

THE SAINT MARK'S
MUSIC

SERIES
2022-2023



*James Falzone's
Sighs Too Deep for Words*

**James Falzone, clarinet and penny whistles, composer
Johnaye Kendrick, voice and singing bowls
Kaley Lane Eaton, voice, piano, and organ
Ronnie Malley, oud and voice**

Friday, January 27, 2023, 7:30 pm

In-person and livestreamed from
Saint Mark's Episcopal Cathedral, Seattle

LAND ACKNOWLEDGMENT

Saint Mark's Cathedral acknowledges that we gather on the traditional land of the first people of Seattle, the Duwamish People, who are still here, and we honor with gratitude the land itself and the life of all the Coast Salish tribes.

Sighs Too Deep for Words

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PROGRAM

Prelude

Improvisation 1: Johnaye
Theme 1

Interlude

Improvisation 2: Ronnie
Theme 2

Interlude

Improvisation 3: Kaley
Theme 3

Interlude

Improvisation 4: James
Theme 4

PROGRAM NOTES

The Spirit helps us in our weakness; for we do not know how to pray as we ought, but that very Spirit intercedes with sighs too deep for words.

~ Romans 8.21-31

My God my bright abyss
into which all my longing will not go
once more I come to the edge of all I know
and believing nothing believe in this.

~ Christian Wiman

I resonate equally with faith and doubt. St. Paul, in his *Letter to the Romans*, and Christian Wiman, in his fantastic memoir *My Bright Abyss*, remind me that the liminal space between doubt and faith is one of hope; there is more at work than I can understand. For me, the sighs St. Paul alludes to are music and I am heartened by imagining that my work as a musical artist might be interpreted, at the “edge of all I know,” as prayer.

The music of tonight’s concert was conceived over the last several months specifically for this performance, these musicians, and this acoustic space. Though elements are scored and predetermined, much of what you will hear factors in improvisation, a practice by which the musician is using all of what they know to enter into the unknown. Purposefully, the music was constructed in a continuous suite with 5 themes, one of them recurring, and 4 moments of extended solo improvisation from each member of the ensemble. The solo improvisations are intended as the sighs of the liminal space where the known (faith) and the unknown (doubt) meet.

My conception of this music has its origin in the improvisations I create for the Sunday evening Contemplative Services here at Saint Mark’s Cathedral, for which I’ve had the opportunity to provide service music over the last 6 years. I often find themes developing, sometimes over the course of many months, that are, I hope, a reflection of the silent sighs of those in attendance. I am grateful to my friend and Saint Mark’s Canon for Cathedral Music Michael Kleinschmidt for the opportunity to expand upon these themes and bring them to the Concert Series, and to the Saint Mark’s community for the frequent opportunity to make music in these beautiful spaces. And, of course, I am grateful to the musicians joining me tonight, Johnaye, Kaley, and Ronnie, who are each remarkable in their own way, whose sighs are distinct, and whom I call my friends.

To the listener: It is my sincere hope that there will be sighs tonight that you recognize as your own.

James Falzone

ABOUT THE ARTISTS



Clarinetist, penny whistle player, composer, and improviser **James Falzone** is an acclaimed member of the international creative music scene, a veteran contemporary music lecturer and clinician, and an award-winning composer who has been commissioned by chamber ensembles, dance companies, choirs, and symphony orchestras around the globe. He leads his own ensembles Allos Musica, Elaía Ensemble, Renga Ensemble, and the duo Wayfaring with Chicago bassist/vocalist Katie Ernst, and is a member of the Boston-based Tapestry Ensemble, with which he has performed at The Kennedy Center, The National Gallery, and the Library of Congress. James has released a series of critically acclaimed recordings on Allos Documents, the label he founded in 2000, and appears on numerous recording labels including Delmark, Songlines, and Rounder. James performs throughout North America and Europe, appears regularly on *Downbeat* magazine's Critics' and Readers' Polls, and was nominated as the Clarinetist of the Year by the *Jazz Journalist Association*. He has been profiled in the *New York Times*, *The Chicago Tribune*, *The Seattle Times*, and *New Music Box*, among many other publications.

Educated at Northern Illinois University and New England Conservatory, James is a respected educator and scholar and has been on the faculty of The School of the Art Institute of Chicago, Deep Springs College, North Central College, Columbia College Chicago, and was a fellow at The Center for Black Music Research. His scholarship on improvisation has been presented at numerous academic conferences and to diverse audiences including admirals at the US Naval War College and executives at Google's creative retreats. James is presently the inaugural Dean and Professor of Music at Cornish College of the Arts in Seattle, Washington.

James is a Backun clarinet artist and plays penny whistles handmade for him by Chris Abell in Asheville, North Carolina. Learn more about him and his work at his website: www.allosmusica.org



Grammy® nominated vocalist, composer, orchestrator and multi-instrumentalist, **Johnaye Kendrick** received a Master of Music from Loyola University and an Artist Diploma from the prestigious Thelonious Monk Institute. Johnaye performs original compositions as well as fresh interpretations of beloved jazz and contemporary works. A dedicated educator, Johnaye serves as Professor of Music at Cornish College of the Arts in Seattle. In 2014, she founded her *johnnygirl* record label in efforts to release honest music representative of her world, removed from the superficial constructs surrounding contemporary music in today's recording industry. On this label she recorded, produced and released two albums: *HERE*, a collection of heartfelt originals and *FLYING* a collection of originals and covers. Johnaye is a recipient of the Chamber Music America New Jazz Works Grant (2022,) the Marble House Creative Residency (2022,) the South Arts Jazz Road Creative Residency (2022) and the Chamber Music America Performance Plus Grant (2020.)



A conservatory-trained classical pianist and vocalist who fell into creating electronic music shortly after a stint playing Baroque lute, Seattle composer, singer-songwriter and producer **Kaley Lane Eaton**'s music is colored by this eclecticism. Her "disconcertingly lovely" (Seattle Weekly) compositions combine innovative digital processes with ancient performance practices, questioning humanity's growing dependence on technology and the resulting exploitation of the planet. Most recently, her work has been commissioned and performed by the Seattle Symphony Orchestra, Seattle Modern Orchestra, the Fresh Squeezed Opera Company (NYC), and Karin Stevens Dance, and has enjoyed support from such organizations as the Jack Straw Cultural Center, Seattle Office of Arts and Culture, the Allied Arts Foundation, the International Alliance for Women in Music, and 4Culture.

Her debut solo album *cedar*, an electro-chamber pop song cycle oriented in both art song and ambient IDM, was released in February 2022 on Bright Shiny Things. *Cedar*, both origin story and manifesto, captures a distinct Pacific Northwestern aesthetic: tuneful beauty, solitude, and destructive noise.

Eaton holds a DMA in composition from the University of Washington and is Chair of Music at Cornish College of the Arts.

Ronnie Malley is a multi-instrumentalist musician, actor, composer, sound designer, producer, playwright, and educator. Recent theatre credits include: *Little Syria* (co-creator), *Scenes From 73 Years* sound design (Medina Theatre Collective), *The Shroudmaker* musician (International Voices Project, Medina Theatre Collective, Uprising Theatre), *The Band's Visit* actor/musician/Arabic dialect coach (North American Tour), *American Griot* co-author/composer (MVCC/ Silk Road Rising | Kennedy Center Citizen Artist Award 2020), *Macbeth* Hecate/musician (Chicago Shakespeare Theatre), *Great Expectations* composer/sound designer (Silk Road Rising/Remy Bumpo | Jeff Nominated for Best Original Music), *Ziryab*, *The Songbird Of Andalusia* author/solo performer (Silk Road Rising), *The Jungle Book* musician/consultant (Goodman, Huntington Theatres), *The White Snake* co-composer/musician (Oregon Shakespeare Festival), *The Sultan's Dilemma* actor/composer/associate producer (International Voices Project), *Arabian Nights* musician (Goodman, Arena Stage, Berkeley Rep Theatres). For over fifteen years, he has worked on regional and international theatrical productions including with renowned award-winning directors Mary Zimmerman, David Cromer, and Aaron Posner. Ronnie has a BA in Global Music Studies from DePaul University and is currently a graduate student at the University of Chicago. He is a teaching artist with Chicago Public Schools, an artist researcher with Chicago Arts Partnership in Education, and a guest lecturer at universities. Ronnie is an international artist and has performed with the music groups Allos Musica, Apollo's Fire, Diwan Al-Han, EMME, Lamajamal, Mucca Pazza, Newberry Consort, Surabhi Ensemble, the Toronto Chamber Choir, and the University of Chicago Middle East Music Ensemble. He is a member of Actors Equity Association and the American Federation of Musicians.

JOIN US FOR THE NEXT MUSIC SERIES CONCERT



Biber's *Mystery Sonatas* in Thomsen Chapel

Saturday, March 18 at 7:30 pm

Sunday, March 19 at 2:30 pm

The Mystery Sonatas (also known as Rosary Sonatas) by Heinrich Ignaz Franz von Biber (1644–1704) are incredibly virtuosic meditations for violin on Jesus' birth, death, and resurrection. They comprise three sets: The "Joyful," "Sorrowful," and "Glorious" Mysteries. Baroque violinist **Tekla Cunningham** will perform the whole cycle in various area venues this season, offering Set Two—the intensely expressive "Sorrowful Mysteries"—in the intimacy of Saint Mark's Thomsen Chapel during the season of Lent. Joining her are **Henry Lebedinsky** on organ and harpsichord, and **David Morris** on viola da gamba and lirone.

AND FOR THE MONTHLY *Organ by Night* SERIES

Organ by Night returns to Saint Mark's Cathedral on the third Sunday of each month following the Compline service, about 10:00 pm. Informal mini-concerts will introduce you to the power and beauty of a real pipe organ. All are welcome in-person in the nave at Saint Marks, or join the organist in the loft to get a feel for what playing an instrument of this size is really like. Ask questions and learn more about the Flentrop organ after the concert.

NEXT UP:

FEBRUARY 19

Associate Organist John Stuntebeck performing:

A Little More Faith in Jesus by John W. Work III

Nigerian Suite No. 2 by Godwin Sadoh

Andante by Florence B. Price

Fanfare and Chorale by Calvin Fuller

MORE UPCOMING *Organ by Night* CONCERTS:

MARCH 19 - Mark McDonald

APRIL 16 - Wyatt Smith

MAY 21 - Organist TBD

JUNE 18 - Susanna Valleau

JULY 16 - Organist TBD



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