



Interlochen

ARTS ACADEMY

Interlochen, Michigan
181st Program of the 63rd Year

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GUEST RECITAL

Members of the
International Contemporary Ensemble
Alice Teyssier, voice
Nuiko Wadden (IAC 91), harp
Ross Karre (IAA 00-01, IAC 98, 00), percussion

with Keith Aleo, percussion

Sunday, March 9, 2025

4:00pm, Dendros Chapel/Recital Hall

- Tactility (2012) Anna Thorvaldsdottir
(b. 1977)
Ross Karre, percussion
Nuiko Wadden, harp
- "Il Suono" (2016) Suzanne Farrin
(b. 1976)
Alice Teyssier, voice
Nuiko Wadden, harp
- Extension of a Dream (1977) Alvin Singleton
(b. 1940)
Ross Karre and Keith Aleo, percussion
- "Circles" (1960) Luciano Berio
(1925-2003)
I. stinging
II. riverly is a flower
III. n(o)w
IV. riverly is a flower
V. stinging
Ross Karre and Keith Aleo, percussion
Alice Teyssier, voice
Nuiko Wadden, harp

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PROGRAM NOTES

Extension of a Dream is a memorial to the South African freedom fighter Steve Biko who met an untimely, brutal death at the hands of South African police. The work was originally composed in 1977 and premiered at the 1978 Styrian Autumn Festival in Austria. In 1987, Alvin Singleton expanded it with a commission from the Bremer Tanztheater. *Extension of a Dream* is made up of endless contrasts from featherlike touches in the suspenseful opening to the single and embellished sledge hammer death blows leading to the closing section.

Circles, commissioned by the Fromm Foundation, was composed in 1960 and first performed in August of that same year during the Berkshire Music Festival by Cathy Berberian and members of the Boston Symphony Orchestra. "Circles" develops musically three poems by e. e. cummings, with different degrees of complexity: No. 25, "stinging gold swarms...", No. 76, "riverly is a flower..." and No. 221, "n(o)w the how dis(appeared cleverly)world..." from *Collected Poems*. In "Circles" the three poems are arranged in the following order: 25-76-221, (221)-76-25. No. 221 goes backwards over itself, while poems No. 25 and No. 76 appear twice in different moments of the musical development.

In Berio's words "I had no intention of writing a series of vocal pieces with harp and percussion accompaniment; rather, I was interested in elaborating the three poems in a circular way so that a unified form resulted, where the different levels of meaning, the vocal action and the instrumental action would strictly condition each other, even on the plane of phonetic qualities. The theatrical aspects of the performance are inherent in the structure of the work itself which is, above all, a structure of actions: to be listened to as theatre and to be viewed as music."

Luciano picked out three poems by Cummings and asked me to read them as I wanted to, paying attention to the particular distribution of the text, the unusual word breaks, and the capital letters that emphasized certain sounds. Then he wrote out the relationship between me and the instrumentalists, who were to produce sounds similar to the word that I was pronouncing, and I was to adjust the sound of the spoken word to the sound of the instruments. For example, the word "sting-" at the beginning corresponds exactly to the sound of the harp. This was a completely new kind of interaction for me, a kind of permanent exchange, an extraordinarily stimulating challenge.

—Notes by Cathy Berberian

Text from e.e. cummings poems used in "Circles"

I. & V.

stinging
gold swarms
upon the spires
silver

 chants the litanies the
great bells are ringing with rose
the lewd fat bells
 and a tall

wind
is dragging
the
sea

with

dream

-S

III.

n(o)w

 the
how
 dis(appeared cleverly)world

iS Slapped:with;liGhtninG
!

 at
which(shal)lpounceupcrackw(ill)jumps

of
 THuNderRB
 loSSo!M iN
-visiblya mongban(gedfrag-

II. & IV.

riverly is a flower
gone softly by tomb
rosily gods whiten
befall saith rain

anguish
of dream-send is
hushed
in

moan-loll where
night gathers
morte carved smiles

cloud-gloss is at moon-cease
soon
verbal mist-flowers close
ghosts on prowl gorge

sly slim gods stare

ment ssky?wha tm)eani ngl(essNessUn
rolli)ngl yS troll s(who leO v erd)oma insCol

Lide.!high

n , o ; w :

thereaIncomIng

o all the roofs roar

drownInsound(

&

(we(are like)dead

)Whoshout(Ghost)atOne(voiceless)O

ther or im)

pos

sib(ly as

leep)

But !look-

S

U

u:starT birDs(IEAp)Openi ng

t hing ; s(

__sing

)all are aLI(cry aIL See)o(ver All)The(e grEEen

?earth)N,ew

* * *

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Thank you for your cooperation.

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