



TRACK LISTING

- 1 **Know what is above you (1999)**
Steve Reich (b. 1936)
- 2 **I live in pain (2011)**
David Lang (b. 1957)
- 3-6 **Desertscapes (1991)**
Maggi Payne (b. 1945)
I. Pyramid Lake
II. Death Valley
III. Bryce Canyon
IV. Devil's Playground
- 7 **I want to live (2005)**
David Lang
- 8 **Stimmen der Natur (Voices of Nature) (1972)**
Alfred Schnittke (1934-1998)
- 9 **A la lune (2011)**
Mary Montgomery Koppel (b. 1982)
- 10 **I lie (2001)**
David Lang

LORELEI ENSEMBLE

Emily Culler soprano
Margot Rood soprano
Sonja Tengblad soprano
Shari Wilson soprano
Sarah Moyer soprano (track 8)
Kimberly Soby soprano (track 9)
Jeremy Barnett percussion (tracks 1 & 8)
Beth Willer conductor and artistic director
Carson Cooman producer
Michael Culler audio engineer
Catherine Headen graphic design

Mary Gerbi alto
Stephanie Kacoyanis alto
Clare McNamara alto
Emily Marvosh alto
Christina English alto (track 8)
Amanda Robie alto (track 9)
Jonathan Hess percussion (track 1)

Cameron Kirkpatrick audio engineer (track 9)
Allana Taranto, Ars Magna Studio photography

 www.LoreleiEnsemble.com



KNOW WHAT IS ABOVE YOU

Know what is above you.
An eye that sees, an ear that hears
and all your deeds recorded in a book.
Text from Pirkei Avot (the Talmud)

I LIVE IN PAIN

I live in pain
for someone I once had
for someone I once wanted
for someone I once knew
for someone I once loved without measure
I see now that he left me
because I did not give him all my love.
I see now I was wrong
and now I sleep alone.
I want to hold him in my naked arms.
I want to lie beside him in my bed.
I want him more than any long-forgotten lovers ever
loved before.
My heart, my love,
my senses, my sight,
my life.
Good friend, kind friend, fearless friend,
when will I have you?
when will you lie beside me?
when will I give you my love?
You know how much I want you.
Promise me you will do what I say.
Please do what I say.

Text by David Lang, after Beatriz de Dia

DESERTSCAPES

I. Pyramid Lake

mist rises over the frozen landscape
the first golden hints of the morning sun
whisper through cracks in the clouds
the flat vastness of the land broken only by
these rising tendrils of mist reaching upward as
the warmth of the sun dissipates the illusion

II. Death Valley

desolation too great to comprehend
mirages across the burning desert floor
a thread of poisonous water laces through the
lowest point

III. Bryce Canyon

standing on the edge of an ancient world
delicate immense figures rise to the surface
where we look on, minuscule replicas, in disbelief

IV. Devil's Playground

slowly step by step up these golden mountains
drenched in blistering heat of searing intensity
sandblasted by unrelenting fiery wind
the trace vanishes as rapidly as the perpetrator
can move, a speck on this massive human form
eyes peek over the sharp edges into an image of eternity
the sky darkens, flashes and threatens, leaving only
vertical rainbows suspended above the desert floor

Text by Maggi Payne

I WANT TO LIVE

I want to live where you live.

Text by David Lang, from Shelter

A LA LUNE

Slowly rising, slowly strengthening moon,
Pardon us our fear in pride:
Pardon us our troubled quietnesses!
Aye, pardon us, O moon,
Round, bright upon the darkening!
Pardon us our little journeys endlessly repeated!
All halting tendernesses pardon us,

O high moon!
For you, nooning by night,
You having crept to the full,
You, O moon, must have
understanding of these things.

*Text by William Carlos Williams
from The Collected Poems of William Carlos Williams, Vol. 1;
© 1952 William Carlos Williams*

I LIE

Leyg ikh mir in bet arayn
Un lesh mir oys dos fayer
Kumen vet er haynt tsu mir
Der vos iz mire tayer
Banen loyfn tsvey a tog
Eyne kumt in ovnt
Kh'her dos klingen - glin glin glon
Yo, er iz shoyrn noent

I lie down in bed alone
and snuff out my candle
Today he will come to me
who is my treasure
The trains run twice a day
One comes at evening
I hear them clanging - glin, glin, glon
Yes, now he is near

Shtundn hot di nakht gor fil
Eyns der tsveyter triber
Eyne iz a fraye nor
Ven es kumt mayn liber
Ikh her men geyt, men klapt in tir,
Men ruft mikh on baym nomen
Ikh loyf arop a borvese
Yo! er iz gekumen!

Text in Yiddish by Joseph Rolnick

The night is full of hours
each one sadder than the next
Only one is happy
When my beloved comes
I hear someone coming, someone raps on the door
Someone calls me by name
I run out barefoot
Yes! He is come!

Translation by Kristina Boerger

Track 1 © Hendon Music, Inc.; a Boosey & Hawkes company (BMI)
Tracks 2, 7, 10 © Red Poppy; admin. G. Schirmer, Inc. (ASCAP)
Tracks 3-6 © Treble Clef Music Press; admin. Subito Music Corp. (BMI)
Track 8 © Musikverlag Hans Sikorski GmbH & Co. (GEMA)
Track 9 © Mary Montgomery Koppel (ASCAP)

DIRECTOR'S NOTE

To live. To know. To love. In a minimalist sense, these are perhaps the most basic earthly and spiritual responsibilities we possess. Life gives rise to knowledge, knowledge to love, and love perhaps to new life. The order of these is not crucial (they are rather cyclical, in fact). What is certain is that all three belong, at least in part, to this earth as basic elements of our existence. The minimalist artist creates a penetrating and awesome aesthetic from basic units – an honest and profound means of depicting the ineffable elements of our universe. The repetitive, cyclical nature of the style encourages a meditation on solitary elements—be it a syllable or a sentence, a single note or a musical phrase. These elements gain meaning as they evolve into more complex textures carrying basic yet vivid images and emotions.

Describing the title track, *Know what is above you*, Steve Reich assigns relevance to an ancient Jewish prayer: “[it] suggests that we are not alone, that an Eternal being cares about us, that our every thought, word and deed has its effect on our character, our soul and on the souls of those around us.” The text at once acknowledges our need for love and the potential and power in each life, launching the narrative of this album. Oscillating between vivid images of the natural world and humanistic poetry, images of miraculous landscapes overlap with sentiments of desire, grief, urgency, and anticipation. The unassigned voice of David Lang’s *I live in pain* and *I want to live* is rooted in human experience, while *I lie* transcends earthly love with the organic flowering of a profound melody out of an initially sparse texture. The “Eternal” is threaded through the album in images of the natural world. Maggi Payne’s *Desertscapes* visits four unique desert landscapes, each simultaneously precious and powerful. Enveloped in undulating rhythms, additive textures, and shimmering vertical sonorities, one feels the morning mist rising off of a wintery Pyramid Lake, the broad expanse of Bryce Canyon, the parched, cracked floor of Death Valley, and the hot breath of the Kelso Dunes. Mary Montgomery Koppel’s *A la lune* is grounded in a similarly organic compositional language. Melodies of a distinctly modal flavor address an all-knowing moon, requesting pardon for our “troubled quietnesses” and repetitive journeys. Alfred Schnittke’s *Stimmen der Natur* abandons text entirely, relying solely on unison vocal lines offset by rhythmic discrepancies to depict the unified yet unpredictable nature of the cosmos. Illuminated by the vibraphone’s evanescent overtones, ten voices depict the raw beauty of nature that is verbally inexpressible.

In the making of this album, it became apparent that not only are these concepts universal, they are also intensely personal. As performers, our experiences with the texts were distinct, yet all somehow simultaneously represented in the music. It is precisely this phenomenon that preserves both diversity and unity: the stuff of great art.

– Beth Willer, Artistic Director



LORELEI ENSEMBLE

Since its founding in 2007, Lorelei Ensemble has delivered performances of early music juxtaposed with new works by living composers to varied audiences throughout Greater Boston and New England, collaborating with dozens of composers and delivering more than thirty world and North American premieres. Breaking down boundaries in classical music performance, founding Artistic Director Beth Willer seeks collaboration with remarkable and sometimes unpredictable guest artists and ensembles, creating progressive and provocative programming for a diverse 21st-century audience. Lorelei's innovative programming is rooted in an artistic vision that gives both early and new repertoire relevance, while expanding the repertoire for women's voices. Programs challenge listeners to encounter the familiar sonorities of early music alongside the vernacular of modern composers, intentionally contrasting compositional style, structure, and texture to create an experience that is both unexpected and enlightening.

