

# The Modern Art Museum of Fort Worth

presents

## Sounds Modern *Brazenly Self-Effacing*

Saturday, August 3, 2019, 2:00 pm  
Modern Art Museum auditorium

### Program

#### *Invocation*

Christina Kubisch (b. 1948), *Private Piece* (from *Emergency Solos*, 1975)  
Meiko Shiomi (b. 1938), *Wind Music No. 2, Fluxversion I* (1966)

#### *Act I: Impermanence and Imperfection*

Arthur Jarvinen (1956-2010), *First Principles of Aerodynamics* (1978)  
Christina Kubisch, *It's So Touchy* (from *Emergency Solos*, 1975)  
Seth Shafer (b. 1983), *Polytera II* (2019)

#### *Entr'acte I*

Alison Knowles (b. 1933), *Newspaper Event* (1965)

#### *Act II: The Burning Ground*

Kaija Saariaho (b. 1952), *Cendres* (1998)

— intermission —

#### *Entr'acte II*

Christina Kubisch, *Break* (from *Emergency Solos*, 1975)  
Emmett Williams (1925-2007), *Emotional Duet* (1962)  
Emmett Williams, *Ten Arrangements for Five Performers* (1963)

#### *Act III: The Release of Self*

John Cage (1912-1992), *Music for Eleven* (1984)

#### *Epilogue*

Jackson Mac Low (1922-2004), *Thanks: a simultaneity for the people* (1960-61)

— pause —

#### *Afterword* (in the Lobby of the Modern)

Steve Reich (b. 1936), *Pendulum Music* (1968/73)

## Performers

Sarah Ruth Alexander, voice  
Ermir Bejo, reader, electronics  
Kathleen Crabtree, viola  
Mia Detwiler, violin  
Luke Ellard, clarinet, percussion  
West Fox, percussion  
Garrison Gerard, conductor  
Sungji Hong, reader  
Panayiotis Kokoras, reader  
Andrew May, violin, electronics (Sounds Modern assistant director)  
Elizabeth McNutt, flutes (Sounds Modern director)  
Kourtney Newton, cello  
Jeremiah Stones, bass trombone  
Jonathan Thompson, oboe  
Shannon Wettstein, piano

## Notes

Some of the greatest new ideas of twentieth-century music - minimalism, ambient music, chance music - are brazenly self-effacing. Much like the artists featured in *Disappearing - California, c. 1970*, modern composers sometimes go to heroic lengths to negate their own identity and agency, often asking that the performers of their music do the same. John Cage famously removed his decision-making authority from his music, deferring to the oracle of the I Ching. Composers of the Fluxus movement (including Meiko Shiomi, Alison Knowles, Emmett Williams, Jackson Mac Low, Christina Kubisch) challenged the assumptions and traditions of concert music, creating an invitation to explore shared behaviors in a public space. Art Jarvinen's works of "physical poetry," poised between experimental music and theater, explore questions of memory, physical practice, and the roles of performer and audience. Seth Shafer develops computer systems that compose new music for each performance, presenting intricate and detailed scores for performers to sight-read in concert: an ephemeral, impermanent score that creates a dynamic, dangerous situation for the performers. Steve Reich's early phase music negated active intervention of composer and performers in favor of an inexorable process set into motion. Kaija Saariaho's *Cendres (Ashes)*, while more traditional in its notation, proposes fragile (sometimes even impossible) behaviors and sounds that dissolve the norms of instrumental performance into an ecstatic ritual. In the performance *Brazenly Self-Effacing*, Sounds Modern integrates these various musical streams into a notional three-act drama about impermanence and disappearance, presenting works that strip ego and identity from the process of music-making in different ways.

## 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 Center for Experimental Music and Intermedia (CEMI) at the University of North Texas College of Music for contributing to this event; and to Tina Gorski and John Nuckels for their ongoing collaboration in bringing our sounds to the Modern. Keep up with the latest Sounds Modern news at [www.soundsmodern.org](http://www.soundsmodern.org), [www.facebook.com/SoundsModern](https://www.facebook.com/SoundsModern), and [@soundsmodern](https://twitter.com/soundsmodern).