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2024-25



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The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

# Guest Artist Recital

Byrne:Kozar:Duo

Corrine Byrne, soprano

Andy Kozar, trumpet

7:30 p.m., Wednesday, Oct. 16, 2024

Chamber Hall

## PROGRAM

### As in a Dream

Chen Yi

Text by Li Qingzhao

### a night like this

Christina George

*Text written and compiled by the composer*

### 5 Songs for Jocasta the Queen

Marti Epstein

*Text written and compiled by the composer*

### Lonely Grave

Qi Li

Text by Su Shi

### all that's left is dirt and sky

Chris Creswell

# Solis

Alexandre Lunsqui

## PROGRAM NOTES

### As in a Dream

Chen Yi

Text by Li Qingzhao

The words of the songs come from two poems by a famous poetess Li Qing-zhao of the Song Dynasty (960-1279). The reciting speech and lingering charm of the Chinese traditional opera are absorbed as nourishment so as to transmit the sentimental feelings of remembering the happy past times and treasuring flowers and spring scenery, leaving a lasting impression after the ending of the pieces. (Notes by Chen Yi)

#### AS IN A DREAM

<|>  
I remember many times  
We were in the sunset  
At the pavilion by the rivulet,  
Got drunk and lost our way back.  
Returned by boat after thoroughly enjoying ourselves,  
By mistake we went into the recesses of the clusters of lotus. Paddled by  
bending to the oars,  
Roused the gulls and egrets to flight  
From the sand bars.

<II>

Last night fine rain, gusts of wind,  
Deep sleep could not dissolve the leftover wine  
I asked the person who was rolling up my curtains,  
The answer was: "The begonias are still the same."  
"Don't you know? Don't you know it is time  
For the green to flourish and the red to wither?"

陈怡:《如梦令二首》 女高音与 C 调小号 (1988/2010/2024)

歌词选自宋代(九六零至一二七九)著名女词人李清照之“如梦令”:『常记溪亭日暮』和『昨夜雨疏风骤』。带有吟唱风格的声乐曲调近似于中国京剧韵白的腔调, 伴之以西洋铜管乐器小号(原作之伴奏乐器为小提琴与大提琴)。音乐著意表现词中通过白描手法所表达的对旧日美好时光的回忆和对海棠花充满怜爱的心情与意境。

〔一〕 常记溪亭日暮,  
沉醉不知归路。  
兴尽晚回舟,  
误入藕花深处。  
争渡, 争渡,  
惊起一滩鸥鹭。

〔二〕  
昨夜雨疏风骤,  
浓睡不消残酒。  
试问卷帘人,  
却道『海棠依旧』。  
『知否?知否?  
应是绿肥红瘦。』

# a night like this

Christina George

*Text written and compiled by the composer*

This piece began with a poem that I wrote on a train and promptly forgot about. Two months later, I stumbled upon it in my journal and couldn't get it out of my head. The meaning was unclear to me then, yet something about it felt raw and important. Over time, it began to turn into a melody that I found myself singing on my walk home from work at midnight, which I recorded and used as the foundation for the electronic track.

I often find that when I start a new project, I have a very clear vision of what the piece is "about." But in this instance, it was unclear until the very end; I needed the process to reveal the meaning.

It is okay to lay back and let life happen around you. Eventually, something will pull you back into focus, and when it does, you can't help but open your heart to impossible things.

## TEXT

Through your window, the light shimmers  
like broken glass  
on the roadside.  
Picking out pieces  
stuck between wildflowers,

mind your fingers as they bleed into the shallows.

O tender heart,  
why must you strike me so suddenly in the waiting room, sipping carefully  
from your highball, proclaiming self-control  
on a night like this.

You are not who you think you are, or who you say you will be  
or won't be.

The level reaches empty on a night like this, softly waiting  
for deliverance

under this starless sky.

You will not find what you do not seek.

It's all a shroud  
until it moves into the gleam of what is bright  
and broken  
in this glorious garden  
on the shoulder.

Pull off and gaze into the bramble of your open heart  
as it trickles onto your shoes  
in the darkness.

## **5 Songs for Jocasta the Queen**

**Marti Epstein**

*Text written and compiled by the composer*

The story of Oedipus and Jocasta is a familiar one. Oedipus was born to King Laius and Queen Jocasta of Thebes, and when Laius learned of a prophecy that Oedipus would one day kill his father and marry his mother, the baby was taken away and abandoned, with his ankles bound, on a mountainside to die. However, he was found and raised by a king and queen from a neighboring town. When he was a young man, he encountered Laius at a crossroads and a road rage-like argument ensued resulting in Oedipus killing the old man. Oedipus not only didn't know that the man he had killed was a king, but he also didn't know that the man was his biological father. Oedipus then went on to solve the Riddle of the Sphinx,

releasing the city Thebes from years of disease. Attracting the attention of the widowed queen, they fell in love, married, and had four children. Many years later, to end another plague in Thebes, Oedipus decided to discover who had killed King Laius. The Sophocles play is about how Oedipus makes the discovery that he unwittingly fulfilled the prophecy about him; he had killed Laius- his biological father- and the woman whom he loved and had married- Jocasta- was his biological mother. This discovery led to Jocasta hanging herself and Oedipus blinding himself. He goes on to be the main character in two other Sophocles plays.

I had many questions about this story, mostly about Jocasta. She is barely fleshed out as a character in any version of the story. I wondered about her age, amongst other things- she must not have been much older than Oedipus in order to be able to give birth to both him and his children/siblings. So I made up my own version of the story, which is the foundation of the 5 Songs for Jocasta the Queen. In my version, Jocasta was 12 or 13 when her parents married her off to Laius in exchange for financial and physical security. Her marriage to the much-older king was a loveless one, entirely for the purpose of procreation. She quickly got pregnant, and the birth of her son was the only joyful event of her married life. In the first song, Lullaby, she is rocking her baby, lovingly singing a wordless lullaby to him.

When King Laius was made aware of the prophecy concerning Oedipus, he ordered the baby to be wrenched away from Jocasta and left to die on the mountainside. How must have Jocasta felt about this? Her grieving emotional state is the foundation for the second song, Grief. The text comes from a John Ashbury poem and an ancient Japanese poem- these two texts in combination illustrate Jocasta being out of her mind with grief and suffering over the loss of her beloved baby.



After Oedipus kills Laius and solves the riddle of the Sphinx, he comes to the city to claim the throne and marry the queen. In my imagination of the story, there is an electric connection between Jocasta and Oedipus. This is a bit “icky”, but also, I think, necessary to explain their love and attachment to each other. They are unaware that this connection is, in fact, a biological one. They only know- at this point of the story- that they are drawn to each other inexplicably. This is the foundation for the third song, Electricity. The text comes from three poems I wrote in Farsi as part of my studies of the Persian language. I translated them into English to use them in this piece. When Oedipus starts to put together all the pieces of the story, Jocasta is a step ahead of him. She is in denial at first, and thinks that Oedipus is catastrophizing. But gradually, they both realize the truth. This is the basis for the fourth song, Discovery, which uses text from both Sophocles and Euripedes (whose Oedipus version exists only in fragments).

Finally, instead of Jocasta killing herself, I let her have the last word. After Oedipus blinds himself, I imagine him going into exile and ultimately dying. The last song, Total Eclipse, uses text from Handel’s opera Samson and an Eskimo proverb. This is Jocasta ruminating on Oedipus’ fate- and ultimately, hers as well. (notes by Marti Epstein)

# Lonely Grave

Qi Li

Text by Su Shi

Jiang Cheng Zi

A Dream on the 12th Day of the First Month of Year 1075

SU, Shi

Ten long years of separation<sup>1</sup>  
Between the living and the dead  
Shrouds us in distance...  
Not trying to remember,  
But how could I forget?  
Your lonely grave,  
A thousand miles away<sup>2</sup>,  
To whom can I confess my grief?  
Even if we meet,  
You may not recognize me.  
Age has covered my face with dust,  
And colored my hair with frost.

In a night came a distant dream,  
I suddenly found myself back at  
home.  
By a small window,  
You were combing your hair.  
We gazed, without words,

Only thousands rows of tears.  
Year after year,  
Came memories of broken hearts,  
Beneath the moonlit nights,  
Where stands the mountain pines<sup>3</sup>.

江城子

乙卯正月二十夜记梦

苏轼

十年生死两茫茫，不思量，自难忘。  
千里孤坟，无处话凄凉。  
纵使相逢应不识，尘满面，鬓如霜。

夜来幽梦忽还乡，小轩窗，正梳妆。  
相顾无言，唯有泪千行。  
料得年年肠断处，明月夜，短松冈。

<sup>1</sup> SU Shi (1036-1101) was one of the most famous poets in Chinese history. “Jiang Cheng Zi”, was written in 1075, ten years after his wife WANG Fu died in 1065.

<sup>2</sup> The poet was in Shandong when he was writing the poem, and the grave of his wife was in Sichuan, which was far from where he was.

<sup>3</sup> “Came memories of... Where stands the mountain pines.” refers to a poem from Benshi Poetry, Huiyi No.5 by MENG Qi. The related sentence can be translated as:

“Knowing where came memories of broken hearts,  
The bright moonlight,  
Shining on the lonely grave.”

## **all that's left is dirt and sky**

Chris Creswell

Half remembered, half from dreams, all that's left is dirt and sky looks at love and intimacy through the prism of loss. Each movement is a fragment, a wisp, of what was, what is, what might be. After letting go of memories, of expectations, all that's left is dirt and sky.

all that's left is dust and sky  
by Chris Creswell

### **Mvt. I**

lonely, the sound of his heartbeat  
half asleep  
lost in dreams  
the salty taste of his memory

### **Mvt. II**

light, horizon's calling  
light, the twilight's yawning  
light, the sky is burning

a sunrise?

a sunset?

I yearn for home

### **Mvt. III**

the disillusioned communist still sells books on the corner

what propels us forward?

the memory

the promise

there was a cardinal outside my window

the steam rises from my coffee

I can hear the sound of your laughter in the other room

echoing into the horizon

## **Solis**

### **Alexandre Lunsqui**

The piece is based on a short passage from the song Here Comes the Sun, by George Harrison and the Beatles. The original passage lasts only a few seconds and it works as sort of bridge between two parts of the classic song. In Solis, for soprano and trumpet, this fragment is somewhat synthesized, distilled, stretched out, compressed, and distorted multiple times. However, the structure of the fragment is maintained from beginning to end, characterizing a construct similar to a chaconne. The passage is harmonically simple, but its metrics has an asymmetrical nature that provides the perfect structure for multiple explorations of colors, rhythms and unexpected directions. Solis is dedicated to the Byrne:Kozar:Duo. (Notes by Alexandre Lunsqui)

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