

CHAI COLLABORATIVE ENSEMBLE PRESENTS

THE MIDWEST CONNECTION

In partnership with New Music Chicago Presents

December 19, 2023 at 7:30pm | Experimental Sound Studio

Hannah Christiansen, violin

Rebekah Dotzel, cello

Laura Perkett, soprano

Scott Gendel.....Shadow Songs (2005)

- I. Hear My Voice
- II. Mad Song
- III. Memory
- IV. Fade Away

James Kallembach.....Eleven Songs on Poems of Anne Bradstreet (2011) (excerpts)

- I. The Prologue
- II. Another
- IX. "Here Follows Some Verses Upon the Burning of Our House July 10th, 1666. Copied Out of a Loose Paper"
- X. "While on the stealing stream I fixt mine eye,"

Mischa Zupko.....Eclipse (2014)

Logan Rutledge.....And the harbor's eyes (WORLD PREMIERE) (2021)

Jessie Montgomery.....Duo for violin and cello (2015)

A Note from Our Artistic Director:

Welcome! We are so glad to see you here, whether this is your first-ever CHAI Collaborative Ensemble (CCE) performance, or you have been a regular attendee over the years. **We are a Chicago-based collective of musicians** dedicated to sharing vocal and instrumental chamber music that represents a diverse array of compositional voices, fosters the development of new works, and brings music by underrepresented composers to light. We seek to create a space for camaraderie and courageous conversations through the music we share. We strive to be a leading ensemble that offers a space where **music lovers can come as they are**, and experience adventurous chamber music programming in a welcoming atmosphere.

We continue our ninth season with a program of chamber works featuring composers from Chicago and the greater Midwest. In crafting this program, we also took inspiration from the winter season. While we in Chicago and the Midwest associate winter with frigid temperatures, snow, ice, and some mixture of winter activities and hibernation, it is also a time for reflection and some flavor of serenity. We open our program with **Scott Gendel's *Shadow Songs*** for soprano and violin, which sets poems by William Blake. We continue with excerpts from **James Kallembach's *Eleven Songs on Poems of Anne Bradstreet*** written for soprano and cello. In the composer's words, "The hardest decision in setting these autobiographical poems of Anne Bradstreet was to truncate them due to length. Her poetry, especially these later, private, poems, is by all means enjoyable to the reader in its rambling, epistle-like tone." **Mischa Zupko's *Eclipse***, as described by the composer, "is the embodiment of serenity, using as a focal point subtle, overlapping figures between the violin and cello. As the heavenly bodies coalesce, the points of overlap between the two voices increase, until the luminous process resolves into simultaneous song." We are also excited to give the premiere of **Logan Rutledge's *And the harbor's eyes*** written for soprano, violin, and cello, which is set to "Lost" by celebrated Chicago poet Carl Sandburg. We conclude our program with Chicago Symphony Orchestra Mead Composer-in-Residence **Jessie Montgomery's *Duo for violin and cello***. In Montgomery's words, "This piece was written for my friend and cellist Adrienne Taylor. The piece is meant as an ode to friendship with movements characterizing laughter, compassion, adventure, and sometimes silliness." These attributes are all something we aspire to when making music together, in addition to performing at a high caliber.

We are thrilled to present this program in partnership with New Music Chicago Presents. We first made our appearance on the series in 2020 during the height of the COVID-19 pandemic, and we're glad to join them once again for their 2023 series.

We are excited to share this music with you, and we look forward to seeing you at our future 2023-24 Season events.

With Warmest Wishes,



Laura Perkett, Founder & Artistic Director

SONG TEXTS - SHADOW SONGS
(POETRY BY WILLIAM BLAKE)

Hear My Voice

LEAVE, O leave me to my sorrows;
Here I'll sit and fade away,
Till I'm nothing but a spirit,
And I lose this form of clay.

Then if chance along this forest
Any walk in pathless ways,
Thro' the gloom he'll see my shadow
Hear my voice upon the breeze.

Mad Song

The wild winds weep,
 And the night is a-cold;
Come hither, Sleep,
 And my griefs infold:
But lo! the morning peeps
 Over the eastern steeps,
And the rustling birds of dawn
The earth do scorn.

Lo! to the vault
 Of paved heaven,
With sorrow fraught
 My notes are driven:
They strike the ear of night,
 Make weep the eyes of day;
They make mad the roaring winds,
 And with tempests play.

Like a fiend in a cloud
 With howling woe,
After night I do croud,
 And with night will go;
I turn my back to the east,
 From whence comforts have increas'd;
For light doth seize my brain
 With frantic pain.

Memory

Memory, hither come,
 And tune your merry notes;
And, while upon the wind,
 Your music floats,
I'll pore upon the stream,
 Where sighing lovers dream,
And fish for fancies as they pass
 Within the watery glass.

I'll drink of the clear stream,
 And hear the linnet's song;
And there I'll lie and dream
 The day along:
And, when night comes, I'll go
 To places fit for woe,
Walking along the darken'd valley,
 With silent Melancholy.

Fade Away

LEAVE, O leave me to my sorrows...

SONG TEXTS - ELEVEN SONGS ON POEMS OF ANNE BRADSTREET (excerpts)

Prologue

To sing of Wars, of Captains, and of Kings,
Of Cities founded, Common-wealths begun,
For my mean Pen are too superior things;
Or how they all, or each their dates have run,
Let Poets and Historians set these forth.
My obscure lines shall not so dim their worth.

From School-boy's tongue no Rhet'ric we expect,
Nor yet a sweet Consort from broken strings,
Nor perfect beauty where's a main defect.
My foolish, broken, blemished Muse so sings,
And this to mend, alas, no Art is able,
'Cause Nature made it so irreparable.

And oh ye high flown quills that soar the skies,
And ever with your prey still catch your praise,
If e'er you deign these lowly lines your eyes,
Give thyme or Parsley wreath, I ask no Bays.
This mean and unrefined ore of mine
Will make your glist'ring gold but more to shine.

Another II

As loving hind that (hartless) wants her deer,
Scuds through the woods and fern with hark'ning ear,
Perplext, in every bush and nook doth pry,
Her dearest deer, might answer ear or eye;
So doth my anxious soul, which now doth miss
A dearer dear (far dearer heart) than this.
Still wait with doubts, and hopes, and failing eye,
His voice to hear or person to descry.
Or as the pensive dove doth all alone
(On withered bough) most uncouthly bemoan
The absence of her love and loving mate,
Whose loss hath made her so unfortunate,
Ev'n thus do I, with many a deep sad groan,
Bewail my turtle true, who now is gone,
His presence and his safe return still woos,
With thousand doleful sighs and mournful coos.
Or as the loving mullet, that true fish,
Her fellow lost, nor joy nor life do wish,
But launches on that shore, there for to die,
Where she her captive husband doth espy.
Mine being gone, I lead a joyless life,
I have a loving peer, yet seem no wife;
But worst of all, to him can't steer my course,

I here, he there, alas, both kept by force.
Return my dear, my joy, my only love,
Unto thy hind, thy mullet, and thy dove,
Who neither joys in pasture, house, nor streams,
The substance gone, O me, these are but dreams.
Together at one tree, oh let us browse,
And like two turtles roost within one house,
And like the mullets in one river glide,
Let's still remain but one, till death divide.
Thy loving love and dearest dear,
At home, abroad, and everywhere.

SONG TEXTS - ELEVEN SONGS ON POEMS OF ANNE BRADSTREET (excerpts) - Continued

Here Follows Verses Upon the Burning of Our house, July 10th. 1666. Copied Out of a Loose Paper.

In silent night when rest I took,
For sorrow near I did not look,
I wakened was with thund'ring noise
And piteous shrieks of dreadful voice.
That fearful sound of "fire" and "fire,"
Let no man know is my Desire.
I, starting up, the light did spy,
And to my God my heart did cry
To straighten me in my Distress
And not to leave me succourless.
Then, coming out, behold a space
The flame consume my dwelling place...
When by the ruins oft I past
My sorrowing eyes aside did cast...
Here stood that trunk, and there that chest,
There lay that store I counted best.
My pleasant things in ashes lie
And them behold no more shall I..

Then straight I 'gin my heart to chide,
And did thy wealth on earth abide?
Didst fix thy hope on mould'ring dust?
The arm of flesh didst make thy trust?
Raise up thy thoughts above the sky
That dunghill mists away may fly.
Thou hast a house on high erect
Framed by that mighty Architect,...
Of price so vast as is unknown,
Yet by His gift is made thine own;
There's wealth enough, I need no more,
Farewell, my pelf, farewell, my store.
The world no longer let me love,
My hope and treasure lies above.

"While on the stealing stream I fixt mine eye" from *Contemplations*

While on the stealing stream I fixt mine eye,
Which to the longed-for Ocean held its course,
I markt, nor crooks, nor rubs that there did lye
Could hinder ought but still augment its force:
O happy Flood, quoth I, that holds thy race
Till thou arrive at thy beloved place,
Nor is it rocks or shoals that can obstruct thy pace.

Nor is't enough that thou alone may'st slide,
But hundred brooks in thy cleer waves do meet,
So hand in hand along with thee they glide
To *Thetis* house, where all embrace and greet:
Thou Emblem true of what I count the best,
O could I lead my Rivulets to rest,
So may we press to that vast mansion, ever blest.

SONG TEXTS - AND THE HARBOR'S EYES

Lost (Carl Sandburg)

DESOLATE and lone
All night long on the lake
Where fog trails and mist creeps,
The whistle of a boat
Calls and cries unendingly,
Like some lost child in tears and trouble
Hunting the harbor's breast
And the harbor's eyes.

OUR ARTISTS

Currently a member of the Varo String Quartet, violinist **Hannah Christiansen** performs regularly with the Milwaukee Symphony Orchestra and Ensemble Dal Neinte and has also appeared in recent seasons with the Ulster Orchestra (Belfast, Northern Ireland), Washington Island Music Festival, SouthEastern Young Artists, F-PLUS, and the International Contemporary Ensemble. Hannah's particular interest in nonstandard notation and extended technique has led her to hold positions as Artist in Residence with the composition departments at Northwestern University and Roosevelt University and as a Sponsored Artist of High Concept Laboratories; she has also guest lectured on extended techniques for the violin at the University of Chicago. With percussionist Joe Bricker (Cincinnati Symphony Orchestra), Hannah designed and runs *From Scratch*, an education program which introduces young musicians to contemporary music early in their careers. Hannah holds a degree in French Language and Literature from Oberlin College in addition to her violin studies at Oberlin Conservatory, Northwestern University, and DePaul University. Her major teachers are Milan Vitek, Gerardo Ribeiro, and Janet Sung.

Rebekah Dotzel is a cellist and educator based in Chicago. An avid chamber musician, Rebekah can be found playing all around the Greater Chicago area performing in many different capacities including classical, new music, experimental, and improvisation. Rebekah earned her Bachelor's Degree in Music at the University of Iowa in her hometown of Iowa City under the instruction of Hannah Holman. She holds a Master's Degree in Music from Longy School of Music where she studied with Terry King. Rebekah is currently on faculty at Merit School of Music and South Side Suzuki Cooperative. When she isn't on stage or in the classroom, Rebekah loves doing crossword puzzles, finding new recipes to try, and spending time with her husband Adam and their dog Cola.

Laura Perkett enjoys a multi-faceted and thriving dual career as both a soprano and an oboist, and has earned praise for her warm, agile, and sensitive sound in both capacities. She is an avid chamber musician and recitalist; her solo credits include numerous performances with CCE, Mozart's *Mass in c minor*, Micaela/*La Tragédie de Carmen*, and J.S. Bach's *Johannespassion*. Laura sings with area choruses including the Grant Park Chorus, William Ferris Chorale, and Music of the Baroque. As an oboist, she has performed with ensembles including the Elmhurst Symphony, Illinois Philharmonic, Southwest Michigan Symphony, and Ravenswood Winds. When offstage, Laura cooking, crafting, reading, and spending time with her family.

ACKNOWLEDGEMENTS

CHAI Collaborative Ensemble extends its gratitude to everyone at New Music Chicago for once again including us on their New Music Chicago Presents series. We would also like to thank everyone at Experimental Sound System for opening their doors to us. We are thankful for the opportunity to perform with like-hearted organizations in an artist-friendly space.

Thank you to our composers on this program – Scott Gendel, James Kallembach, Jessie Montgomery, Logan Rutledge, and Mischa Zupko – for sharing your gifts with all of us. We are thankful to bring your music to life.

Thank you to you, our audiences and donors, for sticking with us through an unprecedented few years. Your appreciation and support makes what we do possible and worthwhile. We look forward to seeing you at many more live performances this season.

A special thank you to the Roster Artists of CCE for your dedication, both on and off the stage. These concerts would not be possible without all your hard work. Your artistry is a gift to us all.

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UP NEXT

March 22-23, 2024: Of Ballad and Breath

May 4-5, 2024: Windows

THANKS AGAIN

We would love to see you again soon! Please visit chaicollaborative.org/season, or scan the QR code below for more information on our upcoming performances:



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