



The Sixty-sixth Season of  
The William Nelson Cromwell and F. Lammot Belin  
Concerts

National Gallery of Art  
2,646th Concert

*Sanctuary*  
by Roger Reynolds

Steven Schick, *percussionist*  
and  
red fish blue fish

Justin DeHart, Ross Karre, Fabio Oliveira, and Greg Stuart, *percussionists*  
Josef Kucera, Ian Saxton, and Jacob David Sudol, *supporting technicians*

November 18, 2007  
Sunday Evening, 6:30 pm  
East Building Auditorium and atrium

*Admission free*



Original image from *Sanctuary II*; Ross Karre, video rendering; Karen Reynolds, image transformation; used by permission.

## Program

### **WORLD PREMIERE PERFORMANCE**

Roger Reynolds (b. 1934)

*Sanctuary* (2007)

I. Chatter/Clatter

II. Oracle

III. Song

Presented in honor of *Let the World In: Prints by Robert Rauschenberg  
from the National Gallery of Art and Related Collections*

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*Sanctuary* has been jointly commissioned by the Contemporary Music Forum, the National Endowment for the Arts, the Randy Hostetler Living Room Fund, and the red fish blue fish percussion ensemble.

Audio equipment for this concert was graciously provided by Vark Audio of Cabin John, Maryland.

## The Composer

Writing in *The New Yorker*, Andrew Porter called Roger Reynolds “at once an explorer and a visionary composer, whose works can lead listeners to follow him into new regions of emotion and meaning.” Reynolds’ compositions incorporate elements of theater, digital signal processing, dance, video, and real-time computer spatialization, creating a signature multidimensionality of engagements. The central thread through the composer’s varied career weaves language with the spatial aspects of music. Reynolds has enjoyed numerous residencies at international festivals, including the Agora Festival in Paris, the BBC Proms in London, the Biennales of Helsinki and Zagreb, the Edinburgh festival in Scotland, Musica Viva in Munich, Music Today in Tokyo, Time of Music in Viitasaari, Finland, and Why Note? in Dijon. He was codirector of the New York Philharmonic’s Horizons ‘84 Festival, and has been a frequent participant in the Warsaw Autumn festivals.

In 1988, intrigued by John Ashbery’s poem “Self-Portrait in a Convex Mirror,” Reynolds responded with *Whispers out of Time*, a string orchestra work that received the Pulitzer Prize. Critic Kyle Gann noted that Reynolds was the first experimentalist to be so honored since Charles Ives. Recent major works include *ILLUSION*, for Esa-Pekka Salonen’s Los Angeles Philharmonic New Music Group, *Aspiration*, for violinist Irvine Arditti and the Nouvel Ensemble Moderne, and *22*, a real-time interactive work for computer sound and dancer-choreographer Bill T. Jones. In 1998 the Library of Congress established the Roger Reynolds Special Collection. In 2002 Routledge published his most recent book, *Form and Method*. Reynolds’ music is published exclusively by Peter’s Editions of London, New York, and Frankfurt.

## The Musicians

### STEVEN SCHICK

Steven Schick, the founder and artistic director of the red fish blue fish percussion ensemble, was born in Iowa and raised in a farming family. For the past thirty years he has championed contemporary music for percussion as a performer and teacher. He studied at the University of Iowa and received the soloist's diploma from the Staatliche Hochschule für Musik in Freiburg, Germany. Schick has commissioned and premiered more than one hundred new works for percussion and has performed them on major concert series such as Lincoln Center's Great Performers and the Los Angeles Philharmonic's Green Umbrella series. He appears as well in international festivals, including the BBC Proms, the Budapest Spring Festival, the Holland Festival, the Jerusalem Festival, the Stockholm International Percussion Event, and the Warsaw Autumn International Festival of Contemporary Music. He has recorded for CRI, Cantaloupe Records, Neuma, Point, SONY Classical, and Wergo. Schick is distinguished professor of music at the University of California, San Diego, and a consulting artist in percussion at the Manhattan School of Music. He has been a regular guest lecturer at the Rotterdam Conservatory and the Royal College of Music in London.

From 1992 to 2002 Schick was the percussionist of the Bang on a Can All-Stars, and from 2000 to 2004 he served as artistic director of the Centre International de Percussion de Genève. In 2006 he released a book on solo percussion music, *The Percussionist's Art: Same Bed, Different Dreams*; a recording of *The Mathematics of Resonant Bodies* by John Luther Adams; and a DVD in collaboration with red fish blue fish, of the complete percussion music of Iannis Xenakis. Earlier this year Schick assumed the post of music director and conductor of the La Jolla, California, Symphony and Chorus.

## **RED FISH BLUE FISH**

red fish blue fish is the resident percussion ensemble of the University of California at San Diego. The group functions as a laboratory for the development of new percussion techniques, sounds, and music. In addition to its regular series at the University of California at San Diego, the group tours widely, with recent performances at the Henry Street Settlement and Lincoln Center in New York City, the Agora Festival in Paris, the Centro de Bellas Artes in Mexico City, the Los Angeles Philharmonic's Green Umbrella Series, and the Percussive Arts Society International Convention. red fish blue fish was an ensemble in residence at the 2007 June in Buffalo festival and will be the featured ensemble at the 2008 Taipei International Percussion Conference.

## **JUSTIN DEHART**

A native of Sacramento, California, Justin DeHart holds a bachelor of music degree from California State University at Sacramento and a master's degree from the California Institute of the Arts. His primary teachers include John Bergamo, Daniel Kennedy, and Steven Schick. DeHart has performed concerts throughout Asia, Canada, and the United States, and has appeared as percussionist as well as producer on various record labels including Anicca, Beatville, Cornerstone, Innova, Jumpstart, MCA, R.A.S., and Skunk. In addition to being an active performer in contemporary Western music, he has also explored North and South Indian percussion extensively. In 2001 he was awarded a Fulbright scholarship to study South Indian percussion with T. H. Subash Chandran. DeHart has also studied the tabla with Pandit Swapan Chaudhuri at the Ali Akbar College of Music in San Rafael, California, and at the California Institute of the Arts.

**ROSS KARRE**

Ross Karre graduated from the Oberlin College Conservatory of Music, where he worked with Michael Rosen, and the University of California at San Diego, where he was a student of Steven Schick. Karre has worked with important figures in contemporary music such as Harrison Birtwistle, Pierre Boulez, Peter Eötvös, Philippe Manoury, Meredith Monk, and David Robertson. He has performed in ensembles and as a soloist at major venues and festivals throughout the world, including the Aspen Music Festival, Carnegie Hall, the Carnegie Professional Training Workshops, the Cleveland Museum of Art's AKI Festival, Cleveland's Severance Hall, Essen Philharmonie, the Klangspuren Festival in Austria, the Lucerne Festival, Merkin Concert Hall, the Monday Evening Concert Series in Los Angeles, the Oberlin Percussion Institute, the Percussive Arts Society International Convention, and the Roots and Rhizomes Festival. He has performed with contemporary music ensembles such as the Ensemble Intercontemporain, Inauthentica, the Lucerne Festival Academy Orchestra, and the Percussion Group Cincinnati. He is a founding member of the ongoing multimedia collaboration called the Synchronism Project and of the twelve-member Lucerne Festival Percussion Group. In addition to his role as a performer, Karre has undertaken the video editing and DVD mastering of the overall *Sanctuary* project.

**FABIO OLIVEIRA**

A native of Brasília, Fabio Oliveira is an advocate of contemporary classical music and Brazilian traditional music. He earned degrees from the São Paulo State University in Brazil and the University of Massachusetts. Through a generous fellowship from the Brazilian research collective CAPES, he is currently pursuing a doctoral degree in music at the University of California at San Diego, where he studies percussion with Steven Schick and performs with red fish blue fish. Present projects also include the electronic music quintet Postures for Realignment (PFR) and a Brazilian samba group, Nossa Batucada.

**GREG STUART**

Born in Berkeley, California, Greg Stuart is dedicated to expanding new music for percussion through commissions, improvisation, and mixed-media projects. He has appeared in numerous festivals including the Bang on a Can Marathon, the Green Umbrella Series, Line Space Line, Muzik3, Pro Musica Ensenda, SEAMUS, and the Whitney Museum of American Art's Biennial. Stuart performs regularly with red fish blue fish and has worked with San Diego's Lower Left Performance Collective and Chicago's Trapdoor Theater. He has collaborated with a wide range of composers, including Rick Burkhardt, Sean Griffin, Michael Pisaro, and Roger Reynolds. Stuart can be heard on recordings produced by Accretions, Insides, Mode, Tzadik, and Edition Wandelweiser.



## Supporting Technicians

### **JOSEF KUCERA**

Josef Kucera is the chief recording engineer at Warren Studios in the department of music at the University of California at San Diego. He has been involved in recording arts and new music for more than thirty years and has engineered more than one hundred commercial CD, DVD, and DVD-A projects in Asia, Europe, and the United States. He holds a bachelor of arts degree in music theory and composition from the University of California at Santa Barbara and has composed music for film, dance, and live theater. He is a past member of the Association for Recorded Sound Collections and a current member of the Audio Engineering Society and the National Academy of Recording Arts and Sciences.

### **IAN SAXTON**

Ian Saxton, an electronic musician and percussionist, currently studies at the University of California at San Diego. Originally from the San Francisco Bay area, he received his bachelor of music degree from University of California at Santa Cruz, where he was trained in traditional music theory and computer music techniques. He enjoys playing rock, jazz, and avant-garde styles on drums, as well as being interested in classical and world percussion. He has extensive experience in a number of programming environments including C++, LISP, Max, and Pure Data. His research interests include real-time rhythm tracking, graphic representation of complex temporal structures, and multi-dimensional interfaces for exploring micro-tonal systems.

## JACOB DAVID SUDOL

Jacob David Sudol writes intimate compositions that explore enigmatic phenomena and the inner nature of how sound is perceived. He recently received his master of music degree from McGill University in Montreal, and is now working toward a doctorate in composition at the University of California at San Diego. Sudol's mentors include Dan Asia, Denys Bouliane, Sean Ferguson, Philippe Leroux, John Rea, and Craig Walsh. During the 2005–2006 academic year, Sudol was the first composer-in-residence for the McGill Contemporary Music Ensemble, in collaboration with the McGill Digital Composition Studio. He has also written music for the Contemporary Keyboard Society and the Nouvel Ensemble Moderne as well as for saxophonist Elizabeth Bunt, clarinetist Krista Martynes, and percussionist Fernando Rocha.

### Additional *Sanctuary* project participants

Gordon Anson, *lighting*

Steve Antosca, *producer*

John Conway, *sound*

David Curry, *concept development, documentation*

Shlomo Dubnov, *computer music research*

Sean Ferguson, *consultant*

Trevor Henthorn, *systems manager*

Robert Johnson, *lighting*

Alexander Matthews, *documentation*

Steven McAdams, *consultant*

Miller Puckette, *designer, Max and PD software environments*

Douglas Ramsey, *documentation*

Pei Xiang, *Qualcomm engineer*

## Program Notes

### THE EXHIBITION

Drawn from more than 400 prints by Robert Rauschenberg (b. 1925) that are a key component of the National Gallery of Art's collection of contemporary works on paper, *Let the World In: Prints by Robert Rauschenberg from the National Gallery of Art and Related Collections* features approximately sixty examples from all periods of the artist's work in print media. It chronologically reviews the development of Rauschenberg's prints, from intimate, brushy lithographs studded with black-and-white media images to larger color impressions that combine sophisticated print processes. The artist has included new techniques such as digital imaging and experimented with unconventional papers, cardboard, fabric, and plastic. Similar to Rauschenberg's widely known "Combines," the prints appropriate the commonplace through his integration of images from newspapers, magazines, and his own photographs. Perhaps even more than his other works, Rauschenberg's prints celebrate unpredictability, created in a collaborative setting and cultivating possibilities in print technique. Organized by the National Gallery of Art, the exhibition is made possible by Lockheed Martin Corporation. It remains on view in the West Building until March 30, 2008.

Like Rauschenberg and other visual artists who incorporate novel materials into their work, contemporary composers increasingly turn to new media. Original and traditional percussion instruments are the medium selected by composer Roger Reynolds for *Sanctuary*, a work that also includes computer transformation of sounds and lighting. This performance of *Sanctuary* is the opening concert of a unique year-long collaboration between the Contemporary Music Forum and the Embassy of France, promoting new American and French music. In addition to the National Gallery of Art, the Corcoran Gallery of Art, the Library of Congress, and La Maison Française are also participating in these events.

## Program Note by Roger Reynolds

In 2004 Steven Schick observed that percussion, more than any other musical medium, involves an inherent theatricality due to the prominence of gesture—the often quasi-choreographic movement that works require simply in order to realize their sonic goals—as well as the diversity, size, and distribution of the instruments. He challenged me to undertake a project with him and the red fish blue fish ensemble in which all of the dimensions of percussion playing that are other than sound itself would be integrated into the composition's materials and purposes.

Since then, I have been making a work intended to evolve with the experience of its creators (composer, performers, and technicians) and conceived so as to adapt to, and capitalize upon, the changing resources and contexts within which it is realized. I have also been formulating musical materials that can be manifested through unfamiliar and deliberately heterogeneous sound media: percussive oddities, if you will.

This performance at the National Gallery of Art is the culmination of a series of performances of parts of this work in other spaces at other times. Most recently, the “Chatter/Clatter” movement was heard on June 7, 2007, in a performance by Steven Schick at the June in Buffalo festival. Other performances of parts of the work occurred at the International Percussive Arts Society in Nashville, the University of New Mexico at Albuquerque, and the University of California at San Diego.

While tonight's performance is a critical milestone, it is not the end of the project. *Sanctuary* will continue its evolution as new performance spaces are encountered, new performers add their talents, new interpretations emerge, and new technologies are employed. The work itself enjoys the privilege of sanctuary to explore and reveal itself to those who would engage it.

I would like to thank Joseph Malloch, Mark Marshall, and Marcelo M. Wanderley of the IDMI Laboratory, CIRMMT, McGill University, for technical suggestions on early prototypes of the gesture sensing systems used in the first movement of *Sanctuary*, “Chatter/Clatter.” More information about *Sanctuary* is available at [sanctuaryproject.net](http://sanctuaryproject.net).

## THE MOVEMENTS

*Sanctuary* creates a dynamic among four percussionists, whose responsibilities to the piece include probing and revealing their own psychological make-up as they assemble sound sources in accord with specified roles. The piece is in three movements: “Chatter/Clatter,” “Oracle,” and “Song.”

“Chatter/Clatter” is a percussion solo concerned with discovery. The player’s hands strike, tremble, and scurry over a collection of unusual, even odd, sound sources (bottles, bowls, boxes, and gongs) exploring the contours of proto-melodies.

In the second movement, “Oracle,” the quartet converses, posing questions to which the oracle, positioned in the center of the stage, responds. The selection of the object that functions as the oracle is made by members of the quartet. Within broad parameters established in the score, the percussionists also assemble their own percussion array, which includes, by design, a range of “oddity” instruments. Their participation and the choices they make are critical elements to this work and to the nature of the sanctuary it intends to create in performance. The interaction between the percussionists and the oracle, and their interactions with each other in movement and music, involve the recursive exploration of a long line, a contour over time that serves as the “theme” of the work. This process mimics the way the eye scans back and forth across the lines of a poem: dwelling, balancing, refreshing.

In the last movement, “Song,” pitch enters the space as a new resource. The quartet seeks, in stages, to rediscover the contours of the earlier movements as melodies that evolve towards a culminating lyricism that emerges as song.

## THE MEDIUM

Percussion is the newest member of the instrumental complement of the Western tradition. But percussion is also among the oldest of musical strategies (as is song): find objects and bring them together to produce sound—striking, rattling, scraping, building sonic patterns. Or raise your voice as need requires.

Percussion as a musical resource can also be burdensome, since the complement of percussion “instruments” for each piece can be unimaginably varied, with implications for the composer, performer, and ensemble. The collection of percussion instruments that may be employed raises logistical issues: Where do I put my instruments? Can I reach everything? Can I see my collaborators? To address this, I have tried to capitalize on percussion’s generality by composing the conditions that the performers then decide how to fulfill.

In *Sanctuary*, the percussionists determine their roles, shaping their repertoire of sounds and behavior by these decisions. The work also plays upon their relative location in the staging, surrounding the oracle. As a result, the geometry of the instruments and performers and the movement of the performers through the space become a part of the dramaturgy of the experience: where I am playing (in space) is as important as what I am playing, and my interactions with the ensemble and the oracle frame the performance overall.

The oracle in this performance is a waterphone. Waterphones are typically built as unique creations, using stainless steel and bronze, and are acoustic, tonal-friction instruments that capitalize on echoing. The waterphone in tonight’s performance is very large compared to the norm, and was custom-made of parts from the inside of an old clothes dryer.

## THE MATERIAL

*Sanctuary* is partially about nascent lines that strive to become melodies. What is a melody? Melody is fluctuation, a contour over time parsed so as to invite our empathy, our engagement, and our invitation to it to remain in our minds. In this piece, I am not, of course, thinking of melody in the most direct and familiar sense. In this sanctuary, I am rather musing on melody and its origins as persuasive contours in time.

In considering song, one usually thinks of pitches and rhythms. Of these two, rhythm—especially in the percussive context—is the more basic. I have composed explicit contours that take on different meanings depending upon the decisions that the performers have made about their instrumental resource. Communication is the metaphoric subject here. Are we heard to say what we intended? Still, from the initial chattering of the soloist's fingers in the first movement (equipped as they are with metallic disks that contain electrical sensors), everything that happens is indebted to a central “theme”—a pattern of ups and downs. This pattern is constantly evolving in its realizations, but always informed by what has already happened in the piece, and what is yet to come.

## TECHNOLOGY

Although the wealth of percussion sounds is great, there are certain experiences that percussion cannot produce on its own. Employing computer technology allows, for example, the freeing of sounds from the physical position of their origins. Sounds can be made to move choreographically throughout a performance space, individually or in groups. They can migrate or traverse rapid trajectories. A particular gesture made by a performer can be captured and then allowed to morph gradually over time, losing some of its original characteristics and acquiring new ones as it persists across time. Singular events can proliferate into flock-like collections that swoop and glide around the listener. A detail from the performer's gestures can be captured by the computer and used not only in the service of the auditory experience, but to drive other transformations as the performance unfolds.

Finally, there is another advantage that technology enables: the considerable psychological power derived from capturing and representing intimate activity. The smallest, quietest percussive action can be brought to the ears of all through judicious amplification and sound positioning.



## Program Note by Steven Schick

On the day that Roger Reynolds and I decided to collaborate on a new piece, we had lunch at a local Greek restaurant. This new piece—which would become *Sanctuary* for percussion quartet and electronics—began as some sketches hastily drawn on the paper table covering as we waited for our meal.

We drew a stage and began making marks for instrument positions with different symbols for the various sonic groupings of percussion from drum sounds to little noisemakers we called “oddities.” Before long, it occurred to us that we were not only making sketches towards a new work, but were in fact diagramming the brief but volatile history of percussion as a serious medium in the canon of Western composition. The salient qualities of percussion playing unfolded there on the table.

We needed sonic diversity, so we drew composite installations of multiple small instruments. These instrumental installations took up space in different amounts and configurations related directly to their sonic qualities. Soon, questions about sound began to include comments about the sculpture of instrument design and the choreography of performance. Finally, there was the word that has become a part of almost every encounter and conversation I have with Roger: impact.

Impact defines percussion. This group of instruments is sounded by striking, rubbing, or buffeting sonorous objects in some way. But impact also means, and continues to mean to both of us, the way in which sound, in the form of a musical composition, strikes the listener as intention or reaction or emotion or reflection.

Impact is often the consequence of small things that have been built up to the point that they cannot be ignored. This is also the case with *Sanctuary*: small things like bongos, cowbells and wood blocks, assembled in ways that imply sculptural form and choreographic engagement, exert an increasingly amplified emotional impact.

When a player walks to the central instrument—what Roger Reynolds calls the “oracle”—he is not only playing a predetermined musical part, he is also asking a question. Important to this concept, this question comes in the form of a synthesis of sound, motion, and intention. This is percussion at its core.

Although Roger and I did not set out to sketch a brief history of modern percussion playing, by the time we finished our lunch together the paper table covering was filled with a diagram that included nearly every meaningful development of the percussive art. Even the title of the piece is evocative in this regard: *Sanctuary* is a place of protection where sound and action come together as impact.

Next Week at the National Gallery of Art

The ArcoVoce Ensemble

with

Rosa Lamoreaux, *soprano*

Wolodymyr Smishkewich, *tenor*

Yonit Kosovske, *harpsichordist*

Music by Pergolesi and other eighteenth-century Italian composers

November 25, 2007

Sunday Evening, 6:30 pm

West Building, West Garden Court

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of  
the East Building after 6:30 pm is not permitted.

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