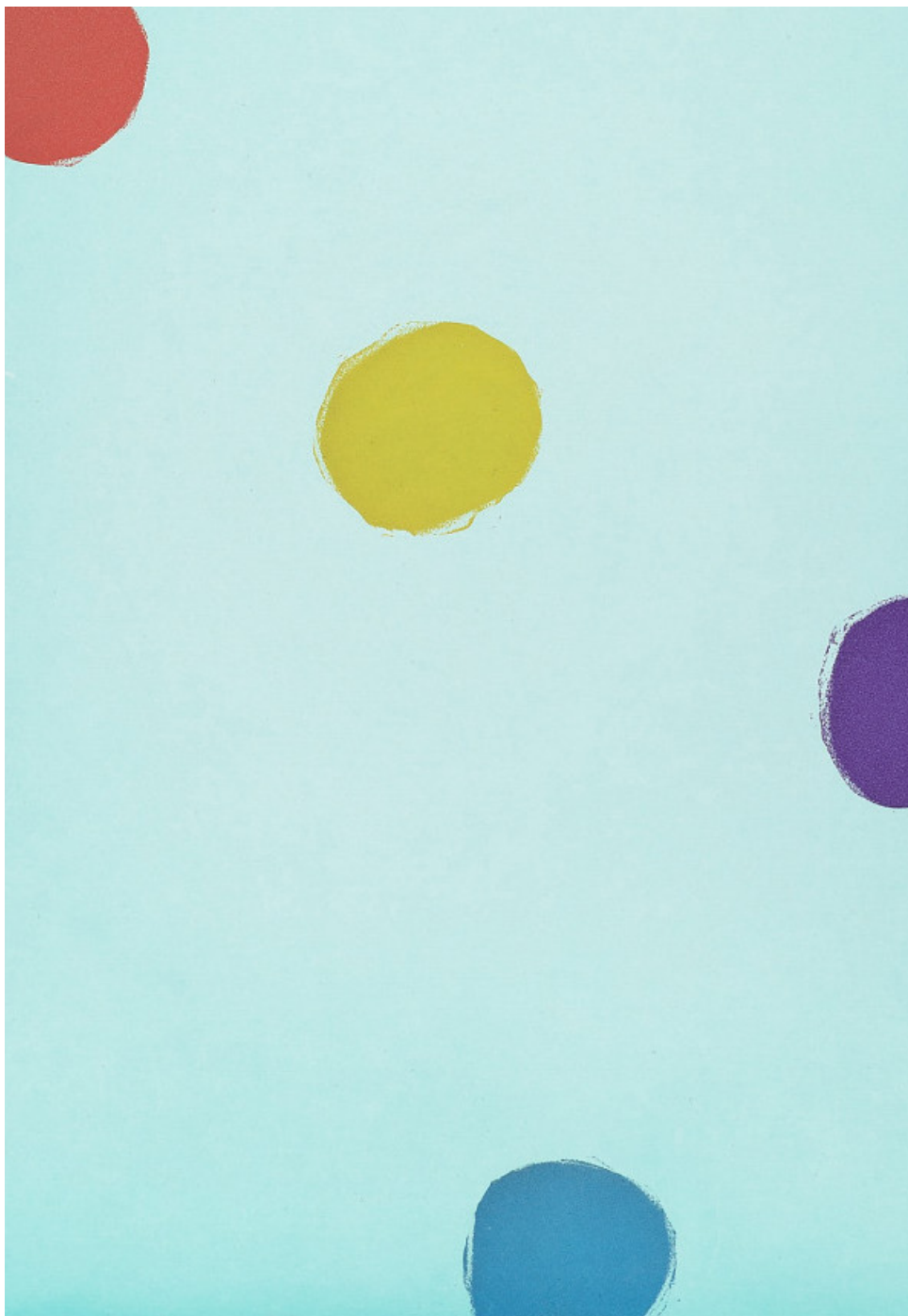




# 76TH SEASON OF CONCERTS

OCTOBER 22, 2017 / NATIONAL GALLERY OF ART



# Program



Artichoke Dance Company, Photo by Stephen Delas Heras

## Voices of the Ocean

Lina Bahn, violin

Matt Haimovitz, cello

Artichoke Dance Company

Lynn Neuman, choreographer and costumes

Aidan Feldman, dancer

Maya Orchin, dancer

Melissa Tuckey, poet

**OCTOBER 22, 2017 / 3:30**

**WEST BUILDING, WEST GARDEN COURT**

Adam Borecki (b. 1990)

*Proteus: I. Proteus, Old Man of the Sea*

(A reimagining of Vivaldi's Double Concerto, RV 544)

Jordan Nelson (b. 1984)

*Vox Submersi* (A reimagining of George Crumb's *Vox Balaenae*)

Johann Sebastian Bach (1685–1750)

Prelude, Suite no. 1 in G Major, BWV 1007, for solo cello

Philip Glass (b. 1937)

*Duo*

Melissa Tuckey (b. 1966)

Poems: "After the Rain" and "Requiem"

Adam Borecki

*Proteus: II. The World Turned Upside Down*

Daniel Wohl (b. 1980)

*Disappearance: for violin and electronics*

Steve Antosca (b. 1955)

*the Sound ~ sea beyond the stars*

Adam Borecki

*Proteus: III. Protean*

## The Performers

### LINA BAHN

Lina Bahn is a violinist with a keen interest in collaborative and innovative repertoire. She was a member of the award-winning Corigliano Quartet, and was the executive director and violinist with the VERGE Ensemble in Washington, DC. Currently, Bahn is a member of the Interference Collective at the American University Museum and a founding member of MOVE, a violin quartet dedicated to social change. In June 2016, Naxos released her solo album, *Mean Fiddle Summer*. Bahn has performed at Carnegie Hall, Alice Tully Hall, Le Poisson Rouge, and The Stone. As a guest with the Takács Quartet, she performed at the Concertgebouw, Strathmore Hall, Carnegie Hall, and Queen Elizabeth Hall. A committed educator, Bahn has taught master classes throughout the world, including at the Yong Siew Toh Conservatory in Singapore, the Sydney Conservatory, the Curtis Institute of Music, and the Royal Conservatory of Music in Toronto. From 2008 to 2014, she served on the faculty at the University of Colorado, Boulder, and she currently teaches at the Thornton School of Music at the University of Southern California.

### MATT HAIMOVITZ

Renowned as a musical pioneer, cellist Matt Haimovitz has inspired classical music lovers and countless new listeners by bringing his artistry to concert halls and clubs, outdoor festivals and intimate coffeehouses—any place where passionate music can be heard. He brings a fresh ear to familiar repertoire, champions new music, and initiates groundbreaking collaborations. Besides his relentless touring schedule and dedication to creating innovative recording projects, Haimovitz mentors an award-winning studio of young cellists at McGill University's Schulich School of Music. Haimovitz made his debut in 1984, at the age of thirteen, as soloist with Zubin Mehta and the Israel Philharmonic. He made his Carnegie Hall debut when he substituted for his teacher, the legendary Leonard Rose, in Schubert's String Quintet in C, alongside Isaac Stern, Shlomo Mintz, Pinchas Zukerman, and Mstislav Rostropovich. Born in Israel, Haimovitz has been honored with the Avery Fisher Career Grant (1986), the Grand Prix du Disque (1991), and the Diapason d'Or (1991). He is the first cellist ever to receive the prestigious Premio Internazionale "Accademia Musicale Chigiana" (1999). Haimovitz studied at the Collegiate School and the Juilliard School in New York, and in 1996, received a bachelor of arts, magna cum laude, from Harvard University.

### ARTICHOKE DANCE COMPANY

Known for humorous theatrical athleticism, Artichoke Dance Company confronts contemporary social issues with intellect and wit, forwards thinking collaborations, and

initiates integrative community programs. It engages audiences locally and globally by creating movements that merge arts and environmental activism. The company's collaborative work with scientists, architects, visual artists, composers, musicians, designers, and filmmakers has resulted in groundbreaking, layered works that lace environmental awareness with dancing poetry. Artichoke Dance is committed to upcycling materials headed to landfills for their productions. Water, a fundamental element of life, is a main focus of the company. For their work at the National Gallery of Art, the dancers embody energetic qualities of water and its life-giving force. Continuing the company's tradition of working with recycled materials, the dance features costumes created from plastic bags.

### LYNN NEUMAN

As artistic and executive director of Artichoke Dance Company, Lynn Neuman's choreography has been presented across the United States and in Canada, Australia, and Korea. Her site-specific work has engaged thousands in the area of arts and environmental activism. She is sought after for her workshops and lectures in sustainability and for engaging communities. In addition to dance, Neuman works in theater, opera, and film, and is a coproducer of Culture Club, performance events that bring together artists of diverse backgrounds to create cultural bridges. She serves as committee chair of 350Brooklyn Partnership and also as a member of the leadership committee for GetOrganizedBK. She is a coordinator for the American Littoral Society Coastal Clean Up.

### AIDAN FELDMAN

Computer programmer by day, dancer by night, Aidan Feldman has been working with Artichoke Dance since 2010, as well as with Chavasse Dance and Performance, DanceTactics Performance Group, and the Barkin/Selissen Project. He gives talks and organizes meetups around New York City about learning to code and teaches programming at New York University. When not dancing or nerding, Feldman can be found whizzing around the streets of New York on his bicycle.

### MAYA ORCHIN

Dancer Maya Orchin began working with Artichoke Dance in 2012 and has also performed with Luis Lara Malvacías, Maurice Fraga, Kristin Swiat, and Danielle Russo. Her choreography has been presented at Quartiers Danses in Montreal and by Die Elektroschuhe at Dock 11 in Berlin. It has been shown in New York at the 92nd Street Y, DUMBO Dance Festival, and the Red Lotus Room. Most recently she has performed in the European tour of *Room 29* with Jarvis Cocker and Chilly Gonzales.

## Poet and Composers

### MELISSA TUCKEY

Poet Melissa Tuckey is the author of *Tenuous Chapel*, which won the ABZ First Book Prize, selected by Charles Simic (2013). Her poems have appeared in numerous journals, including the *Beloit Poetry Journal*, *Hayden's Ferry Review*, *Phoebe*, *Poetry International*, and *Poet Lore*. Tuckey has received support from the Fine Arts Work Center, the Ohio Arts Council, and the DC Commission on the Arts and Humanities. She is a cofounder of Split This Rock, a national poetry organization dedicated to socially engaged poetry. She currently lives in Ithaca, New York.

### ADAM BORECKI

Composer and guitarist Adam Borecki is based in Los Angeles and teaches at Chapman University. His compositions range from string quartets to electro-swing EDM (electronic dance music). He specializes in music with unique compositional techniques to create an engaging concert experience. In his music, Borecki seeks to compose with a balance of theoretical processes and intuitive musicality. His works frequently utilize electronics, and his music is stylistically diverse, drawing from a wide array of influences. His awards include the Gluck Foundation Fellowship (University of Southern California), second place in the Boston GuitarFest Composition Competition, and a commission for the Third Angle New Music Ensemble in Portland, Oregon.

### JORDAN NELSON

Jordan Nelson is a composer of instrumental, vocal, electronic, and electro-acoustic music. His compositions have been performed by Contemporaneous, Yale Schola Cantorum, and the Thornton Chamber Singers. Nelson's recent projects have included music for soprano and string quartet (*Tender Buttons*) and a commissioned work for the Los Angeles piano duo HOCKET (*Slow the Light*). Nelson earned his master's degree in composition from the University of Southern California Thornton School of Music in 2009, and his bachelor's degree in music from Yale University in 2006. His primary composition teachers have included Donald Crockett, Stephen Hartke, Frank Ticheli, and Kathryn Alexander. Nelson currently teaches at the Colburn Conservatory, Los Angeles.

### PHILIP GLASS

Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times. Glass was born in 1937 and grew up in Baltimore. He studied at the University of Chicago and the Julliard School, and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern

music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble—seven musicians playing keyboards and a variety of woodwinds that were amplified and fed through a mixer.

The new musical style that Glass was evolving was eventually dubbed “minimalism.” Glass himself never liked the term and preferred to speak of himself as a composer of “music with repetitive structures.” Much of his early work was based on the extended reiteration of brief, elegant, melodic fragments that wove in and out of an aural tapestry. Or, to put it another way, it immersed a listener in a sort of sonic weather that twists, turns, surrounds, and develops.

There has been nothing “minimalist” about his output. In the past twenty-five years, Glass has composed more than twenty operas, eight symphonies, two piano concertos, additional concertos for violin, timpani, saxophone quartet, and orchestra, soundtracks to films, string quartets, and a growing body of work for solo piano and organ.

### DANIEL WOHL

Born and raised in Paris, and currently living in Los Angeles, Daniel Wohl has been called one of his generation's “imaginative, skillful creators” (*New York Times*), making work that is “provocative and surprising” (NPR) and “beautiful...original” (*Pitchfork*). His music blends electronics with acoustic instrumentation and has been performed at Carnegie Hall, MoMa PS1, and with the San Francisco Symphony. Current projects include new pieces for the Calder Quartet and the Los Angeles Philharmonic. In January 2016, Wohl's latest album was released on New Amsterdam Records. Commissioned by the Massachusetts Museum of Contemporary Art, the Indianapolis Museum of Art, the Saint Paul Chamber Orchestra's Liquid Music Series, and the Baryshnikov Arts Center, the music was deemed “aggressive and gorgeous” by NPR, with an electroacoustic blend that was “expertly handled” (*Pitchfork*).

### STEVE ANTOSCA

The music of American composer Steve Antosca focuses on the blending of instruments with computers for audio processing and spatialization. The *Washington Post* has described his work as “spectacular, wonderfully provocative” and “a shimmering, multilayered sea of sound, surging with power under a surface of delicate detail—a fascinating dance between the human players and their electronic ghosts.” Antosca has received awards and commissions from the American Composers Forum, the Kennedy Center, and the National Endowment for the Arts. From 2010 to 2015, Antosca was artistic director of the National Gallery of Art's New Music Ensemble. In 2015, he was appointed curator for New Music-in-Residence at the American University Museum.

## Program Notes

“When the well’s dry, we know the worth of water.” — Benjamin Franklin

Water, water, water. It’s the sustenance of life. Oceans make up 96.5 percent of all the water on earth, and an estimated 50–80 percent of all life on earth is found under the ocean’s surface. The program today is a musical response to the staggering statistics and the reality of human impact on our oceans. Through this musical lens, we hope that you will rediscover and reimagine the beauty of our Earth’s greatest resource.\*

- 1.4 billion pounds of trash per year enter the ocean and more than 5.25 trillion pieces of plastic debris are in the ocean.
- By 2050, our oceans will hold more plastic than fish.
- Plastic is the number one source of pollution in the ocean. It does not degrade; it breaks down into progressively smaller pieces but never disappears.
- 150 million tons of plastic are made each year for single-use items such as grocery bags, sandwich bags, and water bottles, and more than 8 million tons are dumped in our oceans every year.
- The process of producing bottled water requires around 6 times as much water per bottle as there is in the container, and 14 percent of all litter comes from beverage containers.
- Over 1 million seabirds, 300,000 dolphins and porpoises, and 100,000 other sea mammals are killed in the ocean by pollution each year.
- The North Pacific Gyre off the coast of California (an island of garbage twice the size of Texas) is the largest oceanic garbage site in the world.

\*Sources for the bulleted list include: [marinebio.org](http://marinebio.org), [noaa.gov](http://noaa.gov), [nationalgeographic.com](http://nationalgeographic.com), [plasticoceans.org](http://plasticoceans.org), [conserve-energy-future.com](http://conserve-energy-future.com), [usatoday.com](http://usatoday.com).

## **PROTEUS: I. PROTEUS, OLD MAN OF THE SEA**

### **(A REIMAGINING OF ANTONIO VIVALDI’S DOUBLE CONCERTO, RV 544)**

Last year, Lina Bahn contacted me with a unique challenge: She and Matt Haimovitz were designing a program of music for violin, cello, and electronics. My task was essentially to reorchestrate Vivaldi’s Double Concerto, reinterpreting the accompaniment by replacing the orchestra with electronics. Vivaldi’s Double Concerto in F Major, RV 544 was published with the subtitle: *Il Proteo ò sia il mondo al rovescio* (Proteus, or the World Turned Upside-Down). I used that as inspiration and added subtitles of my own to each of the three movements. Movement one, which I call *Proteus, Old Man of the Sea*, uses water sounds as source material. Proteus is a Greek god of rivers and oceans. The electronic accompaniment submerges Vivaldi’s string orchestra in an aural bath of streams, lakes, and oceans. Movement two, dubbed *The World Turned Upside Down*, is created using only recordings of improvisations by Matt Haimovitz and Lina Bahn. In RV 544, Vivaldi writes invertible music for the soloists: the violinist and cellist could swap parts, playing an octave lower or higher as needed. In the electronics, I interpreted “Upside Down” horizontally, rather than vertically. The sounds produced are often created by reversing and altering the timing of the original recording. The subtitle I gave movement three is *Protean, adj. —tending or able to change frequently, versatile* (paraphrased from the Oxford English Dictionary). This adjective is derived from “Proteus,” referring to the volatile, changing nature of the Greek god. The electronic accompaniment interprets this as constantly changing the listening location: you’ll experience Vivaldi’s Allegro played on a vinyl record, in a concert hall, in a noisy arena, and jamming in a practice room. *Program note by Adam Borecki*

## **VOX SUBMERI**

### **(A REIMAGINING OF GEORGE CRUMB’S VOX BALAENAE)**

*Vox Submersi* (Submerged Voice) is a piece for violin, cello, and electronics, based on George Crumb’s *Vox Balaenae* (Voice of the Whale). *Vox Submersi* imagines that a flood destroyed the original piece, and that the music of Crumb’s work only exists now underwater, floating like detritus on the ocean currents. As if in a submarine, the violin and the cello lead us on an exploration of the wreckage. All of the electronic sounds in *Vox Submersi* come from manipulations and recreations of Crumb’s original work.

As the environmental movement took hold in the late 1960s and early 1970s, and “Save the Whales” became more than just a bumper sticker, Crumb’s groundbreaking *Vox Balaenae* provided a distinct musical voice to this cause while creating a richly vivid landscape (or seascape) of sound and texture. Crumb puts the contemporary relationship between man and whale on a much broader scale, painting a picture that encapsulates the vast spans of history that predate man’s interaction with the sea and its marine life before introducing the inevitable conflict. This chronological

musical journey touches upon elements of science, history, religion, and existential philosophy, as well as various moral and ethical questions. The players each wear black half-masks throughout the performance of the work. In Crumb's own words, "By effacing a sense of human projection, [the masks] will symbolize the powerful, impersonal faces of nature," while the oft-used blue lighting enhances the figurative immersion into the sea. Although inspired by recordings of humpback whale song, Crumb bypasses the use of tape and instead calls upon the three musicians to produce sounds naturally aided by amplification and extended technique, allowing for a remarkable range in dynamics, color, and emotion. *Program note by Jordan Nelson*

## POEMS

### *After the Rain*

A windblown hemlock  
slows you to consider  
your own feet

How you stood upright  
in a world soon to be leveled

Lawn chairs thrown  
by an angry wind  
Weather set loose

Night-house unmoored  
from the dreaming world  
everything unlatched

### *Requiem*

Unable to sleep  
the blankets wrapped in waves, waves  
as tall as dreams,  
the dream world trying to make sense  
of the waking—

Strange dream of flooded rivers,  
entire cities underwater. Look how the dead float,  
hair blossoming on the surface,  
and the daily hustle into streets filled with water,  
going to get bread,  
going to get gasoline, and the dogs  
tied to lampposts, and the elders,  
in chest-high water, waiting for rescue. And always  
the water rising, and we never know  
who it will take next—except that some houses  
are more sturdy than others,  
and some rescues come quicker, or not at all.

Remember when our beds were filled  
with oil—the sea was whispering from an open door  
as that viscous dark came spilling  
up and out and into every crevice of our dreams  
how many days it gushed, all over our newspapers,  
into our laundry and hair, how it covered our hands  
and it wouldn't wash out? We couldn't sleep at night.

And the President ate shrimp and said none of this,  
though tragic, should interrupt our dinner.

We who crawled once to these shores, having risen  
from single cells on the ocean floor,  
now standing in the midst of an invented world.  
Each morning, we step into our clothes,  
light the stove for breakfast, and those of us  
with privilege, we gas up and go.

We who once had no claws, no hands,  
no way of grasping what we desired.

And the waters keep seeping back in.

Look how carefully zookeepers pack up  
those dolphins, airlifting them to safety,  
massages to ease the stress.

After the flooding  
the houses so weak they are crumbling,  
and before the flooding also.

Elsewhere drought brings flame.  
Fires consuming the west coast  
of our country. Easy breathing only when  
the wind is blowing the other direction  
firefighters fighting to protect  
the houses as animals come screaming  
from the flames. Give them water,  
foresters beg, let them recover.

A friend wants to know how to teach a writing  
workshop about trees when all the trees  
are burning, smoke so thick  
she cannot be outdoors.

Another hides in his closet, trying to read Rumi  
as the hurricane approaches.

Still another has tattooed “resist” on her arm.

Give me a dog who isn’t drowning,  
A tree not in flames.

A flag that is not betrayal.

Teach me how to build an ark big enough  
for everyone who needs rescue.

## DISAPPEARANCE

*Disappearance: for violin and electronics* examines the process of memory and recall through a principal, recurring theme that is transformed each time it returns. The piece opens with the theme in its simplest iteration and reappears in increasingly modified and mutated forms—a similar but new configuration of notes—after being confronted by a series of contrasting musical sections. The piece augments the natural process of memory distortion by allowing the melody to be influenced and transformed by its surrounding circumstances each time it is recalled; just as our ears are naturally inclined to hear the recurring theme differently after each interpolation, so does the piece reinterpret the melody line, literally “remembering” it differently. *Disappearance* is a meditation on impermanence, recognizing that the melody will necessarily be transformed into something else just by existing in two different places in time. *Program note by Daniel Wobl*

### the Sound ~ *sea beyond the stars*

As a young man in my twenties I spent many years in Alaska paddling the water ways of the Prince William Sound, “the Sound” as it was known. Its immensity, its near prehistoric vistas, natural abundance, and immeasurable richness in every manner, humbled the senses and charged the human spirit. Whether paddling the ocean alongside orcas or discovering the ancient, sun-bleached remains of a washed-up orca skeleton, from primordial ocean depths to the heavens ignited by Northern lights whose fires danced in the night skies, the Sound gave bountifully from all winds of the compass rose. The Sound contains its own vocabulary of nature’s voices. Bald eagles screech while performing a pirouette through the sky; antiphonal night songs of humpback whales drift across calm waters. I often ask my companions: “Will you recognize the Prince William Sound when you hear it?”—*the Sound ~ sea beyond the stars* is a personal reflection. *Program note by Steve Antosca*



Mary Heilman, *Melody*, 1998, National Gallery of Art, Washington, Gift of Kathan Brown

## Upcoming Events of the Seventy-Sixth Season of The William Nelson Cromwell and F. Lamot Belin Concerts

Unless otherwise noted, all programs take place in the West Building, West Garden Court.

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Pomerium  
Celebrating *Bosch to Bloemaert: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen, Rotterdam*  
October 29, 3:30

—

Orpheus Chamber Orchestra  
Octets by Jean Françaix  
and Franz Schubert  
November 5, 3:30

—

The Crossing  
With members of ICE  
Music by Ted Hearne, David Lang,  
and Caroline Shaw  
November 12, 3:30

—

Mantra Percussion  
Michael Gordon, *Timber*  
Celebrating Jackson Pollock's *Mural*  
November 19, 3:30

—

LACE (Living Art Collective Ensemble)  
Salon-style concerts with music by  
Boccherini, Brillon, and Mozart  
Celebrating *Fragonard: The Fantasy Figures*  
November 24–25, 2:00 & 4:00  
West Building, East Garden Court

New York Opera Society  
*The Three Lives of Rosina Almariva*  
Celebrating *Fragonard: The Fantasy Figures*  
November 26, 3:30

—

Inna Faliks and Daniel Schlosberg  
Gustav Mahler, Symphony no. 6,  
arranged for piano, four-hands,  
by Alexander von Zemlinsky  
December 3, 3:30

—

Caroling in the Rotunda  
December 9, 10, 16 & 17, 1:30 & 2:30

—

The Swiss-American Musical Society  
Igor Stravinsky, *The Soldier's Tale*  
Christophe Sturzenegger,  
*The Snow Queen*  
Christophe Sturzenegger, conductor  
Robert Baker, narrator  
December 10, 3:30

—

Turtle Island Quartet  
With special guest Liz Carroll  
*Winter's Eve*  
December 17, 4:00

—

Eclipse Chamber Orchestra  
Traditional Viennese  
New Year Concert  
January 5, 2018, 3:00

East Building Auditorium

—

Harlem Symphony Orchestra  
Music by Jessie Montgomery,  
James Lee III, and Mozart  
January 7, 3:30



Admission to the National Gallery of Art and all of its programs is free of charge, except as noted.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that all portable electronic devices are turned off.

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