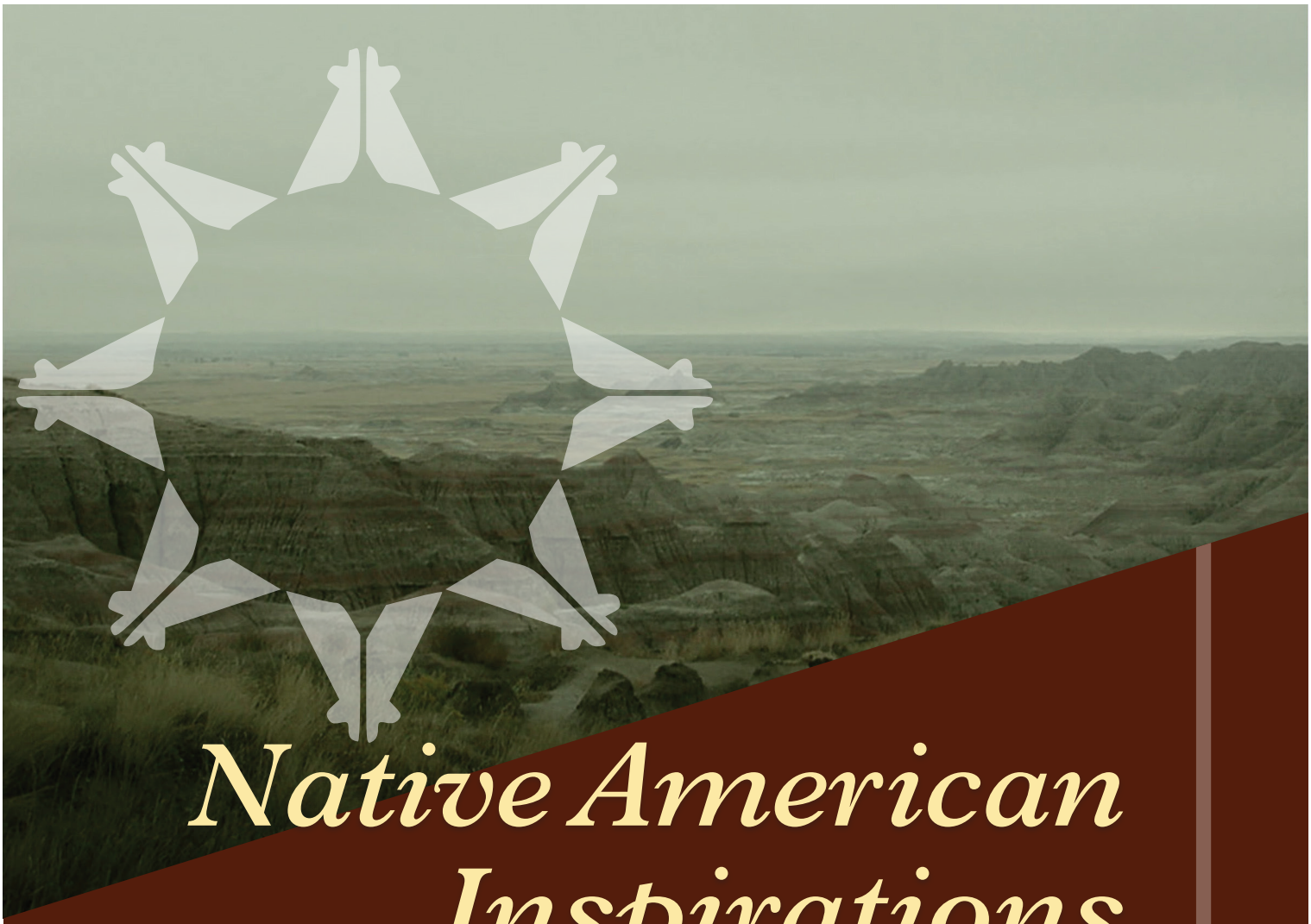


Native American Inspirations

PostClassical Ensemble

OCTOBER 16, 2019, AT 7:30 PM

post classical ensemble

an experimental music laboratory

Angel Gil-Ordóñez, Music Director
Joseph Horowitz, Executive Director

WASHINGTON
NATIONAL
CATHEDRAL

Native American Inspirations

PostClassical Ensemble

OCTOBER 16, 2019, AT 7:30 PM • WASHINGTON NATIONAL CATHEDRAL

Musicians from the South Dakota Symphony Orchestra Lakota Music Project

Cathedra conducted by Michael McCarthy and Angel Gil-Ordóñez

PostClassical Ensemble conducted by Angel Gil-Ordóñez

Bryan Akipa, *Dakota flute*
Emmanuel Black Bear, *Lakota singer/hand drum*
William Sharp, *baritone*
Netanel Draiblate, *violin*
Emanuele Arciuli, *piano*

Commentary by Curt Cacioppo and the artists

Hosted and produced by Joseph Horowitz

PROGRAM

INTRODUCTORY REMARKS — Representative Deb Haaland (New Mexico)

Larghetto from Sonatina for Violin and Piano, Op. 100 (1893) — Antonín Dvořák (1841–1904)

Indian Diary No. 1 for solo piano (1915) — Ferrucio Busoni (1866–1924)
- *Allegro affettuoso, un poco agitato*
- *Vivace*
- *Andante*
- *Maestoso ma andando*

Pawnee Horses (1905) and *Navajo War Dance* No. 2 (1904) for solo piano — Arthur Farwell (1872–1952)

Three Indian Songs for baritone and piano (1908) — Arthur Farwell
- *Song of the Deathless Voice*
- *Inketunga's Thunder Song*
- *The Old Man's Love Song*

Pawnee Horses (1937), *The Old Man's Love Song* (1937), *Navajo War Dance No. 2* (1937) for a cappella chorus — Arthur Farwell

INTERMISSION

North American Indigenous Songs for chorus (1999) — Curt Cacioppo (b. 1951)
- *Zuñi Lullaby*
- *Taos Moonlight*
- *Creek/Cherokee Deer Conjuring Song*
- *Huron Carol (quodlibet)*

Shakamaxon for string orchestra (2008, D.C. premiere) — Jerod Tate (b. 1968)

"Resolution" from *Standing Bear* for baritone and strings (2015, D.C. premiere) — Jerod Tate

DISCUSSION WITH THE ARTISTS

The festival concludes Monday, Oct. 21, with a concert in the Cathedral's Bethlehem Chapel, featuring Native and non-Native performers in works by Arthur Farwell, Curt Cacioppo, Jerod Tate and others.

Support for "Native American Inspirations" was furnished by

NATIONAL ENDOWMENT for the ARTS arts.gov

DC COMMISSION ON THE ARTS & HUMANITIES

Don and Olwen Pongrace

NOTES ON THE FESTIVAL (OCTOBER 16 & 21, 2019)

BY JOSEPH HOROWITZ *(EXECUTIVE DIRECTOR, POSTCLASSICAL ENSEMBLE)*

In 1904, the composer Arthur Farwell exhorted Americans to differently consider Native Americans. The only relationship "compatible with democratic ideals," Farwell wrote, would be "to bring the American people as a whole into a sympathetic relation with the Indian." His "poetic expression in ritual, story and song," Farwell continued, offered a "wealth of interest and significance for the enrichment of our own lives."

The language of Farwell's exhortation is a product of his time and place, but it retains pertinence. Can the rapturous admiration Farwell aspired to convey in his "Indianist" compositions register in the 21st century? What can we learn today from his efforts to counteract stereotype and bias? Can his example in fact help foster dialogue and mutual understanding? These are questions we aim to explore.

ARTHUR FARWELL (1872–1952) is one of the most fascinating figures in American musical life. If he remains obscure, there are two obvious reasons.

The first is that the story of American music before World War I remains largely unknown even to scholars—and much of Farwell's most interesting music predates 1920.

The second is that his reputation succumbs to accusations of cultural appropriation. When decades ago I first discovered that Farwell was the closest thing to an American Béla Bartók, I also discovered that musical scholars who knew something about him were not necessarily interested in listening to pieces called *Pawnee Horses* or *Navajo War Dance*.

Yet Farwell spearheaded an American musical odyssey—the "Indianist" movement—prominent for some three decades. Many hundreds of Indianist symphonies, chamber works, songs and operas were composed. This big chapter of our cultural history is stigmatized and yet at the same time wholly unremembered.

What was Farwell trying to do? He believed it was a democratic obligation of Americans of European descent to try to understand the indigenous Americans they displaced and oppressed—to preserve something of their civilization, to find a path toward reconciliation. His Indianist compositions, therefore, attempt to mediate between Native American ritual and the Western concert tradition. Like Béla Bartók in Transylvania or Igor Stravinsky in rural Russia, he endeavored to fashion an astringent musical idiom that would respect the integrity of unvarnished vernacular dance and song. Like Bartók and Stravinsky, he aspired to capture specific musical characteristics—but also something additional, something ineffable and elemental, "religious and legendary." Farwell called it "race spirit."

As a young man, he visited with Native Americans on Lake Superior. He hunted with Native American guides. He had out-of-body experiences. Later, in the Southwest, he collaborated with the charismatic Charles Lummis, a pioneer ethnographer. For Lummis, Farwell transcribed hundreds of Native American and Hispanic melodies, using either a phonograph or local Native American singers. Even so, our present-day criterion of "authenticity" is a later construct, unknown in Farwell's day. If he was subject to criticism during his lifetime, it was for being naïve and irrelevant, not disrespectful or false. The music historian Beth Levy—a rare contemporary student of the Indianist movement in music—summarizes that Farwell embodies a state of tension intermingling "a scientific emphasis on anthropological fact" with "a subjective identification bordering on rapture."

Over the years, I have succeeded five times in getting university choruses to perform Farwell's eight-part *a cappella* pieces. (At our festival, these are sung by a professional chorus for what could be the first time.) The invariable response has been wonder and incredulity. I have even been told that singing *Pawnee Horses*, music both primal and complex, was a "life-changing experience." At the New England Conservatory in 1999, I was able to present a student performance of Farwell's string quartet *The Hako* with commentary by the late David McAllester. McAllester was at the time an *éminence grise* among ethnomusicologists specializing in Native American music. Like the rest of us, he was hearing Farwell's quartet for the first time. The closing pages are marked "with breadth and exaltation." McAllister was stunned by *The Hako*. I would unhesitatingly rank it among the highest achievements in American chamber music.

If Farwell's way of thinking about the uses of Native American music and lore is a product of his time and place, the rapture of *The Hako* is (to my ears) a timeless achievement to—at last—be acknowledged and pondered.

* * *

The Indianist movement in music starts not with Arthur Farwell, but with the master Czech composer **ANTONÍN DVOŘÁK** (1841–1904). From 1892 to 1895, he was director of New York City's National Conservatory of Music, tasked with helping American composers find their own voice. For Dvořák, music was a form of national expression rooted in the soil. He searched for America's folk music and chiefly found what he was looking for among African Americans and Native Americans. He understood, empathetically, that these oppressed communities were crucial to any definition of "America." His prophecy that "Negro melodies" would foster a "great and noble school of music" came true in ways he could not have predicted: as a succession of new popular genres. His expectation that something comparable could happen with Indian music and lore proved a delusion.

Dvořák's "Indian style," much misunderstood, does not attempt (as Farwell would) to evoke actual Indian music. Dvořák had many opportunities to hear Native Americans make music. He evidently decided that what they produced (lacking harmony or conventional Western scales) was not suitable for adaptation. So instead he invoked an idea of "the Native American." The then-popular trope of the "noble savage" exerted an influence. Dvořák's "Indian style" features drones, gapped scales, exotic accents and simple textures. The mood is frequently elegiac.

In one sense, to call the Indianist movement forgotten is misleading. The best-known, best-loved symphony composed on American soil—Dvořák's *New World* (1893)—is saturated with allusions to Henry Wadsworth Longfellow's *The Song of Hiawatha*. Dvořák adored this poem, which for half a century was the most popular work of American literature. It, too, evokes the noble savage. Its use of Indian legend does not aspire to be ethnologically accurate. If you know the *Scherzo* to the *New World Symphony*, with its tom-tom beat, you know a specimen of Dvořák's "Indian style"—except that this is not intended as "program music," and few listeners today know its source: the Dance of Pau-Puk Keewis at Hiawatha's wedding.

At our festival, we hear another Indianist cameo by Dvořák: the ***LARGHETTO*** from his Violin Sonatina, which evokes Hiawatha's wife Minnehaha. The "water music" midway through was conceived at Minnehaha Falls, which Dvořák made a point of visiting during his Midwestern summer of 1893.

Post-Dvořák, Arthur Farwell declared himself the first composer "to take up Dvořák's challenge." He created his Wa-Wan Press to publish Indianist compositions by himself and others. The response was copious. What to make of this forgotten repertoire today? To

judge from its once most popular specimen—Charles Wakefield Cadman's song "From the Land of the Sky Blue Waters" (1909)—it mainly accumulated a mountain of kitsch.

Were the Indianists opportunists? Doubtless some were. Others were idealists like Farwell. In any event, the movement petered out in the 1930s; Americans did not buy the notion that Native American culture was a defining component of America. Then, about three decades later, a notable Native American composer of concert music materialized. This was Louis Ballard (1931–2007), whose lineage included Quapaw and Cherokee. On his mother's side, he was related to a prominent medicine chief of the Quapaw Tribe, and on his father's side he was related to a principal chief of the Cherokee Nation. Ballard's example took—today, there are numerous Native American composers writing for the concert hall. **JEROD IMPICHCHAACHAAHA' TATE** (b. 1968), whose music we hear, is among the best known. In addition, any number of distinguished non-Native composers, in a sense progeny of Farwell, today draw inspiration from Native American cultures. **CURT CACIOPPO** (b. 1951), who joins us this week, may be the most prominent in this group.

So we have a narrative—1893 to 2019—with a hiatus, and that is the topic of the present festival, very likely the first of its kind.

* * *

Of the early 20th-century Indianists, **FERRUCCIO BUSONI** (1866–1924), among the most magical personalities in the history of Western music, stands apart for two reasons. The first is that he was—like Emmanuele Arciuli, who joins us from Bari as today's most prominent keyboard exponent of music inspired by Native American cultures—Italian. The second is that Busoni was not attempting to help Americans find their musical voice. Rather, he was an eager explorer of exotic foreign scents. Touring the U.S. as the foremost concert pianist of his time, Busoni was mainly fascinated by America's fabled indigenous peoples. His mystical bent resonated with Native American religion. His onetime American student, Natalie Curtis, became an important collector of Native American songs. Busoni relied on her transcriptions and travel notes in creating his ***INDIAN DIARY NO. 1*** (1915), for solo piano, and the *Indian Fantasy* (1914), a memorably poetic work for piano and orchestra. He also composed *Indian Diary* No. 2 for chamber orchestra. The style of the *Indian Diary* we hear is Lisztian, not American. It does not aspire to portray Indians authentically. And yet Busoni regarded Native American culture with admiration and reverence; no other aspect of the United States so powerfully engaged him.

* * *

Of the **ARTHUR FARWELL** compositions we hear, *Pawnee Horses* attempts to evoke the complexity of Native American rhythms and tunes. The *Hako* Quartet by and large does not; as David McAllester observed with admiration, it draws inspiration from Native American culture without attempting to imitate or emulate. These are Farwell's Indianist polarities.

The unforgettable piano cameos ***NAVAJO WAR DANCE NO. 2*** (1904) and ***PAWNEE HORSES*** (1905) are notable for their dates of composition: this is American music ahead of its time. The former, a Bartókian exercise in dissonance that all but eschews traditional harmonic practice, was revived in the 1940s by John Kirkpatrick (who influentially championed Ives's *Concord Sonata* at the same time). Of the latter, Farwell wrote that its Omaha melody "carries the rhythm of the gallop and the spirit of the scene as only an [American] Indian would have conceived it." He said the melody itself was "so complex and difficult in its rhythm as to render it virtually impossible as a song to be sung by any known singer except an [American] Indian." The affect of this singular music is wonderfully fragrant and poetic. Charles Martin Loeffler, once the most esteemed American composer, called it, in 1949, "the best composition yet written by an American."

Farwell's ***THREE INDIAN SONGS***, Op. 32 (published in 1908), were intended (he said) to be "striking modern vocal developments, boldly Indian," with Native American names and vocables. Each song has alternative English lyrics. Of the Farwell choral works we hear, ***PAWNEE HORSES*** and ***OLD MAN LOVE'S SONG***—both in eight parts—derive from a set of four Indianist choruses composed in 1934 (long after Farwell had otherwise retired his Indianist style) on commission from John Finley Williamson's famous Westminster Choir, which performed them extensively. According to Farwell, Arturo Toscanini was greatly impressed by these pieces. His eight-part choral version of the ***NAVAJO WAR DANCE NO. 2*** came three years later.

Song of the Deathless Voice
Hi-dho ho!
Behold, here a warrior fighting fell,
A warrior's death died,
Hear, O hear,
There was joy in his voice as he fell,
Ha-he dho-ee dha hey ee dho-ee.

Inketunga's Thunder Song
Wakonda Wakonda!
Deep rolls thy thunder! Wakonda!
They speak to me, my friend; the Weeping Ones,
Hark! In deep rolling thunder calling.
Wakonda! O friend, they speak to me.
Far above, hark,
Deep-voiced in thunder calling.

The Old Man's Love Song
Ha hae ha ha hae ha
Hae ha nae thae ha tha ae ha tho-e.
Daylight! Dawnlight!
Wakes on the hills.
Singing I seek thee, when young is the morn. Ee-ha! ee-ha!

The 20-minute ***HAKO STRING QUARTET*** (which we hear October 21) is the longest of Farwell's Indianist compositions and the only one traditionally structured. A one-movement sonata form, it marks a pivot toward the chamber works (none of them Indianist) he would subsequently write. The point of inspiration is the Hako ceremony of the Great Plains tribes of the Pawnee Nation, a celebration of the symbolic union of Father and Son to maintain peace and fertility in the cosmos. Although at various moments the players are asked to evoke the woodpecker (to favor the storm gods) and the owl (guardian of the night), and although Native American tunes are quoted, the quartet is at the same time a subjective personal response to an Indian ceremony. It strives to honor and convey the "great mystery … to which refreshing source American life is leading us back form the artificialities and technicalities which have latterly beset European culture." To the performers of the *Hako* Quartet Farwell wrote:

> Certain things must be brought to the interpretation before it has even a chance of proving itself. E.g., the immensely reverential spirit of the [American] Indian in general, and his immense dignity, and the unction with which each syllable is taken in his singing. Specifically, I might speak of the reverential attitude of the chanted prayer of the priests which forms the greater part of the introduction … The hearer should feel "here is something real, purposeful, expressive, going on, even if I do not yet understand the full meaning behind it."

In a post-Indianist phase of his mercurial career, Farwell created open air pageants as a catalyst for a distinctively American musical art. In 1916 he helped create a Song and Light Festival in Manhattan's Central Park at which 30,000 massed to hear and see an orchestra lit by lanterns. In 1925 he undertook a Theater of the Stars in the San Bernadino Mountains of California. His dream of a communal American musical experience died a lingering but decisive death.

The pageantry movement was supplanted by the radio, the phonograph and the movies. He once wrote, "Let the composer stand on the bluffs overlooking the Mississippi. Let him ask himself, an intruder, what those men must have felt, who through generations inherited that wonderland and the freedom of it. Then let him sing [a song in which] the Indian, the American, the European, the African, all, will live again in a universal expression which will be the collective voice of America's world-wide humanity." He was, finally, a Whitmanesque apostle of an American music as yet unborn.

* * *

Though Farwell declared himself an enemy of kitsch, he did not invariably succeed in transcending it. If I were to express in one sentence why PostClassical Ensemble presents the music of **JEROD IMPICHCHAACHAAHA' TATE** as an exemplar of present-day Native composition, it is because his potent evocations challenge cliché. A Chickasaw composer and pianist born in 1968 in Norman, Okla., he first composed a ballet, *Winter Moons*, exploring traditions of the tribes from the Northern Plains and Rockies. He later commented, "I [previously] didn't mix my identities of being a classically trained musician and being an American Indian. I never saw that there was even a possible relationship between those two until I started composing. And that's when they came together in a way that made me feel just wonderful." Afterward, he returned to the Cleveland Institute of Music and initiated a second major, in composition, in addition to piano studies. He also worked with his father and others to study Chickasaw music. He acknowledges as an important influence Béla Bartók—a composer/ethnomusicologist who mined his own folk music; "he did it so naturally and so joyfully that I felt the same impulse to do the same thing." Of ***SHAKAMAXON*** for string orchestra, Tate writes:

> Shakamaxon is the historic Lenape Indian village that bordered the current city of Philadelphia. It was there, under an old elm tree, that Chief Tamanend was a signatory to the 1682 treaty between William Penn and the Lenape Indians. The old elm tree blew down in a storm in 1810, and is now the location of a park named Penn Treaty Park. Dedicated to Sharon Nolte and the descendants of Chief Tamanend, *Shakamaxon* is a remembrance of that old village and the tree under which the treaty was signed.
>
> The first movement is the composer's imagining of sitting under the tree and feeling the presence of the village's original ancestors. Fragments of an old Lenape social song are heard throughout this movement. The second movement is very energetic and rhythmic and abstracts Lenape Skin Dance and Moccasin Game music. Moccasin games can be very intense and have always fostered healthy competition within American Indian communities. This movement is meant to depict the natural banter of the game, and to honor the determination and perseverance of the Lenape people.

As a coda to *Shakamaxon*, we hear a single movement, "Resolution," from Tate's eight-movement "Ponca Indian Cantata" for baritone and strings ***STANDING BEAR***. The composer writes:

> The Ponca American Indians were a part of the historic forced removals from their homelands to Indian Territory, now the State of Oklahoma. Chief Standing Bear was a highly revered leader of the Ponca … After relocating to Oklahoma from Nebraska, many Ponca fell to tuberculosis, including Standing Bear's 15-year-old son, Bear Shield. Bear Shield's last request to his father was that he be returned home and buried among his ancestors. Thus began the heroic journey of Standing Bear, walking hundreds of miles to bury his son. … *Standing Bear: A Ponca Indian Cantata in Eight Tableaux* is a rhapsodic expression of Standing Bear's journey and challenges. … The seventh tableau, "Resolution," is the climax of the work, in which Standing Bear expresses his personal resolution to the world that all men are created equal.

* * *

CURT CACIOPPO, born in 1951, is an important non-Native composer whose output extensively explores Native American affinities. His music attains a moral dimension; it exudes urgency of purpose. Cacioppo comments: "The moral dimension is related to the Seven Laws of the Pipe—the natural law or code of behavior—of the Lakota people, which are: generosity and sharing; pity and compassion; respect and honor; patience and tolerance; humility; bravery, fortitude and principles; wisdom and understanding. The urgency is in communicating the relevance of these virtues to all of humanity in these our times." At Haverford College, where he has long taught, he played a central role in establishing the Native American Fund, a growing resource for the broadening of Native American awareness. His social justice course "Native American Music and Belief" has been part of the Haverford curriculum for more than two decades.

Of his **QUATTRO CANTI INDIGENI NORDAMERICANI *(FOUR NORTH AMERICAN INDIGENOUS SONGS)*** Cacioppo writes, "Like other works of mine, this suite of four polyphonic elaborations of Native American melodies is composed in honor and affirmation of the enduring indigenous element in North America. The tunes upon which the pieces are based come from the Southwest (pueblo), Southeast (Muskogean) and Great Lakes regions."

We also hear (October 21) Cacioppo's string quartet ***KINAALDA: THE RITE OF CHANGING WOMAN***—part of a cycle of four quartets titled *Womb of the Sacred Mountains*. Each traces an episode from the Navajo creation story— in this case, the rite of passage of the principal Navajo deity Changing Woman. Cacioppo writes: "*Kinaaldá* is in two parts, a Fantasy followed by a Theme & Variations. The Fantasy narrates the events leading up to the actual first *kinaaldá* ceremony, which marked Changing Woman's coming of age. Part II starts with a Theme which represents Changing Woman in full flower (also representing Summer).

* * *

Our festival proudly features the South Dakota Symphony's visionary **LAKOTA MUSIC PROJECT**, performing out-of-state for the first time. Initiated in 2005, it links the symphony to Indian reservations throughout South Dakota, and creates opportunities for Native and non-Native musicians to make music together. Addressing a history of local racial tension, it aspires to "create an environment of openness through the sharing of music." It truly realizes "a practical demonstration" of "how white and American Indian musicians can advance cultural understanding."

Chris Eagle Hawk, Emmanuel Black Bear, Bryan Akipa and Ronnie Theisz— all of them with us in D.C.— are core Lakota Music Project participants. We are also joined by nine SDSO musicians and by Music Director Delta David Gier, who initiated the Lakota Music Project not long after taking over the orchestra in 2004. Gier subsequently moved to Sioux Falls and raised a family there. The orchestra's communal ethos is an exemplary achievement.

My own introduction to SDSO came in 2016 when I helped to create a "Dvořák and America" festival in Sioux Falls, S.D. The orchestra performed the *New World Symphony* in juxtaposition with performances by the Creekside Singers—with and without symphonic accompaniment. Both Chris Eagle Hawk and Ronnie Theisz furnished pertinent commentary. Though the resulting concert lasted nearly three hours, many stayed afterward to talk. The entire program then travelled 160 miles to the Sisseton reservation in the northeast corner of the state. The participating musicians treated this journey as business as usual. The SDSO is unique.

The Lakota Music Project fosters compositions by both Native and non-Native composers—including Native American students. Our October 21 program features the music of two Lakota Music Project composers: Jeffrey L. Paul II (who also happens to be the

SDSO's superb principal oboist) and Ted Wiprud. The music at hand combines Native and non-Native performers.

Of his ***WIND ON CLEAR LAKE*** Jeffrey Paul writes:

> Of the multitudes of "Clear Lakes" in North America, one stands out as particularly special. There is a deep spirituality about it that commands a quiet tongue and a listless ear. Clear Lake, South Dakota, situated on the Sisseton Reservation, miles away from everything except the rich and colorful history of its surrounding land, is a perfect respite from daily trials and tribulations. One senses with heightened awareness many generations of previous inhabitants. I was fortunate to be able to retreat to a cabin on Clear Lake as I began composing the piece and cultivating my friendship with cultural treasure Bryan Akipa.

Ted Wiprud writes of his ***AMAZING GRACE:***

> "Amazing Grace" is such a familiar and memorable hymn that it crosses all cultural boundaries. The tune—by American composer William Walker, to words by English poet and clergyman (and former slave trader) John Newton—has become a staple of Protestant worship, of Highlands pipe music, of the black spiritual repertory. And, it turns out, of Lakota drumming music. As composer-in-residence with the South Dakota Symphony, I had the opportunity to arrange "Amazing Grace" for chamber orchestra to accompany the Creekside Singers in *their* version of "Amazing Grace," which bears only a passing resemblance to the familiar tune. In the first performance, the four Creekside musicians sang in unison while beating a large drum laid flat between them. Tonight's performance features a single singer—Emmanuel Black Bear, Keeper of the Drum for the Creekside Singers—and a correspondingly smaller ensemble of string quartet and wind quintet.

* * *

It would be a vapid understatement to point out that the musical story our festival tells—of Native America in relationship to America—remains unfinished. It also remains a protean story in flux.

In the visual arts, a similar trajectory is observable. The "Indianists" in this narrative were initially non-Native artists who documented Native America, George Catlin (1796–1872) being the most famous and influential. Today, we are perhaps no longer sure what to make of them, but they are there. Much more recently—as in music—important and original Native American painters have appeared. These are artists who, like Jerod Tate, eagerly absorb influences both Native and non-Native.

What is the pertinence of this back story? What are the uses of a nation's cultural past? These questions signify opportunities.

ABOUT THE PARTICIPANTS

THE LAKOTA MUSIC PROJECT

– BRYAN AKIPA, a member of the Sisseton Wahpeton Sioux Tribe, is an Army veteran, elementary teacher, champion traditional dancer and Native American flute player. He is both an NEA National Heritage Fellow and a recipient of a Living Indian Treasure Arts Award. His CDs have been nominated for several Nammies (Native American Music Awards). He is internationally known for his craftsmanship of traditional flutes.

– EMMANUEL BLACK BEAR was born and raised in Pine Ridge, South Dakota—or as he refers to it, "The Land of the Proud Lakota Nation." Black Bear began his journey of learning the traditional Lakota songs as a teenager. He traveled throughout his homeland singing for events and ceremonies with the guidance of a mentor—and afterward throughout the U.S. In 2013, he released a solo album, *Memories*, which received a Native American Music Award. In 2017, he released a second album with his brother, *Black Bear Brothers: Songs from Cheyenne Creek*, which earned a Nammy for Best Debut Duo of the Year.

– DELTA DAVID GIER has been music director of the South Dakota Symphony Orchestra since 2004. During his tenure, the SDSO has received seven ASCAP awards for innovative programing. He was previously assistant conductor with the New York Philharmonic. His other engagements have included the Chicago Symphony and the Cleveland and Philadelphia Orchestras. He regularly conducts the Thailand Philharmonic.

– CHRIS EAGLE HAWK, an elder of the Oglala Lakota Tribe and resident of the Pine Ridge Reservation, is a cultural consultant providing Lakota knowledge, drum therapy and self-wellness. He has long served as an Eyapaha (announcer) for pow wows, and has been named Eyapaha for the Oglala people. He dances and sings with the Crazy Horse Singers. He was given instruction by Chief Oliver Red Cloud and other Lakota elders to respect the Creator, women, elders and children.

– RONNIE THEISZ is professor emeritus of English and American Indian Studies at Black Hills State University. A prominent scholar of Lakota oration and song, he is recipient of both a South Dakota Humanities Council Lifetime Achievement Award and the South Dakota Board of Regents Electronic Learning Award. His publications include *Cultural Differences in the Classroom as Manifested in Cognition* and *Non-Verbal Communication and The Bad Speakers and the Long Braids: The Depiction of Foreign Enemies in Lakota Song Texts.*

EMANUELE ARCIULI is an internationally prominent Italian pianist, based in Bari, who performs more American piano music than any previous concert artist. He is the author of books (in Italian) on American keyboard repertoire and the piano works of Leonard Bernstein. His recording of George Crumb's *Eine kleine Mitternachtmusik* was nominated for a Grammy Award. He specializes in music inspired by Native American culture and in 2008 premiered Louis Ballard's *Indiana Concerto* with the Indianapolis Symphony.

NETANEL DRAIBLATE, concertmaster of PostClassical Ensemble, frequently takes part in PCE concerts as a soloist or chamber musician. For PCE, his repertoire has ranged widely, from Bach to Schoenberg, Shostakovich, Lou Harrison and Mieczysław Weinberg. He also serves as concertmaster of the Annapolis Symphony. A native of Israel, he was once principal second violinist of Daniel Barenboim's West-Eastern Divan Orchestra.

ANGEL GIL-ORDÓÑEZ is music director of PostClassical Ensemble. Formerly associate conductor of the National Orchestra of Spain, he also serves as principal guest conductor of New York's Perspectives Ensemble, music director of the Georgetown University Orchestra, and advisor for education and programming for Trinitate Philharmonia, a program in León, Mexico, modeled on Venezuela's El Sistema. In 2006 the King of Spain bestowed upon Gil-Ordóñez the Royal Order of Queen Isabella, the country's highest civilian decoration, for advancing Spanish culture around the world.

JOSEPH HOROWITZ is executive director of PostClassical Ensemble. Long a pioneer in contextualized symphonic programing, he served as executive director of the Brooklyn Philharmonic at BAM and has since served as an artistic advisor to dozens of American orchestras, frequently with the support of the NEH. He is widely regarded as

the central historian of the institutional history of American classical music. His 10 books include *Classical Music in America: A History* and *Artists in Exile*, both *Economist* best books of the year. His blog, "The Unanswered Question," is artsjournal.com/uq

CANON MICHAEL MCCARTHY is director of music for Washington National Cathedral. He previously founded and directed the London Oratory School Schola, one of London's premier boys' choirs, conducting regularly on the London concert stage and in film studios for *Sleepy Hollow, The Lord of the Rings* cycle and *Harry Potter*. A graduate of Guildhall School of Music and Drama, he has worked with numerous professional choirs including the Sixteen, the Gabrieli Consort and the Monteverdi Choir.

WILLIAM SHARP, a frequent guest of PostClassical Ensemble, is one of America's supreme concert singers. He is featured on PCE's upcoming world premiere Naxos recording of Bernard Herrmann's radio play "Whitman." He will be recording songs by Arthur Farwell (also for Naxos) as a byproduct of the current festival.

Established in 2010, **CATHEDRA** has achieved high acclaim for its "beautiful, blended sound" *(The Washington Post)* under the artistic leadership of Canon Michael McCarthy. Specializing in music of the Renaissance and Baroque, and a champion of the modern-day composer, Cathedra is an ensemble of professional singers and instrumentalists in residence at the National Cathedral. Cathedra singers have frequently appeared with PostClassical Ensemble.

POSTCLASSICAL ENSEMBLE, co-founded by Angel Gil-Ordóñez and Joseph Horowitz in 2003, is Ensemble-in-Residence at Washington National Cathedral. *The Washington Post* has called PCE "one of the country's most innovative musical groups." An "experimental orchestral laboratory," PCE explores music in its cultural context. All PCE programing is thematic; most is cross-disciplinary. The Ensemble's current National Cathedral season comprises three multi-event festivals: "Native American Inspirations," "An Armenian Odyssey" and a Haydn festival. postclassical.com

POSTCLASSICAL ENSEMBLE

VIOLIN 1
Netanel Draiblate, *CONCERTMASTER*
Domenic Salerni
Sheng-Tsung Wang
Rachel Segal

VIOLIN 2
Laura Colgate, *PRINCIPAL 2ND VIOLIN*
Nick Currie
Jennifer Rickard
Elise Blake

VIOLA
Philip Kramp, *PRINCIPAL*
Bryce Bunner
Nicholas Hodges

CELLO
Ben Capps, *PRINCIPAL*
Ben Wensel
Todd Thiel

BASS
Dan McDougall, *PRINCIPAL*
Laura Ruas

PERSONNEL — Maggie Seay

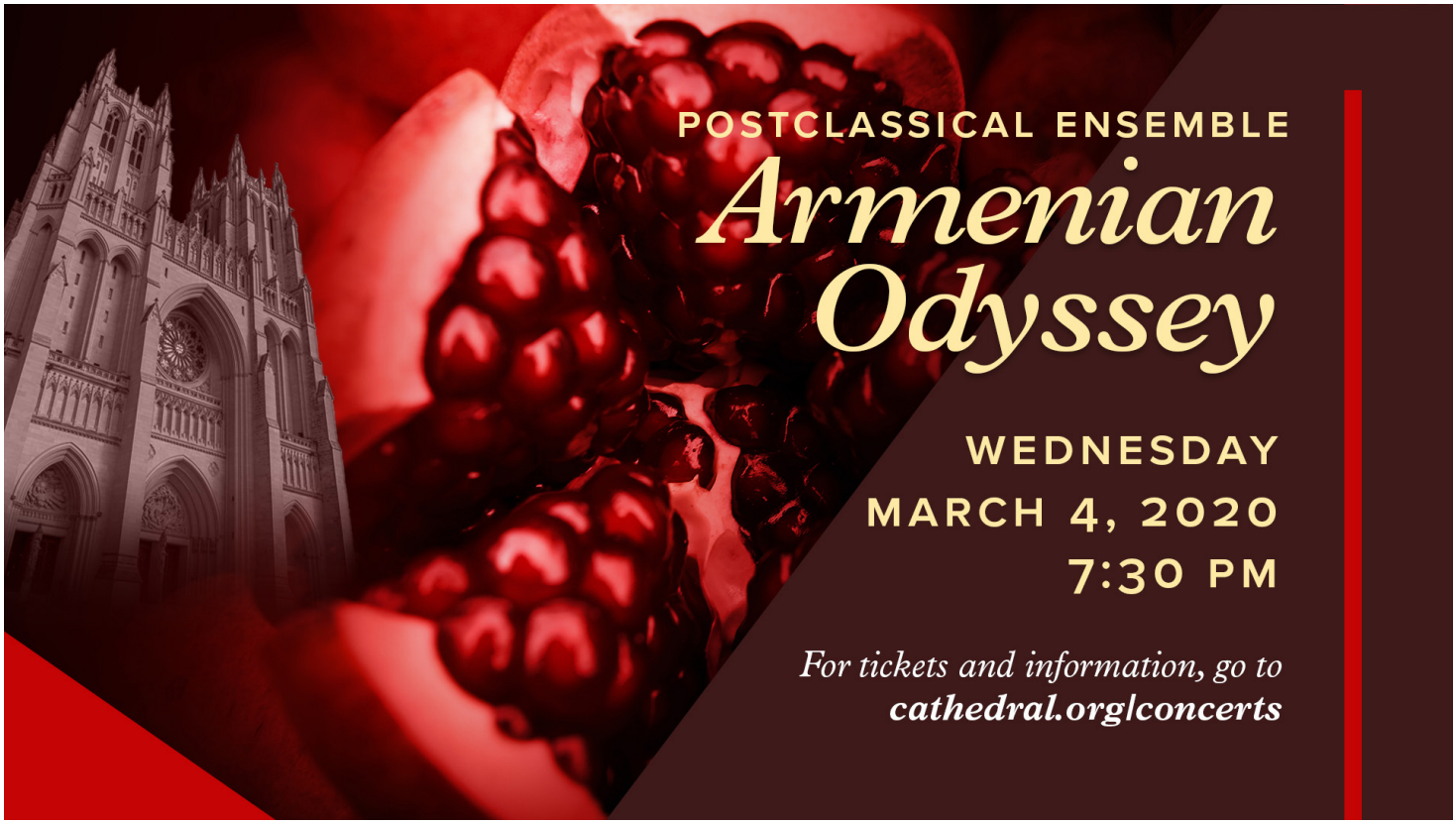
CATHEDRA

SOPRANO
Amy Broadbent
Genevieve McGahey
Crossley Hawn
Laura Choi Stuart

ALTO
Hannah Baslee
Janna Elesia Critz
Sarah Issaelkhoury
Sylvia Leith

TENOR
Samuel Allen
Patrick Kilbride
Dennys Moura
Matthew Smith

BASS
K.C. Armstrong
Matthew Goinz
Mark Wanich
Jason Widney



post classical ensemble

an experimental music laboratory

Angel Gil-Ordóñez, Music Director
Joseph Horowitz, Executive Director

POSTCLASSICAL ENSEMBLE was founded in 2003 as an experimental orchestral laboratory. PCE programming is thematic and cross-disciplinary, typically incorporating dance, art, film or theater, exploring unfamiliar works and recontextualizing standard repertoire. www.postclassical.com

WASHINGTON NATIONAL CATHEDRAL

Grounded in the reconciling love of Jesus Christ, WASHINGTON NATIONAL CATHEDRAL is a house of prayer for all people, conceived by our founders to serve as a great church for national purposes. www.cathedral.org