



presents

The Blue Hour

*a song cycle for voice and
string orchestra by*

**Rachel Grimes
Sarah Kirkland Snider
Angélica Negrón
Shara Nova and
Caroline Shaw**

featuring Timbre Cierpke

May 9 at 6 p.m.

ANALOG

at the Hutton Hotel

pre-concert talk at 5:30

with support from

HCA  **Healthcare®
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The Blue Hour

2017

Text by Carolyn Forché

Movements

- Prologue - Shara Nova
- Opening - Rachel Grimes
- A black map - Angélica Negrón
- A memory - Rachel Grimes
- A syllable - Caroline Shaw
- Angelica-Balefire - Sarah Kirkland Snider
- Canticle - Angélica Negrón
- Dark - Angélica Negrón
- Early summer's green plums - Sarah Kirkland Snider
- Even if by forgetting - Carolyn Forché
- Firmament - Caroline Shaw
- 1st Refrain - Caroline Shaw
- Ghost swift - Shara Nova
- He told her how - Sarah Kirkland Snider
- Her hair - Angélica Negrón
- I am alone - Sarah Kirkland Snider
- It appears to be an elegy - Shara Nova
- J'ai rêvé - Caroline Shaw
- Keeping a record - Carolyn Forché
- Library lilac - Shara Nova
- My dear - Sarah Kirkland Snider
- Nevertheless - Shara Nova
- Oil soap - Rachel Grimes

The Blue Hour

Text by Carolyn Forché

Movements (continued)

- Older than clocks - Caroline Shaw
- Poppy seed - Rachel Grimes
- She heard no one's footsteps - Sarah Kirkland Snider
- Tendril - Rachel Grimes
- 2nd Refrain - Caroline Shaw
- The ganglia - Caroline Shaw
- The hole - Angélica Negrón
- The name - Rachel Grimes
- The silence - Angélica Negrón
- Twirling - Caroline Shaw
- Vesture, vigil - Caroline Shaw
- We are as paper - Shara Nova
- Yet the women - Sarah Kirkland Snider
- You are the ghost - Shara Nova
- Zero - Rachel Grimes
- 3rd Refrain - Caroline Shaw

Program Note

One way that humans strive to control uncontrollable realities such as death is by imposing arbitrary rules and structures on the chaotic and inevitable. Another is by participating in the difficult but necessary act of being active members of a community or communities. *The Blue Hour*, in its conception, its process, and its content, lives and breathes these paradoxes.

The work uses as its text Carolyn Forché's poem, "On Earth," which catalogs the scattered thoughts, visions, and imagery of a life passing ever closer to death, organized through the objective but arbitrary tool of alphabetization. This explicitly rationalized poetic form simultaneously evokes cold modernism and its ancient predecessors in biblical and gnostic abecedaries. The music that sets the poem draws similarly from an eclectic set of influences, at times setting the text quite literally (as with explicit references to Bach and settings that evoke plainchant and Renaissance polyphony), and at times using extended string techniques to create kaleidoscopic sound-paintings of Forché's moments of fantastical, jarring imagery. The work also gleams with power ballads — unapologetic lyricism and no-nonsense songwriting that is often associated with contemporary non-classical genres but which here contributes to the intimacy and universality of the subject matter. The various movements, each entirely written by one of the composers, access the personal vernaculars and interests of each composer as they pass through the ordered but nonlinear narrative of Forché's poem, contributing to the scope and scale of the work and its underlying subjects.

When the five composers and members of *A Far Cry* sat down for a meeting in the summer of 2016 about the possibility of bringing this song cycle to life, the group discussed in depth what justification there was for attempting a collaboration on such a scale for such a deeply personal work. As collaborators shared their own takes on the meaningful urgency of the project, the following statement took hold as a sort of "mission statement:"

In a time when we are seeing masses of people dehumanized — by war, displacement, poverty — we are looking here at a single life, the beautiful detail of one human existence. There is something precious in that; that through our sense of empathy with this one individual, we are given a lens through which to see our own world with greater clarity.

— Alex Fortes

Artists

Timbre Cierpke, Voice
Esther McMahon, Violin
Joe Christianson, Violin
Kameron Myers, Violin
Maggie Kassinger, Violin
Zoya Leybin, Violin
Laura Epling, Violin
Annaliese Kowert, Violin
Sarah Page, Violin
Carl Larson, Viola
Sarah Cote, Viola
Michael Holub, Viola
Kaitlyn Raitz, Cello
Bryan Hayslett, Cello
Quentin Flowers, Bass
Ethan Jodziewicz, Bass

Kelly Corcoran, Artistic Director and Conductor

Special Thanks
Rachel Grimes
Christopher Lippincott
Catherine Bush, Mary Meeuwis, & Bahar Keçeli-Kaysili
Katie Arata
Anne Rogers
Trinity Presbyterian Church
Analog at Hutton Hotel

ABOUT INTERSECTION

MISSION

Intersection is a flexible contemporary music ensemble dedicated to challenging the traditional concert experience, exploring music of the 20th and 21st centuries, supporting living composers, presenting programs for younger audiences, embracing collaboration, technology and the avant-garde, while expanding, respecting and embracing the musical and cultural diversity of Nashville.

VISION

The vision of Intersection is to expand and shift the perspectives of audiences and musicians of all ages, through the creation, cultivation and performance of contemporary music, a vital, thriving and inspiring form of art.

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