

WILLAMETTE  UNIVERSITY

GRACE GOUDY DISTINGUISHED ARTISTS SERIES 2021-22 PRESENTS



COMPOSER AND VOCALIST

CAROLINE SHAW

Wednesday, Feb. 2, 7:30 P.M.

Hudson Hall, Mary Stuart
Rogers Music Center
Willamette University

willamette.edu/go/goudy

COMPOSER AND VOCALIST
CAROLINE SHAW

PROGRAM

“Gustave le Grey,” solo piano
Trinity Goff

“To the Hands,” cantata
Willamette University Chamber Choir
Salem String Quartet (Caius Oprea: violin; Sigrun Oprea:
violin; Brandon Correa: viola; Katherine Parks: cello)
Kevin Brown: Bass
Conductor: Chris Engbretson

INTERMISSION

“In manus Tuas”
Valdine Mishkin: cello

“Cant voi l’aube”
Katherine Skovira: soprano
Delgani String Quartet

“Valencia”
Delgani String quartet (Anthea Kreston: violin;
Jannie Wei: violin; Kimberlee Uwate: viola;
Eric Alterman: cello)

“Solitaire”
Ruta Marija Kuzmickas: text
Katherine Skovira: soprano
Jean-David Coen: piano
Commissioned by the Distinguished Artists Series,
and New Music at Willamette

TEXT

“To the Hands”

I. Prelude

[no text — choir on vowels only]

II. in medio / in the midst

[text from Buxtehude’s *Ad manus* — Zechariah 13:6 — adapted by Caroline Shaw, with the addition of *in medio manuum nostrarum* (“in the midst of our hands”)]

quid sunt plagae istae
quid sunt plagae istae in medio manuum tuarum
in medio
quid sunt plagae istae
quid sunt plagae istae in medio manuum nostrarum

translation:

what are those wounds
what are those wounds in the midst of your hands
in the midst
what are those wounds
what are those wounds in the midst of our hands

III. Her beacon-hand beckons

[text by Caroline Shaw, responding to the 1883 sonnet “The New Colossus” by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903]

Her beacon-hand beckons:

give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters fleeing flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will

IV. ever ever ever

[text by Caroline Shaw — the final line, in *caverna*, is from Buxtehude’s *Ad latus* — the line from the Song of Songs, *in foraminibus petrae, in caverna maceriae*, or “in the clefts of the rock, in the hollow of the cliff”]

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold
old photographs
hands folded
folded
gently in her lap

ever ever
in the crevices
the never-ending efforts of
the grandmother’s tendons tending
to her bread and empty chairs
left for Elijahs
where are they now

in caverna
in caverna

V. Litany of the Displaced

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (internal-displacement.org/global-figures — accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

VI. i will hold you

[text by Caroline Shaw — The final line is a reprise from the Zechariah text.]

i would hold you
i would hold you
ever ever will i hold you
ever ever will i enfold you

in medio
in medio
in medio
in medio
in medio manuum tuarum

“in manus tuas”
“Into your hands O Lord I commend thee”

“Cant voi l’ aube”

Cant voi l’ aube sets lyrics from a 12th century manuscript from France, of uncertain origin but attributed to the trouvère Gace Brulé. It is a typical aubade, or morning song, in which lovers resent the dawn’s light, since it means they must discreetly separate for fear of being found out. (I thought about calling this song “Pillow Talk” or “Walk of Shame.”) The original music for the text is lost, and rather than trying to recreate a troubadour style song, I decided to carve out a new song with a more modern contour. My thanks to Dr. Eliza Zingesser for pointing me to “Cant voi l’aube” and other texts from medieval French and Occitan literature.

Cant voi l’ aube dou jor venir,
Nulle rien ne doi tant haïr,
K’ elle fait de moi departir
Mon amin, cui j’ ain per amors.

Or ne hai riens tant com le jour, Amins,
ke me depart de vos.

Je ne vos puis de jor veoir,
Car trop redout l’ apercevoir,
Et se vos di trestout por voir
K’ en agait sont li enuius.

Or ne hai riens tant com le jour, Amins,
ke me depart de vos.

Quant je me gix dedens mon lit
Et je resgairde encoste mi,
Je n’ i truis poent de mon amin,
Se m’ en plaing a fins amerous.

Biaus dous amis, vos en ireis,
A Deu soit vos cors comandeis.
Por Deu vos pri, ne m’ oblieis!
Je n’ ain nulle rien com vos.

Or ne hai riens tant com le jour, Amins,
ke me depart de vos.

translation:

When I see the coming of dawn,
there’s nothing I must hate so much,
for it makes me leave
my friend, whom I truly love.

I hate nothing as much as day, my love,
which parts me from you.

I can’t see you in the daytime,
for fear we’ll be noticed,
and this I tell you truly:
the envious are watching us.

I hate nothing as much as day, my love,
which parts me from you.

When I lie in my bed,
and look to my side,
I find no trace of my beloved,
and so I complain to true lovers.

Beautiful, sweet love, you will leave.
May God watch over your body.
By God I beg you, don’t forget me!
I love nothing so much as you.

I hate nothing as much as day, my love,
which parts me from you.

“Solitaire”

hello again, it's me,
the Queen of Read Receipts.

I hope you are still there. I pretend you are
unreachable, and equally
at fault.

I pretend that time is endless,
and our lives continue on
for many evers,

for many many evers.

hello?

are you still there?

I said:
for many many evers.

no, that isn't—
nevermind.

I set my phone to charge each night
religiously, as though it were
responsible.

a prayer, something like:

hello, God?

it's me again,

I need to know

*if all these people
in the void with me
still know*

that I exist.

God?

does my iPhone mean that I exist?

hello?

God?

Are you still there?

[inaudible]

THE ARTISTS

Caroline Shaw



Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the youngest recipient of the Pulitzer Prize in Music for *Partita for 8 Voices* (Roomful of Teeth), and she works often in collaboration with others, as producer, composer, violinist, and vocalist.

2022 will see the release of work with: vocalist Rosalía (on upcoming album MOTOMAMI), the score to Josephine Decker's film *The Sky Is Everywhere* (A24/Apple), the premiere of Justin Peck's *Partita* with NY City Ballet, the premiere of the new stage work *LIFE* with Gandini Juggling and the Merce Cunningham Trust, a premiere for NY Philharmonic and Roomful of Teeth, the premiere of Wu Tsang's silent film *Moby Dick* with live score for Zurich Chamber Orchestra co-composed with Andrew Yee, a second album with

Attacca Quartet called *The Evergreen* (Nonesuch), the premiere of Helen Simoneau's *Delicate Power*, tours of *Graveyards & Gardens* (immersive dance theater work co-created with Vanessa Goodman), and tours with So Percussion featuring songs from *Let The Soil Play Its Simple Part* (Nonesuch), amid occasional chamber music appearances (Chamber Music Society of Minnesota, Caramoor Festival, La Jolla Music Society).

Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, Vail Dance Festival, and many others. She has produced for Kanye West, Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, TV series, and podcasts including *The Humans*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, Beyoncé's *Homecoming*, *jeen-yuhs: a Kanye Trilogy*, Dolly Parton's *America* and *More Perfect*.

Chris Engbretson



Chris Engbretson holds a Master of Music degree in Choral Conducting from Northern Arizona University and a Bachelor of Arts degree in music with a piano performance concentration. Chris has worked extensively as a pianist, chorister, vocal coach, and conductor both locally and abroad. Chris

regularly performs with vocal ensembles in Portland including Cantores in Ecclesia, Cappella Romana, and Resonance Ensemble. At Willamette University, he conducts the Chamber Choir and Voce, and teaches courses for singers.

Valdine Ritchie Mishkin



Canadian Cellist Valdine Ritchie Mishkin performs with Third Angle New Music, FearNOMusic, March Modern, 45th Parallel, cross-over group Portland Cello Project, is half of Duo Apaixonado with Peruvian guitarist Alfredo Muro, and moonlights as an extra cellist with the Oregon Symphony. A champion

of contemporary music, she has premiered numerous works including composers John Luther Adams, Kenji Bunch, Nancy Ives, and Karim Al-Zand, can be heard on Third Angle Records and Albany Records, and is a frequent guest on All-Classical FM Portland. Valdine began her cello studies at age 3 and made her solo debut at age 10 with the Winnipeg Symphony, and has performed concerti with the Sunnyside Symphony, Chehalem Symphony, and the Mercury Ensemble.

On faculty at Willamette University and with a bustling private studio, her students are frequent finalists in local and national competitions and hold leadership positions in area youth orchestras. She serves as an adjudicator, coach, clinician, conference presenter, author, and on the boards of OR-ASTA, Third Angle New Music, and Portland Boychoir. She holds Doctoral and Master degrees from Rice University under Lynn Harrell and Norman Fischer, and a Bachelor degree from McGill University under Antonio Lysy.

Katherine Skovira



Katherine Skovira, D.M.A., is a nationally recognized contemporary music specialist and mezzo-soprano from Philadelphia. Of her work, The Philadelphia Inquirer wrote, “The diabolical enthusiasm of Katherine Skovira... left me nearly begging for mercy...the artistic equivalent of NASA’s

New Horizons spacecraft.”

Katherine serves as Endowed Zeller Chair of Opera at Willamette University and Artistic Director of Sound-LAB contemporary ensemble in Philadelphia. Katherine has performed with conductors Lorin Maazel, Sir Simon Rattle, and Barbara Hannigan, and has collaborated with numerous partners including the JACK Quartet, Lucerne Festival Academy, Philadelphia Orchestra, Curtis Institute, Institute on Disabilities at Temple, American Philosophical Society, American Composers Forum, University of Pennsylvania, and Alarm Will Sound. She holds degrees in vocal performance, voice pedagogy and political science from Cornell University, Westminster Choir College, and the University of Minnesota School of Music.

Katherine focuses her performance, research, and advocacy work on contemporary music, inclusion, and arts entrepreneurship. Since 2019, Katherine has worked with members of the nonspeaking community and innovators in technology and social justice to create co-determined collaborative performance projects and education initiatives to create artistic response and community awareness of systemic areas of inequity in musical practice and performance. She is personally responsible for numerous commissions of living composers both for herself and her students, including six world premieres for her students in 2021-22. Katherine has performed more than 30 world premieres in the past decade of new vocal and operatic work.

Opera America awarded Katherine a 2021 Discovery Grant for her co-creation of *this is my Body*, a new opera planned for 2022-23. Katherine has received additional grants from Opera America’s New Works Forum and New Music USA.

Jean-David Coen



Pianist Jean-David Coen, Artist in Residence at Willamette University in Oregon has studied and holds degrees from the Paris Conservatory Juilliard, and Yale, finishing with his Doctorate from the University of Southern California.

He worked with significant masters representing each of the 3 great and most essential pianistic traditions, the: German, Russian, and French “schools” of interpretation and technique. These great artists included Adele Marcus, Jeanne-Marie Darre, Claude Frank, Sacha Gorodnitzki and John Perry. Jean-David began concertizing with orchestra when he was 9, and by 17 had performed both Tchaikovsky and Brahms’ first piano concertos. He has played around the world, with orchestras like the Los Angeles Philharmonic, in Tanglewood, and the Oregon Bach Festival.

Completing a circle started with his performance of the Chopin G minor ballade at the age of 12 in the famous tent at the Aspen Music Festival and School, Coen became a member of the Piano and Chamber Music faculty there; his tenure lasting 24 years where he performed several times every year with numerous distinguished faculty colleagues, performed several piano concertos, participated in the world premiere of new compositions, judged over 30 concerto competitions, and his 2008 performance of the Diabelli variations concluded the festival’s presentation of the entire cycle of Beethoven’s piano works.

While on the faculty he worked with numerous extraordinary young talents such as Greg Anderson and Yuja Wang for the preparation of their concerto competition victories. His solo and ensemble performances have been heard on NPR’s “Performance Today”, KUSC, and WQXR in New York.

He has been a Visiting Professor of Piano at the Shepard School Of Music at USC in addition to serving on the faculty of the Colburn Summer Academy, and the Duxbury Summer Festival of Music. During the summers he performs frequently at the Chintimini Festival in Oregon, and is part of the of the faculty of the Peng Piano Academy in Palo Alto, California, the Beverly Hills International Festival of Music, and the

John Perry Academy of Music. This season in addition to performing with violinist Anthea Kreston he will premiere a new work by Caroline Shaw, and this summer will be joining the faculty of Musicfest Perugia in Florence, Italy.

Trinity Goff



Trinity Goff, 20 years old, began piano lessons at the age of three and at the age of four gave her first public performance. She has been a top prize winner in the Van Buren Concerto Competition, National Steinway Competition, the Oregon Mozart Players Concerto Competition, the Wisconsin Young Musicians’

Concerto Competition and the professional division of the Chopin Northwest Piano Competition, among others. She has also been a winner in numerous OMTA State Festivals, and in 2017 passed with distinction the highest level of OMTA Syllabus. In 2018, 2019, and 2021, she attended the John Perry Academy of Music International Piano Festival and was also featured in On Deck with Young Musicians for All Classical Portland and the OSU International Piano Festival as a Rising Young Artist. In November 2021, she performed Tchaikovsky’s First Piano Concerto under conductor Niel DePonte with members of the Oregon Symphony and Oregon Ballet Theatre Orchestras. Trinity is currently studying with Jean-David Coen at Willamette University and has also had masterclasses and lessons from renowned teachers John Perry, Janina Fialkowska, Alexander Kobrin, and Daniel Shapiro, among others. Besides her love for music, she enjoys studying German, playing the organ, and spending time with her family.

Delgani String Quartet



Anthea Kreston, violin
Jannie Wei, violin
Kimberlee Uwate, viola
Eric Alterman, cello

Considered “the state’s finest chamber ensemble” by Oregon Arts Watch, the Delgani String Quartet presents exciting performances of both classic and contemporary repertoire in intimate concert settings. The quartet curates their own subscription series in Portland, Salem, and Eugene while regularly appearing as guest artists throughout the state. Delgani has also performed at the Metropolitan Museum of Art in NYC and at Charles University in Prague.

Delgani’s 2021/2022 Concert Series celebrates the music of today with a compelling contemporary work on every program: Reza Vali’s String Quartet No. 3 (2001), John Luther Adams’ The Wind in High Places (2011), Gabriela Lena Frank’s Leyendas (2001), and Elena Ruehr’s String Quartet No. 3 (2001). Each of these works will be performed alongside standards from the canon resulting in four unique programs.

Committed to community engagement, Delgani provides educational opportunities to students throughout the Willamette Valley. The quartet’s Classical Spark program brings the string quartet to third grade classrooms in Lane County to foster an early interest in music. During the last two years, Delgani has held residencies with student composers at the University of Oregon. In previous seasons the quartet has held residencies at Umpqua Community College and the Springfield Academy of Arts and Academics. Each summer, Delgani manages for middle and high school students — a Chamber Music Camp for all instruments in Eugene and a Summer Quartet Academy in Cottage Grove, Oregon. Delgani also hosts biannual Adult Chamber Music Workshops for amateur enthusiasts

and curates an adult education series prior to each subscription series concert.

Delgani was formed in 2014 with a mission to cultivate an appreciation for chamber music through distinctive performance, innovative programming, educational engagement, and collaboration. The organization operates as a 501(c)(3) nonprofit and has received foundation support from the Oregon Cultural Trust, Oregon Community Foundation, Oregon Arts Commission, Lane Arts Council, Springfield Arts Commission, and Springfield Education Foundation. Delgani is the recipient of consecutive Cultural Development Grants from OCT and consecutive Creative Heights Grant from OCF.

Salem String Quartet



Caius Oprea, violin
Sigrun Oprea, violin
Brandon Correa, viola
Katherine Parks, cello

Caius Oprea was born in Romania. After finishing his studies in the U.S. he has extensively played and toured around the world as Concertmaster of various orchestras. He is currently the Eugene Opera Concertmaster and greatly enjoys chamber music and teaching when not travelling or skiing with his family.

Sigrun Oprea is a native of South Africa and holds various degrees in performance and teaching. Aside from being an avid horse rider, she is involved with all things music, from chamber music to playing with the Eugene Symphony to teaching privately and in various Salem-Keizer school district music programs, as well as Orchestra Director at Blanchet Catholic School.

Born and raised in Honolulu, Brandon Correa graduated from the University of Hawaii and holds a Masters degree from the University of Illinois. He currently

teaches privately in Salem and is wine to vine principal at Andante Vineyard.

Katherine Parks, a native of Eastern Idaho, is a seasoned musician and pedagogue, playing on a Christopher Dungey cello that was built in 1997, based on a 1739 Montagnana model. She graduated from the Richard-Strauss Konservatorium. Outside music, she is passionate about swimming and exotic cuisine.

Kevin Brown, after graduating from Indiana University, held principal bass positions with various orchestras in Germany and South Africa. Back stateside, Kevin worked part time with the Seattle Symphony Orchestra while employed by Boeing as a computer programmer. In Oregon Kevin continues to be employed as a software developer while maintaining an active music life. For enjoyment Kevin and his wife Annie love to travel but he can also be found somewhere in their 50-acre hazelnut orchard pruning.

Rūta Kuzmickas



Pianist Rūta Kuzmickas has established herself as an avid performer in both traditional and unconventional settings. Her engagements span from solo recitals to chamber and new music concerts in public and private spaces that have taken her to venues in the United States and Europe. She has

participated in masterclasses with noted artists such as Emanuel Ax, Jean-Yves Thibaudet, Philippe Bianconi, and Frederic Chiu.

Born to a Lithuanian family in Utah, Rūta began her musical training at age 6 with Ekaterina Melkamini. Entering piano competitions at age 8, she made her debut as a concerto soloist with an orchestra at age 9. She continued her training with Dr. Jean-David Coen while in Portland, winning a scholarship from the Chopin Foundation of the United States.

Rūta obtained her bachelor's degree in piano performance at the Shepherd School of Music at Rice University as a student of Dr. Robert Roux. Other studies have included work with pianist Ann Schein during her two consecutive summers at the Aspen Music Festival and School. Rūta has recently completed her Master's degree at Rice University's Shepherd School of Music as a student of Dr. Jon Kimura Parker.

Rūta is also an active multidisciplinary artist, with a focus in music, poetry, visual art/illustration, and photography. Recent projects include recordings of the complete Chopin Ballades as well as a guest appearance for pianist Hunter Noack's In A Landscape series. Rūta's second book of poetry, *Per Se Phone*, has just been published by No Reply Press. Most recently, she has been songwriting and releasing music under the artist name Rū.

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MUSIC EVENTS

The last concert of the series continues on April 20, 2022 with pianist Bryan Pezzone, in collaboration with François Houle, clarinet. 7:30 P.M., Hudson Hall

February

19 Winter Choral Concert, 7:30 P.M., Hudson Hall, free

March

3 UCO & Wind Ensemble concert, 7:30 P.M., Hudson Hall, free

4 Jazz Collective with guest, Time TBA, Cone Chapel, free

10 Makoto Matsushima, 7:30 P.M., Rogers Rehearsal Hall, free

12 & 13 Dramatic Vocal Arts/Feminine Endings/ 7:30 P.M. March 12, 2 P.M. March 13, Hudson Hall, \$5-12

April

19 Jazz Collective & Vocal Jazz, 7:30 P.M., Cone Chapel, free

20 Distinguished Artists Series Concert: Bryan Pezzone, François Houle, 7:30 P.M., Hudson Hall \$25/adults, \$10/WU Staff, \$5/Seniors, Students free

24 Crossing: Chamber Choir/Voice, Wind Ensemble/University Chamber Orchestra, 3 P.M., Hudson Hall, \$5-12

26 The Adventurers 2, 7:30 P.M. Hudson Hall, free

THE GRACE GOUDY DISTINGUISHED ARTISTS SERIES

The Grace Goudy Distinguished Artists Series brings world-renowned musicians to Salem every year for performances and residency activities including master classes, student composers' readings and classroom presentations. Sponsored by Willamette University and directed by Professor Anita King from 1983-2014,

the Series is currently directed by Professor Jean-David Coen. The program is supported through an endowment established by The Collins Foundation in the 1990's to honor the late Grace Goudy, an original trustee of the foundation.

NEW MUSIC AT WILLAMETTE

New Music at Willamette is a series of concerts, residencies and lectures dedicated to the music of our time. Founded in 1990 by Professor Emeritus John Peel, the series is supported with funds associated with the Swindells Chair and support from the College of Arts and Sciences. The program is currently curated by the Irene Gerlinger Swindells Professor of Music Mike Nord.



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