Present Music 2019-20 Season

Thanksgiving

David Bloom and Eric Segnitz, Co-Artistic Directors

Sunday, November 17, 2019
5:00pm
Cathedral of St John the Evangelist

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A NOTE FROM THE CO-ARTISTIC DIRECTORS

Dear friends,

“Happy Thanksgiving” — what does it mean in 2019? For many it means, “Hope you don’t have any travel or shopping plans.” For others, “Do try to avoid politics at dinner.” For fire departments across America, it means “Please don’t forget to thaw your turkey!”

For Milwaukee music-lovers, it means something different entirely. It means, “Let’s sing, join hands, and bask in gorgeous new music at the Present Music concert!” It means, “Let’s set aside an evening to express our gratitude for the friendship, family, and love that bring beauty and happiness to our lives.” Music is the perfect medium to contemplate these simple joys of life that we so easily forget in our daily lives, and particularly in the bustle of the holidays.

Present Music has taught us both what Thanksgiving is really all about — Eric, who has been a part of Present Music’s annual Thanksgiving concert since the tradition started in 1996, and David, who was a giddy audience member for last year’s performance. This year, we are especially grateful to our founder, Kevin Stalheim, for the incredible gift of so many successful and deeply moving Thanksgiving concerts in the past as well as for the idea to celebrate this holiday with music at all. We are also grateful to you, our incredibly supportive and eagerly participatory audience, for being our primary inspiration for this program.

Once we had put the program together in the spirit of Thanksgiving, we stepped back and noticed that all seven of the pieces we are featuring were written by women. It is rarely noticed when almost every classical concert that occurs in any given year includes only music written by men. For Present Music, the more common occurrence in 2019 seems to be a program of only women composers. It is very important to us to champion underrepresented voices in our programming, and with the diversity of phenomenal composers writing music today, it is no challenge.

Whether this is your first experience with Present Music’s Thanksgiving concert, or you have had perfect attendance for all 22 Thanksgiving concerts, we hope that you will have a fresh experience of togetherness, joy, mutual understanding, and so much more. Thank you for joining us and bringing this experience to life. We look forward to building a bright future for music in Milwaukee with you.

Happy Thanksgiving, Present Music-style!

Eric and David
Opening Song (please stand)
The Bucks Native American Singing and Drumming Group

The Heart Chant - 1971 (please join)
A Kind of Lung - 2017, arr. 2019
  Aaron Cappo and
  Brennen Potack, voice and frame drum

Pauline Oliveros (1932-2016)
Shelley Washington (b. 1991)
  arranged by David Bloom

TaReKiTa - 2016
Dreamily - 2019
  Reagan IB High School Chamber Choir; Erica Breitbarth, conductor
  Lauren Barta, voice

Reena Esmail (b. 1983)
Lauren Barta (b. 2001)

This Might be a Form of Dreaming - 2016
  Hearing Voices Ensemble

Caroline Shaw (b. 1982)

The Continuous Life - 2000, arr. 2019
  Norman Gilleland, narrator; Orchestra of Pluckers

Eve Beglarian (b. 1958)
  arranged by David Bloom

Make Your Own Kind of Music (please join)
  Cass Elliot

Friendship Song
Closing Song
  The Bucks Native American Singing and Drumming Group

Make Your Own Kind of Music

Nobody can tell you
There’s only one song worth singing,
They may try and sell you
‘Cause it hangs them up to see someone
  like you.

You’re gonna be knowing
The loneliest kind of lonely,
It may be rough going,
Just to do your thing’s the hardest thing
to do.

Chorus
But you’ve gotta make your own music
Sing your own special song,
Make your own kind of music even if
  nobody else sings along.

Chorus
So if you cannot take my hand,
And if you must be going,
I will understand.

Chorus (2x)

This concert is dedicated with gratitude to our founder, Kevin Stalheim,
who gave us all the gift of Thanksgiving concerts 1996-2018.
Performers

**Present Music Ensemble**
David Bloom, conductor & Co-Artistic Director
Eric Segnitz, violin/viola & Co-Artistic Director
Jennifer Clippert, flute
William Helmers, clarinet
Don Sipe, trumpet
Mark Hoelscher, trombone
Carl Storniolo, percussion
*Benjamin Krauss, percussion
*Marianne Parker, piano
*Alex Ayers, violin
Erin Pipal, viola
Adrien Zitoun, cello
Jon McCullough-Benner, contrabass
Marty Butorac, sound engineer

* indicates Present Music concert debut

**Hearing Voices Ensemble**
Erica Breitbarth, soprano
Sarah Richardson, soprano
Sara Louise Bitner, alto
Faith Danneil, alto
Brett Sweeney, tenor
Daniel Koplitz, tenor
*Noah Bossert, baritone
Lee Stovall, bass

**The Bucks Native American Singing and Drumming Group**
Aaron Cappo, Denise Cappo, Emma Careful, Joseph DeCora, Daniel Logan-Cappo, Noah Logan-Cappo, Brennan Potack, Ronnie Preston, Redbird Roman, Maynard Webster

**Reagan IB High School Chamber Choir**

**Members of the Ukuladies**
*Mary Backus, ensemble director* | Andrea Cychosz, Sue Frautsch, Char Guten, Diane Giacobassi, Susan Greenwald, Donna Hammes, Leslie Jahnke, Marilou Jasinski, Kathleen Johnston, Sue Koebel, Susan Kraeblen, Roz Salzman, Vicki Samolyk, Lauren Schreiner, Judy Mazur, M J Mortillaro

**Norman Gilleland, narrator**
Mystical Captivating Avant-Garde

MarieLelle AllsChwang

Milwaukee Musician

Full Interview at Radiomilwaukee.org
ABOUT THE MUSIC

Pauline Oliveros (1932-2016):  
The Heart Chant (2001)

The Heart Chant is a participatory meditation that Oliveros wrote as part of her career-long Deep Listening project. It is an offering of sonic healing for all beings through vocalization and listening. Written in response to the terrorist attacks on September 11, 2001, The Heart Chant’s simple instructions invite any and all to participate in creating community through sound.

Shelley Washington (b. 1991):  
A Kind of Lung (2017, arr. 2019)

This work, commissioned by the Bang on a Can Summer Festival, was originally for an ensemble including standard Western Classical instruments as well as instruments from Afghanistan, Kazakhstan, and the European Baroque. The composer says of the piece, “A Kind of Lung was written for a diverse ensemble expressing an experience we all share — breathing together.”

Reena Esmail (b. 1983):  
TaReKiTa (2016)

Reena Esmail works between the worlds of Indian and Western classical music, bringing works like TaReKiTa to life. The rhythmic material for this a capella work is based on a rhythmic pattern from Hindustani (North Indian) Classical music called the Tilwada Tal.

Musicians use a particular set of syllables as a mnemonic device to remember each tal, and the text for this piece is derived directly from those syllables.

Lauren Barta (b. 2001):  
Dreamily (2019)

Dreamily, premiered by Reagan IB High School’s Chamber Choir in April 2019, is meant to mimic the dream-like qualities of twilight. Twilight is the period of time that occurs after sunset, but the sun’s rays still permeate the sky. It is the time where the sky is full of bright, warm hues of pinks, purples, and oranges until it eventually fades to black, similar to our dreams. Twilight allows for our imagination to run wild, but can also stimulate a meditative state, both of which I tried to capture in the piece. I invite you to close your eyes and picture twilight throughout the piece and feel the slowness, stillness and sheer beauty of twilight. — Lauren Barta

Caroline Shaw (b. 1982):  
This Might Also Be a Form of Dreaming (2016)

This Might Also Be a Form of Dreaming is a setting of texts by Jamaican-American poet Claudia Rankine from her collection of prose poems Don’t Let Me Be Lonely. The work begins with the final words and the beautifully dangling preposition, “of,” which is the book’s final cadence. Each of the seven movements takes up a slightly different mode of musical writing, or a slightly different task vis-à-vis the excerpts of Rankine’s text. I tried to preserve the intimacy and clarity of succinct phrases such as “I am here” and “Here you are” while amplifying the complexity of the book’s project as a whole (alluded to in her observation, “The world moves through words”). Ultimately, the heart of the piece is a reflection of one of the
most beautiful passages: “Sometimes you read something and a thought that was floating around in your veins organizes itself into the sentence that reflects it. This might also be a form of dreaming.” — Caroline Shaw

This Might Also Be a Form of Dreaming
text from Don’t Let Me Be Lonely, Claudia Rankine

I.
Here. I am here.
in this world in this life in this place indicating the presence of.

II.
The world moves through words
(fragments of text from throughout Don’t Let Me Be Lonely, including references to television advertising, pharmacological information, imagined conversations, and the work of Coetzee, Celan, Milosz, and Levinas)

III.
Sometimes you read something and a thought that was floating around in your veins organizes itself into the sentence that reflects it. This might also be a form of dreaming.

IV.
(a reading)

V.
Then all life is a form of waiting, but it is the waiting of loneliness. One waits to recognize the other, to see the other as one sees the self. Levinas writes, “The subject who speaks is situated in relation to the other. This privilege of the other ceases to be incomprehensible once we admit that the first fact of existence is neither being in itself nor being for itself but being for the other, in other words, that human existence is a creature. By offering a word, the subject putting himself forward lays himself open and, in a sense, prays.”

VI.
(interlude)

VII.
I am sorry. I am sorry. I apologize.
I see you seeing me and I apologize for not knowing why I am alive.
I am sorry. I am sorry. I apologize.
Here. I am here.
Here you are.
We must both be here in this world in this life in this place indicating the presence of.

Eve Beglarian (b. 1958):
The Continuous Life (2000, arr. 2019)
Ten years ago, I cut out a poem by Mark Strand from The New Yorker and put it up on my bathroom wall. I knew the moment I read it that I wanted to set it to music. The poem is about the rhythm of everyday life, and how we long to find meaning in it. One thing I had always thought about Mark Strand’s poem, is that it is definitely a man’s voice, a father’s voice talking. So I started thinking about composer fathers, I even made a list of every composer father I know personally, and of course my own father is at the top of that list.

Though my father began his career as a talented and promising composer, he ultimately became an administrator, writing less and less music. I remember his music from my childhood, and I think it’s really beautiful; I finally convinced him to send me some scores and recordings. At the same time that I was working through my father’s music, I had just bought a guitar, which I immediately fell in love with. I decided to make the whole piece on the guitar. The whole piece is built out of sixteen loops, three of which come from my father’s music, and a couple of others are quotations from my own music, and one is an old folksong my mother sang to me when I was a child. I also used a recording made outside my childhood home in Los Angeles in the collage. — Eve Beglarian
Pauline Oliveros’ life as a composer, performer and humanitarian was about opening her own and others’ sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. She influenced American music profoundly through her work with improvisation, meditation, electronic music, myth, and ritual. Out of these practices, she founded Deep Listening, which she describes as, “listening to everything all the time, and reminding yourself when you’re not.” Such intense listening includes the sounds of daily life, of nature, of one’s own thoughts as well as musical sounds. Oliveros said simply, “Deep Listening is my life practice.”

Shelley Washington is a composer, performer, collaborator, and educator whose work incorporates elements from jazz, rock, American folk, and other musical spaces, new and old. A founding member of the composer collective Kinds of Kings, she has written works for Brooklyn Youth Chorus, Bearthoven, Bang on a Can, Experiments in Opera, and JACK Quartet, among many others. Washington holds degrees from Truman State University and NYU and is currently pursuing a doctorate at Princeton University. In her own words, “I want a listener to somehow move, for their emotions or imaginations to be altered, or even just be moved to tap their toes.”

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music. Esmail holds degrees in composition from Juilliard and Yale and has studied Hindustani music extensively in India. She is Composer-in-Residence with Street Symphony, where she works with communities experiencing homelessness and incarceration in Los Angeles. Esmail says, “I use my platform as a composer to bring people together who are very unlikely to interact with one another outside of a piece of music that I would create, but that music allows them to really form a bond with each other where then deeper conversations can be had and relationships can be built.”

Lauren Barta started her musical career at the age of 6, taking both private piano and violin lessons. In the fourth grade, she joined the Milwaukee Children’s Choir giving her the opportunity
2019 Present Music Thanksgiving Concert
to work with Anton Armstrong, Henry Leck, and Rollo Dilworth. She attended Ronald Reagan High School, which is where she began composing. When composing there, she drew inspiration from many contemporary choral composers such as Eric Whitacre and Jake Runestad. She is currently a first-year at Drake University, double majoring in Environmental Science and Music.

Caroline Shaw is a New York-based musician, vocalist, violinist, composer, and producer. She was the youngest recipient of the Pulitzer Prize for Music in 2013 for Partita for 8 Voices, written for the Grammy-winning Roomful of Teeth, of which she is a member. Recent commissions include new works for Renée Fleming, Dawn Upshaw, Sō Percussion, the LA Philharmonic, and the Orchestra of St. Luke’s with John Lithgow. She has produced for Kanye West and Nas and has contributed to records by The National, and Arcade Fire’s Richard Reed Parry. She says, “I’m still kind of figuring out what the music is that I like to write. I guess we all are all the time. Every chance you get is a chance to discover something new about yourself.”

CONCORD CHAMBER ORCHESTRA

TWELFTH NIGHT

Featuring Christmas music from Shakespeare’s time, our concert will close with the Milwaukee High School of the Arts Choir reprising the beloved Christmas opera, Amahl and the Night Visitors.

REPERTOIRE INCLUDES:
Lunatics and Lovers: Overture and Bacchanalia by Linda Robbins Coleman
Overture to Twelfth Night, Op. 73 by Mario Castelnuovo-Tedesco
Fantasia on Greensleeves by Ralph Vaughan Williams
Amahl and the Night Visitors by Gian Carlo Menotti

Sat. December 7, 2019 • 7:00 pm
Basilica of St. Josaphat, 2333 S. 6th Street, Milwaukee

Tickets online at www.concordorchestra.org
or at the door: $25 general adm / $20 senior / $15 student
**Eve Beglarian** is, according to the Los Angeles Times, “a humane, idealistic rebel and a musical sensualist.” Winner of the 2015 Robert Rauschenberg Prize for her “innovation, risk-taking, and experimentation,” Beglarian’s projects include a work about women in Vicksburg from the Civil War to the present, a decades-long project called *A Book of Days*, and a compositional journey down the length of the Mississippi River by kayak and bicycle. In her own words, “What makes me an artist isn’t that I’m out there banging out the notes, it’s that I’m taking stuff in — I’m feeling stuff, and I’m translating that so that you can feel it.”

**Cass Elliot**, also known as **Mama Cass**, was an American singer and actress, best known as a member of The Mamas and the Papas, a Billboard topping folk rock group that recorded and toured over only four years together. After the group broke up in 1968, she released five solo albums, hosted television specials, and acted in films. In 1998, she was posthumously inducted into the Rock and Roll Hall of Fame for her work with The Mamas and the Papas. Connecting to the lyrics of the song for tonight’s performance, she once said, “If you truly dig what you are doing, if you lay it out that way, nobody can not respond.”

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**Anne Azéma & Soloists of the Boston Camerata**

*A Medieval Christmas: Puer Natus Est*

December 7 at 5:00 pm  | December 8 at 3:00 pm
St Joseph Chapel  | 1501 S. Layton Blvd  | Milwaukee, WI

EARLYMUSICNOW.ORG  |  414.225.3113
**Present Music Staff**

2019 Present Music Thanksgiving Concert

**David Bloom, Co-Artistic Director**

David Bloom is co-artistic director of both Present Music and Contemporaneous, a 22-member New York-based ensemble. He has conducted over 200 world premieres and has worked with such artists as Bang on a Can All-Stars, David Byrne, Helga Davis, Donnacha Dennehy, Kronos Quartet, Courtney Love, NOW Ensemble, and Dawn Upshaw. He will appear as a guest conductor with the Los Angeles Philharmonic this season. David is artistic advisor of The Dream Unfinished (an activist orchestra for social justice), conductor of Face the Music (New York’s new music youth orchestra), and teaches conducting at New York University.

**Eric Segnitz, Co-Artistic Director**

Eric Segnitz is a violinist, composer/arranger, and co-artistic director of Present Music. Over Present Music’s 38-year history of concerts, tours, and recordings, Segnitz has written countless arrangements, scored six films for live performance, and performed in virtually every performance. As a soloist, he has recorded the world premiere of Astor Piazzolla/John Adams’ Todo Buenos Aires, as well as premieres of the concerto In White and the duo Partita by Kamran Ince, and served as producer and second violinist for the Kepler Quartet’s epic and widely-heralded recording cycle of microtonalist Ben Johnston’s ten string quartets.

**Tai Renfrow, Production/Ops Manager**

Tai Renfrow is a San Francisco native who migrated to the Midwest in elementary school and grew up in the Milwaukee area. She received her BFA from the University of North Carolina School of the Arts with a major in stage management and background focus in music. Before returning to Wisconsin, Renfrow was involved in productions with The Dallas Opera, Central City Opera, and Piedmont Opera Theater. In 2017, she served as the Orchestra Assistant with the Milwaukee Youth Symphony Orchestra for their Argentina/Uruguay tour and she is currently involved as the Equipment Manager for Bel Canto Chorus.
PRESENT MUSIC is committed to engaging artists and audiences in imaginative and provocative experiences with new music here in Milwaukee. What began in Kevin’s head 38 years ago continues to thrive today because of your dedicated and generous support. We are truly grateful.

Ticket sales cover less than a quarter of our operating expenses. Your gifts help us invent one-of-a-kind concert experiences, engage the community in exciting collaborations, nurture students through the Creation Project composition programs, and promote emerging composers through high-quality performance. Please let us know that you believe new music is important to our community by making a gift or increasing your current gift to Present Music today.

Thank you for supporting our mission!
2019 PRESENT MUSIC THANKSGIVING CONCERT

* Thank you for your new or increased gift! This list is current as of November 12, 2019. If you identify any errors, please contact us to ensure we correct our records and thank you for your understanding.

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There are many ways to get involved - Share your passion by contacting Tai Renfrow Production/Ops Manager by phone at (414) 271-0711x3 or by email at TRENFROW@PRESENTMUSIC.ORG

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(see the Box Office at Intermission or after the concert!)

No matter where you are on life’s journey, you are welcome here.

www.plymouth-church.org
This February, Present Music welcomes the eclectic, multi-disciplinary, Swedish guest and visiting artist, Sophie Dunér to perform alongside the Present Music Ensemble for a special audio-visual performance in collaboration with local visual artists. This concert includes a special screening of the silent film The Love of Zero with a new live score composed by Frank Pahl.

Present Music’s Season Finale captures the spirit of the 1960’s Italian films about the American Old West. The Spaghetti Western concert (22 May 2020) explores musical visions of the Great Plains and the Dust Bowl, with works by Kyle Gann, Annie Gosfield, and Henry Threadgill. In a crosscurrent, a work of American composer Yotam Haber inspired by the music of Roman Jews is juxtaposed with Italian composer Ennio Morricone’s iconic sounds of the West.
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Milwaukee Ballet, The Nutcracker, 2017, Marize Fumero, Photo by Mark Frohna; First Stage, The Wiz, DiMonte Henning, Darrington Clark and Reese Parish, Photo by Paul Ruffolo; Milwaukee Youth Symphony Orchestra, Photo by Ron Oshima