

## 77014 - ANOTHER DAY - MIMESIS ENSEMBLE

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## MIMESIS ENSEMBLE

# Another Day

VOCAL AND CHAMBER MUSIC EXPLORING  
THE POWER OF THE IMAGINATION





"Another day will come, a womanly day  
diaphanous in metaphor, complete in being,  
diamond and processional in visitation, sunny,  
flexible, with a light shadow."

**MAHMOUD DARWISH**

1. RAINBOW BRIDGE TO PARADISE,  
BY AUGUSTA READ THOMAS

4:06

COLIN BELISLE, VIOLA

2. SUNSET, BY FLORENCE PRICE

1:40

MICHELE KENNEDY, SOPRANO  
KATIE REIMER, PIANO

3. HOLD FAST TO DREAMS,  
BY FLORENCE PRICE

2:05

MICHELE KENNEDY, SOPRANO  
KATIE REIMER, PIANO

4. OUT OF THE SOUTH BLEW A WIND,  
BY FLORENCE PRICE

1:46

MICHELE KENNEDY, SOPRANO  
KATIE REIMER, PIANO

5-7. FANTASIA, W490,  
BY HEITOR VILLA-LOBOS

10:30

5. I. ANIMÉ- 4:36

6. II. LENT - 2:56

7. III. TRÉS ANIMÉ, MOLTO ALLEGRO - 2:56

YOON JAE LEE, CONDUCTOR  
MICHAEL COUPER, SOPRANO SAXOPHONE  
LAURA THOMPSON, KEIKO TOKUNAGA, VIOLIN 1  
YEJI PYUN, VIOLIN 2

JAMEEL MARTIN, YUMI OSHIMA, VIOLA  
MICHAEL KATZ, VALERIYA SCHOLOKHOVA, CELLO  
CARLOS BARRIENTO, DOUBLE BASS  
JOHN GATTIS, HORN 1  
ALEJANDRO SALAVERRY, HORN 2  
MATTHEW JAIMES, HORN 3

8. IMAGINE, BY JOHN LENNON

5:06

MICHELE KENNEDY, SOPRANO  
ALEX FORTES, VIOLIN 1  
KEIKO TOKUNAGA, VIOLIN 2  
COLIN BELISLE, VIOLA  
VALERIYA SHOLOKHOVA, CELLO  
KATIE REIMER, PIANO

9. SAYAZHEE'U YAWMUN AAKHARUN  
(ANOTHER DAY WILL COME),

BY DINA SHILLEH

8:51

MICHELE KENNEDY, SOPRANO  
MICHAEL COUPER, ALTO SAXOPHONE  
KATIE REIMER, PIANO

10. PLAY, BY MERLIJN TWAALFHOVEN

7:08

ALEX FORTES, VIOLIN 1  
KEIKO TOKUNAGA, VIOLIN 2  
COLIN BELISLE, VIOLA  
VALERIYA SHOLOKHOVA, CELLO  
DEEP LISTENING LAB AT LAWRENCE UNIVERSITY'S  
CONSERVATORY OF MUSIC, AUDIENCE

11-13. TRANSCEND,  
BY MICHAEL COUPER

10:30

11. I. CHAOS- 3:34

12. II. COMFORT- 3:51

13. III. CLARITY - 3:11

YOON JAE LEE, CONDUCTOR  
MICHAEL COUPER, SOPRANO SAXOPHONE  
KEIKO TOKUNAGA, VIOLIN 1

SO YOUNG KIM, VIOLIN 2  
JAMEEL MARTIN, YUMI OSHIMA, VIOLA

MICHAEL KATZ, VALERIYA SCHOLOKHOVA, CELLO

CARLOS BARRIENTO, DOUBLE BASS

MICHAEL COUPER, BASS CLARINET

SUSANNE CHEN, CONTRABASSOON

JOHN GATTIS, HORN 1

MATTHEW JAIMES, HORN 2

ALEJANDRO SALAVERRY - HORN 3

JOHN GATTIS, HORN 4

JIM O'CONNOR, TRUMPET

RIC BECKER, TROMBONE

MATTHEW McDONALD, BASS TROMBONE

DANIEL PATE, PERCUSSION

KATIE REIMER, PIANO

14. BONUS TRACK - PLAY,  
BY MERLIJN TWAALFHOVEN  
(WITHOUT AUDIENCE PARTICIPATION)

7:11

ALEX FORTES, VIOLIN 1  
KEIKO TOKUNAGA, VIOLIN 2  
COLIN BELISLE, VIOLA  
VALERIYA SHOLOKHOVA, CELLO

TOTAL TIME - 59:02

Imagination is one of the most powerful gifts of our humanity. When the world seems stuck, imagination opens us to see new possibilities. When life feels unbearable, imagination invites us to look beyond our present circumstances. Imagination can move entire communities to act differently. Imagination shapes the world. **ANOTHER DAY** explores the power of imagination, inviting us to nourish and trust this profound gift.

**AUGUSTA READ THOMAS' RAINBOW BRIDGE TO PARADISE** opens with a humble note low on the viola that gradually dares to explore higher and higher registers. It is almost as though the viola imagines another reality far off in the distance, and then soars in the direction of this vision. Using the metaphor of a "rainbow bridge," the composer suggests that what is needed to move into another day is trust in the promise of life.

**FLORENCE PRICE** composed an expansive repertoire of symphonies, concerti, solo and chamber works, African American spiritual arrangements and art songs. The three art songs included on this album illuminate various aspects of imagining another day.

**SUNSET** tells the story of someone sitting and watching for the "golden town" that she can still imagine even after the sun goes down. This calls to mind "sundown towns," which were mostly white communities in the northern United States that warned African Americans to stay away after sunset. In spite of this racism, the singer insists that she will seek a home and find new life in this "golden town," as she moves confidently toward this future.

**HOLD FAST TO DREAMS** reminds us that if we let our dreams die, life is a "broken winged bird." This song cautions us that if trauma, cynicism or exhaustion tempt us into numbness or despair, life will become a "barren field, frozen with snow."

**OUT OF THE SOUTH BLEW A WIND** brings a faint and gentle song on a warm Southern

breeze. The natural world comes alive as the wind carries the song "on its breath," and bees "hum all day long." The wind blows closer and closer, carrying with it a vision of abundance and vitality. The joy of this dream is felt through the lightness and intimacy of the music.

A fantasia is an improvisatory musical form characterized by inventiveness, creativity, and imagination. **HEITOR VILLA-LOBOS' FANTASIA** opens with bright and capricious energy before slipping into a melancholy mood. The piece does not linger here as it longs to restore the playful and free spirit of the opening. The second movement opens with a viola solo that holds its voice steady against a texture that threatens to weigh it down. The melody is echoed by the saxophone, whose voice continues to rise against a foreboding and tough backdrop. The piece glides into the third movement, quickly leaving behind the struggle and skipping into a festive dance that embraces the endless possibilities of life.

**JOHN LENNON'S** iconic song, **IMAGINE**, invites us to see a world where there is "nothing to kill or die for," and all are sharing in the abundance of life. It points to institutions and structures like countries and religions, suggesting that, too often, they lead to greed, hunger and a scarcity mindset. The song inspires confidence that many among us still have the capacity to dream of a better world, and it extends a hand of invitation to any who have lost that capacity. This setting was arranged for the Mimesis Ensemble by Michael Couper.

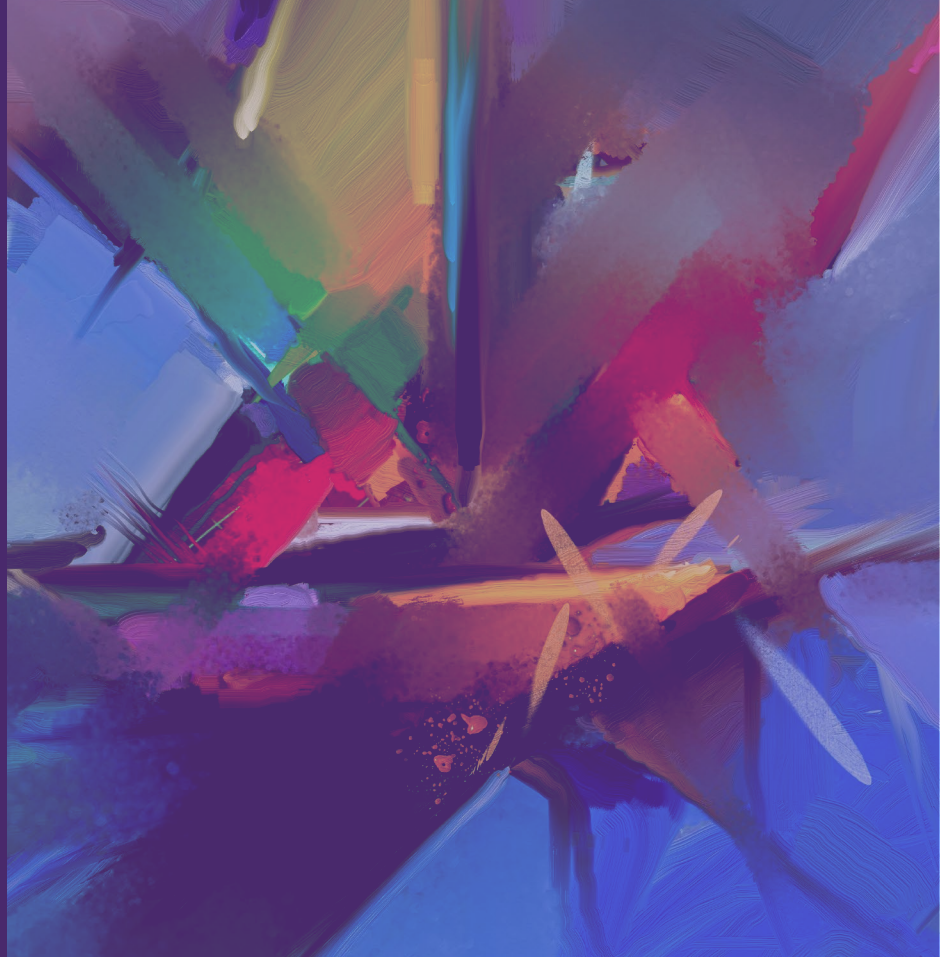
**DINA SHILLEH'S SAYAZHEE'U YAWM UN AAKHARUN (ANOTHER DAY WILL COME)** sets a poem by Palestinian poet, Mahmoud Darwish. After an opening flourish, the singer stands mute against a static and oppressive background, unable to imagine any other reality. Suddenly, a new rhythmic energy appears, and the voice courageously whispers reassurances that another day will indeed come. On that day, everyone will experience simple pleasures like the feeling of sun on their skin, replacing any "desire for suicide or for leaving." Instead of dust, drought and defeat, all will live with the confidence of growing old. The piece ends with the same static and oppressive

background, but this time, the singer can imagine a future when the dove can rest “in an abandoned combat tank.” This piece was commissioned by the Mimesis Ensemble.

**MERLIJN TWAALFHOVEN'S PLAY** imagines another way of music-making that bridges the separation of performer and audience so characteristic of concert life today. The composer invites highly skilled string players to make music together with anyone who comes to listen. The audience becomes an active participant in the music-making, as they are invited to hum and engage in body percussion. This communal music-making imagines another way of living where expertise is shared and not divorced from community. There is a bonus track at the end of this album which includes only the string quartet. This track allows individuals or communities to experiment with their own voices and bodies.

**MICHAEL COUPER'S TRANSCEND** opens with the saxophone struggling against the chaos of a gritty and busy texture. The conflict comes to an abrupt stop in the second movement. As the outside world is blocked out, the impact of that external chaos on the inner life is evident in the disjointed and sparse opening of the second movement. As this inner state is given space to breathe, healing begins, and a gentle and warm place is discovered. This leads to serenity, where a poignant cello melody emerges to hold, calm and strengthen the saxophonist. This leads into the third movement, where a graceful and joyful dance is possible amidst the newfound clarity. Transcend was commissioned by the Mimesis Ensemble.

NOTES BY KATIE REIMER



## FLORENCE PRICE, SUNSET POETRY BY ODESSA P. ELDER

When the golden West reflects her beauty,  
comes to me a happy duty;  
and I must write of that golden town  
that beckons me when the sun goes  
down.

'Tis a story from the golden sky  
as the clouds go sailing by.  
I sit and watch for that golden town  
that beckons me when the sun goes  
down.

I'll seek this home in the golden West  
that lures me on in my joyful quest,  
and find new life in that golden town  
that beckons me when the sun goes down

## FLORENCE PRICE, HOLD FAST TO DREAMS POETRY BY LANGSTON HUGHES

Hold fast to dreams,  
for if dreams die,  
life is a broken-winged bird  
that cannot fly.  
Hold fast to dreams,  
for when dreams go,  
life is a barren field  
frozen with snow.

## FLORENCE PRICE, OUT OF THE SOUTH BLEW A WIND POETRY BY FANNIE CARTER WOODS

Out of the South blew a soft sweet wind;  
and on its breath was a song  
of fields and flow'rs and leafy bow'rs,  
and bees that hum all day long.

Out from the South blew a soft low wind;  
on its wings was the joy of a dream.  
And it hovered so near I was sure I could hear  
the call of the woodland and stream.

Out of the South blew a soft sweet wind,  
and on its breath was a song.

## JOHN LENNON, IMAGINE POETRY BY JOHN LENNON AND YOKO ONO

Imagine there's no heaven,  
it's easy if you try,  
no hell below us,  
above us only sky.  
Imagine all the people  
living for today.  
  
Imagine there's no countries,  
it isn't hard to do,  
nothing to kill or die for  
and no religion, too.  
Imagine all the people  
living life in peace.  
You, you may say I'm a dreamer

but I'm not the only one.  
I hope someday you will join us  
and the world will be as one

Imagine no possessions,  
I wonder if you can,  
no need for greed or hunger,  
a brotherhood of man.  
Imagine all the people  
sharing all the world.  
You, you may say I'm a dreamer  
but I'm not the only one.  
I hope someday you will join us  
and the world will live as one.

## DINA SHILLEH, SAYAZHEE'U YAWMUN AAKHARUN (ANOTHER DAY WILL COME) POETRY BY MAHMOUD DARWISH

Another day will come, a womanly day  
diaphanous in metaphor, complete in being,  
diamond and processional in visitation, sunny,  
Flexible, with a light shadow.

No one will feel  
a desire for suicide or for leaving.  
All things, outside the past, natural and real,  
will be synonyms of their early traits. As if time  
is slumbering on vacation... "Extend your lovely  
beauty-time. Sunbathe in the sun of your silken breasts,  
and wait until good omen arrives. Later  
we will grow older. We have enough time  
to grow older after this day.."/  
Another day will come, a womanly day  
songlike in gesture, lapis in greeting  
and in phrase. All things will be feminine outside  
the past. Water will flow from rock's bosom.  
No dust, no drought, no defeat.  
And a dove will sleep in the afternoon in an abandoned  
combat tank if it doesn't find a small nest  
in the lovers' be

يئاسن موي , رُخاً مويء ييجيس  
, نيوكت لالمك , ةراعت سالأ في فيش  
سُم شُم ةرايزلا يفا فز ي س ام  
سُح ي دُح ال لظلا في فَاخ سُلس  
لُك ف . ليجرلا وأ راحتنا لال ي ف ةب غرب  
ي ق ي ق ح ي ع ي ب ط , ي ض ام ل ج راخ , ي ش  
ت ق و ل ا ن ا ك , ي ل و ا ل ا ه ت ا ف ص ف ي د ر  
ك ت ن ي ز ت ق و ي ل ي ط ا ... ه ت ز ا ج ا ي ف د ق ر ي  
ن ي ي ر ي ر ح ل ا ك ي د ه ن س م س ي ف ي س م ش ت . ل ي م ج ل ا  
ا م ي ف و . ي ت ا ت ا م ث ي ر ة ر ا ش ب ل ا ي ر ط ت ن ا و  
ي ف ا ض ا ت ق و ا ن د ن ع . ر ب ن د ع ب  
(... م و ي ا ا ذ ه د ع ب ر ب ك ن ل  
يئاسن موي , رُخاً مويء ييجيس  
ة ح ي ح ل ا ي د ر و ز ا ل ة ر ا ش ا ل ا ي ئ ا ن غ  
ج راخ ي و ث ن ا ء ي ش ل ك . ة ر ا ب ع ل ا و  
ي ر ا ج ح ل ا ع ر ض ن م ء ا م ل ا ل ي س ي . ي ض ا م ل ا  
ة ر ا س خ ا ل و ف ا ف ا ج ا ل و ر ا ب غ ا ل  
ة ب ا ب د ي ف ر ه ظ ل ا د ع ب م ا ن ي م ا م ح ل ا و  
ا ر ي غ ص ا ش ع د ج ي م ل ن ا ة ر و ج ه م  
... ن ي ق ش ا ع ا ل ر ي ر س ي ف

## RAINBOW BRIDGE TO PARADISE (2016)

Rainbow Bridge To Paradise starts at the very bottom note of the [viola], in the deep, rich, elegant tones of the instrument and traverses (throughout four minutes and thirty seconds) to the very bright, clear, clean, optimistic top register of the instrument. The rainbow is one of humankind's premier symbols, permeating our myths, art, and literature. Throughout history, the rainbow has been seen primarily as a symbol—of peace, covenant, divine sanction... and the rainbow's image is woven into the fabric of our past, present and future. This music's vibrant, expressive and distinct "picture" is one of an ascent from earth to paradise across a colorful bridge. Rainbow Bridge to Paradise is included in the project Cello Solos Today. Cello Solos Today was supported by New Music USA, through a generous contribution from Elizabeth and Justus Schlichting.

In Memoriam William G. Simpson, is dedicated with admiration and gratitude to Chris Gross and the Talea Ensemble.

### Note by Augusta Read Thomas

## SAYAZHEE'U YAWMUN AAKHARUN (ANOTHER DAY WILL COME) (2020)

Sayazhee'u Yawmun Aakharun is a work for soprano, alto saxophone, and piano commissioned by the Mimesis Ensemble. The work sets the poem Another day will come by the Palestinian poet Mahmoud Darwish. The poem paints a picture of a time in which we are rid of the past and feel complete. A time in which we feel safe to pause and grow old. A time in which war has expired and love is possible. A better time! The 3 areas of the poem are reflected in ternary form. The first part begins with a slow improvisatory instrumental section followed by a moderate 10/8 rhythm, with occasional changing meters, in the double-hijaz mode. The middle part provides a halt in time with its slower tempo and more transparent texture. The third part acts as a mirror to the beginning and ends with the slow material which started the piece.

### Note by Dina Shilleh

## PLAY (2016)

"What is music making? Is it high performance? Or can it be ... play? Is it the delivery of an achievement with set expectations or can it be open to the moment, challenge the players and connect everybody? "In the classical music of today, the separation of performer and listener is very strict and clear. We might forget how for centuries (and still today, outside the conventional concert halls), music was the most effective way to connect, to create together, to participate, to play. Both in religious service as in celebrations or ritual, music establishes a sense of unity. "Today, our society is fragmented and divided. Can musicians play a role to create new forms of connectedness and community? In this composition, I invite all people that are present to contribute and ... to play."

### Note by Merlijn Twaalfhoven

## TRANSCEND (2020)

Transcend represents a perpetual goal of thriving in a world which assaults from all directions. In the first part, Chaos, stressors and gloomy situations fight for attention, constantly shifting focus and making it difficult for the saxophonist to find space for itself. In the second part, Comfort, frustration with all the noise gives way to a desire to disconnect and shut everything out, seeking tranquility and the comfort of the familiar. Finally, in the third part, Clarity, the saxophonist learns to navigate life's challenges with grace, positivity, and humor. Unable to simply ignore all that is going wrong in the world, it instead takes ownership of the things it can affect and is unencumbered by the things it cannot. Transcend was commissioned by the Mimesis Ensemble and is dedicated to my muse, Cameron Cheung.

### Note by Michael Couper

The **MIMESIS ENSEMBLE** believes that music has the power to heal the world. Melodies and rhythms touch a profound place within us, enchanting our minds, thawing our emotions, and enlivening our spirits. We also believe that music has the power to shape the world. Harmonies and textures and counterpoint guide us beyond our own particular lives, opening us to the stories of others and softening us into a broader experience of life. We are a New York City based ensemble dedicated to performing and recording music from the 20th and 21st centuries. Founded in 2008 by Katie Reimer, Mimesis searches for the ways that music reflects our experiences as human beings in the world. Another Day is our third album. We released our debut CD on Bridge Records, featuring Mohammed Fairouz's opera, Sumeida's Song, based on Song of Death by the Egyptian playwright, Tawfiq al-Hakim. Opera News selected this album for their "Dazzling Dozen" best releases of the year, calling our performance 'very impressive.' Our second album was Dancing Circles in the Night on Arabesque Records, featuring vocal and chamber music that embraced the journey of learning to sing, dance and play in the midst of difficulty. [Mimesisensemble.org](http://Mimesisensemble.org)

#### **KATIE REIMER, ARTISTIC AND EXECUTIVE DIRECTOR, MIMESIS ENSEMBLE**

Katie Reimer is passionate about cultivating and nourishing the conditions that allow life to flourish. She strives to create spaces where people can connect to themselves, each other and the whole creation. As a pianist, Katie was acclaimed by the New York Times for her "meditative" playing. Her discography includes Dancing Circles in the Night (chamber music, Arabesque Records), Mirrors (solo piano, Arabesque Records), Sumeida's Song (opera, Bridge Records), and Critical Models (chamber music, Sono Luminus Records). Katie holds a B.M. in Piano Performance from Lawrence University's Conservatory of Music, a M.M. in Piano Performance from Boston Conservatory, and a M.Div. from Union Theological Seminary, with a concentration in Interreligious Engagement. Katie currently works as the Executive Director of the World Day of Prayer International Committee ([worlddayofprayer.net](http://worlddayofprayer.net)), where she supports women around the world as they develop liturgy, songs and visual art.

#### **AUDIENCE PARTICIPANTS FOR TWAALFHOVEN'S PLAY**

Deep Listening Lab  
A class at Lawrence University's Conservatory of Music in  
Appleton, Wisconsin  
Spring 2023

Professors: Leila Ramagopal Pertl (she/her) & Brian Pertl (he/him)

Alex Borland (he/him/his)  
Delaney Brooks (she/her/hers)  
Alex DeBello (they/them)  
Dylan Donnelly (he/him/his)  
Nathan Gault-Crabb (he/him/his)  
Graham Goland (he/him/his)  
Emma Goodman (she/her/hers)  
Theresa Gruber-Miller (she/her/hers)  
Cowper Harley (he/him/his)  
Zemirah Higgins (she/her)  
Quoc Huynh (he/him/his)  
Huan Jia (he/him)  
Bowon Kang (she/her/hers)  
Tee Karki (she/her/hers)  
Jessica Kleebauer (she/her/hers)  
Gideon Lucard (he/him/his)  
Tara Maycroft (she/her/hers)  
Cyrus McCoy (he/him/his)  
Sam Schulte (he/him/his)  
Eden Sorensen (she/her/hers)  
Chloe Thomas (they/she)  
Laurel Thompson (they/them)  
Evan Toth (he/him/his)  
Sam Victor (they/them/theirs)  
Mallory Welsch (she/her/hers)  
Charlie Williams (he/him/his)