

lauren kinhan music



and peter. too

Dear Director,

Thank you for choosing *There Alone Go I* for your ensemble. Peter and I first wrote and conceived of this song as a duet and we have often sung it at our own solo concerts or had special guests join the duet when one of us is not there. More often than not when Peter and I collaborate, the music comes first, and in this case the music evoked so much story and emotional context that when I set out to composing the lyrics, it took root as a sort of meditation on solitude and communion with nature and self. I think the motivic nature of the music helps highlight the pictorial words and in turn, the beautiful sweeping melody helps add to the emotional ride.

While preparing to record this for my second solo release, **Avalon**, I was also working with an amazing collection of artists who later became **Moss**. Moss was the brainchild of Peter Eldridge and Luciana Souza (wonderful Brazilian singer, composer, arranger) on one fateful subway ride in NYC, and they soon put the call out to three other singers they wished to form a collective. I was lucky to receive one of those calls, along with the gifted Kate McGarry and wildly inventive Theo Bleckmann. As we were gathering songs for our debut CD, **Moss**, *There Alone Go I* rose to the surface of picks and Peter and I set out to arrange it for the group. The main goal was to hold fast to the intimacy of the song while expanding it for 5 voices. It's more modern approach to vocal arranging supports that concept while also offering a kind of performance art sensibility.

There are two voices in this piece, the main melody line sung by the women, and the subconscious line sung by the men. While composing the music, Peter and I wrote this counterpoint line that swirls underneath the neat and tidy primary melody. When it came to writing lyrics, I felt it was an almost under your breath, stream of conscious voice, hence the more random lyrics that are not meant to be literal, so much as guttural. Balancing these two voices in the piece is very important, no one is more important, so you have to find that fine line. And by the second verse, you have the new obligato sung by the sopranos, so again, not meant to pull focus, but to be almost felt more than heard. It's a difficult part, because the sopranos have to find a light, yet full placement in their voices while making that unison blend. It sticks out when its sung too full, so if you have to limit it to only a few sopranos, you can easily have the rest join the altos filling out the melody.

There Alone Go I is a ride, spiritual and otherwise. I've heard high school students perform this piece with such grace and maturity, getting all the meaning of the lyric and breaking my heart. And likewise, when college level and professional groups perform it, it is just as rich and nuanced in other ways. So know that this piece works for all levels. And most importantly, make it your own. The deeper you dig as an ensemble, the richer your performance will be.

Please feel free to contact Peter or I with any questions or concerns. And definitely share with us your group's performance of *There Alone Go I*. We'd love to hear it.

Yours Kindly, Lauren

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