

**JOHN KLESHINSKI  
CONCERT SERIES**

# **WOMEN TAKE THE FLOOR**

**STEPHANIE  
LAMPREA**

**April 15, 2021  
7:00 PM  
Online**



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# WOMEN TAKE THE FLOOR

## STEPHANIE LAMPREA

*Before her performance, Stephanie Lamprea will take questions in an intimate Q & A with attendees.*

• **Lesley Mok: In Case Of Complete Reversal (2020)**

**Judith Bingham: Cathedral of Trees (1998)**

**Chaya Czernowin: Adiantum Capillus-Veneris I (Maidenhair fern I) (2015)**

**Rebecca Saunders: O (2017)**

**Tiange Zhou: Si (2019), for voice and handheld percussion**

**Katherine Balch: these intervals matter (2020), for voice, wine glasses and gravel**



# PROGRAM NOTES

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## **Lesley Mok - In Case Of Complete Reversal**

Lesley Mok's piece, "In Case Of Complete Reversal" was a part of my Tiny Works project, a collection of short works for solo voice which I commissioned and recorded during the pandemic. A talented and sensitive drummer, composer and interdisciplinary artist, Lesley employs atonality, microtonality, and delicate lyricism to bring light to the delectable text of American poet Kay Ryan. Ryan's poetry, often compared to that of Emily Dickinson and Marianne Moore, is compressed and rhythmically dense, and what sets her apart is her creative use of "recombinant" rhyme (a technique of stashing "rhymes in the middle and at wrong ends of lines), earning her the status of one of the great living American poets.

## **Judith Bingham - Cathedral of Trees**

This next work features another but very different composer-vocalist, Judith Bingham. It's quite difficult to create an unaccompanied work and have it feel complete, and Bingham has managed to do that and more with Cathedral of Trees. Upon first listen, I was struck by the song's inert beauty and depth of lyricism which brings a sense of longing for the text it sets. Among soaring lines are contrasting textures and articulations which paint words like "fire" and "dragon tongues" with frightening ferocity! All in all, I admire most of all the way Bingham inverts melodic passages which add double meaning and shifts in perspective to David Lyon's poem, which describes one's desire and struggle to bring peace to a friend.

## **Chaya Czernowin - Adiantum Capillus-Veneris I (Maidenhair fern I)**

This next piece takes us through a completely different relationship with landscape. The composition uses no words, and Chaya Czernowin captures the essence of this piece in her performance directions which read that "the voice and the breath play an equal role in executing the musical text, as the breath is (at times) independent from the voice and equal to it in an almost contrapuntal relationship. This is not an expressive piece in the more standard way in which a singer employs all of his personality in an attempt to express emotions or other expressions of the "self". It is rather almost a sketch using the voice and the breath like a small brush painting a line. Even though it is only a line made out of water (breath) with some color (voice), this line is actually transmitting a whole landscape." It feels particularly wonderful to perform this piece in an art museum, surrounded by hundreds of gorgeously drawn landscapes. When listening to this piece, you might even want to close your eyes (or not); the contrast between voice and breath can sometimes be jarring, as if going back and forth from gray-scale to full color, and it can induce an almost synesthetic experience.

### **Katherine Balch - these intervals matter**

Katherine Balch, a young and extremely accomplished composer, captures the magic of everyday sounds, inviting audiences into a sonic world characterized by imagination, discovery, and stylistic variety. Often inspired by literature, nature, and science, she has been described by the San Francisco Chronicle as “some kind of musical Thomas Edison – you can just hear her tinkering around in her workshop, putting together new sounds and textural ideas”. “these intervals matter” sets a text that is derived from a black-out poetry exercise of E.M. Forster’s 1938 essay, What I Believe. The original essay emphasizes and supports humanism, the value and agency of human beings, individually and collectively. Katie gorgeously pairs the excerpts of the essay, sung in gossamer straight tone, with tuned wine glasses and gravel sounds, all played by the singer.

### **Tiange Zhou - Si**

I commissioned Tiange Zhou to write a work for me as a part of an ongoing commissioning project of mine to create works which challenge the use of linguistics in the performing voice. I have performed Tiange’s works since our studies together at Manhattan School of Music, and I’m so happy that we have remained great friends and collaborators since. I asked Tiange to write the final part of these program notes about her work: “In Ancient Chinese, 兮 (Si) was a modal particle for expressing emotion and sigh, while in modern Chinese, it sounds similar to the word- death [死(Si’h)] Therefore, I compose the work 兮 (Si) for lamenting the significant people in our lives who pass away. However, besides writing an elegy, in this piece, I aim to talk to the death and express the complex reality after one past away. Instead of repressing our inner feelings and pretending everything is fine, being real to the soul might be our highest respect, we shall express. During the piece, the singing voice and the percussion sound are in unity with duality characters with dialogues of life and death and fusions... The lyrics adopt text from the ancient shamanism ceremony from 2000 years ago with the integration of contemporary vocal performance tradition.”

### **Rebecca Saunders - O**

Rebecca Saunders’ “O” for solo soprano is a setting of “Yes I Said Yes I Will Yes”, the final soliloquy from James Joyce’s novel Ulysses. This monologue is spoken by Molly Bloom, the wife of the novel’s main character, Leopold Bloom. She reminisces about their first meeting and about when she knew she was in love with him. The final words of the monologue which Saunders sets are also the very last words of Joyce’s book.

“I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish Wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.”



## BIOGRAPHY

Colombian-American soprano **Stephanie Lamprea** is an architect of new sounds and expressions as a performer, recitalist, curator and improviser, specializing in contemporary classical repertoire. Trained as an operatic coloratura, Stephanie uses her voice as a mechanism of avant-garde performance art, creating “maniacal shifts of vocal production and character... like an icepick through the skull” (composer Jason Eckardt). Her work has been described as “mercurial” by I Care If You Listen, “dynamic” by critic Steve Smith (Night After Night), and that she “sings so expressively and slowly with ever louder and higher-pitched voice, that the inclined listener [has] shivers down their back and tension flows into the last row.” (Halberstadt.de) She has received awards from St. Botolph Club Foundation, John Cage Orgel Stiftung and Puffin Foundation. Stephanie was a featured TEDx Speaker in TEDxWaltham: Going Places.

Stephanie devours mammoth works of virtuosity and extended techniques with ease and creative insight, singing with an entire spectrum of vocal colors (including operatic style, straight tone, sputters and throat noises). She has performed as a soloist at Roulette, National Sawdust, Shapeshifter Lab, Miller Theater at Columbia University, the Slipper Room, Park Avenue Armory, Museum of Fine Arts (Boston), the Isabella Stewart Gardner Museum, and the Re:Sound Festival. She has worked with Wavefield Ensemble, Ekmeles, Guerrilla Opera, Boston Art Song Society, Verdant Vibes and the Original Gravity Concert Series. In season 2020-21, Stephanie performed as Artist-In-Residence at University of California - Davis, and she presented solo recitals at Roulette Intermedium and Constellation Chicago. Read more at [stephanielamprea.com](http://stephanielamprea.com)

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## About the JOHN KLESHINSKI CONCERT SERIES

Named in memory of John Kleshinski, former CMCB Board President and student, the **John Kleshinski Concert Series** provides access to high-quality musical performances for all, aiming to present a diverse sampling of instruments and genres. Concerts run about 60-90 minutes in length and are free and open to the public. This year the program focuses on works composed by women and POC composers.

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Community Conversation May 20

Fete de la Musique June 26

Summer Programming Begins June 28

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by providing equitable access to excellent music  
education and arts experiences.**

Community Music Center of Boston is an arts education nonprofit founded in 1910. We are proud to act as the largest external provider of arts education to the Boston Public Schools, supporting rigorous, relevant, and culturally-competent musical instruction for one of the most diverse school districts in the nation. We are pleased to be an anchor for local arts education and a leader in national conversations on equity and creative youth development. CMCB's ecosystem of programs includes lessons and ensembles, group classes, music therapy, early childhood programming, school programs, and much more.

CMCB celebrates 110 years of answering Boston's calls to action. From our Music Therapy work helping reintegrate soldiers home from WWII and the Korean War into civilian life, to our role bringing the arts back into public schools shortly after Boston's violent school integration crisis in the 1970's, CMCB's century-long legacy positions us as an anchor at the intersection of Boston's arts, culture, and civic life.

Thanks to partnerships with a dozen public schools, a dozen social service agencies, and a variety of community centers, housing developments, and charter schools, CMCB has programs throughout virtually every neighborhood in Boston, in-school, after-school, and in the summer. We have two major divisions: Community Engagement Programs and Community Music School Programs. Often acting as the first arts education touchpoint for thousands of young students each year, at CMCB we prioritize high-quality and culturally responsive teaching that supports every student in a school building to participate with joy and equity in music-making.

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