

# The Modern Art Museum of Fort Worth

and

## Sounds Modern

present

### ***Sounds of Home:*** music to celebrate ***Diaries of Home***

Saturday, December 14, 2024, 2:00 pm  
Modern Art Museum auditorium

#### Program

***Getting Home*** (2015) – Jessica Meyer (b. 1974)

***When in Dreams I'm Thwarted*** (2018) – Linda Kernohan (b. 1970)

**“and he returned into his house” from *Rejoice!*** (1981) – Sofia Gubaidulina (b. 1931)

***Dviraag*** (2009) – Asha Srinivasan (b. 1980)

— short intermission —

***Bitchin' in the Kitchen*** (2024) – Bitches Set Traps

***Oil and Sugar*** (2016) – Marti Epstein (1959)

***Twenty Answers*** (2008) – Pamela Z (1956)

#### Musicians

Sarah Ruth Alexander, voice, percussion, electronics

Kathleen Crabtree, viola

Mia Detwiler, violin

Victoria Donaldson, bassoon

Kimberly Cole Luevano, clarinet

Andrew May, electronics (Sounds Modern assistant director)

Elizabeth McNutt, flutes, percussion (Sounds Modern director)

Kourtney Newton, cello, percussion

Willem Van Schalkwyk, piano

Bitches Set Traps: Sarah Ruth Alexander, Elizabeth McNutt, Kourtney Newton

## Notes

Music connects people with each other and with the places where we gather; it also becomes an expression of the feelings evoked by the places where we make music together, whether churches, town squares, or our own homes. The women and non-binary composers featured on this concert, like the artists in the exhibition *Diaries of Home*, explore the complex webs of connection that infuse the idea of “home” with meaning and emotion.

### **Getting Home**

“I wrote most of this piece on a plane. I was traveling a lot, and on this particular flight from the west coast, I had a wave of anxiety pass over me as the plane took off because I really wanted to go home and get to my son Ethan. For some reason, along with that feeling came a particular rhythm in my head that wound up being the pizzicato riff that drives the first half of this piece. Thankfully I didn’t have any devices to distract myself with or have a TV on the back of the seat in front of me ...so I grabbed my Expedia itinerary, flipped it over and started writing it out.

Creative ideas are like balls – you have to make the time to be ready to catch them as they are being thrown at you. This piece is for my son Ethan, who knows all too well the work it takes to catch these balls -but also sees the joy of someone doing something they love.” – Jessica Meyer

### **When in Dreams I’m Thwarted**

“Anxiety likes to spin itself out in dreams. Common examples include showing up at the final exam for a class you never attended, or being out in public and realizing you aren’t fully clothed. Two versions of this kind of dream have visited and revisited me periodically. One involves driving a car but being unable to fully control the speed or steering while careening down winding roads, narrowly missing obstacles and barely avoiding collisions. The other also involves a lack of control, but in slow motion: I have some task I’m trying to accomplish or destination I’m trying to get to, but I can’t make any progress. I feel like I’m walking through mud, or like I’ve been drugged. I encounter all kinds of errors and obstacles -- I’m trying to carry too many things and keep dropping them, or I find myself in a Kafkaesque bureaucratic maze where I’m told to go to one place, and when I get there I’m told to go where I just came from. Adding to the confusion and frustration, I’m never fully clear about exactly what my goal is -- I just know I’m being thwarted one way or another every step of the way. When I wake up after a dream like this, my memory of it is foggy and fractured. In this piece I attempt to capture the sensations, feelings, and images associated with these dreams through a variety of gestures and techniques. Frenetic gasps alternate with foreboding silences; patterns repeat but never progress; expressive outbursts appear then quickly lose their momentum. These processes are rarely pleasant, but I examine them in the hope that making space for catharsis will ultimately pave the way to serenity.” – Linda Kernohan

### **and he returned into his house**

One of Russia’s most celebrated living composers, Sofia Gubaidulina wrote *Freu Dich!* (Rejoice!) in 1981 and revised it seven years later; its six movements take their titles from parables written by the philosopher Grigori Skovoroda. The fourth movement, “Nun ist er in sein Haus Zurückgekehrt” (and he returned into his house) uses string harmonics, double-stops, trills and tremolos to create a shifting, shimmering texture in which the violin and cello are united as one composite being. The title may also refer to John 1:11; Gubaidulina’s Christian faith informs much of her work, and the relationship between instruments may be interpreted as a parable of the relationship between the mortal and the divine, as well as a temporal search for home, refuge, and union. – Andrew May

“**Dviraag** is a fabricated word taken from the Sanskrit prefix *dvi* meaning *two* and the word *raag* loosely meaning *melodic mode*. The pitch material for this piece is entirely based on a combination of two complementary pentatonic modes. The primary rhythmic material, introduced towards the beginning by the cello, was derived from a Carnatic vocal exercise I fondly remember learning as a child, in India. Of all the beginner’s exercises I learned, this one always stood out as being surprisingly challenging and unusual in its subdivisions. This exercise has become the basis for an exploration of intricate rhythmic subdivisions grouped into salient short phrases that recur throughout the piece in various contexts. *Dviraag* was commissioned by the Flute/Cello Commissioning Circle, which is a consortium of four duos: Terra Voce (VA), Exorior Duo (Canada), Brownard Duo (MN), and Keowee Chamber Music (NC).” – Asha Srinivasan

**Bitches Set Traps** first performed at Sounds Modern in 2019 in conjunction with the Laurie Simmons exhibition, originally calling ourselves the North Texas Feminist Improvising Group. Since then, we’ve continued performing throughout Texas as **BST**. Influenced by the Feminist Improvising Group of the 1970’s, we push the boundaries of improvisation by exploring current events, feminism, misogyny, and cultural taboos, combining virtuosic performance with common household items and tropes of American culture. For this event, our work ***Bitchin’ in the Kitchen*** is inspired by the world of the domestic life and the holidays. Our piece will begin with a holiday rendition of Fluxus pioneer composer Alison Knowles’ ***Piece for Any Number of Vocalists*** (1962). – Elizabeth McNutt

“***Oil & Sugar*** was written in 2016 for Sarah Brady, Gabriela Diaz, Rane Moore, and Donald Berman and was inspired by the video of the same name by artist Kader Attia. Attia attaches a very specific political meaning to the juxtaposition of oil and sugar, but my intent was simply to respond to the image of the oil slowly causing the sugar to disintegrate in a way that produces beautiful shapes. (from the Tate Gallery website: ‘Kader Attia’s videos and installations often address the physical and historical processes affecting human constructs, from built landscapes to wider social frameworks. In this video, crude oil is poured onto a small construction made out of sugar cubes until these become soaked and eventually crumble. This process plays out as a conflict between opposed elements such as black and white, solid and liquid, and order and chaos. However, it also suggests that entropy and decline are essential to the emergence of new forms. The repetition of the sequence on a loop encourages this sense of transformation, while ‘beginning’ and ‘end’ lose their static meanings.’).” – Marti Epstein

“***Twenty Answers*** is a work for 8 or more (or less) players and a magic oracle. It was commissioned by the Emyrean Ensemble in 2008 for a program called ‘in tHe sPirit oF CAGE.’ A work of ever-shifting melodic and rhythmic fragments – the piece nods to the memory of Cage with its heavy reliance on ‘chance operations’ and its employment of silence and listening. Each player’s part consists of twenty events – the order and content of which are determined by answers generated by a fortune-telling device (the ‘Magic 8 Ball’). The Emyrean Ensemble premiered *Twenty Answers* at UC Davis in January of 2008, and it has since been performed by numerous chamber ensembles, with wide and varied instrumentation, worldwide.” – Pamela Z

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