Pande Shahov

Meier Settings

for sixteen voices

2011
Meier Settings
Three songs upon poems by Richard Meier

I. Deamlike
II. Winter Morning
III. Near Arundel

for sixteen voices
[SSSS AAAA TTTT BBBB]

In Dreamlike, the poet relates a version of the story of the Flood in which a number of objects come together in ever more unlikely pairings, but the dream ends abruptly when the poet's lover pairs off separately. The song aims to create a surreal atmosphere of a dream. The glissandi should be slow, creating a mysterious and sensual effect. The rhythm of the polyphonic sections should be as precise as possible but the contour of the melodies should have a 'spoken' quality.

Winter Morning depicts the chiaroscuro of the sun falling on people waiting at a railway station to explore people's desire for light. The timbre of the voices singing the lyrics should be easily recognisable in comparison to the accompanying (lower) voices. The conductor is expected to intervene in terms of dynamics, articulation (and even stage set up) in order to create the right balance. When all voices sing lyrics, the usual (unified) sound is required.

Near Arundel describes a moment of sudden aliveness during a couple's walk in the Sussex landscape. This song contrasts the wintery atmosphere of the environment to the strenght of the poet's affection. The scalic descending passages should be sung with a degree of portamento.

Composed for Minjas Zugik and the New London Chamber Choir.

Premiered by the New London Chamber Choir conducted by Clement Power on the 10th of March 2013 at Wilton Hall, London.
Meier Settings

DREAMLIKE

And I was afloat, onboard what I took
to be an ark, an ark which housed a world,
a perfect one I felt, where everything
had at long-last secured its long lost half:
apple pips paired with baby squirrels' eyes,
rained-on puddles with rings in a jewellery box,
contour lines showing gentle hills with birch grain,
space with time, and so on; and you of course,
you were there, yet you refused to sit with me,
choosing instead the company of doves
(paired unconvincingly, I thought, at first
with snow); sending one out you expressed hope
it might come back with something in its beak -
at which point my mind cleared. And that was that.

WINTER MORNING

Shyly-coated in greys, blacks, browns –
to keep us out of sight of the cold –
we weren’t expecting this this morning: sun

and shadows, like a summer’s evening, like summer
teasing. And not quite under the shelter on
the southbound platform, an old man, the sun

behind him, just his crown ablaze. And heading
northbound, a woman inching ever nearer
the platform edge, the light a tear

across her midriff, ribcage, shoulders, closer
and closer that dearest thing, completeness,
all her darkness light at the one time.

NEAR ARUNDEL

Chalk and mud. Fields littered with flint.
A river, some rushes. A tan landscape

and 'There, over there', the grey and black
of a heron's elegance. And the breeze -

resisting us, newly-fleshing us as we
all stand silenced on this hillside - how real,
unlosably real, that too seems now.
How exactly the wind fits our faces.

Richard Meier
I. Dreamlike

And I was a float, on board what I took
what I took to be an ark, An ark,
S. 1

S. 2

S. 3

S. 4

A. 1

A. 2

A. 3

A. 4

T. 1

T. 2

T. 3

T. 4

Bar. 1

Bar. 2

B. 1

B. 2

A perfect one, I felt,

A perfect one, I felt,

A perfect one, I felt,

\begin{align*}
\text{An ark, which housed a world} \\
\text{An ark, which housed a world} \\
\text{An ark, which housed a world} \\
\text{An ark, which housed a world} \\
\end{align*}
where everything had at long last cured

where everything had at long last

where everything had at long last

A. 1

A. 2

A. 3

A. 4
ap-ple pips paired with ba-by squirrel's eyes

rained on puddles with rings in a

rained on puddles with rings in a
40

S. 1
con-tour lines showing gentle hills with birch grain space and time

S. 2
con-tour lines showing gentle hills with birch grain space and time

S. 3
con-tour lines showing gentle hills with birch grain space and time

S. 4
con-tour lines showing gentle hills with birch grain space and time

A. 1
je-wellery box

A. 2
je-wellery box

A. 3
je-wellery box

A. 4
je-wellery box

T. 1
PP

T. 2
PP

T. 3
PP

T. 4
PP

Bar. 1
mm

Bar. 2
mm

B. 1
mm

B. 2
mm
and you, you were there, refused
to
and you, you were there, refused to sit
and you, you were there, refused to sit
and you, you were there, refused to sit
and you, you were there, refused to sit
and you, you were there, refused to sit
and you, you were there, refused to sit
and you, you were there, refused to sit
and you, you were there, refused to sit
and you, you were there, refused to sit
and you, you were there, refused to sit
and you, you were there, refused to sit
and you, you were there, refused to sit
and you, you were there, refused to sit
ny of doves thought, at first,

pany of doves I thought, at first

pany of doves I thought, at first

of doves I thought, at first

paired unconvincingly at

paired unconvincingly at

paired unconvincingly at

paired unconvincingly at

unconvincingly

unconvincingly

unconvincingly

unconvincingly
Sending one out you expressed hope it might

Sending one you expressed hope

Sending one you expressed hope it

Sending one out you expressed hope
S. 1

S. 2

S. 3

S. 4

A. 1

A. 2

A. 3

A. 4

T. 1

T. 2

T. 3

T. 4

Bar. 1

Bar. 2

B. 1

B. 2

with some - thing in

with some - thing in

with some - thing in

with some - thing in his

it might come back with some - thing in his

it might come back some - thing in his

it might come back some - thing in

it might come back

it might come back with

it might come back

it might come back

it might come back
his beak At which my mind

his beak At which my mind

— his beak At which my mind

— — beak At which point my mind

— — — beak At which point my mind

— his beak At which point my mind

his beak At which point my mind

— — — beak At which point my mind

— — — — beak At which point my mind

— — — — — beak At which point my mind

— — — — — — beak At which point my mind

— — — — — — — — beak At which point my mind

— — — — — — — — — beak At which point my mind

— — — — — — — — — — beak At which point my mind

— — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — — — — — — — — — — — beak At which point my mind

— — — — — — — — — — — — — — — — — — — — — — — — — — beak At which point my mind
was clear

And that was that.
Meier Settings
II. Winter Morning

Soprano 1

Shy - ly co - ted in greys, blacks, to keep us out of sight of

Soprano 2

Shy - ly co - ted in greys, browns; us out of sight

Soprano 3

Shy - ly co - ted in greys, blacks, to keep us out of sight of

Soprano 4

Shy - ly co - ted in greys, browns; us out of sight

Alto 1

Shy - ly co - ted in greys, blacks, to keep us out of sight of

Alto 2

Shy - ly co - ted in greys, browns; us out of sight

Alto 3

Shy - ly co - ted in greys, blacks, to keep us out of sight of

Alto 4

Shy - ly co - ted in greys, browns; us out of sight

Tenor 1

Ah ah sim.

Tenor 2

Ah ah sim.

Tenor 3

Ah ah sim.

Tenor 4

Ah ah sim.

Baritone 1

Ah ah sim.

Baritone 2

Ah ah sim.

Bass 1

Ah ah sim.

Bass 2

Ah ah sim.
ning: sun, sun and shadows, like summer teasing.

ning: sun, sun and shadows, like summer teasing.

ning: sun, sun and shadows, like summer teasing.

ning: sun, sun and shadows, like summer teasing.

ning: sun, sun and shadows, like summer teasing.

ning: sun, sun and shadows, like summer teasing.

ning: sun, sun and shadows, like summer teasing.

ning: sun, sun and shadows, like summer teasing.
And not quite, under the shelter on the south-bound platform, and

And not quite, under the shelter on the south-bound platform, and

And not quite, under the shelter on the south-bound platform, and

And not quite, under the shelter on the south-bound platform, and

And not quite, under the shelter

And not quite, under the shelter

And not quite, under the shelter

And not quite, under the shelter

And not quite, under the shelter

And not quite, under the shelter

And not quite, under the shelter

And not quite, under the shelter
ding north-bound, a woman itching ever nearer the platform edge,
tear across her midriff, rib cage, shoulders, closer and

A. 1

tear across her midriff, rib cage, shoulders, closer, closer and

A. 2

tear across her midriff, rib cage, shoulders, closer, closer and

A. 3

tear across her midriff, rib cage, shoulders, closer, closer and

A. 4

tear across her midriff, rib cage, shoulders, closer, closer and

T. 1

tear

T. 2

tear

T. 3

tear

T. 4

tear

Bar. 1

Bar. 2

B. 1

B. 2
closer that dearest thing, complete-ness, all her dark-ness, light at one time

closer, that dearest thing, complete-ness, all her dark-ness, light at one time

closer, that dearest thing, complete-ness, dark-ness, light at one time

closer, that dearest thing, complete-ness, all her dark-ness, light at one time

closer, that dearest thing, complete-ness, dark-ness, light at one time

closer, that dearest thing, complete-ness, all her dark-ness, light at one time

closer, that dearest thing, complete-ness, dark-ness, light at one time

poco rit.
mf breeze resisting us newly fle-

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us

And the breeze resisting us
How exactly the
now.

How exactly the
now.

How exactly the
now.

How exactly the
now.

now.

now.

now.

now.

now.
fits our faces.