



CONCERT SERIES

ARTSWEST

2000-2001



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ArtsWest Mostly Classical Series

# "Visionary Voices"

ArtsWest Playhouse

4711 California Ave SW

(206) 938-0339

Sunday, May 6, 2001, 3:00 pm

**DAT**

Presented by:

ArtsWest and Jack Straw Productions  
with the Seattle Philharmonic Orchestra

INTRO

DAT PGM  
7

## Program

*Night Meditation* (2001)

Marcus Macauley

PGM 9/10

Miriam Shames – cello  
Marcus Macauley – piano

15 AUDIENCE

*The Visitation of the Priory of St. Michael the Archangel*  
*without Stamford* (1982)

Bern H. Herbolsheimer

PGM 12

Thomasa Eckert – soprano  
Gretta Harley – narrator

Marsha Mabrey – conductor\*

Marianne Lacaille – clarinet\*

Amy Gudorf – violin

Miriam Shames – cello

Bern H. Herbolsheimer – piano

Emmy Ulmer – percussion\*

\*member, Seattle Philharmonic

## Intermission



**Broken Glass (2000)**  
(fragments for flute, marimba and piano)

Douglas Nicholson

Pgm 16

Amanda Miller – flute  
Marcus Macauley – piano  
Emmy Ulmer – marimba

**Navigating the Light (2001)**  
(world premiere)

Janice Giteck

17-SET UP/Tuning

- Pgm 18 Child  
19 Introit - The Promise  
20 Amy's McDonald  
22 The Slap  
23 Street Life - I'm From Wind  
24 I'm From Danger - Gangsta  
25 The Vein  
26 Whisperings of Stars  
27 Locked Up  
28 Navigating the Light  
29 Silver and Gold - Lullabye

Judith Roche – librettist  
Echo Glen Girls – poetry, raps, inspiration  
Wrick Wolff – audio collage co-designer

Thomasa Eckert – soprano  
Jay Clayton – Alto

Marsha Mabrey – conductor\*  
Amanda Miller – flute, piccolo  
Marianne Lacaille – clarinet\*  
Michael Murray – bassoon\*  
Ansgar Duemchen – trumpet  
Amy Gudorf – violin  
Joseph Kempisty – viola\*  
Miriam Shames – cello  
Jane Harty – piano  
Emmy Ulmer – percussion\*  
John Burrow – audio engineer

Special thanks to Meet The Composer, the Kongsgaard-Goldman Foundation, the Breneman Jaech Foundation, the Dupar Foundation, the King County Arts Commission, the Seattle Arts Commission and the Washington State Arts Commission for their support.

**Program Notes:**

*Night Meditation* begins with a quiet, meditative cello solo consisting of eight phrases, each separated by an eighth rest. The up-bows represent inhaling, the down-bows, exhaling, so that the overall effect is that of conscious and mindful breathing, as is often done in meditation. The entire opening section, lasting about two minutes, is based on the interval of the perfect fourth, which provides the skeleton around which the melodic lines are built.

In the central section of the piece, the cello plays a pizzicato line of straight eighths, similar to a walking bass, while the piano carries a slow, *cantabile* melody in octaves above. Soon, the piano left-hand adds a flowing line of triplets. The three voices build to a climax as the piano right-hand brings back the material from the opening.

As the music settles down after the climax, the harmony deteriorates and becomes more ambiguous, so that the mood of the opening returns: quiet, slow, and meditative. The two instruments join together in octaves to end the piece quietly and peacefully with what begins like the first phrase of the piece and ends with a series of descending fourths.

- Marcus Macauley

The visitation of a bishop to a convent or monastery offered the members a private audience where they could briefly speak their minds concerning the well-being (or lack, thereof) of their households. *The Visitation of the Priory of Saint Michael the Archangel Without Stamford* is about one such visitation to a small convent in England, half a millennium ago. In turn, several nuns show their anger, meakness, illnesses, jealousy and other feelings. Most on their minds, however, was the seduction, by the gardener, and subsequent pregnancy of Eleanor Croylande, a young nun. She, on the other hand, believes he was "Jesus, the flower maker" and that she has fulfilled her promise to be the bride of Christ. Even as she is being given her penance by the bishop, she offers a prayer to her sweet Jesus.

- Bern H. Herbolzheimer

*Broken Glass*, based on a single rhythmic idea, is a collection of connected episodes. Each episode is a development of the preceding one through rhythmic, timbral and harmonic treatment. Although this is what maintains the overall cohesion of the piece, each episode is like a fragment – hence the title, *Broken Glass*.

- Douglas Nicholson



## About the Composers:

**Janice Giteck** is completing a three-year Meet The Composer residency led by Jack Straw Productions in partnership with the Seattle Philharmonic Orchestra and Echo Glen Children's Center. In 1999, she scored Emiko Omori's feature film-memoir *Rabbit in the Moon* which received a national Emmy Award and a Sundance Award, and composed *Tikkun-Mending* for tenor John Duykers and orchestra. Giteck's music is recorded on CD for Mode, New Albion, Periplum, and PBS, Wabi Sabi, Hearts and Hand's Films. She has been awarded grants from Meet The Composer, NEA, NEH, Seattle Arts Commission, among many others.

**Judith Roche**, poet, arts educator, editor, arts programmer, is the author of two poetry collections, *Myrrh/ My Life as a Screamer and Ghosts*. In 1999 she received an American Book Award for co-editing with Meg McHutchison, *First Fish First People, Salmon Tales of the North Pacific Rim*. She has taught poetry workshops and residencies extensively to adults, students, prisoners and others and is Literary Arts Director for One Reel, an arts events organization.

**Bern H. Herbolzheimer**, a Jack Straw Artist Support Program artist, is professor of music at Cornish College and lecturer at the University of Washington. His compositions have received awards from Chamber Music America, NEA National Opera Association, Melodious Accord, Seattle Arts Commission, Washington State Arts Commission, and Meet The Composer.

Last November, **Marcus Macauley** was invited by the Seattle Symphony to write a piece for cello and piano. The resulting work, *Night Meditation*, was premiered by Marcus on piano and Truls Mork on cello at the Seattle Symphony's Discover Music! concert at Benaroya Hall in March 2001. *Night Meditation* has just been awarded the prestigious BMI Young Composers Award. Marcus, age 15, currently studies piano with Peter Mack and composition with Janice Giteck at Cornish College of the Arts.

Composer **Douglas Nicholson** developed an interest in composition later in life. Although exposed to music at the age of three, he began formally writing music for solo piano only at 27. After several years, he decided to leave a 13-year career in the high-tech field to pursue music composition at Cornish College. Most recently, his output has grown from works for solo piano to encompass other instruments. He has

studied with noted Australian composer, Vincent Plush, and is currently studying with Northwest composer, Janice Giteck at Cornish College of the Arts.

## About the Performers:

Since its beginning in 1944, the **Seattle Philharmonic Orchestra** has stayed true to its two main objectives: to provide a civic orchestra for fine musicians who may work in other fields but keep music as an avocation; and to provide an orchestra for area soloists heading for professional careers.

**Marsha Mabrey** joined the SPO as Music Director/Conductor in 1996. Mabrey is only the fourth music director in the orchestra's history. She has led orchestras in Oregon, California, Michigan, Georgia, and in Germany. She has directed or consulted on educational programs for the Philadelphia Orchestra, the Detroit Symphony, Duke University and the San Jose Symphony. She is also a violinist and violist.

**Thomasa Eckert** was born into a family of opera singers, and has been singing, acting and accompanying professionally for most of her life. Her specialty is the performance of twentieth century music, particularly those compositions requiring a theatrical presentation. She has been featured with the Paul Drescher Ensemble, Steve Reich, Gamelan Pacifica, Deep Listening Band. She has recorded works of Bun-Ching Lam, Paul Drescher, Pauline Oliveros and Janice Giteck.

Vocalist **Jay Clayton**, considered a major force in a new vocal movement in jazz today, has been performing and recording throughout the world since 1963 with leading jazz and new music artists including John Cage, Steve Reich, Jane Ira Bloom, Bobby McFerrin, and Urszula Dudziak. Ms. Clayton is a member of internationally acclaimed improvisatory vocal quartet Vocal Summit. She is currently on the jazz faculty of Cornish College of the Arts in Seattle, and the Graz Conservatory in Austria.

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Special thanks to Joan Rabinowitz and the Staff of Jack Straw Prod.



## From Janice Giteck

*Navigating the Light* is a multi-media concert piece initially developed during a five-week workshop held at Echo Glen Children's Center in the Spring of 1998 and completed in the Winter of 2001. Echo Glen is a Washington State Correctional Facility for Youth, located about 20 miles east of Seattle in the foothills of the Cascade Mountains. It is a strangely beautiful, heavily forested, campus (prison) where most of the 250 children are having the best years of their lives.

In the chapel at Echo Glen, poet Judith Roche and I led members of the Seattle Philharmonic Orchestra, soprano Thomasa Eckert, and staff from Jack Straw Productions in working with a group of ten teenage inmates, young girls "doing time" for as short as six months and as long as six years. The girls told the stories of their lives through song-writing, drumming, graphic music-scoring, rapping, poetry-writing, interspersed with listening to recordings of many styles of vocal music. The symphony members played the girls' graphic scores, mirroring their "communications" as well as demystifying concert music as something "other". One of the inmates gained permission to play her violin during these sessions.

Jack Straw staff recorded over twenty hours of sessions on both audio and videotape. From the audio materials I have created a collage which weaves in and around a series of live vocal and instrumental pieces. The tape offers the most authentically compelling account of the experiences we had with these "throw-away children". Their narratives range from heart-breaking to tawdry and surprisingly sometimes humorous. Some "raps" we censored out of the final mix, as they were just too foul-languaged. I labored over this decision and ultimately chose to illustrate the gangster underbelly without glorifying it.

The nine poems by Judith Roche are centered on the realities of the girls' lives and include many quotes from their poems. There is particular emphasis on female-to-female relating in the poetry, mother-to-daughter legacies of failures as well as passions. There is also much girl-to-girl talk throughout the text as well as the poet's "voice" as observer.

By engaging two very different types of vocal styles (jazz and "classical") I have set up a musical dynamic which literally and metaphorically challenges the questions of "otherness", how to find commonalities in the face of differences between classes, values, generations, ethnicities, cultures. The chamber orchestra serves as a cross-over "band" for the songs.

On the last workshop day, I asked the girls to each take a turn leading the rest of us in a way of saying goodbye. The most poignant response was: "I want to lay down on the floor, go to sleep, and I want Tia to sing to me." Silver and Gold which ends *Navigating* sums up the truth of the matter, that there are children locked up in prisons, whose parents don't care to visit them on Sundays and in many cases don't even know where they are. These children

are the failings of our culture, sacrifices of ignorance, greed, violence done upon them. Resisting their dispensability (psychological annihilation) they have in turn acted out poorly, in many cases unspeakably so.

The ten girls we worked with were all bright, some brilliant, artistically gifted, all articulate, passionate, but quite hopeless about their lives being any better once they got out of prison. They would be going right back into the dysfunctional environments they had come from and they spoke of this openly and despairingly. The motivation for reoffending is easy to see; life in a juvenile prison is better than living under the tyranny of "my mother's pimp" or "a place where folks are getting their caps peeled".

My role in creating *Navigating* is as messenger. The girls at Echo, like most of the children in prisons across the country need advocacy, a place for their sad and angry voices to be really heard under their tough covers. As heavy an experience as it was, paradoxically I feel gifted and energized by having gone "inside". Once there, any thread of righteous thinking i.e. "good and bad" vanished in the face of these children. What resonated was the warmth of human connection through expression of words and music, witnessing and honoring.

Meet The Composer's New Residencies Program and its primary funder, The Pew Charitable Trust, have charged composers/musicians to go into places where they might affect "public awareness" of complex social issues. I want to thank these folks for supporting me in the privilege of making music with the girls at Echo Glen. I also want to acknowledge Patty Berntsen, Associate Director at Echo for her vision of the arts as learning-healing modalities and for setting up the workshops. Additional funding for this project came from Jack Straw Foundation, Seattle Philharmonic Orchestra, Kongsgaard-Goldman Foundation and Washington State Department of Social and Health Services.

- Janice Giteck

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