

AMERICAN VOICES³

PROGRAM

Kathleen Purcell, piccolo, flute, and alto flute
Kristin Garbeff, cello · Kumiko Uyeda, piano
C.A. Jordan, soprano & artistic director

Knoxville: Summer of 1915

Samuel Barber (1910-1981)

soprano and piano

Suite No. 1

Ernest Bloch (1880-1959)

Prelude

Allegro

Canzona

Allegro

cello

A Dream Within a Dream

Chris Pratorius Gómez (b. 1974)

soprano, alto flute, piccolo, cello, piano, and recorded ocean waves

INTERMISSION

Toccata

Henry Cowell (1897-1965)

Allegro quasi andante

Larghetto (Interlude)

Moderato pomposo ma vivo

Allegro

soprano, flute, cello, and piano

Personal*

Daniel Brown (b. 1976)

soprano, alto flute, and piano

Afro-American Suite

Undine Smith Moore (1904-1989)

Andante

Allegro molto e marcato

Adagio ma appassionato

Allegro molto

flute, alto flute, cello, and piano

*world premiere

✎ Notes About The Program ✎

SAMUEL BARBER - KNOXVILLE: SUMMER of 1915

Composed in 1947 on James Agee's poem of the same name written in 1938, *Knoxville: Summer of 1915* evokes the sights, sounds, and flavors of a recently-minted century in America. In 1915, industrialization had peaked, which we hear in its description of the autos and the electric streetcar. Yet we're still in small-town U.S.A., sitting on the front porch in the evening, then later lying on quilts in the backyard to cool off before bedtime. The poem ranges from pure childish innocence, to nostalgia, to asking the deep and ageless questions of "Who am I?" and "Why are we here?"

This piece was commissioned by soprano Eleanor Steber, who premiered it 70 years ago in 1948 with the Boston Symphony Orchestra under Serge Koussevitsky. Born in 1914, Steber noted that the poem paralleled her own upbringing in West Virginia. Being just one year younger than Agee, Samuel Barber connected deeply to the work; reflecting, "The summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home."

I've always loved singing the music of Samuel Barber. Most of his works challenge the performer with their complexity, and *Knoxville* was a journey of layered learning for me. At first, I'd wanted the orchestral version arranged for a smaller ensemble to perform on this concert, but decided that since Barber himself wrote the piano reduction, and I had such an excellent pianist, that it would work just as well. (CAJ)

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ERNEST BLOCH - CELLO SUITE NO. 1

Ernest Bloch, Swiss-born composer, moved to the US in 1916 and gained American citizenship in 1924. He is best-known and much-loved for his Jewish-inspired works, but he also composed a great deal of “abstract art music” in the latter part of his life. In 1948, Bloch was introduced to the cellist, Zara Nelsova, but it wasn’t until 1955 that she asked Bloch to write an unaccompanied cello sonata. He ended up writing three solo cello suites for her. The *Cello Suite No. 1* is the shortest and simplest of the three suites, and clearly inspired by Bach. The musicologist Nigel Simeone describes the work well: “Anchored on C (the work begins on an open C—the cello’s lowest note—and ends with a C major chord), it makes the most of the instrument’s natural resonance. The figurations of the Prelude have a clear debt to Bach, not so much by using neoclassical pastiche but through entering the same kind of intimate expressive world—and using some of the same techniques—as Bach’s cello suites. The Allegro is vigorous and exciting, using more of the cello’s upper register, while the Canzona is a song-like movement of touching simplicity and quiet eloquence. The dance-like final, Allegro is in 6/8, with some of the attractive modal harmonies familiar from Bloch’s earlier works, in the manner of a Bachian Gigue.” (KG)

CHRIS PRATORIUS GÓMEZ - A DREAM WITHIN A DREAM

The first setting I did of *A Dream Within a Dream* was for an Edgar Allan Poe celebration at the Santa Cruz Public Library. It was October 2011, and I remember Carol Panofsky supplied a raven to perch on the piano.¹ C.A. and I were the only performers, and I marveled at how different the music comes out when setting Poe, how luxurious to bask in the Gothic. The 2018 version, created specifically for this concert, adds an instrumental introduction, an extended coda and instrumental color to heighten the impact of the setting.

This poem has a wonderful arc, beginning with a kiss, visiting a roaring ocean, and ultimately realizing that life is meaningless, as ephemeral as sand rushing through our hands or as dreams lost within echoes of themselves. This, at least, is Poe’s vision of life: one that is endlessly tense, baleful, fascinating and putrid. We enjoy the shadows once in a while because we’re able to step away from that beautiful desolation, that stench of death. We step back into our bougainvillea filled gardens, our halls filled with flutes, lutes and lullabies, our Lou Harrison with a cup of tea.

¹No ravens were harmed in the writing of these program notes. (CPG)

HENRY COWELL - TOCCANTA

Born in 1897 in Menlo Park, CA, Henry Dixon Cowell overcame a nervous disorder, an absentee father, and extreme poverty to become a prolific composer across a host of musical genres. He took violin lessons for a short time at age 5, bought a used piano at age 13, and began studying music under Charles Seeger in 1914. Cowell invented extended techniques for piano, including the “tone cluster,” (which Bela Bartok later wrote to ask his permission to use in his own compositions) and playing the strings from the inside, which he coined “string piano.” A later collaboration with Léon Theremin, resulted in the Rhythmicon, the world’s first “electronic drum machine.”

In 1936, Cowell was arrested on a “morals” charge, and served four years of a 15-year sentence in San

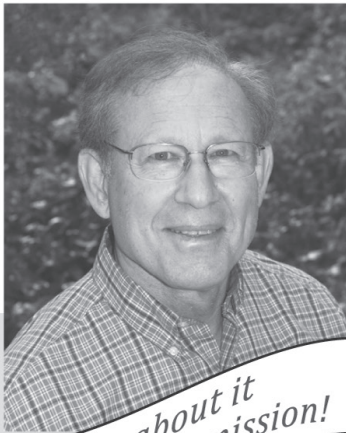
Quentin State Prison. There he composed 60 pieces, including *Toccanta* in 1938, while also teaching fellow inmates and directing the prison band. After a campaign by his future wife Sidney Hawkins Robertson and other music colleagues, he was released in 1940.

Being exposed to Asian music from his early life in the San Francisco Bay Area, Cowell learned to play several Asian instruments, including the Japanese shakuhachi, an endblown bamboo flute, whose influence is heard in the flute parts of *Toccanta*. While movement I opens peaceably with flowing harmonies, augmented seconds and tri-tones sprinkled throughout waken the ear. The piano-free interludes of movements II and IV provide a lyrical foil to the relentless percussive rhythms of movements III and V. (CAJ)

DANIEL BROWN – PERSONAL

Tony Hoagland was very gracious when C.A. and I approached him about setting his poem to music, although he mentioned that classic vocal performance is not a style he works with or thinks of when writing.

I appreciated this candor from a modern American poet, and hope I did justice to both the content and prosody of his writing. It was easy, even gentle, to approach this task, due to the inherent musicality of his words. No artifice needed to be constructed to create a musical lyricity. It's already there in the poem, and it guided both the setting's gestures and form. And it was a pleasure. A



*Ask me about it
during intermission!*

Peter Martin Poriss

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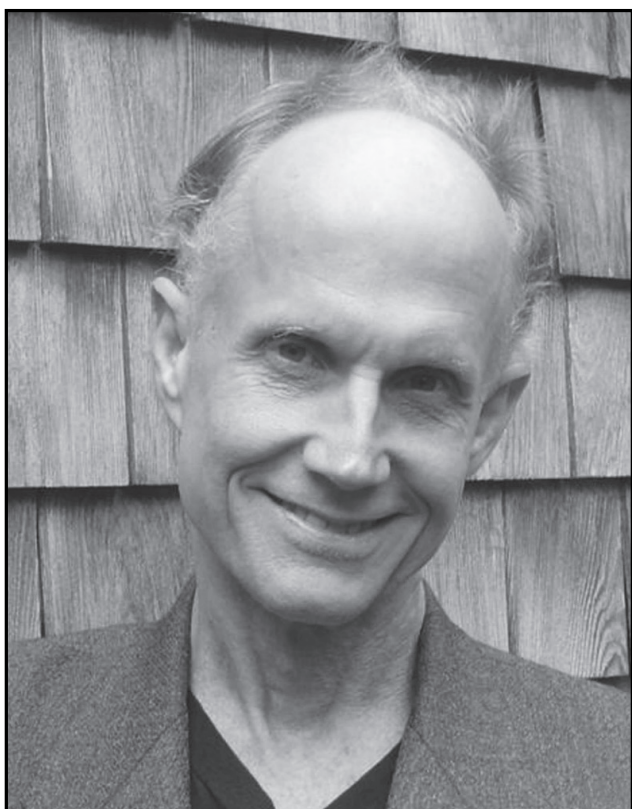
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Tony Hoagland
(November 19, 1953 - October 23, 2018)

great pleasure to sit with a poet's words for months, and in the end offer a small set of instructions about how to deliver them.

I don't mean to make it sound like a purely formal exercise. Tony's words resonate with something ineffable that I've always lived with. I've always been overly sensitive to light, to spaces, to time of day, to placement of objects. They bring about elation or a paralyzing sadness. This response to life's hourly course exhausts, all the more so since I can't explain it to myself, or to those around me.

Living with this poem turned that exhaustion into appreciation, illumination, and gratitude. It's accepted, even preached, today, to find ways to overcome one's feelings, especially if they're sentimental or immoderate. Tony offers, in his poem, a release from such strictures.

(DB)

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UNDINE SMITH MOORE – AFRO-AMERICAN SUITE

Dr. Undine Smith Moore was born in 1904 in Jarratt, VA, although her family moved to Petersburg, VA four years later. Studying piano since the age of seven, she later graduated from Fisk University, where she was the first graduate to receive a full scholarship to Juilliard. After graduating *cum laude* in 1926, she entered the professional world as supervisor of music for the Goldsboro, North Carolina public school system. She commuted from there to Columbia University in 1929, where she graduated with a Masters of Arts in Teaching in 1931.

A granddaughter of enslaved persons, Dr. Moore taught piano, organ, and music theory at Virginia State College (now Virginia State University) from 1927-1972. She co-founded the Black Music Center there in 1969, the same year *Afro-American Suite* was composed. *Suite* was chosen to represent Virginia at the Kennedy Center during the country's bicentennial.

The work is sourced from authentic spiritual melodies. Movement I is “Brothers will you pray for me,” movement II is “I heard the preaching of the elder, preaching the word of God,” movement III is “Who is that yonder? Oh, it looks like my Lord, coming in a cloud,” and movement IV is “Shout all over God’s heaven.”

As a lifelong chorister, I’ve sung many spirituals, and am always deeply moved by their haunting harmonies and danceable rhythms. Although *Afro-American Suite* is solely instrumental, it hums and sings with the voice of spirit. I’m proud to share this composer and her work with a greater audience. (CAJ)

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The Santa Cruz Sentinel
quotes Purcell:
“It’s about relaxing,
and never thinking you’re
supposed to be some
other place than you are
right now.”

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❧ Song Texts ❧

KNOXVILLE: SUMMER of 1915 – JAMES AGEE

...It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber. A streetcar raising its iron moan; stopping; belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone; forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes...

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there...They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little, I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh will not, not now, not ever; but will not ever tell me who I am.

A DREAM WITHIN A DREAM – EDGAR ALLAN POE

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow -
You are not wrong, who deem
That my days have been a dream:
Yet if hope has flown away
In a night, or in a day,
In a vision or in none,
Is it therefore the less gone?
All that we see or seem
Is but a dream within a dream.

I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grain of the golden sand -
How few! yet how they creep
Through my fingers to the deep
While I weep - while I weep!
O God! can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is *all* that we see or seem
But a dream within a dream?

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PERSONAL – TONY HOAGLAND

Don't take it personal, they said;
but I did, I took it all quite personal—

the breeze and the river and the color of the fields;
the price of grapefruit and stamps,

the wet hair of women in the rain—
And I cursed what hurt me

and I praised what gave me joy,
the most simple-minded of possible responses.

The government reminded me of my father,
with its deafness and its laws,

and the weather reminded me of my mom,
with her tropical squalls.

Enjoy it while you can, they said of Happiness
Think first, they said of Talk

Get over it, they said
at the School of Broken Hearts

but I couldn't and I didn't and I don't
believe in the clean break;

I believe in the compound fracture
served with a sauce of dirty regret,

I believe in saying it all
and taking it all back

and saying it again for good measure
while the air fills up with *I'm-Sorries*

like wheeling birds
and the trees look seasick in the wind.

Oh life! Can you blame me
for making a scene?

You were that yellow caboose, the moon
disappearing over a ridge of cloud.

I was the dog, chained in some fool's backyard;
barking and barking:

trying to convince everything else
to take it personal too.

🦋 The Artists 🦋

C.A. JORDAN, praised by San Francisco Classical Voice as a “strikingly appealing, outstanding, accomplished performer,” and by Performing Arts Monterey Bay as a “gifted vocal artist who sings with an unfettered authority,” Soprano Carolynne Anne Jordan has sung roles with West Edge Opera, Mission City Opera, Open Opera, Livermore Valley Opera, and Goat Hall Productions, showcasing her versatility in roles by Britten, Mozart, and Puccini, among others. Miss Jordan has also performed with the San Francisco Opera Chorus, BASOTI program, the West Coast Opera Workshop, and the Opera Scenes Program at Holy Names College. Equally in demand as a concert artist, she has performed in such far-flung locations as Yosemite National Park and Antigua, Guatemala.

In addition to her teaching, solo, and voiceover work, she has enjoyed collaborations with several international electronic music artists, including composing and recording vocals with Addex, Vernon & DaCosta, and Manuel Tur.

She recently performed a solo in Dan Forrest’s *Requiem for the Living* at St. Ignatius Catholic Church, where she has been the soprano section leader since 2017. For more information on upcoming performances to hear recordings, please go to <https://casinger.com>.

DANIEL BROWN is a composer, cellist, and educator. He received a Doctorate of Musical Arts in Composition from the University of California at Santa Cruz in 2012, where he studied under David Cope and Paul Nauert, and a Bachelor of Science in Discrete Mathematics from the Georgia Institute of Technology (USA). Aside from his training in Western music in the USA, he has studied non-Western musics in India, Korea, and Turkey. His compositions have been performed in the US, Japan, Korea, India, and Central America. <https://danielbrownmusic.com>

KRISTIN GARBEFF, cellist, is a versatile chamber, solo and orchestral musician. She has performed with many groups in the San Francisco and Monterey Bay areas including the Monterey Symphony, Santa Cruz Symphony, West Bay Opera, New Music Works, and Hidden Valley String Orchestra. Kristin is a member of the Bridge Piano Quartet, a chamber ensemble committed to performing and commissioning new music. She is also active in the popular music scene. She has collaborated with various groups in the San Francisco Bay Area including indie band Blue Rabbit, the White Album Ensemble, Kenny Shick, and Jenn Grinels.

Kristin received her Master of Music degree at the Longy School of Music. She studied chamber music with Terry King, Kathleen Lenski, Victor Rosenbaum, and Roger Tapping, and jazz improvisation with pianist Peter Cassino. In addition to performing, Kristin maintains a teaching studio at her home in Scotts Valley, CA.

CHRIS PRATORIUS GÓMEZ is a composer and music educator based in Santa Cruz, California. In 2018 he collaborated with Quinteto Latino, as artist-in-residence working in East Palo Alto schools, composing music for beginning music students to perform with the professional wind quintet and working in the classrooms to bring these pieces to life. As composer-in-residence for Opera Parallèle

he wrote a trio of children's operas for their Hands-on-Opera educational program. *Xochitl and the Flowers*, the third of these, will see a revival in May 2019.

Commissions include *Claroscuro en Flor*, a harp concerto commissioned by the American Harp Society and San José Chamber Orchestra under the baton of Barbara Day Turner; the chamber concerto *Untogether, not Apart*, premiered by New Music Works; a fresh setting of Pablo Neruda's *Poema XX*, commissioned by Nicole Paiement for the BluePrint project and *Contraponientes*, a choral song-cycle based on poetry by Federico García Lorca commissioned by Ariose Singers. In addition he is frequently featured, as both composer and artistic director, in Santa Cruz Chamber Players concerts.

Chris teaches theory, history, composition and piano at UC Santa Cruz and at Cal State Monterey Bay. He does the pre-concert talks for Santa Cruz Symphony at the Mello Center, accompanies classes for The Studio, School of Classical Ballet and maintains a private composition studio. For more information and audio visit pratorius.com

KATHLEEN PURCELL has played Principal Flute under the batons of Leopold Stokowski's associate conductor Maurice Dubonnet, choral and orchestral conductor Robert Shaw, and Richard Weitach of the Metropolitan Opera.

Ms. Purcell toured Europe as Principal Flutist/Soloist with the United States Honor Band, and toured the U.S. as Principal Flutist with the Idaho Bicentennial Orchestra for the official U.S. Bicentennial Celebration. She holds a Bachelors degree in Flute Performance from the Lionel Hampton School of Music where she assisted National Flute Association President Richard Hahn in the construction of historical flutes, and a Masters degree in Flute Performance from the University of Wisconsin-Madison where she developed a new course on flute performance.

Additionally, Ms. Purcell has played with the University of Idaho Faculty Quintet, was Principal Flutist with the Washington Idaho Orchestra, and has coached with Samuel Baron, Julius Baker and Jean-Pierre Rampal. Today, she free-lances with many Bay Area groups, performs frequently on Santa Cruz Chamber Players programs, is flutist with the Loma Prieta Trio and the Santa Cruz Contemporary Music Ensemble, and runs an active flute studio in Santa Cruz.

KUMIKO UYEDA, piano, currently teaches world music courses at the University of San Francisco in the Performing Arts & Social Justice Department. She received her M.M. degree in piano performance from the Manhattan School of Music in New York City where she actively pursued contemporary music and conducting with Joel Thome, conductor of the Orchestra of Our Time. While in New York, she studied piano with Zenon Fishbein and Edna Golandsky, and currently works with Burton Kaplan in furthering musical acuity. She has published two solo piano CD albums to date: *Music of Erik Satie* and *Art of Love*. Kumiko enjoys performing in various genres, including western art music, jazz-fusion, and collaborating with poets and traditional instruments. She worked as a free-lance pianist before resuming her academic studies at UC Santa Cruz and received a Ph.D. in Cultural Musicology in 2015, with research focus on the indigenous Ainu music of Japan. Kumiko is a member with the Bridge Piano Quartet.