

The Modern Art Museum of Fort Worth

presents

Sounds Modern *The Some of It's Parts*

music to celebrate the art of Mark Bradford

Saturday, October 17, 2020, 2:00 pm
Modern Art Museum auditorium

Program

Hair Piece (2020)
Bitches Set Traps

Joy Boy (1974)
Julius Eastman (1940-1990)

from ***Hip Hop Etudes*** Book I (2006)
Etude #6 in B Minor
Etude #10 in C-Sharp Minor
Etude #8 in C Minor
Daniel Bernard Roumain (DBR) (b. 1971)
arranged by Sounds Modern

Performers

Sarah Ruth Alexander, voice, dulcimer, percussion
Mia Detwiler, violin
Stephen Lucas, piano
Andrew May, violin, beats, electronics (Sounds Modern assistant director)
Elizabeth McNutt, flutes, percussion (Sounds Modern director)
Kourtney Newton, cello, percussion
Bitches Set Traps: Sarah Ruth Alexander, Elizabeth McNutt, Kourtney Newton

Program notes on the other side ...

Notes

Mark Bradford's paintings are wonders of recontextualization, reinventing materials like billboards and end papers through their recombination into a deceptively smooth surface. A group performance is likewise much more than the sum of its parts. Modern composers and improvisors—particularly women, LGBTQ, and artists of color—are likewise reinventing chamber music performance, questioning the norms of the written score and making the concert stage a context for a meeting of diverse perspectives. The whole is much more than the sum of its parts – or as Bradford humorously titled one of his paintings, “The Some of It's Parts.”

Bitches Set Traps, North Texas's provocative feminist improvisation ensemble, pushes the boundaries of improvisation by exploring current events, feminism, misogyny, and cultural taboos, combining virtuosic performance with common household items and tropes of American culture. For this event, their work *Hair Piece* will explore the world of the beauty salon, the source of the key material and motif of the works in the Modern's exhibition *Mark Bradford: End Papers*.

Composer, pianist, and vocalist **Julius Eastman** devised a unique notational practice that invites active engagement from performers who collaborate in the invention of gradually evolving minimalist forms. The weaving and repetition of delicate sounds is reminiscent of Bradford's layering and burning of end papers in his works. Eastman's often-shocking titles, including *Joy Boy*, confront difference and demand engagement with Eastman's own reality as a gay Black artist.

Composer and violinist **Daniel Bernard Roumain** (DBR) writes, “The HIP-HOP STUDIES AND ETUDES are small, intimate, musical vignettes (one in each key) that explain, examine and express aspects of hip-hop music, from rhythm to timbre to form. What began as a response, a composer's response, to the musical and cultural needs of students at the Harlem School of the Arts in New York City (where I once served as chair of the Music Theory and Composition Department), these works now represent my own hip-hop, techno, ambient, and rock-infused response to Bach's Well-Tempered Klavier and Philip Glass' Music In 12 Parts. ... I welcome the re-arranging (or remixing) of any part of this music – feel free to edit, move, delete, repeat, or imagine the music in any manner that you deem fit.” Several of Mark Bradford's paintings are titled after hip-hop tracks; the incorporation of sampled sounds into new works of music connects strongly with Bradford's artistic practice.

Sounds Modern

The most up-to-the-minute and least predictable concert music series in the Dallas-Fort Worth area, Sounds Modern has been exploring links between contemporary music and visual arts for over a decade. Conceived and directed by virtuoso flutist Elizabeth McNutt in collaboration with The Modern Art Museum of Fort Worth, Sounds Modern adds a sonic dimension to the ideas represented in the galleries, and brings the artwork to life in the concert hall. McNutt also directs the Nova new music ensemble at the University of North Texas, where she teaches in the flute and composition areas. Sounds Modern assistant director Andrew May is on the UNT composition faculty.

Acknowledgments

Thanks to the University of North Texas College of Music, to the Center for Experimental Music and Intermedia (CEMI) at the University of North Texas College of Music for electronics support, and to Tina Gorski and John Nuckels for their ongoing collaboration in bringing our sounds to the Modern. Keep up with the latest Sounds Modern news at www.soundsmodern.org, www.facebook.com/SoundsModern, and @soundsmodern.