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Lyris Quartet

Lyris Quartet

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LYRIS QUARTET

Alyssa Park & Shalini Vijayan, violin
Luke Maurer, viola
Timothy Loo, cello

with guest
Sharon Harms, soprano

February 3, 2024



CHAPMAN
UNIVERSITY

College of
Performing Arts

Hall-Musco Conservatory of Music

A MESSAGE FROM THE DEAN



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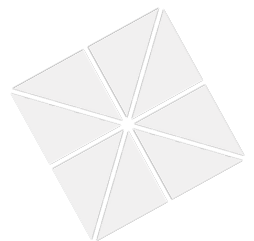
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Giulio Ongaro, Ph.D.

Dean and Professor
Berteia Family Chair in Music
College of Performing Arts

Chapman University



**CHAPMAN UNIVERSITY
HALL-MUSCO CONSERVATORY OF MUSIC PRESENTS**

LYRIS QUARTET

Alyssa Park & Shalini Vijayan, violin
Luke Maurer, viola
Timothy Loo, cello

with guest
Sharon Harms, soprano

Saturday, February 3, 2024
8 p.m.

SALMON RECITAL HALL

PROGRAM

Blueprint (2016)

Caroline Shaw
(b. 1982)

String Quartet No. 3 (1938)

Elizabeth Maconchy
(1907–1994)

Lento – Presto – Andante – Presto Poco largamente

Inside Voice (2015)

Kurt Rohde
(b. 1966)

INTERMISSION

Canções dos Desassossego
(Songs of Disquiet) (2023)

Chris Castro
(1990–1856*)

This commission has been created through CMA's Classical Commissioning program with the generous support provided by the Mellon Foundation.

Introdução

Tabacaria

Movement I

Intervalo I

Canção I Praeludium

Intervalo II

**According to the artist.*

PROGRAM

Movement II

Intervalo III
Canção II
Intervalo IV

Movement III

Sphinx I
Intervalo V
Canção III Qualquer Música
Intervalo VI Ricercar for Lyris

Movement IV

Intervalo VII
Canção IV Fresta
Intervalo VIII In Memoriam B. B.

Movement V

Intervalo XI
Canção V Fuga
Intervalo X

Movement VI

Sphinx II
Intervalo XI
Canção VI Adiamento – Contrafacta for Sharon
Intervalo XII

Da Capo al Fine

Tabacaria

ABOUT THE ARTISTS

The **Lyris Quartet**, described as “radiant...excellent... and powerfully engaged” by Mark Swed of the *L.A. Times*, was founded in 2008. The founding of Lyris was the culmination of years of collaboration between its members in many different ensembles in Los Angeles. The individual members of the quartet have won top prizes at such competitions as the Tchaikovsky International Competition and Aspen Music Festival as well as collaborated with renowned artists Natalia Gutman, David Geringas, Martha Argerich, Alban Gerhardt, Boris Pergamenschikov, Guillaume Sutre, Myung-Whun Chung, and Richard Stoltzman.

They have collaborated with composers Steve Reich, Krystof Penderecki, Oliver Knussen, Steven Mackey, John Adams, Paquito D’Rivera, Wadada Leo Smith, Gerard Schurmann and Billy Childs.

They have appeared throughout North America, Europe and Asia in a diverse range of ensembles including GRAMMY-nominated groups Absolute Ensemble and Southwest Chamber Music, and Orchestra Ensemble Kanazawa as well as solo and chamber appearances in various festivals such as Ravinia, Brahms Festival in Madrid, Music Academy of the West, Banff Centre for the Arts, Czech SommerFest, and Oregon Festival of American Music, among others.

In Los Angeles, Lyris has performed at the Bing Theater at Los Angeles County Museum of Art, the Broad Stage, Zipper Hall at The Colburn School, Royce Hall and Disney Hall. They opened the Long Beach Opera’s production of Janacek’s *Cunning Little Vixen* with a featured performance of the *Intimate Letters* quartet, and performed the west-coast premiere of David Lang’s *The Difficulty of Crossing a Field*. Other performances have included the South Bay Chamber Music Series, Los Angeles Music Guild, Annenberg Series and Chamber Music Palisades. This year will mark their third season as the resident ensemble for the critically acclaimed series Jacaranda: Music at the Edge.

ABOUT THE ARTISTS

The Lyris Quartet also helps to curate the new music series "Hear Now" which helps to promote the music of Los Angeles composers. They have just completed their first album for Toccata Classics which will be released next year.

Praised as "superb," "luscious-toned," "extraordinarily precise and expressive" and "dramatically committed and not averse to risk" by the *New York Times*, young American soprano **Sharon Harms** is known for fearless performances and passionate interpretations of works new and old for the recital, concert, and operatic stage.

Sharon has premiered the music of some of today's leading composers and her repertoire spans a versatile spectrum of periods and styles. A wide array of collaborations have put Ms. Harms in venues around the world. She is a member of the Argento Ensemble and has been featured with Alter Ego Ensemble, Baroque Band of Chicago, Center for Contemporary Opera, counter)induction, Da Capo Chamber Players, East Coast Contemporary Ensemble, Eighth Blackbird, Ensemble Mis-en, Ensemble Recherche, Ensemble Signal, International Contemporary Ensemble (ICE), Juilliard Center for Innovation in the Arts, Larchmere String Quartet, Lima Symphony Orchestra, Limón Dance Company, MET Opera Chamber Orchestra, Momenta Quartet, NC New Music Initiative, Network for New Music, New Chamber Ballet, New Dramatists, New Fromm Players, Orchestra of the League of Composers, Pacifica Quartet, Princeton Festival Opera, Pueblo Symphony Orchestra, Simon Bolivar Orchestra, Slee Sinfonietta, Southwest Chamber Ensemble, Talea Ensemble, and Third Coast Percussion.

Ms. Harms has appeared as a fellow at the Tanglewood Music Center, and as a guest artist of the American Academy in Rome, Colorado College Music Festival, Columbia University, Cornell University, East

ABOUT THE ARTISTS

Carolina University, Institute for Advanced Study in Princeton, June in Buffalo, Los Angeles International New Music Festival, MATA, NYC Electroacoustic Music Festival, Princeton Festival, Southern Exposure New Music Series, St. Urban Salon Series, The College of New Jersey, University of Chicago, University of Northern Colorado, University of Notre Dame, Radcliffe Institute, and Resonant Bodies Festival. She taught as a guest instructor at East Carolina University in the Fall of 2017 and is on staff for the Composer's Conference & Chamber Music Workshops at Brandeis University (formerly Wellesley).

Recording projects include a 2013 Latin GRAMMY nomination for Gabriela Ortiz' *Aroma Foliado* with Southwest Chamber Ensemble, and a CD of new vocal works by Louis Karchin with Da Capo Chamber Players on Bridge Records. She is also featured on Jesse Jones' *Ephemera* and the composer's final CD *Charles Wuorninen, Vol. 3*.

ABOUT THE COMPOSERS

Caroline Adelaide Shaw is a New York-based musician—vocalist, violinist, composer and producer—who performs in solo and collaborative projects. She is the youngest recipient of the Pulitzer Prize for Music 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 the Dover Quartet, the Calidore Quartet, the Aizuri Quartet, FLUX Quartet, Brooklyn Rider, Anne Sofie von Otter, The Crossing, Roomful of Teeth, yMusic, ACME, ICE, A Far Cry, Philharmonia Baroque, the Baltimore Symphony and Carnegie Hall's Ensemble Connect. In the 2017–18 season, Caroline's new works will be premiered by Renée Fleming with Inon Barnatan, Dawn Upshaw with Sō Percussion and Gil Kalish, the Orchestra of St. Luke's with John Lithgow, the Britten Sinfonietta, TENET with the Metropolis Ensemble, the Mendelssohn Club of Philadelphia, the Netherlands Chamber Choir and Luciana Souza with A Far Cry. Future seasons will include a new piano concerto for Jonathan Biss with the St. Paul Chamber Orchestra and a new work for the L.A. Phil. Caroline's scoring of visual work includes the soundtrack for the feature film *To Keep the Light* as well as collaborations with Kanye West. She studied at Yale, Rice and Princeton, and she has held residencies at Dumbarton Oaks, the Banff Centre, Music on Main and the Vail Dance Festival. Caroline loves the color yellow, otters, Beethoven opus 74, Mozart opera, Kinhaven, the smell of rosemary and the sound of a janky mandolin.

Elizabeth Maconchy was a composer of great versatility and unfailing integrity, amply deserving of a British critic's description of her as 'one of the most substantial composers these islands have yet produced'. Born to Irish parents in Hertfordshire on 19 March 1907, she grew up in rural Ireland, playing the piano and writing music from the age of six. She studied at the Royal College of Music with Vaughan Williams,

ABOUT THE COMPOSERS

who remained a lifelong friend; but she was attracted less by English pastoralism than by the central European modernism of Bartók and Janáček, and she completed her studies with K.B. Jiráček in Prague.

After her return to England, her career was launched by the successful premiere of her suite *The Land under Sir Henry Wood* in the 1930 Proms season; this was followed by performances of her music at the pioneering Macnaghten-Lemare Concerts and in several European cities.

In the post-war era, Maconchy was greatly in demand as a composer amongst the leading professional ensembles, orchestras and soloists of the day, whilst also writing for amateurs and students, and was recognised as a leader of her profession: she chaired the Composers' Guild of Great Britain, was President of the Society for the Promotion of New Music, and in 1987 was appointed Dame of the British Empire. She lived in an Essex village with her husband, the scholar and medical historian William LeFanu, to whom she was married for over sixty years; the younger of their two daughters is the composer Nicola LeFanu. 'Betty' Maconchy, as she was affectionately known by many, died in November 1994.

While Maconchy's musical language evolved over the years, her works always enshrined her conception of music as 'an intellectual art, a balanced and reasoned statement of ideas, an impassioned argument, an intense but disciplined expression of emotion'. She used these words in explaining her attachment to the medium of the string quartet, which resulted in an outstanding sequence of thirteen quartets, spanning more than fifty years. They dominate her catalogue of chamber music, though complemented by many other beautifully fashioned chamber and instrumental works, large and small. Similarly, works for strings are prominent in the list of her orchestral works; but there are also pieces for full orchestra, including a couple written for young performers without

ABOUT THE COMPOSERS

any watering-down of their language, and a number of concertante works, all perfectly suited to their solo instrument or instruments. Maconchy's dramatic instincts found expression in a sharply contrasting triptych of modestly scaled one-act operas, and equally in the ambitious cantata *Héloïse and Abelard* for soloists, chorus and orchestra. Choral music on a smaller scale includes several imaginatively conceived works for mixed chorus with chamber ensemble. And the lyrical side of her musical personality comes to the fore in her writing for solo voice, with piano, chamber orchestra and, in the ravishing late cycle *My Dark Heart*, ensemble. All in all, then, there are few areas of the repertoire which have not been enriched by Elizabeth Maconchy's music, and there is much in her output which urgently awaits rediscovery by a new generation of performers and listeners.

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The music of composer and violist **Kurt Rohde** has been described as being "filled with exhilaration and dread. It's a mirror of our times, it's dark music, lit up by peckings, clackings, snaps and slides. It sounds eerie, but lyrical; sustained, but skittish; free-form, yet dancing." (*San Jose Mercury News*, Richard Scheinin.)

Kurt is a recipient of the Rome Prize, the Berlin Prize, a Guggenheim Fellowship, a Radcliffe Institute for Advanced Studies Fellowship, the Lydian String Quartet Commission Prize, and an Arts and Letters Award in Music from the American Academy of Arts and Letters. He has received commission awards from New Music USA – Commissioning Music/USA, the NEA, and the Barlow, Fromm, Hanson, and Koussevitzky Foundations. Mr. Rohde has created new works for the Lyris Quartet, ZOFO Duet, the Lydian String Quartet, eighth blackbird, the St. Louis Symphony Orchestra, the Scharoun Ensemble, pianist Genevieve Lee, and

ABOUT THE COMPOSERS

the Left Coast Chamber Ensemble. A revised version of his opera, *Death with Interruptions*, based on the novel by José Saramago, was premiered in November 2017 by soprano Nikki Einfeld, tenor Joe Dan Harper, baritone Daniel Cilli, the San Francisco-based chorus Volti, conductor Matilda Hofman and the Left Coast Chamber Ensemble, alongside a new monodrama, *Never was a knight...*, based on Cervantes' *Don Quixote* for tenor Joe Dan Harper. He recently completed song cycle for the Brooklyn Art Song Society using poems by Diane Seuss called *It wasn't a dream...* Kurt is a curator at the Center for New Music and serves as Artistic Advisor for the Left Coast Chamber Ensemble.

Beginning in 2017, Kurt embarked on a multi-year commissioning project to create and perform new works for solo viola/viola & electronics/viola & piano by over 30 underrecognized and underappreciated composers as part of his new music initiative, which is based in part on Cher's decades-long series of Farewell Tours, called Kurt's Farewell Tour—Parts 1, 2, 3, 4, 5, & 6. In 2016, he also started the Kurt Rohde Emerging Composer Fund with Left Coast Chamber Ensemble in an effort to create an opportunity for young composers to create new work with a professional ensemble, with the hope of establishing enduring relationships between composers and performers.

Kurt is currently working on an additional opera projects with writer Dana Spiotta and artist David Humphrey. Mr. Rohde is also collaborating with artist/filmmaker Shelley Jordan on a new project following their highly successful and recently completed installation work *[Lost] In The Woods*. A CD of his chamber works, *ONE—chamber music of Kurt Rohde*, was released by Innova Recordings. His CD of large ensemble music, *Oculus—music for strings with the New Century Chamber Orchestra*, was released on the Mondovibe label.

ABOUT THE COMPOSERS

Kurt has been in residence at Copland House, was guest composer in residence at the Bennington Chamber Music Conference in Vermont and the Cappadocia Music Festival in Turkey, and was the Keynote Speaker at the 2015 Festival of New American Music at Sacramento State University. Recently completed works include: a pick-pocket cello concerto commissioned by the Barlow Endowment for Music Composition for cellist Michelle Kesler, a new work for the 2017 Pacific Rim Festival, a solo work for cellist Rhonda Rider, an ensemble piece for NY-based ensemble *mise-en*, and a new work for pianist Genevieve Lee for speaker, toy piano and harpsichord commissioned by the Fromm Foundation.

A professor of Music Composition and Theory at the University of California at Davis Department of Music, where he was co-director of the Empyrean Ensemble until 2015, Kurt is a violist with the Left Coast Chamber Ensemble, and was a member of The New Century Chamber Orchestra from 1994 to 2014. Mr. Rohde is a graduate of the Peabody Institute at Johns Hopkins University, the Curtis Institute of Music, and SUNY Stony Brook, and has attended the Willapa Bay, Montalvo, Yaddo, MacDowell, and the Djerassi Resident Artists Programs. A native of the Hudson Valley, Kurt Rohde lives in San Francisco with his husband Timothy Allen and their poodle Hendrix.

Chris Castro is a composer, double bassist, theorist and educator residing in Southern California. He was awarded Chamber Music America's 2021 Classical Commissioning Award, where an anonymous juror described his music as being "on par with Varèse." His music draws from the rich tradition of Western Art Music, from Johannes Ockeghem's *Missa Prolationum* to John Coltrane's *Ascension*. As a new music advocate, Chris serves on the artistic advisory board for the Left Coast Chamber Ensemble, New Mexico Contemporary Ensemble, and will be premiering

ABOUT THE COMPOSERS

two solo double bass works written for him by Phil Acimovic and Linda Catlin Smith in the fall of 2024. Chris holds degrees from the Juilliard School (double bass and composition) and a PhD from the University of California, Davis, in composition and music theory. He is an assistant professor of Composition at Chapman University.

PROGRAM NOTES

Caroline Shaw—Blueprint

Blueprint, composed for the incredible Aizuri Quartet, takes its title from this beautiful blue woodblock printing tradition as well as from that familiar standard architectural representation of a proposed structure: the blueprint. This piece began its life as a harmonic reduction—a kind of floor plan—of Beethoven’s string quartet Op. 18 No. 6. As a violinist and violist, I have played this piece many times, in performance and in joyous late-night reading sessions with musician friends. (One such memorable session included Aizuri’s marvelous cellist, Karen Ouzounian.) Chamber music is ultimately about conversation without words. We talk to each other with our dynamics and articulations, and we try to give voice to the composers whose music has inspired us to gather in the same room and play music. *Blueprint* is also a conversation—with Beethoven, with Haydn (his teacher and the “father” of the string quartet), and with the joys and malinconia of his Op. 18 No. 6.

—Caroline Shaw, March 2016

Blueprint was commissioned by the Wolf Trap Foundation for the Performing Arts for the Aizuri Quartet.

Elizabeth Maconchy—String Quartet No. 3

Maconchy wrote tons of music for different ensembles but she kept coming back to the string quartet. She wrote 13 string quartets over a 50-year period. They act almost as benchmarks to the whole of the mid-20th century, from the first in 1932 to the last in 1984.

String quartet no 3 is her shortest quartet but it packs-in the drama. Written in 1938, No. 3 sees Maconchy really getting into the nitty-gritty of complicated family relationships. The piece is a 10-minute psychological thriller, seeing the four instruments engaging in a tense disagreement.

PROGRAM NOTES

The only recording of this, so far, breaks the piece into five broad sections. The first section is a Lento, slow and full of unspoken tension, expertly paced and drawn out to heighten the drama. This leads into a Presto—frenetic and passionate. There's a brief respite with a seductive Andante, sweet and manipulative before moving into another anguished Presto. This is succeeded by a calmer Poco Largamente which brings the piece to a close.

The interactions between the strings really seem like a story unfolding, the chords come together but never quite resolve themselves, just bouncing off onto another phrase, another sentence.

The four voices are constantly intertwining, breaking into canons then merging again only to separate completely once more going all the way through until coming to a final uneasy conclusion.

—Elizabeth de Brito

Kurt Rohde—Inside Voice

Composed as part of the L.A.-based Lyris Quartet's 2015 *Intimate Letters* commission/recording project. I imagined that if a letter is meant to be read, then music is meant to be heard. In this is 10- to 11-minute piece for string quartet, all the twists and turns that instigate change are begun by the second violin and viola...the first violin and cello have no option but to oblige and follow suit.

Chris Castro—Canções dos Desassossego (Songs of Disquiet)

Canções dos Desassossego (Songs of Disquiet) is a six-movement work for soprano and string quartet. Each movement contains three parts: a Cancão (Song) framed by two Intervalos (Intervals). The text

PROGRAM NOTES

of each Intervalo is taken from both phases of the incomplete novel *Livro do Desassossego (Book of Disquiet)* by Vincent Guedes and Bernardo Soares. The text of each Canção is a poem by either Álvaro de Campos, Ricardo Reis, Alberto Caerio or Fernando Pessoa. All of these authors (including Fernando Pessoa) are heteronyms of the Portuguese writer Fernando Pessoa. A heteronym (Pessoa's term) is an invented character that the author writes as. They are individuals with their own dates, influences, literary styles, and topics. I have chosen to reflect the multiplicity of each authors language in the piece. All of the Intervalos are in English translations, while the Canções set the original Portuguese. The heart of each movement is its Canção, with the Intervalos acting as musical and textual Preludes and Postludes. The Intervalos introduce and expound upon ideas found in each poem. I have selected passages from Jerónimo Pizarro's edition of *Livro do Desassossego* and translated to them to English. Writings from the *Book of Disquiet* then frame a poem by other heteronyms of Pessoa. The poems deal with a variety of topics: apathy, music, weather, politics, the nature of reality, dreams, nothing. The text is found below.

The death of Harold Bloom in October of 2019 caused me to reflect upon my dearth of literary knowledge. My mother gifted me Pessoa's *Book of Disquiet* for Christmas a few months later as recommended in Bloom's *The Western Canon*. I finished it in February 2020 in Amherst, MA, and being the beautiful college town Amherst is I walked to a bookstore and bought all the Pessoa I could find. A month later, on St. Patrick's Day, I could no longer read at my favourite bar in Davis, CA, so I spent the next few years in my studio apartment with Fernando Pessoa and all 70-plus of his heteronyms and the many translations that exist of his work. I had the time of my life.

PROGRAM NOTES

The first line I read from the *Book of Disquiet* (which Pessoa called “The saddest book in Portugal”) captures the essence of the diary-like prose of a manic-depressive assistant bookkeeper living in Lisbon.

“Sometimes I think I will never leave Rua dos Douradores. And having written this, it seems to me eternity.”

—from the second phase of the
Book of Disquiet by Bernardo Soares,
translation by Margaret Jull Costa

Canções dos Desassossego was awarded a Chamber Music America Classical Commissioning Grant in 2021. It was composed for soprano Sharon Harms and the Lyris String Quartet, to whom the score is dedicated. I desperately wanted to write songs for these five musicians and I hope I succeeded.

“And I am offering you this book because I know it to be both beautiful and useless. It teaches nothing, preaches nothing, arouses no emotion. It is a stream that runs into an abyss of ashes that the wind scatters and which neither fertilize nor harm—I put my whole soul into its making, but I wasn’t thinking of that at the time, only of my own sad self and you, who are no one. And because this book is absurd, I love it; because it is useless I want to give it to you, and because there is no point in wanting to give it to you, I give it anyway... Pray for me when you read it, bless me by loving it and forget it as I forget those women, mere dreams I never knew how to dream.”

—from the first phase of the
Book of Disquiet by Vicente Guedes,
translation by Margaret Jull Costa

TEXT & TRANSLATIONS

Text by Fernando Pessoa / Heteronyms (all translations by composer).

INTRODUÇÃO

Não sou nada.

I am nothing.

Nunca serei nada.

I will never be anything.

Não posso querer ser nada.

I can't want to be anything.

À parte isso, tenho em mim todos os
sonhos do mundo.

Aside from that, I have inside me all of
the dreams of the world.

—From *Tabacaria (The Tobacco Shoppe)*
by Álvaro de Campos

MOVEMENT I

Intervalo I

I dress myself, like the mad, with dried flowers that continue to live in their
dreams.

I am a well of gestures that I didn't even sketch, of words that I never thought of
putting on the curve of my lips, of dreams that I forgot to dream until the end.

I am the ruin of buildings that were never more than ruins, that someone got
tired of in the middle of building.

These are my Confessions, and if I say nothing in them I have nothing to say.

—Vincente Guedes / Bernardo Soares

TEXT & TRANSLATIONS

Canção I—Praeludium

Nada fica de nada. Nada somos.
Um pouco ao sol e ao ar nos
atrasamos
Da irrespirável treva que nos pese
Da húmida terra imposta,
Cadáveres adiados que procriam.

Leis feitas, estátuas vistas, odes findas—
Tudo tem cova sua. Se nós, carnes
A que um íntimo sol dá sangue, temos
Poente, porque não elas?
Somos contos contando contos, nada.

Song I—Prelude

Nothing comes of nothing. We are nothing.
A little of the sun and of the air we
postpone
From the unbreathable darkness that
weighs us down
From the damp imposed earth,
Delayed corpses that procreate.

Laws made, statues viewed, odes finished—
Everything has its grave. If we, flesh
That an intimate sun gives blood, have
a sunset, why not them?
We are stories telling stories, nothing.

—Ricardo Reis

Intervalo II

All of this is empty, even the idea of emptiness. All of this is said in another language, incomprehensible to us, mere sounds of syllables without form in understanding. Life is hollow, the soul is hollow, the world is hollow. All gods die a greater death than death. Everything is emptier than a vacuum. It is all a chaos of nothing.

If I think this and look around to see if reality will quench my thirst, I see inexpressive houses, inexpressive faces, inexpressive gestures. Stones, bodies, ideas—everything is dead.

Nothing means anything to me. Everything looks unfamiliar, not because I find it strange but because I don't know what it is. The world is lost. And in the depths of my soul—the only reality of the moment, there is an intense and invisible pain, a sadness like the sound of someone crying in a dark room.

—Vincente Guedes / Bernardo Soares

TEXT & TRANSLATIONS

MOVEMENT II

Intervalo III

Humanitarianism is a rudeness.

This cult of humanity, with its rituals of Liberty, and humanity, always seemed to me like the revival of ancient cults, where the animals were like gods, or the gods had animal heads.

Nothing weighs so heavy on my sorrow than the words of moral society.

Poor concepts without soul or character, Liberty, Humanity, Happiness...

I feel offended by the supposition that these expressions have something to do with me.

I just feel sorry that I don't know how to be someone who feels sorry.

—Vincente Guedes / Bernardo Soares

TEXT & TRANSLATIONS

Canção II

Falas de civilização, e de não dever ser,
Ou de não dever ser assim.

Dizes que todos sofrem, ou a maioria
de todos,

Com as coisas humanas postas desta
maneira.

Dizes que se fossem diferentes,
sofreriam menos.

Dizes que se fossem como tu queres,
seriam melhor.

Escuto sem te ouvir.

Para que te quereria eu ouvir?

Ouvindo-te nada ficaria sabendo.

Que tenho eu com o que deveria ser?

O que deve ser é o que não ha.

Se as coisas fossem diferentes, seriam
diferentes: eis tudo.

Se as coisas fossem como tu queres,
seriam só como tu queres.

Ai de ti e de todos que levam a vida

A querer inventar a máquina de fazer
felicidade!

Song II

You speak of civilization, of how it
shouldn't be,

Or how it should be like that.

You say that everyone suffers, or most
everyone,

With human affairs managed this way.

You say that if things were different,
they would suffer less.

You say that if they were the way you
want them, they would be better.

I hear you without listening.

Why would I want to listen to you?

Listening to you I would learn nothing.

What do I care about how things
should be?

What should be doesn't exist.

If things were different they would be
different: that is all.

If things were as you want them, they
would be as you want them

Woe betide you and to all who spend
their lives

Trying to invent the machine to make
happiness!

—Alberto Caeiro

TEXT & TRANSLATIONS

Intervalo IV

All revolutionaries are stupid...

...knights on foot defending some abandoned ideal.

...a colorless landscape of monotonous souls rising to the surface for a moment to speak old words and worn gestures, descending again to the bottom of the fundamental stupidity of human expression.

But, in truth, nothing changes anything, and what we say or do only addresses the tops of the mountains, in whose valleys all things sleep.

—Vincente Guedes / Bernardo Soares

MOVEMENT III

Intervalo V

A lap or a cradle or a warm arm about my neck...A voice that sings low and makes me want to cry...The sound of the fire in the fireplace...A warmth in the winter...A misplacement of my consciousness...And then, without sound, a calm dream in a huge space, like the moon rotating between the stars...

—Vincente Guedes / Bernardo Soares

TEXT & TRANSLATIONS

Canção III – Qualquer Música

Qualquer música, ah, qualquer,
Logo que me tire da alma
Esta incerteza que quer
Qualquer impossível calma!

Qualquer música — guitarra,
Viola, harmónio, realejo...
Um canto que se desgarra...
Um sonho em que nada vejo...

Qualquer coisa que não vida!
Jota, fado, a confusão
Da última dança vivida...
Que eu não sinta o coração!

Song III – Any Music

Any music, ah, any,
As soon as you take me out of my soul
This uncertainty wants
Any impossible calm!

Any music – guitar,
Viola, harmonium, barrel-organ
A song that falls part...
A dream in which I see nothing...

Anything other than life!
Jota, fado, confusion
Of the final dance lived...
May I not feel the heart!

—Fernando Pessoa

Intervalo VI—Ricerca for Lyrus

...quincunxes, arbors, artificial caves, flowerbeds, fountains, all the art left
from the dead masters...

...marbled in distant palaces, reminiscences placing hands on ours, casual
glances of indecision, sunsets in their fateful skies, dusk, stars hanging over the
silences of decaying empires...

—Vincente Guedes / Bernardo Soares

TEXT & TRANSLATIONS

MOVEMENT IV

Intervalo VII

I want to scream in my head. I want to stop, crush, break this impossible gramophone record that sounds inside me...

I want to order my soul to stop, let me out, and drive on without me.

...everyone and everything oppresses me, strangles me and drives me crazy....

But I raise my head to the blue sky, expose my face to the unconsciously cool wind, lower my eyelids having seen it, forget my face after having felt it. I don't feel better, I feel different.

High in the sky, like a livable nothing, a tiny cloud is a white oblivion of the entire universe.

—Vincente Guedes / Bernardo Soares

Canção IV—Fresta

Em meus momentos escuros
Em que em mim não há ninguém,
E tudo é névoas e muros
Quanto a vida dá ou tem,

Se, um instante, erguendo a fronte
De onde em mim sou aterrado,
Vejo o longínquo horizonte
Cheio de sol posto ou nado

Revivo, existo, conheço,
E, ainda que seja ilusão
O exterior em que me esqueço,
Nada mais quero nem peço.
Entregue-lhe o coração.

Song IV—Loophole

In my dark moments
In which in me there is no one
And everything is fog and walls
That all of life has to offer

If, for a moment, lifting my forehead
From where in me I am terrified
I see the distant horizon
Full of the sun setting or swimming

I revive, I exist, I know
And even if it is an illusion
The outside where I forget myself.
I don't want to ask for anything more.
I give you my heart.

—Fernando Pessoa

TEXT & TRANSLATIONS

Intervalo VIII—In Memoriam B. B.

I am free and lost.
I feel. Cooling fever. I am I.

Like all of nature I have failed.

...colorless light...

Ah, it is not true that life is painful, or that it is painful to think about life.
If we are natural it will pass as it came, fade as it grew. Everything is nothing
and our pain with it.

Tired I close the shutters of my windows, exclude the world, and for a moment
have freedom.

Vitality recovers and revives. The dead are buried. Losses lost.

—Vincente Guedes / Bernardo Soares

Intervalo IX

And right now, conscious of knowing how to see, I look at the vast objective
metaphysics of all with a certainty that makes me want to die singing. "I am
the size of what I see!" And the vague moonlight, entirely mine, begins to mar
the half-black blue of the horizon.

I want to raise my arms and shout things of unknown savagery, to have words
with the high mysteries...

"I am the size of what I see!" And the phrase becomes my entire soul...

TEXT & TRANSLATIONS

Canção V—Fuga

Quando tornar a vir a primavera
Talvez já não me encontre no mundo.
Gostava agora de poder julgar que a
primavera é gente
Para poder suppor que ella choraria,
Vendo que perdera o seu unico amigo.
Mas a primavera nem sequer é uma
coisa:
É uma maneira de dizer.
Nem mesmo as flores tornam, ou as
folhas verdes.
Ha novas flores, novas folhas verdes.
Ha outros dias suaves.
Nada torna, nada se repete, porque
tudo é real.

Song V—Fugue

When spring comes again
I may no longer be in the world.
I would like to think that spring is a
person
So I may imagine she would cry,
Seeing that she lost her only friend.
But spring isn't even a thing:
It is a manner of speaking.
Not even the flowers return, or the
green leaves.
There are new flowers, new green
leaves.
There are other gentle days.
Nothing returns, nothing is repeated,
because everything is real.

—Alberto Caeiro

Intervalo X

We never know when we are sincere. Maybe we never will be. And even if
we are sincere today, tomorrow we may be sincere about something contrary.

—Vincente Guedes / Bernardo Soares

Intervalo XI

I carry with me the knowledge of my defeat like a flag of victory.
The energy to fight was stillborn in us because we were born with no enthusiasm
for fighting.
What of the tambourine, still bear?

—Vincente Guedes / Bernardo Soares

TEXT & TRANSLATIONS

Canção VI – Adiamento (Contrafacta for Sharon)

Depois de amanhã, sim, só depois de
amanhã...

Leverei amanhã a pensar em depois
de amanhã,

E assim será possível; mas hoje não...

Não, hoje nada; hoje não posso.

A persistência confusa da minha
subjectividade objectiva,

O sono da minha vida real, intercalado,

O cansaço antecipado e infinito,

Um cansaço de mundos para
apanhar um eléctrico...

Esta espécie de alma...

Só depois de amanhã...

Hoje quero preparar-me,

Quero preparar-me para pensar
amanhã no dia seguinte...

Ele é que é decisivo.

Tenho já o plano traçado; mas não,
hoje não traço planos...

Amanhã é o dia dos planos.

Amanhã sentar-me-ei à secretária
para conquistar o mundo;

Mas só conquistarei o mundo depois
de amanhã...

Tenho vontade de chorar,

Tenho vontade de chorar muito de
repente, de dentro...

Não, não queiram saber mais nada,
é segredo, não digo.

Só depois de amanhã...

Quando era criança o circo de
domingo divertia-me toda a semana.

Hoje só me diverte o circo de
domingo de toda a semana da
minha infância...

Depois de amanhã serei outro,

A minha vida triunfar-se-á,

Todas as minhas qualidades reais
de inteligente, lido e prático

Serão convocadas por um edital...

Mas por um edital de amanhã...

Hoje quero dormir, redigirei
amanhã...

Por hoje qual é o espectáculo que
me repetiria a infância?

Mesmo para eu comprar os
bilhetes amanhã,

Que depois de amanhã é que está
bem o espectáculo...

Antes, não...

Depois de amanhã terei a pose
pública que amanhã estudarei.

Depois de amanhã serei finalmente
o que hoje não posso nunca ser.

Só depois de amanhã...

Tenho sono como o frio de um cão
vadio.

Tenho muito sono.

Amanhã te direi as palavras, ou
depois de amanhã...

Sim, talvez só depois de amanhã...

O porvir...

Sim, o porvir...

TEXT & TRANSLATIONS

Song VI – Postponement (Contrafacta for Sharon)

The day after tomorrow, yes, only the
day after tomorrow...
I'll take tomorrow to think about the
day after tomorrow,
And it may be possible; but not today...
No, nothing today; today I can not.
The confused persistence of my
objective subjectivity,
The sleep of my real life, interspersed,
anticipated, and infinitely tired,
The tiredness of worlds trying to catch
a tram...
This species of soul...
Only the day after tomorrow...
Today I want to prepare myself, I want
to prepare myself to think about
tomorrow the next day...
That will be the decisive one.
I already have the plan drawn; but no,
I am not planning today...
Tomorrow is the day for plans.
Tomorrow I will sit at my desk to
conquer the world;
But I will only conquer the world the
day after tomorrow...
I have to cry, I have to cry a lot
suddenly, from inside...
No, don't want to know anything else,
it is a secret, I am not telling.
Only the day after tomorrow.
When I was a child, the Sunday
circus entertained me all week.
Today I am only amused by the
Sunday circus of the entire week of
my childhood...

The day after tomorrow I will be
different,
My life will triumph,
All my real qualities of intelligence,
erudition and practicality
Will be called by an official
announcement...
But the announcement will be made
tomorrow...
Today I want to sleep, I'll write it
tomorrow
Today, what is the show that would
remind me of my childhood?
I'll buy tickets tomorrow,
The day after tomorrow is when the
show will be...
Not before...
The day after tomorrow I will have
the public image that I will study
tomorrow.
The day after tomorrow I will finally
be what today I could never be.
Only the day after tomorrow.
I am tired like the cold of a stray dog.
I am very tired.
Tomorrow I will tell you the words, or
the day after tomorrow...
Yes, maybe only the day after
tomorrow...
The future...
Yes, the future...

—Álvaro de Campos

TEXT & TRANSLATIONS

Intervalo XII

What we lost, what we should have loved, what we got and were by mistake...

Who knows what they think or what they desire? Who knows what meaning they have for themselves? How many things are suggested to us by music and how comforting to know those things can never be!

—Vincente Guedes / Bernardo Soares

DA CAPO AL FINE

May this hour pass and be forgotten...

May the night approach, grow, descend on all things and never end.

May this be my eternal tomb...

—Vincente Guedes / Bernardo Soares

Não sou nada.

Nunca serei nada.

Não posso querer ser nada.

Á parte isso, tenho em mim todos os
sonhos do mundo.

I am nothing.

I will never be anything.

I can't want to be anything.

Aside from that, I have inside me all
of the dreams of the world.

—From *Tabacaria* (The Tobacco Shoppe)
by Álvaro de Campos

COMING UP NEXT



CHAPMAN UNIVERSITY College of Performing Arts

February 10, 2024

Alumni Faculty & Staff Showcase Recital

Join us for a recital representing 18 current Chapman faculty and staff who are also alumni spanning graduating classes of 1978–2022!

2 p.m. | Salmon Recital Hall (BH 100)



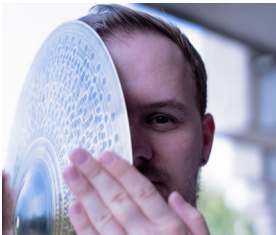
CHAPMAN UNIVERSITY College of Performing Arts

March 2, 2024

Chapman University Wind Symphony

Join us for a stirring voyage of music for windband, also featuring Chapman's 2023–24 Concerto Competition winner. Mathieu Girardet conducts.

7:30 p.m. | Musco Center for the Arts



CHAPMAN UNIVERSITY College of Performing Arts

March 3, 2024

Guest Artist Recital: Percussionist Fabian Ziegler

Award-winning Swiss percussionist Fabian Ziebler performs a solo recital of works for percussion. Known for his commitment to bringing "the best of percussion repertoire to the people, to introduce them to new and striking pieces for solo percussion and chamber music with percussion instruments."

8 p.m. | Salmon Recital Hall (BH 100)



CHAPMAN UNIVERSITY College of Performing Arts

March 8, 2024

The Chapman Orchestra

Danko Druško conducts The Chapman Orchestra in this program including *Mosaico Mexicano*, selections from *Carmen* and the Dubois Flute Concerto featuring Chapman's 2023–24 Concerto Competition winner.

7:30 p.m. | Musco Center for the Arts

Chapman.edu/tickets-copa



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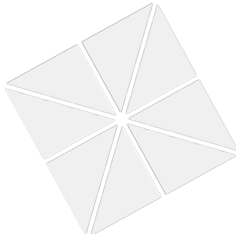
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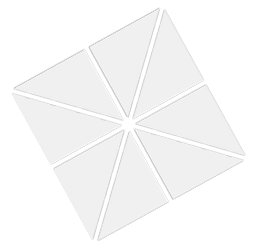
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One of the best ways to help support CoPA students is to give to the **Fund for Excellence**. This invaluable program gives students access to a variety of high-caliber resources so they can create and perform their best work.

Every dollar donated to the Fund has an immediate impact on the performing arts student experience. Donations are used exclusively to help CoPA students through enhancement of student productions, recruiting professional artists for master classes and supporting touring student ensembles, to name a few. For example, the Fund allowed us to bring Complexions Contemporary Ballet to campus for a week-long intensive with our dance students, giving them a valuable opportunity to train with working professionals from an award-winning, internationally renowned company.

If you're already a contributor to our Fund for Excellence, THANK YOU! And if you haven't yet joined hands with others who support the performing arts at Chapman University, please, consider making a gift today. Any amount helps!

To learn more about how you can make a direct impact on our students' education, contact Bobby Reade at reade@chapman.edu.



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