’s Tanglewood Institute, Walnut Hill School, New England Conservatory’s Preparatory School, and Boston Arts Academy. A versatile and vibrant clinician, Willer also enjoys work as a guest conductor for student and professional ensembles alike.

Willer holds degrees from Boston University (D.M.A. and M.M.) and Luther College (B.A.). Her teachers include Ann Howard Jones, Scott Metcalfe, Weston Noble, Jameson Marvin, and Mark Shapiro.

Christopher Cerrone, Composer

Christopher Cerrone (b. 1984) is internationally acclaimed for compositions characterized by a subtle handling of timbre and resonance, a deep literary fluency, and a flair for multimedia collaborations.

Cerrone’s recent opera, *In a Grove* (libretto by Stephanie Fleischmann), jointly produced by LA Opera and Pittsburgh Opera, was called “stunning” (*Opera News*) and “outstanding” (*Pittsburgh Post-Gazette*) in its sold-out premiere run in March 2022. Other recent projects include *The Year of Silence*, based on the story of the same name by Kevin Brockmeier, for the Louisville Symphony and baritone Dashon Burton; *A Body, Moving*, a brass concerto for the Cincinnati Symphony; *Breaks and Breaks*, a violin concerto for Jennifer Koh and the Detroit Symphony; *The Insects Became Magnetic*, an orchestral work with electronics for the Los Angeles Philharmonic; *The Air Suspended*, a piano concerto for Shai Wosner; and *Meander, Spiral, Explode*, a percussion quartet concerto co-commissioned by Third Coast Percussion, the Chicago Civic Orchestra of the Chicago Symphony, and the Britt Festival.

Cerrone’s first opera, *Invisible Cities*, was a 2014 Pulitzer Prize finalist. *Invisible Cities* received its fully-staged world premiere in a wildly popular production by The Industry, directed by Yuval Sharon, in Los Angeles’ Union Station. Both the film and the opera are available as CDs, DVDs, and digital downloads. In July 2019, New Amsterdam Records released his GRAMMY-nominated sophomore effort, *The Pieces that Fall to Earth*, a collaboration with the LA-based chamber orchestra, Wild Up, to widespread acclaim. His most recent release, *The Arching Path*, released on In a Circle Records, was nominated for a 2022 GRAMMY. Cerrone is the winner of the 2015-2016 Samuel Barber Rome Prize in Music Composition and was a resident at the Laurenz Haus Foundation in Basel, Switzerland from 2022-2023.

Christopher Cerrone holds degrees from the Yale School of Music and the Manhattan School of Music. He is published by Schott NY and Project Schott and in 2021 he joined the composition faculty at Mannes School of Music. He lives in the Journal Square neighborhood of Jersey City with his wife. christophercerrone.com.

Elijah Daniel Smith, Composer

Praised by the Chicago Symphony Orchestra as a “rising star,” composer Elijah Daniel Smith is quickly establishing himself as one of today’s leading young composers. His music, which has been described as “gnashing and relentless” (*Chicago Tribune*), and as “a compilation of sounds that defy their source” (*Picture This Post*), ranges from orchestral compositions to multimedia and interdisciplinary collaborations. Elijah’s affinity for dense and complex textures, rhythmic ambiguity and fluidity, and rich gravitational harmonies shines through in all of his creations. His music has been premiered and performed by world-renowned ensembles such as the Chicago Symphony Orchestra for MusicNOW, the American Composers Orchestra, the Peabody Symphony Orchestra, Mivos Quartet, Bergamot Quartet, Sō Percussion, Sandbox Percussion, Contemporaneous, ~Nois, DITHER, Copland House, Ensemble Linea, Ecce Ensemble, Fuse Quartet, the Lea Mattson Collective, and Earspace. Upcoming projects include new works for Alarm Will Sound, Yarn / Wire, the New England Philharmonic, and the American Composers Orchestra.

Elijah’s creative endeavors extend beyond the realm of traditional concert composition, including interdisciplinary work and commissions from multiple dance companies and choreographers throughout the United States. His ability to realize his own dynamic multimedia visions was cultivated by his experience as a recording, mixing, and mastering engineer for his own studio music, film scores, and electro-acoustic music. In his 2019 multimedia project *Come, Clarity*, Elijah exercised his visual artistry as a filmmaker and photographer, creating the film as well as composing and producing the music himself.

Elijah is currently pursuing his PhD in Music Composition at Princeton University as a President’s Fellow after earning a Bachelor of Music degree in Music Composition from the Boston Conservatory in 2017, and a Master of Music degree in Music Composition from the Peabody Institute of The Johns Hopkins University in 2020. Elijah’s music is published by Project Schott New York.

elijahdanielsmith.com

Hannah Wasileski, Visuals

Hannah Wasileski is a visual artist and projection designer whose work spans opera, theater, music, and installation. Recent designs include: *Stranger Love* (LA Phil), *Create Dangerously* (Miami New Drama), *The Listeners* (Norwegian National Opera), *The Skin of Our Teeth* (LCT), *Dreaming Zenzile* (NYTW, McCarter, Emerson, St. Louis Rep), *Hansel & Gretel* (film production with Houston Grand Opera), *Anatomy of a Suicide* (Atlantic Theater Company), *Fires in the Mirror* (Signature Theatre; Henry Hewes Award), *18 Stanzas Sung to a Tatar Reed Whistle* (FiveMyles), *The Magic Flute* (Staatsoper Berlin), *Lohengrin* (Wagner’s Bayreuth Festival), *Pipeline* (Lincoln Center; Lortel Award), *Water by the Spoonful* (Mark Taper), *Sleep* (BAM), *La Voix Humaine* (National Sawdust), *The Death of the Last Black Man in the Whole Entire World* (Signature Theatre), *A Proust Sonata* (Wortham Center), *Angel’s Bone* (Prototype Festival), *The Wreckers* (Bard SummerScape Opera), *The World is Round* (BAM; Obie Award). Her video installations have been exhibited in New York City, London, Brighton, Glasgow, and Prague. MFA Yale School of Drama.

hannahwasileski.com

The Malmgren Concert Series of Hendricks Chapel

Sundays at 4:00 p.m. in Hendricks Chapel

Join us for music to stir the soul and ignite the spirit as we welcome renowned musicians to the stage of Hendricks Chapel in the heart of Syracuse University!

Apr. 7: Setnor at Carnegie Hall Preview Concert

Outstanding Setnor School of Music soloists and chamber groups share the program that they will perform at Carnegie Hall's Weill Recital Hall in New York City.

Apr. 14: Festive Music for Organ, Brass, and Choir

The Setnor School of Music Trumpet Ensemble and the Hendricks Chapel Choir perform works by Antonio Vivaldi, Richard Proulx, Alan Hovhaness, and Erik Morales.

Apr. 28: Sacred Jazz

Theodicy Jazz Collective and the Hendricks Chapel Choir present the world premiere of Theodicy's new jazz suite, "Love Is the Way."

For more information, visit chapel.syracuse.edu.