



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 I

#### YouTube Premiere

Tuesday, April 27, 2021 at 7 pm (EDT)

#### HEARING THE AFRICAN-AMERICAN EXPERIENCE

works by Wendell Logan and Luciano Berio

Carman Moore *host*

David Rakowski, David Sanford, Patricia Spencer *speakers*

### PROGRAM

I.

*Welcome and Opening Remarks*

Carman Moore, Patricia Spencer

II.

*Introduction to Wendell Logan's piece*

David Sanford

III.

***Runagate, Runagate*** (1989) – verse 1 only

**Wendell Logan** (1940 – 2010)

poetry by **Robert Hayden** (1913 – 1980)

Robert Mack *tenor soloist*; Patricia Spencer *flute*; Marianne Gythfeldt *clarinet*;

Curtis Macomber *violin*; Chris Gross *cello*; Christopher Oldfather *piano*; Michael Lipsey

*percussion*; Marcus Parris *conductor*

*performance from February 12, 2020 at Merkin Hall, Kaufman Music Center*

## Verse I

Runs falls rises stumbles on from darkness into darkness  
and the darkness thicketed with shapes of terror  
and the hunters pursuing and the hounds pursuing  
and the night cold and the night long and the river  
to cross and the jack-muh-lanterns beckoning beckoning  
and blackness ahead and when shall I reach that somewhere  
morning and keep on going and never turn back and keep on going

Runagate

Runagate

Runagate

Many thousands rise and go  
many thousands crossing over

O mythic North

O star-shaped yonder Bible city

Some go weeping and some rejoicing  
some in coffins and some in carriages  
some in silks and some in shackles

Rise and go or fare you well

No more auction block for me  
no more driver's lash for me

If you see my Pompey, 30 yrs of age,  
new breeches, plain stockings, negro shoes;  
if you see my Anna, likely young mulatto  
branded E on the right cheek, R on the left,  
catch them if you can and notify subscriber.  
Catch them if you can, but it won't be easy.  
They'll dart underground when you try to catch them,  
plunge into quicksand, whirlpools, mazes,  
turn into scorpions when you try to catch them.

And before I'll be a slave

I'll be buried in my grave

North star and bonanza gold

I'm bound for the freedom, freedom-bound

and oh Susyanna don't you cry for me

Runagate

Runagate

IV.

*Commentary and Discussion on Runagate, Runagate*

David Sanford, Carman Moore, Patricia Spencer, Steven Beck

V.

*Introduction to Luciano Berio's piece*

David Rakowski

VI.

***O King*** (1968)

**Luciano Berio** (1925-2003)

Lucy Shelton *soprano*; Patricia Spencer *flute*; Meighan Stoops *clarinet*;  
Curtis Macomber *violin*; Chris Gross *cello*; Steven Beck *piano*

*performance from May 1, 2017 at Merkin Hall, Kaufman Music Center*

VII.

*Commentary and Discussion on O King*

David Rakowski, Carman Moore, Patricia Spencer, Steven Beck

VIII.

*Closing*

Carman Moore, Patricia Spencer, Steven Beck

## **ABOUT THE WORKS**

Written in 1968 and scored for voice, flute, clarinet, violin, cello and piano, **Luciano Berio's *O King*** is a personal tribute to the life and work of Dr. Martin Luther King, Jr. It later became the basic material for the second movement of Berio's *Sinfonia*. The music is neither an overt statement of grief when confronted by tragedy, nor a statement of personal political and social involvement. Rather the composer finds a more subtle, even "lyrical" way of expressing both of these and reflecting those principles for which Martin Luther King stood. The vocal sounds are those of the phonetic qualities found in the name Martin Luther King. We come closer to an acceptance of all things being constantly in a state of flux. We select from what grabs our attention and we suggest our contributions. The freedom to use whatever has been proved as a sort of experience leads towards sounds having their own lives and to collaborating with them and the rest of the world in the making of music.

Berio's own words from another context can best express his aims and attitudes while reflecting King's. "I have sincerely come to understand how closely the voice is related to the total experience of human life. My ambition is to free the voice from all the restraints that artists have imposed upon it. I want to rediscover its subtle strength, its purity, its infallibility. The co-existence of dissimilar elements, the superimposition of diverse developments, all the articulations of these, and their simultaneous application might result in something of a higher order, which is, ultimately, the profound purpose of all art. Unity in diversity: not such a novel ambition!" — *Elise Ross*

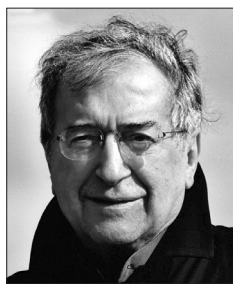
An "eerie evocation of a slave's race for freedom" was the way Chicago Tribune music critic Howard Reich described **Wendell Logan's *Runagate, Runagate*** (the cry that announced an escaping slave) when it was performed at Chicago's Orchestra Hall following its successful debut at Lincoln Center. Its text, a selection of poems by the gifted African-American poet Robert Hayden, written in the first person, "overflows with horrifying images, such as the

hungry bloodhounds who pursue the runaway slave,” said Reich, “and the music, a nightmarish blend of dissonant chord-clusters and chilling drum rolls, underscores the frenzied atmosphere.” Both the original 1989 version for soloist and full orchestra, which was given its U.S. premiere by the Savannah Symphony in 1994, and the chamber version Logan made for Atlanta’s 1990 Black Arts Festival are available: the former on the CD Paul Freeman Introduces. . . (with Freeman leading the Czech National Symphony Orchestra); the latter on CRI’s *A La Par* (with Tania León directing the Lawrence Conservatory Contemporary Music Ensemble). Tenor William Brown, for whom the work was written, recreates his acclaimed performance on both.

### **Martin Luther King Internships through Oberlin College:**

The Martin Luther King Internship Program provides stipends to low income Oberlin students to participate in career-enhancing summer internships. All funds raised go directly to eligible students to support their summer work. To assist this program at any level go to [advance.oberlin.edu](http://advance.oberlin.edu). Use the category “other” and input “MLK Internships”.

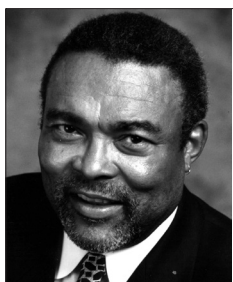
### **ABOUT THE ARTISTS**



**Luciano Berio** was an Italian composer noted for his experimental work, in particular his 1968 composition *Sinfonia* and his series of virtuosic solo pieces (titled *Sequenza*) and for his pioneering work in electronic music. Berio’s electronic work dates for the most part from his time at Milan’s Studio di Fonologia. One of the most influential works he produced there was *Thema* (Omaggio a Joyce) (1958), based on Cathy Berberian reading from James Joyce’s *Ulysses*, which can be considered as the first electro-

acoustic composition in the history of western music made with voice and elaboration of it by technological means. Berio completed *O King* in 1968 in memory of Martin Luther King, who had been assassinated shortly before its composition. It exists in two versions – the chamber version heard in this performance, and a orchestral version which was later integrated into what is perhaps Berio’s most famous work, *Sinfonia* (1967–69), for orchestra and eight amplified voices. In the last period of his production Berio was also interested in the use of live electronics, applied in some compositions as *Ofanim* (1988–1997) and *Altra voce* (1999): the electronic music and technical part of such pieces was always performed by the musicians of Tempo Reale. Between 1963 and 1971 Mr. Berio lived largely in New York, where he taught at The Juilliard School, founded the Juilliard Ensemble, and became more active as a conductor. He wrote *Sinfonia* for Leonard Bernstein and the Philharmonic, and his first full-scale opera, simply called “*Opera*,” for the Santa Fe Opera, which produced it in 1970.

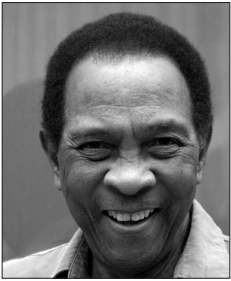
— adapted from online bios



Like other youths who awakened to the world of music in Thompson, Georgia in the 1950s, **Wendell Morris Logan** (born in 1940) was exposed to the sounds of Antoine “Fats” Domino, James Brown, “Little Richard” Penniman and Silas Green from New Orleans, who all appeared at the community center Logan’s father operated; he was also steeped, of course, in the jazz, the blues, the transcendent spirituals and joyous gospel music of his African-American heritage. But it was hearing an orchestra for the first time when he was 18 that

opened the door for him onto his particular path. Logan was drawn, almost from the beginning, to setting the words of African American writers. Works by the composer available on CD

include: *Roots, Branches, Shapes, and Shades (of Green)*, a one-movement piano concerto written for Neal Creque, who performed it with Edwin London conducting the nationally recognized Cleveland Chamber Symphony (The New American Scene II: Five Distinguished African American Composers); *Shoo-Fly* and *Remembrances* (on the CD *Beauty Surrounds Us*); and *Moments* for clarinet, violin, cello, flute and percussion (with the Thamyris ensemble led by Tania León on *A City Called Heaven*). In 1974 Logan, who had already held faculty appointments at Florida A&M, Ball State and Western Illinois universities, was invited to develop a program in African American Music at the Oberlin College Conservatory of Music, where he held the positions of chair of Jazz Studies and Professor of African American Music until his death in 2010. —adapted from online article by Dennis Dooley



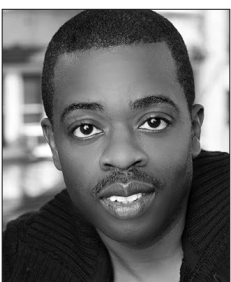
**Carman Moore** enjoys a full life in music with many accomplishments. They include: the premiere of his new solo work for double bass *Stallion* by Robert Black on the Bang On A Can streamed Marathon on April 18th of this year; his Berenice: *Variations on a Theme of G.F. Handel* was performed by Da Capo Chamber Players; In 1980 Carman Moore co-founded The Society of Black Composers with Kermit Moore, Dorothy Rudd Moore, Benjamin Patterson and Stephen Chambers; In 1976, his three movement *Wildfires and Field Songs* was commissioned and premiered by The New York Philharmonic under the baton of Pierre Boulez; and in the 1960s, Carman Moore wrote the first new-music column for *The Village Voice* and first reviews for such composers as Steve Reich and Alvin Singleton.



**David Rakowski** studied with Luciano Berio at Tanglewood in 1982 and wrote about *O King* in his dissertation. Among his awards are a Rome Prize and the Stoeger Prize from the Chamber Music Society of Lincoln Center. David Rakowski is the Walter W. Naumburg Professor of Composition at Brandeis University and is a member of the American Academy of Arts and Letters.



**David Sanford** has created works that have been performed by the Boston Modern Orchestra Project, the Berkeley Symphony Orchestra, and the Chamber Music Society of Lincoln Center, among others. His honors include the Rome Prize and fellowships from the Guggenheim Foundation and the Radcliffe Institute. David Sanford is the Elizabeth T. Kennan Professor of Music at Mount Holyoke College. His new album for big band, *Prayer for Lester Bowie* featuring Hugh Ragin, will be released on Greenleaf Music in September 2021.



Tenor **Robert Mack** recently performed the role of Bartell D'Arcy in The Irish Repertory Theatre's production of *The Dead, 1904*. He has received glorious reviews for his powerful but sweet lyric tenor voice, throughout the US and Europe. He has performed principal roles with noted opera companies, such as Houston Grand Opera, New York City Opera, Pittsburgh Opera, Budapest Opera, Palacio de Bellas Artes in Mexico City, The Royal Danish Opera, Opéra Française de New York, Toledo Opera, Nashville Opera, Opera Carolina, Opera Company of Philadelphia, The Springfield Symphony, The Paris Bastille, The Teatro Real in

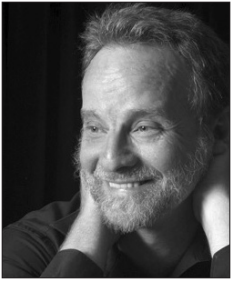
Spain, and has spent several seasons on the roster of The Metropolitan Opera. He performs tenor solos with The Alvin Ailey American Dance Company in *Revelations* and has performed in Spoleto Festival's premier of *Amistad* where the critics made mention of his very solid performance. Mr. Mack has performed on Broadway in *Smokey Joe's Café* and *3 Mo' Tenors*. He has been the tenor soloist in Verdi's Requiem, Mozart Requiem, *Elijah*, *The Seven Last Words*, and other notable oratorios. He recently performed the role of Frederick Douglass in the new musical *Common Ground* and the title role of Emmett Till. Mr. Mack is very proud to be the General Director/Co-Founder of Opera Noire of New York and Professor of Voice at North Carolina Central University.



Soprano **Lucy Shelton** is the only winner of two Walter W. Naumburg Awards—for both chamber music and solo singing. She is an internationally recognized exponent of 20th- and 21st-Century repertory, having premiered over 100 works by many of today's preeminent composers. Notable among these are Elliott Carter's *Tempo e Tempi* and *Of Challenge and Of Love*, Oliver Knussen's *Whitman Settings*, Joseph Schwantner's *Magabunda*, Poul Ruders's *The Bells*, Stephen Albert's *Flower of the Mountain*, and Robert Zuidam's opera *Rage d'Amours*. She has premiered Gerard Grisey's *L'Icône Paradoxiale* with the Los Angeles Philharmonic; sung Pierre Boulez's *Le Visage Nuptial* under the composer's direction in Los Angeles, Chicago, London and Paris; performed György Kurtag's *The Sayings of Peter Bornemisza* with pianist Sir Andras Schiff in Vienna and Berlin; and made her Aldeburgh Festival debut in the premiere of Alexander Goehr's *Sing, Ariel*. Ms. Shelton has exhibited special skill in dramatic works, including Luciano Berio's *Passaggio* with the Ensemble InterContemporain, Sir Michael Tippett's *The Midsummer Marriage* (for Thames Television), Luigi Dallapiccola's *Il Prigioniero* (her BBC Proms debut), and Bernard Rands' *Canti Lunatici*. Ms. Shelton's extensive discography is on the Nonesuch, Deutsche Grammophon, Koch International, NMC, Bridge, BIS, Albany and Innova labels. A native of California, Ms. Shelton's primary mentor was mezzo-soprano Jan De Gaetani. In recognition of her contribution to the field of contemporary music, she received Honorary Doctorate Degrees from both Pomona College (2003) and the Boston Conservatory (2013). Ms. Shelton has taught at the Third Street Settlement School in Manhattan, the Eastman School, the New England Conservatory, the Cleveland Institute, the Tanglewood Music Center, and the Britten-Pears School. In the fall of 2007, she joined the faculty of the Manhattan School of Music's innovative Contemporary Performance Program. Additionally, Shelton teaches privately in her New York City studio.



Multi-percussionist **Michael Lipsey**, born in New York, has performed with the Lincoln Center Chamber Music Society II, Newband/Harry Partch Instrumentarium, Riverside Symphony, founder-Talujon Percussion Quartet, Westchester Symphony, Tan Dun's Crossings, Ensemble Sospeso, New Music Consort. Festivals – Caramoor, Chataqua Institute, Bang-on-a-Can, Lille Festival, Making Music in Moscow Festival, Berlin Festival, Taipei Percussion Festival, Osaka Percussion Festival. He has made recordings for Sony Classical with the BBC Symphony, Red Poppy Records, CRI Records, Mode Records, and Nonesuch Records. He is the host of the New York City Day of Percussion. He is currently the Chair of the Aaron Copland School of Music at Queens College.



Pianist **Christopher Oldfather** has devoted himself to the performance of twentieth-century music for more than thirty years. He has participated in innumerable world-première performances, in every possible combination of instruments, in cities all over America. He has been a member of Boston's Collage New Music since 1979, New York City's Parnassus since 1997, appears regularly in Chicago, and as a collaborator has joined singers and instrumentalists of all kinds in recitals throughout the United States. In 1986 he presented his recital debut in Carnegie Recital Hall, and since then he has pursued a career as a freelance musician. This work has taken him as far afield as Moscow and Tokyo, and he has worked on every sort of keyboard ever made, even including the Chromelodeon. He is widely known for his expertise on the harpsichord and is one of the leading interpreters of twentieth-century works for that instrument. As a soloist he has appeared with the MET Chamber Players, the San Francisco Symphony, and Ensemble Modern in Frankfurt, Germany. His recording of Elliott Carter's violin-piano *Duo* with Robert Mann was nominated for two Grammy Awards in 1990. He has collaborated with the conductor Robert Craft, and can be heard on several of his recordings.



Conductor/composer **Marcus Jose Parris** has appeared with the Nashville Symphony Orchestra, Sinaloa Symphony Orchestra of the Arts in Sinaloa, Mexico, the National Symphony Orchestra of Panama, the Newburgh Symphony Orchestra, in Newburgh, NY., and the Da Capo Chamber Players. During the 2007/2008 season, he was assistant conductor of the American Symphony Orchestra in New York, NY, guest assistant professor at the Conductors Institute at Bard College, and finalist in the competition for the position of musical director of the YMF Debut Orchestra in Los Angeles. In addition, he shared the podium with Maestro Kurt Masur in a 2006 concert with the Manhattan School of Music Symphony Orchestra in conjunction with a series of master classes. That same year he was appointed Musical Director and Principal Conductor of the Opera Company of the Highlands. Among the works carried out with the OCH, his performances of *Madama Butterfly*, *La Boheme*, *Cavalleria Rusticana / I Pagliacci* and *Hansel and Gretel de Humperdinck*, were described as "agitation", "fluid", "precise" and "expert..." in the *Times Herald-Record* of the city of Newburgh, NY.

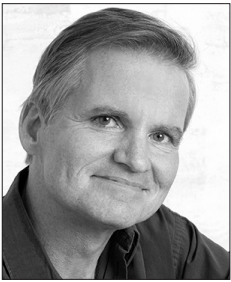


**The Da Capo Chamber Players** has been hailed by *The New Yorker* as a "distinguished ensemble...at the center of the New York new-music scene for forty-five years" (May 2016). Winner of the Naumburg Chamber Music Award early in its trajectory (1973), the ensemble is about to enter its 50th season, 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 Lieberman'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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## NEXT EVENTS IN THIS SERIES

### PROGRAM II

**YouTubePremiere**

**Tuesday, May 25, 2021 at 7pm (EDT)**

### ASIAN ECHOES

Chinary Ung's *Child Song*, delighting in and preserving Cambodian song in a time when it was forbidden, plus Chou Wen-chung's *Ode to Eternal Pine*, a musical reflection of the Chinese terms "*tian di ren* – heaven, earth, and humanity".

Lucy Shelton *host*

Chinary Ung, Michael Lipsey, members of Da Capo Chamber Players *speakers*

### PROGRAM III

**YouTubePremiere**

**Tuesday, June 22, 2021 at 7pm (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*

Valerie Coleman, Kyle Gann, members of Da Capo, *speaker*

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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  
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**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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