



DA CAPO CHAMBER PLAYERS

## MUSICAL OFFERINGS FOR HUMAN RIGHTS

### ***Building awareness with the universal language of music***

A series of three online events combining performances from the ensemble's digital archives with current conversations, each anchored by our shared conviction that the more we explore, experience, and understand cultural differences and varying viewpoints as captured in music, the more we honor and celebrate every individual's right to "life, liberty, and the pursuit of happiness."

Patricia Spencer *series curator*

### PROGRAM III

#### YouTube Premiere

Tuesday, June 22, 2021 at 7 pm (EDT)

### PAEAN TO MERGING CULTURES

Exploring sounds of Native American history—merged with African American history in Valerie Coleman's *Freedmen of the Five Civilized Tribes*—and as memorialized in Kyle Gann's *Hovenweep*

Bruce Adolphe, *host*

Kyle Gann, Whitney Slaten, Curtis Macomber, Patricia Spencer, *speakers*

### PROGRAM

- I.  
*Welcome and Opening Remarks*  
Bruce Adolphe, Patricia Spencer
  
- II.  
***Freedman of the Five Civilized Tribes*** (2014) – Valerie Coleman (b. 1970)  
written for Da Capo Chamber Players  
Curtis Macomber *violin*, Chris Gross *cello*, Patricia Spencer *flute*, Marianne Gythfeldt *clarinet*, Steven Beck *piano*

*Performance pre-recorded for August 13, 2021 virtual National Flute Association Convention. Recorded June 11, 2021, Oktaven Audio, Mount Vernon, NY, by Judith Sherman and Charles Mueller.*

III.

Commentary and Discussion on *Freedman of the Five Civilized Tribes*  
Whitney Slaten, Bruce Adolphe, Kyle Gann, Curtis Macomber, Patricia Spencer

IV.

Introduction and Commentary for Kyle Gann's piece  
Curtis Macomber, Kyle Gann

V. ***Hovenweep*** (2000) – **Kyle Gann** (b. 1955)

Curtis Macomber *violin*, Chris Gross *cello*, Patricia Spencer *flute*, Marianne Gythfeldt *clarinet*,  
Margaret Kampmeier *guest piano*

*Performance from March 10, 2020 at The László Z. Bitó '60 Conservatory Performance Space,  
Bard College*

VI.

Discussion on *Hovenweep*  
Kyle Gann, Bruce Adolphe, Whitney Slaten, Curtis Macomber, Patricia Spencer

VII.

*Closing*  
Bruce Adolphe, Curtis Macomber, Patricia Spencer

## ABOUT THE WORKS

***Freedmen of the Five Civilized Tribes***, written by **Valerie Coleman** in 2014, merges the sounds of Native American and African cultures, while honoring the legacy of the Freedmen. Freedmen were former African slaves adopted into tribal membership through emancipation or marriage; they were later cast out of the government's National Registry (for those tribes) that would have entitled them to land and other benefits. They still fight for their rights, even today. The history of what is referred to as the Five Civilized tribes (the Chicasaw, Cherokee, Creek, Seminole and Choctaw nations) and their relationship with the Freedmen resonates within me as it is a true merging of cultures, sometimes clashing with aggression, but more than often melding into a soulful exchange. I am inspired and honored to create a work for Da Capo that is beautiful with flourish, deeply profound, sometimes languid, and other times charged with strong traditional African/Native rhythms. My hope is that this piece will take the listener on a fascinating journey through an untold page of American history and its impact on the modern era, at the same time giving the experience of a hybrid of cultural richness. — *Valerie Coleman*

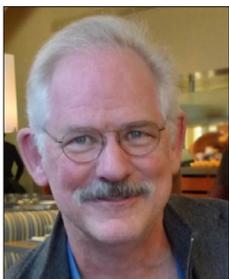
***Hovenweep***, written by **Kyle Gann** in 2000, is an ancient, highly developed, and well-preserved village on the Utah-Colorado border, occupied by the Anasazi from 500 BC to 1300 AD. Joan Tower had asked me for a piece on an American theme, and you can't get any more American than *Hovenweep*: a city where Americans lived during Julius Caesar's time, and which had been long abandoned by the time Columbus arrived. I envisioned a meeting of spirits, which should be clearly audible, and the rhythms (as in most of my music) are derived and abstracted from my study of Hopi, Zuni, and Pueblo Indian musics. The work is dedicated to a hero of American musicology, H. Wiley Hitchcock. It was commissioned by the St. Luke's Ensemble.

— *Kyle Gann*

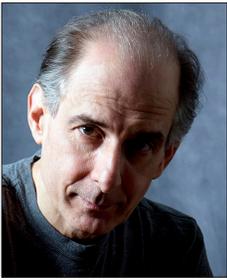
## ABOUT THE ARTISTS



**Valerie Coleman** 's compositions are easily recognizable for their inspired style in works that range from flute sonatas that recount the stories of trafficked humans during Middle Passage, and orchestral and chamber works based on nomadic Roma tribes, to scherzos about moonshine in the Mississippi Delta region and motifs based from Morse Code, her body of works is highly regarded as a deeply relevant contribution to modern music. A native of Louisville, Kentucky, Valerie began her music studies at the age of eleven and by the age of fourteen, had written three symphonies and won several local and state performance competitions. She is the founder, creator, and former flutist of the Grammy® nominated Imani Winds, one of the world's premiere chamber music ensembles, Coleman has received commissions from Carnegie Hall, American Composers Orchestra, The Library of Congress, the Collegiate Band Directors National Association, Chamber Music Northwest, Virginia Tech University, Virginia Commonwealth University, National Flute Association, West Michigan Flute Society, Orchestra 2001, The San Francisco Chamber Orchestra, The Brooklyn Philharmonic, The Flute/Clarinet Duos Consortium, Hartford Symphony Orchestra, Chamber Music Northwest, and the Interlochen Arts Academy. With over two decades of conducting masterclasses, lectures and clinics across the country, Valerie is a highly sought-after clinician and recitalist. As a performer, she has recorded with Wayne Shorter, Paquito D'Rivera, Jason Moran, Steve Coleman, Vijay Iyer, Stefon Harris, Chick Corea and more. Coleman has received awards and/or honors from the National Flute Association, The Herb Alpert Awards, MAP-FUND, ASCAP Concert Music Awards, NARAS, Chamber Music Society of Lincoln Center, Edward and Sally Van Lier Fund, Artists International, Wombwell Kentucky Award, and Michelle E. Sahn Memorial Award. In 2011, she created a summer mentorship program in New York City for highly advanced collegiate and post-graduate musicians, called Imani Winds Chamber Music Festival. She is currently an Assistant Professor of Performance, Chamber Music, and Entrepreneurship at the Frost School of Music at the University of Miami. Her music can be heard on labels: Cedille Records, BMG France, Sony Classics, Eone (formerly Koch International Classics) and Naxos. [www.vcolemanmusic.com](http://www.vcolemanmusic.com)



**Kyle Gann** is a composer and the author of seven books on American music, including books on microtonality, Charles Ives's Concord Sonata, John Cage's 4'33", Conlon Nancarrow, and Robert Ashley. He studied composition with Ben Johnston, Morton Feldman, and Peter Gena, and about a fourth of his music is microtonal. His major works include the piano concerto *Sunken City*, *Transcendental Sonnets* for chorus and orchestra, the microtonal music theater piece *Custer and Sitting Bull*, *The Planets* for mixed octet, and *Hyperchromatica* for three retuned, computer-driven pianos. In 2003, the American Music Center awarded Gann its Letter of Distinction, along with Steve Reich, Wayne Shorter, and George Crumb. In 2007 five of his *Disklavier* works were choreographed by Mark Morris. His music is available on the New Albion, New World, Cold Blue, Lovely Music, Mode, Other Minds, Meyer Media, Innova, New Tone, Microfest, Vous Ne Revez Pas Encore, Brilliant Classics, and Monroe Street labels. [www.kylegann.com](http://www.kylegann.com)



Composer, author, teacher, and inter-disciplinary thinker **Bruce Adolphe** has spent decades helping people to hear and enjoy music in extraordinary ways. He is the author of several books, including *What to Listen for in the World* (1998), *Of Mozart, Parrots, and Cherry Blossoms in the Wind* (1999), and the chapter “*The Musical Imagination: Mystery and Method in Musical Composition*” in *Secrets of Creativity: What Neuroscience, the Arts, and Our Minds Reveal* (2019). His book *The Mind’s Ear: Exercises for Improving the Musical Imagination for Performers, Composers, and Listeners* will be published in an expanded third edition by Oxford University Press in 2021. Also in 2021, *Music and Human Rights*, a new anthology of essays including Bruce Adolphe’s chapter *The Sound of Human Rights: Wordless Music that Speaks for Humanity*, will be published by Routledge Press. He is widely known for his weekly Piano Puzzler segment, broadcast since 2002, on public radio’s *Performance Today*. Adolphe has been resident lecturer and director of family concerts for the Chamber Music Society of Lincoln Center in New York since 1992. He is a composer of international renown, whose works have been performed by Itzhak Perlman, Yo-Yo Ma, Daniel Hope, Joshua Bell, Fabio Luisi, Angel Blue, Susanna Phillips, the Brentano Quartet, the Metropolitan Opera Guild, the Washington National Opera, and over 60 symphony orchestras worldwide. His most recent album is a human rights album, just released about a month ago: [www.milkenarchive.org/music/albums/view/bruce-adolphe-i-will-not-remain-silent/www.bruceadolphe.com](http://www.milkenarchive.org/music/albums/view/bruce-adolphe-i-will-not-remain-silent/www.bruceadolphe.com)



**Whitney Slaten** is Assistant Professor of Music, Ethnomusicology and American Studies at Bard College. His research on jazz, music and technology, and experimental ethnography contributes to the discourses of ethnomusicology, the philosophy of music, and the sociology of art. A ten year participation in jazz festivals throughout Harlem inform Slaten’s ethnographic analysis entitled, *Doing Sound: An Ethnography of Fidelity, Temporality, and Labor among Live Sound Engineers*. His scholarship appears in *Current Musicology*, *Ethnomusicology Review*, and *Souls*. He has presented his research at Columbia, MIT, Cornell, and the International Musicology Society. His discography as a record producer and recordist include *Arthur Bird: Music for the American Harmonium*, *Artis Wodehouse; This Little Light of Mine*, *Courtney Bryan; and Creation Story*, John-Carlos Perea. A saxophonist, Slaten engaged in collective improvisations in New York City-based world music and jazz scenes. He performed with Babatunde Olatunji and Merriam Makeba. A student of James Williams, Don Braden, Kenny Garrett, and Clark Terry, Slaten was a member of the Clark Terry Big Band, frequently performing at Birdland, Bluenote, and The Berne International Jazz Festival in Switzerland. *Live at Marian’s*, Clark Terry Big Band, and *Expedition*, Clark Terry and Louie Bellson, are two recordings that present his performances with Terry. Slaten previously served as a visiting assistant professor at Seton Hall University and The New School. B.Mus., William Paterson University; M.A., M.Phil., Ph.D., Columbia University. [www.whitneyslaten.com](http://www.whitneyslaten.com)



Pianist **Margaret Kampmeier** enjoys a varied career as soloist, collaborative artist, and educator. Since receiving her Doctor of Musical Arts degree at SUNY Stony Brook, she has performed in hundreds of concerts, premiered numerous works, and recorded extensively. “Envy any composer who secures Kampmeier’s services. Here is an artist with astounding technique, dramatic intensity and clarity of purpose,” wrote Joshua Kosman of the *San Francisco*

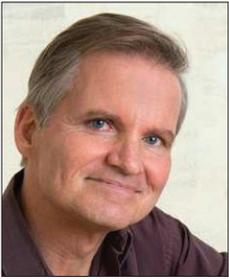
*Chronicle*. Ms. Kampmeier is a founding member of the Naumburg Award-winning New Millennium Ensemble and performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. She has appeared with the St. Petersburg Chamber Philharmonic, Metropolitan Opera Chamber Ensemble, New York Philharmonic Ensembles, Kronos Quartet, the Chamber Music Society of Lincoln Center, the Cassatt Quartet, Sherman Chamber Ensemble, Saratoga Chamber Players, Richardson Chamber Players, Peter Schickele, Sequitur, Speculum Musicae, and New York New Music Ensemble. In addition to her work at MSM, Ms. Kampmeier teaches piano at Princeton University. She joined the faculty of Manhattan School of Music in the fall of 2012 and serves as artistic director and Chair of its Contemporary Performance Program.



**The Da Capo Chamber Players** has been hailed by *The New Yorker* as a “distinguished ensemble...at the center of the New York new-music scene for forty-five years” (May 2016). Winner of the Naumburg Chamber Music Award early in its trajectory (1973), the ensemble is about to enter its 50th season, celebrating with concerts during the 2021 – 2022 season with world premieres by Bruce Adolphe, Shirish Korde, and David Sanford. It is a five-member “Pierrot” ensemble (flute, clarinet, violin, cello and piano).

The internationally acclaimed group has worked closely with today's most respected composers, building a heritage of present-day American chamber music drawn from an enormous spectrum of styles. Known for its unique and dedicated attention to every work, its dynamic performances are consistent with the highest musical standards found in performances of traditional repertoire. A further very important goal is to bring exciting American music to other destinations around the world, and to present musics of global cultures for American audiences. The Da Capo Chamber Players' annual New York series has been praised for “superb” and “gripping” performances. Ground-breaking programs have included premieres by Elliott Carter, George Perle, Louis Karchin (AMERICAN VISIONS, setting of poems by Yevgeny Yevtushenko, with the poet as guest reader), Joan Tower, Shulamit Ran, Chinary Ung, and countless others.

The five ensemble members bring years of creative insight, involvement and artistic vision to our work and performances of today's repertoire, including over 150 works written especially for the group. Adventuresome programs with electronic sounds, works by young composers, collaborations with choreographers—all have sparked the imagination of listeners. Our Merkin Hall celebration of the centenary of Schoenberg's PIERROT LUNAIRE (with Lucy Shelton) received a standing ovation, just as it did again at New Music New College in Sarasota, FL, in 2016. In 2010, NPR named the ensemble's recording, *Chamber Music of Chinary Ung* (Bridge Records), as one of the five Best Contemporary Classical CDs of the Year. Educational outreach has always been and continues to be a vital part of our work. The ensemble shares its love and commitment to this important repertoire with next generation artists through its ongoing residency at Bard College and touring engagements that feature masterclasses, readings and performances. Further—as young composers continue to develop, after graduation, Da Capo continues to program them, advocating for and supporting their expanding careers.



Violinist **Curtis Macomber** enjoys a distinguished career as soloist, chamber musician, and teacher, and has long been recognized as one of this country's foremost interpreters of new music. His discography includes the complete Brahms and Grieg Sonatas; violin concertos by Martin Boykan and Laura Schwendinger. He is a member of the chamber music faculty of The Juilliard School and the violin faculties of the Manhattan and Mannes Schools of Music.



Cellist **Chris Gross** has premiered works by Pierre Boulez, John Zorn as well as Milton Babbitt's solo cello work, *More Melismata*. Following his performance of Ferneyhough's *Time and Motion Study II*, *The New York Times* wrote "...for 20 minutes this skinny young cellist...seemed like a musical master of the universe..." A founding member of the Talea Ensemble, Chris has been guest with ICE, Cygnus, Flux Quartet and many others. He is a Teaching Artist with the New York Philharmonic.



Flutist **Patricia Spencer** enjoys a career marked by exciting premieres: NY premiere of Elliott Carter's *Flute Concerto*; US premieres of Stockhausen's *Kathinkas Gesang als Luzifers Requiem* and Thea Musgrave's *Narcissus*; world premiere of Shulamit Ran's concerto, *Voices*. About the Carter: "Ms. Spencer's impressive performance had all the 'beautiful qualities' and 'extraordinary agility' Mr. Carter could have asked for." (Anthony Tommasini, *The New York Times*).



Clarinetist **Marianne Gythfeldt** has played a central role in the music scene of New York City over the past 25 years. Winning the Naumburg chamber music award with New Millennium Ensemble in 1995, plus performing with Ensemble Sospeso, SEM ensemble, Collide-o-scope Music, Zephyros Winds and Talea Ensemble, she is also Director of the Brooklyn Conservatory. A recent solo CD (New Focus) was called "...stunning, Gythfeldt is setting a new standard for her instrument here."



For highly acclaimed pianist **Steven Beck**, highlights include Beethoven's variations and bagatelles at Bargemusic, where he first performed the Beethoven sonata cycle. Beck has worked with Elliott Carter, Pierre Boulez, Henri Dutilleux, Charles Wuorinen, George Crumb, George Perle, and Fred Lerdahl, and performed with Speculum Musicae, New York New Music Ensemble. Besides Da Capo, he is a member of the Knights, Talea Ensemble, and Quattro Mani. His discography includes Peter Lieberon's third piano concerto and Elliott Carter's *Double Concerto*. He is a Steinway Artist.

[www.dacapochamberplayers.org](http://www.dacapochamberplayers.org)

Booking Inquiries: John Gingrich Management

The Da Capo Chamber Players is a presenter partner of  composers now

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**Series Background Music: *Petroushskates* (1980) by Joan Tower,**  
founding pianist of Da Capo Chamber Players commissioned by the ensemble  
in honor of its 10th anniversary – *performance by Da Capo Chamber Players*  
*at Bard College, September 10, 2014*

**Consultants for *Musical Offerings for Human Rights* series:**

Amy Roberts Frawley *producer*, Hemsing Associates *public relations*,  
Andrés León *technical director*, Lia Di Stefano *graphic designer*, Sarah Elia *social media*

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**This series is dedicated to the memory of Bernard Hulbert, MD**

The concerts of the Da Capo Chamber Players  
are made possible in part with public funds from:

**National Endowment for the Arts**

which believes that a great nation deserves great art

They are also made possible with private funds from:

**The Aaron Copland Fund for Music**

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