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Eighth Blackbird

Department of Music, University of Richmond

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University of Richmond DEPARTMENT of

MUSIC

FREE CONCERT SERIES

SPRING 2019

Eighth Blackbird

Thursday, March 7, 2019

7:30 p.m.

Booker Hall of Music,

Camp Concert Hall

Sponsored by the Department of Music
and the 2018-19 Tucker-Boatwright Festival
of Literature and the Arts, "Beyond Exoticism."

music.richmond.edu

PROGRAM

<i>Ice 'n' SPICE</i> (2018)	Nina Shekhar (b. 1995)
<i>Four Rain-begging Songs</i> (World Premiere Performance)	Alex Mills (b. 1985)
<i>The Clarity of Cold Air</i>	Jonathan Bailey Holland (b. 1974)
<i>Electric Aroma</i>	Viet Cuong (b. 1990)

INTERMISSION

<i>Madam Bellegarde</i>	Nathalie Joachim (b. 1983)
<i>Eroding</i>	Fjóra Evans (b. 1987)
<i>Stay On It</i>	Julius Eastman (1940-1990)
<i>Quimbombó</i>	Angélica Negrón (b. 1981)

Ice 'n' SPICE, *Electric Aroma*, and *Eroding* were commissioned by Jay and Elizabeth Schlichting for the Blackbird Creative Lab. *Madam Bellegarde* was commissioned by St. Paul Chamber Orchestra's Liquid Music Series as part of the larger work *Fanm d' Ayiti* (Women of Haiti).

*Please silence all electronic devices before the performance begins.
Recording of any kind and photography are strictly prohibited.*

Eighth Blackbird

Nathalie Joachim, flutes

Nick Photinos, cello

Michael Maccaferri, clarinets

Matthew Duvall, percussion

Yvonne Lam, violin

Lisa Kaplan, piano

Eighth Blackbird is Ensemble-in-Residence at the University of Richmond. Nathalie Joachim is a Burkart Flutes & Piccolos Artist. Michael J. Maccaferri is a D'Addario Woodwinds Artist. Matthew Duvall proudly endorses Pearl Drums and Adams Musical Instruments, Vic Firth Sticks and Mallets, Zildjian Cymbals, and Black Swamp Percussion Accessories. Lisa Kaplan is a Steinway Artist.

Program Notes

ice 'n' SPICE (2018)

Nina Shekhar is a Michigan-based composer whose music explores the intersection of identity, vulnerability, love, and laughter. Her works have been performed by leading artists such as ETHEL, soprano Tony Arnold, Kaleidoscope Chamber Orchestra, and saxophonist Jan Berry Baker, and have been featured by the Metropolitan Museum of Art, National Flute Association, North American Saxophone Alliance, I Care if You Listen, TUTTI Festival, Bowdoin International Music Festival, and New Music on the Point. She has also previously collaborated with the JACK Quartet, and her piece *Quirkhead*, about O.C.D. and mental illness, is scheduled to be featured in an upcoming PBS documentary. Current projects include a choral commission for The New York Virtuoso Singers, an electroacoustic commission for Third Angle New Music, a piece for Vanguard Reed Quintet, as well as performances at Carnegie Hall and National Sawdust. Nina is a recipient of the 2015 ASCAP Morton Gould Young Composer Award and a finalist in the 2017 and 2018 Morton Gould Awards. Aside from composing, Nina is also an accomplished flutist and pianist, including performances at the Poland International Piano Festival as a soloist with the Lublin Philharmonic and the Detroit International Jazz Festival as lead alto saxophonist with her jazz

band. Nina completed her undergraduate studies at the University of Michigan, graduating *summa cum laude* with dual degrees in music composition and chemical engineering. About *ice 'n' SPICE*, Nina writes:

When I was younger, I remember eating my dad's chicken patties, which were loaded with green chilies and garam masala. My brother and I would then run to the freezer to fill our mouths with ice in a rash attempt to cool down the fire on our tongues. *ice 'n' SPICE* captures both the before and after aspects of this memory, contrasting fiery and explosive sections with frigid, sparse, and glassy textures. May everyone enjoy the spice of life, so long as we also remember to keep things cool! Many thanks to Eighth Blackbird, Jay and Elizabeth Schlichting, and everyone at the Blackbird Creative Lab for commissioning this piece.

Four Rain-begging Songs (2017)

British composer **Alex Mills'** work has been performed at a variety of venues and festivals including the Barbican Centre, LSO St Luke's, Cheltenham Music Festival, Kilkenny Arts Festival, the Sónar music festival (Barcelona), the Mona Bismarck American Center (Paris), as well as broadcast on BBC Radio 3 and 4. His first opera, *Dear Marie Stopes*, premiered in London in August 2018 to widespread acclaim and led to *The Guardian* newspaper describing his work as "music of supernatural poignance, melodic but otherworldly, narratively urgent but poetically impressionistic." About *Four Rain-begging Songs*, Alex writes:

Four Rain-begging Songs is inspired by a type of folk song from the Balkans that was traditionally sung to pray for rainfall in times of drought, often as part of a larger pagan ritual. The function of the original music was to ask or "beg" for nourishment and nurturing; to request that something deeply lacking was provided. The four pieces respond to this intention by using a number of techniques to augment, expand and enrich the sound of the flute and clarinet across the four pieces, such as percussive effects, multiphonics, instrument doublings,

octave displacements, extremes of range, and incorporating the human voice.

The Clarity of Cold Air (2013)

Jonathan Bailey Holland's works have been commissioned and performed by numerous orchestras, including the Atlanta, Baltimore, Cincinnati, Cleveland, Dallas, Detroit, Minnesota, and Philadelphia Symphony Orchestras, as well as numerous chamber groups and soloists. A recipient of a 2015 Fromm Foundation Commission, he has received honors from the American Academy of Arts & Letters, American Music Center, ASCAP, the Presser Foundation, and more. He has served as Composer-in-Residence for the Plymouth Music Series of Minnesota, Ritz Chamber Players, Detroit and South Bend Symphony Orchestras, and the Radius Ensemble. Recent highlights include the premiere of *Equality* for narrator and orchestra for the Cincinnati Symphony Orchestra, and the premiere of *Forged Sanctuaries* by Curtis on Tour, commissioned to commemorate the centennial of National Park Service. Holland is Chair of Composition, Theory and History at Boston Conservatory at Berklee, and Faculty Chair of the Music Composition Low Residency MFA at Vermont College of Fine Arts. Previously he served as Professor of Composition at the Berklee College of Music. About *The Clarity of Cold Air*, Jonathan writes:

Inspired by many a cold, Northern Midwest or New England day, this work is primarily atmospheric, focusing on the sonorities achieved by blending the instruments of the ensemble in various ways. There are many stark sounds — high, glassy harmonics from the strings, bowed metallic percussion instruments, harsh multi-phonics from the winds, airy cymbal rolls.

Electric Aroma (2017)

Called “alluring” and “wildly inventive” by *The New York Times*, **Viet Cuong's** music has been performed on six continents by a number of soloists and ensembles including Sō Percussion, the PRISM Quartet, JACK Quartet, Sandbox Percussion, Cabrillo

Festival Orchestra, Jacksonville Symphony, Albany Symphony, Gregory Oakes, and Mimi Stillman, in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, International Double Reed Society Conference, US Navy Band International Saxophone Symposium, and Midwest Clinic. Viet's awards include the ASCAP Morton Gould Award, Suzanne and Lee Ettelson Award, Theodore Presser Foundation Music Award, Cortona Prize, Walter Beeler Memorial Prize, Boston Guitarfest Competition, Dolce Suono Ensemble Competition, and Prix d'Été Competition. He also received honorable mentions in the Harvey Gaul Memorial Competition and two consecutive ASCAP/CBDNA Frederick Fennell Prizes. Viet has held artist residencies at Yaddo, Ucross, and the Atlantic Center for the Arts, and was a scholarship student at the Mizzou International Composers Festival, Blackbird Creative Lab, Copland House's CULTIVATE Institute, and the Aspen and Bowdoin music festivals. Currently a Diploma student at the Curtis Institute and a Naumburg and Roger Sessions Doctoral Fellow at Princeton, he holds bachelor's and master's degrees from the Peabody Conservatory. About *Electric Aroma*, the composer writes:

Between painting, sculpting, and printmaking, Pablo Picasso found the time to write some very intriguing poetry. *Electric Aroma* was creatively sparked by a line he wrote on October 10, 1936, which reads "an electric aroma a most disagreeable noise." By using electronic-inspired sounds such as buzzy snare drum and vibraphone effects, glitch-like flutter tonguing, and raucous multiphonics, the piece forces some disagreeable sounds to agree with each other as they are woven into a distorted tango-like romp. This piece was commissioned by Elizabeth and Justus Schlichting for the 2017 Blackbird Creative Laboratory.

Madam Bellegarde (2018)

"An edgy multi-genre performing artist who has long been pushing boundaries" (*The Washington Post*), **Nathalie Joachim** regularly combines her exceptional skill as a flutist with her creative talents as a composer, vocalist and producer, navigating genres ranging

from classical and jazz to indie-rock and electronic. Besides being flutist of Eighth Blackbird, Ms. Joachim is co-founder of the critically acclaimed urban art pop duo, Flutronix, Director of Contemporary Chamber Music at the Perlman Music Program, and a visiting faculty member at the Banff Centre for Arts and Creativity. About *Madame Bellgarde*, Nathalie writes:

My most cherished memories from childhood are of time spent with my grandmother under the mango tree in her yard in Haiti singing songs together. It was our way of telling each other stories and her way of passing on a centuries-long cultural practice of oral history. In 2016, St. Paul Chamber Orchestra's Liquid Music Series commissioned *Fanm d' Ayiti* (Women of Haiti), an evening-length work inspired by my Haitian heritage and some of Haiti's most iconic yet under-recognized female artists. I felt compelled to include the recorded voice of my grandmother, Ipheta Fortuma, as part of this work. This piece is titled *Madam Bellegarde*, which was her married name prior to becoming a widow. She sings in Haitian Creole about the judgement she received as a woman who began living independently in the 1950s and chose not to remarry. She endured it all with a lightness and positivity that is palpable in her voice. This work is an elegiac homage to her strength and beautiful spirit.

Quimbombó (2010)

Puerto Rican-born composer and multi-instrumentalist **Angélica Negrón** writes music for accordions, robotic instruments, toys and electronics as well as chamber ensembles and orchestras. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) and “mesmerizing and affecting” (*Feast of Music*) while *The New York Times* noted her “capacity to surprise” and her “quirky approach to scoring.” Angélica has been commissioned by the Albany Symphony, Bang on a Can All-Stars, A Far Cry, MATA Festival, loadbang, The Playground Ensemble and the American Composers Orchestra, among others. She's a teaching artist for New York Philharmonic's Very Young Composers Program and Lincoln Center Education working

with learners of all ages on creative composition projects, and is composer in residence for the Orlando Philharmonic Orchestra for their 2018-2019 season. About *Quimbombó*, Angelica writes:

Quimbombó evokes distant personal memories through a festive and celebratory perspective presenting and deconstructing different rhythms and melodic gestures from the Afro-Caribbean tradition of Puerto Rico. The title “Quimbombó” makes reference to the Puerto Rican stewed okra (a dish introduced to Puerto Rican cooking by African slaves) and also serves as an onomatopoeic reference to a distinctive rhythmic pattern persistently used in the composition. The work explores the percussive possibilities of the melodic instruments of the ensemble as well as the voices of the performers as an extension of their playing and as a direct reference to the vocal gestures of the dancers in the performance of *bomba*, which articulate the spiritual significance of this dance.

Eroding (2017)

Fjóla Evans is a Canadian/Icelandic composer and cellist. Her work explores the visceral physicality of sound while drawing inspiration from patterns of natural phenomena. Commissions and performances have come from musicians such as Bang on a Can All-Stars pianist Vicky Chow, Quince Contemporary Vocal Ensemble, and the Winnipeg Symphony Orchestra. Her work has been featured on the MATA Festival, Bang on a Can Marathon, Ung Nordisk Musik, and the American Composers Orchestra's SONiC Festival. She has studied composition with Julia Wolfe, cello performance with Matt Haimovitz, and completed a graduate degree in composition at the Yale School of Music in 2018. Fjóla is the 2017 winner of the Robert Fleming Prize—an award given by the Canada Council for the Arts to one composer annually. About *Eroding*, Fjóla writes:

Over thousands of years the glacial river Hvítá in Iceland has carved a deep gorge into the surrounding landscape. At one particular twist in the river, the erosion has left several huge

pillars of hyaloclastite rock, which look as they were flung haphazardly into the riverbed. In fact they were revealed slowly over time from the process of the river carving away their surroundings. In *Eroding*, the players create a dense mass that gets worn down over time in order to reveal the spiky formations beneath the surface.

Stay On It (1973)

Julius Eastman was a composer, singer, and pianist whose compositions drew from 20th-century classical music as well as free jazz, improvisation, new wave rock, and disco. He grew up in Ithaca, NY, beginning piano lessons at 14, and later attended Ithaca College and the Curtis Institute of Music, where he graduated in 1963. In the late 60s Eastman was invited by composer-conductor Lukas Foss to join the Creative Associates, an ensemble based at SUNY Buffalo, where he also joined the music faculty. His time in Buffalo until the mid-70s was incredibly fruitful, touring with the ensemble and composing many of his famous early works for them such as *Thruway*, *Trumpet*, *Colors*, and *Stay On It*. He later moved to New York City, where he became part of the "downtown" New York scene through his own music and in collaboration with artists such as Meredith Monk, Arthur Russell, Peter Zummo, and others. Eastman often wrote his music following what he called an "organic" principle, where each new section of a work contained all the information from previous sections, though sometimes removed. This principle is most evident in his three works for four pianos, *Evil Nigger*, *Crazy Nigger*, and *Gay Guerrilla*, all from around 1979. By the 1980s he was touring internationally, but struggled with a series of personal misfortunes which lead to his premature death in 1990 at age 49.

Stay On It, one of Eastman's best known works, is among the first to presage postminimalism and one of the first art music compositions inspired by pop music progressions. The work features an upbeat riff heard at the very start that permeates the majority of the work. This riff stays constant while being layered upon by additional notes and rhythms, later being spliced with silence, and at times becomes buried under other riffs trying to assert dominance or by howling glissandos trying to drown it out. After repeatedly reasserting itself it eventually subsides,

introducing another slower, gentler riff that grows and fades, ending the work.

Artist Biography

Eighth Blackbird, hailed as “one of the smartest, most dynamic contemporary classical ensembles on the planet” (*Chicago Tribune*), began in 1996 as a group of six entrepreneurial Oberlin Conservatory students and quickly became “a brand-name defined by adventure, vibrancy and quality” (*Detroit Free Press*). Over the course of more than two decades, Eighth Blackbird has continually pushed at the edges of what it means to be a contemporary chamber ensemble, presenting distinct programs in Chicago, nationally, and internationally, reaching audiences totaling tens of thousands. The sextet has commissioned and premiered hundreds of works by composers both established and emerging, and has perpetuated the creation of music with profound impact, such as Steve Reich’s *Double Sextet*, which went on to win the 2009 Pulitzer Prize. The ensemble’s extensive recording history, primarily with Chicago’s Cedille Records, has produced more than a dozen acclaimed albums and four Grammy Awards for Best Small Ensemble/Chamber Music Performance, most recently in 2016 for *Filament*. Longstanding collaborative relationships have led to performances with some of the most well-regarded classical artists of today from heralded performers like Dawn Upshaw and Jeremy Denk, to seminal composers like Philip Glass and Nico Muhly. In recent projects, Eighth Blackbird has joined forces with composers and performers who defy the persistent distinction between classical and non-classical music, including works by The National’s Bryce Dessner and Arcade Fire’s Richard Reed Perry, and performances with Justin Vernon of Bon Iver, My Brightest Diamond frontwoman Shara Nova, Will Oldham aka Bonnie “Prince” Billy, and Iarla Ó Lionáird of The Gloaming, among others.

Eighth Blackbird first gained wide recognition in 1998 as winners of the Concert Artists Guild Competition. Since 2000, the ensemble has called Chicago home, and has been committed

to serving as both importer and exporter of world class artistic experiences to and from Chicago. A recent year-long pioneering residency at the Museum of Contemporary Art-Chicago, during which the ensemble served as a living installation with open rehearsals, performances, guest artists, and public talks, exemplified their stature as community influencers. Receiving the prestigious MacArthur Award for Creative and Effective Institutions, Chamber Music America's inaugural Visionary Award, and being named *Musical America's* 2017 Ensemble of the Year have supported Eighth Blackbird's position as a catalyst for innovation in the new music ecosystem of Chicago and beyond.

Eighth Blackbird's mission — moving music forward through innovative performance, advocating for new music by living composers, and creating a legacy of guiding an emerging generation of musicians — extends beyond recording and touring to curation and education. The ensemble served as Music Director of the 2009 Ojai Music Festival, has held residencies at the Curtis Institute of Music and at the University of Chicago, and holds an ongoing Ensemble-in-Residence position at the University of Richmond. In 2017, Eighth Blackbird launched its boldest initiative yet with the creation of Blackbird Creative Laboratory, an inclusive, two-week summer workshop and performance festival for performers and composers in Ojai, CA.

The members of Eighth Blackbird hail from the Great Lakes, Keystone, Golden, Empire, and Bay states. The name "Eighth Blackbird" derives from the eighth stanza of Wallace Stevens's evocative, imagistic poem, "Thirteen Ways of Looking at a Blackbird":

I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know.

Eighth Blackbird is managed by David Lieberman Artists and Paola Castellano.

2018-2019 Tucker-Boatwright Festival of Literature and the Arts: Beyond Exoticism

Global history reveals the many ways that nations have viewed cultures different from their own as exciting or exotic, often adopting pieces of those cultures into their own. This history is particularly evident in the arts: music, film, theater, and visual arts have all drawn inspiration from creations viewed as unique or different — in a word, as “other.” As artists and scholars have long argued, this practice is socially and politically complex, with motivations ranging from the reinforcement and validation of nationhood to more individualized attempts to bolster cultural capital. So, at what point does admiration and inspiration become appropriation and misunderstanding?

Beyond Exoticism, this year’s Tucker-Boatwright Festival presented by the Department of Music, investigates expression across difference and recognizes the ethical ambiguity and aesthetic complexity this entails. Musical performances, public panels, film screenings, and a cross-disciplinary academic conference will highlight the dynamic and cosmopolitan histories of the many global cultures with which Western orientalist were once enamored, while also expanding its geographic scope beyond those cultures to examine the ways that contemporary artists maintain, resist, reject, and critique the impulse to exoticize others, or lend cultural legitimacy to themselves.

The Department of Music is proud to partner with many campus and community organizations to present the festival. Our on-campus partners include Modlin Center for the Arts; University Museums; Chaplaincy; Department of Religious Studies; Women, Gender, and Sexuality Studies; International Film Series; and International Education. Our community partners include Richmond Symphony Orchestra, Sound Arts Richmond Festival (co-sponsored by the Virginia Tourism Board), and the Hindu Cultural Center.

