



PHILLIPS MUSIC

2023/24 Season

The Phillips Collection

ART IN THE MUSIC ROOM

North Wall

Georges Braque, *The Washstand*, 1944, Oil on canvas. Acquired 1948; © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris

Henri Matisse, *Interior with Egyptian Curtain*, 1948, oil on canvas. Acquired 1950; © 2022 Succession H. Matisse/ Artists Rights Society (ARS), New York.

West Wall

Gifford Beal, *The Fish Bucket*, 1924, oil on canvas. Acquired 1925; © The Estate of Gifford Beal, courtesy of Kraushaar Galleries, New York.

Marsden Hartley, *Sea View, New England*, 1934, Oil on academy board. Acquired 1939

Paul Nash, *The Sea*, 1923, Oil on canvas. Gift of Glendinning Keeble in memory of Elizabeth Baldwin Demarest, 1939

Milton Avery, *Harbor at Night*, 1932, oil on canvas. Acquired 1942; © 2022 Milton Avery Trust/Artists Rights Society (ARS), New York.

Arthur G. Dove, *Shore Front*, 1938, Wax emulsion on canvas. Acquired 1938

Helen Torr, *Heckscher Park*, 1932, oil on canvas. Gift of John and Diane Rehm, 2013

Gifford Beal, *Carrying the Nets*, 1923 oil on canvas. Acquired 1923; © The Estate of Gifford Beal, courtesy of Kraushaar Galleries, New York.

Niles Spencer, *The Dormer Window*, 1927, oil on canvas. Acquired 1927

East Wall

Arthur G. Dove, *Route 25A*, 1941, Wax emulsion on canvas. Gift of Lawrence Kirstein, 1994

Marsden Hartley, *Off to the Banks*, 1936-1938, Oil on canvas board. Acquired 1939

Irene Rice Pereira, *Transversion*, 1946, Ceramic fluid, porcelain cement, oil paint on two planes of corrugated glass mounted on hardboard and wood. Acquired 1949

South Wall

Georgia O' Keefe, *Ranchos Church, No. II, NM*, 1929, oil on canvas. Acquired 1930; © The Phillips Collection

Stuart Davis, *Still Life with Saw*, 1930, oil on canvas. Acquired 1946; © Estate of Stuart Davis /Licensed by VAGA, New York, NY

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PHILLIPS MUSIC



Leading International Composers: Andile Khumalo with Ensemble Dal Niente

Laura Marie Adkins, oboe
Ammie Brod, viola
Kyle Flens, percussion
Momoko Hasselbring, horn
Juan Horie, cello
Hanna Hurwitz, violin
Katherine Jimoh, clarinet
Mabel Kwan, piano
Michael Lewanski, conductor
Carrie Shaw, voice
Constance Volk, flute

Sunday, November 12, 2023 at 4 pm

The Phillips Collection | Washington, DC

ANDILE KHUMALO (B. 1978)

Shades of Words (2011)

for narrator, clarinet, piano, percussion, violin, viola, cello

Iso[R] (2004)

for flute, cello, piano

Cry Out (2009)

for viola with oboe, piano, percussion

Interview: Andile Khumalo with Dr. Raimi Gbadamosi,
Chair of Fine Art, Howard University Department of Art

Beyond Her Mask (2021)

for voice, flute, clarinet, oboe, horn, piano, percussion, violin, viola, cello

Leading International Composers is presented by The Phillips Collection in partnership
with Howard University and the Washington Arts Ensemble.

“Music is the diachronic version of the pattern of non-coincidence within the moment.”

—Jean-Jacques Rousseau

What does it mean, in musical terms, to say that the timbre of a sound itself—its harmonic spectrum, its difference frequencies, temporal attack, decay, sustain, release, etc.—forms the very basis of a composition? How does such a conception of musical work manifest itself in the perception of listeners?

For the most serious answer to this question, we cannot do better than turn to one of the great poets of spectral music in our own time, the South African Andile Khumalo. To Khumalo, the opposite of spectral music is not the time-honored music of (classical) Europe or (traditional) Africa, but the widespread conformism of their habitual modes of listening. At stake in his music is the act of attending to sound not only as pitch, rhythm and harmony—patterned by their conventional grammars of action—but also to sound as a sphere of radical temporal fluctuation—its emergent contours, uncanny resonance, distinctive hues, and embodied gestures. Khumalo extracts this kind of compositional information from sonographic representations and mathematical analyses of sound spectra implicit to his instrumental palette—a viola, a piano or a bass drum; but also a lion’s roar or a vocal cry. By analyzing and filtering the spectra of sound, Khumalo brings a magnifying glass to the unguessed-at worlds of resonant sound that reside within them.

The very first appearance of sound in *Beyond Her Mask* (for voice and small ensemble), for example, a sound elicited by a friction mallet on a bass drum, immediately transforms a percussive rhythm into a phantom soundscape—a sonorous space. We bear witness to a gradual shift from barely audible sonic whisperings to a complex play of ephemeral, precariously fluctuating, inherent timbres. It is as if this technical approach to the drum sets the sound adrift of the conventional grammar to which listening is all-too-easily inclined—the drum as primary marker of musical meter. Instead, we encounter sound as a *reverberant sonorous object in space*. We find irregular drumming in the depths and tapping in the heights. There are dispersals of overtone coloration, declensions of micro-mingling echoes, peripheral sounds, residual sounds, chimera.

Khumalo writes from the historical perspective of South Africa, a country with an embattled cultural history caught between a vexing settler-colonial separatism and intermittently failed political leadership. The composer consciously addresses the predicaments raised by these cultural legacies in his work. For example, *Beyond Her Mask*, a kind of concerto for voice, is addressed to the trauma of violence against women in South Africa. But it is not the possession of some essential trait, in Khumalo's eyes, that allows musical listening to withstand (and resist) the assault of social and political life. Rather, it is that which lies *beyond* the worst of habitual framing—the silencing of counter-truths and the reduction of cultural blocs into ready-made clichés—that effectively registers Khumalo's creative intervention. Across the terrain of timbre, Khumalo's music confronts the fiction of commonplace listening, detecting a richer truth in the friction of actual sound, like broken poetry whispering against the silence of history.

So we arrive at a certain paradox. On the one hand, Khumalo's spectral approach functions as a destabilization of habituated perception (giving the slip to music's traditional meanings) and a confrontation with the precarious spectral reality of sound (in its full vibrant multiplicity). On the other hand, the music invites a kind of revised hermeneutics; a reevaluation of the social and cultural realities that frame our social and cultural perceptions. This is *deconstructive* music, in the rigorous sense of the term—an approach that orients our listening to musical features, figures, fluctuations, shapes, events, interactions, affiliations, acousma, etc. that *fail* to line up with the music's most apparent meanings; and, in so doing, sharpens, and even alters, the very grammar of action it has put into play. The music opens the horizon of what is hearable in sound. It is what it does not appear to be. In the words of Kompenere, whose words appear in *Beyond the Mask*, “Everything about me worth seeing, cannot be seen”.

Khumalo's delicate orchestration makes, what the French political philosopher Gilles Deleuze describes as, the “inaudible forces” of music “audible”. The ensemble interacts in a variety of ways, both resonant and contrastive. In the final section of *Cry Out* (for small ensemble), for example, we find a fistful of motifs, grounded in a reduced pitch set, vying relentlessly for syntax formation. They are rotated, isolated, conjoined, varied, multiplied, abbreviated, doubled, ignored, reversed. Against the standards of musical organization (rules of harmony, counterpoint, and meter), the music generates a variety of acoustically-motivated linkages, effectively expanding the very way sonic elements come into interactive contact. In *Shades of Words* (for narrator and seven instruments), spoken words and instrumental sounds interact in a kind of patterned unpredictability—resonant at times, complementary at others, and outright contradictory at still others. A brisk flute-like *flautando* on strings at the

opening draws out a pitch in a different instrument (as if the instruments in the ensemble were listening to aspects of one another)—an uncanny doubling, an elusive connection. Similarly, in *ISO(R)*, a *tremolo* on piano strings (emerging as if from nowhere) registers a distant rhythmic fluctuation, a multiphonic humming like filtered thunder, or the acousmatic echoes of a hidden gong.

Can this music, oriented toward unsettling the commonplace in favor of the complex truth of sound spectra, effectively engage social and political life? Or are assertions about music's social relevance mere speculation—escalations of the imagination beyond music's remit? For Khumalo, making music is both an ethical and a political project. The very act of hearing a routinely glossed-over *sound within a sound* is an act of *re-cognition*—opening into new declensions of audibility, value, and meaning. These are free auditory acts, set adrift of what Khumalo calls the “systemic silencing” of both sonic phenomena as well as certain cultural worlds and their histories. Spectral listening, in Khumalo's lexicon, is thereby a portal not only into the resonant spectra of non-appropriated sound, but also into the complex threads that compose (in both senses of the term) global culture and history.

This is where Khumalo's music takes on interesting interpretive resonance. It is deconstructive in an acoustic *and* a hermeneutic sense. While it opens horizons of hearable spectra in sound, it is at the same time ensnared in a network of retentional traces that delicately gesture toward a series of potential openings. How so? It is a hallmark of Khumalo's compositions that, some way into their unfolding, the pieces tend eventually to open into a kind of translucent landscape in which the music lingers a little longer than usual. In *Cry Out*, for example, this happens in the final section of the piece when viola and percussion erratically interlock leaping motivic fragments, against the irregularly patterned percussion and the intermittent knocking of a half-tone cluster in the piano's extreme descant. The imaginary landscape, as complex as the high-pitched whines and rhythmic tics of a chorus of cicadas, musically conjures a host of reminiscent stylistic referents. We find in the piano descant the knocking of Helmut Lachenmann's *Schattentanz*; in the humorous chromatic ascents conjured by the viola we hear traces of George Lewis' *Voyage and Homecoming*; and in the heterophonic texture of the ensemble we find the world of Luciano Berio's *Coro*, not to mention the analytic orchestration of Gustav Mahler, the *Klangfarbenmelodie* of Arnold Schoenberg, and, of course, the *musique spectrale* of Gérard Grisey and Tristan Murail. But, above all, we find powerful references in passages such as this to the interlocking counterpoint of the Shona *mbira dza vadzimu* of Zimbabwe, no less than the heterophonic weaving of the horn ensembles of the Banda Linda of the Central African Republic, or the phantom

patterns produced by hocketing panpipe ensembles of the Nyungwe people of Mozambique; and, above all, the complex multiphonic play of the *umrhubhe* and *uhadi* music of the isiXhosa people of South Africa, which Khumalo refers to as ‘African Spectralism’.

These expansive musical references are found throughout Khumalo’s considerable output; and they suggest an entirely different history of relations between the music of the different regions of the world. The African compositional practices referenced in Khumalo’s music—interlocking counterpoint, heterophonic orchestration, inherent patterning, and even spectralism itself—prefigure their European counterpart in various respects. (Indeed, as a historical fact, the heterophonic sections of Berio’s *Coro*, for example, were directly borrowed from ethnographic transcriptions of the horn ensembles of the Banda Linda!) Do we frame Andile Khumalo’s *oeuvre* as that of an African composer working in a distinctly European compositional school? Or is this rather the sound of a composer suggesting a spectral history, silently soliciting the voices of our African ancestors?

—Martin Scherzinger

Shades of Words

Poems by Alexandra Zelman-Doring

The ink sores sting.
Ink sores sting.
They heal and I open them again.
For you, For us, for later,
when that Will be,
when these now leaked letters Answer,
more patient and gentler than our others,
Whoever they then are.
It's March, time to drown the pen - it floats.....

My hands are tender as a blind man's teeth,
And my lips living as his bread.
I pace this room up and into Dawn,
sit working...
working the requiem,
Dipped over the pen,
Sheathed away in shadow,
my crescent back bending and ...
unbending.
You bless my feet like a last meal,
Kiss each crest in the dark.

I have thrown down each restful sleep
That could have caused my brassy spirit Rest.
I am pacing the pale breadth
Of the page like a sleepwalker,
Reckless and thirsty -

But I don't know, I might be eavesdropping
On the greatest hush that ever quelled
The sleepless, and I might have guessed
How the blown - down doors
Open to the dark enclave, the frail enormity,
Gusted out, ...
the ...
heart.

I'm ill with small gesture, it hurts to say little.
The ink sores sting.

They heal and I open them again.

For you, For us, for later,
when that Will be,
when these now leaked letters Answer,
more patient and gentler than our others,
Whoever they then are.

It's March, time to drown the pen - it floats.

Around me the season gets small, and dim And wet, but
that's my fault; I've only been here a small while My life, and
have seen Shadows of Words Build up the sky: a
taut breadth of slow verse; And lately, saw a hymning
hand in the woods - You!

Don't let the helve cool

Don't tire, and please

Don't let me rest

Beyond Her Mask

Poem by Diana Rasmussen

Prayers and Promises

I come to you today
I'm sitting in this pew
Looking for answers
And a life made new
Do I tell you what happens
When I make it home?
I'm a prisoner of war
Behind his locked door
Can you give me a prayer?
Can you give me a promise?
Something to hold onto
in the middle of chaos

You see Mr Jekyll
All smiles and lies but
He twists what you say
To get his own way
Starting tonight I know
The accusations start
When I run and hide
Because he's Mr. Hyde

Can you give me a prayer?
Can you give me a promise?
Something to hold onto
in the middle of chaos

Renew my mind
Restore my hope
Show me your grace
Rebuild this broken place

Prayers and promises
Of what will someday be
Lord, help me to see
Things can change someday

From the Bible: *Romans 12:1-21*

I appeal to you, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship. Do not be conform to this world, but be transformed by the renewal of your mind...

Poems by Parsavagely Kompenere
Sky At Night

As we sit here
Stars circling above us
Eternities pass in seconds
Fathoms in whispers
Reality melts into a symphony
Of feelings and fleeting moments
And beneath it all
A whisper in the air
Each breath a blessing
Every smile an embrace
Gathering all fear and longing
And setting us free
Invisibility
Look right through me,
See right through,

Every lie,
That left my lips,
Strip off,

Every mask that hid my face,
Ignore,
How I want you to see me,
And see what 's left:
My invisible soul,
My invisible thoughts,
My invisible personality,
My invisible words,
My invisible love,
Everything about me worth seeing,
Cannot be seen.
But maybe,
Maybe it doesn't need to be.

ABOUT ANDILE KHUMALO

Durban-born composer **Andile Khumalo** studied composition at Columbia University under the guidance of Tristan Murail, Fabien Lévy, and George Lewis. His former teachers include Jürgen Bräuninger, Ulrich Süße, Fabio Nieder and Marco Stroppa with whom he studied in Stuttgart (Germany) where he got his Masters in Composition.

Khumalo has attended masterclasses in Darmstadt (Germany), Fondation Royaumont (France), and Stuttgart with leading composers of our time such as Salvatore Sciarrino, Stefano Gervasoni, Brian Ferneyhough, and Isabel Mundry.

His music has been performed and presented in different festivals such as New Music Indaba (South Africa), Germany, Royaumont “Voix Nouvelles” (France), International Society of Contemporary Music (Hong Kong), Switzerland, Sweden, Takefu International Music Festival (Japan) and in the United states by ensembles such as Sontonga String quartet, Ensemble Mosaik, Ensemble Baikonur, International Contemporary Ensemble (New York), members of Ensemble Vortex, and the Stuttgart Chamber Orchestra.

In 2014, Khumalo was featured in Carnegie Hall’s Ubuntu Festival as part of a concert featuring a selection of new music composers. His music was also featured in the 2013 Festival d’Automne and the Cologne New Music Forum of the same year. Khumalo has been featured at festivals and competitions in South Africa as well. He was the runner-up in the 2006 SAMRO overseas scholarship competition and featured at a number of NewMusicSA’s New Music Indabas, the Sterkfontein Composers Meeting, and the Grahamstown National Arts Festival.

Passionate about the IAM transcription project, Khumalo worked together with Bennet Mulungu in creating a publishing company, Jiwe publishers, who continue to transcribe new IAM works. Khumalo presently lectures at the University of the Witwatersrand in Johannesburg.

ABOUT ENSEMBLE DAL NIENTE

Ensemble Dal Niente is a 22-member Chicago-based contemporary music collective that presents and performs new music in ways that redefine the listening experience and advance the art form. Its programming, brought to life by a flexible repertoire-based instrumentation, creates engaging, inspiring, and immersive experiences that connect audiences with the music of today.

Described as a group of “super-musicians” and noted for its presentation of “bracing sonic adventures by some of the best new-music virtuosos around” (*Chicago Tribune*), Ensemble Dal Niente’s projects have exhibited an adventurous approach and an uncommon range that reflects the diversity of music in the world today. The ensemble presents a true multiplicity of experiences: large ensemble, chamber music, and solo repertoire from a range of emerging composers and established living artists to the post-World War II avant-garde generation.

Dal Niente curates and presents its concert programs in ways that reflect the repertoire’s engagement with our culture and society. Recent and upcoming explorations include the ensemble’s collaboration with the indie-rock band Deerhoof and composer Marcos Balter; an extended visit to Latin America; works by noted trombonist/improviser/composer George Lewis; an East Coast tour of German music; the Hard Music, Hard Liquor concert series and its beloved annual Party. In 2012, Ensemble Dal Niente became the first-ever ensemble recipient of the coveted Kranichstein Music Prize at the Darmstadt Summer Courses for New Music. Recordings of Dal Niente’s interpretations of new and recent repertoire have been released on the New Amsterdam, New Focus, Navona, Parlour Tapes+, and Carrier labels. The ensemble also shares performance videos and discussions with its audience through YouTube and other social media. Dal Niente’s outreach includes educational activities of all kinds, exhibited most commonly in university settings with composition workshops, masterclasses, and performances. The ensemble’s residencies have included work with faculty and students at various universities including Northwestern, Chicago, Harvard, Stanford, Indiana, Illinois, and Western Michigan, among others.

The ensemble’s name, Dal Niente (“from nothing” in Italian), is a tribute to Helmut Lachenmann’s *Dal niente* (*Interieur III*), the revolutionary style of which serves as an inspiration for its musicians. The name also references its humble beginnings -- founded in 2004 by a group of student composers at Northwestern University, the ensemble has risen from obscurity to a position as one of North America’s most prominent new music groups.

“Dal Niente is a model of what contemporary music needs, but seldom gets, to reach and engage a wider public.” — John von Rhein, *Chicago Tribune*

UPCOMING CONCERTS

KARIM SULAYMAN AND SEAN SHIBE

TENOR AND GUITAR

SUNDAY, NOVEMBER 19 AT 4PM

Karim Sulayman and Sean Shibe join to present an imaginative program that brings together English and Italian works from the 16th and 17th centuries; soul-stirring melodies from Sephardic and Arab-Andalusian songs; and music by Benjamin Britten, Tōru Takemitsu, and Layale Chaker.



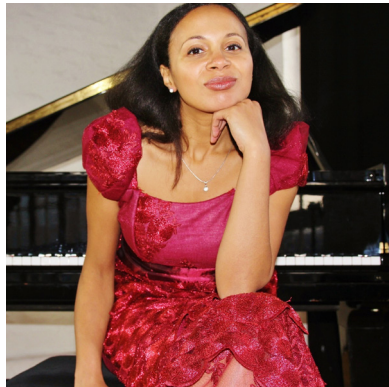
REBECA OMORDIA

SOLO PIANO

SUNDAY, NOVEMBER 26 AT 4PM

Rebeca Omordia has focused her career on championing the music of African composers. Omordia presents *African Pianism*, a deep exploration into the multifaceted and syncretic musical practices of composers from across the continent.

Presented in conjunction with the exhibition African Modernism in America, 1947-67.



JACK QUARTET

STRING QUARTET

SUNDAY, DECEMBER 3 AT 4PM

The JACK Quartet presents their program *Modern Medieval*, which explores connections between European composers of the past and American voices of today. Arrangements of early works by are interspersed with contemporary pieces, including Caleb Burhans's *Conritus*, Gabriella Smith's *Carrot Revolution*, and John Zorn's *The Remedy of Fortune*.



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COVER: Paul Klee, *Nach Rechts, Nach Links* (detail), 1938, Opaque watercolor on paper, 19 1/4 x 13 in., The Phillips Collection, Gift of Elizabeth Klee, initiated 2005, completed 2017
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