PAST MADE PRESENT: MUSIC OF JESSICA KRASH
Jessica Krash composes with the heart of a chamber musician. Her compositions look for conversations between musical lines, and for the shifts in feeling and outlook as these interactions deepen. Her works, which have wide-ranging emotions and textures, give space for performers to create nuanced shapes and tone colors while they respond to each other. The pieces on this recording are also a dialogue between old and new; old and new music and poetry; old and new musicians; old and new social, philosophical, and emotional issues.

Notes by Jessica Krash

Young Vilna
I like music that wrestles. I liked the idea of writing a piece about young people wrestling with how to be good people, while they were also wrestling with their grandparents’ history. As I was writing this piece, I found myself wrestling with my grandfather’s history, and why I don’t feel more at home.

“Y[o]ung Vilna” was the name of a circle of Jewish writers and artists working in the 1930s in Vilna — today Vilnius, the capital of Lithuania — where there had been a lively Jewish community for several hundred years. In the 1940s, the Holocaust decimated Jewish life in Lithuania. 75 years later, Lithuanian teens asked questions of Ellen Cassedy, author of We Are Here: Memories of the Lithuanian Holocaust. I pieced their questions into a narrative sequence which I then set to music. Both Ellen and I had grandfathers who were Jewish refugees from Lithuania.

Until recently, I felt as if Lithuania was a mythical place, not somewhere a person could really go. But I went to Lithuania in the summer of 2016 to study Yiddish at Vilnius University, and to look for family history and musical inspiration. I was surprised by Lithuania’s beauty. My grandfather had grown up in a shtetl called Butrimonys, from which he went to study in Kovno (Kaunas). He never talked to me about Lithuania. For many years, people in Lithuania were also not talking about the past. After WWII, when Lithuania was part of the USSR, the authorities suppressed information and discussion of Lithuanian participation in the systematic murder of Jews during the Holocaust. In recent years, post-USSR, Lithuanians have been starting to engage with their Holocaust history. At the same time, Jews now living in other countries are travelling back to Lithuania to search for family and cultural history, study Yiddish, and meet the small, lively Jewish community currently in Lithuania. There, they also meet non-Jewish Lithuanians: some descendants of people who saved Jews; others, descendants of murderers. How do post-conflict conversations shape the ways people think and feel?

Sulpicia’s Songs
Mary Maxwell, poet, translator, and independent scholar, is a vigorous advocate of the poetry of Sulpicia. Sulpicia’s few lines, written in Rome circa 50 BCE, are the only Latin poems by a woman from that era to survive until our time. When I asked Mary for her suggestions of poetry I might set to music, she proposed her translations of Sulpicia. Mary was curious to watch how poems became songs, and to watch these new songs bring Sulpicia’s voice back to life. As I worked, I wrestled with “what is a song?” How could I illuminate Sulpicia’s structures and also set them into new structures that let us experience the distance — or not — between her and us? The poems survived because they were thought to have been written by a man. Over the years, scholars tended to think the poems were good when they thought they were written by a man, and less good when they thought they were by a woman. Finally, contemporary scholars see the poems as both written by a woman and good.

While Sulpicia’s heartfelt and brave poems have something in common with a Facebook over-sharer, more importantly they are carefully-crafted, intelligent creations intended for a specific literary audience among Rome’s cultural elite. How do we listen in our own era to young women who are artistic and intellectual?

The piano introductions and interludes form a commentary, in addition to being the mise-en-scène. I wrote the songs to convey what I imagined to be Sulpicia’s views. Sulpicia is proud to
make public both her love and her artistic ideas, and yet I worried that she might have felt vulnerable. I wanted my songs to create a bittersweet sense of joy that Sulpicia’s poetry lives (“Let it be known”), and yet sadness that young women like Sulpicia did not write more that endured, that their voices have spent years being suppressed or forgotten.

Mary points out that Cerinthus's name means bee-bread, perhaps implying something like “honey bun.” For more on Mary's work, please see longnookbooks.com and also Mary's scholarly articles.

Both Mary and soprano Emily Noël suggested many changes to my forms, notes, and rhythms, which deepened and clarified the expression of the music. Soprano Rosa Lamoreaux gave me valuable suggestions that immensely improved the vocal writing and the emotional pacing of the music.

Turns of Phrase

Turns of Phrase was commissioned by J.T. Martin, a composer-flutist who has participated for many years in my chamber music seminar. While I was writing the first section, I was thinking about shakuhachi music (Japanese flute). I was introduced to Japanese music in high school when I was playing bass flute in a flute choir at the National Flute Convention in Atlanta. There, on an airport bus, I met a Peace Corps volunteer who told me about shakuhachi. At that time, the pre-internet 1970s, I had trouble finding music from other parts of the world. I ordered a shakuhachi record which took weeks to arrive. Hearing it launched me on a life-long search for new experiences through music from faraway places. For this new piece, I thought about wind and waves, how air and water move, and how thoughts and feelings move. Flutist Laura Kaufman and J.T. both made suggestions that greatly improved the work.

The Cantigas de Amigo of Martin Codax

In the 13th century, Martin Codax wrote these poems in Galician-Portuguese, with an outline of the melodies. The tender, youthful songs – dances and ruminations – were lost until 1913 when they were discovered in Madrid by an antiquarian bookseller. The original score is now at the Morgan Library in New York City (and can be seen online).

At our first rehearsal of Sulpicia’s Songs, Emily said that my new songs reminded her of Codax’s Cantigas de amigo. She suggested that I write a modern piano accompaniment for the Codax songs. In trying to be faithful to the emotional and structural ideas of the original songs, I have invented piano parts mixing the scales and spare harmonies of the Middle Ages with contemporary textures and harmonies, here and there adding new melodies to the piano part. Of course, piano is all wrong for medieval music, as the piano was not invented until the early 18th century; the piano is like a foreign language being translated, and sometimes like sounds from another planet that integrate with the medieval songs to say something new.

Codax wrote melodies but did not notate their rhythm precisely. Some of Codax’s notes are even missing; there are holes in the paper of the manuscript. Since the original scribe did not have room to write all the lyrics under the corresponding notes, interpreters make their own best guess about the relation between text and melody. In the 6th song, Codax gives an empty music staff with no notes on it at all! I have written my own tune for #6, taking some liberties by including more recent Mediterranean sounds. In the original manuscript of the 7th song, the notes on the staff look like waves going up and down, a motion that I have expanded into my song cycle’s ending.

In preparing to write my versions of Codax’s songs, I found particularly useful Isabele Pope’s 1934 article on thirteenth-century Galician lyric; Daniel Newman’s translations in the Musica Ficta CD liner notes; the differing transcriptions into modern music notation of the Codax manuscript by Chris Elmes, Manuel Pedro Ferreira, and Higini Anglès; and several recordings by medieval music specialists, including Fin’Amor, Ensemble Alcatraz with Kitka, Dufay Collective, Waverly Consort, Jadwiga Teresa Stepieni with Ensemble Ars Nova, Ariana Savall and Montserrat Figueras, among others.
I don't believe people could have done more for the Jews.
Do you ever think of moving to Lithuania?
Are Jews genetically geniuses?
How do you feel when you walk the streets of Vilnius/Vilna?
How did people realize after the Holocaust that they had done something wrong?
Do you feel, do you feel at home in Vilna/Vilnius, do you feel at home?

Sulpicia’s Songs
1. (Sulpicia III.13. 1-6)
At last it’s come and to be said to hide this kind of love
would shame me more than rumor that I’d laid it bare.
Won over by the pleadings of my Muse, Cytherea*
delivered him to me. She placed him in my arms.
Venus has fulfilled all she promised: Let my joys be told
by one who is said to have no joy of her own!

*A poetic name for Venus, the Greek island where she was said to have lived

2. (Sulpicia III.14)
The hated birthday approaches, A grim celebration
in the backwaters, without Cerinthus*, is planned.
What’s sweeter than the city? Could a cottage satisfy a girl?
Could farms along the freezing river of Arretium**?

You’re overanxious Uncle Messalla***, it’s time you calmed down;
for journeys, dear kin, are by no means always opportune.
Here**** soul and sense will remain though my self is abducted,
as your compulsion takes no account of my opinion.
6. (Sulpicia III.18)
No longer care for me, my light, with such fervor
as you seem to have felt for the last few days,
if ever in my youth I’d done something so foolish,
anything at all I could regret even more
than what I did last night when I left you alone,
favoring as I did to hide my own fire.

7. (Sulpicia III.13. 7-10)
How I’d hate to keep what I’ve written under seal where
none could read me sooner than my lover.

(Venus has fulfilled all she promised; she delivered him to me.
Cytherea placed him in my arms.)

For pleasure
likes a little infamy; discretion is nothing but a tedious pose.

Let it be known I have found a fitting partner!

—Mary Maxwell, translator
An Imaginary Hellas, ©2012 LongNookBooks
1. Ondas do mar de Vigo

Ondas do mar de Vigo,
se vistes meu amigo?
E aí Deus! Se vêra cedo?

Se vistes meu amigo,
ob por que eu sospiro?
E aí Deus! Se vêra cedo?

Se vistes meu amado,
ob por que ei gran coidado?
E aí Deus! Se vêra cedo?

2. Mandad’ei comigo

Mandad’ei comigo
ca ven meu amigo
E irei, madr’, a Vigo!

Comigu’ei mandado
c ven meu amado
E irei, madr’, a Vigo!

Comigu’ei mandado
c ven meu amigo
E irei, madr’, a Vigo!

2. I received a message

I received a message
That my friend would return
Mother, I’m going to Vigo!

I received a message
That my beloved will return
Mother, I’m going to Vigo!

I received a message
That my friend would return
Mother, I’m going to Vigo!

Cantigas de amigo

1. Waves of Vigo Bay

Waves of Vigo Bay,
Have you seen my friend?
O God! Will I see him soon?

Waves of a vile sea,
Have you seen my beloved
O God! Will I see him soon?

Have you seen my friend,
Whom I yearn for?
O God! Will I see him soon?

Have you seen my beloved,
About whom I worry greatly?
O God! Will I see him soon?

2. Mandad’ei comigo

Mandad’ei comigo
c ven meu amigo
E irei, madr’, a Vigo!

Comigu’ei mandado
c ven meu amado
E irei, madr’, a Vigo!

Comigu’ei mandado
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1. Waves of Vigo Bay

Waves of Vigo Bay,
Have you seen my friend?
O God! Will I see him soon?

Waves of a vile sea,
Have you seen my beloved
O God! Will I see him soon?

Have you seen my friend,
Whom I yearn for?
O God! Will I see him soon?

Have you seen my beloved,
About whom I worry greatly?
O God! Will I see him soon?
3. Mia irmana fremosa
Mia irmana fremosa,
treides comigo
da igreja de Vigo
u é o mar salido
E miraremos as ondas!

Mia irmana fremosa,
treides de grado
da igreja de Vigo
u é o mar levado
E miraremos as ondas!

A la igreja de Vig’u
é o mar levado,
e verrá i mia madre
[e] o men amado
E miraremos las ondas!

A la igreja de Vig’u
é o mar salido,
e verrá i mia madre
[e] o men amado
E miraremos las ondas!

3. Sweet sister of mine
Sweet sister of mine,
Accompany me
to the church in Vigo
Alongside the raging sea
And together we shall look at the waves!

Sweet sister of mine,
Come willingly
to the church in Vigo
Alongside the rising sea
And together we shall look at the waves!

At the church of Vigo
Alongside the rising sea,
Mother, I shall see,
My beloved
And together we shall look at the waves!

At the church of Vigo
Alongside the raging sea,
Mother, I shall see
My friend
And together we shall look at the waves!

4. Ai Deus, se sab’ora meu
Ai Deus, se sab’ora meu amigo
com’eu senheira estou en Vigo!
E vou namorada…

Ai Deus, se sab’ora meu amado
com’eu en Vigo senheira manho!
E vou namorada…

Com’eu senheira estou en Vigo,
e nulhas gardas non ei comigo!
E vou namorada…

Com’eu senheira en Vigo manho,
e nulhas gardas migo non trago!
E vou namorada…

E nulhas gardas non ei comigo
ergas meus olhos que choram migo!
E vou namorada…

E nulhas gardas migo non trago,
ergas meus olhos que choram ambos!
E vou namorada…

4. O god, if only my friend knew
O god, if only my friend knew
How lonely I am in Vigo!
And so much in love…

Oh, God, if only my beloved knew
How alone I am at Vigo!
And so much in love…

How lonely I am in Vigo,
And no-one cares for me!
And so much in love…

How alone I am in Vigo,
And I have nobody to take care of me!
And so much in love…

And no-one cares for me,
Except my weeping eyes!
And so much in love…

And I have nobody to take care of me,
Except my eyes which are both weeping!
And so much in love…
5. You who know how to love a friend
You who know how to love a friend,
Come with me to Vigo Bay:
And we shall swim in the waves!

You who know how to love a beloved,
Come with me to the stormy sea:
And we shall swim in the waves!

Come with me to Vigo Bay
And we shall see my friend:
And we shall swim in the waves!

Come with me to the stormy sea
And we shall see my beloved:
And we shall swim in the waves!

6. Eno sagrado en Vigo
Eno sagrado en Vigo,
bailava corpo velido.
Amor ei…

En Vigo, no sagrado,
bailava corpo delgado.
Amor ei…

Bailava corpo delgado,
que nunc' ouver' amado
Amor ei…

Bailava corpo velido,
que nunc' ouver' amigo
Amor ei…

Que nunc' ouver' amigo,
ergas no sagrado, en Vigo.
Amor ei…

Que nunc' ouver' amado,
ergas en Vigo, no sagrado.
Amor ei…

6. In a sanctuary in Vigo
In a sanctuary in Vigo,
A gracious body was dancing
My love…

In Vigo, in a sanctuary,
A svelte body was dancing,
My love…

A svelte body was dancing,
One that had never had a beloved.
My love…

A gracious body was dancing,
Which had never had a friend.
My friend…

Which had never had a friend,
In the sanctuary, in Vigo.
My love…

Which had never had a beloved.
In Vigo, in the sanctuary.
My love…
Jessica Krash is a native of Washington, DC and continues to find it a good place to think about worldview through music and art. She was awarded the 2010 “Wammie” for Classical Composer (Washington Area Music Association’s version of a Grammy). Her work has been presented in both traditional and experimental settings in Germany, Austria, and around the United States, including the major performance venues and museums in Washington, DC, and a work for dance and saxophones on the C & O Canal in a thunderstorm. Her previous chamber music CD (on Albany Records) was praised by *Fanfare Magazine* as “arresting and original… finely crafted work, full of interesting and unexpected twists and turns… life-affirming energy, vigor, and optimism.” Her solo piano CD (on Capstone Records) was listed by Tim Page in *The Washington Post* and *Detroit News* as one of the most interesting CDs of the year (2006); the main piece on the CD, “Fog,” was cited by Kyle Gann of the *Village Voice* and *Artsjournal* as a major new work for piano. These recordings have been broadcast on the radio including shows in the Netherlands, Lithuania, and across the US.

Jessica is the recipient of numerous fellowships, awards, and commissions, and has given a series of chamber music masterclasses at Strathmore, and series of lectures at the Library of Congress, the Kennedy Center for the Performing Arts, and NIH. She has taught at George Washington University, George Mason University, the Levine School, and the University of Maryland. Jessica has degrees from Harvard College, Juilliard, and the University of Maryland. She also took courses at MIT, the Mozarteum in Salzburg, and the Aspen Music School.

Please see www.jessicakrash.com

7. O waves that I have come to see
O waves that I have come to see,
Can you tell me
Why my friend tarries so far away from me?

Jessica Krash

7. Ai ondas que eu vin veere
Ai ondas que eu vin veere,
se me saberedes dizere
Porque tarda men amigo sen min?

Ai ondas que eu vin mirare,
se me saberedes contare
Porque tarda men amigo sen min?

7. Ai ondas que eu vin veere
Ai ondas que eu vin veere,
se me saberedes dizere
Porque tarda men amigo sen min?

7. Ai ondas que eu vin mirare,
se me saberedes contare
Porque tarda men amigo sen min?
Tanya Anisimova and Jessica have been collaborating on creative music projects for 20 years, with Tanya inspiring Jessica to write many compositions for cello. Tanya’s performances often encompass standard repertoire, original compositions and arrangements, and improvisations with her own vocal accompaniment. International recognition first came to Tanya in 2000 with the CD release of her cello arrangements of J.S. Bach’s Complete Violin Sonatas and Partitas. In 2007, she and cellist Paul Katz premiered her “Caravan” for two cellos; a saxophone arrangement of the piece was selected as the favorite work at the 2012 World Saxophone Congress in the United Kingdom. Born into a family of scientists, Tanya is a graduate of Yale University, Boston University, Moscow Conservatory, and Moscow Central Music School. She was the First Prize winner at Concertino Prague International Competition and the All-USSR String Quartet Competition, and a top prizewinner at Min-On International Competition in Tokyo and First Shostakovich International Competition in St. Petersburg.

Award-winning conductor Thomas Colohan has been the Artistic Director of the Washington Master Chorale since its founding in 2009. He has led choruses at Carnegie Hall, The John F. Kennedy Center for the Performing Arts, Washington National Cathedral, The Library of Congress, Prague’s Rudolfinum Concert Hall, and the Stephansdom in Vienna. He holds a Master of Music in Choral Music from the University of Southern California and a Bachelor of Music in Voice Performance from the Oberlin Conservatory of Music.

Robert DiLutis is currently Professor of Clarinet at the University of Maryland School of Music in College Park, MD, and Principal Clarinetist of the Annapolis Symphony. Previously, he was Professor at the Louisiana State University, Assistant Principal and E-flat clarinetist with the Rochester Philharmonic, and Professor of Clarinet at the Eastman School. Making his Carnegie Hall Recital debut in 1989, Robert has also performed as featured soloist with the San Antonio Symphony, Baton Rouge Symphony, and Rochester Philharmonic. In 2008 Robert toured with the New York Philharmonic on its historic trip to Pyongyang, North Korea. Robert is a graduate of Juilliard where he studied with David Weber. Robert is an Artist for Buffet Clarinets, and his new DVD/CD, Clarinet at Maryland, is available at CDBaby.com and GumRoad.com. In addition to his performance career, Robert is the creator of the Reed Machine, a reed-making device used by professionals around the world.

Laura Kaufman is a soloist, orchestral, and chamber musician who has been hailed by The Washington Post for “absolutely gorgeous flute-playing.” Laura has performed with a variety of renowned ensembles, including the National Symphony, Baltimore Symphony, Smithsonian Chamber Players, DC Public Opera, Peachtree Ragtime Orchestra, Buffalo Philharmonic, and New World Symphony. Laura also performs in Distric5, a DC-based wind quintet dedicated to innovative ways of presenting classical music. Laura has received national recognition from prize-winning performances at the National Flute Association’s Young Artist Competition, National Society of Arts and Letters Wind Competition, New York Flute Club Competition, Flute Society of Washington Young Artist Competition, Pasadena Showcase Instrumental Competition, among others. Laura holds degrees from Eastman School of Music, The Colburn School, and the University of Maryland.

Emily Noel has appeared as a soloist with many leading early music ensembles, including The Gabrieli Consort, The Folger Consort, Washington Bach Consort, Washington National Cathedral, and the Orchestra of the 17th Century. In the 2016/2017 season she enjoyed a debut at the John F. Kennedy Center as Belinda in Purcell’s Dido and Aeneas, and she appeared in The Second Shepherd’s Play at the Folger Shakespeare Theatre in Washington, DC. An avid chamber musician and choral singer, Emily has collaborated with the American Classical Orchestra, Santa Fe Desert Chorale, Tiffany Consort, Spire Chamber Ensemble, Skylark Vocal Ensemble, Cathedra, and The District Eight; and has appeared at the Santa Fe Chamber Music Festival, Amsterdam Grachtenfestival, Ente Concerti Città di Iglesias, Shandeele Music Festival, Peabody at Homewood Recital Series, and Indiana University New Frontiers Program.
Ian Swensen and Jessica met at the Aspen Music Festival when they were teens, and have been close friends ever since. Together, they recorded Jessica’s *Cheyenne Rabbi 1940s* for Albany Records. Ian is one of the few musicians to have been awarded top prize by the Naumberg Foundation in both the International Violin Competition and the International Chamber Music Competition (as first violinist of the Meliora String Quartet). A member of the San Francisco Conservatory and California State University at Sacramento faculties, Ian’s teaching and performing also include the Chamber Music Society of Lincoln Center, the Library of Congress, Spoleto, Oberlin Conservatory, Music@Menlo, The Banff Centre, Toronto Summer Music, Morningside Music Bridge, the Chamber Music Masters Series at the San Francisco Conservatory of Music, the Smithsonian Institution; the festivals at Santa Fe, Aspen, Marlboro, and Chamber Music West festivals, among others; and performances in Switzerland, Australia, Ireland, China, and Korea. His recordings can be found on the TelArc, Mercury, Musical Heritage, Deutsche Grammophon, and Albany Records labels.

The Washington Master Chorale is a vibrant, sixty-voice professional and volunteer chorus that has quickly garnered a reputation throughout the Washington region for vocal excellence and discriminating concert programing. The group focuses on choral repertoire from the 19th century onward with a particular emphasis on music of the 20th and 21st centuries. The Chorale is also dedicated to the expansion of the choral canon, and maintains that commitment through its annual commissioning of new choral works by leading American composers.

### THOMAS COLOHAN, CONDUCTOR
### MEMBERS OF THE WASHINGTON MASTER CHORALE

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<td>Kyle Burke</td>
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<td>Carolyn Forte</td>
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ACKNOWLEDGMENTS

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Thank you to my collaborators for their inspiration, time, generosity, and vigorous ideas: Tanya Anisimova, Ellen Cassedy, Thomas Colohan, Robert DiLutis, Laura Kaufman, Mary Maxwell, Emily Noel, Ian Swensen, and the radiant singers from the Washington Master Chorale. Thank you to Rachel Freeman and David Freeman for help with liner notes, and to Lori Laitman for her friendship, advice, and encouragement.

And thank you to Irena Veisaitė, Kamiliė Rupeikaitė, Audra Ėčpkauskaitė, Rabbi Shimshon Daniel Iacidron, Regina Kopilevich, Lara Lempert, Stein Skjervold, Fania Brantsovsky, Lynn Chang, Lisa Wong, Richard Schofield, Alexandra Jackovskyte, and again Ellen Cassedy for their kindness and generosity during my 2016 trip to Lithuania, for sharing with me their insights on Lithuanian history and culture, and for heartfelt conversation. Mir zaynen do!

Recording engineer for *Young Vilna* and *Turns of Phrase*: Kevin Bourassa, Arts Laureate

Recording engineer for *Sulpicia’s Songs* and *The Cantigas de Amigo of Martin Codax*: Alan Wonneberger, College Park, MD

Recording engineer for *Delphi-What the Oracle Said*: Jeff Gruber, Blue House Productions, Silver Spring, MD

Mastering: Alan Wonneberger

Cover photo credit: Greg Staley

The quilt on the cover, “Eight Point Star,” was made in the mid-1960s by Arie Pettway (1909-1993) of Gee’s Bend, Alabama, as part of The Freedom Quilting Bee. Jessica’s parents bought the quilt at the Smithsonian on the Mall in Washington in the 1960s in support of the civil rights movement. Jessica grew up with the quilt on her bed, and is interested in patchwork as a model for musical form, and also as a way of thinking about the shapes of women’s lives.
PAST MADE PRESENT: MUSIC OF JESSICA KRASH

Jessica Krash

1 Young Vilna [9:56]
   Members of the Washington Master Chorale
   Ian Swensen, violin | Robert DiLutis, clarinet
   Tanya Anisimova, cello | Thomas Colohan, conductor

Sulpicia’s Songs

2 No. 1: At last it’s come [3:35]
3 No. 2: The hated birthday approaches [2:08]
4 No. 3: Did you hear? [1:26]
5 No. 4: I’m grateful [1:57]
6 No. 5: Fever [2:16]
7 No. 6: No longer care for me [2:30]
8 No. 7: Let it be known! [3:40]
   Emily Noël, soprano | Jessica Krash, piano

9 Turns of Phrase [12:02]
   Laura Kaufman, flute | Jessica Krash, piano

The Cantigas de amigo of Martin Codax

10 No. 1: Ondas do mar de vigo [7:30]
11 No. 2: Mandad ei’comigo [2:21]
12 No. 3: Mia irmana fremosa [2:11]
13 No. 4: Ai Deus, se sab’ora meu [5:50]
14 No. 5: Quantas sabeldes amare amigo [1:45]
15 No. 6: Eno sagrado en Vigo [2:51]
16 No. 7: Ai ondas que eu vin veere [3:27]
   Emily Noël, soprano | Jessica Krash, piano

17 Delphi - What the Oracle Said [7:42]
   Tanya Anisimova, cello

Total Time = 73:31