The Roaring Twenties

FRIDAY **OCTOBER 4, 2019** 8:00

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The Roaring Twenties

FRIDAY **OCTOBER 4, 2018** 8:00
JORDAN HALL AT NEW ENGLAND CONSERVATORY
PRE-CONCERT TALK AT 7:00

JOHN ALDEN CARPENTER KRAZY KAT (1922)

JOSEPH SCHILLINGER FIRST AIRPHONIC SUITE (1929)

Carolina Eyck, theremin

DALIT WARSHAW SIRENS: A CONCERTO FOR THEREMIN AND ORCHESTRA IN THREE MOVEMENTS (2017)

I. Clara's Violin
II. Ulysses
III. Fugal Horn

Carolina Eyck, theremin

INTERMISSION

KURT WEILL LITTLE THREEPENNY SUITE (1931)

1. Overture
2. The Moritat of Mack the Knife
3. The Instead-Of Song
4. The Ballad of the Easy Life
5. Polly's Song and Tango-Ballad
6. Cannon Song
7. Threepenny Finale

JOHN ALDEN CARPENTER SKYSCRAPERS (1926)

GIL ROSE, conductor

CLIVE GRAINGER

TONIGHT'S PERFORMERS

FLUTE
Sarah Brady
Ashley Addington
Rachel Braude

OBOE
Jennifer Slowik
Mary O'Keefe
Catherine Weinfield

CLARINET
Gary Gorczycz
Kevin Price
Rane Moore

SAXOPHONE
Philipp Staudlin
Sean Mix
Scott Chamberlain

BASSOON
Ron Haroutunian
Stephanie Busby
Greg Newton

HORN
Neil Godwin
Alyssa Daly
Alex Stening
Nick Auer

TRUMPET
Terry Everson
Eric Berlin
Richard Kelley
Adam Gautille

TROMBONE
Hans Bohn
Alexei Doohovsky

BASS TROMBONE
Chris Beaudry

TUBA
Ken Amis

TIMPANI
Craig McNutt

PERCUSSION
Robert Schulz
Craig McNutt
Nick Tolle
Mike Zell
Maria Finkelmeier

PIANO
Linda Osborn
Yoko Hagino

HARP
Hyunjung Choi

BANJO
Steve Marchena

GUITAR
Jerome Mouffe

ACCORDION
Katherine Matasy

VIOLIN I
Gabriela Diaz
Megumi Stohs
Susan Jensen
Gabriel Boyers
Amy Sims
Yume Okada
Ben Carson
Sonia Deng
Nicole Parks
Sarita Uranovsky
Todur Dornescu
Sean Larkin

VIOLIN II
Colleen Brannen
Paolo Caballero
Julia Cash
Kay Rooney Matthews
Aija Reke
Edward Wu
Aleksandra Labinska
Audrey Wonziak
Mina Lavcheva
Shadwa Mussad

VIOLA
Peter Sulski
Abigail Cross
Sam Kelder
Emily Rome
Ashleigh Gordon
Dimitar Petkov
Lauren Nelson
Amelia Hollander Ames

CELLO
Rafael Popper-Keizer
Nicole Cariglia
Jing Li
Miriam Bolkosky
Stephen Marotto
Velleda Miragias

BASS
Tony D'Amico
Bebo Shiu
Scot Fitzsimmons
Kate Foss

CHORUS

SOPRANO
Alecia Batson
Melynda Davis
Kristin Fahning
Lyndie Laramore
Aurora Martin
Kay Patterson

TENOR
Joel Edwards
Jeremy Ayres Fisher
Wes Hunter
Fran Daniel Laucerica
Eiji Miura
Connor Vigeant

PROGRAM NOTES

By Clifton Ingram

THE ROARING TWENTIES

The Twenties were a time of great social change. As 2019 comes to a close (during an election year, no less), we find ourselves immersed in palpable divisiveness. As in the Twenties, current American opinion still differs violently on the particulars of racial equality, women's rights, drug legality, and political integrity. All in all, we can relate. We are still experiencing the great eternal American struggle between personal freedom and institutional power, between law and crime, between state and federal governments, between concepts of individualism and collectivism.

While these conflicts may hold a certain romance or nostalgia for Americans, the wounds of the Twenties were felt as deeply then as we feel our own now. Happily, many like-minds were able to find each other, to resist the status quo, and to innovate and bring forth new styles and creative movements. Artists' efforts culminated in innovations in Expressionism, Surrealism, and Art Deco, as well as new affiliations like Bauhaus, Dada, or Die Blaue Vier.

If these similarities bind together our predicaments across the gulf of time, perhaps it is not so much the historical facts of the Twenties in themselves that should fascinate us. Perhaps we should put our attention more on the essence of the period's collective pattern-seeking, how our forebears found their own meaning in the madness of their epoch. The essence of the Twenties is so close to our own, even after a hundred years we may remain too close to their culture.

The following notes for this evening's music therefore attempt to navigate an anamorphic view of the Twenties, a glance back over the shoulder from where we are at what we were before the plunge.

JOHN ALDEN CARPENTER (1876-1951)

Krazy Kat, a jazz pantomime (1922)

Creator of *Krazy Kat*, George Herriman was nicknamed "the Greek" by fellow cartoonist Tad Dorgan. His mixed-race Créole background being a secret—even possibly to himself to an extent—Herriman was often mis-identified as French, Irish, or Turkish to explain away his complexion and "kinky hair," which he admitted to friends that he often hid with a hat. Only in 1971 did a sociologist publicly confirm Herriman's hidden heritage, Arthur Asa Berger having discovered that a birth certificate obtained from the New Orleans Board of Health gave the cartoonist's race as "colored." George Herriman's family hailed from the Tremé neighborhood in New Orleans, historically a racially mixed area where many free people of color settled. It was a site for the early abolitionist movement, the (in)famous "Back of Town" known for its vibrant culture, especially that of live music and as the birthplace of jazz. But when the failure of the Reconstruction era became apparent in the light of increasing Jim Crow oppressions, Herriman's father moved his family to Los Angeles

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—Aaron Keebaugh on last season's premiere of *Eleven Moons* in the *Boston Classical Review*

when George was nine years old. Seemingly, this was when George Herriman started passing as white, perhaps a reinvention of their family in the face of institutional racism.

With these complex identities at the heart of his creativity, Herriman perhaps went over many readers' heads, and his loudest fans were often made up of intellectuals, artists, and critics. T. S. Eliot, Langston Hughes, E. B. White, and E. E. Cummings, to name a few; Cummings being pivotal in creating the first anthology book of *Krazy Kat* upon Herriman's death.

Indeed, Herriman's legacy lived on well after his death, influencing many comic-book creators that take on the passed torch, artists such as Charles Schulz, Robert Crumb, Art Spiegelman, Bill Watterson, and Chris Ware. But as a musical work, Carpenter's *Krazy Kat* suffers a similar fate as George Herriman's work. Albeit unspeakably influential, both artists have been somewhat eclipsed by the refinement of the very stylings that they had helped create for their respective mediums.

Herriman's *Krazy Kat* strip debuted in 1913, running some decades until the artist's death in 1944. The comic revolves around three primary characters—Krazy Kat, Ignatz the mouse, and Offisa Pupp—positioned in a curious and mystifying love triangle. Krazy loves Ignatz, whose sole joy in life is to throw bricks at Krazy. (Oh, unrequited love!) This violence Krazy mistakenly takes as signs of affection, complete with floating hearts upon impact and swooning dialect-heavy declarations of his "Lil' Ainjil." Offisa Pupp, in love with Krazy, attempts to stop Ignatz. Because here's the kicker with Krazy: their gender is fluid, switching between "he" and "she" as Herriman saw fit. Knowing Herriman's occluded background, it is hard not to see the artist's own dual-status as a white-passing minority in his depictions of Krazy's gender fluidity. The transgression of crossing these boundaries, the pressures of oscillating between cultures, the schizophrenic identity-split of code-shifting between worlds, must have taken its toll on Herriman and seeped into his art.

While not quite as "fast and wacky" as Carl Stalling's zany scorings for Warner Brothers' *Looney Tunes*, Carpenter's ballet plays like the prototype to the following generations' cartoon music of the Thirties. However, Carpenter's tone is far from nihilistically frantic, often evoking a warm, hopeful nonchalance. Clever, but not *too* clever to be off-putting. In essence, the composer's craft can be somewhat well hidden, never coming off as too showy. The music of *Krazy Kat* may unfold episodically enough, but from moment to moment the gestures never stand still for too long, always getting up to hijinks like Krazy and his pals. Musical gesture transforms quickly into another and another, capturing the proto-surreal character of Herriman's original drawings. In this way, Carpenter's orchestral writing is analogous to the way that Herriman's style would play with poetic language, relying on colorful dialects and multilingual puns, or would draw the eye with daring illustrative design, where each strip had its own unique logo and particular panel layout to fit the setting of each story. Like a Bauhausian form-meets-function in Herriman's work, Carpenter's steady hand also controls the music in similar aplomb. There is a kind of fluidity to Carpenter's jazz pantomime, oscillating between musical ideas in the same way that Herriman's comic-strip character plays with entendre and irony, rarely at the expense of the reader's or listener's pleasure of the work.

The character of Krazy Kat seems more relevant than ever in light of our culture's recent grappling with non-dualistic gender identities. Krazy seems to self-identify as what we would now call non-binary, freely alternating between "him" and "her" and refusing to be pinned down. For example: When confusing an owl-caller at their door as to whether the

gentleman or lady of the house is in or not, Krazy Kat replies paradoxically that they both are and aren't. The caller, beginning to wise up, proclaims, "SAY—WHO IS IN—ANYWAY?", Krazy Kat simply responds, "ME.", slamming the door in the owl's face. Such a simple response, yet it thunders to us from the past as an answer to our own dilemma, where being one's self ought to be enough justification for equality. Period.

JOSEPH SCHILLINGER (1895-1943)

First Airphonic Suite (1929)

Joseph Schillinger's *First Airphonic Suite*, written for inventor-musician Léon Theremin, must have been quite the happening. Like a mystifying demonstration of electrical current at the turn of the century by Nikola Tesla, one can imagine there must have been enough anticipation in the hall that it felt like there was "electricity in the air." Premiered in 1929 by the Cleveland Orchestra with Theremin himself as soloist under the baton of Nikolai Sokoloff, this was the first piece for theremin and orchestra. One hopes that Schillinger and Theremin, both Russian-born and American emigrates, must have found some solace in working together.

If *First Airphonic Suite* sounds a bit like film music to us, that should come as no surprise. It was in the Twenties that the film industry truly took hold, a cinema revolution, as composers began to stray from the concert hall to score music for this new artistic medium. The Suite opens with the sinuously snaking lines of a bassoon duet, coiling in their ominous lower range before the theremin soloist fades in on a simmering melancholic melody that exploits the buzzing sawtooth lower register of the electronic instrument. Soon, the theremin soars up an octave, pouring out a lyrical lament. The sound evokes an image of electrical current, like the futurist technology that galvanized the robot of Fritz Lang's 1927 film *Metropolis*. One cannot perhaps hear the sounds of the theremin and not conjure images of 1920s pulp sci-fi. Seething swells from the strings increase the *noir* feeling, only deepening the dark urban atmosphere when the brass join to support.

The rest of the Suite unfolds in three large sections. This first lament, the second more lively "factory line" section, and the third that is a synthesizes of the two. Further along the lines of Lang's *Metropolis*, we may recall the movie's tag: "There can be no understanding between the hands and the brain unless the heart acts as mediator." The theremin, with its touchless technique, may be our heart here, mediating between human despair and mechanical production. Fittingly, *Metropolis* mirrors a quote by Henry Ford, inventor of the "Tin Lizzie." Ford held that "[c]oming together is a beginning, staying together is progress, and working together is success." Schillinger, despite being the first to attempt writing a piece for this unique instrumentation, has succeeded in delivering the ghost to the machine by baking a narrative of unification directly into his landmark Suite.

Schillinger's legacy lives on today, albeit not as often in the concert hall as he perhaps deserves. He produced many fine students; notably, George Gershwin, who wrote *Porgy and Bess* while studying with him. But Schillinger is probably best-known for systematizing his compositional method into a pedagogic tool, which he called the Schillinger System. Having passed on his System to an ample group of students, one in particular became a teacher of the new method. Lawrence Berk would go on to found a music school in Boston to continue Schillinger's teachings. Schillinger House, founded in 1945, operated for a decade before transforming in the Berklee College of Music in 1954. There, the Schillinger method was used in Berklee's curriculum until the early 1970s.

DALIT WARSHAW (b. 1974)

Sirens: A Concerto for Theremin and Orchestra (2018)

The theremin featured in Dalit Warshaw's *Sirens* is indeed a unique instrument, created by Lev Sergeyevich Termen, better known as Léon Theremin upon emigrating to the States. Theremin was a bit like Twenties contemporary Edgar Varèse, a mad scientist of a composer that was obsessed with the intersection of industry, noise, and music. Before the Russian revolution, Theremin had studied both electrical engineering and music, combining scientific know-how with aesthetic creativity. Notably, Theremin arrived at the epiphany for his new electronic instrument while experimenting with an "electric watchman" burglar alarm system when he noticed how it used the natural electrical capacitance of the human body. He could make sound this way, which meant he could make music without even touching his new instrument. The first prototype of the theremin was unveiled in 1920 and, after being successfully demoed for Lenin himself, went on tour touting Soviet technological ingenuity. It is an instrument of class mobility, one that shirks the pedagogic model of the conservatory.

The Twenties definitely saw a lot of mobility on a whole. Feminist thinking was also on the rise, and women's suffrage was a much fought-over battle. Finally, on August 18th, 1920, the 19th Amendment to the U.S. Constitution granted American women the right to vote. With their new found freedom, women began to cross the gender line. Flappers, liberated women who drank, smoked, and carried on in the same way that men enjoyed, became more prevalent. Yet, women composers were not exactly common. Clara Rockmore, who was Warshaw's teacher and mentor, shows the Twenties as a time when women were becoming more common as performers. It makes sense then for this woman composer to write for an instrument first championed by a woman, as both a personal and historical *hommage*.

Note from the composer:

> I first met theremin virtuoso Clara Rockmore when I was a very young girl, during one of my frequent visits to her sister, the brilliant pianist Nadia Reisenberg. Nadia was a significant mentor during my early musical development as a pianist and composer, until her passing in 1983. When I first heard Clara play her theremin, I was immediately struck by her incomparable tone that suggested a sonic mélange of violin and voice merged with the otherworldly. My affinity for the instrument led Clara to begin teaching me in 1991, when I was 16 years old, inviting Bob Moog to study her theremin (custom-built for her by the inventor, Leon Theremin) so that he could build a replica for me, my Moog 91W model.
>
> Upon Clara's death in 1998, I resolved to realize her vision of the theremin's admittance onto the roster of serious classical instruments, by creating for it a repertoire of art music that would reveal its hidden yet innate expressive potential and highlight the many various potential dramatic and technical facets of the instrument, aside from more obvious novelty effects such as large multiple-octave *glissandi*, heavy vibrato

and capacity for dynamic extremes. While I have featured the theremin in works for instrumental ensembles of varying sizes and varieties for years, my ultimate goal was to compose a concerto for theremin and orchestra that would feature its timbral versatility and capability to blend within—and solo above—an orchestral music context.

The theremin has many paradoxical qualities. It is an electronic instrument, yet can sound profoundly musical, even human. While it is the forerunner for so many subsequent technological inventions ranging from high security alarm systems to the synthesizer, it also remains the electronic instrument most sensitive to human presence, despite the fact that it is played without being touched. Playing the theremin presents its highly unique challenges and marvels, among them dealing with its imaginary, fluctuating aerial fingerboard (for which having absolute pitch is preferable). Also, dynamics and articulations are achieved inversely, as the default state of the instrument—when at rest—is sound, the hand carving away at its negative space much like a sculptor chisels at stone, through interference within the electromagnetic field. To perform the theremin as the inventor intended was to imprint the human musical capacity and technique onto the non-human: it was to lend soul to a machine.

Movement I: "Clara's Violin"

The fascinating tale of this instrument, its inventor, and the various historical personalities involved in its development begged to be addressed through music. The first movement of *Sirens,* entitled "Clara's Violin," highlights Clara's deep and early relationship with the violin that was then sublimated into her theremin playing. It is also a musical depiction of Clara's own personal and musical story, the narrative created through an interaction of leitmotifs derived from the names of the related characters and the instruments they played. In addition to the leitmotif for Clara Rockmore, included are the inventor (and her suitor) Leon Theremin, her sister Nadia (invoked, alongside another leitmotif derived from the word "piano," in the lilting evocations of pianistic Romanticism in the first movement), her violin, her theremin (also the basis of a "Thera-fugue" in the last movement), even the KGB (responsible for the mysterious and sudden kidnapping of Theremin from his New York apartment by the Soviets in 1938).

The piece begins from the depths, as the theremin emerges in slow *glissando* from a smoky orchestral drone of low B, alighting upon certain notes punctuated by pizzicato in the orchestra, like sparks among embers. The following names arise from the dark: "CLARA" (B-G#-A-D-A, the first—and foremost—leitmotif to unfold), "ROCKMORE," along with the musical iteration of my own name. A *crescendo* leads to an arrival on C# (spanning a three-octave leap), and the proclamation of the leitmotif "THEREMIN." A waltz wanders in, a second theme based upon Clara's name. Her sister, "NADIA," puts in an appearance, along with her instrument, "PIANO," as theremin and piano play a duet, in tribute to the sisters' close relationship and collaboration.

The beginning of the development section marks a return to the opening abyss, in which the earlier leitmotifs are further explored, ultimately leading to the appearance of the "KGB" leitmotif, as it happens, represented aptly by a bleak Ab minor triad. From the depths of the "KGB," the theremin commences its cadenza (also entitled "The Emergence"), an emotive exploration of previous material. After the theremin gives up its ghost, "Clara's Violin" theme returns once again, as a duet with the piano prominently figured, although the solo violin has taken the theremin's place.

Movement II: "Ulysses"

The second movement, "Ulysses," enacts Kafka's parable "The Silence of the Sirens," based on Homer's tale from the *Odyssey*. Kafka presents a unique, alternative theory regarding the nature of the musical torment inflicted by the deadly Sirens upon the sailors' ears: he maintains that even more lethal than their song was, in fact, their punishing interruptions of silence. I gravitated toward this story in part as it presented the perfect opportunity to explore the breathtakingly seductive lyrical quality of the theremin, awakened when given the opportunity to sing melodically. I also sought to instate a self-challenge as a composer: to create an atmosphere so unsettlingly beautiful as to tantalize the listener, the Sirens' melody (and corresponding leitmotif) interrupted at odd moments with increasingly deafening silences. Finally, after the most climactic—and ecstatic— expression of yearning, we hear the anguished cries of Ulysses (along with the introduction and development of his leitmotif). The Sirens' ultimate response, of mystery and irresolution, is in the form of a loop canon in two voices (as the Sirens were a pair!). We are left alone, facing our own silence with an ethereal high F.

Movement III: "Fugal Horn"

Our trance is interrupted by the third movement, "Fugal Horn," a romping, *scherzando* fugue that degenerates into the final type of "siren" presented in this concerto: an alarm, evoked by the wide *glissando* effect that is one of the instrument's trademarks (not unlike the orchestral "siren" utilized frequently by composers of the early-mid-20th century, notably Varese). This "Thera-fugue" is based upon the following leitmotifs: "THEREMIN" (as fugue subject), "DALIT" (as countersubject #1), and "CLARA" (as countersubject #2). A large *crescendo* leads to a climactic standoff between theremin and orchestra, as the two entities parry back and forth in dramatic, widely spanned *glissandi*. They finally join forces as a "meta-theremin," playing the "thera-fugue" subject, disguised via large, swooping octave displacements, in complete unison. After a climactic shriek on high F (the ultimate alarm, or horn!), we are catapulted down to a last resolution on the original tonal center of the piece (the note B), above which leitmotifs bearing the composer's name (excepting one last wink from the C-minor "KGB" leitmotif) sign off the work. Finally, leitmotifs based upon my own signature conclude the piece.

Many thanks to the Guggenheim Foundation, which provided me the Fellowship that enabled composition of this work. Sirens *is dedicated in memoriam to Clara Rockmore.*

— Dalit Warshaw, August 2019

KURT WEILL (1900-1950)

Kleine Dreigroschenmusik (Little Threepenny Music) (1929)

Kurt Weill's career began under the promising auspices of the Weimar Republic. In this way, like few others Weill's name is synonymous with the Twenties. Mixing leftist politics with the cabaret and concert fashions of his day, Weill is best known for his collaboration with playwright and poet Bertolt Brecht. The two would be pivotal in producing works that would set the mold for a new type of musical theater, one that entertained their audience as much as challenged them with a "social purpose."

The Threepenny Opera is the best known product of their partnership, a recasting of John Gay's 18th-century English ballad opera, *The Beggar's Opera*, as translated by Elisabeth Hauptmann. Tonight's version of Weill's music, *Little Threepenny Music*, is a suite arrangement by Weill for wind orchestra. Ironically, Brecht's Marxism would prove too much for Weill's more permissive socialism, ending their working together shortly thereafter in 1930. According to his wife Lotte Lenya, Weill was not able to please Brecht's political sensibilities, about which Weill would jokingly say that he was unable to "set the communist party manifesto to music." Soon after In 1933, Weill was forced to flee Nazi Germany after finding out his name was on an arrest list. He was an obvious target and an early one at that. Born a cantor's son, Weill's profile as a leftist Jewish artist would have won him no votes from the rising fascist regime.

His stance against Wagner, a favorite of the fascist Führer, probably did not help. For Weill, *The Threepenny Opera* was a "most consistent reaction to Wagner and the aristocratic history of the opera itself," one which critic and musicologist Hans Keller cleverly called "the weightiest possible lowbrow opera for highbrows and the most full-blooded highbrow musical for lowbrows." Weill himself explained in 1929 that "[i[f the framework of opera is unable to withstand the impact of the age, then this framework must be destroyed ... In the *Dreigroschenoper*, reconstruction was possible insofar as here we had a chance of starting from scratch," claiming that the "music cannot further the action of the play or create its background", but achieves its proper value only when music serves to interrupt the theatrical action at the proper moments. In this way, *The Threepenny Opera* is a mixed form, which blended spoken theater and popular musical idioms with the trappings of operatic tradition.

This hybrid form is what has made *The Threepenny Opera's* popularity so enduring over the last century. The work is liminal in nature, existing at the threshold of "low" and high" aesthetics, a parody of operatic convention that mixes late Romantic lyricism with folkish street sense. While there is something Mahlerian about Weill's combinatorial sensibilities, Weill seems to bring this mission to its logical conclusion. Going beyond Mahler, Weill's inspiration from "lowbrow" traditions often seems to win out over any sense of high-society stuffiness. The sound of the streets dictates the proceedings here, and rarely the other way around. The craft of the concert composer serves to temper the noise of bar song and cabaret stage, but never to sap its raw essence or simply to appropriate it into high-art context.

The Threepenny Opera premiered on August 31, 1928. It was an instant smash hit, establishing Weill as one of the most successful composers of Weimar Germany and inter-war Europe. The work was so successful, in fact, that it received an adaptation in the early days of the burgeoning "sound film" era by director Georg Wilhelm Pabst in 1931. And while the plot is changed significantly by Pabst (mostly notably only some of the songs being used), the adaptation stands as an undeniable classic in early film. Like in the Weill-Brecht original, the musical numbers are carefully poised around the spoken word, often in a diagetic fashion as music originates from sound sources within the film's own world.

The soul of the plot of *The Threepenny Opera* is the humanity of its characters, despite and perhaps sometimes even because of their criminality. Even Jackie "Tiger" Brown, the corrupt police chief, is little threat to Mack's criminal enterprising, as he is also one of Mack's oldest friends from their army days in India. Through the lens of the Twenties, however, Mack and Jackie's status as veterans would have spoken loudly to the latest wave of soldiers, recently come home from World War I. Many of these veterans demonstrated symptoms of "shell shock," unable to fit into the normal structures of society, suffering from what today we call post-traumatic stress disorder. We are left to wonder if Mack's experience of war has anything to do with the creation of his nefarious persona as a gang boss nicknamed "the Knife." Of course, it would not be Weill-Brecht without the ambiguity, so the possibility haunts their camaraderie. We are all heroes, we are all villains.

JOHN ALDEN CARPENTER

Skyscrapers, complete ballet score (1926)

The satirist Juvenal, writing at the time of the early Roman empire, lamented the plight of the shoddy giant tenement housing projects called *insulae*. While these early projects did not achieve the great heights accomplished by the modern era's high-rise buildings, there is a recognition of the failure of our own architectural projects in them. But in the Twenties, skyscrapers represented a new kind of life, a space for the new hopes explicit in rising urbanization across the country. At the end of the 19th century, Major William Le Baron Jenney had created a load-bearing structural frame, leading to the "Chicago skeleton" design. John Alden Carpenter was growing up in this landscape, his artistic psyche permeated and primed for musical exploration of this evocative new architectural design.

John Alden Carpenter was born in the Chicago suburb of Park Ridge on February 28, 1876. Educated at Harvard University under the tutelage of John Knowles Paine, Carpenter would continue his promise as a composer, traveling to Europe to study with Edward Elgar in Rome in 1906. Upon returning to his home city, the composer would study with German-American Bernhard Ziehn, a major (albeit largely forgotten) contributor to musical culture in pre-war Chicago. There Carpenter would remain, supporting his compositional career with the family business, a shipping supply company.

For Carpenter, the skyscraper was as a portrait of "the many rhythmic movements and sounds of modern American life," an ambitious melting-pot of multiculturalism that could translate into music. Written a handful of years after the success of *Krazy Kat*, Carpenter demonstrates with 1926's *Skyscrapers* a style that had by that time soaked up more of the jazz craze of the era. This time, instead of a "jazz pantomime," this new ballet bore the subtitle "A Ballet of Modern American Life." The work is cosmopolitan in flavor, freely mixing the idioms of blues and ragtime with concert-music modernism, including bi-tonal harmonies, asymmetric rhythms, collage textures, not to mention the addition of more folk and jazz instrumentation to the orchestra. If this sounds like

the music of Igor Stravinsky, it may come as no surprise that Carpenter had originally begun *Skyscrapers* as a commission for Serge Diaghilev in Paris, where the Russian-born composer had reached international fame.

Yet, not all is "wine and roses" with Carpenter's conception of his skyscraper ballet. He described the skyscraper in his music as "huge and sinister … a stark and ominous skeleton of black and red." There is a violence to urban lifestyle, which Carpenter exploits using brass to bleat like the horns of early automobiles. Pianos and xylophone "pound the pavement" like commuters going to and from work, ready for a night of entertainment at the many speakeasies and jazz clubs. Horns introduce a respite from the bustling of this city-noir, culminating in what Carpenter calls the "Song of the Skyscraper." Leaving the streets to take in the sights for awhile, the music takes a vaudeville turn, which Carpenter describes as an "exaggeration of the Coney Island type of American amusement park, complete with all its gay and tawdry trappings and a preposterous moon."

Snippets and quotes of songs like Stephen Foster's "Massa's in the Cold Cold Ground," "When You Ain't Got No Money Well You Needn't Come Around," and "Yankee Doodle" pepper the music in a lively way. A strange surreal dream sequence follows, depicting a sleeping janitor who fantasizes a chorus of a "Africanist" made-up language, which Carpenter intended as a "throw-back to … plantation life: 'Manola Bola, manola monabolo.'" This leaning on exoticism is, of course, a problematic one that litters a great deal of repertoire of twentieth century music. Our twenty-first century sensibilities may find this representation of African culture questionable, if not outright inappropriate; nor would we be wrong. There is hope in our disdain, simply because we have made some headway in the way we are beginning to see ourselves appropriating other cultures to revitalize our own. However, the key may be with the sleeping janitor. Like cartoonist George Herriman's erased identity, perhaps the janitor—his ancestors having been stolen from Africa—can only dream of a homeland that he has never experienced. There is a kind of sad hope there, in this working-class imagination, a sense that what has been lost can indeed be regained, if only for the duration of a fleeting nap. The janitor's dream is problematic in the same way that the promise of the American Dream is, whose meritocracy may be an illusion in the end. But as the transformative power of the blues and its ability to process cruelty and misfortune continued to morph into the jazz during the Twenties, so did this ability to find the humanity amongst the cruel streets and indifferent towering structures of emerging modern life in the early twentieth century filter into American concert music via the works of composer like John Alden Carpenter.

Clifton Ingram is a Boston-based composer, performer (Rested Field, guitars/electronics), and writer interested in the fault lines between contemporary and historical traditions. He holds degrees in music (composition) and classics from Skidmore College and The Boston Conservatory.

GUEST ARTIST

CAROLINA EYCK (THEREMIN) is a GermanSorbian musician and composer, largely recognized as the world's leading theremin virtuoso. Carolina Eyck was a child prodigy, beginning her studies at age seven with Lydia Kavina and developing her own eightfingerposition playing technique by age 16. She published *The Art of Playing the Theremin*, which teaches her technique, at just 17 years old. Her method is now being used by thereminists around the world and has revolutionized how the instrument is played.

As a soloist and chamber musician, Eyck has given concerts worldwide, and has collaborated with Heinz Holliger, Robert Kolinsky, Gerhard Oppitz, the conductors Andrey Boreyko, Michael Sanderling, Gürer Aykal, John Storgårds and Brad Lubman. She has been a soloist with the Berlin Radio Symphony Orchestra, Brussels Philharmonic, Argentine National Symphony Orchestra, the Dresden Philharmonic, the Bern Symphony Orchestra, the Lapland Chamber Orchestra, and the Heidelberg Symphonic Orchestra.

She has performed in concert halls around the world, including Walt Disney Concert Hall in Los Angeles, the Kennedy Center for the Performing Arts in Washington D.C., MONA (Museum of New and Old Art) Tasmania, Konzerthaus Berlin, Bozar Brussels, Rudolfinum in Prague, Großes Festspielhaus Salzburg, Centro Cultural Kirchner (CCK) Buenos Aires, Teatro National de Guatemala, and Centro Gabriela Mistral Santiago, Chile. Concertos for theremin and orchestra have been written for Eyck by composers including Kalevi Aho, Andrew Norman, and Regis Campo. She was also featured in the premiere of Fazil Say's *Universe* and *Mesopotamia* Symphonies.

In 2016, Carolina Eyck began touring her innovative solo *Theremin & Voice* program. Employing loops and a variety of sound effects, she develops whole choirs onstage and extends the theremin's color palette. By singing without lyrics, voice and theremin merge symbiotically and can no longer be distinguished from each other. Eyck's newest album, *Elegies for Theremin & Voice*, features her original compositions and improvisations and was released in September in connection with the 100th anniversary of the invention of the theremin.

She enjoys collaborating with contemporary artists from a variety of genres, and has performed or recorded with rock legend Steve Vai, singersongwriter Gotye, DJ Jeff Mills, guitarist Jim Moginie, Tangerine Dream, multiinstrumentalist Jacob Collier, and vocalist Theo Bleckmann, among others. Eyck has also performed in a duo with pianist and composer Christopher Tarnow since 2013, producing two records. She was awarded the Echo Klassik Prize for "Concert Recording of the Year" in 2015. In 2016, she released an album featuring her own composition *Fantasias for Theremin and String Quartet* with the American Contemporary Music Ensemble.

Carolina Eyck regularly conducts theremin workshops, lectures, and master classes worldwide. She is the artistic director of the Theremin Academy in Colmar (France), Leipzig, and Berlin (Germany). In 2018, she gave a TEDx Talk about the symbiosis of self-control

and freedom while playing the theremin. A documentary about her work, *Carolina and the Waves*, is currently in production.

Highlights for Eyck's 2019-2020 season also include solo performances with the BBC Philharmonic and Albany Symphony, as well as a U.S. tour in connection with the release of her album, *Elegies for Theremin & Voice*. Recent U.S. highlights include performances presented by the National Gallery of Art, Strathmore Mansion, and San Francisco Ballet.

For more information, visit www.carolinaeyck.com.

ARTISTIC DIRECTOR

LIZ LINDER

GIL ROSE is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim.

As a guest conductor on both the opera and symphonic platforms, he made his Tanglewood debut in 2002 and in 2003 debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and the National Orchestra of Porto. In 2015, he made his Japanese debut substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*, and in March 2016 made his debut with New York City Opera at the Appel Room at Jazz at Lincoln Center.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, an inventive company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a 6-hour concert production of Wagner's *Rienzi*, and has continued on to great success with masterworks in concert, an annual fully-staged festival, and contemporary and family-friendly operas. Prior to founding Odyssey Opera he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Donizetti's *Maria Padilla*, Hindemith's *Cardillac*, and Peter Eötvös's *Angels in America*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento, as

well as conducting, directing and producing the world premier recording of Ned Rorem's opera *Our Town*.

He has curated the Fromm Concerts at Harvard three times and served as the first curator of the Ditson Festival of Music at Boston's Institute of Contemporary Art. As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and Professor of Practice.

In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.

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