

Caroline Shaw (b. 1982)
Cant voi l'aube (2015)
(MacNeil, Amirinazari, Bartsch,
Larson, Crabb)

Colin Jacobsen (b. 1978)
For Sixty Cents (2015)
(MacNeil, Amirinazari, Bartsch,
Larson, Crabb)

Michael Kelley (b. 1974)
Five Animal Stories
for String Sextet and *Ashug* (2018)
(MacNeil, Amirinazari, Bartsch, Hauser, Larson, Crabb, Bridges)

I. *The Snake-Child* (told by Mrs. Mariam Serabian, Detroit, 1960's; themes of Toumanian/Suni, folk song "Gholkhozi Choban")

II. *The Lion's Love* (Olompianos, from a collection preserved in Armenian by Grigor Magistros, 990-1059; themes of Komitas, folk song "Chachaneh Tsaghadzorah")

III. *Prince and Flea* (Vardan of Aygek monastery, born near Aleppo, Syria, 1160-1230; twofolk tunes)

IV. *The Priest and the Birds* (Mkhitar Gosh, 1130-1213; 12th century Aleppine chant)

V. *Clever Rooster and the Giant Bandit Brothers* (recorded in Constantinople by Mary Mason Paynter, 1916; Sayat-Nova "Kamancha," 19th century folk song "The Wolf and the Lamb")

Johannes Brahms (1833-1897)
String Quintet No. 2 in G major, op. 111 (1890)
(Bartsch, Amirinazari, Hauser, Larson, Bridges)

Allegro non troppo, ma con brio

Adagio

Un poco allegretto

Vivace, ma non troppo presto



Voice & Strings

Jazimina MacNeil,

mezzo-soprano

Friday, July 6, 2018

6:00pm

Immanuel

Lutheran Church



Jazimina MacNeil,
mezzo-soprano

**The Willy Street
Chamber Players are:**

Paran Amirnazari
violin

Eleanor Bartsch
violin

Mark Bridges
cello

Lindsey Crabb
cello

Rachel Hauser
violin, viola

Beth Larson
violin, viola

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MADISON SOURDOUGH



Hailed as "brilliant" by the Berliner Morgenpost and "clearly a singer to watch" by the New York Times, **Jazimina MacNeil** is a versatile artist whose recent and upcoming performances include concerts with the Tanglewood Music Center, the role of the Subdominant Chord in Steven Stucky's new opera *The Classical Style* with the Aspen Music Festival, the Alto soloist in Mahler's Second Symphony at Carnegie Hall with the New York Youth Symphony, concerts of John Harbison's music with the Pro Arte Quartet, chamber music collaborations with the Aureole Trio, Electric Earth, and the Apple Hill quartet, a solo recital with the Sideman Projekt in Berlin, a Verdi Requiem with the Brattleboro Concert Choir, a Mozart Requiem with the Albany Symphony, a solo recital at the Curt Sachs Saal in the Berlin Philharmonic, and recitals at the Ravinia Festival and the Marlboro Music Festival. Jazimina received her Bachelors from the Manhattan School of Music and Masters from the Curtis Institute of Music.

For Sixty Cents and *Cant von l'aube* were commissioned by Carnegie Hall for Anne Sofie Von Otter and Brooklyn Rider.

**For Sixty Cents* lyrics from the *Collected Short Stories* by Lydia Davis

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**Cant voi l'aube* lyrics from anonymous 12th century
French song

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***Photos are allowed **without flash**.** Be considerate of those sitting around you. **No videos please!**

#willystreetchamberplayers



***Please feel free to applaud after entire works, or in between movements if you feel compelled!**

Cant voi l'aube uses the lyrics of an anonymous trouvère song in old French from the 12th century. It is a typical aubade, or morning song, in which discreet lovers resent the coming of the dawn and the tragic separation that is inevitable. The original music for the text is lost, allowing for the freedom to set the words for Anne Sofie and Brooklyn Rider in my own voice. Rather than a true imagining of a trouvère song, *Cant voi l'aube* carves a new and different shape out of an older musical world.

-Caroline Shaw

When I behold the dawning of the day
I hate nothing so much as this sight
Because it bodes our parting,
My friend, whom I love for love.
I despise nothing more than the day,
Beloved, which separates me from you.

I cannot be with you in the day
For I fear too much to be seen.
I tell you, envious eyes
Are on the lookout.
I despise nothing more than the day,
Beloved, which separates me from you.

When I'm in my bed and I gaze to my
side,
Seeing only the absence of my dear one,
I complain about lovers who have it easy.
I despise nothing more than the day,
Beloved, which separates me from you.

Beautiful sweet friend, you will leave;
May God protect your body and
By God, please do not forget me!
I do not love anything as much as
I cherish you.
I despise nothing more than the day,
beloved, which separates me from you.

Translation by Jazimina MacNeil

For Sixty Cents

Text: Lydia Davis

From The Collected Stories of Lydia Davis

You are in a Brooklyn coffee shop, you have ordered only one cup of coffee, and the coffee is sixty cents, which seems expensive to you. But it is not so expensive when you consider that for this same 60 cents, you're renting the use of one cup and saucer, one metal cream pitcher, one plastic glass, one small table, and two small benches.

Then, to consume if you want to, besides the coffee and the cream, you have water with ice cubes and, in their own dispensers, sugar, salt, pepper, napkins, and ketchup. In addition, you can enjoy for an indefinite length of time, the air conditioning that keeps the room at a perfectly cool temperature, the powerful white electric light that lights every corner of the room so that there are no shadows anywhere, the view of the people passing outside on the sidewalk in the hot sunlight and wind, and the company of the people inside, who are laughing and turning endless variations on one rather cruel joke at the expense of a little balding red-headed woman sitting at the counter and dangling her crossed feet from the stool, who tries to reach out with her short, white arm and slap the face of the man standing nearest to her.

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