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Wayfaring Stranger

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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PROGRAM NOTES

“A vigorous culture...elaborates [on] several orders of conventionality, superimposing and interweaving them, and juxtaposing several dimensions of meaning.”

—from *Culture, Thought, and Social Action* by Stanley Jeyaraja Tambiah

In this version of *Wayfaring Stranger*, Lionheart and ACME perform works with a variety of structures and compositional strategies from several eras. By uniting these exceptional pieces it is our desire to consider and appreciate the multiple resonances and perspectives that may become evident by their being joined. *Wayfaring Stranger* is a 19th-century American folk song sung in three separate *a cappella* configurations over the course of our presentation.

Ingram Marshall’s *Fog Tropes II* is an ambient soundscape scored here for string quartet and pre-recorded sounds.The piece suggests observing or moving through the tension, beauty, and mystery of unclear terrain. As Marshall notes:

“*Fog Tropes* was, at first, written for brass sextet and tape. The idea of a version for strings and tape (the tape part is identical to the original) is predicated on a supposition that the prerecorded sounds and the live sounds would be of contrasting natures.

“The tape part existed independently as a composition created in 1981 as an accompaniment to a performance art event. The collage of sounds from the maritime areas of San Francisco—mostly foghorns, but sea birds and other ambient sounds are heard as well—were wedded with vocal laments and sounds of the gambuh (Balinese flute). In that form the tape piece, known simply as *Fog*, served me well as an adjunct to a live electronic work called *Gradual Requiem*. When I added the brass parts in 1982, I troped the music in the medieval sense of adding a new layer. Now it is twice troped.”

Gaude Maria virgo, often attributed to the composer Perotin, is an example of one of the earliest pieces of notated vocal polyphony accumulated at Notre Dame Cathedral in Paris around the 12th century.The musical source material of this work, a chant melody (or cantus), is stretched out into long tones. Around this extended melody are faster, more rhythmic note patterns, groupings, exchanges, and mirrorings. The rhythmical motifs were likely influenced by the metric modes of classical Greek and Latin poetry.The original text has been elaborated on or troped too, but is present only in the monophonic sections of the piece.

Fourteenth-century poet Guillaume de Machaut could be considered as a multimedia composer. Many of his works combine poetic texts and music with visual art. *De toutes fleurs* contains a rich palette of homophonic vocal colorings and

voice crossings that exemplify this still contemporary-sounding composer’s work. *Dame, a vous sans retollir* typifies French dance music of the 14th century.

Though he lived more than 200 years after Machaut, Spanish court composer Francisco Guerrero’s harmonic language will sound more familiar to contemporary listeners. *Ojos claros, serenos* is direct, transparent, and playfully solemn. Contrastingly, in Venice during the same Renaissance period, Cipriano de Rore’s *Calami sonum ferentes* is a prime example of the stark chromaticism, sudden modulations, and idiosyncratic sensitivity to subtleties in the text that characterize his trend-setting work. *Sanctus* is part of *John the Revelator*, American Phil Kline’s setting of the mass ordinary (2009). Kline’s influences are eclectic—from the harmonic complexities of Olivier Messiaen and William Byrd to the vocal stylings of Brian Wilson and Oum Khalsoum. Laura Nyro was a 20th-century commercial poet-songwriter whose experiences of folk and doo-wop music from growing up in New York City markedly influenced her work. *And When I Die* is joined with the *Dies irae*, a liturgical hymn from the mass for the dead, arranged in medieval organum style.

In *Psalmbook* (2012)—which features Lionheart and ACME performing together—Ingram Marshall used an early American version of the book of Psalms as inspiration for a musical meditation as inner dialogue with the Divine. Throughout this six-section work, Marshall uses canonic motifs and instrumental color in varying lengths and sequences that are contemplative and contemporary, yet often suggest the 17th and 18th centuries. Marshall relates:

“The *Bay Psalm Book*, published in Boston in 1698, was the first printed music in North America. Although the actual tunes date from earlier sources, the nature of the psalm tunes is such that they are reflective of the simple, straightforward, undecorated approach to early American-Puritanical communal worship. I found many of the tunes compelling and decided several years ago to create a vocal work with string quartet which would be an elaboration or reworking of this material.

“I chose six tunes to work with and paid close attention to the texts, which, by the way, to our eyes, are rather peculiar versifications; the familiar King James texts are here turned upside down and inside out! My choice of texture (polyphonic or homophonic), rhythmic elaboration, and harmonic treatment are the result of my personal interaction with these disarmingly simple and direct tunes and texts. Often the string quartet underlines the vocal material, but just as often the vocal and instrumental are on separate paths, although aiming for a common goal. But more frequently than not, the strings support and underline the text-driven music in the vocal parts.”

—Jeffrey Johnson

ABOUT THE ARTISTS

Lionheart

Lionheart is one of America’s leading ensembles in vocal chamber music. Acclaimed for its “smoothly blended and impeccably balanced sound” (Allan Kozinn, *The New York Times*), Lionheart gives voice to medieval, Renaissance, and new-music repertoires in concert, on radio, and in recordings. Touring extensively throughout the US and Europe, Lionheart has collaborated with other artists, including Steve Reich and Anonymus 4, and premiered new works by composers Julia Wolfe, Marc-André Dalbavie, and Ingram Marshall. In 2009 the Cantaloupe label released composer Phil Kline’s *John the Revelator*, commissioned by WNYC Radio for Lionheart with the string quartet ETHEL. Lionheart performs live regularly in and around the New York City area, including its tradition of holiday concerts at the Metropolitan Museum of Art at the Cloisters. Other performances include appearances at Carnegie Hall’s Zankel Hall, the Folger Library and Kennedy Center in Washington, DC, the Getty Museum, the Aspen Music Festival, the Bang on a Can Festival, Music Before 1800, Boston Early Music Festival, New York Guitar Festival, the Krannert Center at the University of Illinois, and Carolina Performing Arts Center. In March 2012 Lionheart presented the world premiere of *Psalmbook* as part of Stanford University’s Lively Arts series, written for them and the American Contemporary Music Ensemble by renowned composer Ingram Marshall.

For its recording on Koch International Classics, *El Siglo de Oro*, Lionheart was hailed by Early Music America for their “rich, true tones and flawlessly blended harmonies...their superb articulation and impeccable sense of rhythm.” The ensemble’s additional recordings—*Palestrina: Soul of Rome*, *Tydings Trew* (Koch International Classics), *My Fayre Ladye:Tudor Songs and Chant*, and *Paris 1200: Chant and Polyphony from 12th Century France* (Nimbus)—have garnered similar critical praise. Lionheart can also be heard on Sony Music’s CD companion to *A History of Western Music* and on *Christmas Around the World II*, a collection of favorites from NPR’s *Performance Today*. In addition to *Performance Today* and

WNYC, Lionheart has been featured on *Radio France*, PRI’s *Harmonia*, and WGBH. Lionheart’s new recording *Laude: Joy and Mystery*, created in close association with the Getty Museum for its current exhibition *Florence at the Dawn of the Renaissance: Painting and Illumination 1300–1350*, will be released by eOne Music in early 2013.

American Contemporary Music Ensemble (ACME)

Led by artistic director and cellist Clarice Jensen, ACME is dedicated to the outstanding performance of masterworks from the 20th and 21st centuries. The ensemble presents cutting-edge literature by living composers alongside the “classics” of the contemporary. ACME’s dedication to new music extends across genres and has earned it a reputation among both classical and rock crowds. *Time Out New York* calls the group “one of New York’s brightest new music indie-bands,” and *The New York Times* has described ACME’s performances as “vital,” “brilliant,” and “electrifying.” ACME has performed at Carnegie Hall, Brooklyn Academy of Music, The Kitchen, Le Poisson Rouge, Whitney Museum, Guggenheim, Columbia’s Miller Theatre, All Tomorrow’s Parties in the UK, and Stanford Lively Arts in California, among many others.

ACME’s instrumentation is flexible and includes some of New York’s most sought-after, engaging musicians. Since its first concert season in 2004, the ensemble has performed works by John Adams, Louis Andriessen, Gavin Bryars, Caleb Burhans, John Cage, Elliott Carter, George Crumb, Jacob Druckman, Jefferson Friedman, Philip Glass, Charles Ives, Olivier Messiaen, Nico Muhly, Michael Nyman, Steve Reich, Terry Riley, Frederic Rzewski, Arnold Schoenberg, Kevin Volans, Charles Wuorinen, Iannis Xenakis, and more.

ACME was founded by cellist Clarice Jensen, conductor Donato Cabrera, and publicist Christina Jensen and has received support from The Aaron Copland Fund for Music, the Cary New Music Performance Fund, and the Greenwall Foundation. www.acmemusic.org.

Lionheart and ACME are managed by Bernstein Arts, Inc., www.bernsarts.com.

TEXTS AND TRANSLATIONS

Wayfaring Stranger

I’m just a poor wayfaring stranger, a-trav’ling through this world of woe: But there’s no sickness, toil nor danger in that bright world to which I go.

I’m going there to see my Father, I’m going there no more to roam, I’m just a-going over Jordan, I’m just a-going over home.

I know dark clouds will gather o’er me, I know my way is rough and steep; Yet beauteous fields lie just before me where souls redeem’d their vigils keep. I’m going there to see my Mother, she said she’d meet me when I come; I’m just a-going over Jordan, I’m just a-going over home.

I want to wear a crown of glory, when I get home to that bright land; I want to shout salvation’s story in concert with that heav’nly band. I’m going there to see my Savior, to sing his praise forever more; I’m just a-going over Jordan, I’m just a-going over home.

Gaude Maria virgo

Gaude Maria virgo cunctas hereses sola intermisti que gabrielis archangeli dictis credidisti. Dum virgo deum et hominem genuisti et post partum virgo inviolata permansisti.

Gabrielum archangelum scimus divinitus te esse affatum uterum tuum de spiritu sancto credimus impregnatum erubescat ludeus infelix qui dicit cristum ex Iosep semine esse natum.

Dum virgo...

Gloria patri...

Gaude Maria...

Inviolata intacta et casta es Maria que effecta fulgida celi porta o mater Christi carissima suscipe pia laudum preconia nostra ut pura pectora sint et corpora te nunc flagitant devota corda et ora tu da per precata dulcissima nobis concedas veniam per secula o benigna que sola inviolate permansisti.

De toutes fleurs

De toutes fleurs n’avoit et de tous fruis en mon vergier fors une seule rose: Gastes estoit li seur plus et destruis Par Fortune qui durement s’oppose Contre ceste douce flour pour amatir sa colour et s’odour. Mais se cueillir la voy ou trebuchier, Autre après li jamais ne quier.

Mais vraiment ymager ne puis Que la vertus, ou ma rose est enclose, Viengne par toy et par tes faus conduis, Ains est drois dons natureus; si suppose Que tu n’avras ja vigour D’amanrir son pris et sa valour. Lay la moy donc, qu’ailleurs n’en mon vergier Autre après li jamais ne quier.

Rejoice, O virgin Mary, thou alone has destroyed all heresies who didst believe the words of the Archangel Gabriel. Whilst a virgin thou didst bring forth God and man: and after childbirth thou didst remain a pure virgin.

We know that the Archangel Gabriel, by divine agency announced unto you. We believe that thou conceived in thy womb by the Holy Spirit. May the wretched liar who said that Christ was born of Joseph’s seed be confounded.

Whilst a virgin...

Glory be to the Father...

Rejoice, O virgin Mary...

Untouched and chaste art thou Mary, who art become heaven’s shining portal, O mother of Christ, most dear: accept this cry of praise, that our hearts and bodies may remain pure; devoted hearts and voices beg. Grant thou through thy sweet prayers that our sins always be forgiven, O kind one, who alone remained inviolate.

Of all the flowers and all the fruit in my garden, there remains a single rose; Laid waste were the rest, destroyed by Fortune, who harshly opposes herself against this sweet flower to slaughter her (the rose’s) color and fragrance. But if I see her cut or knocked down Never after her shall I have or desire another.

But truly, I cannot imagine that the virtue in which my rose is enveloped comes from you, Fortune, and from your false ways, Since it is a rightful gift of nature; so I suppose that you will not ever have the strength to annihilate her worth and her merit. Leave her to me, then, for elsewhere or in my garden Never after her shall I have or desire another.

Music

Music

Music

Dr. Susan A. Cole, President
 Daniel Gurskis, Dean, College of the Arts
 Jedediah Wheeler, Executive Director, Arts & Cultural Programming

Lionheart and American Contemporary Music Ensemble (ACME)

Wayfaring Stranger
 Early classics and contemporary works

Lionheart
Lawrence Lipnik, countertenor
John Olund, tenor
Michael Wenger, tenor
Jeffrey Johnson, baritone
Richard Porterfield, baritone
Kurt-Owen Richards, bass

ACME
Laura Lutzke, violin
Caroline Shaw, violin
Caleb Burhans, viola
Brian Snow, cello

PROGRAM

<i>Fog Tropes II</i>	Ingram Marshall (b. 1942)
<i>Wayfaring Stranger</i> <i>Gaude Maria virgo</i>	Appalachian folk song Notre Dame school, c. 1200
<i>De toutes flours</i> <i>Dame, a vous sans retollir</i> <i>Wayfaring Stranger</i> (version 2)	Guillaume de Machaut (1300-1377) Machaut
<i>Ojos claros, serenos</i> <i>Calami sonum ferentes</i> <i>Sanctus</i> <i>And When I Die / Dies irae</i>	Francisco Guerrero (1528-1599) Cipriano de Rore (1516-1565) Phil Kline (b. 1955) Laura Nyro (1947-1997)/Anonymous
<i>Wayfaring Stranger</i> (version 3) <i>Psalmbook</i> (East Coast Premiere!)	Marshall

Psalmbook was commissioned through Meet The Composer's Commissioning Music/USA program, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, New York City Department of Cultural Affairs, the William and Flora Hewlett Foundation, and the Helen F. Whitaker Fund.

Duration: 80 minutes, no intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

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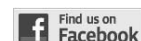
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Peak Performances

12/13
 SEASON



Credit: Susan Del Giorno

Lionheart and American Contemporary Music Ensemble (ACME)

Wayfaring Stranger

February 9, 2013 • 8:00pm

Alexander Kasser Theater

Montclair State University

