

Re:Sound Festival Concert 6 at Visible Voice Books (June 10)

by David Kulma



People crammed into Visible Voice Books in Tremont on Sunday afternoon, June 10, for the compellingly disparate sixth concert of the Re:Sound New Music Festival.

The Pittsburgh group Kamratōn — flutist Sarah Steranka, oboist Lenny Young, clarinetist Emily Cook, soprano Anna Elder, violinist Jennifer

Sternick, and cellist Cecilia Caughman — opened with two opposite, yet equally strange works. Curtis Rumrill's creepily humorous *In This Styrofoam Room* (2017) sets words by Zachary Webber depicting a beetle's love, and juxtaposes long, static string notes with microtonal woodwind flourishes. Elder precisely emphasized phonemes and melismatic vocal lines that underlined the creepy-crawly insect world. Christine Burke's *6 fingers/We go there by any road we take* (2017) eschewed a text in favor of a glassy atmosphere of surrealist mouth sounds, full of blowing noises, eerie multiphonics, and nearly inaudible trills.

Juxatonal — soprano Jocelyn Zelasko, cellist Bryan Hayslett, and clarinetist Dawn Marie Hamilton — began with Sarah Hersh's *In Praise of Continuous New Dreams of New York City* (2011), the story of a dreamer's journey through smells. Hayslett and Zelasko convincingly shaped its modernist melodies and its cabaret mood. Hamilton joined for Jocelyn Hagen's *Gwendolen's Dream* (2006), its gorgeous, modal universe suggested by a love text from a greeting card. Zelasko and Hayslett ended with Steven

