

Hamilton College Performing Arts
presents

The Crossing

Donald Nally, conductor

Sunday, January 30, 2022 at 3:00 pm

Wellin Hall

Schambach Center for Music and the Performing Arts

PROGRAM
Rough Notes

The Crossing
Donald Nally, conductor

but for my sake, I do not regret this journey

Gentle Sleep (2015)

Nico Muhly

From North North-West to South South-East, as high as the zenith

she took his hands (2017)

“Her beacon-hand beckons” from *To the Hands* (2016*)

Nicholas Cline
Caroline Shaw

but bow to the will of Providence

I cannot attain unto it (2005)

Muhly

determined, still, to do our best to the last

“Resolve” from *Carols after a Plague* (2021*)

Shara Nova

–intermission–

These rough notes...must tell the tale

SHIFT (2020/2021*)

Ayanna Woods

1. Refrain
2. Shift
3. Bound

the gale howling about us

Rough notes (2018)

Muhly

**we took risks;
we knew we took them**

the sense of senses (2021*)

David Lang

*commissioned by The Crossing

Texts and Notes

Gentle Sleep

music by Nico Muhly, words by William Shakespeare

O sleep, O gentle sleep,
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down
And steep my senses in forgetfulness?
Why rather, sleep, liest thou in smoky cribs,
Upon uneasy pallets stretching thee
And hushed with buzzing night-flies to thy slumber,
Than in the perfumed chambers of the great,
Under the canopies of costly state,
And lull'd with sound of sweetest melody?

– from *Henry IV* Part Two, Act 3 Scene 1: 5-14

she took his hands
music by Nicholas Cline, words of Emma Lozano

Commissioned by Donald Nally and the Bienen School of Music at Northwestern University for the Bienen Contemporary/
Early Vocal Ensemble

“She took Saulito’s hands and said to him very calmly, “They can’t hurt us. God is protecting us. You just have to have faith and I will be fine and with you soon.”

– Emma Lozano, on the arrest of Chicago activist Elvira Arellano,
quoted in a *Washington Post* article, August 21, 2007

“Her Beacon-hand Beckons” from *To The Hands*
words and music by Caroline Shaw

Commissioned by The Crossing and Donald Nally for Seven Responses. Premiered June 24, 2016 at the Philadelphia Episcopal Cathedral. Major funding for Seven Responses has been provided by The Pew Center for Arts & Heritage, with additional support from the National Endowment for the Arts.

Her beacon-hand beckons:

give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters fleeing flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will

—words by the composer, responding to the 1883 sonnet “The New Colossus” by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903.

I cannot attain unto it
music by Nico Muhly, words from Psalm 139

Such knowledge is too wonderful for me;
it is high, I cannot attain unto it.
Whither shall I go from thy spirit?
or whither shall I flee from thy presence?
If I ascend up into heaven, thou art there:
if I make my bed in hell, behold, thou art there.

– Psalm 139: 6-8 (King James Version)

“Resolve” from *Carols after a Plague*
words and music by Shara Nova

I wish you great joy in the perpetual discomfort,
in the shifting of the paradigm.
There will be no ease for a while.
What is your question?
Be not discouraged, do not fall into numbness.
Resolve to increase your discomfort,
and thus attain a calm body.
Be curious of one another.
Scribe the shared truths of history.
Reap the reward, truth.
Do not abandon high ideals.
Do not run to distraction.
Do not run from your discomfort.
Be curious.
Return to your commitments.
Increase your discomfort to find your joy,
and live humbly under the sun.

SHIFT

words and music by Ayanna Woods
1. Refrain

commissioned by The Crossing

“For years now I have heard the word ‘Wait!’ It rings in the ear of every Negro with piercing familiarity. This ‘Wait’ has almost always meant ‘Never.’”

– Martin Luther King, Jr., 1963

“They earnestly believe that it is too soon to do away with plantation justice.”

– Bella Bahhs, 2021

wait
wait and see
see, wait
wait for—
(four, five, six, seven)
wait more
more weight
wait for the video
(thirteen)
wait for the video to be released
(sixteen... eighteen)
wait to be released
soon
(twenty, twenty-one)

wait for release
soon
soon
(you too, soon)
too soon, wait—
wait and see
see, wait
just wait
wait a while and see
wait while you see
wait. see. wait. see.
just a while
a just while
just

2. Shift

commissioned by Thomas Kasdorf for The Crossing Votes: 2020 – a pre-election film project by The Crossing, Four/Ten Media, and Digital Mission Audio Services.

Why do we build monuments in stone?
Stone is brittle. When it cracks, it cuts to your churning core, America.
Tectonic plates collide; you shift in your seat.

I want a monument we imagine and reimagine and reimagine—
A monument we grasp and heave and pull in a long arc
bursting through the cracks in the story you tell, America.

3. Bound

commissioned by The Crossing

“You have to act as if it were possible to radically transform the world. And you have to do it all the time.”
– Angela Davis

“Power. Transformation. Miracles. I want it. I need it. I gotta have it. Right Now!”
– a Black Liberation chant, as taught by Dream Defenders

for my grandmother
for my grandmother’s hands
for the work of her hands
for her loving labor

for my grandfather
for my grandfather’s feet
for the pounding of his feet
for his loving labor

for the transformation
their loving labor
brought we inhabit
for a transformation
we are bound
right now

with our hands
with the work of our hands
with our feet
with the pounding of our feet
Right Now!

Rough Notes

music by Nico Muhly

words by Captain Robert Scott from the ill-fated Terra Nova expedition to Antarctica

Tonight we had a glorious auroral display—quite the most brilliant I have seen. At one time the sky from North North-West to South South-East as high as the zenith was massed with arches, bands, and curtains, always in rapid movement. The waving curtains were especially fascinating—a wave of bright light would start at one end and run along to the other, or a patch of brighter light would spread as if to reinforce the failing light of the curtain.

– Diary entry Sunday 21 May 1911

For four days we have been unable to leave the tent—the gale howling about us. We are weak, writing is difficult, but for my own sake, I do not regret this journey which has shown that Englishmen can endure hardships, help one another, and meet death with as great a fortitude as ever in the past. We took risks, we knew we took them; things have come out against us, and therefore we have no cause for complaint, but bow to the will of Providence, determined still to do our best to the last. These rough notes and our dead bodies must tell the tale.

– ‘Message to the Public’ March 1912

the sense of senses

music by David Lang (b. 1957)

words by David Lang (after Song of Songs)

Co-commissioned by The Crossing, Philadelphia; the Company of Music, Vienna; and the Fisher Center at Bard College

I can see a door

I can see a wall

I can see a wall

I can see companions

I can see in you

I can see Jerusalem

I can see Lebanon

I can see my dove

I can see that

I can see the bed

I can see the coals

I can see the company

I can see the crown

I can see the doves

I can see the field

I can see the flowers

I can see the fountain

I can see the foxes

I can see the fruit

I can see the fruits

I can see the garden

I can see the garden

I can see the garden

I can see the gold

I can see the green

I can see the hair

I can see the horses

I can see the jealousy

I can see the jewels

I can see the joints

I can see the lions

I can see the marble

I can see the morning

I can see the mountains

I can see the pillars

I can see the pillars

I can see the roe

I can see the rose

I can see the studs

I can see the sun

I can see the swords

I can see the tents

I can see the thousand

I can see the top

I can see the vine

I can see the vineyard

I can see the vineyard

I can see the vineyard

I can see the vineyards

I can see the waters

I can see threescore

I can see Tirzah

I can see virgins

I can see you

I can hear her

I can hear the birds

I can hear you

I can smell the apples

I can smell the bed

I can smell the beds

I can smell the calamus

I can smell the camphire

I can smell the camphire

I can smell the frankincense

I can smell the garments

I can smell the lilies

I can smell the mandrakes

I can smell the myrrh

I can smell the myrrh

I can smell the myrrh

I can smell the myrrh

I can smell the myrrh

I can smell the ointments

I can smell the spices

I can smell the spices

I can smell the spikenard

I can smell the spikenard

I can smell the tender grape

I can smell the wheat

I can smell your good ointments

I can feel the banner

I can feel the day

I can feel the day

I can feel the desire

I can feel the dew

I can feel the fear

I can feel the north wind

I can feel the seal

I can feel the seal

I can feel the shade

I can feel the shadows

I can feel the shadows

I can feel the south wind

I can feel you

I can taste the apples

I can taste the best wine

I can taste the fruit

I can taste the honey

I can taste the honeycomb

I can taste the honeycomb

I can taste the liquor

I can taste the pleasant fruits

I can taste the pleasant fruits

I can taste the pomegranates

I can taste the spiced wine

I can taste the wine

I can taste the wine

I can taste the wine

I can taste you

I can taste you

I can taste your kiss

I can taste your kiss

I can taste your lips

I can taste your lip

I can taste your mouth

I can taste your mouth

I can taste your wine

THE CROSSING

Katy Avery	Lauren Kelly
Karen Blanchard	Anika Kildegaard
Steven Bradshaw	Maren Montalbano
Colin Dill	James Reese
Micah Dingler	Daniel Schwartz
Joanna Gates	Rebecca Siler
Steven Hyder	Daniel Spratlan
Michael Jones	Elisa Sutherland

Donald Nally, conductor
Kevin Vondrak, assistant conductor
John Grecia, company keyboardist

The Crossing is a Grammy-winning professional chamber choir conducted by Donald Nally and dedicated to new music. It is committed to working with creative teams to make and record new, substantial works for choir that explore and expand ways of writing for choir, singing in choir, and listening to music for choir. Many of its nearly 125 commissioned premieres address social, environmental, and political issues.

The Crossing collaborates with some of the world's most accomplished ensembles and artists, including the New York Philharmonic, Los Angeles Philharmonic, American Composers Orchestra, Lyric Fest, Piffaro, Beth Morrison Projects, Allora & Calzadilla, Bang on a Can, Klockriketeatern, and the International Contemporary Ensemble. Similarly, The Crossing often collaborates with some of world's most prestigious venues and presenters, such as the Park Avenue Armory, Annenberg Center for the Performing Arts at the University of Pennsylvania, National Sawdust, David Geffen Hall at Lincoln Center, Disney Hall in Los Angeles, the Cleveland Museum of Art, the Menil Collection in Houston, the Isabella Stewart Gardner Museum in Boston, Haarlem Choral Biennale in The Netherlands, The Finnish National Opera in Helsinki, The Kennedy Center in Washington, Philadelphia Museum of Art, Metropolitan Museum of Art, Zankel Hall at Carnegie Hall, Symphony Space in New York, Winter Garden with WNYC, and Duke, Northwestern, Colgate, and Notre Dame Universities. The Crossing holds an annual residency at the Warren Miller Performing Arts Center in Big Sky, Montana.

With a commitment to recording its commissions, The Crossing has released 25 albums, receiving two Grammy Awards for Best Choral Performance (2018, 2019), and seven Grammy nominations. The Crossing, with Donald Nally, was the American Composers Forum's 2017 Champion of New Music. They were the recipients of the 2015 Margaret Hillis Award for Choral Excellence, three ASCAP Awards for Adventurous Programming, and the Dale Warland Singers Commission Award from Chorus America.

Recently, The Crossing has expanded its choral presentation to film, working with Four/Ten Media, in-house sound designer Paul Vazquez of Digital Mission Audio Services, visual artists Brett Snodgrass, Eric Southern, and Steven Bradshaw, and composers David Lang, Paul Fowler, and Michael Gordon on live and animated versions of new and existing works. Lang's protect yourself from infection and in nature were specifically designed to be performed within the restrictions imposed by the Covid 19 pandemic, during which The Crossing premiered a number of newly-commissioned works for outdoors by Matana Roberts, Wang Lu, and Ayanna Woods.

DONALD NALLY

Donald Nally conducts The Crossing, the internationally acclaimed, Grammy-award-winning professional choir that commissions, premieres, and records only new music. He holds the John W. Beattie Chair of Music at Northwestern University where he is professor and director of choral organizations. Nally has served as chorus master at the Lyric Opera of Chicago, Welsh National Opera, Opera Philadelphia, and for many seasons at the Spoleto Festival in Italy. Donald has commissioned over 140 works.. He received the 2017 Michael Korn Founders Award from Chorus America; his ensembles have twice received the Margaret Hillis Award for Excellence in Choral Music. Donald has worked closely with the artists Allora & Calzadilla and composer David Lang on projects in London, Osaka, Cleveland, Edmonton, Corboba, and Philadelphia. Recent highlights include his role as visiting resident artist at the Park Avenue Armory, music director for the world premiere of Lang's the mile-long opera – directing 1000 voices on the High Line in Manhattan, chorus master for the New York Philharmonic for world premieres by Lang and Julia Wolfe, and guest conducting works he has commissioned with the Swedish Radio Choir

The Crossing is represented exclusively by
Alliance Artist Management, 5030 Broadway Suite 812 New York NY 10034

UPCOMING EVENTS IN WELLIN HALL, SCHAMBACH CENTER

Bush/Marshall/Meyer/Meyer

Saturday, Feb 5, 7:30 pm

American music masters Sam Bush (mandolin), Mike Marshall (mandolin), and Edgar Meyer (bass) join with George Meyer (violin) for the kind of special collaboration usually heard only at a bluegrass festival. Together, they make acoustic music that can only be categorized as “amazing.” You’ll hear works from the 1999 genre-bending album *Short Trip Home*, plus new music written exclusively for this tour.

Brubeck Brothers Quartet

Friday, Feb. 18, 7:30 pm

Chris (bass, trombone, composition) and Dan (drums) Brubeck have been making music together practically all their lives. They’ve subsequently played a variety of styles in a number of different groups, as well as with their father, jazz giant Dave Brubeck, and with their own Brubeck Brothers Quartet. With Dan and Chris as the foundation, guitarist Mike DeMicco and pianist Chuck Lamb, complete this dynamic quartet.

Lucky Plush Dance Theatre: *Rink Life*

Saturday, Feb. 26, 7:30 pm

In *Rink Life*, Lucky Plush presents a dance-theater evening that nods to the visual aesthetics and social dynamics of 1970’s roller rink culture. The staging and choreography is built around the script-turned-libretto that is entirely spoken and sung live.

Albert Cerulo, percussion

Friday, April 22, 7:30 pm

Percussionist Albert Cerulo performs brand new pieces by composers Eve Beglarian, Randy Gibson, Paula Matthusen, Mathew Rosenblum, and Jude Traxler in an evening-length performance. Each piece is written for a single amplified percussion instrument, with each composer approaching the unique qualities of percussion and amplification in their own unique way.

FOR TICKETS AND INFORMATION VISIT WWW.HAMILTON.EDU/PERFORMINGARTS OR CALL THE BOX OFFICE AT (315) 859-4331. CALL OR CHECK ONLINE FOR CURRENT CAMPUS COVID-19 PROTOCOLS PRIOR TO EACH PERFORMANCE.

The Performing Arts Series is sponsored, in part, by the Bristol Endowment, the James T. and Laura C. Rhind Fund, the Department of Music, and New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.