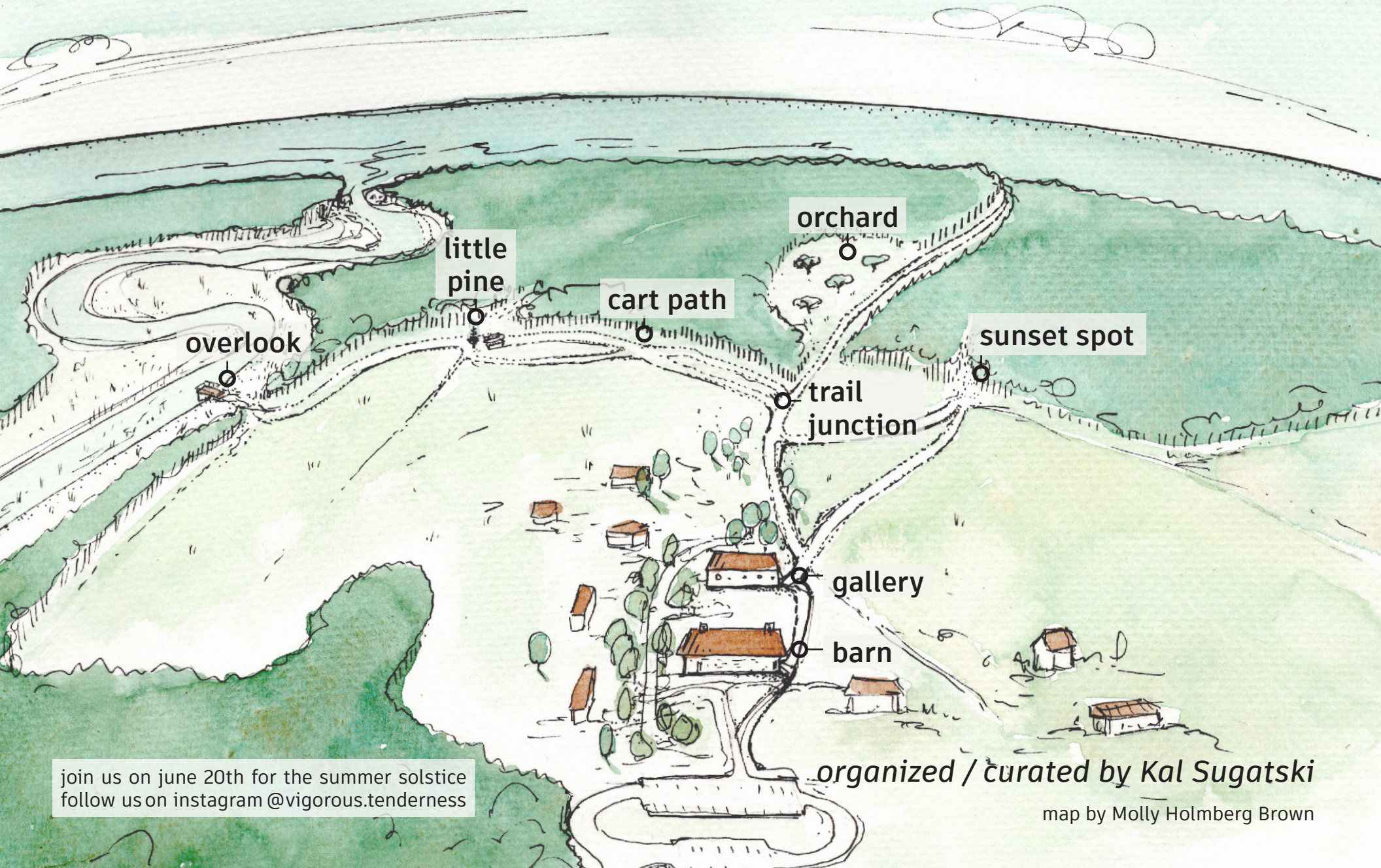


# Vigorous Tenderness

*a vernal equinox concert*

March 19th, 2024, Wells Reserve at Laudholm, Wells



join us on june 20th for the summer solstice  
follow us on instagram @vigorous.tenderness

*organized / curated by Kal Sugatski*

map by Molly Holmberg Brown

## trail junction

Che Buford: *Wounds in so many places* (2022)

Michael Albert, oboe

“*Wounds in so many places* is a reflection on the ongoing trauma that black people face in the United States of America,” writes Buford in their program notes. This piece fixates on an ascending arpeggio motif, exploring and repeating it with hope of overcoming it, before resigning in defeat.

## gallery

Samuel Coleridge-Taylor: *Prelude* and *Humoresque* from *Fantasiestücke, Op.5* (1895)

Katherine Liccardo and Ryu Mitsunashi, violins; Lucas Goodman, viola; Barbara Paschke, cello

Despite being recognized by Edward Elgar, King George V, and Teddy Roosevelt for his compositional excellence, Coleridge-Taylor’s music is rarely performed, and he died at the age of 37 due to the inequitable financial realities of being a Black composer. The *Prelude* music gently babbles and swells like a thawing intermittent stream then flows with more energy downriver for the effervescent *Humoresque*.

## sunset spot

The Burnurwurbskek Singers: *49er* and *Mohawk Stomp* (time immemorial/2024) [world premiere](#)

Nick Bear, voice/hand drum; Sarah Agnes Tuttle, voice; Matt Consul, viola; Brian Shankar Adler, percussion

Vigorous Tenderness musicians collaborated with Nick Bear to learn Penobscot songs and create a new arrangement for modern ensemble. At a time when the tribes of Maine are seeking justice through sovereignty, it is especially important to be reminded that the Wabanaki continue to contribute to the culture and economy of our beautiful state.

*move through the performance at your own pace*

*linger in spaces that are meaningful to you*

*forge a self-curated path of*

*listening and reflection*

## overlook

Andrew Balfour: *Qilak* (2020)

Anna Hawkes and Lurette Saul, voice

The expansive vocal lines and serene harmonies mirror the meaning of the Inuit words *qilak*: the breathtaking Arctic sky’s connection to the divine and *tunguniq*: the shimmering reflection of the sky on open water at the horizon, with dark blue-black or purplish fog in early spring. Written in collaboration with Iqaluit folksinger Madeleine Allakariallak, this piece explores open space, the Inuit’s relationship with the land, and the musical sound of Inuktitut South Qikiqtaaluk dialect.

## orchard

William Shaheen: *Raqsat Shaheen* (2013) with *Zarif al-Tool* and *‘Ala Dal’ona*

Fateh Azzam and Madeleine Hanna, oud/voice; Maria Wagner, nay; Bragita Noreen, percussion

Shaheen’s art piece *Raqsat Shaheen* (in Arabic *raqsa* means dance) is an instrumental form often including a section for *taqasim*, or improvisations. The prelude to this composition is two songs: *Zarif al-Tool* and *‘Ala Dal’ona* - traditional participatory Palestinian folklore performed at weddings, harvests, and other celebrations.

## little pine

Yoshi Weinberg: *Some people are flowers* (2021)

Nicola Rabata, flute

“*I want to be/some velvet thing/When I was young/I might have been/a flower*”. Words from nonbinary poet Will Farris are interspersed to inspire the performer’s interpretation through this piece’s journey of intimacy, identity, dysphoria, pain, and joy.

## cart path

Alexis C. Lamb: *I. (A run-on conversation with an antsy acquaintance)* from *Interruptions* (2018)

Emma Stanley, trumpet; Eric Yim, vibraphone

Interested in composing that explores human interactions, Lamb imagines a scene in “The Tortoise and the Hare” in which the two sit down for a cup of coffee together after the race. Each instrument becomes a character: the vibraphone playing “as monotonously as possible, as if carrying on with a story that seems to go in circles and never end” and the trumpet “as frantically as possible...irritated and almost overly excited, so it keeps interrupting”.

## barn

José G. Martínez R: *They Tried to Bury Us. They Didn’t Know We Were Seeds* (2021)

Barry Saunders, bari sax; Kate Beever, marimba; José Martínez, electronics

The title of this piece comes from a Mexican proverb inscribed on the street where Michael Brown, an unarmed black man, was murdered by police in 2014. The mournful bari sax laments are truncated by staccato interruptions in the marimba, with layers of text and testimonies read by community members from many nationalities to underscore the ways that systematic racism in Ferguson is happening worldwide.