

# **ENERGY IN ALL DIRECTIONS**

**World Premiere Performance  
by Sandbox Percussion &  
Lindsay Kesselman, Soprano**

**The Frances Young Tang  
Teaching Museum and Art Gallery  
Skidmore College**

**In collaboration with**

**Saratoga Performing Arts Center**

**Friday, June 11, 2021**

The exhibition brings contemporary artworks and new acquisitions from The Tang Teaching Museum collection together in dialogue with objects from the Shaker Museum's extensive holdings to celebrate the life and legacy of artist and gallerist Hudson (1950–2014). Hudson and the Shakers valued acceptance, equality, and artistry, and both built new communities that shared common themes of inclusion, interconnect- edness, and innovation. They were both radicals in their time.

*The Energy in All Directions* World Premiere Performance with Sandbox Percussion and Lindsay Kesselman was created in partnership with Saratoga Performing Arts Center and the Academy of American Poets. Contemporary poets including Hanif Abdurraqib, April Bernard, Nickole Brown, Gabrielle Calvocoressi, Claudia Castro Luna, Victoria Chang, Forrest Gander, Ilya Kaminsky, Eileen Myles, Francine Prose, and TC Tolbert crafted new writings in response to the art and ideas in the exhibition. Some of their words are incorporated into a new composition for percussion and voice by composer Ken Frazelle, performed by soprano Lindsay Kesselman, and New York City-based ensemble Sandbox Percussion.

For more information on the exhibition, we invite you to visit the exhibition webpage: [tang.skidmore.edu/exhibitions/276-energy-in-all-directions](http://tang.skidmore.edu/exhibitions/276-energy-in-all-directions).

# ENERGY IN ALL DIRECTIONS

Recorded Friday, June 11, 2021  
at the Tang Teaching Museum

**Lindsay Kesselman, soprano**

**Sandbox Percussion**

Jonathan Allen, Victor Caccese,  
Ian Rosenbaum and Terry Sweeney

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**Welcome remarks by Ian Berry**  
Dayton Director of the Tang Teaching Museum

***Energy in All Directions***  
**Kenneth Frazelle**

- I. Energy in All Directions (Ian Berry)
- II. Totem (Claudia Castro Luna)
- III. Not Here to Think About Furniture (Francine Prose)
- IV. Self-portrait as a Chest (TC Tolbert)
- V. Last Will and Testament (Ilya Kaminsky)
- VI. Prayer for a Religion of Bees (Nickole Brown)
- VII. Phantom Limb (Forrest Gander)
- VIII. Erasure (Victoria Chang)
- IX. Sing (Eileen Myles)

***Energy In All Directions \****

Kenneth Frazelle

Movements & Song Texts

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**ENERGY IN ALL DIRECTIONS**

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**TOTEM**

(Claudia Castro Luna)

Nube is the Spanish  
word for cloud  
earth's dreams spun  
into mountain yawn  
hoary gossamer  
ferrying up, up, up

Arbol signifies tree  
their roots plunge  
into mineral darkness  
forging past raw jewels  
and earth worm castles.  
Rain unlocks earth's riches  
in soil's unrivaled perfume  
after a spell of dry days.

Deseo means desire  
Oh, but how I want you  
in any language.  
You, you, you!  
Often, a single word  
is all that's needed.  
In this case Yes, will do.

\* The following texts represent excerpts of poems written in response to the exhibition. The full poems will be published in the forthcoming exhibition catalogue *Energy in All Directions*.

**NOT HERE TO THINK ABOUT FURNITURE**  
(Francine Prose)

We're not here to think about furniture.  
We're here to think about God.

Summer, 2019.

Somehow I've gotten locked out of my android phone on the way  
to the Shaker Museum in Old Chatham.

I tour the museum, past the astonishing perfect chests,  
the ingenious cloaks and bonnets,  
the drawers full of handiwork.

So much of it is exquisite,  
but my jammed phone is all I can think about.  
I could not imagine a state of mind less in tune  
with what I am seeing.  
I am so very far from God.

A phrase keeps running through my head:  
I have fallen a long way.  
It's from Plath's "The Moon and the Yew Tree."

We're not here to think about cake.  
We're here to think about God.  
The furniture is beautiful,  
and the cake must have been delicious.

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**SELF-PORTRAIT AS A CHEST**  
(TC Tolbert)

where I hid  
what I had  
stolen--self-  
portrait as a fire  
tongues raise  
without wood

## LAST WILL AND TESTAMENT

(Ilya Kaminsky)

Planet, kind,  
illegible  
is alone with my body tonight.

God, if you exist  
sit with me among  
sidewalks, park-benches. Surely, you admire park-benches a  
little?

snow has eaten 1/4 of me  
yet I believe  
against all evidence  
these snowflakes  
are my letters of recommendation

here is a man worth falling on.

I, a person exhausted by his own happiness--  
I have so much love this morning, I  
cannot control myself

Because cemeteries are too pricey  
I would like to be deposited on a public bench  
and not in the earth  
but in the middle of September  
at the end of wonder:  
wrap me in newspapers, darlings.  
and run!

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## PRAYER FOR A RELIGION OF BEES

(Nickole Brown)

What, Lord, is to come? I know you're sick of this:  
me relentlessly begging you to lower this rising  
tide and that rising temperature, scrambling  
for answers, even searching this simple box  
made by people who wanted most of all to live  
simply

And yes, I'm no fool: I see how this box  
has not one extra line: Again, it was made  
simple, of pine and basswood and oak, made only  
to capture the crackling pomegranate of a living swarm,  
nothing more.

They knew as much as any of us how the world  
would end any day now, which is why they made  
every single thing perfect and strong, believing  
in the religion of bees, in doing all your work  
as though you had a thousand years to live  
and as you would if you knew you must  
die tomorrow.

Tell me then, Lord, how to pray  
like that--without words, to pray with the divinity  
of time

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**PHANTOM LIMB**  
(Forrest Gander)

The poor and the brutalized. A prayer bruise.

Erosional debris piles up in a rift valley.

As the world pours into me, I pour into the broken word.

But what detonation blew these letters apart?

When we read, what transpires but a yearning between letters?

Bitterness. Pain.

Phantom limb. Though what is absent speaks.

Hey abyss. you still don't possess all of me.

Bringing about this call and response.

The way a phantom limb is cured with a mirror. To wit, to see  
what is

there.

## ERASURE

(Victoria Chang)

Silence operates in images.

Looking engages ideas.

People will fall. The body is

abstract, is based on a window,  
light, language. My images

question blue.

Honey and time, two sisters,  
a queen coaxed into flowers.

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## SING

(Eileen Myles)

The beautiful river

She is moving two ways

I want it

swirling into the night

the mountains and the silence turns

and turning

sings and burning

oh sing sing and sing





Kenneth Frazelle

Composer Kenneth Frazelle's music has been commissioned and performed by numerous prominent artists, including Yo-Yo Ma, Jeffrey Kahane, Dawn Upshaw, Anthony Dean Griffey, Emmanuel Ax, the Chamber Music Society of Lincoln Center, Ransom Wilson, Paula Robison, John Adams, the Saint Paul Chamber Orchestra, Jan DeGaetani and Gilbert Kalish. He has received commissions from Music@Menlo, the Ravinia Festival and the Spoleto Festival. Frazelle first

received international acclaim with his score for *Still/Here*, a multimedia dance theater work for the Bill T. Jones/Arnie Zane Dance Co. Frazelle has received awards and fellowships from the American Academy of Arts and Letters, the American Academy in Rome, and Columbia University, and he was the winner of the 2001 Barlow Prize, the international competition administered through Brigham Young University. He has held residencies with the Los Angeles Chamber Orchestra, the Santa Rosa Symphony and the Isabella Stewart Gardner Museum. Frazelle was a pupil of Roger Sessions at The Juilliard School and attended high school at the North Carolina School of the Arts, where he studied with Robert Ward. His music is published by Subito Music Corporation.



Lindsay Kesselman  
photographed by Bo Huang

Hailed by *Fanfare Magazine* as an "artist of growing reputation for her artistry and intelligence...with a voice of goddess-like splendor" Lindsay Kesselman is a GRAMMY-nominated soprano who passionately advocates for contemporary music.

Recent and upcoming highlights include the role of Anna in Kurt Weill's *The Seven Deadly Sins* with the Charlotte Symphony, *Astronautica: Voices of Women in Space* with Voices of Ascension, ongoing performances of two works written for Kesselman by John Mackey with orchestras and wind symphonies

across the country, the John Corigliano 80th birthday celebration at National Sawdust (2018), *Quixote* (Amy Beth Kirsten and Mark

DeChiazza) with Peak Performances at Montclair State University (2017), a leading role in Louis Andriessen's opera *Theatre of the World* with the Los Angeles Philharmonic and Dutch National Opera and an international tour of *Einstein on the Beach* with the Philip Glass Ensemble (2012-2015).

Kesselman is featured on several recent recordings: Chris Cerrone's *The Arching Path* (2021, In a Circle Records), Russell Hartenberger's *Requiem for Percussion and Voices* (2019, Nexus Records), Chris Cerrone's *The Pieces That Fall to Earth* with Wild Up (2019, New Amsterdam Records), Mathew Rosenblum's *Lament/Witches' Sabbath* with the Pittsburgh New Music Ensemble (2018, New Focus Recordings), Louis Andriessen's *Theatre of the World* with the Los Angeles Philharmonic (2017, Nonesuch), and Jon Magnussen's *Twinge* with HAVEN (2016, Blue Griffin). Kesselman has been the resident soprano of the Pittsburgh New Music Ensemble for 10 seasons and HAVEN, Kesselman's trio with Kimberly Cole Luevano, clarinet and Midori Koga, piano ([www.haventrio.com](http://www.haventrio.com)) actively commissions and tours throughout North America. HAVEN was the recipient of a 2016 Ontario Arts Council Commissioning Grant with composer Kieren MacMillan and a 2015 Chamber Music America Classical Commissioning Grant with composer Jon Magnussen. Kesselman holds degrees in voice performance from Rice University and Michigan State University. She is represented by Trudy Chan at Black Tea Music and lives in Charlotte, NC with her son Rowan. More information can be found at: [www.lindsaykesselman.com](http://www.lindsaykesselman.com)



Sandbox Percussion  
photographed by Kjell van Sice 2016

Described as "virtuosic and utterly mesmerizing" by The Guardian, Sandbox Percussion has established themselves as a leading proponent in this generation of contemporary percussion chamber music. Brought together by their love of chamber music and the simple joy of playing together, Sandbox Percussion capti-

vates audiences with performances that are both visually and aurally stunning. Through compelling collaborations with composers and

performers, Jonathan Allen, Victor Caccese, Ian Rosenbaum and Terry Sweeney seek to engage a wider audience for classical music. In 2020, Sandbox Percussion released their debut album *And That One Too* on Coviello Classics, featuring works by longtime collaborators Andy Akiho, David Crowell, Amy Beth Kirsten, and Thomas Kotcheff. In the 2020-21 season, they launched a group of new virtual initiatives: a concert series live-streamed from their studio in Brooklyn, #sandboxsunday—a live-streamed series of conversations with composers, performers and other close collaborators, and monthly live-readings of new works submitted by composers from around the world. This summer, Sandbox will release their second album *Seven Pillars*, an evening-length commissioned work by Andy Akiho, with staging and lighting design by Michael McQuilken. Sandbox Percussion endorses Pearl/Adams musical instruments, Zildjian cymbals, Vic Firth sticks and mallets, Remo drumheads, and Black Swamp accessories.

***Energy in All Directions* was commissioned by  
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