

## Voice Dance

Acapella works with soprano Janice Isabel Jackson

Han No. 3 (1998), 6 minutes

- listen [here](#)

Marie Pelletier (Canada)

Ho (1980), 12 minutes

Jacinto Scelsi (Italy)

\*Angst (2000), 10 minutes

- view [here](#)

Alice Ping Yee Ho (Canada)

\*Ce que vit Kenjeke depuis la colline de Khabarovsk (2002)

- listen [here](#)

Nicolas Gilbert (Canada)

\*New Work (2016)

James Rolfe (Canada)

\*Commissioned by and written for Janice Jackson

**Voice Dance** is an hour long program of compositions that highlights the range, strength, flexibility, passion, and mystery of the human voice. The solos are free of any recognizable language, and all make use of non-western singing techniques. The absence of language enhances the expression of emotion, since this frees the music from the constraints of logical meaning. Much as a dancer can evoke a mood and an implied story solely through movement, these pieces are guaranteed to excite and stimulate an audience's imagination.

- **Han No. 3** shows off Marie Pelletier's fascination with non-western singing techniques: ululation, overtones, multi-phonics, etc.
- Giacinto Scelsi's otherworldly **Hô** is based on microtone singing requiring a high level of vibrato control.
- **Angst**, by Alice Ping Yee Ho, is a ritualistic expression of nervous anxiety requiring fierce energy, formalized movements, and extremes in pitch and dynamics.
- Nicolas Gilbert's **Ce que vit Kenjeke depuis la colline de Khabarovsk** evokes, through an imagined language and hints of Peking Opera, the story of Kenjeke, whose husband, Er-Toshtuk, Giant of the Grasslands, travels to hell in order to retrieve his soul that was robbed by a jealous witch. Each day Kenjeke, on a hill, looks to the horizon, waiting for the Giant to appear.
- James Rolfe's yet untitled **new work** investigates the fundamentals of vocal expression, deriving inspiration from humans speaking to pets (not unlike babies or children), trying to communicate with them and the long standing human fantasy of inter-species understanding.

The lexicon of contemporary music has expanded radically in the past 40 years, and these solos give voice to the fantastic range of possibilities that are found in this exciting new music.