



# TUESDAYS @ MONK SPACE

2025-26 Season

## Brightwork Digital MIXTAPE

Tuesday, December 9

*Isla*

Ian DICKE

*A Prayer for my daughter*  
(from *Why Women Went West*)

Pamela MADSEN

*Internal States*  
III. Celebration

Tom FLAHERTY

*Don't Beat A Word*

Nina SHEKHAR

*Lost on Chiaroscuro Street*  
IV. In Place(s)

Andy AKIHO

*Intermission*

*Waterways & Dwellings*  
II. Where's a dwelling place?  
IV. Bow to Stern

Molly PEASE

*Sappho Summer*  
I. Take My Breath One Summer Day  
II. Moon and Stars

Dana KAUFMAN

*They Sang But Had Nor Human Tunes Nor Words*

Eric MOE

*Scare Suit*

Brian WALSH

presented by

Brightwork  
newmusic



## BRIGHTWORK ENSEMBLE:

Aron Kallay, piano & Artistic Director  
Shalini Vijayan, violin  
Maggie Parkins, cello  
Sara Andon, flute  
Brian Walsh, clarinet  
Nick Terry, percussion  
Stacey Fraser, voice

## Special Guests HEX:

Laurel Irene - Soprano  
Molly Pease - Soprano/Mezzo  
Saunder Choi - Tenor  
Fahad Siadat - Tenor  
David Conley - Baritone  
Matthew Lewis - Bass

Brightwork newmusic is generously supported in part by:





## PROGRAM NOTES

### **Isla** by Ian Dicke

*Isla*, scored for flute, vibraphone, and electronics, is a remix of a song titled *Isla de Niños*, by Elisa Ferrari. The work fragments the original stems of Ferrari's song to create an alternative setting of her poignant lyrics, while the flute and vibraphone exchange short melodic phrases throughout.

### **A Prayer for my daughter** by Pamela Madsen

Mary Hunter Austin, text from *Earth Horizon*  
William Butler Yeats

*A Prayer for My Daughter* from *Why Women Went West* (2022)

*Why Women Went West* is an Opera America and NEA Award winning multi-media chamber opera which tells the unfolding narrative of a sole woman protagonist's journey west. Fourteen songs comprise the two-part narrative; with empathy, ritual, and passion they trace Mary's experiences from her youth in a Midwest small town in late 19th century to her pioneer days in California, and finally to her wild west days in New Mexico where she eventually confronts death and overcomes the challenges that have plagued her throughout her life. "Prayer for My Daughter" reveals Mary's plight as a mother alone in the wild west, her heartbreaking decision to abandon her disabled daughter Ruth and place her in an institution, to save both their lives. This work leads to the decisive move in the opera-Mary's quest to write, and to go further into the West alone.

<https://www.pamelamadsenmusic.com/why-women-went-west>

Texts on following pages:

"The Thoughts of Youth are Long, Long Thoughts" from Earth Horizon (Mary Hunter Austin)

Against the trauma of grief children are doubly helpless.

At that time throughout America, the status of Wife and Mother, always spoken of in capitals, was sentimentally precious, a status of being treasured and apart.

Then the blow fell and the treasured Wife became the poor Widow, the object of family bounty, grudging, the grateful recipient of left-overs, the half-menial helper in the household of women whose husbands had simply not died.

There was a reason that had come into her life; a strange compelling reason that hung like a weight about her knees. She knew now what ailed her child. "We never talk of those things," Mary never got over it.

There is an element of incalculable ravaging in the loss of a mother; deep under the shock of broken habit and the ache of present grief, there is the psychic wound, the severed root of being; such loss as makes itself felt as the companion of immortality. For how should the branch suffer, torn from the dead tree? It is only when the tree is green that the cut bough bleeds.

*A Prayer for My Daughter*

By William Butler Yeats

Once more the storm is howling, and half hid  
Under this cradle-hood and coverlid  
My child sleeps on. There is no obstacle  
But Gregory's Wood and one bare hill  
Whereby the haystack and roof-levelling wind,  
Bred on the Atlantic, can be stayed;  
And for an hour I have walked and prayed  
Because of the great gloom that is in my mind.

I have walked and prayed for this young child an hour,  
And heard the sea-wind scream upon the tower,  
And under the arches of the bridge, and scream  
In the elms above the flooded stream;  
Imagining in excited reverie  
That the future years had come  
Dancing to a frenzied drum  
Out of the murderous innocence of the sea.

May she be granted beauty, and yet not  
Beauty to make a stranger's eye distraught,  
Or hers before a looking-glass; for such,  
Being made beautiful overmuch,  
Consider beauty a sufficient end,  
Lose natural kindness, and maybe  
The heart-revealing intimacy  
That chooses right, and never find a friend.

## **Internal States** by Tom Flaherty

*Internal States* reflects, as all music does, inner states that we all experience. "Doubt" hovers between two harmonic worlds. An unsettled texture breaks into consonant major/minor sonority with some frequency. Just as often it remains locked in a paralyzed isometric state, unsure of where to go. Searching solo lines sometimes find resolution, sometimes continue the search. Just when the music might blossom into a clear resolution it takes an unexpected turn and ends with a quiet truce. "Reverie" mingles cloudy textures with expressive solo lines in an often dark but ambiguous dreamscape. "Celebration," dances. A lot. *Internal States* was commissioned by Brightwork newmusic, whose expressive and virtuosic playing were a constant inspiration.

## **Don't Beat A Word** by Nina Shekhar

This is not a breakup song.

Lyrics (written by Nina Shekhar):

hush my heart  
don't beat a word  
don't let it burn  
still my lung  
don't breathe the bait  
don't let it brown

murmur unheard  
a lethal whisper  
to your ghostly drum  
pounding away  
how can I stay  
when I'm round  
on a flat earth

I peel it off  
this dirty shell  
rip the threads  
hair by hair  
bald and bare  
the way you want to see

I wash the grit  
and bleach the stains  
shrink the fit  
my color fades  
zip my lips  
this is who I ought to be

### **Lost on Chiaroscuro Street** by Andy Akiho

Commissioned for Music@Menlo by Trine Sorensen in celebration of Michael Jacobson's 60th birthday. It had its World premiere performance at Music@Menlo in Atherton, California, on May 21, 2017, by Wu Qian, Alexander Sitkovetsky, Mihai Marica, and David Shifrin.

### **Waterways and Dwellings** by Molly Pease

Contemplating the question "What is a dwelling place?", Molly Pease's *Waterways and Dwellings*, with text by Molly Bendall, turns towards Ballona Creek as a source of ecological and cultural knowledge. *Waterways and Dwellings* began with a walk along the nearly nine-mile-long creek that connects the city to the Ballona Wetlands, Marina Del Rey, and the Pacific Ocean. Over the course of their walk, they paid attention to the ecological and social conditions of the area: what could be heard, seen, and smelled from the path. These sounds and textures were recorded and interpreted by the composer to create a sonic landscape that pulls from local birds, rowers yelling and paddling by, rolling bicycles, and the sound of the boardwalk. *Waterways and Dwellings* looks to Ballona Creek's history to converse with its present condition.

### **Sappho Summer** by Dana Kaufman

Imagining a queer, joyous summer.

### **They Sang But Had Nor Human Tunes Nor Words** by Eric Moe

*They Sang But Had Nor Human Tunes Nor Words* takes its title from the closing lines of "Cuchulain Comforted" by W.B. Yeats -

They sang, but had nor human tunes nor words  
Though all was done in common as before;  
They had changed their throats and had the throats of birds.

(There's an evocation of a sandhill crane's cry near the end of the piece).

Another passage in the poem is suggestive of the frequent rhythmic unisons in the piece -

We thread the needles' eyes, and all we do  
All must together do....

I chose to use a 19-note-to-the-octave equal tempered tuning system, primarily for its large gamut of dissonance and consonance. In the latter category, there's a nice assortment of thirds and sixths (including almost pure 6/5 minor thirds) and reasonably close perfect fourths and fifths. Thus the tuning can reference (and even quote) tonal music and facilitate quasi-tonal harmonic thinking, while the equal temperament allows unlimited transposition. In sum, the tuning enables a wide range of musical expression, while the limited number of notes (19) to the octave permits the practical use of a standard MIDI keyboard controller (unlike, say, 31tET).

*They Sang But Had Nor Human Tunes Nor Words* was written for Brightwork newmusic in 2019, and largely composed during a residency at the Virginia Center for the Creative Arts. I am very grateful to VCCA for the gift of time and space, and to the Brightwork musicians for their masterful work in breathing life into a challenging (though, I trust, ultimately rewarding) score.

### **Scare Suit** by Brian Walsh

The title for *Scare Suit* came out of a conversation with my seven year old son. I misheard what he said about a particular musical cartoon- and we both liked the resulting error. This piece looks at the deceptively repetitive nature of life- and how we quickly we can habituate to the changes that disrupt it. I was also interested in blurring the line between the mechanical and human sounds that our ensemble can produce, in both the written and improvised portions of the composition. Many thanks to my amazing colleagues in Brightwork for premiering this piece!

**IAN DICKE** is a composer, musician, and software designer inspired by the intersection of technology and social-political culture. Praised for his “refreshingly well-structured” (Feast of Music) and “uncommonly memorable” (Sequenza 21) catalogue of works, Dicke’s music has been commissioned and performed by ensembles and soloists around the world, including the New World Symphony, Alarm Will Sound, the Cabrillo Festival Orchestra, Paul Drescher Ensemble, pianist Vicky Chow, The MATA Festival, ISCM World New Music Days, and the Atlantic Coast Center Band Director’s Association. Dicke has received grants, awards, and recognition from the Hellman Foundation, Barlow Endowment, San Francisco Conservatory of Music, New Music USA, New York Youth Symphony, ASCAP, and BMI, among others. He was awarded a Fulbright Fellowship to research interactive musical interfaces and environments in Stockholm, Sweden and has served as an artist in residence at various institutions, including the MacDowell Colony and Atlantic Center for the Arts. Dicke is a Professor of Composition at the University of California, Riverside and founder of Novel Music, a software company that distributes innovative Max for Live devices.

**PAMELA MADSEN** is a composer, performer, writer and curator of new music. From massive immersive concert-length projects, solo, chamber music to multi-media opera collaborations her work explores issues of social change, image, music, text and the environment. With a Ph.D. in Music Composition from UCSD, Yale University, Deep Listening with Pauline Oliveros, her research focuses on the evolution of compositional thought, improvisation, electronic music, and women in music. With commissions and premieres by Brightwork newmusic, HEX, JACK, Ethel, Lyriss, Formalist, Arditti string quartets, Los Angeles Percussion Quartet, Bugallo-Williams Piano Duo, Ashley Bathgate, Claire Chase, Anne LaBerge, Jane Rigler, Eleonor Sandresky, Kathy Supove, loadbang, Bent Frequency, ModernMedieval, Galan Trio, Stacey Fraser, Molly Pease, Nicholas Isherwood, ISCM League of Composers Orchestra, and Opera Laguna, multi-media collaborations with Quintan Ana Wikswo, Camille Seaman, Jimena Sarno and Judy Chicago.

Her major concert-length projects include her Opera America, National Endowment for the Arts, and New Music USA Awarded Opera: Why Women Went West, and Oratorio for the Earth. Selected as Huntington Library Mellon Fellow, Alpert Award Panelist, Creative Capital artist “on the radar”, with Residency awards from Copland House, American Scandinavian Foundation, MacDowell, UCross, Women’s International Studies Center, Wurlitzer, she is Professor of Music Composition, Director of New Music Series at Cal State Fullerton.

[www.pamelamadsenmusic.com](http://www.pamelamadsenmusic.com)

**TOM FLAHERTY** (b. 1950) is a composer and cellist who makes music for humans and electronics. Published by American Composers Editions and G. Schirmer, Inc., his compositions have been performed throughout North America and Europe, recorded on the Albany, Bridge, Capstone, Klavier, Reference, Microfest, and New Focus labels, and have received numerous awards, including a Grammy nomination in 2015. He is Emeritus Faculty at Pomona College, where he taught composition, theory, electronic music, and chamber music for many years.

**NINA SHEKHAR** Nina Shekhar is a composer and multimedia artist who explores the intersection of identity, vulnerability, love, and laughter to create bold and intensely personal works.

Described as “tart and compelling” (New York Times), “vivid” (Washington Post), and an “orchestral supernova” (LA Times), her music has been commissioned and performed by the New York Philharmonic, LA Philharmonic, Nashville Symphony, Minnesota Orchestra, Seattle Symphony, Louisville Orchestra, Sarasota Orchestra, Oregon Symphony, Albany Symphony, Los Angeles Chamber Orchestra, New World Symphony, Civic Orchestra of Chicago, Eighth Blackbird, International Contemporary Ensemble, JACK Quartet, New York Youth Symphony, Alarm Will Sound, The Crossing, and Chamber Music Society of Lincoln Center. Her work has been featured by Carnegie Hall, Hollywood Bowl, Kennedy Center, Metropolitan Museum of Art, Walt Disney Concert Hall, Library of Congress, and National Gallery of Art.

Current projects include commissions for the New York Philharmonic, Grand Rapids Symphony, and Youth Orchestra Los Angeles (YOLA). Shekhar is the recipient of the 2021 Rudolf Nissim Prize and the 2018 ASCAP Foundation Leonard Bernstein Award, funded by the Bernstein family. Aside from composing, Shekhar is a versatile performing artist as a flutist, pianist, and saxophonist. She has been featured by the National Flute Association, and she has performed in the Detroit International Jazz Festival.

Shekhar is currently a PhD candidate in Music Composition at Princeton University. She is the 2021-2023 Composer-in-Residence for Young Concert Artists. She is a first-generation Indian American and a native of Detroit, Michigan.

**ANDY AKIHO** is a "trailblazing" (Los Angeles Times) Pulitzer Prize finalist and seven-time GRAMMY®-nominated composer whose bold works unravel intricate and unexpected patterns while surpassing preconceived boundaries of classical music. Called "increasingly in-demand" by The New York Times, Akiho has earned international acclaim for his large-scale works that emphasize the natural theatricality of live performance. He is the only composer to be nominated for a GRAMMY® in the Best Contemporary Classical Composition category in 2022, 2023, and 2024.

**MOLLY PEASE** ([mollypeasemusic.com](http://mollypeasemusic.com)) is a versatile, experimental and collaborative vocal artist and composer. She is a member and assistant director of HEX, regularly sings with LA Master Chorale, Tonality, and LA Choral Lab, and has worked with Overtone Industries, theatre dybbuk, and The Industry. Molly appeared on GRAMMY-awarded and nominated albums with Carla Patullo and Wild Up, respectively, and her film and TV credits include vocals on The Legend of Ochi (2025), Hulu's Castle Rock (2019), and CBS's Strange Angel (2019). She has performed with Björk, Tune-Yards, Sigur Rós, Dirty Projectors, and Kronos Quartet, among others. Her most recent musical release is called "Inner Astronomy" ([innerastronomy.com](http://innerastronomy.com)), and she recently received the Opera America Discovery Grant for Women Composers for her opera-in-progress HYSTERIA, which will be workshopped in May 2025 with Synchrony.

## **DANA KAUFMAN**

Hailed as “whirlwind” (Gramophone), “ingeniously derived” (Sequenza21), and “dramatic...and powerfully funny” (Observer), the works of composer-librettist Dana Kaufman have been heard in North America, Europe, and Asia. Her music has been featured at venues/festivals such as Carnegie Hall, Seattle Opera, New York Opera Fest, the National Gugak Center (South Korea), Contemporary Music Center of Milan, The Tank, Jordan Hall, Hartford Opera Theater, Vatroslav Lisinski Concert Hall (Croatia), and Ravinia Festival; it has been commissioned by the Kennedy Center/Washington National Opera, GRAMMY-winning pianist Nadia Shpachenko, the Louisville Ballet, Carlow Arts Festival (Ireland), Synchrony, Brightwork newmusic, Paradox Opera, Lowbrow Opera Collective, and many others.

A Fulbright Research Fellow in Estonia, National Endowment for the Arts grant recipient, winner of an OPERA America’s Opera Grants for Women Composers: Discovery Grant, University of Miami Frost School of Music Centennial Medalist, and five-time American Prize honoree, Kaufman has given lectures at the LA Opera, the OPERA America National Conference, UCLA, Estonian Academy of Music and Theatre, the Women Composers Festival of Hartford, and the Music by Women Festival as a frequent speaker on gender diversity in composition and queer opera. She is Associate Professor in Music Composition at University of California, Riverside.

[danakaufmanmusic.com](http://danakaufmanmusic.com)

**ERIC MOE**, composer of what the NY Times calls “music of winning exuberance”, has received numerous grants and awards for his work, including the Lakond Award from the American Academy of Arts and Letters and a Guggenheim Fellowship; commissions from the Pittsburgh Symphony Orchestra, the Fromm Foundation, the Koussevitzky Foundation, the Barlow Endowment, and Meet-the-Composer USA; and residencies at MacDowell, Yaddo, Bellagio, Camargo, Virginia Center for the Creative Arts, Millay, Ragdale, Montana Artists Refuge, Carson McCullers Center for Writers and Musicians, UCross Foundation, and the American Dance Festival, among others.

Fanfare magazine described his work as “wonderfully inventive, often joyful, occasionally melancholy, highly rhythmic, frequently irreverent,

absolutely eclectic, and always high-octane music." His sit-trag/one-woman opera Tri-Stan was hailed by the New York Times as "a tour de force," that "subversively inscribe[s] classical music into pop culture." All-Moe CDs are available on New Focus, Naxos, New World, bmo/sound, Albany Records, and Centaur.

Moe studied composition at Princeton University (B.A.) and at the University of California at Berkeley (M.A., Ph.D.). He is currently the Andrew W. Mellon Professor of Music at the University of Pittsburgh.

## **BRIAN WALSH**

Clarinetist and composer Brian Walsh frequently performs with such diverse groups as Brightwork newmusic, Wild up Modern Music Collective, and the Josh Nelson Discoveries Group. He also leads Walsh Set Trio, a jazz ensemble focusing on the performance of his own compositions.

The Los Angeles Times has described Mr. Walsh's playing as "spectacular", as well as having "found the essence of a licorice stick's lyrical limberness, often murmuring and wailing at the same time". Walsh has performed as a guest artist with the Los Angeles Philharmonic's Green Umbrella new music series at Walt Disney Concert Hall and is a frequent collaborator on the Monday Evening Concerts and Tuesdays at MonkSpace concert series. He has also performed extensively with Long Beach Opera and The Industry.

Walsh has premiered pieces by Luigi Nono, Anne LeBaron, Girard Grisey, James Newton, Andrew Nathaniel McIntosh, Wayne Shorter, Tom Johnson and many others. Mr. Walsh has collaborated or performed with Esperanza Spalding, Flea, Peter Maxwell Davies, Meredith Monk, Vinny Golia, Nicholas Deyoe, Gavin Bryars, Bobby Bradford, Bright Eyes, San Fermin, Andrea Bocelli, James Newton, and Muhal Richard Abrams.

