

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

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

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The Westerlies
The Songs We Sang: American Vocal Music of the 20th Century

In celebration of International Jazz Day, the Westerlies premiere four pieces by Duke Ellington adapted for brass quartet.
April 29, 3:30

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Julia Bullock, soprano
John Arida, piano
Music by Schubert, Barber, Fauré, and more
May 6, 3:30

—
Ranky Tanky
Celebrating *Outliers and American Vanguard Art*
May 13, 3:30

—
Christina and Michelle Naughton
Piano music by Mozart, Schubert, Bolcom, Bach/Kurtág, Debussy, Chopin, and Lutosławski
May 20, 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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Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

Cover American 19th Century, *Cutout of Animals* (detail), National Gallery of Art, Washington, Gift of Edgar William and Bernice Chrysler Garbisch

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76TH SEASON OF CONCERTS

APRIL 22, 2018 / NATIONAL GALLERY OF ART



Program

Inscape Chamber Orchestra

Richard Scerbo, Artistic Director

Amanda Brown, Soprano

Marc Bamuthi Joseph, Poet and Narrator

APRIL 22, 2018 / 3:30

WEST BUILDING, WEST GARDEN COURT

Dale Trumbore (b. 1987)

All the Folded Wings (2016)

Camille Saint-Saëns (1835–1921)

Carnival of the Animals (1886)

Introduction and Royal March of the Lion

Hens and Cocks

Wild Asses

Tortoises

The Elephant

Kangaroos

Aquarium

Personages with Long Ears

The Cuckoo in the Depths of the Woods

Aviary

Pianists

Fossils

The Swan

Finale

Intermission

Gustav Mahler (1860–1911)

Symphony no. 4* (1899/1900)

Bedächtig, nicht eilen

In gemächlicher Bewegung, ohne Hast

Ruhevoll, poco adagio

Sehr behaglich

*Arranged for chamber orchestra in 2007 by Klaus Simon

The Ensemble

Founded in 2004 by Richard Scerbo, Inscape Chamber Orchestra is pushing the boundaries of classical music in riveting performances that reach across genres and generations and transcend the confines of the traditional classical concert experience.

With its flexible roster and unique brand of programming, this critically acclaimed, Grammy-nominated group of high-energy master musicians has quickly established itself as one of the premier performing ensembles in the Washington, DC, region and beyond.

Inscape has often worked with emerging American composers and has a commitment to presenting concerts featuring the music of our time. Since its inception, Inscape has commissioned and premiered over twenty new works. Its members regularly perform with the National, Baltimore, Philadelphia, Virginia, Richmond, and Delaware Symphonies and the Washington Opera Orchestra. Its musicians also perform with Washington's leading military service bands. Inscape's roots can be traced to the University of Maryland School of Music, where Scerbo and other music students collaborated at the Clarice Smith Center as the Philharmonia Ensemble.

Inscape regularly performs as the ensemble-in-residence at the Episcopal Church of the Redeemer in Bethesda, Maryland, as well as at the National Gallery of Art, Strathmore Music Center, the Kennedy Center, and other local and national venues.

Allie Osborne and Sarah D'Angelo, violins

Megan Yanik, viola

Kathryn Hufnagle, cello

Alexander Jacobsen, bass

Susanna Loewy, flute

Bethany Slater, oboe and English horn

Evan Ross Solomon, clarinet and bass clarinet

Elizabeth Schurgin, bassoon

Chandra Cervantes, horn

Danielle DeSwert Hahn and R. Timothy McReynolds, keyboards

Eric Plewinski and John Patton, percussion

MARC BAMUTHI JOSEPH

Marc Bamuthi Joseph is a curator of words, ideas, and protagonists. His work investigates social issues and cultural identity and reflects his belief in empathy as the most valuable currency in building community. He seeks to spark curiosity and dialogue about freedom, compassion, and fearlessness through pioneering arts stewardship and education.

Bathumi was a 2017 TED Global Fellow and appeared on the cover of *Smithsonian Magazine* as one of America's top young innovators in the arts and sciences. He was artistic director for HBO's *Russell Simmons Presents Brave New Voices* and is an inaugural recipient of the United States Artists Rockefeller Fellowship, which annually recognizes fifty of the country's greatest living artists. *Dance Magazine* named him a Top Influencer in 2017.

Bamuthi's evening-length work, *red, black and GREEN: a blues*, was nominated for a 2013 Bessie Award for "Outstanding Production (of a work stretching the boundaries of a traditional form)," and he has won numerous grants, including from the National Endowment for the Arts and Creative Capital Foundation. His latest touring work */peb-LO-tab/* is inspired by both soccer and Bamuthi's first-generation American experience; the work intersects global economics, cross-border fan culture, and the politics of joy. Recent commissions include the libretto for *Home in 7* for the Atlanta Ballet and theater work for South Coast Repertory Theater. Bathumi recently collaborated with composer Daniel Bernard Roumain on a new opera co-commissioned and produced by Opera Philadelphia, New York's Apollo Theater, and London's Hackney Empire, which premiered under the direction of Bill T. Jones in October 2017.

Bamuthi is the founding program director of the nonprofit Youth Speaks and is a co-founder of Life is Living, a national series of one-day festivals that activate under-resourced parks and affirm peaceful urban life. His essays have been published in *Harvard Education Press* and he has taught at Stanford and Lehigh Universities. He currently serves as chief of program and pedagogy at Yerba Buena Center for the Arts in San Francisco.

Program Notes

ALL THE FOLDED WINGS

All the Folded Wings was begun in Taos, New Mexico, where I was struck by the noisy abundance of magpies outside my window at an otherwise quiet artist residency. While magpies are a boisterous and sometimes mischievous bird, they're also highly intelligent, one of the few species to practice what we'd call a funeral. One bird, discovering a dead magpie, will call for others; the birds will gather for several minutes, surrounding the dead bird and continuing to call before they all fly away.

As I sketched out ideas for a new piece at my residency, the quirky traits of the birds outside my window found their way into the music. The title of this piece is taken from the final lines of Barbara Crooker's poem "All Souls' Day":

...cold air
settles like a blanket.
The sky tucks itself in.
Everywhere, the silence of all the folded wings.

All the Folded Wings was commissioned by the University of Maryland for the 2016 NextNOW Fest. The work was premiered by Inscape. *Program note by Dale Trumbore.*

CARNIVAL OF THE ANIMALS

Despite Camille Saint-Saëns's efforts not to be remembered primarily as the composer of *Carnival of the Animals*, his "Grand Zoological Fantasy" remains one of his most popular works today. Composed during a few days in 1886, as a means to entertain his friends during carnival, it contains fourteen distinct movements, mimicking sounds and personalities of creatures found in nature. The work was so widely performed, that in 1949 Ogden Nash wrote a set of humorous verses to accompany each movement for a recording on Columbia Masterworks. These poems are often recited with the piece, but since then, several other versions of poems, narration, and responses have been created, including a 1998 narration written by Johnny Morris for the Slovak Radio Symphony Orchestra and a 2014 set of musical responses commissioned by New Music in the South West. Because of its humorous aspect and subject, it's often programmed on "family" or "children's" concerts, and in 2016, the children's group "The Wiggles" released a version with verses written and performed by Simon Pryce.

Today we've invited Marc Bamuthi Joseph to add his poetry for a new version that reflects a different, contemporary voice, and that shows how more than 130 years later, the *Carnival of the Animals* is still relevant on the concert stage for audiences of all ages. On being asked to take part in this project, Bamuthi reflected:

In recent weeks, the planet has seen the passing of the last male white rhino. Over the course of the last several years, many less celebrated species have become endangered or extinct as the effects of our industrialized planet make fatal incursions upon the natural world. The celebration of animal life in our work is whimsical and evocative, and it's important that animals themselves continue to play a role in our sense of joy and myth. Some of our hope is to place animal life within the context of a political menagerie less and less inclined to protect the wild that roam among us. We make art not to make light of our issues, but to shed light and a little laughter at the classic behavior of modern beasts.

SYMPHONY NO. 4

This symphony represents a culmination and distillation of Mahler's previous three. It is the shortest of his symphonies, with a reduced orchestra and a style consciously archaic in its evocation of classical models. Yet it is redolent of the Wunderhorn aesthetic that imbues this period of Mahler's career. The entire symphony grew out of the final movement, which Mahler originally composed for his orchestral song collection on poems from *Des Knaben Wunderhorn* (The Young Boys' Magic Horn). Mahler originally planned to use this song, "Das himmlische Leben" (Heavenly Life), as the Finale for his Third Symphony, but withdrew it, probably because its theme was so similar to that of the fifth movement. At any rate, the other three movements were extrapolated from this long and joyful folk song and were calculated to culminate in its childlike vision of heaven. This in part explains the relatively lighter mood of the symphony as a whole, as well as its tendency toward a more classical balance in its style, proportions, and scoring. In spite of the greater popularity of the Second Symphony, which in some ways is more typically Mahlerian, the Fourth Symphony was his best composition to date and entirely more refined and subtle in expression and technique.

Bedächtig, nicht eilen (Moderately, not rushed). From the very outset, we have Mahler's evocation of nature, with sleigh bells and bird calls leading into a flirtatious melody, so unlike the pretentious horns of the Third Symphony. There are dark moments later in the movement, but they appear as if through the veil of childhood's vision, unreal and imagined. The movement is in a clear sonata form.

Gemächlicher Bewegung, ohne Hast (Leisurely moving). This movement was originally called *Freund Hein spielt auf* (Friend Hein strikes up), representing a sinister character out of German folklore roughly analogous to the Pied Piper. His fiddle (as opposed to a pipe) is brilliantly depicted by Mahler with the use of a violin purposely tuned a full step up to give it a fiddle sound. The movement itself is a wryly grotesque Scherzo alternating with more earthy Ländler-like trios.

Ruhevoll, poco adagio (Peacefully). Beginning as a gentle lullaby, the principal form of the movement is an alternation between this peaceful opening and a more searching and anguished theme. An impassioned variant of this theme leads to a series of brief variations in quickening tempos followed by a reprise of the opening. A sudden and ecstatic climax ensues and leads directly to the quiet coda.

Sehr behaglich (Comfortably). The song for soprano is "Das himmlische Leben" and depicts a child's view of heaven in this folklike setting. Ingenuous melodies alternate with a hymn-like stanza representing the child's occasional awe. An animated interlude that recurs between many of the stanzas is the source for the opening of the first movement, but in the symphonic context it functions as a cyclic reference backward to that movement.