

KHORIKOS  
presents



INTERNATIONAL NEW MUSIC COMPETITION

Saturday, September 23, 2017 7:30 PM  
The Shrine Church of St. Anthony of Padua, NYC

# KHORIKOS

## **Soprano**

Rachel Boeglin  
Gabbi Coenen  
Noele Flowers  
Mary Foster  
Maggie Koffler  
Alyssa Manzi  
Georgia Mills  
Rachel Weinstein

## **Tenor**

Justin Ballard  
Dean Chrysosovergis  
Paul Doust  
Jacinth Greywoode  
Zack Jagers  
Peter Murphy  
Michael Noel  
Nick van Vliet

## **Alto**

Arielle Datz  
Audrey Mae DeRocker  
Rose Kory  
Carah A. Naseem  
Hannah Sheldon-Dean

## **Bass**

Gordon Bartow  
John Clinton  
Chris Cotter  
Christian Holslin  
Benjamin Martinson  
Kai Okada  
Adam Stasiw  
Sam van Gool  
Brian Wong

## **Principal Conductor: Alec Galambos**

KHORIKOS is one of New York City's most distinguished a cappella ensembles, performing a wide range of music from medieval polyphony to contemporary sound sculpture. Founded by Jesse Peckham, the ensemble aims to reinvent the age-old art form of choral music by juxtaposing early and new music and inviting audiences to explore the musical and emotional links between masters from centuries past and their living counterparts. KHORIKOS is a project of Dorian Artists Corporation, a 501(c)(3) nonprofit organization.

Under the direction of Principal Conductor Alec Galambos, KHORIKOS's 2016-2017 season included a collaboration with Chicago's The Marion Consort, a performance with the Gotham Early Music Series, new music from Graham Lack and Andrew Smith, and an appearance in the Boston Early Music Festival Fringe Concert Series. This year marks the third iteration of the ORTUS International New Music Competition and KHORIKOS will conclude 2017 with Caritas, the group's first holiday music concert.

# **KHORIKOS Presents the 3rd ORTUS International New Music Competition**

Saturday, September 23, 2017

The Shrine Church of St. Anthony of Padua, New York, NY

Maa kantaa, ihminen kaivaa	Pertti Jalava
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The Road of Excess	Scott Gendel
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Sirelite aegu	Evelin Seppar
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Veni, O Oriens	Andrew Smith
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Conversations with strangers	Natalie Dietterich
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## **brief intermission**

Ecstasy	Katie Bamford
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Beyond Nine Lakes	Gilad Hochman
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Here Among the Flowers	David von Kampen
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An Affirmation	Martin Kennedy
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when we arrive at home	Ben Zucker
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This is our third ORTUS new music competition, and from over 600 submissions and 16 finalists, KHORIKOS selected these ten pieces, comprising one of the most musically and emotionally diverse programs we've ever sung.

For each of our concerts, we do our best to track down the most expressive music from centuries of repertoire. Medieval and Renaissance music (about half of what we do) can be, at once, laden with rules and compulsions and also staggeringly heartfelt. Good counterpoint will make sure each voice has a moment in the spotlight and is otherwise integral to the function of the others. There's no place to hide; it's music that is vulnerable by design. In our interpretations of early music, we hope to expose that quality by dismantling whatever connotations or boundaries might stand in the way.

This competition is a break from that effort – these pieces and the artists who created them found a spot on tonight's program because, among other criteria, they say what they mean to say, without expecting anything from the audience. Each of these works of art is clear in its intention, and so we have little need to draw special attention to any particular gesture or compositional technique. We just aim to allow them to speak directly to you.

Thank you so much for coming and for allowing us to share this incredible music with you.

– Alec Galambos

Finnish composer Pertti Jalava describes his *Maa kantaa, ihminen kaivaa* (*Earth Carries, Man Digs*) as a “diptych,” a word most commonly used in visual art to describe a pair of works meant to be viewed side by side, often in hinged panels. Jalava’s characterization proposes that the audience approach each section of the work as a complement to the other: each informing, enriching, and unearthing its counterpart. “Maa kantaa,” the first section of the piece, is a setting of a Finnish poem by Hannu Salakka (1955-2003) exploring the relationship between humans and nature. The music echoes the often disconcerting “unearthing” of human-made things (buildings, weapons, etc) from natural elements (stones, trees, and water), while ultimately celebrating the union created by humans and nature. The second part, “Ihminen kaivaa,” sets a found poetry text created by Jalava from a list of archaeological findings. Altos and tenors layer repetitive, rhythmic patterns in 7/8 that create the underpinning of this section while sopranos and basses color the texture with call-and-response.

Jalava (b. 1960 in Turku, Finland) has composed numerous works for various chamber ensembles and orchestra, among them five symphonies, a flute concerto and a double concerto for piano and flute. He has also written a considerable volume of music for big band and his jazz ensemble, in which he plays drums and keyboards. Jalava has won a number of prizes in Finnish and international composition competitions and his compositions have been performed by many orchestras and ensembles in Finland and abroad. He has been a full-time composer since 2001. Jalava has produced four albums of his music and several concerts comprising over 40 of his works have been recorded and broadcast by the Finnish Broadcasting Company (YLE).

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Maa kantaa kivien painon,  
puiden raskaan, kipeästi tunkeutuvan kuorman  
ja kaiken veden lepäävän painon.  
Mutta kaikki ihmisestä säilynyt,  
hänen rakennelmansa, aseensa, luunsa  
on sylvältä maan paisuvasta sydäimestä  
kaivettava esiin

– Hannu Salakka

Earth carries the weight of the stones,  
Painfully penetrating, heavy load of trees  
And all the water resting weight.  
But all that has maintained from man,  
His buildings, weapons, bones  
From deep inside the swelling heart of earth,  
Has to be dug visible.

*The Road of Excess* is a setting of a parable by William Blake, short and deceptively simple: “The road of excess leads to the palace of wisdom.” This piece is an experiment with the idea of transcendence, and the possibility of achieving wisdom and transcendence as a result of excess and indulgence. The overall sonic quality is both minimal and rich, with phrases that skip up by perfect fifths but soar at their heights, often for a moment longer than you expect. *The Road of Excess* begins fugue-like and hypnotic before being disrupted by altos and basses, who emerge from the texture with insistent non-chord tones, paving their own road under the melody in a style reminiscent of Romanticism.

Scott Gendel is a composer, vocal coach, theatrical music director, singer, and pianist living in Madison Wisconsin. As a composer, his music has a wide-ranging scope, but Scott is particularly fond of all things vocal, and the artistry of the human voice in all its forms. As a performing musician, Gendel collaborates on vocal recitals around the country, and is the official pianist and principal vocal coach for Madison Opera. In 2005, the same year he received his doctoral degree from UW-Madison, Gendel was awarded first prize in the ASCAP/Lotte Lehmann Foundation Song Cycle Competition, a juried national award in its inaugural year. More recently, Gendel was the second prize winner of the 2016 NATS Art Song Composition Award. Gendel’s music is published by Classical Vocal Reprints and ECS Publishing. His art songs have been recorded on Albany Records, GPR Records, and Naxos by such artists as cellist Yo-Yo Ma and soprano Julia Faulkner. Currently Gendel is composing the original opera “Super Storm!” for Opera for the Young’s 2018-2019 season, which will be performed in nearly 200 elementary schools around the midwest.

## Sirelite aegu

## Evelin Seppar

*Sirelite aegu*, which translates to *In the Time of Lilacs*, sets a poem of the same name by Estonian poet Marie Under, with additional text by Gustav Ernesaks. The poem and Seppar's setting are paeans to a most special time of the year in Estonia – the beginning of summer – while they also draw attention to a particular absence. The piece focuses on a glide, a gesture of longing that gives definition to each phrase despite the shifting tonality underneath. Seppar creates a dense texture with interlocking rhythms that condense and slow, manipulating time without necessarily changing tempo, and resulting in music which rises and falls and breathes.

Evelin Seppar (b. 1986) is currently living and working in Tallinn, Estonia. She has written for solo instruments, various ensembles, solo voice, choir and orchestra, but she is most passionate about vocal and choral music. She has studied at the Estonian Academy of Music and Theatre (Toivo Tulev, Helena Tulve) and at the Academy of Music of Drama (Ole Lützow-Holm), University of Gothenburg. Seppar has been receiving an increasing number of performances around the world with groups like the Netherlands Chamber Choir, the Latvian Radio Choir and the Estonian Philharmonic Chamber Choir.

Ju toomelhelbed jätvad jumalaga  
ja sirelite õitseag on käes:  
kõik pungad pakatavad täies väes,  
kõik põõsad sinetavad maja taga.  
a õösiti nüüd ei ma enam maga:  
mu süda õhetab kui hõõguv ääs –  
Ah, sirelite õitseag on käes!  
Kuis võiks ükskõikne olla ma ja vaga!  
(Kuid sind ei ole siin) –  
misjaoks, misjaoks siis päev  
nii täis neid suuri lilla õisi loodi?  
Misjaoks siis öö,  
nii heldelt valgeks jääv,  
nii lõhnulaotavalt ümber minu voodi?  
(Nii raske üksi kõike ilu kanda –)  
kuid sind ei ole siin, (et seda sulle anda).

– Marie Under

Flakes of the bird cherry tree bid farewell  
And the time of the lilacs blooming has arrived:  
All buds burst in full force,  
All bushes behind the house are blue.  
And I don't sleep at night anymore:  
My heart glows like a fiery furnace –  
Oh, the time of lilacs blooming has arrived!  
How could I be indifferent and pious!  
(But you're not here) –  
what for, what for then the day  
Was made so full of purple flowers?  
What for then the night,  
so generously white remaining,  
Is spreading all scents around my bed?  
(So difficult to bear all this beauty alone –)  
But you're not here, (to give it to you).

Sireli, kas mul õnne? Sireli, sireli!

Lilac, do I have any luck? Lilac, lilac!

– Gustav Ernesaks

In his *Veni, O Oriens*, English-born, Norwegian-raised composer Andrew Smith sets one of the seven antiphons sung during the vespers at Advent, the days leading up to Christmas. “Veni, o oriens,” which translates to “Come, o rising sun,” is an exhortation to the Messiah, sung traditionally on December 21st. The piece juxtaposes the traditional 9th century Gregorian chant with modern harmonies and a towering homophonic texture. The result is alternately warming and chilling, evoking an Adventide winter’s day where the warmth of the sun is lacking and longed for.

Andrew Smith (b. 1970) grew up in Liverpool, UK and moved to Norway with his parents in 1984. He studied Music and English at the University of Oslo and currently divides his time between composing and working for one of Norway’s leading music publishers. Smith enjoys an ongoing collaboration with Trio Mediaeval (Norway) and New York Polyphony (US), and he has been commissioned by numerous choirs and ensembles in Norway and abroad. Featuring the famed, other-worldly sound of Norwegian jazz musician Arve Henriksen’s trumpet, Smith’s *Requiem* for equal voices, organ and improvising trumpet, dedicated to the victims of the massacre at Utøya in Norway in July 2011, toured the UK in November 2013 to critical acclaim. The present season sees the premiere of a new work for the Norwegian Girls’ Choir, a new piece for Trio Mediaeval’s Christmas concert at Wigmore Hall in London, and a work for the combined forces of Oslo Cathedral Choir and Gothic Voices (UK) for the Oslo International Church Music Festival.

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O Oriens,  
Splendor lucis aeternae, et sol justitiae:  
Veni, et illumina sedentes in tenebris, et umbra mortis.

O Rising Sun,  
Splendor of light eternal, and sun of righteousness:  
Come and enlighten those who dwell in darkness and the shadow of death.



**Cautionary note:** This piece addresses self-harm. If you or anyone you know is having thoughts of self-harm or suicide, the National Suicide Prevention Lifeline is available 24/7 and toll-free at 1-800-273-8255.

Unlike most art music, *Conversations with strangers* does not draw its text from poetry or religious verse. As the title implies, it comes from conversations the composer, Natalie Dietterich, had with three particular people whom she had never met before. The fragments are evocative snapshots, but by no means do they tell the whole story; it is difficult to resist imagining the person—and often the tragedy—behind the words, and what kind of conversation they were part of.

Dietterich is an American composer and vocalist from Harleysville, Pennsylvania, and the recipient of the 2016 Leo Kaplan prize of the Morton Gould Young Composer Awards. Natalie is a graduate of the Yale School of Music, with both an M.M. and M.M.A. in composition, and she holds a dual degree in composition and violin performance from West Chester University, where she ran the NOW Music Society.

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it will be four years in May  
her addiction's a quick fix to feeling better, feeling normal  
every once in awhile she comes back

I took eighteen of them  
I don't know if I was really trying to kill myself  
these hands, they sleep

I was there for three years off and on  
she wants everything  
at some point you have to live

In *Ecstasy*, composer Katie Bamford recreates the sensation felt by a shore lark in flight, as described by poet Duncan Campbell Scott (1862-1947) in the text on which the work is based. The opening notes of the piece create a sustained tone cluster on words from the poem that evoke height. These sonorities return throughout piece, complemented by a soaring melody in canon and contrasted by stark homophony.

Katie Bamford is a composer and pianist from Northern Ireland. She began piano lessons at the age of five and developed an obsession with the instrument in her teen years, during which she attained a DipLCM in Piano Performance and became a finalist for the 2013 Catherine Judge Memorial Award, an Irish national competition for young classical musicians. Her interests quickly turned to composition when she became a music student at Durham University. In 2016 she graduated with a 1st Class BA (Hons) specializing in composition, under Richard Rijnvos and Eric Egan, and performance, under John Snijders and her piano tutor Janet Evans. Whilst a student, she partook in composition workshops with the Brodsky Quartet, The Clerks, Ensemble 7Bridges, Mark Knoop and the Kirkos Ensemble. Just this month, she completed an MPhil in Composition at Trinity College Dublin, under Nicholas Brown and Evangelia Rigaki, which has directed her compositional interests towards spectralism, microtonality, electronic music and exploring the links in our perception of visuotactile and auditory texture.

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The shore-lark soars to his topmost flight,  
Sings at the height where morning springs,  
What though his voice be lost in the light,  
The light comes dropping from his wings.

Mount, my soul, and sing at the height  
Of thy clear flight in the light and the air,  
Heard or undheard in the night in the light  
Sing there! Sing there!

– Duncan Campbell Scott

## Beyond Nine Lakes

Gilad Hochman

Based on a Latvian folk song, *Beyond Nine Lakes* combines the straightforward harmonies with interludes of dense, evolving chords. The straightforward melody is simply presented at first, before weaving through treatments that are alternately austere and symphonic, seamlessly passing through different paradigms without losing the dark, somber mood common in traditional Eastern European folk music.

Gilad Hochman is widely considered as one of Israel's most prominent young composers and as an original and innovative voice in the international music scene. Among his many achievements, at age 24 Hochman became the youngest to win Israel's prestigious Prime Minister's Prize. He is also the winner of various International composition competitions as well as the 2016 S&R Foundation's Washington Award.

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Ai, Dieviņi, augstu saule, kā vakaru sagaidīš?  
Situ koku uz kociņa, lai iet saule vakarā,  
Lai iet saule vakarāi, aiz deviņi ezeriņ.  
Noiet saule vakarāi, zelta zarus zarodam;  
Dod, Dieviņi, tā zaroti, jele mūža galiņā.  
Šai saulē, šai zemēi, viesiem vieni padzīvoj;  
Viņa saule, viņa zeme – tā visam mūžīgam.  
Jau saulīte aizalaida aiz deviņi ezeriņ;  
Noskanēja vara ķēdes, jūriņai laižoties.

Oh, God, the sun is high; how will I await the evening?  
I hit two sticks together so that the sun may set faster in the evening,  
So that the sun may set in the evening beyond nine lakes.  
The sun goes down in the evening spreading its rays like golden branches;  
Dear God, would that I could spread like that at the end of my life.  
On this side of the sun—in this world—we are only guests;  
The other side of the sun—that other world—is forever.  
The sun has already set beyond nine lakes;  
Her copper chains resounded as she set in the sea.

## Here Among the Flowers

David von Kampen

*Here Among the Flowers* draws its text from G. K. Cheston's poem "The Skeleton," published in *The Wild Knight and Other Poems* in 1900. The macabre poem, narrated by a skeleton, is not solemn; rather, the dead rejoice in returning to the earth. The piece, reflecting this, resembles a lilting madrigal, by turns both buoyant and pensive.

Based in Lincoln, Nebraska, David von Kampen holds a Doctor of Musical Arts degree from the University of Kansas, and Master's and Bachelor's degrees from the University of Nebraska. He is currently a lecturer of music theory and literature at the University of Nebraska, and instructor of composition at Concordia University.

David is a six-time Downbeat Award winner in graduate-level jazz writing categories, a three-time winner of the Vancouver Chamber Choir Young Composers Competition, and was named the MTNA Distinguished Composer of the Year for his song cycle *Under the Silver and Home Again*. He has been the recipient of an ASCAP Young Jazz Composer award, winner of the San Francisco Choral Artists New Voices Project, winner of the National Band Association's Young Jazz Composers Competition, and received Honorable Mention in the New York Youth Symphony First Music Commissions. His music has been performed by the L.A. Choral Lab, KC VITAs Chamber Choir, the Taiwan Youth Festival Chorus, San Francisco Choral Artists, the U.S. Army Blues Jazz Ensemble, the Vancouver Chamber Choir, and by collegiate, all-state, high school, and church ensembles throughout the United States and internationally.

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### The Skeleton

Chattering finch and water-fly  
Are not merrier than I;  
Here among the flowers I lie  
Laughing everlastingly.  
No; I may not tell the best;  
Surely, friends, I might have guessed  
Death was but the good King's jest,  
It was hid so carefully.

— G.K. Chesterton

Martin Kennedy's *An Affirmation* begins with a pensive progression that builds and recurs throughout the piece, eventually complemented by a soaring melody that transforms the refrain and propels it forward. Featuring close harmonies and expansive clustered chords—and, at one point, eleven separate voices—*An Affirmation* offers a meditative reflection on romantic love. The text comes from a poem by Abbas Ibn al-Ahnaf, an Arab Abbasid poet born around 750 AD who is known to have written only love poems in the *ghazal* form.

Martin Kennedy received his Bachelors of Music in both Composition and Piano Performance at the Jacobs School of Music, where he went on to earn a Master of Music in Composition. He earned a Doctor of Musical Arts at the Juilliard School where he was a C.V. Starr Doctoral Fellow. His music has been performed internationally by numerous artists and ensembles, and he has also received several prestigious prizes, including the ASCAP Foundation Rudolf Nissim Prize, the '2 Agosto' International Composition Prize, a BMI Student Composer Award, five ASCAP Morton Gould Young Composer Awards, the Suzanne and Lee Ettleson prize, the ASCAP Raymond Hubbel Award, fellowships at the MacDowell and Yaddo Artist Colonies, an Aaron Copland Award, and two Indiana University Dean's Prizes in Composition. A passionate teacher and mentor, Kennedy is highly active in promoting and nurturing young composers. He is currently an Associate Professor and Director of Composition and Theory at Central Washington University, having previously served as a member of the academic faculty at Washington University in St. Louis.

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You departed from my sight  
and entered my thoughts,  
travelled from my eyes to my heart.  
Dear love  
'tis less than I have vowed  
but let me gather in  
and bring  
all love  
from earth and sea and sky;  
then  
let us to its equalling  
that I love,  
when death has ravished us,  
encase our shroud.

— Abbas Ibn al-Ahnaf

Inspired by a *Hallelujah* from the Sacred Harp spiritual music tradition, *when we arrive at home* deconstructs the original material to create something new: a sweeping collage of belted exultation interspersed with quieter, choral introspection. Simultaneously celebratory and mournful, fragmented and whole, this piece honors its sacred source material while reshaping it to evoke new emotional resonance.

Interested in the possibilities of musical relationality amongst people, objects, and histories, Ben Zucker's work crosses and intentionally plays with genre and discipline. His work has won awards from the Los Angeles Percussion Quartet, C4 Collective, San Francisco Choral Artists, and San Francisco Contemporary Music Players. Additionally, he maintains an active career as a vocalist, trumpeter, pianist, and percussionist performing jazz, new music, and improvisations solo and with bands around the world. Zucker received a BA in music and critical theory at Wesleyan University, and recently completed postgraduate studies at Brunel University London with Jennifer Walshe and Christopher Fox. Currently, he resides in Chicago, where he has recently begun doctoral studies at Northwestern University.

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Joy and grief and rest—  
And let this feeble body fail, and let it faint or die;  
My soul shall quit this mournful vale, and soar to worlds on high.  
And I'll sing hallelujah, when we arrive at home.

— Charles Wesley, from *The Sacred Harp* songbook

## Biographies

**Justin Ballard** (Conductor) is a vocalist and conductor based in New York City. Justin began vocal studies at age thirteen, and two years later he was selected as an elite vocalist in the Governor's School for the Arts Program. He received his Bachelor of Music in Vocal Performance from the University of Kentucky, where he performed lead roles in *Le Nozze di Figaro*, *Madama Butterfly*, and *The Little Prince*. He has also performed lead roles in the musicals *Children of Eden*, *Damn Yankees*, *Carousel*, *1776*, and *Annie Get Your Gun*. He has been working in New York City as an operatic and choral singer since July 2006. May 2008 marked his conducting debut with KHORIKOS, and October 2008 was his European conducting debut, when KHORIKOS toured the Czech Republic and Germany.

**Alec Galambos** (Principal Conductor) is a New York City-based composer and conductor for film, games, multimedia, and concert projects. After growing up on a steady diet of piano and choral music, he studied composition at Emory University and then moved to New York to pursue a MM degree in Composition and Film Scoring at NYU. Galambos has since recorded scores and incidental music for independent features, documentaries, shorts, and animations, and has contributed music and sound design to nationwide advertising campaigns and video games. His love for choral music has led him to create original works for KHORIKOS and the Greenwich Village Chamber Singers, as well as more than a hundred vocal arrangements for ensembles across the country, ranging in scope from barbershop quartet to 250-singer choral army. His music has somehow ended up at a Film Festival in Croatia, at New York's Merkin and Carnegie Halls and Galapagos Art Space, and on a baseball field with Maestro Itzhak Perlman conducting. Alec has performed and conducted with KHORIKOS since 2010 and has been the group's principal conductor since the beginning of 2016.

KHORIKOS would principally like to thank Father Mario and the generosity of The Shrine Church of St. Anthony of Padua for our continued residence in this beautiful space.

Thanks as well to Greg Gibaldi for recording this performance, to Dean Chryssovergis for technical assistance, and to John Clinton, Arielle Datz, Noele Flowers, Carah Naseem, and Hannah Sheldon-Dean for their work putting together the program for tonight's concert. Thanks, as always, to Zack Jagers for his expert diction guidance!

Finally, special thanks go to Jesse Mark Peckham, Chairman of the Board, and the rest of the board of Dorian Artists Corporation for their continued support.

All KHORIKOS concert tickets are sold for a \$20 suggested donation. We depend on your generous support in order to keep our self-produced concerts alive! Please consider making a tax-deductible donation to KHORIKOS/Dorian Artists Corp. today. Please make any checks out to Dorian Artists Corp.

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Thank you for coming and supporting KHORIKOS!

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