

VOICES OF THE PEARL

Mittwoch, 2. Mai – Freitag, 4. Mai 2018

Solitär, Universität Mozarteum, Mirabellplatz 1, 5020 Salzburg

Symposion – Workshops – Konzerte

Karola Obermüller, Komposition und Live-Elektronics (Alumna Mozarteum)
Barbara Pöschl-Edrich, Harfe (Alumna Mozarteum)

Anne Harley, Gesang und Kuratorin des „Voices of the Pearl“-Projektes
Gastsängerin im Konzert: Elisabeth de Roo

2.5.2018, 13.00 Uhr: Alumni Welcome und Eröffnung
Symposion Female Esoterics in Song
13.30 Uhr: Soundwalk – Lecture and Seminar

3.5.2018, 9.00 – 18.00 Uhr: Lectures and Workshops

4.5.2018, 18.00 – 19.30 Uhr: Konzert
mit Werken von
Emilie Cecilia LeBel, Marta Gentilucci, Jodi Goble, Karola Obermüller,
Hermann Regner, Gertraud Steinkogler-Wurzinger

*Institut für Gleichstellung und Gender Studies
in Kooperation mit Career Centre – Alumni Homecoming Programm I
Scripps Women College Claremont I Canada Council of the Arts*



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SCRIPPS
THE WOMEN'S COLLEGE • CLAREMONT

PROGRAMMNOTIZEN

Voices oft the Pearl – Vision

Neue Musik – Texte für die Ewigkeit – Bilder

Auftragskompositionen, die die spirituelle Kraft und Wirkung von Frauen hervorheben, beginnend mit der Antike bis heute, Kulturen- und Religionen-übergreifend.

Zitat aus der Homepage: <http://www.voicesofthepEARL.org/vision>

Voices of the Pearl traces, in newly commissioned song cycles, the tenuous lineage of women who dared to encounter the unmediated divine; their efforts span time, religion, nation and culture.

The project commissions, performs and records musical works from composers across the globe, setting text by and about female esoterics from world traditions throughout history, reclaiming these lost voices and the tradition of female spirituality.

By juxtaposing and performing 4 to 5 cycles by living composers, we will create a full-length evening of portraits of female esoterics, traversing time and geography.

The performance of several different cycles over the course of an evening will focus audience attention on the musical portraits of women negotiating the intersection of heaven and earth, in a variety of world traditions: Christian, Jewish, Muslim, Daoist, Buddhist.

The female esoteric practitioner is twice marginalized in the world's traditions: 1) the mystics' direct contact with the divine threatens the hierarchical structures of organized religion and so they are, because of this, sometimes labeled heretical 2) women are often considered by religious traditions incapable, due to their female bodies, to attain an authentic direct mystical contact with the divine.

Voices of the Pearl traces the tenuous lineage of women who dared to encounter the unmediated divine; their efforts span time, religion, nation and culture.

Das Institut für Gleichstellung und Gender Studies an der Universität Mozarteum dankt den kooperierenden Institutionen: Career Centre – Alumni Homecoming Programm, dem Scripps Women's College . Claremont sowie dem Canada Council of the Arts.

ZEITPLAN

Mi, 2. Mai 2018	I Symposium: <i>Female Esoterics in Song</i>	Workshops und Vorträge
13:00	<i>Eröffnung</i>	Rektorat
13:30- 16:00	<i>Soundwalk</i>	Karola Obermüller Workshop und Seminar
Do, 3. Mai 2018	I Symposium: <i>Female Esoterics in Song</i>	Workshops und Vorträge
9:00-10:30	<i>Voices of the Pearl:</i> <i>Illuminating Female Esoteric Experience</i>	Vortrag Anne Harley
10:45-12:15	<i>How to build your career</i>	Workshop-Gespräch Karola Obermüller und Barbara Pöschl-Edrich
13:00-14:30	<i>Composers Portrait / Analysis and Interpretation of New Music</i>	Karola Obermüller
14:30-15:00	Kaffeepause	
15:00-16:30	<i>Extended Voice for Theatre and Classical Contemporary Vocalism</i>	Anne Harley für Sänger*innen und Schauspieler*innen
16:30-18:00	Improvisationsworkshop für Komponist*innen, Sänger*innen, Instrumentalist*innen	Karola Obermüller
Fr, 4. Mai 2018	II Konzert: Persevere	Proben, Aufnahmen, Konzert
18:00	<i>Konzert</i> <i>Persevere</i>	Anne Harley, Sopran Karola Obermüller, Komposition und Live-Elektronics (Alumna Mozarteum) Barbara Pöschl-Edrich, Harfe (Alumna Mozarteum)

I. Workshops

Anne Harley, Soprano

1. *Voices of the Pearl: Illuminating Female Esoteric Experience*
Do, 3.5.2018, 9:00 - 10:30

Speaking as the curator of these commissioned cycles setting texts by women, Anne Harley offers a short seminar or lecture for students and faculty about the challenges and opportunities of envisioning, funding, performing and recording these projects.
www.voicesofthepEARL.org

2. *Extended Voice for Theatre and Classical Contemporary Vocalism*
Do, 3.5.2018, 15:00-16:30

The intersections between theatre and opera training have been fertile ground for many explorations in voice and physicality. Drawing upon my experiences in the contemporary theatre world and contemporary opera and chamber music world, I will teach about the benefits and dangers of interdisciplinarity for the young vocalist interested in extended techniques (with particular reference to Fitzmaurice Voicework, and traditional bel canto techniques).

Barbara Pöschl-Edrich, Harp & Karola Obermüller, Composition

3. *How to build your career*
Do, 3.5.2018, 10:45-12:15

- Über fachliche Professionalisierung
- Praktische und systematische Anregungen
- Kreative Impulse und Marketingstrategien

Die beiden ehemaligen Studierenden des Mozarteums kehren zurück an ihre Alma Mater und berichten aus ihrem Künstlerinnenalltag, gerne auch im Gespräch. Seit etwa 20 Jahren arbeiten sie in Albuquerque und Boston, in Darmstadt und Erding. Welche Entwicklungen in einer Musiker*innenkarriere sind aus ihrer Sicht planbar und vorhersehbar, welche unvorhersehbar? Vielfältige Möglichkeiten machen u. U. konkrete Projekte unmöglich. Wie wird sicher gestellt, dass ein Konzept planbar und finanzierbar ist und somit erfolgreich durchgeführt werden kann?

Ziel dieses Workshops ist es, praktische Anregungen und Erfahrungswerte zu vermitteln, die den Einstieg in den Musiker*innenberuf erleichtern.

Karola Obermüller, Composition

4. *Composers portrait*
Do, 3.5.2018, 13:00-14:30

Analysis and Interpretation of New Music

- neue Musik verstehen
- neue Musik analysieren
- neue Musik zum Leben erwecken

Karola Obermüller spricht über neue Musik und deren Interpretation. Dabei soll es vor allem um ihre Kompositionen gehen. Für wen schreibt sie ihre Musik? Welches Zielpublikum hat sie? Auf was sollen die Musiker_innen besonders achten? Wie entstehen ihre Werke? Was inspiriert sie?

5. *Improvisation workshop*
Do, 3.5.2018, 16:30-18:00

- welche Möglichkeiten bestehen
- was gibt es zu beachten
- wieviel Zufall steckt in einer Interpretation

für KomponistInnen, InstrumentalistInnen, SängerInnen und andere Interessierte; gerne Instrumente mitbringen
Ausgehend von Pauline Oliveros „Sonic Meditations“ entwickeln wir zusammen eigene Improvisationen. Auf dem Weg dahin probieren wir verschiedene Arten und Formen von Improvisation aus, analysieren Gehörtes und experimentieren mit Einschränkungen, Regeln und Zufall. Im Fokus soll dabei immer der Klang stehen

6. *Sound walk und Workshop/Seminar*
Mi, 2.5.2018, 13:30-16:00

- was ist ein sound walk
- das World Soundscape Project
- kann man wirklich aus allem Musik machen?

für alle Interessierten; gute Schuhe und bei Bedarf Regenschirm mitbringen
Die Komponistin Hildegard Westerkamp definiert soundwalking folgendermaßen: „any excursion whose main purpose is listening to the environment. It is exposing our ears to every sound around us no matter where we are“ <https://en.wikipedia.org/wiki/Soundwalk>
Wir werden uns zunächst zusammen auf einen „sound walk“ begeben und uns anschließend in einem Workshop/Seminar mit soundwalking und dem World Soundscape Project sowie davon inspirierter Kunst befassen.

Discussing the audio-visual interactive composition „listening to mountains“ (K. Obermüller and P. Gilbert).

II. KONZERT: PERSEVERE

In der Aufführung am 4. Mai 2018 wird die Premiere der Werke der kanadischen Komponistinnen Emilie Lebel und Marta Gentilucci stattfinden sowie der Liederzyklus „Persevere“ der Mozarteumsabsolventin Karola Obermüller zum ersten Mal in Europa aufgeführt werden.

In dem spezifischen Werk mit Harfe geht es um frühe Buddhist-Texte der Therigatha, 500 BC. „PERSEVERE“ ist ein Liederzyklus für Sopran, Harfe und Live-Elektronics.

„World premiere scheduled for March 23, 2017 at the Scripps Performing Arts Centre. Supported with an ArtWorks grant from the National Endowment for the Arts. Text/libretto: early Buddhist Pali texts from female disciples of the historical Buddha collected in the Therigatha (circa 500 B.C.), poetry from the 9th-century Tibetan Yeshe Tsogyel, and contemporary Tibetan Khandro Tare Lhamo, both in the original Tibetan; Composer: Karola Obermüller (University of New Mexico) Music for soprano, harp, voice, and live electronics.

Written for Anne Harley and Barbara Pöschl-Edrich

Poetic translation, pronunciation and word-for-word translation: Jim Anderson, Holly Gayley, Bryan Levman, and Dolma Kyab.“

(<http://www.voicesofthepEARL.org/category/cycles>)

Anne Harley, Sopran

Karola Obermüller, Komposition und Live-Elektronics (Alumna Mozarteum)

Barbara Pöschl-Edrich, Harfe (Alumna Mozarteum)

Three Generations of Visionary Buddhist Women

Holly Gayley, University of Colorado Boulder

Within vicissitudes of life and ever-shifting historical conditions, how have Buddhist women persevered? Breaking free of personal attachments and social constraints is at the heart of the Buddhist path to liberation. With less autonomy than their male counterparts, Buddhist women throughout Asia have contended with traditional gender roles, family and domestic duties, and male-dominated social-institutions as formidable obstacles to their pursuit of spiritual awakening. Yet the voices amplified in Persevere illustrate the determination of three generations of visionary women, spanning the time of the Buddha to the present.

In the first set of verses, the early Buddhist women of the Therigatha proclaim their triumph in breaking through social barriers to be free of „mortal and pestle“, as Mutta puts it, and able to pursue the Buddhist path. They took varied, at times circuitous, routes. Some were widows, others went mad after losing their children and later encountered the Buddha, and still others fled domestic duties or marital arrangements to ordain as nuns. By renouncing worldly life and engaging in intensive meditation, these early Buddhist women attained liberation, and the songs commemorating their achievements form an early layer of the Buddhist canon.

The second set of verses are attributed to the celebrated Tibetan female adept, Yeshe Tsogyal, disciple and consort of the eighth-century Indian tantric master Padmasambhava. Both played a central role in the lore surrounding the advent of Buddhism in Tibet. While Buddhist nuns disappeared from the historical record in India in the 6th to 7th centuries CE, the rise of tantra during the same period provided new religious opportunities for women, and these continued in Tibet. Yeshe Tsogyal provides the link in Persevere between the voices of early Buddhist women and female tantric adepts in Tibet. According to hagiographic sources, Yeshe Tsogyal is connected to the time of the Buddha through her past life as Gangadevi whose enlightenment he foretold and, in her own lifetime as a Tibetan princess, she resisted marital arrangements by her family and endured grueling austerities in solitary retreat in order to gain liberation.

In turn, Yeshe Tsogyal has become a crucial antecedent for later visionary Tibetan women who claimed to be her emanation. The third set of verses come from one such woman, Khandro Tare Lhamo (1938–2004), a tantric heroine for her local community during the years leading up to and including the Cultural Revolution. Tare Lhamo's songs, drawn from her correspondence with her second husband, speak to the role of love and sexuality in tantric practice and Tibetan revelation, which nonetheless require setting aside worldly concerns and attachments. Her resilience and visionary capacity to access esoteric teachings – traced to Padmasambhava and Yeshe Tsogyal – were instrumental in restoring Buddhist teaching, rituals, and institutions in the Tibetan region of Golok during the post-Mao era. Hence the garland of past lives joining these and other visionary Buddhist women is a significant aspect of their perseverance and enduring legacy.

KONZERTPROGRAMM

Emilie Cecilia LeBel
(1979)

You moving stars (2017)

Marta Gentilucci
(1973)

Pearls I
für Sopran solo

Karola Obermüller
(1977)

moving in spirals, fixed media

Karola Obermüller

PERSEVERE (2016/2017/2018)
für Sopran, Harfe und live-Elektronik
1) pabbata (mountain)
2) udaka (water)
3) esa antaradhayami (I disappear)
4) gom (thirst)
5) krul-ba (illusion)
6) ngang-der shok (There remain.)
7) tha-tshig (oath)
8) dwangs-ma (radiance)
9) gzugs thon (Forms emerge)

Gertraud Steinkogler-
Wurzinger (1958)

Vocalise mystique (2016)
Text: Teresa de Avila (1515-1582)

Hermann Regner
(1928-2008)

„Wenn du neben mir gehst“ (2001)
Liebeslieder nach Gedichten von Catarina Carsten (*1920)
Wenn du neben mir gehst
Mit dir
Versprechen im Mai
Zum ersten Mal
Durchsichtig
Eurydike

Karola Obermüller &
Peter Gilbert

listening to mountains (2013)
version for audio-visual fixed media

Jodi Goble
(1977)

aus: **De Virginibus**
(Text: Hildegard von Bingen)
„O pulchrae facies“
„O nobilissima viriditas“

KOMPOSITIONEN

„Vocalise Mystique“ (2016), für Elisabeth de Roo

Besetzung: Sopran und Gitarre oder Harfe

Die Komposition entstand als Beitrag zu einer CD mit dem Titel „Vom Leben das Beste“ - Hommage an Franz Richter Herf. Das titelgebende Werk „Vom Leben das Beste“ stammt von meinem Lehrer Franz Richter Herf (1920-1989), Rektor an der Universität Mozarteum und Begründer der Internationalen Gesellschaft für Ekmelische Musik.¹

„Vocalise Mystique“ stellt folgende Bezüge zur Ausgangskomposition her:

- Identische Skordatura (vgl. Anhang) und damit Akkordmaterial
- ein kurzes charakteristisches Motiv in der Gitarrenstimme wird zitiert
- Die Singstimme ist die Spiegelung der Gesangslinie von „Vom Leben das Beste“

Der Charakter von „Vocalise Mystique“ ist ein meditativer, melismatischer Gesang – ähnlich einem festlichen Gregorianischen Choral – und orientiert sich am elegischen „Gesang“ der Violine in achten und letzten Satz von „Quatuor pour la fin du temps“ von Olivier Messiaen. Mit „Louange à l'immortalité de Jésus“ ist jener Satz betitelt und verweist auf die Offenbarung des Johannes.

„Vocalise Mystique“ ist eine Vertonung der ersten Zeilen des berühmten Gedichtes „Alma“ der Spanischen Mystikerin Teresa de Avila (1515-1582):

Alma, buscarte has en Mí, Seele, suche Dich in Mir
y a Mí buscarne has en ti. Und Mich, suche Mich in Dir

Gertraud Steinkogler-Wurzinger

PERSEVERE

By Karola Obermüller

for soprano, harp, and electronics

Supported by a grant from the US National Endowment for the Arts

1) pabbata (mountain)

*kiñ cāpi kho 'mhi kisikā gilānā bāḥhadubbalā |
daṇḍam olubbha gacchāmi pabbataṃ abhirūhiya || (Cittātherīgāthā, 27)*

Although I am feebly, sick and extremely weak
Leaving on a stick I go, having climbed the mountain.

*saṃghāṭiṃ nikkhipitvāna pattakaṃ ca nikuḍḍiya |
sele khambhesiṃ attānaṃ tamokhandhaṃ padāliyā || (Cittātherīgāthā, 28)*

Having put down my upper robe and turned over my bowl,
I supported myself on a rock; the dark mass of confusion was pierced.

2) udaka (water)

*pāde pakkhālayitvāna, udakesu karomahaṃ |
pādodakañca disvāna, thalato ninnamāgataṃ || (Paṭācārātherīgāthā, 114)*

After washing my feet I looked at the waters
I saw the water from my feet going to the low-lying ground from the higher

*tato cittaṃ samādhemi assaṃ bhadrāṃ va jāniyaṃ |
tatodīpaṃ gahetvāna, vihāraṃ pāvisiṃ ahaṃ |
seyyaṃ olokayitvāna mañcakamhi upāvisiṃ || (Paṭācārātherīgāthā, 115)*

Because of that I concentrated my mind, like a horse of good breed.
Then, taking a lamp I entered my abode
Examining the bed, I took a seat on the couch.

*tato sūciṃ gahetvāna vaṭṭiṃ okassayāṃ' ahaṃ |
padīpasseva nibbānaṃ vimokkha ahu cetaso || (Paṭācārātherīgāthā, 116)*

Then, taking a needle, I pulled out the wick,
My mind was released like the quenching of a lamp.

3) esā antaradhāyāmi (I disappear)

*esā antaradhāyāmi, kucchiṃ vā pavisāmi te |
bhamukantare tiṭṭhāmi tiṭṭhantiṃ maṃ na dakkhasi || (Uppalavaṇṇātherīgāthā, 232)*

I will disappear or enter into your belly;
I stand in between your eyebrows and you do not see where I am standing.

¹ Details zum mikrotonalen Ekmelischen System unter
<http://www.ekmelic-music.org/de/em/intro.htm>

4) gom (thirst)

བྱ་མོ་ རྩོད་ གངས་མེད་ ལུས་སྒངས་ འཁོར་བ་རུ་ འབྲུམས་ནས།
Bu-mo kyod chang-med lus-lang kor-wa-ri chum-nei

སྐྱེས་ ཤིའི་ ལ་ འཁོར་ ངན་སོང་གི་ ལྷན་བསྐྱེད།
Kyi shii ka kor ngan-song-gi dud-nged

ཚ་ གང་ དང་ བཀའ་ རྣོན་ བཀོལ་སྦྱོང་ ཚ་ བཟོད་བསྐྱེད་ཏུ་ འདུག་ བཞི་ལུས་
Tsa drang dang gre gom gol-jod tsho zo-san-du 'du na

མི་ལུས་ དོན་ལྡན་ གྱི་ རྣིང་བ།
Milee Dondan Kyi Nying wo

དམ་ཚེས་ གསང་ལྷགས་ གྱི་ ཉེ་ལམ།
Dam choe sang nga kyi Nye lam

སྐུར་མ་ཕྱོགས་ དཀའ་སྤྱད་ དེ་ཅི་ཕྱིར།
Nyur-ma-chog ga-jie de-ji-shur

ཅི་ལྟར་ ཡིན་ཀྱང་ མི་ བཟོད།
ji-dar yin-jiang mi zod

བྱ་བ་ གཞན་ ཅི་ཕྱིར་ ཡོད་དོ།
Qia-wa xian ji-phyir yod-do

འཆི་བ་ ལས་ དེ་མེན་ ཅི་ མཐའ།
Chi-wa las de-min ji tha

ད་དུང་ དཀའ་བ་ རང་སྦྱོང་ ཅིག་ རྣིང་རུས་ མ་མཚོ་རྒྱལ།
Da-dung ga-wa rang-jio jig nyang-rus ma-tsho-gyal

In the circle of existence, Wandering through countless forms,
 Turning in the round of birth and death, Tortured by the sorrows and states of misery,
 Oh woman! if you bore that heat and cold, That hunger, thirst, and servitude!--
 Can you not sustain this hardship now,
 What else is there to do?
 The worst that can befall is death!
 Do not retreat from your austerity, O Tsogyal, courage, persevere!
 (Yeshe Tsogyal, *Lady of the Lotus-Born*)

5) krul-ba (illusion)

ད་ནི་ རེ་ཞིག་ གཉིས་སྒོ་ མ་ ཞིག་ བར། །
Da-ni re-shig nyis-lo ma shig bar

ང་ དང་ འབྲལ་འབྲལ་ འདྲ་བས་ བདེ་བར་ རྩོས། །
Nga dang dral-dral dra-wei de-war chi

གཉིས་སྒོ་ ཞིག་ རྣས་ ང་ དང་ གཉིས་མེད་ འབྱུང། །
Nyi-lo shig ni nga dang nyi-med 'gyur

བཟླ་ཤིས་བདེ་ལེགས་ རྣམ་མཁའི་ མཐའ་ཁྱབ་ རྟོག།
Ta-shi-de-lek nam-ki ta-chab shok

For a time now, while your dualistic minds persist,
 It will seem that I have left you, but take heart.
 When your dualistic minds subside, you will see that we were never parted.
 May health and happiness embrace the very limits of the sky!
 (Yeshe Tsogyal, *Lady of the Lotus-Born*)

ལུས་ ལྡང་བ་ ཡིན་ བས་ གྲུབ་པ་ མེད། །
Yul nang-wa yin be drub-ba mai

ལམ་ འབྲུལ་བ་ ཡིན་ བས་ བདེན་པ་ མེད། །
lam krul-ba yin be dhan-ba mai

The objects of our senses, mere perception, Have no being in themselves.
 The path, too, is illusion; It is not the truth.
 (Yeshe Tsogyal, *Lady of the Lotus-Born*)

6) ngang-der shok (There remain.)

ཚས་ ཟད་ གདོད་མའི་ རྫོང་ཏུ་ ཐེམ། །
Cho sai dod-mi lun-du tam

ང་ དང་ འབྲལ་ མེད་ འགྲོགས་ ཐབས་ ཡིན། །
Nga dang drul med druk thab yin

All dissolves, exhausted, in the primal space,
 And thus it is that you will never stray from me.
 (Yeshe Tsogyal, *Lady of the Lotus-Born*)

པར་ བསེ་ རྩུར་ བསྐྱེས་ གཉིས་མེད་ རྫོང་། །
Par se tshur dom nyi-med klong

ཉམས་སྦྱོང་ སྐྱེས་ན་ ངང་དེར་ ཞོག།
Nyam-myong kyi-na ngang-der shok

When you melt and mingle mutually together, Taste that vast expanse of nonduality.
 There remain.
 (Yeshe Tsogyal, *Lady of the Lotus-Born*)

7) **tha-tshig (oath)**

ལ་སྟོ་རྒྱལ་མ་སོས་འོང་བ་མིན། །
kha lto rgyab ma sos 'ong ba min
 གནས་འཁོར་མ་ཟེན་འཁྲུམས་པ་མིན། །
gnas 'khor ma zin 'khyams pa min
 འབངས་ཡུལ་མིས་མ་གཅེས་ལྷན་པ་མིན། །
'bangs yul mis ma gces phud pa min
 གཟུང་ཐབས་གྲོགས་མ་འགྲིགས་འཛོལ་བ་མིན། །
gza' thabs grogs ma 'grigs 'thor ba min
 ང་ཚོས་བརྒྱད་ལས་ལ་གཡིང་བ་མིན།
nga chos brgyad las la g.yeng ba min

ཕྱིར་དག་འདུལ་གཉེན་སྦྱོང་བསམ་པ་མིན། །
phyir dgra 'dul gnyen skyong bsam pa min
 སྲིད་འཁོར་བའི་ལས་ལ་འཚེང་བ་མིན།
srid 'khor ba'i las la chags pa min
 རྣང་ཉོན་མོངས་འཁྲུལ་བས་བསྐྱུས་པ་མིན། །
nang nyon mongs 'khrul bas bslus pa min
 དཔལ་བད་མའི་ཞལ་གཟེགས་ལྷང་བརྟན་ཡིན། །
dpal pad ma'i zhal gzigs lung bstan yin
 མ་མཁའ་འགྲོའི་ཐ་ཚོག་དུས་ལ་བབ། །
ma mkha' 'gro'i tha tshig dus la bab

Not leaving out of lack of food and clothes,
 Not roaming because I failed as a householder,
 Not cast aside for lack of affection from kin,
 Not tossed away because a relationship didn't work out,
 Not distracted by [everyday] concerns and deeds,*
 Not thinking of destroying enemies and protecting friends,
 Not attached to worldly activities in cyclic existence,*
 Not deceived due to the confusion of inner emotions,
 I am [bound by] the visionary prophecy of glorious Padma!
 The time for the oath of the mother dākinīs has come!
 (Khandro Tāre Lhamo, *Pad ma'i phreng ba* 103.3–6, translated by Holly Gayley)

8) **dwangs-ma (radiance)**

ཚོ་མཉམ་སྐྱེལ་བྱེད་པ་ལག་པའི་མཐེལ།
tsho mnyam skyel byed pa lag pa'i mthil
 གྲོགས་བརྩེ་གདུང་སྡིང་གི་དངས་མ་ལགས། །
grogs brtse gdung snying gi dwangs ma lags
 ཉིང་ལན་སྟོང་དན་པ་སྐྱོས་ཅི་དགོས། །
nyid lan stong dran pa smos ci dgos

Of course, we will spend our lives together.
 Darling beloved, radiance of my heart,
 Recalling you a thousand times a day, what need I say.
 (Khandro Tāre Lhamo, *Pad ma'i phreng ba* 98.4, translated by Holly Gayley)

9) **gzugs thon (forms emerge)**

ནང་སེམས་ཉིང་རིག་པ་རང་གསལ་འགྲོལ།
nang sems nyid rig pa rang gsal 'gro
 གཞི་རྩལ་བྲལ་རིག་པའི་རང་ཞལ་མཇལ།
gzhi rtsol bral rig pa'i rang zhal mjal
 མགོན་པད་མའི་སྦྱོན་ལམ་གཏང་རྒྱ་སད།
mgon pad ma'i smon lam gtad rgya sad
 ལུས་རྩ་རྒྱུང་གཏུམ་མའི་བདེ་བྲོད་འབར།
lus rtsa rlung gum mo'i bde drod 'bar

གནས་འཁོར་ལོ་ལྷ་ཡི་རྩ་མདུད་གྲོལ།
gnas 'khor lo lnga yi rtsa mdud grol
 བད་ནམ་མཁའི་སྒོ་འབྱེད་དབྱིངས་ཡིད་བཀྲ།
brda nam mkha'i sgo 'byed dbyings yid bkra
 སྲོག་འཚེ་མེད་དཔལ་སྟེར་བུམ་བརྩུད་འཁེལ།
srog 'chi med dpal ster bum bcud 'khil
 གཟུགས་ལུས་ཀྱི་ཕུག་རྒྱ་མཁའ་ནས་ཐོན།
gzugs lus kyi phyag rgya mkha' nas thon

Within, the mind itself becomes naturally radiant awareness.
 Meeting one's original face as awareness, the effortless ground,
 Awakening the protector Padma's aspiration and entrustment,*
 The body's channels and winds blaze with blissful heat.*

The knots in the channels at the five cakras release;*
 The sky-gate of symbols opens; letters manifest in space;
 Nectar pools in the vase that grants glory of deathless life;
 Visible, gross symbolic forms emerge from the sky.
 (Khandro Tāre Lhamo, *Pad ma'i phreng ba* 145.1–3, translated by Holly Gayley)

* Full passages are given here, though designated lines are omitted in the composition.

„You Moving Stars“

(world premiere)

By Emilie LeBel (b. 1979)

Supported by the Canada Council for the Arts

With special thanks to Andrew Nguy and Bryan Levman for textual assistance

This work sets female voices from the Therigathain Pali and the Golden Light Sutra in early Chinese from the Dunhuang scroll. It is the seventh scroll of the Sutra on the Supreme King of Golden Light, more commonly known as the Golden Light Sutra. The Therigatha is the earliest collection of women's literature known in the world, and it collects spiritual poems by and about early female disciples of the historical Buddha (from approximately 5th century BCE).

Emilie LeBel

I first learned of this scroll of Buddhist texts held by Denison Library during an independent study on calligraphy in Spring 2016 at Scripps, under the guidance of Professor Kitty Maryatt. Drawing from my background in Buddhist texts, I helped to identify it for the Special Collections catalog. Purportedly from the Dunhuang caves in China, it is an exquisite piece of calligraphy by a monastic scribe, dating to perhaps one thousand years ago. I hand-copied an excerpt for an exhibition at Scripps, and this caught the eye of Professor Anne Harley, who suggested that we incorporate the scroll's story of the powers of the Hindu goddess and Buddhist protector Sarasvati into today's premiered work.

Andrew Nguy (PO '19)



Image of the seventh scroll of the Sutra on the Supreme King of Golden Light
Special Collections, Denison Library, Scripps College

Texts and Translations

Chinese texts: excerpted from seventh scroll of the Sūtra on the Supreme King of Golden Light, more commonly known as the *Golden Light Sūtra*. (from the holdings of the Special Collections of Scripps College's Denison Library)

Pali texts: excerpted from the early collection of texts by and about early Buddhist female disciples of the historical Buddha, the *Therīgāthā*, in the verses of *Mittātherīgāthā & Mittātherīgāthāvaṇṇanā*

四方星辰及日月，

The stars and constellations of the four directions and the sun and moon

威神擁護得延年；

With their august spiritual support and protection, longevity is obtained.

sājja ekena bhattena, muṇḍā saṅghātipārutā

With shaven head, with one meal per day, wrapped in my (nun's) robe

devakāyaṃ na patthehaṃ, vineyya hadaye daran"ti

(Now) I do not wish (to be reborn in) a group of gods; I have excised anxiety from my heart.

吉祥安隱福德增，

Auspiciousness, stability, and blessings and virtue are increased

災變厄難皆除遣。

Disasters and difficulties are completely averted and eradicated.

sājja ekena bhattena, muṇḍā saṅghātipārutā

With shaven head, with one meal per day, wrapped in my (nun's) robe

devakāyaṃ na patthehaṃ, vineyya hadaye daran"ti

(Now) I do not wish (to be reborn in) a group of gods; I have excised anxiety from my heart.

...日月...星辰... sun, moon,... constellations

Pearls: I

Texts and translation: Vachana # 144 by Akka Mahadevi (c.1130-1160)
(with great thanks to Prof. Sajjan S. Shiva for translation and pronunciation help)
The piece is the first piece in the song cycle entitled: Pearls.

At its center is the historical figure of Akka Mahadevi, a saint poetess who lived in South India in the twelfth century. She is considered one of the most significant writers of vacanas, short poetic compositions in the Kannada language, which still officially spoken in India. Akka Mahadevi broke all the social norms to pursue her spiritual path: she left her family and her husband to devote her life to find her beloved true husband, her chosen god, Channamallikarjuna. She wandered different places in South India, she followed a guru, and followed the religious practices of the Virasaiva movement. Finally, she retired in a cave and, in a profound solitude and devotion, found union with her beloved. Her poems tell us about the path to find this union with god, and the text for this first song tells about her passionate search for him.

Commissioned by and dedicated to Anne Harley.
Supported by the Canada Council for the Arts.

O swarm of bees
O mango trees
O moonlight
O cuckoo bird
all of you
for just one thing
I beg of
my master
my lord Chennamallikarjuna
if you see
call me
and show him to me

Brief note on the texts and their author

Akka Mahadevi was one of the earliest female poets in the Kannada language and composed over 430 vachana or mystical poems. Born in Udutadi, in the Indian state of Karnataka, she consecrated herself to the deity Lord Shiva and her poems of devotion place her in the Bhakti poetic movement. Because of her rejection of the traditional role of wife, and her eventual refusal to wear clothing (a common practice among male ascetics, but unheard of among their female counterparts), she is often invoked as a protofeminist by scholars today.

De Virginibus

1. O pulchrae facies

O pulchrae facies,
Deum aspicientes in aurora aedificantes,
o beatae virgines, quam nobiles estis.
In quibus Rex se consideravit,
cum in vobis omnia caelestia ornamenta
praesignavit,
ubi etiam suavissimus hortus estis,
in omnibus ornamentis redolentes.

O beautiful faces

O beautiful faces,
God-gazers, dawn-builders,
o blessed virgins, how noble you are.
In this He considers Himself a King,
that you personify all things beautiful and
celestial.
You are the sweetest of gardens,
the most decorative, the most fragrant.

2. O nobilissima viriditas

O nobilissima viriditas, quae radicas in sole,
et quae in candida serenitate luces in rota,
quam nulla terrena excellentia comprehendit,
tu circumdata es
amplexibus divinorum mysteriorum.
Tu rubes ut aurora
et ardes ut solis flamma.

O most noble greenness

O most noble greenness, with roots in the sun,
and which, in the serene white light of the wheel
that no earthly excellence can comprehend,
embraces you and surrounds you
with the divine mysteries.
You, and it, burn red as the dawn
of the sun's flame.

BIOGRAFIEN

Elisabeth de Roo

Die deutsche Sopranistin Elisabeth de Roo begann ihr Studium mit 15 Jahren bei Bijan Asefeh. Mit 16 Jahren wechselte sie als Jungstudentin zu Lilian Sukis an die Universität Mozarteum Salzburg. 2013 erhielt sie ein Stipendium für ein Erasmusprogramm und studierte zwei Semester bei Henriette Meyer-Ravenstein an Hochschule für Musik und Darstellende Kunst in Frankfurt am Main. Das Masterstudium schloss sie bei Thérèse Lindquist und Christoph Strehl ab. Derzeit studiert sie im Doktoratstudium an der Universität Mozarteum.

2012 tritt Elisabeth de Roo im „Studio 3“ des ORF Landesstudio Tirol auf. Daraus folgte ein solistischer Fernsehauftritt für „Licht ins Dunkel“.

2013 war sie als Solistin für die Kapelle für neue Musik – Windkraft engagiert. Aufführung der „Folk Songs“ von Luciano Berio sowie drei Lieder op.18 von Anton Webern.

2014 4. Sinfonie von Gustav Mahler in Kufstein.

Liederabend in Hall bei Innsbruck. Am Klavier: Judith Valerie Engel

2015 Rolle der Sancta Susanna in der Oper „Sancta Susanna“ von Paul Hindemith, Dirigent Hans Graf.

2016 Stille Nacht, heilige Nacht im ORF Salzburg für die Weihnachtssendung im ORF u. BR.

2017 wieder Mahlers 4. Sinfonie in Badia (Italien).

Seit 2011 ist sie Stipendiatin des „Yehudi Menuhin - Live Music Now“ Programms.

Von 2010 bis Juni 2016 war Elisabeth de Roo Vorsitzende der HochschülerInnenschaft der Universität Mozarteum. Darüber hinaus war sie in den meisten Gremien der Universität Mozarteum tätig. Seit 2014 arbeitet sie als Gutachterin für die staatliche Agentur für Qualitätssicherung und Akkreditierung, AQ Austria. Seit 2016 ist sie für das Career Centre an der Universität Mozarteum zuständig.

Marta Gentilucci

Marta Gentilucci studied Vocal Arts as a soprano at Conservatory of Perugia (IT). She obtained her Master Degree in composition and in composition/computer music at the University of Music and Performing Arts Stuttgart (DE). She was selected for the two years program in computer music at IRCAM (Cursus1 and Cursus2). She holds a Ph.D. in composition from Harvard University.

She was in residence at the Experimentalstudio des SWR Freiburg, at the electronic studio of the Akademie der Künste in Berlin (DE), and at IRCAM. Her electronic music was selected for SICMF (Seoul International Computer Music Festival) 2012 (Korea); nycemf (New York City Electroacoustic Music Festival) 2013 and 2015 (NYC); ICMC (International Computer Music Conference) 2011 (UK), ICMC 2013 (AU), ICMC 2014 (GR) where she awarded the ICMA Best Student Music, ICMC 2015 (Texas, US), and ICMC 2017 (Shanghai, CHN).

Her music has been performed in Italy, France, Greece Germany, Korea, Japan, USA, UK by ensembles as Wind-Soloist of the Orchestra Nazionale RAI, Ensemble Surplus, Ensemble Ascolta, soloists of Neue Vocalsolisten, cros.art ensemble, soloists of Ensemble Intercontemporain, Les Cris de Paris, Jack Quartet, Chiara Quartet, L'Arsenale Ensemble, Hand Werk Ensemble, Nickel Ensemble, Elision Ensemble, Promenade Sauvage, Dal Niente and Ensemble Interface. She received in 2014 the Mivos/Kanter Prize Honorable Mention for the string quartet Proof Resilience. In 2016, she has been selected to write a mini opera for the Darmstadt Staatstheater, and she won the second prize of the Opera Competition Project Staatstheater Darmstadt. In 2017, she worked as a composer in residence for the Artistic Research Residency at IRCAM with a project on the voice and extended vocal techniques. Among her upcoming projects in 2018, she will write a new piece in collaboration with the Experimentalstudio des SWR Freiburg.

Jodi Goble

Composer Jodi Goble writes text-based, character-driven music fueled by her extensive background as a vocal coach and song-specialist collaborative pianist. Her compositions are praised for their melodism, their intuitive, idiomatic vocal writing, and the clarity and deftness of their text settings, and have been performed across the United States and internationally and featured on National Public Radio. She is the 2013 winner of the Iowa Music Teachers Association Commission Competition and the 2017 runner-up in the National Association of Teachers of Singing Art Song Competition. She also placed as a NATS ASCA finalist in 2008 and as the honorable mention winner in 2016. ²

² zitiert nach <https://www.jodigoble.com/biography>

Emilie Cecilia LeBel

Described as having a "deft compositional hand, unwilling to hurry ideas", and "impressively subtle and sensuous", Canadian composer Emilie Cecilia LeBel (b.1979 Montréal) specializes in concert music composition, the creation of mixed works that employ digital technologies, and intermedia concert works. Her work inhabits sonic worlds that are primarily concerned with textural landscapes, resonance, and variances in colour. Presently based in Missoula MT and Toronto ON, she is active in the music community in various capacities: composing, teaching, curating and organizing. An active collaborator, this concert season brings performances in Canada, the United States, Brazil, England, Germany, Belgium, Austria, and France.³

Karola Obermüller

*1977 bei Darmstadt, lebt in Albuquerque/NM und Darmstadt. 2010 Promotion Harvard University & Professur für Komposition University of New Mexico. Aufträge/Zusammenarbeit: u.a. Arditti Quartett, Ensemble Modern, Ensemble Musikfabrik, Ernst von Siemens Music Foundation, Fromm Music Foundation, International Contemporary Ensemble, National Endowment for the Arts, Neue Vocalsolisten, verschiedene Theater und Opernhäuser. Arbeitsaufenthalte ZKM, IRCAM & Deutsche Akademie Rom Casa Baldi, 2018 Portrait-CD Edition Zeitgenössische Musik.

Karola Obermueller's composing, described by the New York Times as „hyperkinetic music“, is constantly in search of the unknown, often with layers and layers of obscured material buried deep underneath a surface which is at times sumptuous and at times crackling with rhythmic energy.

Obermueller has received commissions from the National Endowment for the Arts, the Fromm Music Foundation, Ensemble Modern, the International Contemporary Ensemble, Nouvel Ensemble Moderne, Ernst von Siemens Music Foundation, various opera houses, radio stations, and festivals. A portrait CD of hers with the WERGO Contemporary Music Edition with recordings by Ensemble Modern, MusikFabrik, and Neue Vocalsolisten, among others, is set to be released in 2018, another one will follow shortly thereafter with New Focus Recordings.

She was a guest artist at ZKM (Center for Art and Media Karlsruhe) and a fellow at Akademie Schloss Solitude (Stuttgart, Germany), IRCAM (Paris), and Centro Tedesco di studi Veneziani (Venice, Italy). She was recently selected to be a visiting artist at the Deutsche Akademie Rom Casa Baldi (Rome, Italy) in 2018.

She holds a PhD from Harvard University as well as degrees from German music conservatories and the University Mozarteum Salzburg. After teaching at Wellesley College, Obermueller joined the composition faculty at the University of New Mexico in 2010. She can be found at <http://karolaobermueller.net>.

Anne Harley

Anne Harley BA (Yale College); MMus (Boston University); DMA (Boston University) is a prize-winning Canadian scholar-performer, director, and educator based in Claremont, CA. She specializes in performing and recording vocal music from challenging and groundbreaking contemporary composers, as well as researching and recording music from early oral and written traditions in Europe, North America and Russia. Her solo performances are available on Hänssler Profil, Naxos, Sony Classics, Canteloupe, Musica Omnia, einKlang and BMOP/sound, among others. In 2012, she founded the new music commissioning project, Voices Of The Pearl (www.voicesofthepearl.org). The project presents, in new song cycles, texts by and about women esoteric practitioners from all traditions. As the directing commissioner for this project, Harley has twice been awarded by the NEA and four times by the Canada Council for the Arts. Harley is recognized internationally as a specialist in contemporary classical music and extended voice techniques. She has premiered, performed and recorded works by contemporary composers Evan Ziporyn, John Adams, Ralf Gawlick, Lee Hoiby, Louis Andriessen, Peter Eotvös and John Harbison, Jodi Goble, Bill Alves, Christine Southworth, Moshe Shulman, Yii Kah Hoe and Chairpruck Mekara, among others.

Barbara Pöschl-Edrich

studierte Harfe am Mozarteum in Salzburg, in London und Boston. Von 2000 bis 2014 lebte und arbeitete sie in Boston/USA, und konzertierte dort u.a. mit dem Boston Symphony Orchestra und Boston Baroque. 2005 graduierte sie mit dem Doctor of Music Arts an der Boston University, worauf hin sie als Lehrbeauftragte an diese Universität berufen wurde. Sie arbeitete mit Dirigenten wie James Levine, Seiji Ozawa und Kurt Masur. Barbara Pöschl-Edrich lebt nun mit ihrer Familie bei München. Sie spielt Substitut mit den Münchner Symphonikern, arbeitet als Solistin, als Dozentin, mit dem neu formierten Quintett Ensemble mosaïque, und mit ihren historischen Harfen. (www.BPEharps.com)

³ zitiert nach https://www.emilielebel.ca/?page_id=29

Hermann Regner

Deutscher Dirigent und Komponist, wirkte von 1964 bis 1993 als Professor für Musikerziehung am Orff-Institut, Universität Mozarteum Salzburg. Fast zwei Jahrzehnte währende Zusammenarbeit mit Carl Orff, dessen musikpädagogische Impulse wichtige Akzente der Früherziehung und Grundausbildung zur Musik setzten.

Weltweit beschäftigte sich Regner in Lehrgängen und Seminaren damit, wie diese Impulse aktualisiert werden könnten, als Herausgeber und Autor vieler Publikationen und Radiosendungen stellte er sich dem herausfordernden Thema der Musikerziehung mit Sachwissen und kreativem Gespür.

Kompositionen: Klavier- und Kammermusik, Solo-, Chor- und Orchestermusik . Werke für Blechbläser, symphonisches Blasorchester und Blasmusikkapellen. Er war ein anregender Praktiker, der den Titel seines weit verbreiteten Buches als Lehrer und Musiker auch lebte – „Musik lieben lernen“.

Hermann Regner lebte mit seiner Frau, der Schriftstellerin Catarina Carsten, in Puch bei Hallein. ⁴

Gertraud Steinkogler-Wurzingler

studierte Kirchenmusik und Gesang an der Universität Mozarteum Salzburg sowie „Early Musik“ an der Guildhall School in London im Postgraduate Lehrgang. Sie ist als Gesangssolistin, Dirigentin, Performerin und Komponistin tätig, deren Schwerpunkte in der Alten und der Neuen Musik liegen. <http://www.moz.ac.at/people.php?p=51057>

Bisher entstanden etwa 40 Kompositionen, hauptsächlich vokal.

1989 gründete sie den Belcantochoir Salzburg, den sie nach wie vor leitet

Seit 1990 ist sie an der Universität Mozarteum Salzburg tätig als:

- Lehrende für Gehörbildung, Solfeggio und Musiklehre sowie in verschiedenen Leitungsfunktionen (Auswahl):
- 2000 bis 2003 Vizerektorin
- seit 2015 Leitung des Institutes für Gleichstellung und Gender Studies
- von 1.10.2013 - 30.9.2016 Vorsitzende des Senates

Vorsitzende der Internationalen Gesellschaft für Ekmelische Musik

<http://www.ekmelic-music.org/>

2005 erhielt sie den Boleznypreis für Symposion, Konzerte und CD-Produktion rund um das Fanny-Hensel Mendelssohn-Jubiläum in Salzburg.

⁴ Zitiert nach https://www.sn.at/wiki/Hermann_Regner