

The  
Morgan  
Library &  
Museum

presents

# Hub New Music: Missing Words

Tuesday, April 12, 2022, 7:30 pm

# Program

## **New Addresses** (2020, New York Premiere)

*To Breath*

*To My Heart at the Close of Day*

*To "Yes"*

Christopher Cerrone  
(b. 1984)

## **Missing Words VI** (2021)

*Witzbeharrsamkeit (Joke-Insistence)*

*Betttrug (Bed-Deception)*

*Witzbeharrsamkeit (Joke-Insistence)*

*Dielennystagmus (Hallway-Nystagmus)*

*Witzbeharrsamkeit (Joke-Insistence)*

*Erebusterror (Errebus-Terror)*

*Rolleirückblende (Rollei-Flashback)*

Eric Nathan  
(b. 1983)

## **Uncover** (2021, World Premiere)

*Look out, beyond*

*shadowings of the velvet night*

*... in a wild ecstasy*

Laura Kaminsky  
(b. 1956)

## **to hear the things we cannot see** (2022, New York Premiere)

*Genre riot*

*Sonogram of an earthquake*

*say mutely, the ghosts*

Nina C. Young  
(b. 1984)

*The program will be performed without an intermission.  
Please turn off all electronic devices. Photography and recording are not allowed.*

# Program Notes

## **Cerrone, *New Addresses***

The title *New Addresses* was suggested by a collection of poetry by Kenneth Koch, a member of the much-beloved New York School. I was inspired by the emotional immediacy of Koch's work and wanted to echo that in my quartet for the fabulous Boston-based quartet, Hub New Music. The poems in Koch's collection are addressed, in the second person, to a specific object or person of interest (*'The Italian Language,' 'My Father's Business,' 'Piano Lessons'*).

"Each of the three interconnected movements in *New Addresses* are inspired by one of the poems from the eponymous collection. The first, *'To Breath,'* features the insisting chuffing of the flutist. The second *'To My Heart at the Close of Day'* evokes, via a long violin solo, the protagonist's melancholic mood at dusk. And the last, *'To "Yes,"'* is a rhythmic, energetic march that insists—affirmatively—on the same note. It is dedicated, with affection, to Hub.

## **Nathan, *Missing Words VI***

*Missing Words VI* (2021) is part of a larger series of works, *Missing Words (I-VI)*, composed in homage to the newly-created German words presented in Ben Schott's book, *Schottenfreude: German Words for the Human Condition* (Blue Rider Press/Penguin Group). These Seinfeld-ian words illuminate everyday experiences for which English has no synonyms. The words are therefore "missing" from English, and Schott has proposed German words we can adopt into English as we have adopted *Doppelgänger*, *Schadenfreude* and *Wanderlust*. I love the wit, humor, pathos and intimacy of these words, and use the situations they evoke as points of departure for the music. The series as a whole speaks to the complexity of life and human experience, and how all the little bits of the everyday "present" can help us find deeper meaning in our own.

Some thoughts on each movement below (Schott's definitions in quotes):

I., III., V. *Witzbeharrsamkeit* (Joke-Insistence) I-III: "Unashamedly repeating a bon mot until it is properly heard by everyone present." The lively chatter of parties. The piccolo futilely proclaims something (they believe is) clever (about Beethoven, during his anniversary year). The bass clarinet and violin try again later.

II. *Betttrug* (Bed-Deception): "The fleeting sense of disorientation on waking in a strange bed." Basking in the glorious first moments of waking in a new place. The first time since lockdown. Light streams through the window. Wishing it would last forever.

IV. *Dielenystagmus* (Hallway-Nystagmus): "Repeatedly catching and avoiding people's gazes when, say, approaching them down a long corridor." A game – catching and averting. Life filled with only gazes.

VI. *Erebusterror* (Errebus-Terror): "Dread at the first indications of a fatal disease." A thread of dignity amidst what's looming.

VII. *Rolleirückblende* (Rollei-Flashback): "The flood of memory released when looking at old photos." Thinking back – but remaining here.

*[The movement titles of Missing Words, and their translations and definitions, quote text from Schottenfreude by Ben Schott. Copyright © 2013 by Ben Schott. Used by permission of the author. All rights reserved.]*

## **Kaminsky, *Uncover***

*Uncover* is inspired by *The Book of American Negro Poetry*, edited by James Weldon Johnson, from 1922. I first encountered this book when she lived in Ghana in 1992-1993, conducting research at the U.S. Embassy Library in Accra for her piece *And Trouble Came: An African AIDS Diary*. A personally inscribed version by Johnson to George Gershwin currently resides in the collection at the Morgan Library & Museum, alluding to an abiding friendship. What did these brilliant men discuss? This new work for Hub New Music is a musical imagining of these "missing words" and is dedicated to the memory of their friendship.

***Young, to hear the things we cannot see***

to hear the things we cannot see is a collaboration with Hub New Music, composer Nina C. Young, and poet Rosie Stockton.

In creating the score for this piece, I analyzed the spectrum and envelope of Stockton's voice in recordings of the poet reading their work. Recordings will filter through the quartet's playing to unite spaces past and present, and to act as an additional instrument to Hub New Music's quartet. Live electronic sounds are triggered using MaxMSP. Throughout the work I play with ideas of space - particularly in exploring the creation of aural architectures using the ensemble, voice, and embedded electronics.

# About the Artists

## Hub New Music

Called “contemporary chamber trailblazers” by *The Boston Globe*, Hub New Music – composed of flute, clarinet, violin, and cello – is forging new pathways in 21st-century repertoire. The ensemble’s ambitious commissioning projects and “appealing programs” (*New Yorker*) celebrate the rich diversity of today’s classical music landscape. Its performances have been described as “gobsmacking” (*Cleveland Classical*), “innovative” (WBUR), and “the cutting edge of new classical music” (*Taos News*).

Hub’s 2021-22 highlights include concerts presented by the Morgan Library and Museum, Celebrity Series of Boston, Seattle Symphony, Soka Performing Arts Center, and Williams Center for the Performing Arts. Season residencies include visits to Baylor, Portland State, Illinois State, and Georgetown universities. The coming season brings premieres of new works by Nathalie Joachim, Laura Kaminsky, and Nina C. Young. In fall 2021, the Library of Congress presents the “virtual premiere” of Hub’s collaboration with composer Carlos Simon, *Requiem for the Enslaved*, which will tour in 2022-23. Simon’s large-scale work honors the lives of 272 slaves sold by Georgetown University (where Simon serves on the faculty) in 1838, and features spoken-word artist Marco Pavé, trumpeter Jared Bailey, and Simon on piano.

Hub’s debut album, *Soul House*, released on New Amsterdam Records in 2020 was called “ingenious and unequivocally gorgeous” by the Boston Globe. The ensemble’s upcoming recording with Silkroad’s Kojiro Umezaki (shakuhachi) and Asia-America New Music Institute (AANMI) will be released on Tōrō Records in 2022. Other upcoming recording projects include Carlos Simon’s *Requiem for the Enslaved*, and Michael Ippolito’s abstract-expressionist inspired work, *Capriccio*. The group will also be featured on Eric Nathan’s portrait album, *Missing Words*, to be released on New Focus Recordings.

Hub New Music is a group of passionate educators whose approach to teaching melds the artistic and entrepreneurial facets of modern musicianship. The ensemble was recently in residence with the Los Angeles Philharmonic’s Nancy and Barry Sanders Composer Fellowship program, working with 10 outstanding high school aged composers. Other residency activities include those at New England Conservatory, Princeton, Harvard, University of Michigan, University of Texas-Austin, UC Irvine, and University of Nebraska-Lincoln. In 2021/22 the ensemble continues its K-12 program, HubLab, that uses graphic scores and improvisation to create group compositions with students of all levels.

Hub New Music owes thanks to its supporters including Chamber Music America, the Cricket Foundation, Boston Cultural Council, the Florence & Joseph Mandel Family Foundation, Johnstone Fund for New Music, Amphion Foundation, Mid Atlantic Arts Foundation, and Alice M. Ditson Fund for Contemporary Music at Columbia University. The ensemble’s name is inspired by its founding city of Boston’s reputation as a hub of innovation. Hub New Music is exclusively represented by Unfinished Side.

[www.hubnewmusic.org](http://www.hubnewmusic.org)

# The Morgan Library & Museum

Celebrate the intersection of art, literature, and music in engaging concerts inspired by the Morgan's collections and exhibitions. The Morgan Library & Museum houses one of the finest collections of music manuscripts in the country, featuring composers such as J.S. Bach, Ludwig van Beethoven, Frédéric Chopin, Claude Debussy, Gustav Mahler, Fanny Mendelssohn, W.A. Mozart, Franz Schubert, Clara Schumann, Igor Stravinsky, and Philip Glass, among many others. In addition, the collection is enhanced by extensive holdings of musician's letters and first edition scores and librettos. Explore select autographs on the Morgan's website at Music Manuscripts Online ([www.themorgan.org/music](http://www.themorgan.org/music)).

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# The Morgan Library & Museum

Current and Upcoming Exhibitions

**Holbein:**  
***Capturing Character***  
Through May 15, 2022

**Woody Guthrie:**  
***People Are the Song***  
Through May 22, 2022

**Gwendolyn Brooks:**  
***A Poet's Work In Community***  
Through June 5, 2022

**One Hundred Years of James Joyce's *Ulysses***  
June 3, 2022 through October 2, 2022

**J. Pierpont Morgan's Library:**  
***Building the Bookman's Paradise***  
June 10, 2022 through September 18, 2022

**Writing a Chrysanthemum:**  
***The Drawings of Rick Barton***  
June 10 through September 11, 2022

**PLEASE SEND TO REAL LIFE:**  
***Ray Johnson Photographs***  
June 17 through October 2, 2022



# The Morgan Library & Museum

## Concerts

**Anthony Trionfo, *flute***  
Young Concert Artists  
Thursday, April 14, 2022, 12 PM

**Gateways Artists**  
Friday, April 22, 2022, 7:30 PM

**George London Foundation Recital**  
Aaron Blake, *tenor*  
Sunday, April 24, 2022, 4 PM

**Grigoryan Brothers, *guitars***  
Rush Hour Music in J. Pierpont Morgan's Library  
Tuesday, May 10, 2022, 6:30 PM

## Films

***A Man for All Seasons***  
Director: Fred Zinnemann  
(1966, 120 minutes)  
Friday, April 29, 2022, 6 PM

***1913 Massacre***  
Directors: Ken Ross and Louis V. Galdieri  
(2013, 66 min)  
Thursday, May 12, 2022, 6 PM

## Lectures and Symposia

**Capturing Holbein: The Artist in Context**  
Friday, May 6, 2022, 2 PM–6:30 PM

**Woody Guthrie's Holy Ground**  
Friday, May 20, 2022, 6:30 PM

The concert program is made possible by assistance from Cynthia Hazen Polsky and Leon B. Polsky, the Joan and Alan Ades-Taub Family Foundation, the Esther Simon Charitable Trust, Miles Morgan, the Witherspoon Fund of the New York Community Trust, the Theodore H. Barth Foundation, and the following endowed funds: the Cynthia Hazen Polsky and Leon B. Polsky Fund for Concerts and Lectures; and the Celia Ascher Endowment Fund.

The Morgan's education programs are generously supported by Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, the Great Circle Foundation, the May and Samuel Rudin Family Foundation, Inc., Con Edison, MetLife Foundation, the C. Jay Moorhead Foundation, the Filomen M. D'Agostino Foundation, The Milton and Sally Avery Arts Foundation and by the following endowed funds: The Alice Tully Fund for Art and Music; the William Randolph Hearst Fund for Educational Programs; the Stavros Niarchos Foundation Fund for Education and Technology; and the Herbert and Ann Lucas Fund.



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