

OSL PRESENTS **SOUNDS & STORIES:**

Julius Eastman's Femenine



**OR
CHES
TRA
OF
ST. LUKE'S**

Performers

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Violin

Dana Kelley
Viola

John Feeney
Bass

Lino Gomez
Alto Saxophone

William Hestand
Bassoon

Maya Gunji
Percussion

Margaret Kampmeier
Piano

Christopher McIntyre
Synthesizer

David Hyde Pierce
Host

Program

**JULIUS EASTMAN
(1940–1990)**

Feminine

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About Julius Eastman

Composer Julius Eastman (b. 1940) described himself to the *Buffalo Evening News* in 1976 as “Black to the fullest, a musician to the fullest, [and] a homosexual to the fullest.” In a recent essay for *New Music Box*, composer Mary Jane Leach described Eastman as “a gay African-American composer of works that were minimal in form, but maximal in effect, who had a life of minimal possessions combined with outrageous behavior.” Those latter attributes contributed to the decline and oblivion that consumed Eastman’s legacy after his untimely death at age 49—a vigorous legacy now being recovered and reassessed by musicians, musicologists, and audiences across the globe. Eastman contributed a unique voice to American music in the 20th century. While his output is often associated with minimalism, the label is somewhat injudicious. Eastman’s eclectic oeuvre developed on a path inspired by his lifelong fascination with dance and choreography as well as popular music and free jazz. His was a sound of directness: how performers and audience members heard music was his paramount interest.

Born in Ithaca, New York, Eastman displayed an early musical aptitude at the piano and as a treble singer. He kept up with both instruments over the course of his life. The force and thrilling versatility of Eastman’s mature bass-baritone voice and his acting prowess are well-preserved on the first commercial recording of Peter Maxwell Davies’s *Eight Songs for a Mad King*, which earned a Grammy nomination. After high school, Eastman entered The Curtis Institute of Music to study piano, but later petitioned to join the composition program, where he completed several early works for voice, chamber ensemble, and piano. Despite mixed academic progress and variable health, Eastman finished the degree and returned to Ithaca. From there, he composed and performed regionally as a pianist, vocalist, reciter, and occasional dancer.

By the late 1960s, Eastman had relocated to Buffalo, New York, which at that time was a significant incubation point of contemporary music under the aegis of composer Lukas Foss. In 1969, Eastman officially joined the roster of Creative Artists for the

Center of the Creative and Performing Arts at the University of Buffalo. This inaugurated a prolific period of performances, compositions, and personal stability for Eastman, who eventually joined the university faculty. At the same time, he was active in fellow Creative Artist Petr Kotik’s S.E.M. Ensemble, plus performances in New York City, including many at The Kitchen and other experimental music venues. His profile as a performer of contemporary music, including his own works as well as those of his colleagues like Morton Feldman and Frederic Rzewski, quickly grew across the country and Europe. While Eastman had written and performed his own works avidly before his time in Buffalo, his exposure to avant-garde works and a ready pool of musicians allowed him to compose more adventurous pieces like *The Moon’s Silent Modulation* (1970), *Thruway* (1970), *Stay On It* (1973), and *Feminine* (1974), which relied on unique configurations of instruments, multimedia, and extended improvisations.

After Eastman’s contract with the University of Buffalo was not renewed, he resigned in 1975 and eventually relocated to New York City. As a Black gay artist, Eastman maintained a notable, if not incendiary, profile in the city’s new music scene. Although Eastman remained gregarious with close friends and colleagues, his personal habits took a destructive turn toward substance abuse. Work was challenging to find and many of his relationships collapsed. Crisis struck when Eastman was evicted from his apartment owned by his brother, and all his property, including the scores and personal papers in his possession, were confiscated or consigned as garbage. He moved from one temporary dwelling to another and spent several periods as a squatter in Tompkins Square Park. Eastman continued to compose, however, completing *The Holy Presence of Joan d’Arc* for string orchestra (1981) and a symphony entitled *The Faithful Friend: The Lover Friend’s Love for the Beloved* (1983). He likewise kept performing and recording and collaborated with artists like Meredith Monk, Ned Sublette, and Arthur Russell. Still, there was never any return to a state of stability as in previous years. Bereft of consistent work and in declining health, Eastman eventually returned to Buffalo, where, in lamentable obscurity, he died in May 1990 of cardiac arrest. Only months later did a lone obituary finally appear in *The Village Voice*.

About the Music

Written toward the end of Eastman's period in Buffalo, *Feminine's* surviving manuscript score of five pages presents many challenges to performers—not because of what is specified, but because of what is not specified at all. Eastman did not provide conventional internal divisions like movements, tempo markings, or time signatures. The only consistent indicators notated are minute/second timings at the bar lines to denote the duration of time. Purportedly, a clock was used to guide the instrumentalists for the work's premiere performance in Albany, New York, on November 6, 1974. Moreover, no instrument part is written out in full in the surviving manuscript. Musical cells are indicated with the barest instructions for performance, which may appear enigmatic to those unfamiliar with Eastman's methods. Clocking in at approximately 72 minutes and featuring Eastman as the piano soloist, the recording taken from the premiere performance in Albany is an essential document for understanding *Feminine*, albeit not something that demands exact duplication.

The piece begins with the rhythmic jingle of sleigh bells, a sound that continues for the entirety of the performance. Following the example of the premiere, the bells are played by a mechanical device for Orchestra of St. Luke's performance. The vibraphone then introduces the main musical motive of the piece: the Prime. Constructed out of only two notes, E-flat and F, the first part of the Prime consists of repeated statements of E-flat, while the second part features alterations of E-flat up to F, with the F notes held for a longer duration. The vibraphone continually restates the Prime, which becomes part of the continuous musical fabric of *Feminine*. This scale of repetition, also employed in Ravel's *Bolero* and the first movement of Shostakovich's Seventh Symphony, can challenge the aural and physical endurance of players and audience members alike. Although Eastman's use of an open, repetitive structure and musical cells with a percussive quality has prompted frequent comparisons to Terry Riley's *In C* (1964), *Feminine* is hardly an imitative work. Instead, a gradual groove emerges from Eastman's scheme of repetitions, and

the improvisational alertness expected from the performers imparts a sense of spontaneity.

The instrumentation realized here encompasses violin, viola, double bass, alto saxophone, bassoon and contrabassoon, piano, synthesizer, and vibraphone. Through instrumental layering, rhythmic delays, and chance, the other performers take up the Prime in patterns that gradually add more layers of variation. At the 3:00 mark, for instance, Eastman indicates that statements of E-flat and F by the other instruments can occur at intervals of odd-numbered beats against the statements of the Prime. At the 9:00 mark, Eastman specifies octave displacements for the Prime. Chordal figures enter at the 24:20 mark, followed by rising scalar themes. These variations dominate the second half-hour of the piece, where Eastman permits further improvisations with the indication "ETC." Eventually, the layers must return to the rhythmic contours of the Prime, which persists on the vibraphone amid the swell of sound until the end—like Eastman: minimal in sound and still maximal in effect.

Composer Mary Jane Leach, who performed with Eastman in the 1980s, has remained active as an archivist and advocate for preserving Eastman's compositional legacy, but the case is far from easy. Beyond the crucial tasks of retrieving scores presumed lost and transcribing those works which only survive via archival recordings, there is the nature of Eastman's notational methods in the documents that do survive. His existing manuscripts provide only basic or open-ended musical material, such as melodic lines or cells constructed for repetition and improvisation. This style of notation aligned Eastman with contemporaries like Morton Feldman, who became a colleague during Eastman's years in Buffalo, and Terry Riley. Eastman would elaborate and develop details for performers during rehearsals using these notations as musical building blocks. Thus, reconstruction and future presentations of Eastman's compositions depend on any surviving documentation, the memories of original performers, and any preserved recordings of live performances. Using the various sources available, composer Chris McIntyre prepared the score utilized for Orchestra of St. Luke's performance of *Feminine*.

—Ryan M. Prendergast

David Hyde Pierce

David Hyde Pierce is a Tony and Emmy winning stage, television and film actor, who recently starred in the HBO Max series, “Julia.” In the midst of a long career on and Off-Broadway, he spent 11 years playing Dr. Niles Crane on the TV show “Frasier,” for which he received multiple Emmy and Screen Actors Guild Awards. He directed the original Broadway production of Brian Hargrove and Barbara Anselmi’s musical “It Shoulda Been You,” the world premiere of David Lindsay-Abaire’s comedy “Ripcord,” and the west coast premiere of Christopher Durang’s “Vanya and Sonia and Masha and Spike.” He is a longtime spokesperson for The Actors Fund, The Alzheimer’s Association, and Caring Kind, a New York City-based Alzheimer’s support group. He is a proud audience and board member of Orchestra of St. Luke’s, and one of its biggest fans.

St. Luke’s Chamber Ensemble

St. Luke’s Chamber Ensemble was founded in 1974 when a group of virtuoso musicians began performing chamber music concerts at Greenwich Village’s Church of St. Luke in the Fields. Today, the 24 Ensemble musicians make up the artistic core of Orchestra of St. Luke’s. Every season, OSL features the Ensemble in its Chamber Music Series that explores beloved chamber works and brings attention to lesser-known or rarely-performed works through three distinct programs. Throughout the season, musicians of the St. Luke’s Chamber Ensemble perform on almost every program presented by OSL.

Orchestra of St. Luke’s

Orchestra of St. Luke’s (OSL) grew from a group of virtuoso musicians performing chamber music concerts at Greenwich Village’s Church of St. Luke in the Fields in 1974. Regular seasons see OSL perform in diverse musical genres at New York’s major concert venues, drawing on an expanded roster for large-scale works, and collaborating with artists ranging from Joshua Bell and Renée Fleming to Bono and Metallica. The orchestra has commissioned more than 50 new works and has given more than 175 world, U.S., and New York City premieres, as well as participating in 118 recordings, four of which have been recognized with Grammy Awards. Internationally celebrated for his expertise in 18th-century music, Bernard Labadie was appointed as OSL’s Principal Conductor in 2018, continuing the orchestra’s long tradition of working with proponents of historical performance practice. Built and operated by OSL, the DiMenna Center for Classical Music opened in 2011. New York City’s only rehearsal, recording, education and performance space expressly dedicated to classical music, it serves more than 500 ensembles and 30,000 musicians each year.

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Named in honor of Marianne Lockwood, founder of Orchestra of St. Luke's, The Lockwood Society is composed of individuals who have demonstrated their long-term support for OSL in their estate planning. For more information, contact Alicia Benoist, Vice President of Development at 212-594-6100 ext. 109.

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