

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

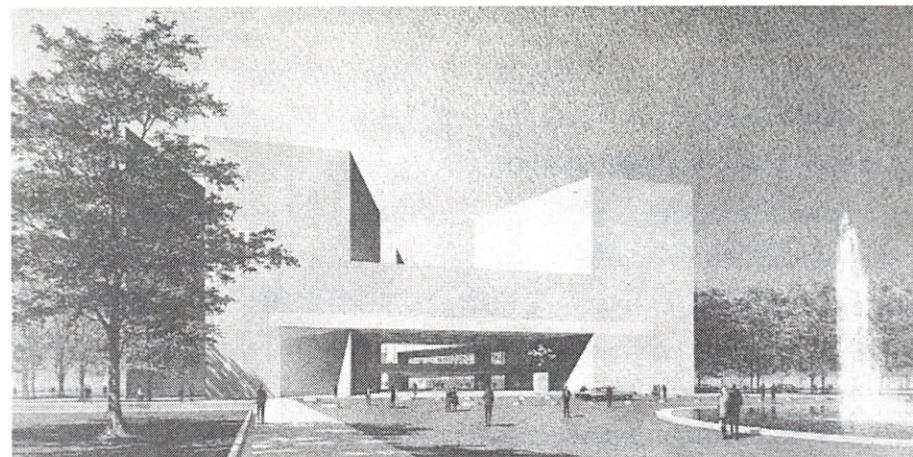
Please note that late entry or reentry of
the East Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

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The Sixty-seventh Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,692nd Concert

The Coast Orchestra
Timothy Long, *conductor*

Presented in honor of the exhibition
George de Forest Brush: The Indian Paintings

November 9, 2008
Sunday Evening, 6:30 pm
East Building Auditorium

Admission free

Program

George Quincy

Choctaw Diaries (Parts 3 and 4)

3. Beauty Comes to the Eye

4. Journey to my Truth

George Quincy, *piano*, and Tim Archambault, *Native flute*

Brent Michael Davids

Cello Chili

Dawn Avery, *cello*

In the Land of the Head Hunters

A film by Edward S. Curtis

Music by John J. Braham, performed live by The Coast Orchestra

For more information on the Curtis film and project, see the accompanying program booklet *Edward Curtis meets the Kwakwaka'wakw: In the Land of the Head Hunters*.

The performers dedicate this project to the Kwakwaka'wakw people of the Queen Charlotte Strait region of the Central Coast of British Columbia, Canada.

The Musicians

THE COAST ORCHESTRA

The Coast Orchestra is an all-Native American Orchestra of classically trained musicians founded by White Mountain Apache violinist Laura Ortman in 2008. The Coast Orchestra was invited by the Smithsonian Institution's National Museum of the American Indian, the American Museum of Natural History, and Rutgers University to perform the original score for a newly restored print of the Edward S. Curtis directed film, *In the Land of the Head Hunters* (1914). Tonight's performance is presented in collaboration with the National Museum of the American Indian. The film has also been shown at the Chan Centre for the Performing Arts in Vancouver, the Getty Museum in Los Angeles, and the Moore Theater in Seattle. On November 14, 2008, it will be screened on the opening night of the Margaret Mead Film and Video Festival at the American Museum of Natural History in New York City.

The Coast Orchestra members, among whom are graduates of the Eastman, Juilliard, and Oberlin conservatories of music, come from Alaska, Arizona, New York, and Washington, D.C., and represent thirteen nations. The ensemble has performed at Alice Tully Hall, Carnegie Hall, Lincoln Center, the National Museum of the American Indian, among other venues and festivals.

Members of the Coast Orchestra participating in this concert are:

Timothy Long (Choctaw/Creek), *conductor*

Steven Alvarez (Mescalero Apache/Yaqui/Athabaskan), *percussion*

Tim Archambault (Kichesipirini), *Native flute*

Dawn Avery (Mohawk), *cello*

Elaine Benavides (Mescalero Apache/Yaqui/Comanche), *oboe*

Don Harry (Delaware/Anadarko of Oklahoma), *tuba*

Lisa Long (Muskogee/Creek-Choctaw), *flute*

Laura Ortman (White Mountain Apache), *violin*

George Quincy (Choctaw), *piano*

Vince Redhouse (Navajo), *saxophone*

Heidi Senungetuk (Inupiat), *violin*

TIMOTHY LONG

Conductor and pianist Timothy Long enjoys a flourishing career in the United States and abroad. Upcoming engagements include debuts with the Orlando and Shreveport Opera companies as well as return engagements with the Companion Star Ensemble in Sweden, Opera Colorado, Opera Theatre of Saint Louis, and Wolf Trap Opera. During the 2007–2008 season, his operatic conducting engagements included Richard Strauss' *Ariadne auf Naxos* with Wolf Trap Opera, Jake Heggie's *Dead Man Walking* at the University of Colorado at Boulder, Donizetti's *Don Pasquale* at Opera Colorado, and Puccini's *Madame Butterfly* at Opera Theatre of Saint Louis. For three years, Long served as assistant conductor to Robert Spano at the Brooklyn Philharmonic, where he served as a cover conductor and conducted the orchestra for their 9/11 Memorial Concert in October 2001. He was also an associate conductor at New York City Opera for two years. Long is a member of the Thlopthlocco Tribal Town of the Creek Nation of Oklahoma.

TIMOTHY ARCHAMBAULT

American Indian flutist Timothy Archambault studied music theory at Brown University and holds a bachelor of arts degree in architecture from the Rhode Island School of Design. One of his recent works, *Wessi vah-peh* (recorded with the Polish National Radio Symphony Orchestra), is a recent release on the Opus One label. His repertoire consists of early twentieth-century American Indian flute music and new compositions by American Indian composers. Archambault was the first flute player in history to perform the old "warble" technique within the context of new classical compositions. A hereditary senator of the Kichesipirini Algonquin First Nation, he is intent on reestablishing the tribe's musical heritage through community-based instructional websites in conjunction with North American ethnomusicologists. His current projects include *Suite tragique*, a solo album featuring compositions by David Yeagley dedicated to the Kichesipirini Algonquin First Nation, and a collaborative performance titled "Cycles" with composer Raven Chacon.

GEORGE QUINCY

George Quincy was born and raised in Oklahoma. He earned two degrees at the Juilliard School of Music in New York City, where he later taught. He was musical advisor to the renowned dancer and choreographer Martha Graham and has composed, orchestrated, and conducted music for theater, dance, film, opera, television, and the concert hall. Quincy's music has been performed extensively across the United States and in Europe in Alice Tully Hall, Carnegie Hall, and the Intrepid Museum, among other venues. He has won several ASCAP Awards as well as awards from Meet the Composer. The world premiere of Quincy's *Pocahontas in the Court of James I* was performed by Elaine Comparone's ensemble, The Queen's Chamber Band, at Merkin Concert Hall in New York City. New York's Dance Collective used Quincy's "Voices from Ground Zero" in their "Warp Redux" and other music from Quincy's *Choctaw Nights* recording (Albany Records) for dance works performed in Taos, New Mexico. Quincy has also served as musical director for the New Dance Group Arts Center and as musical director for The Times Square Kidz, a chorus of young Broadway professionals for whom Quincy and his wife, Thayer Burch, write songs.

DAWN AVERY

Dawn Avery has worked with a diverse group of well-known artists, from Luciano Pavarotti to Sting, and has collaborated and performed with John Cage, Mischa Maisky, Joanne Shenandoah, and Glen Velez, among others. She has performed at the Banlieu Bleu, Copenhagen, Helsinki, and Montreux Jazz Festivals in Europe, and in the United States at Carnegie Hall, Lincoln Center, and Merkin Hall as well as New York's Knitting Factory, La Mama, and Thread Waxing Space. Specializing in the performance of Native American music with her own ensemble OKENTI, she also performs indigenous classical music with her cello, voice, and percussion duo, CELLOVISION! She was nominated for a GRAMMY for her work on Grover Washington's *Breath of Heaven*. Now working on her doctorate in ethnomusicology at the University of Maryland College Park, Avery is a professor of music at Montgomery

College in Montgomery County, Maryland, where she directs the World Ensemble and produces the World Arts Festival. Her North American Indian Cello Project received funding from the First Nations Composers Initiative, enabling her to commission new works by several Native composers, including Timothy Archambault, Raven Chacon, and Ron Warren. Dawn Avery was recently elected to the board of directors of the American Composers Forum, where she will serve on the education and curriculum committees as well as the committee for the First Nations Composers Initiative.

LAURA ORTMAN

Violinist Laura Ortman is the founder of the Coast Orchestra. She performs with several New York bands, including the Dust Dive, Stars Like Fleas, and Silver Summit. She has toured extensively in Canada, Europe, and the United States. With her colleague from the Native American duo National Braid, she composed an original score for violin, electric guitar, and samplers to accompany the 1929 silent film *Redskin* by Victor Scherzinger. The duo performed the soundtrack live in many venues worldwide, including the Louvre in Paris. Ortman also plays the electric guitar, piano, musical saw, samplers, and organ. She graduated from the University of Kansas with a Bachelor of Fine Arts where she studied painting, sculpture, and performance art.

STEVEN ALVAREZ

Steven Alvarez, The Coast Orchestra's percussionist and timpanist, graduated from San Jose State University with bachelor of arts degrees in music and history and a minor in philosophy. He works professionally as a percussionist, vocalist, stage actor, film and stage producer, and music educator. He is producing a film on the Alaskan Native and Inuit games, and performs a theater piece that couples live storytelling and singing with film. As a percussionist, he worked with the Monterey and Santa Cruz Symphony Orchestras. As a guest artist for the Monterey Jazz Festival, he performed with jazz artist Bobby Hutcherson and has shared the stage with Lloyd Bridges, Doc Severinsen, and Jethro Tull. He also served as an adjunct instructor at the University of Alaska. Alvarez performs with the Anchorage Symphony Orchestra, the

Anchorage Opera, and the Anchorage Concert Chorus. As a solo artist, Alvarez has performed at the Kennedy Center and at the National Museum of the American Indian's Classical Native Series. A former executive director of the Anchorage Festival of Music, he currently serves as the director of cultural education and strategic initiatives for the Alaska Native Heritage Center.

ELAINE BENAVIDES

Oboist Elaine Benavides' wide range of musical abilities includes composing, producing, mastering, and editing. Benavides is an aerialist, fencer, fire-performance artist, instrumentalist (drums, flute, oboe, harp), modern belly dancer, stilt walker, urban street dancer, and vocalist. After completing her studies at Juilliard, she created soundtrack music for independent films and music labels. She has also created and directed off-Broadway shows, created and designed costumes, painted sets for music videos, and constructed props and designs for many magazines.

DON HARRY

Don Harry, who plays the tuba in The Coast Orchestra, attended the University of Houston and Indiana University. Harry is the principal tuba player of the Buffalo Philharmonic and a member of the Eastman Brass. Since 1997 he has served as an associate professor of tuba at the Eastman School of Music, where he is caretaker of the Edward A. Jablonsky Award for excellent progress in tuba study. He has also taught at the Baldwin-Wallace Conservatory, the Juilliard School, and Lanston University. Harry has taught and performed at the Eastern Music Festival and the Winter Festival of Campos de Jordao, Brazil. He has performed with the Aspen Festival Orchestra, the Boston Symphony, the Chautauqua Symphony, Keith Brion's New Sousa Band, the New York Philharmonic, the New York Pro Philharmonia, l'Orchestre de Paris, the Rochester Philharmonic, and the Toronto Symphony. He has been a featured soloist with the Buffalo Philharmonic, the Colorado Philharmonic, The Harvey Phillips Northwest Big Brass Bash, the Ringgold Band, Sousa Live at Wolf Trap, and the United States Army Band at West Point.

LISA LONG

Lisa Long began flute studies at age ten in Seminole, Oklahoma, and continued her studies with Barbara Davis, a former student of Walfrid Kujala, at Oklahoma City University, where she was principal flutist for numerous orchestral, operatic, and musical theater performances. Long regularly performs as a chamber musician and soloist.

VINCE REDHOUSE

Vince Redhouse, The Coast Orchestra's saxophonist, was born and raised in Monterey, California, and began playing woodwinds at age seven. His first two albums were nominated for GRAMMY Awards. Although the tenor saxophone has always been his first voice and sound, he has frequently been honored for his work on the traditional Native flute.

HEIDI SENUNGETUK

Violinist Heidi Senungetuk earned a bachelor of music degree in performance at the Oberlin College Conservatory of Music. As a fellowship recipient at the University of Michigan School of Music, she received the master of music degree in violin performance with highest honors. During her studies she performed as a scholarship student at summer festivals, including the Aspen Music Festival, the Breckenridge Music Institute, the Kent/Blossom Music Festival, and the National Repertory Orchestra. She has been a member of the Honolulu Symphony Orchestra, the Louisiana Philharmonic Orchestra of New Orleans, and the Tulsa Philharmonic. She was also a faculty member at the Punahou School in Hawaii. Senungetuk appeared in recital at the Rasmuson Theater of the National Museum of the American Indian in Washington, D.C., as part of the premiere Classic Native concert series in 2006. In 2007 she was a guest artist with the Hiland Correctional Center Women's Orchestra, the only orchestra of its kind in the United States. She performs regularly with the Antheirs Classics Concerts series.

The Program

The mission of The Coast Orchestra is to promote classically trained Native American musicians and to perform music about Native Americans. In this case, the orchestra is performing music by the non-Native composer of the original score for Curtis' film, John J. Braham (1848–1919). Although arguably created with good intentions, the score is based on fantastic ideas about Native people and Hollywoodesque themes. The Coast Orchestra intends to reinterpret this romanticized and stereotypical score from a contemporary context and a specifically Native perspective. It also believes that the time is long overdue for a classically-trained Native orchestra to present live music.

About his suite, *Choctaw Diaries* for native flute, George Quincy writes: “[It] evokes a Native American landscape of spirit, the dawn of a day from another time, meshing with my own Oklahoma childhood recollections. It recalls the prairie, the canyon, the expanse of sky. The four movements represent ‘The Awakening of Spirit,’ ‘That we may Touch the Earth,’ ‘Beauty comes to the Eye,’ and ‘Journey of My Truth.’ The voice of the Native flute calls for these experiences to be eternal. The piano represents the natural surroundings.”

Cello Chili was commissioned by cellist Dawn Avery for voice and cello, so that it can be performed by a single performer. The singer is called upon to speak in a singing manner (spoken song), and the intent of the performance is to create a somewhat hypnotic experience of shifting rhythms. The rhythms are derived directly from the text itself, a fictitious recipe for a distinctly American stew made of green chiles and pieces of a cello.

CELLO CHILI

Cooked up for Dawn Avery

- 1 neck, body or belly, cut into small pieces
- 1 whole scroll, hard-rolled
- 1 carved tail piece, with spike attached
- 2 wiggly ribs, dry-rubbed
- 4 pegs (grated) or 2 cups powdered frogs
- 1 medium nut, lickety cut
- 4 roasted green chiles, peeled and diced

To make a bowl of blessedness, boil whole scroll in large bowl. Add the chiles and other ingredients. Cover loosely for about 6 minutes. Simmer profusely or until the grumbling stew discharges a passing tone. Season to taste, and always drink upstream from the herd.

But the text of *Cello Chili* is also part of the American Indian experience, with two quotes from famed Cherokee humorist Will Rogers (1879–1935). Referring to chili as a “bowl of blessedness,” Rogers also advised that one should “always drink upstream from the herd.” Rogers, a public supporter of Franklin Delano Roosevelt’s New Deal, helped to bring assistance to poor Americans and American Indians following the Great Depression. The older stone homes from that era, affectionately known as “FDR houses,” still dot many reservations today, and are still standing. The renowned Cherokee-Quapaw composer Dr. Louis Wayne Ballard (1931–2007) honored the humorist with his *Portrait of Will Rogers*, a cantata that premiered in 1972 under the baton of Marin Alsop. In the spirit of Will Rogers, Louis Ballard, and American Indian humor, *Cello Chili* is served up with a heaping helping of fun and sincere admiration.

Notes on *Cello Chili* by Brent Michael Davids

The Sixty-seventh Season of Concerts at the National Gallery of Art

November–December 2008

Sunday evenings at 6:30 pm

West Building, West Garden Court

NOVEMBER

- 16 **Euclid String Quartet**
Quartets by Beethoven,
Grieg, and Hinson
- 23 **The Singers’ Companye**
Music by Native American
and other American composers
Presented in honor of
George de Forest Brush:
The Indian Paintings
- 30 **Verge Ensemble**
Music by Elliott Carter
and Jeffrey Mumford
Presented in connection
with the 3genFestival

DECEMBER

- 7 **Till Fellner, pianist**
Beethoven: Sonatas nos.
16, 17, 18, and 28
First concert in a cycle
of Beethoven’s complete
piano sonatas
- 14 **New York Opera Society
and Soloists from Norway**
Norwegian Christmas
Festival Concert
- 21 **Alessandra Marc, soprano**
With the National Gallery
Chamber Orchestra
Stephen Ackert and Dingwall
Fleary, guest conductors
Danielle DeSwert, pianist
Music by Ernest Bloch
and other composers
Presented in honor of
Oceans, Rivers, and Skies:
Ansel Adams, Robert Adams,
and Alfred Stieglitz
- 28 **National Gallery Orchestra**
Manfred Knoop, guest conductor
New Year Concert