

The Modern Art Museum of Fort Worth

presents

Sounds Modern *Tenth Anniversary Celebration*

Saturday, December 16, 2017, 2:00 pm
Modern Art Museum auditorium

Program

Hodograph I (1959) Earle Brown (1926-2002)
Crippled Symmetry (1983) Morton Feldman (1926-1987)

Performers

Elizabeth McNutt (Director, Sounds Modern): flute, bass flute
Christopher Deane: vibraphone, marimba, glockenspiel
Steven Harlos: piano, celesta

Please join us for a reception in the Café Modern after the concert.

Notes

The Sounds Modern series was launched a decade ago with music of Morton Feldman performed by Elizabeth McNutt, Christopher Deane, and Steven Harlos; we are happy to be able to circle back to this ensemble and composer, and to add to the mix Feldman's friend Earle Brown, whose music was also intimately connected with modern art and artists.

Hodograph I

The title refers to the tracing (graphing) of the movement of "particles" within "cloud chambers" as they rebound off one another and thereby influence each other's actions. *Hodograph I* was composed in the spring of 1959 for the Darmstadt festival of that year. Luigi Nono was to give a lecture on notation and formal processes and suggested that I write this work for Severino Gazzelloni, David Tudor and Christoph Caskel, each of them an outstanding soloist. The notation is primarily "proportional" (highly specific and controlled but with slightly flexible rhythmic articulation) but there are also three 15-second "graphically notated" sections in which my graphic line-drawings are the basis for improvisation by the performers. In effect, three collaborative cadenzas between my "implications" and the performer's spontaneity. — Earle Brown

Crippled Symmetry

Crippled Symmetry unfolds gradually over about ninety minutes; the three players begin together, but their parts are not coordinated, so unpredictable coincidences and contrasts arise as temporal proportions shift between the players. In his 1981 essay of the same title, Feldman wrote: "A growing interest in Near and Middle Eastern rugs has made me question notions I previously held on what is symmetrical and what is not. In Anatolian village and nomadic rugs there appears to be considerably less concern with the exact accuracy of the mirror image than in most other rug-producing areas. ... A disproportionate symmetry, whether rhythmic or in phrase lengths, characterizes twentieth-century musical development. Webern's *spiegelbild* (mirror image) in his last works was integral to his twelve-tone procedure and any imbalance had to do with a slight variation of rhythmic or chordal distribution in its mirror. ... Rugs have prompted me in my recent music to think of a disproportionate symmetry, in which a symmetrically staggered rhythmic series is used: 4:3, 6:5, 8:7, etcetera, as the point of departure. For my purpose, it 'contains' my material more within the metric frame of the measure ... what I'm after is somewhat like Mondrian not wanting to paint bouquets, but a single flower at a time." — Andrew May

Sounds Modern

Flutist Elizabeth McNutt conceived the Sounds Modern series as an invitation for modern art lovers to enjoy the best innovative modern music. Sounds Modern explores the sonic dimensions of the ideas represented in the galleries, bringing the artwork to life in the concert hall. McNutt also directs the Nova new music ensemble at the University of North Texas, where she teaches in the flute and composition areas. Sounds Modern assistant director Andrew May is on the UNT composition faculty.

Acknowledgments

Thanks to the Earle Brown Music Foundation, the University of North Texas College of Music, and West Fox for their assistance with this event; and to Tina Gorski and John Nuckels for their ongoing collaboration in bringing our sounds to the Modern. The next Sounds Modern event in Fort Worth will be on Saturday, March 3, at 2:00 pm. Keep up with the latest Sounds Modern News at www.soundsmodern.org and www.facebook.com/SoundsModern