

CONCERTS at The Rotunda
4014 Walnut Street, Philadelphia, PA

Friday, May 5th, 2017 • 8pm
Stay On It + Femenine + Gerry Eastman
ARCANA NEW MUSIC ENSEMBLE WITH CHRISTOPHER MCINTYRE

Friday, May 12th, 2017 • 8pm
Macle, Thruway, Buddha + Moor Mother
EKMELES VOCAL ENSEMBLE, EASTMAN COMMUNTIY CHOIR, ARCANA NEW MUSIC ENSEMBLE

Friday, May 19th, 2017 • 8pm
Crazy, Evil, Gay Guerrilla
JOSEPH KUBERA, DYNASTY BATTLES, MICHELLE CANN, ADAM TENDLER, SONORA GUITAR ENSEMBLE

Friday, May 26th, 2017 • 8pm
The Holy Presence of Joan d'Arc + Devonté Hynes
DAVÓNE TINES, STANFORD THOMPSON AND THE BOWERBIRD CELLO ENSEMBLE

EXHIBITION at Slought Foundation
4017 Walnut Street, Philadelphia, PA

May 4 to 28, 2017
PREDICATED. + A RECOLLECTION.
Archival materials and contemporary work by Carolyn Lazard, Beau Rhee, James Maurelle, Sondra Perry, Wayson Jones, Ash Arder, Jonathan Gardenhire, Courtney Bryan, Texas Isaiah, and Yulan Grant

Tickets and more info at:
www.ThatWhichIsFundamental.com

bowerbird

The Pew Center for Arts & Heritage

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bowerbird presents

Julius Eastman: That Which Is Fundamental

curated by Tiona Nekkia McClodden and Dustin Hurt

presented in conjunction with the Eastman Estate, and in collaboration with Slought and The Rotunda

Concert Program #2: May 5, 2017 // Sanctuary of The Rotunda

PROGRAM

JULIUS EASTMAN: BUDDHA (1984)

Eastman Community Choir
Jacob Walls, Mick Ricereto,
Dave Allen, Erica Corbo, Jeanne Lyons,
Peter Christian, Veronica Jurkiewicz, Atamanu Zaki Hagins,
Isabella Sazak, Matt Hollenberg, sam cirulis,
Ki Shi, and Heather Mease

MOOR MOTHER: solo performance

JULIUS EASTMAN: *MACLE* (1971)

Ekmeles Vocal Ensemble
Charlotte Mundy, soprano;
Tim Keeler, countertenor;
Jeffrey Gavett, baritone and director;
Steven Hrycelak, bass

~ intermission ~

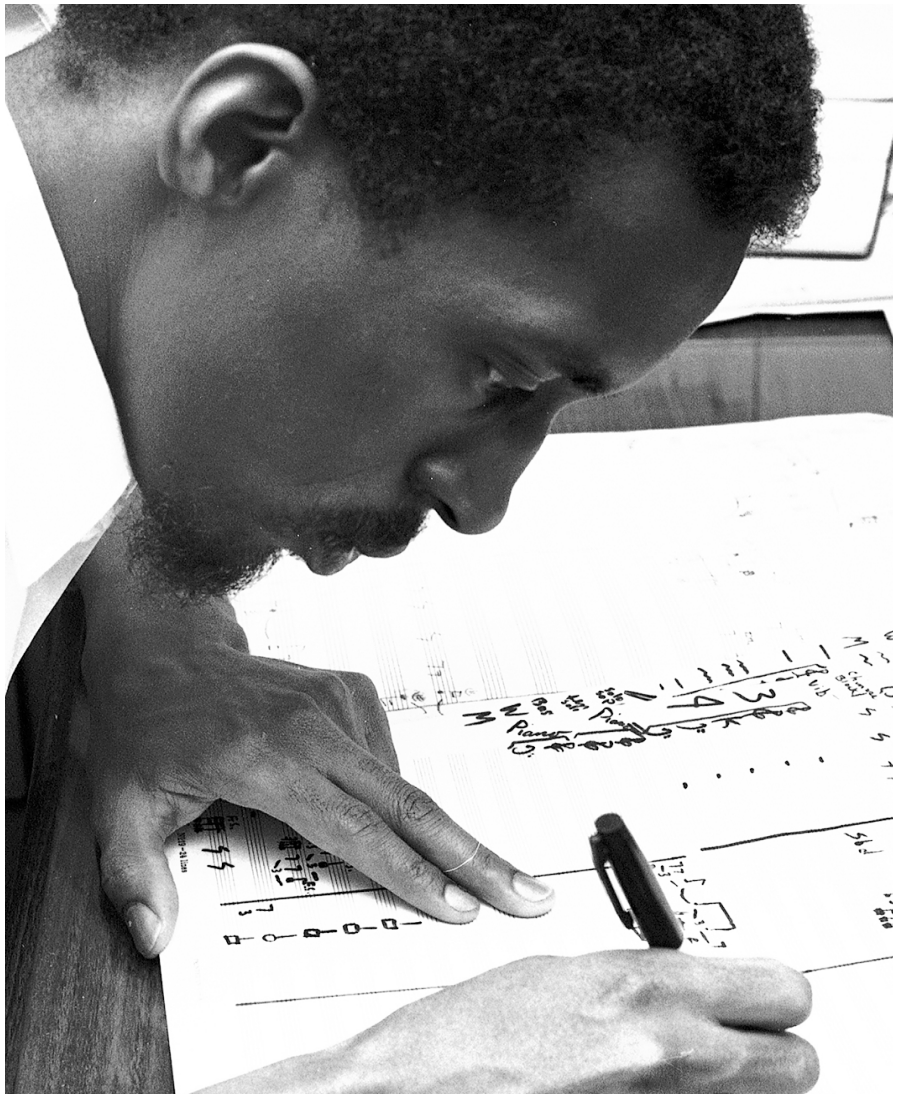
Trumpet; *Colors*; and *Stay On It*; among other pieces. In the summer of 1976, Eastman moved to New York City where he became part of the "downtown" New York music scene. During this period he performed with Arthur Russell, Meredith Monk, Peter Zummo, and others in venues ranging from Carnegie Hall and the Brooklyn Academy of Music to downtown lofts and disco clubs. From 1976 until his death in 1990, Eastman's "model of musicianship," as music historian Ryan Dohoney terms it, "expanded to include free Jazz, improvisation, new wave rock, disco, as well as his own composed music that is marked by intense repetition and political aggressiveness." This "political aggressiveness" is evident in the series of multi-piano pieces that Eastman wrote with provocative titles such as *Crazy Nigger, Evil Nigger*, and *Gay Guerrilla*. Following a series of personal struggles and misfortunes, such as eviction from his apartment for non-payment of rent, and the confiscation of his possessions including his musical scores, Eastman returned to Buffalo, where he died in 1990 at age 49. (Renee Levin Packer)

Philadelphia-based **MOOR MOTHER** (aka Moor Mother Goddess or MMGz) is the solo outlet for Maryland-born artist Camae Ayewa. Moor Mother's music combines social issues with a visceral blend of hardcore electronics and her intense poetry. Camae is also a co-founder and organizer of Rockers! Philly, a 10-year long running event series and festival that focuses on marginalized musicians and artists spanning multiple genres of music.

EKMELES is a vocal ensemble dedicated to the performance of new and rarely-heard works, and gems of the historical avant garde. New York is home to a vibrant instrumental New Music scene, with a relative paucity of vocal music. Ekmeles was founded to fill the gap by presenting new a cappella repertoire for solo voices, and by collaborating with these instrumental ensembles. ekmeles.com

Founded in 2016, the **ARCANA NEW MUSIC ENSEMBLE** is a group of Philadelphia-based musicians dedicated to presenting interesting, beautiful, and unconventional music in interesting, beautiful, and unconventional places. Built on a flexible roster of 25 musicians, Arcana is able to perform a broad range of repertoire in numerous configurations. Arcana is a project of Bowerbird administered by Elizabeth Huston, Thomas Patteson, and Dustin Hurt.

JULIUS EASTMAN: THAT WHICH IS FUNDAMENTAL is a project of Bowerbird, a Philadelphia based non profit dedicated to presenting experimental music and related art forms. For more info visit: www.bowerbird.org



JULIUS EASTMAN was born in New York City and raised in Ithaca, New York. He studied piano and composition at the Curtis Institute of Music, graduating in 1963. In the late sixties, he moved to Buffalo, New York, where he was invited by composer-conductor, Lukas Foss, to join the prestigious university-based new music group, the Creative Associates, eventually becoming a member of the University of Buffalo music faculty. In Buffalo, his colleagues at the new music center included Petr Kotik, Gwendolin Sims, James Fulkerson, Jan Williams, and Morton Feldman. During his highly productive years in Buffalo, he composed *Thruway*; a ballet score, *The Moon's Silent Modulation*; *Macle*;

JULIUS EASTMAN: *THURWAY** (1971)

**Reconsturction by Dustin Hurt*

Tara Middleton, Soprano

Arcana New Music Ensemble
Anthony Bob, flute;
Joseph Dvorak, clarinet;
Min Young Kim, violin;
Tom Kraines, cello;
Rodney McGhee, trombone;
Aaron Stewart, saxophone

Eastman Community Choir
Jacob Walls, Mick Ricereto,
Dave Allen, Erica Corbo, Jeanne Lyons,
Peter Christian, Veronica Jurkiewicz, Atamanu Zaki Hagins,
Isabella Sazak, Matt Hollenberg, sam cirulis,
Ki Shi, and Heather Mease

with
Josh Lee, Saxophone
Drew Gaunce, Bass
Patrick Hwang, Drums

and

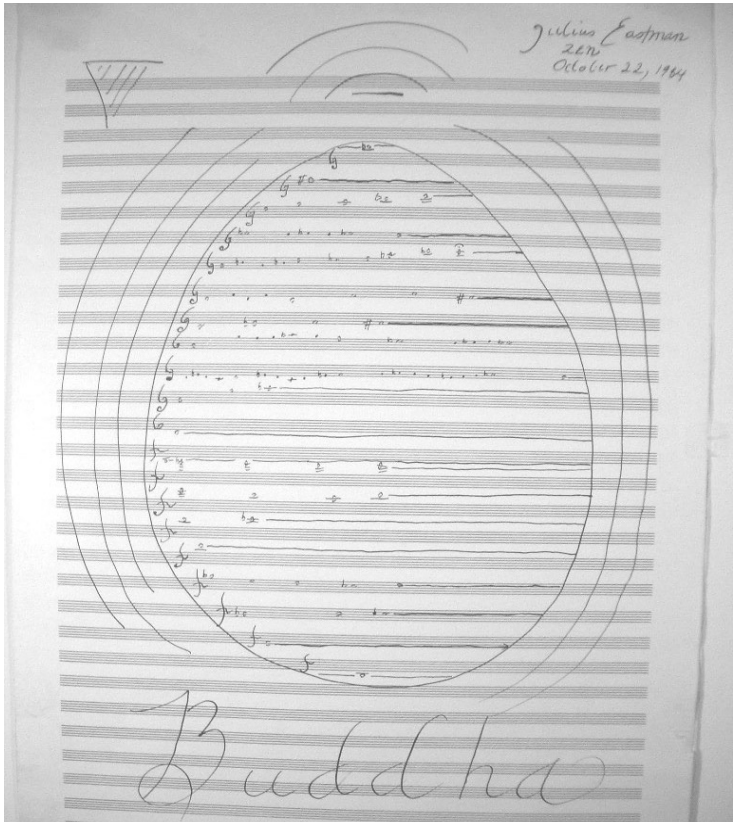
Hprizm, electronics
John J.H. Phillips, video

Dustin Hurt, conductor

PROGRAM NOTES

Julius Eastman's he was highly regarded as a singer - first as a boy soprano singing in his hometown Ithaca choirs - and later as a deep bass-baritone - performing with major orchestras around the world and even earning a Grammy nomination. In this light, it is not at all surprising that the voice is so prominently in his composed work throughout his career.

Buddha is a rather late work. The single page score is dated October 22, 1984 and was given as a gift to the artist Piotr Sierakowski around the same time. Sierakowski remembers Eastman describing the piece as a "musical drawing" and not a tradition music score. Others who knew Eastman around this time remember other pieces like this, but non have yet resurfaced. The circular shape of the notation evokes the *ensō*, the Zen symbol for absolute enlightenment, strength, elegance, and the universe. The music is also reminiscent of 14th century Ars Sublitor music which was sometimes written into shapes to emphasize the expressive qualities (i.e a heart to express love). Though the score itself does not specific instrumentation, the wandering, chant-link melodies set against harmonic drones, make it ideally suited to be performed as a choral work.



Macle was composed in 1971 when Eastman was a member of the Creative Associates in Buffalo and was his performed widely when the SEM Ensemble toured Europe in 1972. The score, excerpted here, is made up of a series of boxes filled with lines, shapes, text, and other directions with the goal of creating a wide range of vocal sounds. Macle is typically performed by four voices (not necessarily trained singers) and was performed with and without electronics.



On performing Macle, on performer, Jan Williams, remembered: "I remember that our performance demeanor for Macle was one of cool nonchalance. By that I mean that there were no overt physical gestures or theatrical histrionics. We were seated, each with a single microphone and music stand, as if performing a traditionally notated ensemble work, a string quartet for example. This seeming disconnect from the extremely emotional, highly charged and dynamic vocalizations lent a surreal aura to the performance. Equally surreal for performer and audience member alike, I'm sure."

Thruway was composed in the winter of 1969 and premiered in 1970 in Buffalo with additional performances in New York City and Ithaca in 1971. This is the first performance of since 1971 and was only made possible when the score was rediscovered in 2015. Eastman described the work as a "a Music Drama, whose subject matter concerns the history of the Worlds". And indeed the music of Thruway, originally scored for flute, clarinet, trombone, violin, cello, choir, soprano solo, and tape, has a primordial vastness that is unlike many of his other works. Thruway is also notable for its inclusion of "theatrical elements", including, as reviewers of the concerts noted, an unusual prologue of off stage jazz (also playing throughout) and amoebic like projections.