

# *chamber dance project*

dancers & musicians

## Concert and Reception

Sally McLain, *violin*      Karin Kelleher, *violin*  
Bill Neri, *viola*      Todd Thiel, *cello*

The Lyceum  
Old Town Alexandria  
Wednesday, April 20, 2022

Chamber Dance Project would like to thank June Hajjar and Jerry Andersen for hosting this evening's concert.

Chamber Dance Project is a Resident Company at BalletNova.

Diane Coburn Bruning, Artistic Director

# Program

## Don't Tread on Me or on My String Quartet (1995)

Russell Peck (1945-2009)

Don't Tread On Me begins in a formal Mozart-ian way, but quickly develops its true rock n' roll character with bluesy swinging style. Special *feroce* string crossings give this piece its insistent, pulsing energy. It is the first movement of the three-movement string orchestra piece *Signs of Life II*.

Russell Peck

## Plan and Elevation: The Grounds of Dumbarton Oaks (2015)

Caroline Shaw (b. 1982)

I. The Ellipse

II. The Cutting Garden

III. The Herbaceous Border

IV. The Orangery

V. The Beech Tree

I have always loved drawing the architecture around me when traveling, and some of my favorite lessons in musical composition have occurred by chance in my drawing practice over the years. While writing a string quartet to commemorate the 75th anniversary of Dumbarton Oaks, I returned to these essential ideas of space and proportion — to the challenges of trying to represent them on paper. The title, *Plan & Elevation*, refers to two standard ways of representing architecture — essentially an orthographic, or “bird’s eye,” perspective (“plan”), and a side view which features more ornamental detail (“elevation”). This binary is also a gentle metaphor for one’s path in any endeavor — often the actual journey and results are quite different (and perhaps more elevated) than the original plan.

I was fortunate to have been the inaugural music fellow at Dumbarton Oaks in 2014-15. *Plan & Elevation* examines different parts of the estate’s beautiful grounds and my personal experience in those particular spaces. Each movement is based on a simple ground bass line which supports a different musical concept or character. “The Ellipse” considers the notion of infinite repetition (I won’t deny a tiny Kierkegaard influence here). One can walk around and around the stone path, beneath the trimmed hornbeams, as I often did as a way to clear my mind while writing. The second movement, “The Cutting Garden,” is a fun fragmentation of various string quartets (primarily Ravel, Mozart K. 387, and my own *Entr’acte*, *Valencia*, and *Punctum*), referencing the variety of flowers grown there before they meet their inevitable end as cuttings for display. “The Herbaceous Border” is spare and strict at first, like the cold geometry of French formal gardens with their clear orthogonals (when viewed from the highest point), before building to the opposite of order: chaos. The fourth movement, “The

Orangery," is evokes the slim, fractured shadows in that room as the light tries to peek through the leaves of the aging fig vine. We end with my favorite spot in the garden, "The Beech Tree." It is strong, simple, ancient, elegant, and quiet; it needs no introduction.

*Plan & Elevation* was commissioned by Dumbarton Oaks, and premiered by the Dover Quartet in the music room of Dumbarton Oaks on November 1, 2015.

Caroline Shaw

## String Trio No.5 in G minor, G. 93 (1769)

Luigi Boccherini (1743-1805)

### II. Rondo allegro

Born in Lucca, Italy, Boccherini spent much of his career in Spain. A prolific composer of chamber music, this trio comes from a collection of six written in the late 1760s, and first published some years later in Paris.

## My Desert, My Rose (2015)

Aleksandra Vrebalov (b. 1970)

*My Desert, My Rose* consists of a series of patterns open in length, meter, tempo, and dynamics, different for each performer. The unfolding of the piece is almost entirely left to each performer's sensibility and responsiveness to the parts of other members of the group. Instinct and precision are each equally important in the performance of the piece. The patterns are suggested rather than fixed musical lines, so the flow and the length of the piece are unique to each performance. The lines merge and align to separate and then meet again, each time in a more concrete and tighter way. The piece ends in a metric unison, like a seemingly coincidental meeting of the lines predestined to reunite. It is like a journey of four characters that start in distinctly different places, who, after long searching and occasional, brief meeting points, end up in the same space, time, language.

The writing of this piece, in a form as open and as tightly coordinated at the same time, was possible thanks to 20 years of exposure to rehearsal and performance habits of the Kronos Quartet, a group for which I have written 13 out of 14 of my pieces involving string quartet.

Aleksandra Vrebalov

## Little Black Book (2018)

Jlin (b. 1987), arr. Jacob Garchik

I chose the name *Little Black Book* because there is a black notebook that I own that I literally write down every creative idea I have in it. It is my book of absolute freedom. The book is very special to me, as it was given to me on my twenty-first birthday by my eldest cousin. When Kronos approached me about doing this project I was quite ecstatic, and immediately knew

I wanted to take this on from a perspective of absolute freedom of sound. I didn't care how crazy it sounded, I just wanted the instruments and choice of instruments to be free. Freedom was my goal no matter how left-field or unconventional. I love that Kronos decided to play this track as they deemed fit versus trying to follow what I did.

Jlin

---

Aleksandra Vrebalov's *My Desert*, *My Rose*, and Jlin's *Little Black Book* were commissioned by Kronos Performing Arts Association and Kronos Quartet for *Fifty for the Future: The Kronos Learning Repertoire*, which is made possible by a group of adventurous partners, including Carnegie Hall and many others. Launched in the 2015/16 season, Kronos' *Fifty for the Future* has commissioned 50 new works devoted to contemporary approaches to the string quartet and designed expressly for the training of students and emerging professionals. Free scores and parts, recordings, and more are available online.

---

## Chamber Dance Project Board

Nan Moring and Jason Jarrell, *Co-Presidents*

Joy Treutel, *Treasurer*

Tanya Green, *Secretary*

Brae Blackley

Lindsay Neinast

Diane Coburn Bruning,

Troy Riemer

*ex-officio*

Kalley Terry

Debbi Iwig

Susan Vallon

Michele Kimball

Guy Williams

Mary McGrane

---

## **Thank you to our sponsors**

DC Commission on the Arts & Humanities  
DC Office of Cable Television, Film, Music and Entertainment  
KPMG  
Macy's  
Metro Offices  
The Morgan Fund  
Northwestern Mutual  
Peter Damon Group  
Share Fund

—

Would you like to join our inner circle of donors who support our artists and new works? Click to find out how you can join our

## **Artist Sponsors & New Works Fund**

Chamber Dance Project is a 501 (c) 3 corporation; all contributions are tax-deductible to the extent of the law and most sincerely appreciated

—