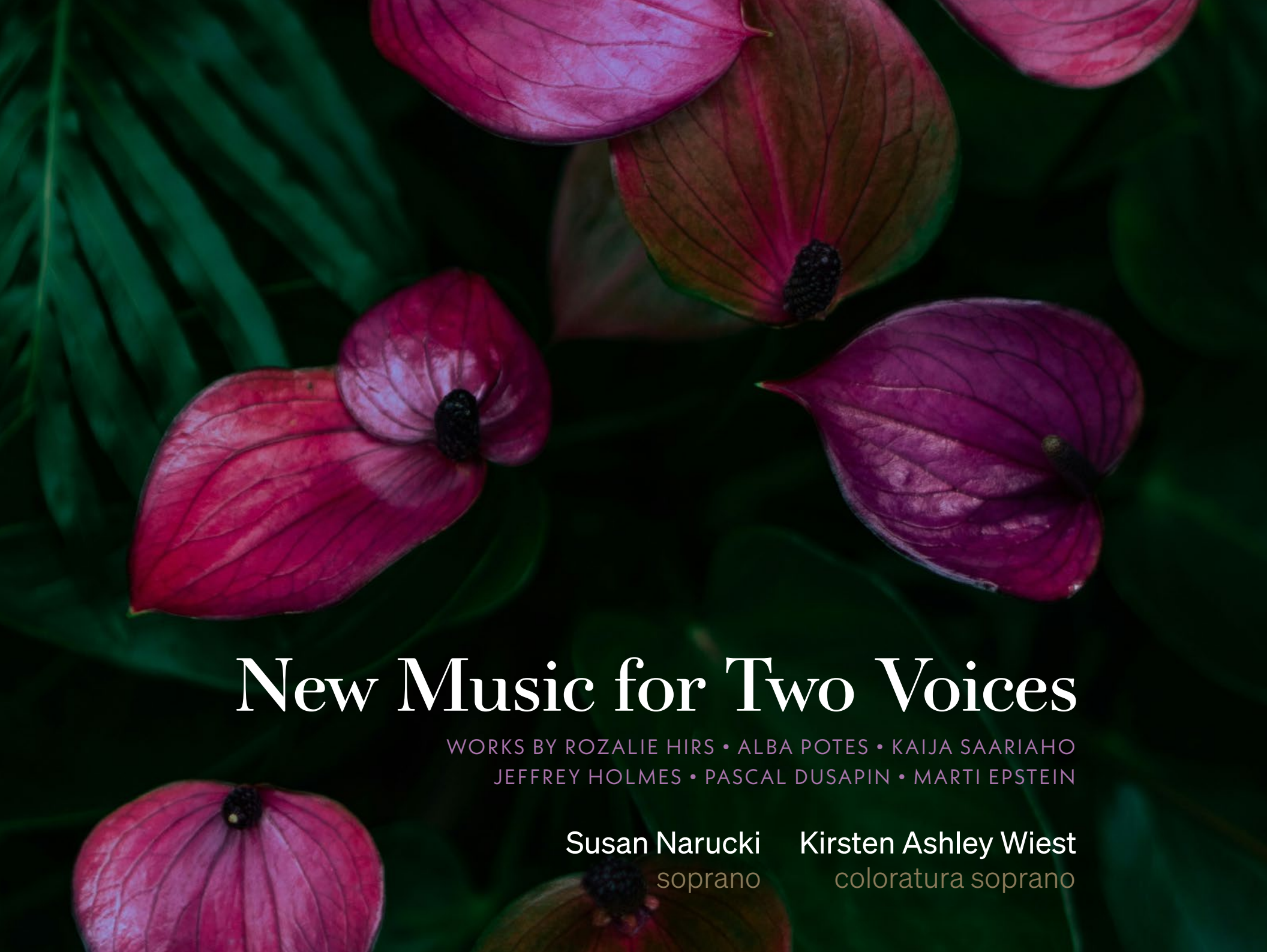




New Music for Two Voices

WORKS BY ROZALIE HIRS • ALBA POTES • KAIJA SAARIAHO
JEFFREY HOLMES • PASCAL DUSAPIN • MARTI EPSTEIN

Susan Narucki
soprano

Kirsten Ashley Wiest
coloratura soprano

NEW MUSIC FOR TWO VOICES

Susan Narucki, soprano • Kirsten Ashley Wiest, coloratura soprano

ROZALIE HIRS

b. 1965

- 1 come sempre* (2025) 7:41

ALBA POTES

b. 1954

TRINOS* (2024)

- 2 I. Jazmin 0:54
3 II. Entra iluminando la casa 0:32
4 III. Ni antes ni después 0:59
5 IV. No saldré 0:37
6 V. La calle que camino 0:49
7 VI. Timida flor 0:33
8 VII. Ven, anclemos 0:57
9 VIII. Olas en las nubes 0:27
10 IX. Se hundió el buque 0:43
11 X. Canta pajarillo 0:59
12 XI. Podemos estar juntos 0:49
13 XII. En los hilos 0:49

KAIJA SAARIAHO

1952-2023

From the Grammar of Dreams (1988)

- 14 I. 2:08
15 II. 1:38
16 III. 1:34
17 IV. 1:36
18 V. 1:24

JEFFREY HOLMES

b.1971

Nauðar Níu [The Nine Needs]* (2025)

- 19 I. 0:37
20 II. 0:45
21 III. 1:44
22 IV. 1:35
23 V. 1:00
24 VI. 2:36
25 VII. 1:39
26 VIII. 0:55
27 IX. 3:40

PASCAL DUSAPIN

b. 1955

Two Walking (1994)

- 28 I. How many little wings 1:48
29 II. Kiss my lips 1:54
30 III. May, June 3:06
31 IV. A scene in singing 1:03
32 V. It seems to be 3:35

MARTI EPSTEIN

b. 1959

- 33 Melisande* (2022) 12:46

TOTAL TIME 64:09

* World premiere recording



Susan Narucki &
Kirsten Ashley Wiest,
2026

A Conversation For Two Voices



— SUSAN NARUCKI

As I remember, we decided to embark on commissioning and performing music for two voices shortly after the pandemic wound down. Over the years, we've talked so often about the incredible range of expression in contemporary classical vocal music.

— KIRSTEN WIEST

The human voice is an amazing instrument — it has the ability to be intimate and vulnerable, present and strong, expressive and lyrical, raw and unrefined, and so much in between —

— SN

Yes — really endless possibilities. I keep thinking about a comment that one audience member made to us after our performance about needing to close his eyes just to take in all the color and variety of sound. I was so glad that he shared what he'd experienced.

— K W

With two a cappella voices, the magic comes from playing with the unique combinations that our two voices can create. It's so unlike singing with instruments; you hear the unfiltered sound of the voice and of our imaginations. What we balance on is each other's sound.

— S N

Yes, and what I didn't expect and found so remarkable was the constant feeling of foundation that emerged. It might seem like dancing on a knife edge, but it's actually great fun.

— K W

I love that the repertoire gives us a chance to explore such intricate refinements based on the texts — and ways in which our sounds merge and separate. All of the pieces do that in a different way.

— S N

Rozalie Hirs' piece is an interesting place to begin; our voices are woven together in a manner that evokes vocal music of earlier time periods — but with so many shifting tonal centers, it's clearly from the 21st century.

— K W

I love the playfulness of the textures and the way she has us switch between working as independent parts of a whole or moving together as one unit.

— S N

It's as if she is painting the text, with colors and emotions that are very specific, but constantly shifting.

— K W

Alba Potes' *TRINOS* is quite different, each of the twelve movements is a peek into a singular moment of time, through something so simple — an image, a gesture, a memory—

— S N

Yes, they are little gems — an entire world unfolding over the space of less than a minute. And I love her use of quarter tones and the way in which she explores extreme ranges between the two vocal lines. And the Saariaho duet is also an entire world — but a very different one. Looking at her score, you can see how dense the material is, but in fact it is very intuitive in performance, the gestures in each voice activate and respond to each other. And of course, she illuminates the essence of Plath's poetry with so many overlapping memories and sensations; the relationship between the voices is constantly changing.

— K W

Yes, we go from two voices pitted against each other in a nightmare to remembering two worlds that converge into one, to contemplating a flower and its blooming as our own state of becoming. The fourth describes the strength of a heart beating to survive a near-drowning and the piece ends with expressive, joyful bliss. It's channeling the subconscious, I think.

— S N

I think Jeffrey Holmes's piece is wonderful, but difficult to describe. His compositional language is constructed with complex tunings, overlapping melismatic passages that manifest like a whirlwind, haunting melodic material — and all of this with the addition of us playing percussion. I found that aspect to be daunting at first, but ended up enjoying it immensely; it adds so much to the overall effect. Amid all the complexity, the piece seems strangely intuitive, like a ritual in an imaginary land.

— K W

He is intrigued by the idea of conjuring—after all, the texts are supposed to be reminiscent of spells and incantations. I think he's after something primal — the idea of ancient knowing, invoking power, standing tall amidst life's storms.

— S N

The Dusapin duets are a happy reminder of my involvement in the world premiere of *To Be Sung*, a remarkable chamber opera for three sopranos and ensemble on texts of Gertrude Stein. I have precious memories of singing with two great British sopranos—the late Sarah Leonard and the legendary Rosemary Hardy. The five duets of *Two Walking* were written in preparation for the opera, and they have the same sense of transparency and shifting sonic textures —

— K W

Yes, the textures—amazing! I love the way he frames the repetition of the Stein texts; they're continuously changing and creating a kaleidoscope of emotions.

— S N

And just pure joy of sound, of singing! To respond to the sound of the words themselves and have that process generate a tiny world that unfolds—incredible!

— K W

The last piece of the disc *Melisande*, by Marti Epstein is another work that has not been performed or recorded before. It was uncharted territory; there's no established performance practice. We search for the sound world based on her ideas and breathe life into it in a way that makes sense to us.



— S N

I love Marti's music and the piece is based on an intriguing idea: adapting texts from Maeterlinck and imagining how Melisande might speak about her own life, her own desires. Marti has also interwoven Melisande's story with Maeterlinck's *The Intelligence of Flowers*, so we have imagery that describes a world of water, ponds, sunlight, plants. The piece is constructed of distinctive sections that are repeated, with varied material — some contrapuntal, some recitative, some passages in which two voices move as one, and then others in which we are singing notes of longer duration and in which we're singing different syllables of one word — it seems to me to be a great circle that we travel around.

— K W

What I notice is that the shifting relationship between the two voices creates an aural representation of sunlight and water: sometimes reflecting, sometimes refracting, and sometimes being absorbed and drowned. I think it's elegant, powerful, and elusive all at once.

— S N

That's a wonderful description and brings us to the close of this chapter of our project. But I am looking forward to continuing it with you! There's so much uncharted territory yet to cover —

— K W

There will always be more colors and modes of expression out there to explore, but what an immense joy to work with you on this album! I want to continue that deep-dive and all that we explore in the process of bringing new music for voices to life.

— S N

Me too. And you know, there's really nothing better than making music with a friend.

Notes To The Works

Rozalie Hirs: **come sempre** (2025)

come sempre was commissioned by Susan Narucki in 2025; the text is taken from Hirs' eighth collection of poetry, *ecologica* (Uitgeverij Vleugels, 2023), here sung in the Italian translation by Patrizia Filia. The poem refers to the last pair of Siberian cranes, a critically endangered species that serves as a symbol of ecological vulnerability. At the same time, the poem questions language itself: words are shown to be fragile and “endangered,” yet indispensable for articulating care, mourning, and responsibility. Hirs deliberately writes clear, singable melodic lines that move around broadly conceived, flexible tonal centers, which shift gradually to create a transparent, responsive harmonic landscape. At the heart of *come sempre* lies the joy of singing—and of singing together. *rozalie.com*

Alba Potes: **TRINOS** (2024)

Colombian composer Alba Potes' *TRINOS* (Trills) are based on poems from *El trino persistente*, written by Javier Tafur González. In Potes' hands these brief, evocative texts take flight in unexpected ways. Each of the twelve settings seems to cap-

ture a moment in time—by turns, lyrical, nostalgic, jubilant, hopeful. Potes contrasts movements with floating lines that seem almost improvisational, with spare, elegant movements for solo voice, as well as several movements that are rhythmically incisive and exuberant. *TRINOS* was commissioned by Susan Narucki in 2024. *albapotes.com*

Kaija Saariaho: **From the Grammar of Dreams** (1988)

A touchstone of late 20th century vocal literature, Saariaho's *From the Grammar of Dreams* exists in several different versions, including this most frequently-performed version for two female voices. Saariaho uses two separate texts of the American poet Sylvia Plath as source material. At times, the texts function as commentary, overlapping and obscuring each other; at other times, one distinctive image takes precedence. The five duets demonstrate Saariaho's unique compositional language, with its attention to fine gradations of vocal color, intricacy and flexibility of gesture, and a nearly overwhelming range of emotional expression.

Jeffrey Holmes: **NauðaR Níu [The Nine Needs]** (2025)

Commissioned by Susan Narucki and Kirsten Wiest, *NauðaR Níu [The Nine Needs]* is based on a variety of Runic carvings and inscriptions (ca. 5th through 12th century), compiled and translated by the composer. The work has nine separate sections in which three types of text are woven together: references to ice, snow, and hail, three Runes that refer to Giants, Gods, and The Dead, and a third which invokes the “Nine Needs” — a particular magical charm. The work includes modal melodies, microtonal intonations of both overtone and equal-temperament-based tunings, complex polyrhythms, as well as harmonies and motivic melodic construction based on the composer’s “flat octave” language. Throughout, the vocalists play a variety of percussion instruments; the sound of metal, skin, wood and natural materials contributing to the sense of a vast primeval landscape. *jeffrey-holmes.com*

Pascal Dusapin: **Two Walking** (1994)

The five short duets were written by French composer Pascal Dusapin in 1994 as a study for his chamber opera *To Be Sung* for three sopranos, speaker and chamber ensemble. Set to texts by American writer Gertrude Stein, each duet’s material has a singular focus, driven in part by the composer’s response to the sound of the words, as well as to meanings that may emerge through repetition and from the intersecting vocal lines. The material in the first and last movements is dense and concentrated with emphasis on rhythmic interplay between the two

voices, while the three interior movements are more spacious, with attention to a wide variety of vocal color and textures.

Marti Epstein: **Melisande** (2022)

Marti Epstein’s *Melisande*, written for the Peridot Duo in 2022, is the composer’s response to a performance of Debussy’s iconic opera at the Metropolitan Opera. Epstein writes, “I had never realized what a cipher Melisande is, a young woman on whom every man imprints his own identity.” What might Melisande’s story be, if told through her own experience, rather than as a reflection of others? Epstein assembled and translated texts from Maurice Maeterlinck’s play *Pelléas et Mélisande* as well as his treatise on botany, *The Intelligence of Flowers*, constructing a piece for two sopranos that reimagines the character’s life in a rich and multi-faceted way. The through-composed work consists of discrete sections; the two sopranos alternate between extending and finishing each other’s words, functioning as a single unit, or singing passages with overlapping, contrapuntal lines that give way to moments of ecstatic release. *martiepstein.com*

Song Texts

Rozalie Hirs

come sempre (2025)

Italian translation by Patrizia Filia

come sempre

abbandonati come sempre odorando la nuova stagione
quando la terra di nuovo scompare nell'aria pui buia

restituisce la lingua in nome della ultima
coppia di gru siberiane di fato ancora in vita

leggere la loro virgola come una decapitazione meditativa
una questione rintracciata da api bagnati di mieli

o dal gorghetto di un siglio come il migliore
gravido proiettato davanti agli occhi

un ombra si estende fino al testo alle stelle
un intero mondo si rimmenescence di fuori dalle parentese

come un cerchio di penombra l'ultimissimo sciame lentamente
questa decisione rivela parole nacciate

il seme da piantare è appunto una nuova era
che cattura in libri sacri la coppia scomparsa.

ecologic [1]

surrender as always smell the new season
as earth disappears back into darker skies

surrender language in the name of the last
pair of siberian cranes surprisingly still alive

their commas to be read as reflective decapitation
a question of being located by bees wet with honey

or by the sweetest warbling of a nightingale
pregnant with meaning projected forward

a shadow extends itself to text or stars
an entire world outside parentheses gathers

like a ring of half-light the very last swarm
endangered words slowly revealing this decision

the seed to be planted a new time indeed
that captures the extinct pair in sacred books

Alba Potes
TRINOS (2024)

English translations by Marcia Dittmann,
except X: translation by Alba Potes

I.
Jazmin
-vara de incienso-
Aromando en la noche.

II.
Entra iluminando la casa,
todo objeto, cada rincón.
Mañana radiante de verano!

III.
Ni antes ni después;
puntual
abre la orquidea.

IV.
No saldré.
Tampoco tocaré la puerta.
Llamo la memoria.

V.
La calle que camino
en el recuerdo;
¡Ah! ¡Aroma de cadmios !

VI.
Timida flor;
me acerco
y se cae.

I.
Jasmine
— incense stick —
perfuming the night.

II.
It enters illuminating the house,
every object, every corner.
Radiant summer morning!

III.
Not too early; not too late
just on time
the orchid opens.

IV.
I will not go out.
Nor will I knock on the door.
I will call on my memory.

V.
The street I walk down
in memories;
Oh, the fragrance of cadmiums!

VI.
Shy blossoms
I approach
and it falls.

VII.

Ven, anclemos
en este instante
atados de las manos.

VIII.

Olas en las nubes,
al chapotear los patos
en el estanque.

IX.

Se hundió el buque
y una lágrima seca
hace crecer el mar.

X.

Canta pajarillo
sigue, sigue y sigue
que estoy triste.

XI.

Podemos estar juntos;
aquí en la colina.
Ven que yo sabré esperarte.

XII.

En los hilos
del tapiz, el azar
anuda un sueño.

VII.

Come, let us anchor
now
hands entwined.

VIII.

Waves in the clouds
when the ducks splash
in the pond.

IX.

The ship sank
and a dry tear
makes the sea swell.

X.

Sing little bird
keep going, sing and sing
that I'm sad.

XI.

We can be together;
here on this hillside.
Come, I will know how to wait for you.

XII.

In the threads
of the tapestry, chance
weaves a dream.



Kaija Saariaho

From the Grammar of Dreams (1988)

Text by Sylvia Plath

From “Paralytic”

I.

It happens. Will it go on? My mind a rock,
No fingers to grip, no tongue,
My god the iron lung

That loves me, pumps My Two
Dust bags in and out, Will not

let me relapse
While the day outside glides by like ticker tape.
The night brings violets,
Tapestries of eyes,

Lights,
The soft anonymous
Talkers: ‘You all right?’
The starched, inaccessible breast.

II.

Dead egg, I lie whole
On a whole world I cannot touch,
At the white, tight

Drum of my sleeping couch
Photographs visit me—
My wife, dead and flat, in 1920 furs,
Mouth full of pearls,

From “The Bell Jar”

I.

A bad dream

I remembered everything.

I remembered the cadavers of
Doreen

and the story of the fig tree
and Marco’s diamond
and the sailor on the Common
and Doctor Gordon’s wall-eyed nurse

Two girls
As flat as she, who whisper 'We're your daughters.'
The still waters
Wrap my lips,
Eyes, nose and ears,
A clear
Cellophane I cannot crack.
On my bare back

I smile, a Buddha, all
Wants, desire
Falling from me like rings
Hugging their lights.

III.

The claw of the magnolia,
Drunk on its own scents,
Asks nothing of life.

IV.

V.

I smile

and the broken thermometers
and the Negro with his two kinds of beans...
and the rock that bulged between
sky and sea like a gray skull

Maybe forgetfulness, like a kind
of snow,
should numb and cover them

But they were part of me.
They were my landscape.

I thought I would swim out
until I was too tired to swim back. As
I paddled on, my heartbeat boomed
like a dull motor in my ears.
I am I am I am. (...)
I took a deep breath and listened to
the old brag of my heart.
I am, I am, I am.

Nauðar Níu [The Nine Needs] (2025)

DIPYRIMETH

[Cold windswept ice.]

ბბბ

[Giant, Ogre]

ÞÓRSTURDUR

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[illegible]

“Þursadröttinn! Íss íss íss

Haf þær þrjár þrjár, úlfR!

Haf þær NauðaR Níu, ūlfR!

ÍsiR Pis ísiR auki (e)s uniR, ūlfR!”

[Lord of the Ogres! Ice, Ice, Ice.

Have for yourself thee pangs, wolf!

Have for yourself Nine Needs, wolf!

These Ice (Runes) grant you be satisfied,
wolf!]

HFXFIFBILNBIX

[I invoke Hail in the Spear]

FFFFF

[God]

በተገቢው ጊዜ

“Van pik Fiū kandi”

[The Storming One (Ođinn) overcame you.]

ԻՄԻՍԴՐԱԿԱՆԸ ՈՓԵՐՔԻՆԻՊԻՆԸ

ՀԻՄՆՈՒՆԴԱՅԼԷՌԵՐԻ ՀԻՄՆՈՒՆՈՒՄ

ԿՐԻՓԵԿԻՔՐԻԲԴՆԻԿԱՅԻՄ

“Ik, Ak, Uk. Ris b̄ū ī veg undiR

Tunglun um, sif gefnam!

Ør þat angi! Eyð þat skin!

Ek þ(urs) seg þrin, NauðaR Níu.”

[Rise and go away beneath the benevolent stars!

Make this crazy mist! Destroy this Sunshine!
I say thee Ogres, Nine Needs.]

+++++

[Corpse]

ከገጽ ፩ ጀምሮ

“Suli alda hvar, Tyr.”

[Everything Freezes.]

Pascal Dusapin
Two Walking (1994)

Texts by Gertrude Stein

I.

How many little wings in cumbersome. How many little wings in wedding. How many little wings in weigh way way away weighed in the balance and not found wanting. Fatty fair weather is the same announcement as fatty do well. When she says come I do not come but when she says come come I come and a little makes it be fairly very much indeed. Weed is a place where they sing just as well as ever.

II.

Kiss my lips she did, kiss my lips again she did kiss my lips over and over again she did.
Mrs. misses kisses Mrs. kisses most Mrs. misses kisses misses kisses most. Which is what ever. Nearly never.

III.

“May June”...we love to be by little love who sees by does it have to decide now what knife to cut the soap with while wiley is so sweetly by by her little hair so nicely greasy which is to please he who has to squeeze she in a particular and careful way as you may see on every day as well as to obey and never gather fray in suddenness politely knowing which is what. A splot. A complot a compot a restaurant in a fine.

IV.

A scene in singing singing is singing humming is humming and wedding is a wedding morning and an afternoon. Can a pigeon have its neck on one side. Here is a song among the ten tender.

V.

It seems to be — A note to she — But actually — It is April fool to tender she — My sweetie -She is all me — My sweetie- April full of fool which is for my sweetie — Dear April — Which made she — To be — All — To be — April fool — to his sweetie — which is she — Tenderly — Excessively — My April fool baby.

Marti Epstein
Melisande (2022)

Here she is, alone on stage, endowed with reason and will.

This plant world so tranquil, so resigned,
Where all seems to be acceptance, silence, obedience, reverence -
Is, on the contrary, one where the revolt against destiny
is at its most vehement and most obstinate.

I hear a noise.
There is no sound.
I hear lights.
It is enough to make the stones weep.
The human soul is very quiet, so quiet,
Distant, invisible, motionless.

Scattered by the wind from the shores of the sun,
Scent of sunlight
You never see clear sky
There are innumerable stars.

All of the stars are falling.
The sun is at the bottom of the sea.
I drink the light, the space, the dawn,
This need for movement.
This appetite for space.

Isn't it surprising that she is able to succeed
in living outside the time assigned to us
by another destiny?
As she is in entering a universe
freed from the weightiest laws of matter.

I am not of this place.
I thought I had it in my hands.
I prefer to walk alone I wish to be seen.
I am happy, I am sad.
I do not know what I know.
Mysterious being,
insubordination, courage, perseverance, ingenuity.

Mortally wounded, radiant and free.
I see a rose in the shadows.
Marvelous systems of scattering
Fragrant with violets, strange grace of the water lily.

The female flower unfurls the long spiral of its stalk.
Rises, emerges, floats and blossoms on the surface of the pond.

How clear the water is.
I would like to see the bottom of the water.
I would like to touch the water.
Plunge both hands in it.
I saw something pass at the bottom of the water.
It has fallen in the water.
There is nothing but a great circle on the water.
Would you like a little water?
Not till the sun is at the bottom of the sea.
Water still and profound
The sea makes it glimmer green.
I see the water tremble above my head.

I hear lights, strange reflections.
A rose in the shadows.
The evening sunlight in my eyes.
There is light in deepest darkness.

She stretches her whole being in one single gesture.
To escape from above the fatality below
To elude and transgress the dark and weighty law
To free herself, to break the narrow sphere
To invent or invoke wings,
To escape as far as possible
To vanquish space where fate encloses her

To approach another realm.
To enter a moving animated world.



American soprano **Susan Narucki** has forged a unique path; her dedication to the music of our time has led to critically acclaimed performances with musicians of the first rank and close collaborations with generations of composers. She has appeared with the Cleveland Orchestra, Los Angeles Philharmonic, Netherlands Opera, San Francisco Symphony and numerous appearances at Carnegie Hall. Her long-standing relationship with the ASKO/Schoenberg Ensemble led to iconic recordings and performances of works of Louis Andriessen and Claude Vivier. Her extensive discography includes three GRAMMY Nominations for Best Classical Solo Vocal Album, including *Elliott Carter: Tempo e Tempi* (2002, Bridge Records), *The Edge of Silence: Vocal Music of Kurtág* (2020, AVIE), and most recently, a 2026 nomination for *Kurtág: Kafka Fragments* with violinist Curtis Macomber (AVIE).

Susan has commissioned and produced several distinctive chamber operas that focused on critical issues of our time: *Cuatro Corridos* (2013) which addressed human trafficking in the San Diego/Tijuana border region and *Inheritance* (2018) a work that dealt with gun violence in America. Her projects have earned support from the Creative Capital Foundation, the MAP Fund for the Performing Arts, UC MEXUS and multiple awards from the National Endowment for the Arts. She joined the faculty of UC San Diego in 2008 and serves as Distinguished Professor of Music. susannarucki.net

Award-winning coloratura soprano **Kirsten Ashley Wiest** is celebrated for her “extraordinary performance virtuosity” and “impressive range and power” (*Sequenza21*), which captivate audiences and composers across the globe. A passionate advocate for the evolution of classical vocal music, she has premiered more than 100 new works spanning operatic roles, chamber music, monodramas, art songs, and a cappella repertoire. Her artistry is defined by a fearless commitment to expanding the boundaries of vocal expression and collaborating closely with today’s most innovative performers and composers.

Kirsten has appeared with leading ensembles and institutions including the Los Angeles Philharmonic, San Diego Symphony, PARTCH ensemble, wild Up, and The Industry, among many others dedicated to advancing contemporary music. Her performances are noted for their technical brilliance, emotional depth, and versatility across a wide range of styles and demands.

Her voice is featured on recordings released by Sony Classical, Centaur Records, MicroFest Records, innova Recordings, and others, bringing new music to an international audience. In addition to the concert stage, her work extends into film, where her voice can be heard on soundtracks for major horror productions including *The Unholy* and *The Conjuring* series.

Kirsten holds a Master of Fine Arts degree from California Institute of the Arts and a Doctor of Musical Arts degree from University of California San Diego where she studied with soprano Susan Narucki. Alongside performing, Kirsten also teaches voice at the university level and serves on the Board of Directors for several nonprofit organizations. kirstenashleywiest.com



Credits

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