



Fulcrum Point New Music Project

25th Annual Concert for Peace: Border Crossing

December 13, 2023 7:30 p.m.
Epiphany Hall, Chicago



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Joelle Lamarre, soprano

Stephen Burns, conductor

Toward the Night

Sômei Satoh

Crossing the Border

Steve Martland

Green Pastures

Tania León

Text. Thorton Dial

Joelle Lamarre, soprano

Rika Seko, Amanda Beaune, Kathleen Brauer, Bing Yu violin

Michael Hall, James Kang viola Paula Koswer, Larry Glazier cello

Christian Dillingham, bass

Five Freedom Songs

Tradition Black Spiritual

arr. Jessie Montgomery

My Lord, What a Morning

I Want to Go Home

My Father, How Long?

Lay Dis Body Down

The Day of Judgement

Joelle Lamarre, soprano

Fulcrum Point New Music Project

Stephen Burns, conductor

Violin 1

Rika Seko, concertmaster, Christine Chon, Dan Galat, Caroline Slack, *Amanda Beaune, Azusa Tashiro, Sara Bowers, Wendy Evans

Violin 2

Kathleen Brauer, principal Carmen Kassinger, Lisa Fako, Karen Nelson, *Bing Yu, Helen Kim Lee, Elizabeth Brathwaite, Jacob Murphy

Viola

Michael Hall, principal James Kang, Loretta Gillespie, Monica Reilly

Cello

Paula Kosower, principal Larry Glazier, Andy Snow, Edward Moore

Bass

Christian Dillingham, principal Jason Niehoff

Percussion

Andy Cierny

CFM Union contractor

Jeff Handley

* section leader

Amanda Beaune, Bing Yu

Texts:

Green Pastures

Text for “Green Pastures” is derived from Thornton Dial’s interviews.

Wasn’t nobody free back then...

Thinking about the changing of life,
Okra, peas, sweet potatoes,
Watermelon, rutabaga, collard greens.
Everything that grewed, I done tried.

Keep on trying, keep on learning.
The spirit works off the mind and get stronger.

Rope, sand, old wood,
Rocks, tree limbs and roots.
Picking up things, the dream of life, vision.

Wasn’t nobody free back then...

Everything in the world got a pattern.
The mind got to see it, the hands got to make it.
A pattern for a piece of art.

Keep on trying to learn a little bit,
Keep on learning to look at what we have did and be proud.

Wasn’t nobody free back then...
No freedom. I was still flying like a bird. Inside me...

My pictures somehow be mostly about freedom.
Look at my art, you seeing my mind.

All them little folks out there.
We got to use them minds.
The movement of the world always make changes in things.

Five Freedom Songs
(lyrics presented as used within this composition)

1. My Lord, What a Morning
My Lord, what a morning,
My Lord, what a morning,
Oh my Lord, what a morning,
When the stars begin to fall,
When the stars begin to fall.
My Lord, what a morning,
My Lord, what a morning,
Oh my Lord, what a morning,
When the stars begin to fall.
You will hear the trumpets sound,
To wake the nations underground,
Looking to my God's right hand,
When the stars begin to fall.
You will hear the people shout,
To wake the nations underground,
Looking to my God's right hand,
When the stars begin to fall,
When the stars begin to fall.
My Lord, what a morning,
My Lord, what a morning,
Oh my Lord, what a morning,
When the stars begin to fall,
When the stars begin to fall.

2. I Want to Go Home
Dere's no rain to wet you.
O yes, I want to go home,

Want to go home.
Dere's no sun to burn you.
O yes, I want to go home,
Want to go home.
Dere's no hard trials,
O yes, I want to go home,
Want to go home.
Dere's no whips a-crackin' (no),
O yes, I want to go home,
Want to go home.
Dere's no stormy weather,
O yes, I want to go home,
Want to go home.
Dere's no slavery in de kingdom,
O yes, I want to go home,
Want to go home.
All is gladness in de kingdom,
O yes I want to go home,
Want to go home.

3. My Father, How Long?

My father, how long,
My father, how long,
My father, how long,
Will our people suffer here?
My mother, how long,
My mother, how long,
My mother, how long,
Will our people suffer here?
We will soon be free,
We will soon be free,
We will soon be free,
We will not suffer here.
We'll walk de miry road,
We'll walk de golden streets,

We'll fight for liberty,
We will not suffer here.
My brudders do sing,
My sisters do sing,
My people do sing,
We will not suffer here.
'Cause it won't be long,
No it won't be long,
No it won't be long,
We will not suffer here.
And it won't be long,
No it won't be long,
No it won't be long,
We will not suffer...

4. Lay dis Body Down

O graveyard, O graveyard,
I'm walkin' troo the graveyard;
Lay dis body down.
I know moonlight, I know starlight,
I'm walkin' troo the starlight;
Lay dis body down.
O my soul, O your soul,
We're walkin' troo the moonlight;
Lay dis body down.
O moonlight, O starlight,
I'm walkin' troo the starlight;
Lay dis body down.

5. The Day of Judgment

And de moon will turn to blood,
And de moon will turn to blood,
And de moon will turn to blood
In dat day — O-yoy, my soul!
And de moon will turn to blood in dat day.

And you'll see de stars a-fallin',
And you'll see de stars a-fallin',
And you'll see de stars a-fallin'
In dat day — O-yoy, my soul!
And you'll see de stars a-fallin' in dat day.
And de world will be on fire,
And de world will be on fire,
And de world will be on fire
In dat day — O-yoy, my soul!
And de world will be on fire in dat day.
And you'll hear de saints a-singin',
And you'll hear de saints a-singin',
And you'll hear de saints a-singin'
In dat day — O-yoy, my soul!
And you'll hear de saints a-singin' in dat day.
(Repeated)

Notes:

Welcome to **Border Crossing**

Fulcrum Point New Music Projects's 25th Annual Concert for Peace

How did we get here?

Every year since 1998 we have created annual events during the Holidays to express peace through the shared values of kindness, compassion, accommodation and joy, through music. We are so grateful for the encouragement and enthusiasm of our audience, Board of Directors, our supporters and friends. Thank you for your volunteering, donations, and passion for new art music.

How did we get here?

Very few of us, if any, are originally from this land of the Council of Three Fires; the home of the Odawa, the Ojibwe, and the Potawatomi. We owe a tremendous debt to these people upon whose land we present this concert. Some of us have migrated from the East Coast or immigrated from Asia or Europe, while others are

simply suburban transplants. From family members and news sources we hear about the ordeals of migrants escaping war, famine, oppression, or crime to make a new life in a new land; a place of ‘green pastures’, ‘milk and honey’, or ‘life, liberty, and a pursuit of happiness.’

This evening’s music illustrates that journey through abstract art music—from minimalism to modernism and string sonorities to Spirituals. One might imagine making the trek to freedom; starting in the middle of the night with Satoh’s “*Toward the Night*,” navigating the rugged rhythms of Steve Martland’s “*Crossing the Border*” only to find oneself in the strange new sound world of Tania León’s “*Green Pastures*.” The concert concludes with a truly American hybrid of five Negro Spirituals set in a post-modern context by Jessie Montgomery. This eclectic mélange of sounds and styles exemplifies the fulcrum point between tradition and innovation that is at the heart of our organizational vision:

***FULCRUM POINT NEW MUSIC PROJECT EMPOWERS ARTISTS AND
COMMUNITIES TO CREATE NEW ART MUSIC THAT ENRICHES PEOPLE’S LIVES
AND BRINGS ABOUT A MORE EMPATHIC WORLD.***

"Toward the Night" (1991) by Sômei Satoh is an existential meditation for strings, which delves deeply into the heart of human nature as it gazes out into uncertainty. Luminous and vast, tentative and sensitive, this ultra-minimalist work for strings resonates with both the warmth of heart, as well as the profound mysteries of the unknown; a musical Zen Koan of aching ambiguity. The composer writes:

“In the Shinto religion, there is the term 'imanaka,' which is not just the present moment, which lies between the stretch of past eternity and future immortality, but also the manifestation of the moment of all time, which is multi-layered and multi-dimensional I would like it if the listener could abandon all previous conceptions of time and experience a new sense of time presented in this music; as if eternal time can be lived in a single moment.” –Sômei Satoh

One might describe Steve Martland’s “*Crossing the Border*” (1991) as a hybrid of Terry Riley, Blondie, and Igor Stravinsky. Martland forged his own path in new art

music by employing elements of the classical, minimalist tradition, but also incorporating jazz, folk, rock and cinematic techniques into his energetic, hard-driven music. With its muscular, pulsating repetitions and sparse lunar oases, a listener might not suspect that "*Crossing the Border*" was inspired by J.S. Bach's Partita for solo violin.

"*Green Pastures*" (2018) was inspired by my thoughts after reading a series of statements made by Thornton Dial in interviews. I was moved by his humility, and by his love of nature as he grew up. His statements touched on the experiences he received thanks to many jobs he held when he was young, and on his attraction to collecting objects. Many of these objects were later included in his art pieces and sculptures, including the workers' gloves which depict dead birds hanging from a clothesline in *Green Pastures: The Birds That Didn't Learn How To Fly*. His words became the central spine of the piece, inspiring the music I created to highlight his powerful perspective. —Tania León

"*Five Freedom Songs*" was conceived in collaboration with Soprano Julia Bullock between 2017-2018. We wanted to create a song cycle that honors our shared African-American heritage and the tradition of the Negro spiritual, while also experimenting with nontraditional stylistic contexts.

Each of the five songs in this cycle are sourced from the historical anthology *Slave Songs of the United States* (originally published by A. Simpson & Co., New York, 1867), which categorizes each song based on origin and social context. For example, "My Lord, What a Morning" is actually the original lyric to the more popular spiritual "Stars Begin to Fall", which also originated in the Southeastern slave states. "I Want to Go Home" also originates from the Southeastern states, and my setting is inspired by the simple way it was transcribed as a simple seven-note melody without an indicated rhythm, which inspired me to write it in a hybrid Gregorian chant/spiritual style. "Lay dis Body Down", a funeral song said to originate from the region surrounding South Carolina, is set in an improvised style, wherein each part of the ensemble chooses their own pacing of the line to create a swirling meditation. "My Father, How Long?" contains the refrain "We will soon

be free, we will soon be free, De Lord will call us home”, the words of which reflect the dual meaning between spiritual salvation and freedom from oppression. It is a song that emerged from a jail in Georgetown, S.C. at the break of the Great Rebellion, and accompanied by percussive sounds in the strings evoking the chain gang. “The Day of Judgment” originates from the region surrounding Louisiana and is set as an uneasy celebration over the refrain of a traditional West African drumming pattern. —Jessie Montgomery

Please join us in 2024 as we adventure forth in new art music with collaborations with Caitlin Edwards, Angelo Hart, ~Nois Saxphone Quartet, The Bridge and premieres by Shawn Okpebholo, Jorge Amado, and many others through our Hindsight/Foresight: Amplifying the Voices of Under-Represented Composers. www.fulcrumpoint.org

Bios:

Conductor, composer and trumpeter **Stephen Burns** is the Founder and Artistic Director of the Fulcrum Point New Music Project in Chicago. He has been acclaimed on four continents for his virtuosity and interpretative depth in recitals, orchestral appearances, chamber music, and multi-media performances. He has worked closely with composers John Corigliano, Osvaldo Golijov, Gunther Schuller, Jacob TV, and La Monte Young. Native to Wellesley, Massachusetts, Mr. Burns won the Young Concert Artists International Auditions, Avery Fisher Career Grant, the NEA Recital Grant, the Naumburg Award, the Charles Colin Award, the Meier Arts Achievement Award, and the Maurice André Concours International de Paris. Mr. Burns is on faculty at DePaul University’s School of Music and The Bienen School of Music at Northwestern University. An artist faculty member of The Center for Advanced Musical Studies at Chosen Vale and a certified teacher in The Art of Practicing and Performing Beyond Fear, Prof. Burns is a Visiting Lecturer with Amici della Musica in Florence, Italy. With CDs at Naxos, MHS, Dorian, Delos, Essay, Kleos, & Innova, Stephen Burns is a Yamaha performing artist.

Created by Stephen Burns, under the auspices of Performing Arts Chicago in 1998, **Fulcrum Point New Music Project** pushes the boundaries of the musical

experience globally by: supporting new compositions, creating and performing new music experiences, and educating audiences to imagine the possibilities of music. Its programs are influenced by popular culture, literature, film, dance, jazz, Latin and world music. Through multi-disciplinary programs, Fulcrum Point encourages audiences to make cross-cultural connections between new music, art, and technology, gaining greater insight into today's diverse world. Fulcrum Point's *AuxIn: Connected* and *Discoveries: Hear & Be Heard* are co-curated by Caitlin Edwards and Angelo Hart. www.fulcrumpoint.org.

Joelle Lamarre is a Chicago based soprano specializing in new works by leading contemporary composers. She has been featured in operas and concert arias by Pulitzer Prize winner Anthony Davis ("Central Park Five") and Guggenheim Fellow George Lewis, in his experimental opera "Afterword: The AACM". Recently Ms. Lamarre performed with Chicago Opera Theater in "*The Nose*." Joelle is the Playwright of the one act, *The Violet Hour*, which explores the early beginnings of Leontyne Price's career up to her final performance of the opera *Aida* (currently being rewritten). Performing across genres in theatre and opera, Joelle is a multi-faceted artist who pushes boundaries leading Opera News to write: "Joelle Lamarre's soprano has a glorious, lyrical bloom."

Tania León (b. Havana, Cuba) is highly regarded as a composer, conductor, educator, and advisor to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize in Music. In 2022, she was named a recipient of the 45th Annual Kennedy Center Honors for lifetime artistic achievements. In 2023, she was awarded the Michael Ludwig Nemmers Prize in Music Composition from Northwestern University. Most recently, León became the London Philharmonic Orchestra's next Composer-in-Residence—a post she will hold for two seasons, beginning in September 2023. She will also hold Carnegie Hall's Richard and Barbara Debs Composer's Chair for its 2023-2024 season.

Recent premieres include works for the Los Angeles Philharmonic, Arkansas Symphony Orchestra, Detroit Symphony, NDR Symphony Orchestra, Grossman Ensemble, International Contemporary Ensemble, Modern Ensemble, Jennifer Koh's project *Alone Together*, and The Curtis Institute. Appearances as guest

conductor include Orchestre Philharmonique de Marseille, Gewandhausorchester, Orquesta Sinfónica de Guanajuato, and Orquesta Sinfónica de Cuba, among others. A founding member and first Music Director of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's *Sonidos de las Américas* Festivals, was New Music Advisor to the New York Philharmonic, and is the founder/Artistic Director of Composers Now, a presenting, commissioning and advocacy organization for living composers. Honors include the New York Governor's Lifetime Achievement, inductions into the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and fellowship awards from ASCAP Victor Herbert Award and The Koussevitzky Music and Guggenheim Foundations, among others. She also received a proclamation for Composers Now by New York City Mayor, and the MadWoman Festival Award in Music (Spain). In 2023, Columbia University's Rare Book & Manuscript Library acquired Tania's León's archive.

British composer, educator, and activist **Steve Martland** (1954-2013) was a punk rock refugee, who studied with the influential Dutch composer and pianist Louis Andriessen, before forming his own ensemble - The Steve Martland Band – as a rejection of the symphonic orchestral culture for sociopolitical reasons; he believed diversity of musical influence was of far greater benefit than academic dogma. He was a force in the field of music instruction and political activism. A student at Liverpool University from 1978 to 1981, Martland was awarded a Mendelssohn scholarship in 1982 that enabled him to attend the Royal Conservatory in the Hague, Holland. There he worked with composer Louis Andriessen, whose music, combining minimalism and popular music styles, became something of a model for the young composer. In 1984, he also attended the Berkshire Music Center as a composition fellow, studying with Gunther Schuller. Martland graduated from the Royal Conservatory in 1985, the same year he won a Dutch Government Composition Prize. Even in early compositions like 1981's Remembering Lennon (based on Lennon's "Imagine"), Martland showed his sympathy with popular music. But his first work to attract international attention was the orchestral piece *Babi Yar* (1983), jointly premiered by the Royal Liverpool Philharmonic and St. Louis Symphony. Eventually, however, Martland came to prefer instead to work with student ensembles and non-classical performers like the British jazz orchestra Loose Tubes, the Maarten Altena Octet (for which he wrote *Remix* in 1986), and singer Sarah Jane Morris (who premiered his set of three songs *Glad Day* at the 1988 Holland Festival). Martland's political views gained him some notoriety and were incorporated into works like *Albion*, aired on BBC-TV in December 1988, which combined music, texts, and film in an attack

on Margaret Thatcher's Britain and its cultural legacy. Ecology was the subject of another multi-media piece from 1988, the "video-theater" work *Terra Firma*. In 1992, he formed the Steve Martland Band - an 11-piece, amplified ensemble of saxophones, brass, guitars, violin, keyboards, and percussion - to perform his music.

Jessie Montgomery (1981) is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience.

Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, and *Banner* (2014)—written to mark the 200th anniversary of “The Star-Spangled Banner”—for The Sphinx Organization and the Joyce Foundation, which was presented in its UK premiere at the BBC Proms on 7 August 2021.

Summer 2021 brought a varied slate of premiere performances, including *Five Freedom Songs*, a song cycle conceived with and written for Soprano Julia Bullock, for Sun Valley and Grand Teton Music Festivals, San Francisco and Kansas City Symphonies, Boston and New Haven Symphony Orchestras, and the Virginia Arts Festival (7 August); a site-specific collaboration with Bard SummerScape Festival and Pam Tanowitz Dance, *I was waiting for the echo of a better day* (8 July); and *Passacaglia*, a flute quartet for The National Flute Association’s 49th annual convention (13 August).

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization’s flagship professional touring ensemble.

A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Jessie holds degrees from the Juilliard School and New York University

and is currently a PhD Candidate in Music Composition at Princeton University. She is Professor of violin and composition at The New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

Sômei Satoh (1947) is a composer of the post-war generation whose hauntingly evocative musical language is a curious fusion of Japanese timbral sensibilities with 19th century Romanticism and electronic technology. He has been deeply influenced by Shintoism, the writings of the Zen Buddhist scholar DT Suzuki, his Japanese cultural heritage as well as the multimedia art forms of the sixties. Satoh's elegant and passionate style convincingly integrates these diverse elements into an inimitably individual approach to contemporary Japanese music. He began his career in 1969 with "Tone Field," an experimental, mixed media group based in Tokyo. In 1972 he produced "Global Vision," a multimedia arts festival, encompassing musical events and works by visual artists with improvisational performance groups in collaboration with theater designer Manuel Luetgenhorst. Satoh was awarded the Japan Arts Festival prize in 1980 and received a visiting artist grant from the Asian Cultural Council in 1983, enabling him to spend one year in the United States. He has written more than thirty compositions, including works for piano, orchestra, chamber music, choral and electronic music, theater pieces and music for traditional Japanese instruments

Fulcrum Point New Music Project is supported by a CityArts Grant from the City of Chicago Department of Cultural Affairs & Special Events. This program is made possible by the Walder Foundation's support of Fulcrum Point's "*Hindsight/Foresight: Amplifying Voices of Under Represented Composers.*" The Aaron Copland Fund for New Music, The Diston Fund, the Illinois Arts Alliance, The Driehaus Foundation, The Gaylord and Dorothy Donnelley Foundation, The Bucksbaum Family Foundation, The Harris Family Foundation, The Neisser Family Foundation, The Reynolds Family Foundation, The Earl and Brenda Shapiro Family Foundation, and The Zuckerman Family Foundation.

Special thanks to the Chicago Philharmonic for their partnership in new art music.

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