

presents

2023 New Music Festival: Concert I
Featuring Ensemble Dal Niente
Meryl Norton Hearst Visiting Artist Series Guest Artists

Program

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|---|---------------------------|
| <i>a whispered nine</i> (2019) | George Lewis (b.1952) |
| <i>Molly's Song 3: Shades of Crimson</i> (1996) | Rebecca Saunders (b.1967) |
| <i>Lamarque Songs</i> (2020) | Tomás Gueglio (b. 1980) |
| <i>Atsiniltlish 'iye</i> (2003) | Raven Chacon (b.1977) |
| <i>Duo Ye</i> (1985)* | Chen Yi (b.1953) |

**side-by-side with the Northern Iowa Symphony Orchestra*

Ensemble Dal Niente

Amanda DeBoer Bartlett, soprano
Constance Volk, flute
Katherine Jimoh, clarinet
Ben Roidl-Ward +, bassoon
Jesse Langen, guitar
Kyle Flens, percussion
Ammie Brod, viola
Juan Horie, cello
Michael Lewanski, conductor

Northern Iowa Symphony Orchestra

Emily Paul, flute
Lin Nikkel, oboe
Madeline Echternacht, clarinet
Jonathan Hughes, horn

Aiden Endres, percussion
Bradley Bodkin, percussion
Sang Koh +, violin 1
Kellie Connolly, violin 1
Emma Andersen, violin 2
Lauren Geerlings, violin 2
Andrew Acosta, viola
Isidora Nojkovic +, cello
Sam Stover, bass
Miles Rochford, bass
Erik Rohde +, conductor

+ Indicates UNI Faculty Artist

Program Notes and Text

George Lewis, *a whispered nine* (2019)

[But isn't midnight intermittent]

by Lyn Hejinian

But isn't midnight intermittent

Or was that just a whispered nine

A snap of blown light low against the flank of a cow

*A likeness of something numberless that only I not knowing the sound
might know*

*It may have been howled by a circling dog being chastised — threatened —
by multiples of itself in pursuit of the consolation of knowing that
everything is real It was real*

I don't mean midnight — despite horizon, nipple, and fissure I don't mean

And yet I do — mean, I mean

A cowering animal woven real

flickers

please pull over

Kierkegaard

*Kierkegaard says knowledge precedes every act but surely there are acts that
are not preceded by knowledge. Repetitions pass at the door from summer to winter. Some
slowly. Some quickly. Total strangers. Never saw them before. Can't picture them now.*

Umbrellas — strange totalities — upheld, wheeling.

Tomás Gueglio, *Lamarque Songs* (2020)

Lamarque Songs is an expansion of a pre-existing piece for solo voice and guitar, *Fantasia Sobre Cita En La Frontera*. The program note for the duo version reads “In 1940, my grandmother on my mother's side worked as an extra in a film featuring Libertad Lamarque. The name of that film is Cita en la Frontera (translatable as ‘Meeting/Date/Encounter At The Border’) [...] Until I recently watched Cita..., I wasn't aware of the extent to which films of this time had shaped both of my grandmothers' mannerisms, body language, and their voices (specially their singing voices).” Through the use of heavily processed text from tangos featured in the movie, Lamarque Songs operates as an oneiric radio soap opera attempting to capture a kind of 40's glamor, at once shy and loud, at the same time proper and unapologetically melodramatic.