



D U K E M U S I C

[dnme]
Duke New Music Ensemble
Brittany J. Green, director

April 1, 2022

8 pm

Baldwin Auditorium

Temperamental Suite

- I. Choleric
- II. Phlegmatic
- III. Melancholic
- IV. Sanguine

Jeffrey Agrell (b. 1948)

Brandon Nutt, bass trombone

Thresh and Hold film

- I. Origin
- II. Forgetting
- III. Remembering
- IV. Embodying

Marlanda Dekine, poetry; Brittany J. Green, music; Mahkia Greene, film

Cello Counterpoint

- I. Fast
- II. Slow
- III. Fast

Steve Reich (b. 1936)

Kenneth Stewart, cello

Walkman Antiquarian

Thomas Meadowcroft (b. 1972)

Yarn/Wire

Laura Barger and Julia Den Boer, piano
Russell Greenberg and Sae Hashimoto, percussion

This concert is presented in association with Duke Performances.

Program Notes

Temperamental Suite (1997)

In the European Middle Ages it was thought that a person's temperament was determined by which of the four 'fluids' of the body was dominant. If 'yellow bile' was predominant, the person would be choleric (movement 1), i.e. angry; too much 'phlegm' made the person phlegmatic, stolid, sluggish, apathetic (movement 2); an excess of 'black bile' gave rise to the melancholic or gloomy personality (movement 3); and if the blood was the dominant fluid, the person would be sanguine that is, have a ruddy complexion and be cheerful, fun-loving, and optimistic (movement 4).

Thresh and Hold (2022)

Thresh and Hold is the multimedia companion project to Marlanda Dekine's book of poetry by the same name. Broken into four parts– Origin, Forgetting, Remembering, and Embodying, the work explores concepts of land and ancestry in the American South. This film was produced by Castle of our Skins.

Part 1: Origin – An entry point, arrival(s), an opening portal into realms, unbounded, innocent.

Part II: Forgetting – Akin to experiencing a “dark night of the soul,” experiences that led to one's abandonment of self, unconsciously entering a retrieval process as witness.

Part III: Remembering – After wandering in the dark, one is exhausted from avoiding their own shadows. Lying down to rest, to heal, to remember what is true about oneself.

Part IV: Embodying – Returning to one's own body and integrating lived experience and ancestry for continual healing and returning to society with new insights and compassion.

Cello Counterpoint (2003) is scored for eight cellos and can be played by a soloist with the other parts pre-recorded or by a Cello Octet. It is in three movements, fast, slow fast.

The first and last movements are both based on a similar four chord cycle that moves ambiguously back and forth between c minor and Eb major. This harmonic cycle is treated extremely freely however, particularly in the third movement. As a matter of fact, what strikes me most about these movements is that they are generally the freest in structure of any I have ever written. The second, slow movement, is a canon in Eb minor involving, near the end of the movement, seven separate voices.

Steve Reich comments about the work, “*Cello Counterpoint* is one of the most difficult pieces I have ever written, calling for extremely tight, fast moving rhythmic relationships not commonly found in the cello literature.” *Cello Counterpoint* was co-commissioned by the Koussevitzky Foundation in the Library of Congress, the Royal Conservatory in The Hague and Leiden University, for cellist Maya Beiser.

Kenneth Stewart comments on the work:

I've been familiar with Reich's set of Counterpoints (Electric, New York, Vermont, etc.) throughout my career as a performer and composer, but preparing for this concert has been eye-opening. The undertaking to create anew the entire texture (solo and seven backing parts) for this concert has been substantial.

The level of detail required to layer the music in this piece has provided me with new insights into Reich's work, contemporary minimalism as performance practice and has enabled me to rethink the craft of music production in contemporary music. The process reminds me of combing through every note of my work in my dissertation when I was a Ph.D. student here at Duke. I tried to have fun with it by putting my own individual spin on the piece with electronic elements. It is my hope you enjoy the fruits of my labor.

Walkman Antiquarian (2014) was commissioned by Yarn/Wire/Currents, an ongoing collaboration of ISSUE and the piano and percussion quartet Yarn/Wire. The work makes use of various combinations of music technologies in order to make clear the dizzying and ever accelerating use of technology in music making and consumption, and this technology's effect upon the ability to think in longer blocks of time.

About the Performers

Brandon Nutt is a performer, composer, and educator with a passion for improvisation and creativity. He specializes in jazz and classical repertoire on both bass and tenor trombone and teaches low brass technique and jazz improvisation. He has performed at clinics, conferences, and venues across the United States including the Rafeal Mendez Brass Summit and OKC Thunder NBA games. In 2020, his jazz quintet Diminishing Returns released their debut album, *Five Cents Flat*, featuring his compositions *It's Fine* and *Walkapottamus*. Brandon holds degrees in trombone performance from Appalachian State University and the University of Oklahoma, where he studied under Dr. Drew Leslie and Dr. Irvin Wagner.

Marlanda Dekine's work has been published or is forthcoming in Oxford American, Poetry, Emergence Magazine, Beestung, Annulet, Shuddhashar Magazine, and elsewhere. They are the 2021-2022 Castle of our Skins Shirley Graham du Bois Creative in Residence, a recipient of the 2022 Palm Beach Poetry Festival Langston Hughes Fellowship, a 2021 Tin House Scholar, and a Watering Hole Fellow. Currently, Marlanda serves as Healing Justice Fellow with Gender Benders and is working with the award-winning composer/performer collective, Counter)induction, on a muso-poetic work entitled *Ars Poetica*. They are a graduate of Furman University (B.A. Psychology) and the University of South Carolina (Master of Social Work). They live in Georgetown, South Carolina with their amazing dog, Malachi.

Brittany J. Green is a North Carolina-based composer, creative, and educator. Described as "cinematic in the best sense" and "searing" (Chicago Classical Review), Brittany's music works to facilitate collaborative, intimate musical spaces that ignite visceral responses.

Her music has been featured at concerts and festivals throughout North America, including the Boulanger Initiative's WoCo Fest, New York City Electronic Music Festival, and Experimental Sound Studio. Her music has been commissioned and performed by the Emory University Symphony Orchestra, International Contemporary Ensemble, JACK Quartet, and Transient Canvas.

Brittany's music has been awarded the American Academy of Arts and Letters 'Charles Ives Scholarship (2022), ASCAP Foundation's Morton Gould Award (2021), and New Music USA's Creator Development Grant (2021). She is currently a Dean's Graduate Fellow at Duke University, pursuing a Ph.D in Music Composition.

Mahkia Greene is a Columbia-based digital storyteller and teaching artist with a degree in Media Arts from the University of South Carolina (USC). Since graduating USC, Mahkia has not only been creating and experimenting with different forms of media through freelance work and personal projects, but teaching Media literacy and Video Production for over 5 years-running a collection of after school, in-school, and field trip programs as well as guest speaking at various venues around the country including guest facilitating at the 2018 Obama Foundation Summit in Chicago, IL. Mahkia's work often explores the intersection of media and identity in order to encourage subversive art. Some of her past programs such as 'TakeBreakMake'-an after school media program dedicated to LGBTQIA+ Youth and 'Lower Richland storyLab'-an in-school film program focused on aiding students to explore their rural community-are just a few examples of the mingling of art and culture Mahkia helps others to interrogate. As a Black-queer-southern artist, herself, Mahkia strives to help marginalized communities retake the means of telling their own stories.

Kenneth Stewart is an educator, composer, and performer with particular technical expertise in production, emergent technology, virtual reality and performance technology in dance and music. He is actively engaged in advancing equity and inclusion in his research. Kenneth is passionate about collaboration. He specializes in creating music and teaches from varied musical disciplines.

Yarn/Wire was founded in 2005 by four like-minded friends who were graduate students at SUNY Stony Brook. There was no plan, just a desire to play music together. After exhausting the pre-existing available music confined under the new-music umbrella, Yarn/Wire realized in that in order to keep playing, they would have to actively create music within partnership with their peers: composers, sound artists, noise musicians and more around the world. This allowed the group to better reflect their sprawling interests and tastes while supporting the varied voices and backgrounds of those around them. After 16 years, there's still no real plan - they are still as curious and in love with music as the earlier days of the ensemble, and just as dedicated to finding depth and value in the music they believe in.