



**67<sup>th</sup> OJAI MUSIC FESTIVAL**

**June 6-9, 2013**

*Let all sound on!!!*

## The Program

### Thursday, June 6

30	OJAI TALKS	1:00-3:30PM
32	OJAI FILM	4:00-5:00PM
34	EVENING CONCERT	8:00-9:45PM

### Friday, June 7

36	OJAI TALKS	1:00-3:30PM
38	OJAI EXTRA	5:00-5:45PM
40	EVENING CONCERT I	7:00-8:00PM
42	OJAI EXTRA	8:15-8:45PM
44	EVENING CONCERT II	9:00-10:00PM
48	OJAI LATE NIGHT	10:30-11:30PM

### Saturday, June 8

50	OJAI SUNRISE	8:00-9:15AM
52	MORNING CONCERT	11:00AM-12:15PM
54	OJAI FILM	1:30-3:15PM
56	OJAI FILM	3:45-5:00PM
58	OJAI EXTRA	6:00-6:45PM
60	EVENING CONCERT	8:00-10:00PM
64	OJAI LATE NIGHT	10:30-11:30PM

### Sunday, June 9

66	OJAI SUNRISE	8:00-8:45AM
68	MORNING CONCERT	11:00AM-1:00PM
76	PRIVATE DONOR CONCERT	2:00-3:00PM
78	EVENING CONCERT I	4:30-5:30PM
80	EVENING CONCERT II	6:30-7:30PM

## The Festival

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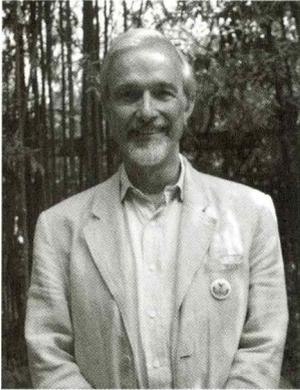
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## FROM THE PRESIDENT OF THE BOARD OF DIRECTORS



Stuart Meiklejohn

Why Ojai? Is there likely to be a single answer to that question when the Ojai Music Festival is in its 67<sup>th</sup> year of presenting music performances and so much more? Maybe.

The Ojai Valley has been inhabited by humans for a long time; they have found it provocative, nurturing, beautiful. Their spirits have been enriched and changed by interaction with the natural world and with others of like mind.

In a special way, the Ojai Music Festival has taken its place in that process. Most of our audience is from outside Ojai, so the Festival's impact extends beyond this valley. Wherever our audience members live, for the second weekend in June they join artists who are experimenting, enjoying, educating, and learning in a remarkably congenial laboratory.

Audiences are essential to all artistic presentation, but the intimacy of Ojai makes audience participation central to the experience of the Festival. Our community understands the importance of music in our culture and our personal lives. It welcomes exceptional performers and continuously explores the ways in which immersion in the Festival program can lead to new insights and new sources of enjoyment for everyone who is here.

This year's music director, Mark Morris, embodies the Ojai Music Festival spirit. Dancer, choreographer and remarkable musical mind, he comes to Ojai with a vision and energy that none of us will soon (or maybe ever) forget. We have one evening of dance but four solid days (37 events!) of music and ideas that have been inspired and shaped by his extraordinary mind.

We also celebrate the 10<sup>th</sup> Festival at which Tom Morris serves as our artistic director. The arc of Festival development that Tom and our music directors have orchestrated is a thing of beauty, not least because it will take new and interesting directions this year, next year and thereafter, as a vital cultural experiment should. It has been a wonderful journey with a gifted guide. We are excited to welcome Ab Sengupta as our new Executive Director. He brings a performing artist's sensibility to his work, and also a solid grounding in arts administration, most recently at Fontana Chamber Arts. We hope as many of you as possible who have not met him will be able to do so during the Festival.

We are deeply grateful for all that you bring to the Festival. Your participation as audience members, artists, volunteers, and donors (many of you are more than one of these things—we need everyone in all their guises) is of immense value, and we thank you. Above all, we are thankful for your intelligence, enthusiasm and openness to new ideas, which enable the Festival to thrive.

Thank you.

Stuart Meiklejohn

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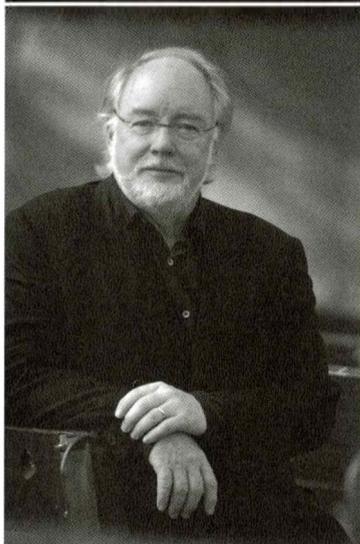
### ARTISTIC DIRECTOR

Thomas W. Morris

### EXECUTIVE DIRECTOR

Abhijit Sengupta

## FROM THE ARTISTIC DIRECTOR



Thomas W. Morris

It is with enormous excitement and enthusiasm that I welcome Mark Morris as the 2013 music director of the Ojai Music Festival.

Mark brings a totally unique perspective and infectious energy to Ojai. Although known to most as a choreographer, Mark is also an amazing musician; he probably has a more comprehensive knowledge of music and profound understanding of what music means than almost anyone I have met. His creative process always starts with a piece of music that intrigues him before he even thinks about the choreography. He then lets the music inspire and lead his choreographic creativity.

As was recently written in the *Washington Post*, "For Morris, being asked to describe how he starts from nothing and ends up with any given dance is a kind of torture. But he doesn't mean to be mysterious; the difficulty comes from an honest place. His medium is the body, after all: If he could talk about his ideas, he says, he wouldn't need to express them in movement. 'If it's about dance, I can't answer it,' Morris says. 'I have to answer it through dance.'"

This year's Festival will focus on American music and American musicians, with a concentration on the music of Lou Harrison, Henry Cowell, Charles Ives, John Cage, and John Luther Adams.

As Mark Morris says, "An important element is the exposure of the rapturous music of Lou Harrison. Lou was a friend; I've choreographed many pieces of his music and enjoyed listening to all of it. The composers represent a link to Harrison and to one another in many various ways." One of the goals for this year has been to expand the continuous texture of events over the four days, in numbers and kinds of events as well as in the location of events. "There will be many intermission-less concerts and films and talks and parties in different sites around town: thrilling, raucous, serene, contemplative, serendipitous, and surprising," says Mark.

Joining us this year will be the incredible Mark Morris Dance Group as well as the versatile MMDG Music Ensemble, the inventive jazz trio The Bad Plus, the astonishing percussion group red fish blue fish, and the amazing UC Berkeley Gamelan Sari Raras. Saturday morning will feature a communal performance by our musicians of Terry Riley's seminal work, *In C*. This is a work, the real birth of minimalism, receiving its first Ojai performance at long last.

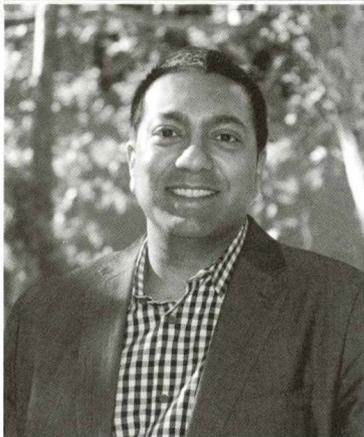
This year's Festival is a celebration of movement, in the broadest sense:

- Ojai 2013 brings the tangible element of dance movement onto the Libbey Bowl stage
- Ojai 2013 moves activities beyond the Libbey Bowl—throughout Libbey Park, to the Ojai Playhouse, to the Ojai Valley Community Church, to Meditation Mount, and to Upper Ojai
- Ojai 2013 features an overflowing abundance of events—a movement—with over 37 separate events over four days
- Ojai 2013 melds regular concerts, free events, talks, films, community events, and social events into a seamless continuum, becoming movement unto itself

Most important is the music itself, that will surprise you, thrill you, challenge you, and move you.

Welcome, and enjoy the adventure.

Thomas W. Morris



Abhijit Sengupta

### Welcome to the 67<sup>th</sup> Ojai Music Festival.

It is a thrill to be with all of you these next four days as both a fellow music lover and the new executive director of the Ojai Music Festival.

I believe the Ojai Music Festival is the oasis it is because of its relentless pursuit of adventurous music and context, of curiosity and discourse. It is also the setting—this magnificent valley and the enchanting Libbey Bowl—that provides the magic that inspires all of us to open our ears, minds and spirits to the incredible programs we will experience together.

Our community extends to another setting: the World Wide Web. Once again, all main Libbey Bowl concerts will be streamed live online and will remain on our website for continued viewing. Videos from the 2012 Festival have been viewed nearly 10,000 times over the past year, so those of us gathered here in Ojai this weekend will be sharing the experience with thousands of counterparts in an ever growing online community. This year, we added a new adventure to the online experience. Seizing upon the latest innovation in higher education, in May the Festival launched OjaiU, a free online class centered on the 2013 Festival. Designed to help audiences “listen smarter” and enable them to gain deeper insight into music, OjaiU was built around the ideas that animate the thinking behind a Festival like Ojai and featured observations by performers, critics and experts.

The Festival’s commitment to adventure is propelled by many individuals who provide their talent and expertise, beginning with the artistic vision of Tom Morris, celebrating his 10<sup>th</sup> Festival this year. Tom is one of those tastemakers whose activities are watched by everyone in the music industry, as well as the cultural sector as a whole, and it is a great honor to be working alongside him.

None of this would be possible without the steadfast dedication of our Board of Directors and Governors, volunteers, donors, patrons, and the small (but mighty) Festival staff. These first six months, I have enjoyed meeting many supporters, who have shared their favorite—and even their not-so-favorite—musical memories. It is this deep engagement and willingness to participate that has helped the Festival flourish, and I thank each of you for doing your part with such enthusiasm.

We have an epic weekend ahead of us. I look forward to experiencing the Festival with all of you. And whether it’s your first (like me) or your 67<sup>th</sup> (like a few of you!), the 2013 Festival will most certainly unite, inspire and transform us all.

A handwritten signature in black ink, appearing to read 'Sengupta' with a stylized flourish at the end.

Abhijit Sengupta

### OJAIMUSICFESTIVAL

From its founding in 1947, the Ojai Music Festival has created a place for groundbreaking musical experiences, bringing together innovative artists and curious audiences in an intimate, idyllic setting. The Festival presents broad-ranging programs that embrace the music of our time and provides intellectual context and education around the Festival programming, creating an immersion experience of adventurous inspiration and vibrant collaboration. Considered a highlight of the summer season, Ojai has remained a leader in the classical music landscape, provoking thought during the Festival and long after about why music matters.

The Ojai Music Festival attracts artists who are open to expanding their musical horizons while redefining their musical careers. Under its unique structure of an artistic director who appoints a different music director each year, Ojai has presented a “who’s who” of music: Aaron Copland, Igor Stravinsky, Olivier Messiaen, Michael Tilson Thomas, Kent Nagano, Pierre Boulez, John Adams, Esa-Pekka Salonen, Robert Spano, Pierre-Laurent Aimard, David Robertson, eighth blackbird, George Benjamin, Dawn Upshaw, Leif Ove Andsnes, Mark Morris, and Jeremy Denk. Thomas W. Morris has served as artistic director since 2004.

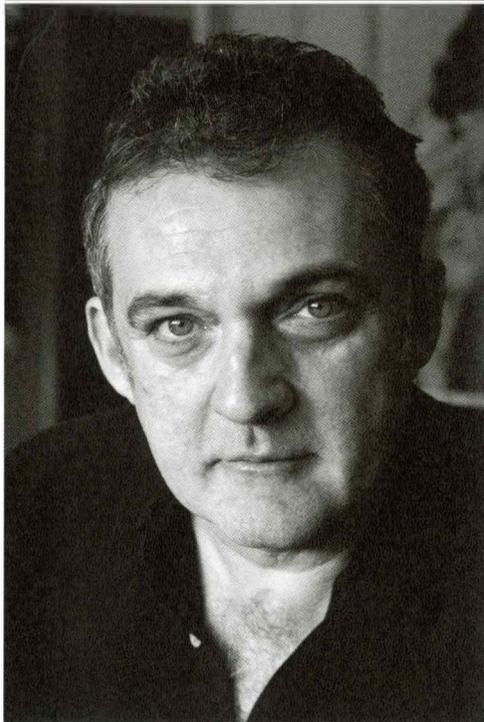
The four-day Festival in Ojai takes place primarily in Ojai’s Libbey Bowl the second week in June each year. In 2011, Ojai North!, a partnership with CalPerformances at UC Berkeley to present selected Ojai programs the week after the Festival, was formed. Through its *BRAVO!* music education program, the Festival brings music to the lives of schoolchildren and their families in Ventura County throughout the year.

68<sup>th</sup> Ojai Music Festival  
June 12-15, 2014

69<sup>th</sup> Ojai Music Festival  
June 11-14, 2015

70<sup>th</sup> Ojai Music Festival  
June 9-12, 2016

## MARK MORRIS, MUSIC DIRECTOR



Mark Morris

"Mark Morris has done more to revive interest in, to dignify and illuminate classical music to a broad audience than any conductor or musician of the last 20 years."

—Helen Wallace  
Editor-in-Chief, *BBC Music Magazine*

**MARK MORRIS** was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created more than 140 works for the company. From 1988 to 1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure, he created 12 works, including three evening length productions—*L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas* and *The Hard Nut*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Mr. Morris has created 18 ballets since 1986, including eight works for San Francisco Ballet. His work is also in the repertory of companies such as American Ballet Theatre, Houston Ballet and Pacific Northwest Ballet, among others.

Mr. Morris has been described as "undeviating in his devotion to music" (*The New Yorker*). In 1996, he formed the MMDG Music Ensemble to perform with the Dance Group on tour and to participate in MMDG education and outreach programming. He began conducting performances for the Dance Group in 2006 and has since conducted at the International Festival of Arts and Ideas, Lincoln Center, and Brooklyn Academy of Music (BAM). He recently conducted his first non-dance performance with Trinity Choir for their series *Bach at One* at Trinity Wall Street. Mr. Morris also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden, and others. Under his direction, MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down*

*Stairs* (1997); percussionist and composer Zakir Hussain, Yo-Yo Ma and jazz pianist Ethan Iverson in *Kolam* (2002); pianists Emanuel Ax, Garrick Ohlsson and Yoko Nozaki in *Mozart Dances* (2006); mezzo-soprano Stephanie Blythe in *Dido and Aeneas* (2011 and 2012); and The Bad Plus in *Violet Cavern* (2004) and *Rite of Spring* (to premiere at Ojai North! June 12, 2013).

In 1991, Mr. Morris was named a Fellow of the MacArthur Foundation and has received eleven honorary doctorates to date. He has taught at the University of Washington, Princeton University and Tanglewood Music Center. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served on the Advisory Board for the Rolex Mentor & Protégé Arts Initiative. He is the subject of a biography, *Mark Morris*, by Joan Acocella (Farrar, Straus & Giroux) and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. In 2006, Mr. Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award "for being an American ambassador for classical music at home and abroad." In recent years, he has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), the Benjamin Franklin Laureate Prize for Creativity (2012), and CalPerformances Award of Distinction in the Performing Arts (2013).

Mr. Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, rehearsal space for the dance community, outreach programs for local children and seniors, and a school offering dance classes to students of all ages and abilities.

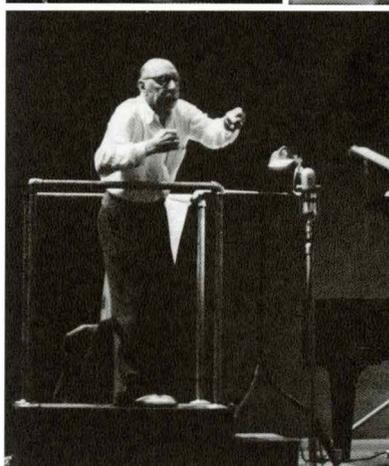
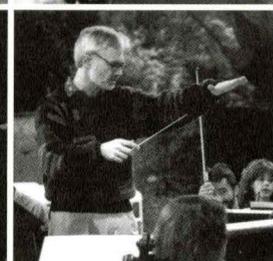
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# OJAI MUSIC FESTIVAL MUSIC DIRECTORS

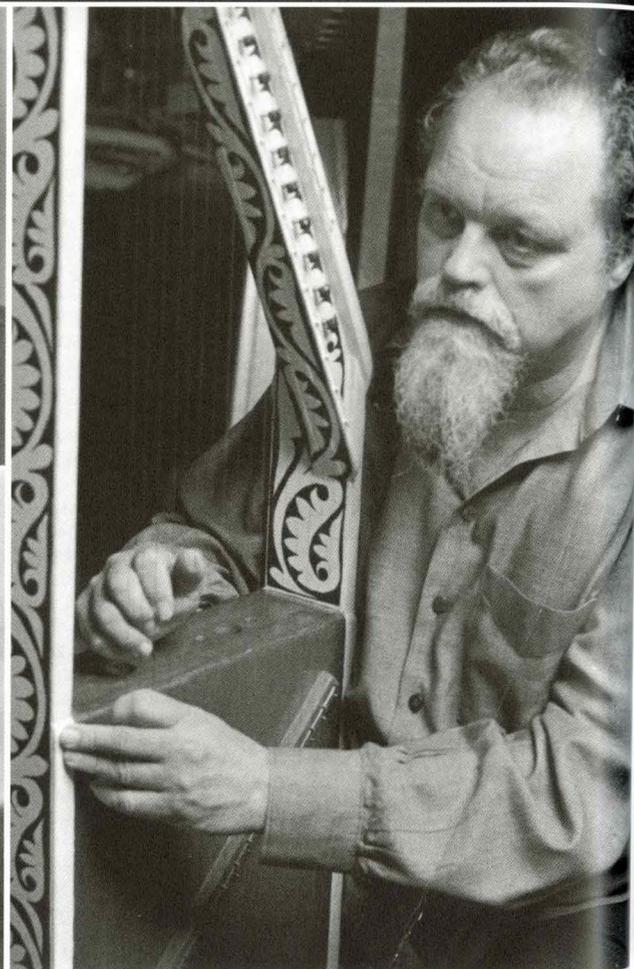
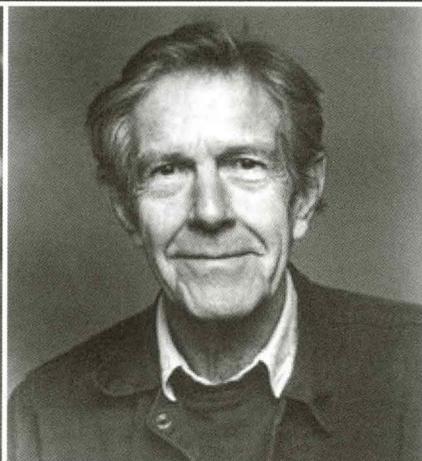
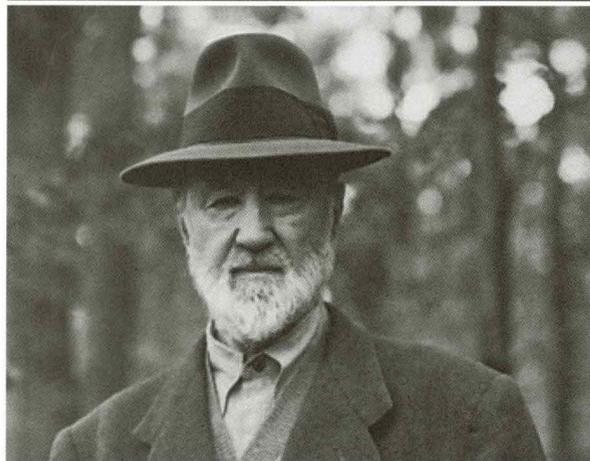
## 1947-2014

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 1988 NICHOLAS MCGEGAN  
 SIR PETER MAXWELL DAVIES  
 DIANE WITTRY  
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 1990 STEPHEN MOSKO  
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 1993 JOHN ADAMS  
 1994 MICHAEL TILSON THOMAS  
 1995 KENT NAGANO  
 1996 PIERRE BOULEZ  
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 DANIEL HARDING  
 1998 MITSUKO UCHIDA  
 DAVID ZINMAN  
 1999 ESA-PEKKA SALONEN  
 2000 SIR SIMON RATTLE  
 2001 ESA-PEKKA SALONEN  
 2002 EMERSON STRING QUARTET  
 2003 PIERRE BOULEZ  
 2004 KENT NAGANO  
 2005 OLIVER KNUSSEN  
 2006 ROBERT SPANO  
 2007 PIERRE-LAURENT AIMARD  
 2008 DAVID ROBERTSON  
 2009 EIGHTH BLACKBIRD  
 2010 GEORGE BENJAMIN  
 2011 DAWN UPSHAW  
 2012 LEIF OVE ANDSNES  
 2013 MARK MORRIS  
 2014 JEREMY DENK



Top row (l to r): Pierre Boulez, George Benjamin; second row (l to r): Michael Tilson Thomas, Kent Nagano (top), Stephen Mosko (bottom), Esa-Pekka Salonen; third row (l to r): Pierre-Laurent Aimard, David Robertson, John Adams; bottom row (l to r): Igor Stravinsky, Aaron Copland.



Clockwise from top left: Charles Ives, John Cage, Lou Harrison, John Luther Adams

# INTERSECTIONS

Lucky are those who call Ojai their home. Most of us are passing through, enjoying a temporary stay, then moving on; our Ojai is an intersection, a junction and a crossroads. This year's Festival is all about intersections and chance encounters—the gifts of circumstance that feed creative minds.

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son, John Luthe

In the beginning, Stravinsky: *The Rite of Spring*. Nothing has been quite the same since this eruption at the intersection of music and dance. And now this work, in turn, is transformed by an intersection with jazz. No mere arrangement, this re-imagining is a dialogue in which Stravinsky, too, is setting terms. Mark Morris understands such terms and has created wondrous things in the intersection of the arts he loves. When he approaches works by Cowell, Ives, Barber, and Harrison, it is in response to this music's strength, not its pliability. This is not dance set to music or music set to dance—but something new that emerges when two elements meet. Music itself, Lou Harrison once said, emerges at a crossroads between "a song and a dance." Dance and song, rhythm and melody, pulse and line—these are the coordinates of our humanity, our constraints and our yearnings, the pull toward earth, hands reaching out to touch another self. But challenge the limits and focus desire, make rhythm articulate and the line expressive, and we transform constraints and yearnings into a celebration of our being.

For much of the last century dance and music have been co-conspirators in this celebration, tracing bold patterns of rhythm and line. *Four Walls*, a dance play by Merce Cunningham and John Cage, inhabits a constricted space that closes in upon a troubled mind. By contrast, Henry Cowell's *Heroic Dance* and *Atlantis*, written respectively for Martha Graham and Doris Humphrey, open out upon a temporal expanse. Percussion instruments are prominent in *Atlantis*, but in the works of Cage and Harrison they become a preoccupation, as if the very physicality of dance demanded new dimensions in sound. The percussion family is large and promiscuous, not particularly concerned with questions of lineage, ever ready to take in orphans and strays pitched (and

unpitched) in the streets. These intersections are littered with glorious junk—pots, pipes and pans, brake drums and crates, and conch shells bobbing in from the sea.

And across the sea, the mesmerizing sound of the gamelan, court music of Java (here pedigree matters). Harrison bathed in these "golden polyphonies" and wrote music both for gamelan alone and with instruments from the West. His Concerto for Piano with Javanese Gamelan is just such a wedding, an interfaith marriage, whose offspring are raised in the creed—tunings and scales—of the Javanese parent. One of the delights of witnessing this match is the intersection between intervals we know and those we don't. Throughout his life Harrison relished mixing textures and tunings, forms and techniques from disparate cultures and eras—dissonant counterpoint and pentatonic melodies in the Concerto for Organ and Percussion, fugues, chorales and medieval dances in the Suite for Symphonic Strings—each work the record of serendipitous encounters with "the whole round living world of music," he loved. "Human Music," he wrote, "rouses and delights me; it stirs me to a 'transethnic,' a planetary music..."

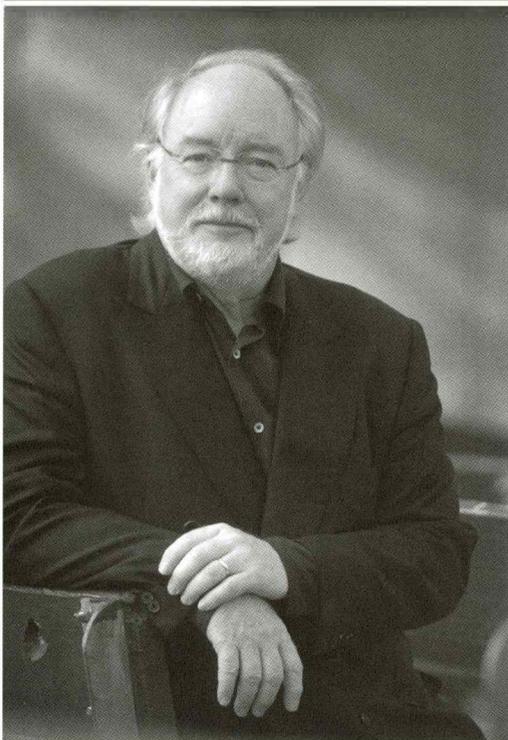
How Californian!—creating from the hybrid culture formed at the intersection of Native American, Latino, European, African, Asian, and Middle Eastern musics, languages, cuisines, and religions. In truth this is more generally a West Coast breed you'll find up and down the coast from Baja to Fairbanks, clustered in San Diego and Seattle, Portland, San Francisco, and Los Angeles. Cowell, Cage and Harrison—founders of a "California School"—were a restless bunch. They may have started in the West but soon crisscrossed the nation and the globe, from New York to Chicago, Berlin, Black Mountain, and Bali, before settling, each on his perch, near the banks of the Hudson, by the shores of the Pacific or in the canyons of Manhattan.

In the end, it isn't geography that defines these composers, but their capacity to re-imagine each inheritance as a discovery and treat each discovery as a birthright.

How American!—this patchwork of humanity, this nation formed of intersecting lines and rhythms, unruly masses and strident voices jostling to be heard. One of those voices—though not heard at first—was Charles Ives, whose own music offers variations on the theme America. Here, Yankee stock, the kind that built a cabin beside a pond or sailed the seas to hunt a great white whale. Hymns, rallies, marching bands, and revivals, the hubbub of the milling crowds, the lofty view from mountain peaks, all this in chamber music and songs in counterpoint with works by Cowell and Ruggles.

"Shall We Gather at the River?" This 1864 hymn, one of Ives' favorites, also strikes the theme of intersection, the kind of communal gathering that in 1964 created Terry Riley's *In C*—except this gathering doesn't stay at water's edge but plunges headlong into its rushing currents. The eco-centric music of John Luther Adams, including *Strange and Sacred Noise*, *songbirdsongs* and his tribute, *for Lou Harrison*, finds its inspiration at man's intersection with creation—alongside the river "that flows by the throne of God."

Mark Morris has brought together at this year's Ojai crossroads a gathering of musicians and ensembles—keyboard soloists Colin Fowler and Yegor Shevtsov; singers Yulia Van Doren, Jamie Van Eyck and Douglas Williams; conductor Joshua Gersen; The Bad Plus; the American String Quartet; red fish blue fish; Gamelan Sari Raras; and the Mark Morris Dance Group and MMDG Music Ensemble—that share his penchant for lingering in intersections. We'll linger, too, long enough to hear a song and see a dance before moving on, transformed, perhaps, by our glimpse of other worlds.



Thomas W. Morris, Artistic Director

Thomas W. Morris was appointed artistic director of the Ojai Music Festival starting with the 2004 Festival. Since then, he has shaped the Ojai programming to reflect the legacy of innovation and adventure. Last fall, Christopher Hailey had a chance to sit down with Tom Morris and discuss his decade-long tenure and what he has in store for the Festival's coming years.

**Christopher Hailey:** 2013 marks your tenth Ojai Music Festival as artistic director. What had been your experience with the Festival when you began in 2004?

**Tom Morris:** I first heard about the Festival in 1969 from Michael Tilson Thomas—we were both just starting working at the Boston Symphony—but it wasn't until 1996 that I attended the Festival. That year, Boulez was the music director with the Los Angeles Philharmonic. After that I attended about every other year until I took over as artistic director in 2004.

**CH:** Ojai has quite a legacy; that must have been daunting...

**TM:** Well, yes, and there were also things I didn't see at the beginning, possibilities I underestimated. I came from the symphony orchestra world, which has a fairly rigid structure, all about fitting things into slots. I took me a couple of years to really understand Ojai.

**CH:** In what way?

**TM:** For one thing, to understand the incredibly active role the audience has in defining this experience. They do not just sit and receive; they provide much of the artistic energy and vitality. In fact, all the artists speak of the attentiveness and energy of the audience. That's something I didn't truly understand right away—it took me a couple years of doing it.

Another thing I came to understand is that the possibilities of what you can do are far broader than I could have imagined. I learned that the further afield you go from the traditional concert experience (not just in repertoire, but in the experience itself) the better it works. Take the Ligeti metronome piece [*Poème symphonique*, 2007]—that we could do that at the end of a program and stage it in a dramatic way... that a concert like that was the norm and not the exception.

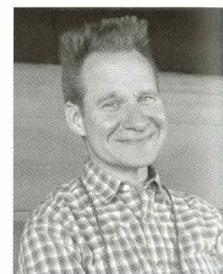
But you can also do an astonishingly broad repertoire in Ojai—old music, known music, as well as new and unfamiliar pieces. I learned, too, that what works least well here are the kinds of concerts you can do elsewhere.

**CH:** What new directions have you taken Ojai?

**TM:** I think my own ideas have developed organically toward what I call a continuous festival texture. That is, a dramatic expansion of festival events. At the beginning there were just five concerts and a couple of symposia. We started by adding Thursday night, not as a prequel but as the genuine start of the festival.

Starting in 2006 we began inserting bonus events as a way for artists to do additional things in an even more informal setting—nontraditional concert settings and concert lengths, different ticketing, etc. That has expanded so that now we have almost continuous activity.

This idea—which seems to be working incredibly well—has actually done a lot to increase the contact between the audience and artists in different ways and settings, and that has brought a fundamental shift in the relationship between them. One good example was last



Peter Sellars

*"Tom Morris figured out a long time ago that the first step in being adventurous is being astute... Tom has held major establishment posts, but has always operated within them with a certain flair, a certain knack, a certain curiosity, and a certain predilection for innovation, for surprise, for change, and for a better idea. He loves to make things happen—the thrill and subtle and far-reaching shifts in organizations, programming and new encounters with audiences is irresistible to him."*

*—Peter Sellars, director*



eighth blackbird

*"Tom Morris takes risks. On us, for instance. When eighth blackbird was named music director of the 2009 Ojai Music Festival, the news was nerve-rattlingly unexpected. We had never curated anything outside of eighth blackbird, and suddenly we were in charge of an entire festival.*

*Our first programming meeting with the Tom was chaotic. Conversations collided and overlapped, utopian visions were hatched. But the indefatigable Mr. Morris wasn't rattled. He believed in us from the first day. And Tom was always willing to step outside the Festival's comfort zone. He knew his audience at Ojai in minute detail, and could assess exactly how much to push their buttons, to provoke them, to give them candy as well as greens.*

*We are proud to call Tom Morris a colleague, a mentor, a supporter, and, most importantly, a friend."*

*—eighth blackbird, 2009 music director*

year's performance of John Luther Adams' *Inuksuit* in which the audience was wandering among performers. That created a different kind of relationship—both subtle and powerful. Our various events with sound sculptor Trimpin also come to mind. Part of this is spreading out from the Libbey Bowl, letting the Festival spill over into the park, the town, breaking down barriers, such as having ragas at the downtown Ojai shopping arcade [2010] and what we'll do this year with the

gamelan and the early morning concerts.

We've also expanded the amount of information and outreach beyond the symposia to an increased web presence, a more integrated program book, more artist interviews in our pre-concert insights—all part of the package of interaction and intersection between people who come to listen, and those who come to play. All these things are drivers of an enhanced, more intense experience.

**CH:** A lot of the work of the artistic director is behind the scenes and therefore largely unseen. Describe your job and how you put a festival together.

**TM:** I always describe Ojai as a four-day festival that has to operate on the level of the Salzburg Festival. None of this would be possible without a great staff and an army of dedicated volunteers. We've been fortunate to have enormous continuity, including nine festivals together with Jeff [Haydon], who came the same year I did, and Gina [Gutierrez], who was here before both of us. That kind of continuity both in the office but also in the technical staff is really important. We're a small organization, we know each other and there is a culture of involvement, commitment and communal adventure that is really important.

**CH:** And then there is each year's music director...

**TM:** Right. One decision I made at the beginning, which I've been very happy with, was not to repeat music directors, certainly for a period of time. There are so many younger artists—and we need to build toward a future artist family for Ojai. After a couple years I also discovered you could, in fact, be quite nontraditional in terms of music directors—it first dawned on me when we had Pierre Laurent Aimard, a pianist [2007], and then eighth blackbird, a new music group [2009]. I discovered you could free yourself to take more chances, which

opened up musical possibilities far wider than I could have imagined. It also introduced me to repertoire I hadn't known.

**CH:** Repertoire—a big topic. How do you go about selecting repertoire with such varied succession of music directors?

**TM:** It's funny, but true—something that completely amazed me—that each year the process has been almost exactly the same with each artist. The music director is usually chosen three to four years in advance—which gives us the chance to get calendars



Steven Schick

*"When the daily e-mail load is crushing—and when most of it makes me want to roll my eyes!—a note from Tom Morris is like a little gift. Because whenever Tom writes, something interesting is on the way. Maybe it's an idea for a*

*performance in Ojai; maybe it's a new take on a stubborn logistical problem; maybe it's just to check in and to stir the creative pot a little. Whatever his reason for writing, his creativity, intelligence, and generosity are always front and center. What a joy it has been to work together, Tom. Happy 10-year anniversary and here's to many more!"*

*—Steven Schick, conductor and founder of red fish blue fish*

clear and start meeting, start talking about ideas, making lists of potential pieces. And in each case we've ended up with enough pieces for four years of festival programs. I'll keep a master list of all these ideas so any that don't get used are put it back into the pot and I can use them in talking with future music directors. So this is usually a year,

*Continued on next page »*

year-and-a-half process. The idea is to have a meeting, come up with stuff, generate notes, then sit on it for a few months. In the meantime we need to move on securing the major artists or if there is a major anchor piece or a commission. We have to move on that fairly quickly. That was the case with eighth blackbird and the Steven Mackey piece [*Slide*, 2009] or the George Benjamin opera [*Into the Little Hill*, 2010].

Then there comes a time—usually about a year and a half before the Festival—in which we have to shape this mass of stuff into a workable festival. I'll sit at my desk, stare at it and make a festival out of it. Then it's back to the music director for discussion, debate and refinement, and, like magic, every single year there is this click—and 75%



Brad Lubman

**"When I think about Tom himself and Ojai the place and the Festival, the same words come to mind that one can use to describe each: sunny, thought-provoking, captivating, fun, profound, essential. It was such an enormous pleasure to**

**work with everyone at Ojai, to experience Ojai itself and to work with Tom. I value his thoughts and philosophies about music and the concert experience very much. His wisdom, enthusiasm and charm are infectious. In 2008, he invited me back to bring my newly formed Ensemble Signal to make its debut at Ojai in an all-Steve Reich program. It was an honor to conduct Ensemble Signal's second debut concert (our actual debut was one week prior, at the Bang on a Can Marathon; we had a bi-coastal debut!), at Ojai. Tom is a brilliant and unique person in our music world, and I am extremely honored and happy to know him and to have the opportunity to work together."**

**—Brad Lubman, conductor**

of the Festival just locks in—all of a sudden there's a structure. From there it's just going back, massaging details, a kind of paint-by-number, filling in colors. And then there is a second moment—usually seven to eight months before the Festival—a second click, and 95% is locked in. So there are always these two "click" moments. My job is really to keep the process going, but after 10 very diverse music directors, this pattern has persisted almost exactly.

**CH:** I imagine this can be pretty exhilarating.

**TM:** Totally. As I say, I came from the symphonic repertoire, but was less familiar with the ensemble repertoire; that was in many ways a new world to me. Take this year, for instance: I didn't know the world of Lou Harrison, Henry Cowell—the California School—I wasn't all that familiar with John Cage, and John Luther Adams has been completely new and thrilling.

So this year we're going in an American direction with Harrison, Cowell, Cage, Ives. But we're also introducing a dance program with the Mark Morris Dance Group, including a West Coast premiere [*Jenn and Spencer*]. That will be a high point. There is also the first-ever Ojai performance of Terry Riley's *In C*. And such a range of instruments and ensembles—jazz trio, organ, gamelan, percussion, conch shells, you name it. Mark Morris has been struck by the beauty, informality, energy, and intimacy of this place. He has such a deep understanding of music and the environment, so he wants to emphasize the communal experience with lots going on. It will all be somewhat madcap, with heavy folk elements, very earthy.

**CH:** So where do we go from here?

**TM:** I am committed through 2017 so over the next four years I'm hoping to give each music director the opportunity to grow, to experiment. I've been thinking of Ojai as a laboratory in which each music director can do something new for himself/herself. That



Top: Tom Morris with Laura Ardan and Robert Spano  
Bottom: Tom Morris and Dawn Upshaw

**"There is no better time to be had than coming up with programs with Tom Morris. His encyclopedic knowledge, remarkable inventiveness and creativity are matched only by his fantastic sense of humor. Ojai has been made an even richer place with his tenure."**

**—Robert Spano,  
2006 music director**

**"Here's to you, Tom! The world is surely a better place thanks to all you dare to dream! Congratulations!"**

**—Dawn Upshaw,  
2011 music director**

is, not just curate programs, but take new steps in their own artistic development. This has been happening in recent years and is certainly true for Mark Morris. Jeremy Denk will go in significant new directions in 2014.

So this is the exciting thing—that Ojai becomes a place for great artists to enter a new stage of their artistic development.

My artistic job in building a festival comes down to two overriding goals: to build on the Ojai aesthetic of discovery, adventure and involvement; and to provide each music director a forum to explore and experiment while at the same time melding his/her musical personality with the rich heritage of this glorious festival and sublimely beautiful place. It is irresistible and exhilarating and, dare I say, enormous fun.



MONTE GRAPPA

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## ENHANCE YOUR EXPERIENCE



### Donor Events

The Ojai Music Festival offers exclusive opportunities for donors who have supported the Festival during the 2012-2013 season. Opportunities vary by giving level.

#### Social Dancing and Opening Night Party Thursday, June 6

Learn from and dance with the best—join Mark Morris and his dancers in the waltz, polka, reel, and more, accompanied by the Ventura Jazz Sextet.

#### Open Mic Night Friday, June 6

Sing your heart out at this late night karaoke-style party with Mark Morris and The Bad Plus.

#### Legacy Lunch Saturday, June 8 1:00-2:30PM, The Ranch House

Enjoy an afternoon lunch with Festival friends and enjoy a discussion led by Christopher Hailey with Lauren Grant and Aaron Loux of the Mark Morris Dance Group. \$40 per person. Please see box office for ticket availability.

#### Private Donor Concert Sunday, June 9

Slip away to a private concert featuring the American String Quartet performing works of Bach and Bartók. Don't miss this opportunity to see these renowned musicians up close and personal. Generously sponsored by Anne and Stephen J.M. Morris.

#### Closing Night Party Sunday, June 9

Celebrate the conclusion of the 2013 Festival and bid farewell to the artists during this exclusive private party. Special beverages provided by the Ojai Beverage Company.

#### Festival Lounge Thursday-Sunday, June 6-9

Take a break and mingle with artists and friends between concerts and during intermission at the Festival Lounge, newly renovated thanks to the generosity of Mary Ann O'Connor and Stuart Meiklejohn. Complimentary food and drinks provided.

### Ways To Learn More About Ojai Music Festival Annual Giving Opportunities:

- See page 103 in the program book
- Go online at [OjaiFestival.org](http://OjaiFestival.org)
- Contact Anna Wagner at 805 646 2094 ext. 105 or [awagner@ojaifestival.org](mailto:awagner@ojaifestival.org)

Thursday, June 6, 2013

1:00-3:30PM

Ojai Valley Community Church, 907 El Centro Street

Ara Guzelimian, Ojai Talks director

Mark Morris

The Bad Plus

Reid Anderson, bass

Ethan Iverson, piano

David King, drums

1:00-2:00PM

## Part I: Choreographer as Musician

Noted for his musicality and described as “undeviating in his devotion to music,” (*The New Yorker*) this year’s Music Director Mark Morris discusses with Ara Guzelimian his varied and fluid musical life and body of work.

**BREAK**

2:30-3:30PM

## Part II: Breaking Ground with The Bad Plus

The Bad Plus has been changing the way audiences perceive music—whether it’s jazz, rock or classical. Meet these trailblazing artists as they talk about their music-making.



Tweet comments at #Ojai2013.



Ticketed event.

Thursday, June 6, 2013

4:00-5:00PM

Ojai Playhouse, 145 E. Ojai Avenue

***Falling Down Stairs***

(Canada, 1998. Director Barbara Willis Sweete)

Introduction by MMDG dancer Michelle Yard

This documentary follows renowned cello virtuoso Yo-Yo Ma on an intense year-long collaboration with Mark Morris, which culminates in a performance of J.S. Bach's Third Suite for Unaccompanied Cello.

Film courtesy of Rhombus Media.

**RSVP**

Free. Reservations required. Please see the box office for updates.

# CONCERT

Thursday, June 6, 2013

8:00-9:45PM

Libbey Bowl

The Bad Plus

Reid Anderson, bass

Ethan Iverson, piano

David King, drums

**Original music from *Made Possible***

(selections will be announced from the stage)

*INTERMISSION*

**IGOR STRAVINSKY**

***The Rite of Spring*** (arr. The Bad Plus)

**Part I: Adoration of the Earth**

Introduction

The Augurs of Spring

Ritual of Abduction

Spring Rounds

Games of the Two Rival Tribes

Procession of the Sage

The Sage

Dance of the Earth

**Part II: The Sacrifice**

Introduction

Mystic Circle of the Young Girls

Glorification of the Chosen One

Evocation of the Ancestors

Ritual Action of the Ancestors

Sacrificial Dance

Join us for **Concert Insights** hosted by Christopher Hailey with Mark Morris, 7:00PM, at the Libbey Park tennis courts.

This concert is generously supported by Mary Ann O'Connor and Stuart Meiklejohn.

 Ticketed event.

**SOCIAL DANCING & OPENING NIGHT PARTY**

10:00PM, Ojai Art Center

 Donor event.

Thursday, June 6, 2013  
8:00-9:45PM

Original music from  
*Made Possible*

Igor Stravinsky (1882-1971)  
*The Rite of Spring* (1913)

---

"Life isn't about  
finding yourself.  
Life is about  
creating yourself."

—George Bernard Shaw

---

## Community Property

By Christopher Hailey

Oh dear: neither this nor that, neither here nor there. We'll be hearing a lot about it this weekend, so let's get started. A jazz trio: piano, bass, drums. It's a combination that got a relatively late start, but since the 1940s the likes of Erroll Garner, Bill Evans, Herbie Hancock, and Chick Corea have made it the norm. Piano front and center, by turns sparkling, jittery, suave, the reassuring thump of a walking bass and the beat, bang, brush, crash of that all-in-one mini-combo, the drum kit, the bad boy ever ready to explode.

Enter The Bad Plus. Pianist Ethan Iverson describes their work as "the sound of getting together in your garage and all committing, no matter what, seeing what you can make up today." Note the venue, the incubator of choice for all emerging bands. A garage is generally a place full of stuff, hanging on the walls, piled in a corner, last year's junk, next year's collectibles. It's an environment that encourages a healthy eclecticism, taking a bit of this and that and seeing where it goes. That attitude, as well as an ethos of leaderless collaboration, sets The Bad Plus apart because these guys filter the wide open universe of their own personal tastes and predilections through a texture that may have its roots in jazz, but avoids clichés and can just as easily veer toward indie rock, pop, punk, or the avant-garde. Their concerts and recordings are a mix of original compositions and covers across a dazzling array of genres, tweaked more recently, as in their 2012 album *Made Possible*, with synth and electronics. Jazz purists blanch, but as bassist Reid Anderson has said, "jazz is something that has always incorporated other musics."

Which brings us to Stravinsky.

Why Stravinsky? There comes a point when any "standard" becomes communal property, a strand of the cultural DNA. It seeps into all the cracks, is heard any- and everywhere, becomes a soundtrack for many lives. Nobody owns it, everybody does. Re-enter The Bad Plus. They approach *The Rite of Spring* with ears that seize upon moments that are what drummer David King calls "inherently grooving." So it's not a question of translating Stravinsky from one idiom to another (though I.S. was pretty good at that himself), but discovering shared affinities. Such discoveries can lead The Bad Plus to hang back, to tease out a moment. Take the very beginning in which we are eased into the piece. A single pitch—it haunts us in our sleep—extended, caressed, and then that familiar lick, transferred from bassoon to keyboard. And with that the trio's on its way.

This *Rite* won't have the visceral force of a full orchestra performance or the clangy percussiveness of the version for two pianos. Instead, we are drawn in close, as if crowded together in a basement club in which time has slowed with the advancing hour. That's when the magic happens because if you came to hear what The Bad Plus does with Stravinsky, just listen to what Stravinsky does with a jazz trio.

Welcome to Ojai 2013.

Friday, June 7, 2013

1:00-3:30PM

Ojai Valley Community Church, 907 El Centro St

Ara Guzelimian, Ojai Talks director  
John Luther Adams  
Eva Soltes  
Mark Swed

1:00-2:00PM

## Part I: Lou Harrison and California

Mark Swed, *Los Angeles Times* classical music critic, and Eva Soltes, director of *Lou Harrison: A World of Music*, join Ara Guzelimian to discuss the fascinating life and music of composer Lou Harrison.

**BREAK**

2:30-3:30PM

## Part II: John Luther Adams and Place

John Luther Adams is an environmentalist and composer whose life and work are rooted in the natural world. In this in-depth interview with Ara Guzelimian, Adams shares his curiosity for exploring the territory of "sonic geography"—that region between place and culture...between environment and imagination. Members of red fish blue fish will perform two movements from *songbirdsongs: Meadowdance* and *Apple Blossom Round*.



Tweet comments at #Ojai2013.

John Luther Adams' appearance is generously supported by a grant from New Music USA's Creative Connections Program. Leadership support for New Music USA's MetLife Creative Connections program is generously provided by MetLife Foundation. Additional support is provided by ASCAP, BMI Foundation, Inc., Aaron Copland Fund for Music, Inc., The William & Flora Hewlett Foundation, Jerome Foundation, media the foundation, New York City Department of Cultural Affairs, New York State Council on the Arts, Pennsylvania Council on the Arts, The Rodgers & Hammerstein Foundation and the Virgil Thomson Foundation, Ltd.



Ticketed event.

**COMMUNITY EVENT: Get Fit with MMDG!**

9:00-10:00AM, Libbey Park, Flagpole Lawn



Free. Open to the public.

Friday, June 7, 2013

5:00-5:45PM

Libbey Park Gazebo

Gamelan Sari Raras

Midiyanto  
Ben Brinner  
Heni Savitri  
I Made Subandi  
Carla Fabrizio  
Peter Garellick  
Lisa Gold  
Paul Miller  
Ashley Morris  
Jon Myers  
Stephen Parris  
Richard Wallis

Mark Morris and dancers  
from MMDG

**LOU HARRISON**  
*Gending Alexander*

**NARTOSABDHO**  
*Ladrang Kagok Semarang*

**LOU HARRISON**  
*Lancaran Samuel and Ladrang Samuel*

**BALINESE**  
*Sulendro*

**JAVANESE**  
*Jineman Uler Kambang* (pélog nem)  
Heni Savitri, vocal solo

**LOU HARRISON**  
*In Honor of Mark Twain*  
Chorus: Mark Morris and dancers from MMDG

**JAVANESE**  
*Ladrang Pangkur* (pélog barang)

This concert is generously supported by The Barbara Barnard Smith Fund for World Musics.



Free. Open to the public.

Friday, June 7, 2013  
5:00-5:45PM

**Nartosabdho (1925-1985)**  
*Ladrang Kagok Semarang*

**Balinese**  
*Sulendro*

**Javanese**  
*Jineman Uler Kambang*  
*Ladrang Pangkur*

**Lou Harrison (1917-2003)**  
*Gending Alexander (1981)*  
*Lancaran Samuel and Ladrang Samuel (1981)*  
*In Honor of Mark Twain (1991)*

---

Mark Twain on American imperialism in the Philippines:

*"We have pacified some thousands of the islanders and buried them, destroyed their fields; burned their villages, and turned their widows and orphans out-of-doors; furnished heartbreak by exile to some dozens of disagreeable patriots; subjugated the remaining ten millions by Benevolent Assimilation, which is the pious new name of the musket; we have acquired property in the three hundred concubines and others slaves of our business partner, the Sultan of Sulu, and hoisted our protecting flag over that swag.*

*And so, by these Providences of God—and the phrase is the government's, not mine—we are a World Power."*

---

## Introduction to the Gamelan

By Ben Brinner and Lisa Gold

Juxtaposed with Lou Harrison's compositions we offer examples of the Indonesian gamelan music that inspired him, presenting two of the many types of ensemble called gamelan, from Central Java and Bali. These musical traditions have developed over several centuries, with some instruments clearly related to forerunners depicted on Hindu-Buddhist temples that are over 1,000 years old.

Javanese repertoires continue to change, new compositions being added to the hundreds of traditional pieces maintained orally and through notation. Our program includes two traditional pieces, *Jineman Uler Kambang* and *Ladrang Pangkur* (Friday concert), which date back to the 19<sup>th</sup> century, and *Ladrang Kagok Semarang* (Friday concert) by Nartosabdho (1925-1985), a renowned composer, musician and shadow puppeteer. *Uler Kambang* is an example of the *jineman* form, which features the female singer, accompanied by a small subset of the gamelan; like many Javanese pieces, *Uler Kambang* can be performed in either pélog (Friday) or sléndro (Saturday). *Pangkur* and *Kagok Semarang*, are both composed in the 32-beat cycle of the *ladrang* form, marked by the sonorous big gong on the final beat and by smaller gongs at several points along the way.

Javanese gamelan music encompasses many contrasts and nuances. A relatively straightforward version of the melody, called the *balungan* (skeleton), is played on the seven-keyed instruments. Musicians playing the *panerusan* instruments elaborate on the melodic thread of the piece either by splitting it up into smaller units and doubling those or by playing other short melodies that converge on the main notes (*séléh*) of the *balungan*. These elaborations are flexible, giving opportunities for simultaneous improvisation of limited scope. Pieces can be played at various speeds, as the musicians expand or contract the *balungan* at the command of the drummer. The ensemble may

shift from playing a single fast, loud melody together to branching out into a rich texture consisting of numerous simultaneous "layers" moving at different speeds (ranging from fast and high to slow and low). Often this is coupled with expanding musical time by slowing down and filling in the "space" that opens up between the beats. The many individual elaborations come to the fore and the "main" melody recedes into the background. The drummer may also cue alternation between soft and loud or acceleration to a condensed version of the piece.

The two tuning systems of a full Javanese gamelan are *sléndro* and *pélog*. The five pitches of *sléndro* sound somewhat like (but never identical to) the black keys on a piano. The seven pitches of *pélog* are separated by a combination of small and large intervals. Five of these are usually favored in a given mode, although Nartosabdho used all seven prominently in *Ladrang Kagok Semarang*.

Contrasting with the Javanese gamelan is the gender wayang quartet, one of the smallest and most complex of the many types of Balinese gamelan. Played to accompany shadow plays and life-cycle rituals, it consists of two pairs of instruments, one tuned an octave higher than the other to a scale similar to Javanese *sléndro*, but recognizably different and further differentiated by the shimmering sound characteristic of Balinese paired tuning: one gender in each pair is tuned slightly higher than the other to create a fast beating sound, known as *ombak* (wave), when the "same" pitch is played on both instruments. The pieces *Sulendro* and *Sekar Ginotan* (Friday and Saturday, respectively) exemplify the rapid, seamless interlocking between partners central to this music.

*For a discussion of the Lou Harrison pieces on this program, see the notes for the Gamelan Performance on Saturday, June 8, on page 59.*

# CONCERT I

Friday, June 7, 2013

7:00-8:00PM

Libbey Bowl

All choreography by Mark Morris

Mark Morris Dance Group

Chelsea Lynn Acree  
Sam Black  
Rita Donahue  
Benjamin Freedman\*  
Lesley Garrison  
Lauren Grant  
Brian Lawson  
Aaron Loux  
Laurel Lynch  
Stacy Martorana  
Dallas McMurray  
Amber Star Merkens  
Maile Okamura  
Spencer Ramirez  
Brandon Randolph\*  
Billy Smith  
Noah Vinson  
Nicholas Wagner\*  
Jenn Weddel  
Michelle Yard  
\*apprentice

Mark Morris, artistic director

American String Quartet

Peter Winograd, violin  
Laurie Carney, violin  
Daniel Avshalomov, viola  
Wolfram Koessel, cello

MMDG Music Ensemble

Michi Wiancko, violin  
Colin Fowler, piano

## Mosaic and United

HENRY COWELL

String Quartet No. 3 "Mosaic"

1. Largo Legato
  2. Allegro
  3. Andante
  4. Allegretto Staccato
  5. Allegro non Troppo
3. Andante
1. Largo Legato

String Quartet No. 4 "United"

1. Allegro
2. Andante con Moto
3. Andante
4. Allegretto
5. Tempo di Marcia

Costume Design: Isaac Mizrahi  
Lighting Design: Michael Chybowski

American String Quartet

Sam Black, Dallas McMurray, Maile Okamura,  
Lauren Grant, Noah Vinson

## Empire Garden

CHARLES IVES

Trio for Violin, Violoncello and Piano

1. Moderato
2. TSIAJ (Presto)
3. Moderato con moto

Costume Design: Elizabeth Kurtzman  
Lighting Design: Nicole Pearce

Michi Wiancko, violin  
Wolfram Koessel, cello  
Colin Fowler, piano

Chelsea Lynn Acree, Sam Black,  
Rita Donahue, Lesley Garrison, Lauren Grant,  
Aaron Loux, Laurel Lynch, Dallas McMurray,  
Amber Star Merkens, Maile Okamura,  
Spencer Ramirez, Billy Smith, Noah Vinson,  
Jenn Weddel, Michelle Yard

Friday's Concert I notes are on page 45.

Join us for **Concert Insights** hosted by Christopher Hailey with Mark Morris, 6:00PM, at the Libbey Park tennis courts.

This concert is generously supported by Jan and Daniel Lewis.

 Ticketed event.

**OJAI EXTRA**

8:15PM, Libbey Park Playground



Free. Open to the public.

Friday, June 7, 2013

8:15-8:45PM

Libbey Park Playground

Yegor Shevtsov, toy piano

**ERIK SATIE**

*Menus propos enfantins*

(Childish Chatter)

1. Le chant guerrier du Roi des Haricots  
(The battle song of the King of Beans)
2. Ce que dit la petite Princesse des Tulipes  
(What the little Tulip Princess is saying)
3. Valse du Chocolat aux Amandes  
(The Almond Chocolate Waltz)

**ERIK SATIE**

*Enfantillages pittoresques*

(Child's Play)

1. Petit Prélude à la journée  
(Little Prelude to the day)
2. Berceuse  
(Lullaby)
3. Marche du Grand Escalier  
(March of the Grand Staircase)

**ERIK SATIE**

*Peccadilles importunes*

(Silly Pranks)

1. Être jaloux de son camarade qui a une  
grosse tête  
(Being jealous of a friend's brains)
2. Lui manger sa tartine  
(Eating his bun)
3. Profiter de ce qu'il a des cors aux pieds  
pour lui prendre son cerceau  
(Taking advantage of the corns on his  
toes to take his hoop from him)

**JOHN CAGE**

4'33"

Introduction by Mark Morris

**JOHN CAGE**

*Suite for Toy Piano*

Movement 1

Movement 2

Movement 3

Movement 4

Movement 5

This concert is generously supported by Jane and Richard Weirick and Anne and Stephen J.M. Morris.



Free. Open to the public.

Friday, June 7, 2013  
8:15-8:45PM

Erik Satie (1886-1925)  
*Menus propos enfantins* (1913)  
*Enfantillages pittoresques* (1913)  
*Peccadilles importunes* (1913)

John Cage (1912-1992)  
*4'33"* (1952)  
*Suite for Toy Piano* (1948)

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"We, with our elaborate harmonies, have forgotten the charm of single note."

—John Buchan, *Greenmantle*

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## Interlude

By Christopher Hailey

Interlude, Pause, Break, Space. Maybe that is what John Cage gave us, mid-century, when he said take five (well, actually, four and change) and created a space to listen—or not. Cage discovered the paradox of limits, that constricted choices can open up a universe of possibilities. That less can be more. Much more. Such was the appeal of Erik Satie, whose "minimalist" music demonstrated the consequence of fewer notes: his three sets of pieces for children, written in October 1913, are delightful miniatures that are restricted to the white keys only and a selection of five-finger scales. Cage follows similar procedures in his *Suite for Toy Piano*. And how much more constricted can you get than a toy piano? Eight, maybe ten diatonic keys, each a primitive clattery mechanism that produces a bright, hard, singularly inexpressive "ping." A glockenspiel, by comparison, has the prismatic range of a full orchestra. Cage's suite in five very short movements makes use of just nine notes (and only five in the outer movements). The effect is disconcerting, suggesting both childhood innocence and something venerably archaic with hints of plainchant, monophonic medieval dances, or the rudimentary counterpoint of early polyphony. This largely melodic music is deceptive in its simplicity because it is full of eccentric ornamentation, oddly abrupt modal cadences, unexpected rhythmic irregularities. Cage's music, like that of Satie, can lull, even bore (to which Cage had no objection), but its emotional quietude can also create spaces to enchant the receptive mind.

## CONCERT II

Friday, June 7, 2013

9:00-10:00PM

Libbey Bowl

*All choreography by Mark Morris*

Mark Morris Dance Group

Chelsea Lynn Acree  
Sam Black  
Rita Donahue  
Benjamin Freedman\*  
Lesley Garrison  
Lauren Grant  
Brian Lawson  
Aaron Loux  
Laurel Lynch  
Stacy Martorana  
Dallas McMurray  
Amber Star Merkens  
Maile Okamura  
Spencer Ramirez  
Brandon Randolph\*  
Billy Smith  
Noah Vinson  
Nicholas Wagner\*  
Jenn Weddel  
Michelle Yard  
\*apprentice

Mark Morris, artistic director

MMDG Music Ensemble

Michi Wiancko, violin  
Colin Fowler, piano

### *Excursions*

**SAMUEL BARBER**

*Excursions for the piano*

4. Allegro molto
3. Allegretto
2. In slow blues tempo
1. Un poco allegro

Costume Design: Katherine M. Patterson  
Lighting Design: Nicole Pearce

Colin Fowler, piano

Rita Donahue, Laurel Lynch, Dallas McMurray,  
Billy Smith, Noah Vinson, Michelle Yard

### *Jenn and Spencer*

West Coast Premiere

**HENRY COWELL**

*Suite for Violin and Piano*

1. Largo
2. Allegretto
3. Andante tranquillo
4. Allegro marcato
5. Andante calmato
6. Presto

Lighting Design: Michael Chybowski

Michi Wiancko, violin  
Colin Fowler, piano

Spencer Ramirez, Jenn Weddel

### *Grand Duo*

**LOU HARRISON**

*Grand Duo for Violin and Piano*

- Prelude  
Stampede  
A Round  
Polka

Costume Design: Susan Ruddle  
Lighting Design: Michael Chybowski

Michi Wiancko, violin  
Colin Fowler, piano

Sam Black, Rita Donahue, Lauren Grant,  
Brian Lawson, Aaron Loux, Laurel Lynch,  
Dallas McMurray, Amber Star Merkens,  
Maile Okamura, Spencer Ramirez, Billy Smith,  
Noah Vinson, Jenn Weddel, Michelle Yard

This concert is generously supported by Jan and Daniel Lewis.

\$ Ticketed event.

Friday, June 7, 2013  
7:00-8:00PM and  
9:00-10:00PM

Henry Cowell (1897-1965)  
String Quartet No. 3 "Mosaic" (1935)  
String Quartet No. 4 "United" (1936)  
Suite for Violin and Piano (1925)

Charles Ives (1874-1954)  
Piano Trio (1904-05; 1911)

Samuel Barber (1910-1981)  
Excursions for the piano (1942-44)

Lou Harrison (1917-2003)  
Grand Duo for Violin and Piano (1988)

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"Music is a song  
and a dance."

-Lou Harrison

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## Dancing with Henry, Charles, Sam, and Lou

By Christopher Hailey

"Why on earth would one *dance* to that?" It's a question Mark Morris has heard before. His answer is simple: "For the same reason that one would listen to that—because it's so rich and so engaging and so exciting and has everything you need. And because it doesn't need a dance."

Nothing on tonight's program was written to be danced, but each piece meets criteria Morris has established: rhythmic vitality, surprises, interest enough for multiple listenings, and structural rigor "so that a dance cannot complete it or compete with it, but drops right into it and all of the elements—music, dance, the visual aspect, and the aural aspect—are complete and inevitable."

Music, for Morris, is something mysterious, direct and untranslatable. His choreography does not decode what is locked inside the music, but rather represents an individual response, his opinion about "how it goes." Morris' opinions are a product of his passions, and his passion for the music of Lou Harrison and several like-minded composers is the animating impetus for this year's festival. It is an affinity that grows out of a mutual fascination with hybrid societies such as the one that nurtured Morris himself in Seattle, with its strong Asian cultural influences. "I'm not at all interested in what comes from where," Morris has said, "but rather the amazing variety and fluidity of language and culture and art."

Variety and fluidity: Charles Ives, that freethinking New Englander, who created a music of memories and impressions, the aural reminiscences of an America still forming itself out of the cacophony of the public space; Henry Cowell, a composer of astonishing fecundity, an ideas man whose scarcely contained energies shot out in all directions: pianist, organizer, publisher, publicist, critic, essayist, and teacher; and Lou Harrison, a nomad at home in every culture, who dreamed of a trans-ethnic, global music born of the embrace of diversity. Three generations of American

originals, three endlessly agile, provocative and challenging spirits.

There's a side to Charles Ives we all know: it's the freewheeling presto (This Scherzo Is A Joke), a "medley on the campus fence" that includes "My Old Kentucky Home," "Marching through Georgia," and "Ta-ra-ra-boom-de-ay" among its sources before dissolving into an impressionistic blur with an impudent stinger. The outer movements show the other side. In the opening Andante moderato first the cello, then the violin, plays a duet with the piano. These duets are then juxtaposed to create a complex texture that leads to a luminous conclusion. The last movement is a sprawling, often ruminative affair that includes bits of ragtime, canonic imitation, quartal harmony, and, in the slow, quiet concluding bars, a moving rendition of "Rock of Ages."

If Ives drew deeply upon his past, Cowell was ever alert to the trends of the present. In the 1930s "populism" was the rage and artists, tiring of the recondite experiments of the 1920s, rushed to meet the masses. Cowell's goal was to bridge the gulf between modern and popular without creative compromise. The five movements of his third string quartet form a mosaic of parts: a hymn, foursquare but freely dissonant, distorted in varied repetition with harmonics; a quasi-scherzo, pizzicato ostinato with outer voices in harmonics sul ponticello; an aching expressive cello recitative against soft high strings, like the wail of a distant siren; a strange little waltz, but in 5/8 time; and a rather inconclusive dialogue between imitative and chordal textures. The image formed by this mosaic may well depend on how you set the pieces because Cowell prescribed no sequence for these movements!

In his *United* quartet Cowell addresses the modern/popular divide by attempting to fuse disparate cultural and temporal elements into what he called "a more universal musical style."

*Continued on next page »*

## PROGRAM NOTES

Continued from page 45

He evokes, for instance, "primitive" music through a three-tone scale in various permutations, "oriental" music through non-Western modes and "modern" music through unresolved dissonance. At the same time he is careful to introduce the listener to each unfamiliar aspect through repetition, transparent textures and formal clarity. He unifies the whole with a rhythmic pattern (long, long, short, long, short) that is echoed in the dynamics (loud, loud, soft, loud, soft) and tonal structure (C, C, G, C, G) of the five successive movements. The end result, Cowell asserted, "is something new—and all that is new is modern!"

A decade earlier when Neoclassicism was new (and modern) Cowell wrote a suite of Neo-Baroque dances in the spirit of Bach and Handel, whose presence is particularly evident in the noble dignity of the third, the elastic spring of the fourth and sensuous line of the fifth movements. But Cowell would eventually grow skeptical of Neoclassicism, which he found "far too comfortable: easy to compose, easy to understand, easy to forget." No danger of that here because the composer's pungent dissonances, quirky polyrhythms and delicious tone clusters make this homage to the past a memorable delight.

After Ives and Cowell, Samuel Barber might seem the odd man out. He was not given to radical experiments (he disliked Ives' music and had no contact with Cowell), preferred traditional forms and was much more of an "establishment" figure who numbered Arturo Toscanini and Vladimir Horowitz among his ardent champions. And yet these *Excursions*, with their unaffected blend of modern methods (including bi-tonality) and popular American idioms, are very much at home in the present company. The set, in the reverse order performed here, includes a sprightly hoedown with what sounds like an obbligato harmonica, the cowboy song *The Streets of*

*Laredo* (with hints of a rumba), wistful blues, and a fidgety boogie-woogie.

Lou Harrison's *Grand Duo for Violin and Piano* was written for Romuald Tecco and Dennis Russell Davies and incorporates a number of allusions to their shared musical tastes and experiences. The gentle round in the third movement, for instance, was originally written for Davies' two daughters. Throughout Harrison makes use of non-Western scales and melodies using a limited set of melodic intervals, as in the haunting Prelude and the slow fourth movement. In the Stampede and Polka, Harrison even deploys a padded bar that depresses all the keys within an octave. We'll never know what Ives, Cowell and Barber would have thought about these performances by the Mark Morris Dance Group, but Lou Harrison made it clear that he was tickled pink by the "massively powerful ballet" that was inspired by his *Grand Duo*.

Mosaic and United premiere: April 29, 1993 – Howard Gilman Opera House, Brooklyn Academy of Music, Brooklyn, NY.  
String Quartet No. 4 (United Quartet) used by arrangement with the publisher and copyright holder, C.F. Peters Corporation. String Quartet No. 3 (Mosaic Quartet) used by arrangements with Associated Music Publishers, Inc., publisher and copyright owner.  
Mosaic and United © 1993 Discalced, Inc.

Empire Garden premiere: August 5, 2009 – Seiji Ozawa Hall, Tanglewood Music Center, Lenox, MA.  
Commissioned in part by the Boston Symphony Orchestra and Lincoln Center for the Performing Arts.  
Music by arrangement with Peer International Corporation, publisher and copyright owner.  
Empire Garden © 2009 Discalced, Inc.

Excursions premiere: June 26, 2008 – Seiji Ozawa Hall, Tanglewood Music Center, Lenox, MA.  
Commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra.  
Music by arrangement with G. Schirmer, Inc., publisher and copyright owner.  
Excursions © 2008 Discalced, Inc.

Jenn and Spencer premiere: April 3, 2013 – James and Martha Duffy Performance Space, Mark Morris Dance Center, Brooklyn, NY.  
Music by arrangement with G. Schirmer, Inc., publisher and copyright owner.  
Jenn and Spencer © 2013 Discalced, Inc.

Grand Duo premiere: February 16, 1993 – Fine Arts Center, University of Massachusetts, Amherst, MA.  
Grand Duo © 1993 Discalced, Inc.

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# OJAI LATE NIGHT

Friday, June 7, 2013

10:30-11:30PM

Libbey Bowl

Ethan Iverson, piano  
Yulia Van Doren, soprano

## JOHN CAGE *Four Walls*

### Act I

Scene I

Scene II

Scene III—Dance

Scene IV—Dance

Scene V

Scene VI

Scene VII—Vocal Interlude

text: Merce Cunningham

Scene VIII

### Act II

Scene IX

Scene X

Scene XI

Scene XII

Scene XIII

**RSVP** Free. Reservations required. Please visit the box office.

**OPEN MIC NIGHT** with Mark Morris and The Bad Plus

11:30PM, Agave Maria's Restaurant & Cantina

**VIP** Donor event.

Friday, June 7, 2013  
10:30-11:30PM

John Cage (1912-1992)  
*Four Walls* (1944)

## Disquiet

Cage's long collaboration with Merce Cunningham produced dozens of works, including the Suite for Toy Piano, originally performed as a dance under the title *Diversión*. Their first major collaboration, however, was the two-act dance play *Four Walls*, based on a scenario by Cunningham. According to information provided by the Cage Foundation, the theme centers around a family "that consists of a weak but loving mother, a silent father, a rebellious son and daughter, the daughter's fiancé, a speaking chorus of six friends and relations, and a dancing chorus of six 'mad ones.'" Such explicitly programmatic content is unusual for Cage and he later felt this music overly expressive. Indeed, *Four Walls* was performed only once in 1944 and although at Cunningham's request Cage extracted from the score a three-minute solo piece (*Soliloquy*), the entire work was not revived until the 1980s.

For Cage, *Four Walls* was an exploration of a "disturbed mind," and this state of mental and spiritual inquietude is evoked by a severely limited range of material that is subject to obsessive repetition, slow change, and heightened contrasts between high and low, loud and soft, active and static, and long periods of silence. Throughout, Cage uses only the white keys of the piano, though this does not result in a piece in C Major, but rather a succession of modal variations on this set of seven pitches. There is a fixed rhythmic structure that governs the music, scenario and dancing, although this may not be readily apparent to the ear. The resulting sense of claustrophobia inevitably turns the listener

By Christopher Hailey

inward. The work's emotional centerpiece is the seventh scene, a song for unaccompanied voice with a text by Cunningham:

Sweet love  
my throat is gurgling  
the mystic mouth  
leads me so defted

and the deep black nightingale  
turned willow  
by love's tossed treatment  
berefted

The influence of Satie on *Four Walls* is unmistakable. There is something of austere asceticism of *Socrate*, a work to which Cage paid homage with his *Cheap Imitation* (1969). But there is also an emotional intensity that Cage himself would come to avoid in later works. From today's perspective, though, we can easily recognize the composer's signature, the handwriting on these walls is clearly Cage's own.

# OJAI SUNRISE

**Saturday, June 8, 2013**

**8:00-9:15AM**

Besant Hill School, Two Tree Knoll  
8585 Santa Paula Ojai Road, Upper Ojai

red fish blue fish, percussion ensemble

Leah Bowden  
Eric Derr  
Dustin Donahue  
Jonathan Hepfer  
Ryan Nestor  
Stephen Solook

## **JOHN LUTHER ADAMS** *Strange and Sacred Noise*

1. ...dust into dust...
2. solitary and time-breaking waves
3. velocities crossing in phase-space
4. triadic iteration lattices
5. clusters on a quadrilateral grid 1
6. clusters on a quadrilateral grid 2
7. clusters on a quadrilateral grid 3
8. clusters on a quadrilateral grid 4
9. ...and dust rising...

This concert is generously supported by the Aaron Copland Fund for Music.

**RSVP**

Free. Reservations required. Please visit the box office.

**COMMUNITY EVENT: Get Fit with MMDG!**

9:00-10:00AM, Libbey Park, Flagpole Lawn



Free. Open to the public.

Saturday, June 8, 2013  
8:00-9:15AM

John Luther Adams (b. 1953)  
*Strange and Sacred Noise* (1997)

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"The possibilities of percussion sounds, I believe, have never been fully realized."

-Charles Ives

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## Sound Heard

By Christopher Hailey

John Cage once defined music as "sound heard." Typical Cage: two words and you've upset all inherited assumptions. First, that *any* sound may be considered music. This opens up the full spectrum of noise as suitable material for musical discourse. Second, the very notion of compositional discourse is itself called into question. *Any* sound may be considered music so long as it is *perceived* sound. This upends the presumed one-way relationship between composer and listener. Now it's the listener who does the creative heavy lifting; indeed, you might even say the listener becomes the composer.

This is pretty radical stuff and composers (including Cage) have wrestled with the consequences of this Copernican revolution ever since. Some all but abandoned any form of compositional control, but others have proceeded more methodically, seeking to weigh the traditional responsibilities of the composer with this new agency conferred upon the listener. John Luther Adams is nothing if not methodical. He thinks deeply about his role as a creative artist and about the materials of his craft. For him "sound heard" is not just a matter of *what* and *who*; it also involves *where* and *when* because sound and its perception take place in a shared environment: the space and time that contain the sound and position the listener. For Adams this shared environment represents an ecological relationship, a relationship that is disturbed when listening is divorced from the wholeness of the natural world. His music is about restoring this balance. That is why Adams has been drawn to the vast spaces and powerful natural forces of Alaska, because they inspire him as a composer and a listener to create out of a heightened environmental awareness.

*Strange and Sacred Noise* stands at the beginning of Adams' exploration of the convergence of what he calls sonic geography with sonic geometry. Sonic geography grows out of physical experience, an experience that includes "the overwhelming violence of nature ... a violence at once terrifying and comforting, transpersonal and purifying." Sonic geometry reflects the preoccupations of a composer whose fascination with fractal analysis led him to search for "audible equivalents" for the complex patterns in nature contained in linear fractals. "Through the discipline of a simple, overall formal symmetry," Adams writes, "I hope to move beyond self-expression and the limits of my own imagination, to a deeper awareness of the sound itself." The result is a work that is at once visceral and abstract, frenzied and ritualistic.

Adams does not write a music of the spheres, that ancient notion of mathematical equivalency between music and the heavens. This music is composed, shaped and controlled, though not as a vehicle of individual expression, but rather as a conduit for Adams' "deepening faith in the power of noise as a vehicle of transformation and revelation." In this sense Adams expects his listeners to be equal partners in the experience of hearing sound: "Immersed in the enveloping presence of elemental noise, in the fullness of the present moment, we just may begin to hear, with the whole of the self, something of the inaudible totality of sound."

# CONCERT

**Saturday, June 8, 2013**

**11:00AM-12:15PM**

Libbey Bowl

## Ojai In-C Players

Dustin Donahue, percussion  
Kyle Adam Blair, piano  
Reid Anderson, bass  
Mike Atkinson, horn  
Rachel Beetz, flute  
Leah Bowden, percussion  
Edward Burns, bassoon  
Logan Coale, bass  
Eric Derr, percussion  
Tony Flynt, bass  
Johnny Gandelsman, first violin  
Matthew Gold, percussion  
Chris Golinski, percussion  
Jonathan Hepfer, percussion  
Ethan Iverson, piano  
David King, percussion  
Sycil Matthai, trumpet  
Ryan Nestor, percussion  
Brendan Nguyen, piano  
Kjell Nordeson, percussion  
Benjamin Russell, second violin  
Yegov Shevtsov, piano  
Brian Snow, cello  
Stephen Solook, percussion  
Alice Teyssier, flute  
Yulia Van Doren, soprano

## TERRY RILEY *In C*

Join us for *Concert Insights* hosted by Christopher Hailey with Colin Fowler, 10:00AM, at the Libbey Park tennis courts.

This concert is generously supported by The Walter Lantz Foundation.

**S** Ticketed event.

## LEGACY LUNCH

1:00-2:30PM, The Ranch House

**S** Ticketed event.

Saturday, June 8, 2013  
11:00AM-12:15PM

Terry Riley (b. 1935)  
*In C* (1964)

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"*In C* was to contemporary American music what Alan Ginsburg's 'Howl' or Jack Kerouac's *On the Road* had been to literature."

—John Adams

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## All together now—

But first, some rules: here are 53 melodic patterns of varying lengths. Repeat each pattern a few times and then move on. No conductor, just a steady eighth-note pulse of high C's. Any number of instruments and/or vocalists can play. That's it, basically.

Except there's more.

You are free to transpose patterns up or down an octave, augment rhythmic values, even drop out and take a rest. Feel free to move together from soft to loud and back, to align and offset patterns, create canons or polyrhythms, and every now and then come together in unison. Just try to stay within two or three patterns of each other, not getting too far ahead or lagging behind. When you drop out, pay attention to the accents and periodic patterns; when you re-enter find your place in the flow. And at the end, when you reach figure 53, simply vamp until everybody else catches up. Then, all together, crescendo and diminuendo a few times and drop out whenever you're ready.

There you have it: *In C*, the first Minimalist piece. Its gradually shifting repetitive patterns influenced generations of minimalist and process composers, including Steve Reich, Philip Glass and John Adams. In fact, Reich, along with Pauline Oliveros and Morton Subotnick, was among the performers at the work's premiere at the San Francisco Tape Music Center (it was Reich who had suggested the steady pulse of C's). Riley never thought of this music as "minimalist"; to him it was psychedelic (this was San Francisco, after all), not repetition and process, but mind expansion. Oliveros has described the experience as "a cloud of birds tacking the sky with unplanned unanimity" and Michael Tilson Thomas, who did it a few years later at Tanglewood, said it was like being "inside some kind of big improvisation." The loose, improvisational feel of *In C* comes from jazz, a major influence on Riley's music, and, as in jazz, freedom and improvisation are based on listening, on fitting your piece into the larger puzzle. Performing *In C* requires what Riley called "developing a group dynamic."

Back in 1964, Riley originally called *In C* "The Global Villages for Symphonic Pieces." Not a great title,

you'll admit, but the "global" and "village" bits suggest why this piece has had such wide resonance. Riley has recalled that the first performances of *In C* were "big communal events where a lot of people would come out and sometimes listen or dance to the music because the music would get quite ecstatic with all these repeated patterns." This is what John Adams was getting at when he said that with *In C* "the pleasure principle had been invited back into the listening experience." Each performance of *In C* creates its own blissful global village. It's a festive ritual, a celebratory group experience. There are links here to LaMonte Young, John Cage—and Lou Harrison, as well, who has found models for this sort of collaborative experience in the gamelan: communal music par excellence with its layered, interlocking rhythmic and melodic patterns and audience involvement. This was perhaps the newest, most radical aspect of Riley's piece, not its repetitions or its "in C-ness," which many read as a slap in the face of all doctrinaire serialists. Tonality forever! In fact, the piece isn't really in C at all, since its open-ended modal patterns hint at E and G, as well. But that tonal transparency, those interlocking patterns, were something identifiable, something we could follow and something that re-imagined both composition and the concert experience. Riley, incidentally, also upset all notions of creative ownership when he published the *In C* score and its instructions on the first LP recording. So much for copyright!

It sometimes happens that a single work can overshadow an entire oeuvre. Terry Riley's output has been large and his subsequent evolution has taken him a long way from the minimalism of *In C* on a path that has led from the earliest influences of ragtime and jazz to his immersion in Indian music, which began when he became a disciple of Hindustani raga singer, Pandit Pran Nath, in 1970. The wide range of his creative influences, as a composer and a performer, is easily matched by the breadth of his own influence across the full spectrum of concert, popular and "world music" spheres, but the thread running through all his works from *In C* to the present has been Riley's devotion to what he calls the "community idea" of music.

By Christopher Hailey

Saturday, June 8, 2013

1:30-3:15PM

Ojai Playhouse, 145 E. Ojai Avenue

***Lou Harrison: A World of Music***

(USA, 2012, Director Eva Soltes)

This documentary offers a rare glimpse into the intimate personal struggles and artistic courage of the legendary American composer, writer and activist Lou Harrison. Harrison's unbridled curiosity and command of musical language produced one of the great transcultural legacies of the 20<sup>th</sup> century.

Directed by filmmaker and music producer Eva Soltes, who will introduce the film, this feature-length documentary is drawn from over 25 years and 300 hours of performances, rehearsals and interviews conducted with Harrison and his contemporaries.

**RSVP** Free. Reservations required. Please visit the box office for updates.

**COMMUNITY EVENT: Dance with MMDG!**

4:00-5:00PM, Ojai Art Center

 Free. Open to the public.

**Saturday, June 8, 2013**

**3:45-5:00PM**

Ojai Playhouse, 145 E. Ojai Avenue

The Bad Plus

Reid Anderson, bass

Ethan Iverson, piano

David King, drums

## ***Salomé***

(USA, 1923, silent; Director Charles Bryant)

*Salomé*, a silent film directed by Charles Bryant and starring Alla Nazimova, is a film adaptation of the Oscar Wilde play of the same name. The play itself is a loose retelling of the biblical story of King Herod and his execution of John the Baptist (here, as in Wilde's play, called Jokanaan). *Salomé* is often called one of the first art films to be made in the U.S. The Bad Plus will provide live musical accompaniment.

**RSVP** Free. Reservations required. Please visit the box office for updates.

**COMMUNITY EVENT: Dance with MMDG!**

4:00-5:00PM, Ojai Art Center



Free. Open to the public.

# OJAI EXTRA

**Saturday, June 8, 2013**

**6:00-6:45PM**

**Libbey Park Gazebo**

Gamelan Sari Raras

Midiyanto

Ben Brinner

Heni Savitri

I Made Subandi

Carla Fabrizio

Peter Garellick

Lisa Gold

Paul Miller

Ashley Morris

Jon Myers

Stephen Parris

Richard Wallis

Hrabba Atladottir, violin

Sycil Mathai, piccolo trumpet

**LOU HARRISON**

***Lancaran Daniel***

**LOU HARRISON**

***Gending Pak Chokro***

**BALINESE**

***Sekar Ginotan (gender wayang)***

**LOU HARRISON**

***Philemon and Baukis***

Hrabba Atladottir, violin

**JAVANESE**

***Jineman Uler Kambang (sléndro sanga)***

Heni Savitri, vocal soloist

**LOU HARRISON**

***Bubaran Robert***

Sycil Mathai, piccolo trumpet

This concert is generously supported by The Barbara Barnard Smith Fund for World Musics.



Free. Open to the public.

Saturday, June 8, 2013  
6:00-6:45PM

Balinese  
*Sekar Ginotan*

Javanese  
*Jineman Uler Kambang*

Lou Harrison (1917-2003)  
*Lancaran Daniel* (1976)  
*Gending Pak Chokro* (1976)  
*Philemon and Baukis* (1986-1987)  
*Bubaran Robert* (1976; rev. 1981)

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"A good gamelan is  
the most beautiful  
musical ensemble  
on the planet."

—Lou Harrison

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## Beneath the Surface

By Christopher Hailey

First: that sound, a burnished resonance, a beguiling shimmer that found its way into the scores of Debussy, Ravel, Britten, and Messiaen. It also lured many to Java and Bali: artists, writers and composers, including Colin McPhee, whose groundbreaking studies of Indonesian music and instruments influenced Henry Cowell, who, in turn, transmitted his passion to Lou Harrison. But that passion really took hold when Harrison had his first direct encounter with a Javanese gamelan orchestra in 1939. Like his predecessors, he tried to capture its surface qualities with pitched percussion instruments from the West, and in the 1960s, together with his partner, William Colvig, he even constructed a gamelan-inspired percussion ensemble. It wasn't until the 1970s, however, that Harrison began his own in-depth study of gamelan music and performance with the Javanese master K.R.T. Wasitodipuro (also known as Pak Chokro). This led to a series of compositions for gamelan alone, for gamelan in conjunction with Western instruments and for Western ensembles employing the structural principles of Javanese music. That basic structure consists of three musical layers. The slowest stratum is taken by the gongs, whose strokes establish the length of the cycles. The main melody (*balungan*), performed by metallophones, forms a middle layer, which is ornamented and elaborated by faster-moving parts played on instruments such as metallophones, zither, gong chimes, a two-string bowed fiddle, and flute, and by singers. These three layers roughly correspond to low, medium, and high pitch registers.

The works on these two programs are from the period of Harrison's most intense activity, during the mid-1970s and early 1980s, including three of his first gamelan works, *Gending Pak Chokro*, *Lancaran Daniel* (for the composer and instrument builder Daniel Schmidt), and *Bubaran Robert* (for Robert E. Brown, director of the American Society for Eastern Arts). While these works follow traditional forms, they introduce irregular rhythms and phrase structures, and give

unusual melodic prominence to the *balungan*, the structural melody that is normally deep within the texture. In a revision of *Bubaran Robert* in 1981 Harrison added a part for piccolo trumpet and for several years this piece was played at commencement ceremonies at Mills College, where the composer taught. All three pieces are in the five-tone sléndro tuning, whereas *Gending Alexander* is in the pélog tuning.

In Ovid's *Metamorphoses* Philemon and Baucis are an old couple rewarded by Zeus for their hospitality. In *Philemon and Baukis*, in sléndro tuning, that hospitality is extended to a solo violin that is welcomed into the gamelan texture.

*In Honor of Mark Twain* is the third movement of *Homage to Pacifica*, which presents Twain's bitter indictment of American imperialism in the Philippines and served Harrison to register his principled opposition to the Gulf war.

Harrison's initial forays into gamelan music met with some resistance from purists. He earned their respect, however, with his sincere appreciation of gamelan traditions and practices. His own instruments, including two complete gamelan sets, made an important contribution to an American cultivation of the gamelan, and his creative appropriation of its textures opened new collaborative paths for both Western and Indonesian musicians.

*For an introduction to the gamelan and discussion of the traditional pieces on this program see the notes for the Gamelan Performance on Friday, June 7, on page 39.*

# CONCERT

**Saturday, June 8, 2013**

**8:00-10:00PM**

Libbey Bowl

MMDG Music Ensemble

FIRST VIOLIN

Michi Wiancko, *concert master*

Anna Elashvili

Johnny Gandelsman

Cyrus Beroukhim

Maxim Moston

SECOND VIOLIN

Georgy Valtchev

Benjamin Russell

Kiku Enomoto

Jennifer Mae Barizo

Rob Moose

VIOLA

Jessica Troy

Thomas Rosenthal

Todd Low

CELLO

Wolfram Koessel

Alexander Scheirle

Brian Snow

BASS

Tony Flynt

Logan Coale

PIANO

Colin Fowler

Yegor Shevtsov

American String Quartet

Peter Winograd, violin

Laurie Carney, violin

Daniel Avshalomov, viola

Wolfram Koessel, cello

Joshua Gersen, conductor

**LOU HARRISON**

**Suite for Symphonic Strings**

**1. Estampie**

**2. Chorale: Et in Arcadio Ego**

**3. Double Fugue: In Honor of Heracles**

**4. Ductia: In Honor of Eros**

**5. Lament**

**6. Canonic Variations: In Honor of Apollo**

**7. Little Fugue: Viola's Reward**

**8. Round: In Honor of Hermes**

**9. Nocturne**

*INTERMISSION*

**JOHN LUTHER ADAMS**

*for Lou Harrison*

This concert is generously supported by Bernice and Wendell Jeffrey.

**S** Ticketed event.

Join us for *Concert Insights* hosted by Christopher Hailey with Mark Morris, 7:00PM, at the Libbey Park tennis courts.

**Saturday, June 8, 2013**  
**8:00-10:00PM**

**Lou Harrison (1917-2003)**  
**Suite for Symphonic Strings (1960)**

**John Luther Adams (b. 1953)**  
**for Lou Harrison (2003-2004)**

## All In

By Christopher Hailey

There is an Indonesian expression, *main bersama-sama*, that means "playing together." Lou Harrison gave that title to a work for gamelan and French horn in 1978 and the phrase encapsulates Harrison's dream of fusing East and West. But the concept could just as easily be applied to his oeuvre as a whole, its roots in performance, its inclusiveness, and its profound sense of play. Once asked how he might sum up the significance of his work against the grand sweep of music history, the composer deflected the question and replied simply: "Lou Harrison is an old man who's had a lot of fun."

Fun can mean many things, but for Harrison it was certainly something he did with or for others, whether composing, improvising, performing, building instruments, engaging in his art and calligraphy, coaching, or teaching. Mark Morris once said of Harrison, "You either know Lou and have been to his house and are his best friend, or you've never heard of him." Harrison was all in. What he did, he did with total commitment and whether that led to fame and riches (and mostly it did not) was a decidedly secondary concern.

The Suite for Symphonic Strings, one of Harrison's most widely performed works, was commissioned by the artists' rights organization BMI, for its 20<sup>th</sup> anniversary in 1960 and given its premiere by the Louisville Symphony under Robert Whitney in 1961. It is a work of remarkable stylistic diversity, representing not only the eclectic range of Harrison's aesthetic interests and influences, but also his capacity for allowing different worlds to inhabit the same space—to play together.

One of the reasons for the work's diversity is that only three of the Suite's nine movements—Estampie, Ductia and the Canonic Variations—were newly composed; the other movements were drawn from works written over the previous two-and-a-half decades. The reflective second movement, Chorale, is an expanded version of *Chorale for Spring*, written at Black Mountain

College in 1951 for the dancer Katherine Litz. The earliest of these movements, the edgy *Double Fugue in Honor of Heracles*, dates from 1936, during the time Harrison was most influenced by Cowell. Movement five, *Lament*, originated as a piano piece, *Triphony*, written in 1945 and subsequently arranged for string trio; its austere angularity was inspired by Carl Ruggles' dissonant counterpoint. Movement seven is an arrangement of *Fugue for David Tudor* from 1952, and movement eight, *Round: In Honor of Hermes*, a dance piece, was originally part of a larger, now lost, work written for Bonnie Bird in 1950: *An Almanac of the Seasons*, for singer, narrator and chamber orchestra based on medieval verses of Nicolas Breton. The last movement originated as the first section of a 1951 piece, likewise entitled *Nocturne*.

The stylistic diversity of the Suite is mirrored in the range of its historical and literary allusions, including the classical references to Apollo, Eros, Heracles, and Hermes, and the enigmatic *memento mori* about death in Arcadia that inspired two paintings by Nicolas Poussin. There are Baroque and Renaissance associations in the use of round, canon, fugue, and chorale, and medieval connections in movement eight, with its original link to texts by Breton, and in the two closely related monophonic medieval dance forms, the ductia and the estampie (a form for which Harrison had a particular fondness; it also appears, under the guise "stampede," in his *Grand Duo for Violin and Piano*).

The occasionally archaic sound of the Suite has in part to do with its textures, such as the use of drones in the monophonic Estampie and Ductia (along with its swooping strings), but it can also be attributed to the composer's instructions for tuning. Harrison much preferred the sound of *just intonation* in which intervals reflect the true relationships of the overtone series (and some keys are more "in tune" than others), rather than the equidistant homogenization of *equal*

*Continued on next page »*

## PROGRAM NOTES

*Continued from page 61*

*temperament*. For string instruments just intonation is relatively easy to realize and in his preface to the score Harrison gave explicit instructions for interval ratios in the work's diatonic movements. He drew the line, however, at working out such details for the more chromatic movements: "certainly equal-temperament is 'wrong' here... but life is just too short (what with bombs and other things) for me to go through [these] movements and establish each ratio, melodically and contrapuntally. I leave it to the generosity and the good sense of my fellow musicians to make harmonious what they encounter in these compositions."

Harrison was a great believer in the good sense of his fellow musicians, which is why so many were drawn into the warm embrace of his musical universe. Among them was John Luther Adams, who got to know Harrison in the 1970s and found him to be "an inspiring model of how to live, without regret or bitterness, as an uncompromising independent composer."

*for Lou Harrison* is a work conceived on a grand scale; its nine continuous segments move at a majestic pace: four temporal layers, their proportions 4/5/6/7, present "rising arpeggios over sustained harmonic clouds" and "long solo lines over 'procession-like' material." In the homogeneity of its style *for Lou Harrison* is very unlike the Suite for Symphonic Strings, or for that matter so much of Harrison's music. But Adams came to realize that the work's distinctive texture was itself a tribute to his mentor:

Shortly after Lou died, I dreamed I was rehearsing a new piece for chorus and gamelan ... I was convinced this was the memoriam I would compose for Lou.

... but I've never composed for gamelan, and in the months following ... I came to feel it would be presumptuous for me to compose a gamelan work in memory of the master of the American Gamelan.

One evening ... I stopped. Suddenly it struck me that the interlocking layers of repeated melodic cells, the longer phrases punctuated by gong-like octaves in the low register of the piano, the stately pacing and solemn tone of the whole thing sounded a lot like Javanese gamelan.

*Main bersama-sama.*

# OJAI LATE NIGHT

**Saturday, June 8, 2013**

**10:30-11:30PM**

**Libbey Bowl**

red fish blue fish, percussion ensemble

Leah Bowden

Eric Derr

Dustin Donahue

Jonathan Hepfer

Ryan Nestor

Stephen Solook

**JOHN CAGE**

*Six*

**JOHN CAGE/LOU HARRISON**

*Double Music*

**JOHN CAGE**

*Six*

**JOHN CAGE**

*Credo in US*

Kyle Adam Blair, piano

**JOHN CAGE**

*Inlets*

**JOHN CAGE**

*Third Construction*

This concert is generously supported by the Dunard Fund, USA.

**RSVP** Free. Reservations required. Please visit the box office.

Saturday, June 8, 2013  
10:30-11:30PM

**John Cage (1912-1992)**  
*Six* (1991)

*Credo in US* (1942)

*Inlets* (1977)

*Third Construction* (1941)

**John Cage/**

**Lou Harrison (1917-2003)**

*Double Music* (1941)

## The Best-Kept Secrets

By Christopher Hailey

Anybody remember "I've Got a Secret?" Garry Moore, Bill Cullen, Henry Morgan, Bess Myerson? If you don't, you had to be there. In 1960 John Cage was there, stumping the panel with *Water Walk*, a piece that includes a water pitcher, a goose call, a pressure cooker, an electric mixer and ice cubes, a whistle, a sprinkling can, a rubber duck, a tape recorder, a seltzer siphon, five radios, a bathtub, and a grand piano. The Secret? This is music.

Everybody had a good time. People laughed, of course, but then so did Cage, who loved quiz shows anyway (*Water Walk* was composed for and premiered on the Italian TV quiz "Lascia o Raddoppia"). So why shouldn't the avant-garde collide with popular culture, which is likewise (or was back then) full of irreverence and fun? It was, to be sure, a rare intersection, but *Water Walk* can trace its ancestry back to *Credo in US*, a satiric dance piece written for Merce Cunningham and Jean Erdman in 1942, whose principal innovation was not the use of kitchen pots and a tack piano, but the intermittent interruption of radio broadcasts and recordings (Cage recommended Beethoven, Dvorak, Shostakovich, or Sibelius).

By comparison *Third Construction* and *Double Music*, premiered together a year earlier in San Francisco, seem positively straitlaced. In *Third Construction*, which spans 24 x 24 measures, each of the four percussionists follows a proportional phrase structure that is related, by rotation, to the others: 2, 8, 2, 4, 5, 3 (player 1); 5, 3, 2, 8, 2, 4 (player 2); 3, 2, 8, 2, 4, 5 (player 3); and 8, 2, 4, 5, 3, 2 (player 4). In *Double Music*, written together with Lou Harrison, the two composers established that the work would be 200 measures and contain a certain number of rhythmic figures and rests, which could be combined in any way. Then, working independently, Cage composed parts for players 1 and 3, Harrison for players 2 and 4. Harrison recalled: "We each did our own form. We wrote

separately and then put it together and never changed a note. We didn't need to. By that time I knew perfectly well what John would be doing, or what his form was likely to be. So I accommodated him. And I think he did the same to me, too, because it came out very well."

It is clear from these earliest, high energy pieces that Cage was always fascinated with the intersection between control and chance, fixed plans and improvisation, virtuosity and entertainment. These elements are likewise present in the later, more subdued (dare we say lyrical?) works on this program. In *Six*, heard here in two realizations, players can select from between three and six instruments, individual tones are played in overlapping time brackets of short, long and medium lengths. Longer tones, which are played using tremolo or brushing, are softer; shorter tones may be played more loudly. In *Inlets*, written for choreography by Cunningham, three players produce amplified gurgling sounds using conch shells partially filled with water, occasionally accompanied by the crackle of burning pinecones and mournful lowing from yet another conch shell.

So back to Garry Moore. "I consider music the production of sound," Cage told his host, "and since I produce sound, I would call it music." It's all so self-evident. But isn't it always, once you're in on the secret?

# OJAI SUNRISE

**Sunday, June 9, 2013**

**8:00-8:45AM**

Meditation Mount, 10340 Reeves Road

red fish blue fish, percussion ensemble

Rachel Beetz, piccolo

Alice Teyssier, piccolo

Dustin Donahue, percussion

Ryan Nestor, percussion

Stephen Solook, percussion

## **JOHN LUTHER ADAMS** *songbirdsongs*

- 1. Wood Thrush**
- 2. Morningfieldsong**
- 3. Meadowdance**
- 4. August Voices**
- 5. Mourning Dove**
- 6. Apple Blossom Round**
- 7. Notquitespringdawn**
- 8. Joyful Noise**
- 9. Evensong**

This concert is generously supported by Jill and Bill Shanbrom.

**RSVP** Free. Reservations required. Please visit the box office.

Join us for bird watching at 7:15AM with the Ojai Valley Land Conservancy's John Pavelko. Please meet in the front area of Meditation Mount.

**COMMUNITY EVENT: Get Fit with MMDG!**

9:00-10:00AM, Libbey Park, Flagpole Lawn



Free. Open to the public.

Sunday, June 9, 2013  
8:00-8:45AM

John Luther Adams (b. 1953)  
*songbirdsongs* (1974-1979/2006)

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"We cannot doubt that animals both love and practice music. That is evident. But it seems their musical system differs from ours.

It is another school. ...

We are not familiar with their didactic works. Perhaps they don't have any."

—Erik Satie, quoted in  
John Cage, *Silence*

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## Ur-Twitter

John Luther Adams describes his music as "eco-centric" and sees his role as a composer as that of a mediator between human creativity and the forces of the natural world. Those natural forces include sound, which is subject to experience and analysis, including the kind of theoretical formulations that inspired *Strange and Sacred Noise*. *songbirdsongs*, on the other hand, is more directly rooted in experience, and the compositional process began with attentive listening. This involves, of course, re-creating the bird songs themselves, whose pitches, intervals, rhythms and ranges resist exact transcription in musical notation. But Adams has listened well and has been remarkably successful in capturing the songs of multiple species. He cautions, however, that *songbirdsongs* "is not literal transcription. It is translation. Not imitation, but evocation." That evocation involves suggesting the improvisational freedom of bird song, as well as its interaction with its environment, including the songs of other species.

The bird songs are principally represented by two piccolos, but on occasion by individual percussion instruments, as well. For each species Adams has created a series of possible phrases that are themselves unordered, but which follow the structure and performing habits of each bird. An "event map" suggests a relative relationship between the instruments, but Adams has given the musicians great latitude in shaping this largely indeterminate score. "The music," Adams instructs his performers, "should be played with the free intonation and inflection of bird songs, not in exact temperament. Time should also be free and fluid. ... The appropriate pacing will become apparent by listening to the music of the moment. Try and play mindlessly, shaping the music as it unfolds. Don't be afraid of silences!"

Each of the pieces focuses on a different bird, or collection of birds sharing the same habitat. Except for the last piece, which features birds from the Alaskan north, these are species common to the southeastern United States.

By Christopher Hailey

*Wood Thrush* (wood thrush): Piccolos 1 and 2 (a duet in intervallic inversion) are shadowed respectively by xylophone and celesta. Bamboo wind chimes play softly throughout.

*Morningfieldsong* (song sparrow, field sparrow): Piccolo 1 and high bongos represent the song sparrow; piccolo 2 and temple blocks the field sparrow.

*Meadowdance* (eastern meadowlark, red-winged blackbird): Piccolos 1 and 2 represent these two species, accompanied by maracas and sizzle cymbals.

*August Voices* (pine warbler, red-eyed vireo, purple martin): The piccolos are accompanied by orchestral bells, tam-tam, cymbals, and vibraphone; the purple martin is initially represented by the xylophone.

*Mourning Dove* (mourning dove): Ocarinas replace the piccolos, accompanied by marimbas.

*Apple Blossom Round* (Baltimore orioles): Piccolos, xylophones and tom-toms are all involved in the representation of the birdsong.

*Notquitespringdawn* (eastern towhee, American robin): The piccolos are joined by four triangles and vibraphone.

*Joyful Noise* (northern cardinal, Carolina wren, tufted titmouse): Piccolos (representing the wren and titmouse), low and high whip, crotales, bass drum, and timpani (which introduces the cardinal).

*Evensong* (hermit thrush, Swainson's thrush, varied thrush, ruffed grouse): Piccolos (hermit thrush and Swainson's thrush), brass wind chimes, celesta, log drum (ruffed grouse), tubular bells, bowed crotales (varied thrush), as well as optional violin and xylophone.

# CONCERT

**Sunday, June 9, 2013**

**11:00AM-1:00PM**

**Libbey Bowl**

Yulia Van Doren, soprano  
Jamie Van Eyck, mezzo-soprano  
Douglas Williams, bass-baritone  
Colin Fowler, piano/organ  
Sycil Mathai, trumpet

American String Quartet  
Peter Winograd, violin  
Laurie Carney, violin  
Daniel Avshalomov, viola  
Wolfram Koessel, cello

Mark Morris, conductor

**HENRY COWELL**

**How Old is Song**

Yulia Van Doren

**CHARLES IVES**

**The Circus Band**

Yulia Van Doren

**CHARLES IVES**

**Songs my Mother taught me  
The Things Our Fathers Loved**

Jamie Van Eyck

**HENRY COWELL**

**Angus Og**

Douglas Williams

\* \* \* \* \*

**HENRY COWELL**

**Two Songs on Poems of Catherine Riegger**

**Sunset**

**Rest**

Douglas Williams

**HENRY COWELL**

**St. Agnes Morning**

Douglas Williams

**CHARLES IVES**

**Mists**

Yulia Van Doren

**HENRY COWELL**

**April**

Jamie Van Eyck

**HENRY COWELL**

**Where she lies.**

Jamie Van Eyck

**CHARLES IVES**

**Berceuse**

Yulia Van Doren

\* \* \* \* \*

**CHARLES IVES**

**Charlie Rutlage**

Douglas Williams

**HENRY COWELL**

**Manaunaun's Birthing**

Douglas Williams

**HENRY COWELL**

**Spring Pools**

Jamie Van Eyck

**CHARLES IVES**

**The See'r**

Yulia Van Doren

**CHARLES IVES**

**So may it be!**

Douglas Williams

**CHARLES IVES**

**Remembrance**

Jamie Van Eyck

**INTERMISSION**

**CHARLES IVES**

**String Quartet No. 2**

1. Discussions
2. Arguments
3. The Call of the Mountains

**CARL RUGGLES**

**Exaltation (arr. Colin Fowler)**

This concert is generously supported by the Colburn Foundation.

 Ticketed event.

Join us for **Concert Insights** hosted by Christopher Hailey with Ben Brinner, 10:00AM, at the Libbey Park tennis courts.

Sunday, June 9, 2013  
11:00AM-1:00PM

**Henry Cowell (1897-1965)**

*How Old is Song* (1931)

*Angus Og* (1917)

*Two Songs on Poems of Catherine*

*Riegger* (1933)

Sunset

Rest

*St. Agnes Morning* (1914)

*Where she lies.* (1924)

*April* (1918)

*Manaunaun's Birthing* (1924)

*Spring Pools* (1958)

**Charles Ives (1874-1954)**

*The Circus Band* (1894)

*Songs my Mother taught me* (1895)

*The Things Our Fathers Loved* (1917)

*Charlie Rutlage* (1920)

*Mists* (1910)

*Berceuse* (c. 1900; 1920)

*The See'r* (1908; 1920)

*So may it be!* (1914; 1921)

*Remembrance* (c. 1906; 1921)

*String Quartet No. 2* (1911-1913)

**Carl Ruggles (1876-1971)**

*Exaltation* (1958; arr. Colin Fowler 2013)

## Sing, Memory

By Christopher Hailey

This country of pioneers, of clean slates and new beginnings, carried west the precious cargo of its memories—a family Bible, a tattered picture, a favorite chair—that tethered the horizon to the gentle anguish of fond recall. It is in this tug between a cherished past and the urge to bold invention that a nation found its voice. The songs of Charles Ives and Henry Cowell show how their bold invention was tethered to the memories of youth, of things their fathers loved and songs their mothers sang. But if they looked back it was with the wonder and glee of a child's eye and an ear that overheard—with quiet awe, half understood—the somber verities of grownups' talk.

Cowell set to music more than two dozen poems by his parents, writers who divorced when Henry was six. Harry Cowell, an Irish immigrant, encouraged his son to explore his Celtic heritage, and it may be an ancient bard we hear in "How Old is Song," a re-working of *The Aeolian Harp* (1923), a "piano string piece," in which the pianist directly strums the piano strings. Ives recalls a more recent past in "The Circus Band," whose raucous opening turns Cowell's gentle strumming into a boisterous thump. Altogether more reflective is the celebration of "tunes of long ago" in "Songs my Mother taught me" and "The Things Our Fathers Loved."

"Sunset" and "Rest" are settings of poems by Catherine Riegger, the daughter of composer Wallingford Riegger. The voice, with its occasional glissandi in graphic notation, ranges freely over thorny clusters and rumbling depths. "Charlie Rutlage," a setting of an authentic cowboy poem, juxtaposes homespun insouciance with an increasingly frenetic and cacophonous narrative of a fatal accident. The haunting vocal line of "Where she lies." is accompanied by a sensitive range of registral and sonorous effects.

Neither Cowell nor Ives felt any sense of embarrassed disjunction between the advances on the future we hear in the songs above and the music of their youth. Ives' "Berceuse" and Cowell's "St. Agnes Morning" are early songs whose unaffected simplicity is wholly appropriate to their subject matter. On the other hand, Ives' "Mists," setting a text by his wife, and Cowell's "April" venture into a gauzy, harmonically voluptuous impressionism (an odd choice for Cowell, considering Pound's text is about the death by dismemberment of the Theban King Pentheus).

John Osborne Varian, an Irish poet linked to the theosophist community in Halcyon, California, became a surrogate father for Cowell (the two collaborated on *The Building of Bamba*, a pageant play based on Irish mythology, performed in Halcyon in 1917). "Angus Og" and "Manaunaun's Birthing" celebrate Celtic gods of eternal youth and of motion, the latter depicted with great rolling swells that rise up out of the chasms of the sea.

"Spring Pools" captures with exquisite delicacy Frost's meditation on nature's cycles, an adult's observation seen through the wide-eyed perspective of a child. That perspective is also present in "The See'r," a whimsical vignette of a village character, "So may it be!," and "Remembrance," which Ives wrote with his father in mind.

If Ives' songs give voice to memory, his second string quartet is a memory of voices, voices—according to the composer's own program—that converse, discuss, argue, and fight, at the end of which all shake hands and "walk up the mountainside to view the firmament!" The discussions of the first movement are earnest, though spiced with familiar tunes (including "Columbia, the Gem of the Ocean," "Dixie" and "Marching through Georgia") that suggest favorite hobbyhorse topics. The second movement is a scherzo, whose hefty arguments

*Continued on next page »*

Continued from page 69

are interrupted by a swooning second violin, identified by Ives as Rollo Finck (a dig at the conservative critic Henry T. Finck) and quotations from Beethoven's "Ode to Joy" and, again, "Columbia, the Gem of the Ocean." In the slow, majestic finale, hymns, including "Nearer My God to Thee," lead to the "Call to the Mountain"—magical final pages of ecstatic yearning in the upper reaches of the strings and an insistent ostinato in the cello that fade to silence.

In his exceptionally long life Carl Ruggles, a near contemporary of Ives and a close friend of Cowell, completed only a dozen works, the last of which, *Exaltation*, was written in memory of his wife. There is little here of the dissonant counterpoint for which Ruggles was famous; it is instead a simple strophic hymn. Ruggles did not specify a text but Emily Dickinson's "I died for Beauty" serves as a fitting meditation on the transience of mortal aspirations and memory, whose traces are preserved in song.

### Henry Cowell (1897-1965)

#### How Old is Song

(Harry Cowell, 1866-1954)

Before a man had sung a note  
Or a song bird warbled in its throat,  
The winds were whispering through the trees  
Wild prehistoric melodies  
Prophetic of the days to come  
When man would make him harps to strum  
The halls of heaven with music rang  
The morning stars together sang,  
Prophetic of the voice of him  
Who chants of choring Seraphin  
From chaos the orchestral seas  
Were forming polyharmonies.  
No song is new, Man sings and rings  
Times changes in eternal things.  
His voice prophetic of a long  
Lone silence to succeed his song.

### Charles Ives (1874-1954)

#### The Circus Band

(Charles Ives)

All summer long, we boys  
Dreamed 'bout big circus joys!  
Down Main Street, comes the band,  
Oh! Ain't it a grand  
And glorious noise!

Horses are prancing,  
Knights advancing;  
Helmets gleaming,  
Pennants streaming,  
Cleopatra's on her throne!  
That golden hair is all her own.

Where is the lady all in pink?  
Last year she waved to me I think,  
Can she have died? Can! that! rot!  
She is passing but she sees me not.

**Songs my Mother taught me**

(Adolf Heyduk, 1835-1923; adaptation of an English translation  
by Natalie MacFarren, 1826-1916)

Songs my mother taught me in the days long vanished,  
Seldom from her eyelids were the tear drops banished.  
Now I teach my children each melodious measure  
Often tears are flowing from my memory's treasure.

**The Things Our Fathers Loved**

(and the greatest of these was Liberty) (Charles Ives)

I think there must be place in the soul  
all made of tunes of long ago;  
I hear the organ on the Main Street corner,  
Aunt Sarah humming Gospels;  
Summer evenings,  
The village cornet band,  
playing in the square.  
The town's Red, White and Blue,  
all Red, White and Blue.  
Now! Hear the songs!  
I know not what are the words  
But they sing in my soul  
of The Things Our Fathers Loved.

**Henry Cowell****Angus Og (The Spirit of Youth)**

(John O. Varian, 1863-1931)

I am the spirit of youth  
I am here!  
I am making the grass grow feet  
I am making the buds sprout upon the branches of the trees  
I am making the fern fronds open,  
Here in the shade.

Let my spirit be waking deep in your hearts,  
Let my song be singing high in your minds  
I am the spirit of growth  
With my mantle of green  
Listen to my song singing upon the hill and the plain.

**Two Songs on Poems of Catherine Riegger (1912-?)****Sunset**

The hour of ruin is begun  
In glimmer of the western tide.  
The golden lava of the sun  
Floods down the cloudy mountainside.  
And brings a death of fire and pain  
Those ancient cities have not known  
Who perished underneath a rain  
Of hissing rock and molten stone.  
Death coursing with a swift delight  
Shall overtake me as I stand  
Before the coming of the night  
Upon the burning Western Land.

**Rest**

Anchor your flight, o winging birds,  
To summer's many nested trees;  
And stars, throw down the silver cords  
That bind you deeply to the seas.  
There may be then one low-built shore  
Where our unquiet minds find rest,  
Such as the star knows in the deep  
And the sleeping bird in the nest.

**St. Agnes Morning**

(Maxwell Anderson, 1888-1959)

Between the dawn and the sun's rising  
She could not sleep, so the blood stirred in her;  
She could not sleep, and in the cold morning  
Woke with the white curtains' stir.

Between the dawn and the river's flaming  
She folded a curtain toward the sea,  
And, bending, lifted silks together  
In the cold light, dubiously.

In the cold air, pulsing the curtain,  
She lifted silks; and let them fall.  
In the wind she bent above them  
Hearing their rustling musical.

*Continued on next page »*

*Continued from page 71*

Between the dawn and the silver morning  
She could not sleep, so the blood dinned  
With the river's silver and the sea's silence  
And the wind.

## Charles Ives

### Mists

(Harmony Twichell Ives, 1876-1979)

Low lie the mists;  
They hide each hill and dell;  
The grey skies weep  
With us who bid farewell.  
But happier days  
Through memory weaves a spell,  
And brings new hope  
To hearts who bid farewell.

## Henry Cowell

### April

(Ezra Pound, 1885-1972)

*Nympharum membra disjecta*

Three spirits came to me  
And drew me apart  
To where the olive boughs  
Lay stripped upon the ground:  
Pale carnage beneath the bright mist.

Ezra Pound: *Personae*. Copyright © 1916 Ezra Pound  
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### Where she lies.

(Edna St. Vincent Millay, 1892-1950)

Heap not on this mound  
Roses that she loved so well;  
Why bewilder her with roses,  
That she cannot see or smell?  
She is happy where she lies  
With the dust upon her eyes.

## Charles Ives

### Berceuse

(Charles Ives)

O'er the mountains toward the west,  
As the children go to rest,  
Faintly comes a sound,  
A song of nature hovers round.  
'Tis the beauty of the night;  
Sleep thee well till morning light.

## Charlie Rutlage

(Dominick John "Kid" O'Malley, 1867-1943)

Another good cowpuncher has gone to meet his fate,  
I hope he'll find a resting place, within the golden gate.  
Another place is vacant on the ranch of the X I T,  
'Twill be hard to find another that's liked as well as he.

The first that died was Kid White, a man both tough and brave,  
while Charlie Rutlage makes the third to be sent to his grave  
Caused by a cowhorse falling, while running after stock;  
'Twas on the spring round-up-a place where death men mock,

He went forward one morning on a circle through the hills,  
He was gay and full of glee, and free from earthly ills;  
But when it came to finish up the work on which he went,  
Nothing came back from him, his time on earth was spent.

'Twas as he rode the round-up, an X I T turned back to the herd;  
Poor Charlie shoved him in again, his cutting horse he spurred;  
Another turned: at that moment his horse the creature spied  
And turned and fell with him, and, beneath, poor Charlie died.

His relations in Texas his face never more will see,  
But I hope he'll meet his loved ones beyond in eternity.  
I hope he'll meet his parents, will meet them face to face,  
And that they'll grasp him by the right hand at the shining  
throne of grace.

**Henry Cowell****Manaunaun's Birthing**

(John O. Varian, 1863-1931)

Sleep into growth in my measureless waste;  
 Sleep into power in waters non est.  
 Grow where the unuttered word has its way,  
 Fill naught with thy power, give vacancy force,  
 Bring space in the void,  
 Put time in the deep,  
 Put shine in the light.  
 Come to thy birthing Manaunaun Mac Lir!  
 Come to thy birthing Manaunaun the Might!

**Spring Pools**

(Robert Frost, 1874-1963)

These pools that, though in forest, still reflect  
 The total sky almost without defect,  
 And like the flowers beside them, chill and shiver,  
 Will like the flowers beside them soon be gone,  
 And yet not out by any brook or river,  
 But up by roots to bring dark foliage on.

The trees that have it in their pent-up buds  
 To darken nature and be summer woods—  
 Let them think twice before they use their powers  
 To blot out and drink up and sweep away  
 These flowery waters and these watery flowers  
 From snow that melted only yesterday.

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**Charles Ives****The See'r**

(Charles Ives)

An old man with a straw in his mouth  
 sat all day long before the village grocery store;  
 he liked to watch the funny things a-going by!

**So may it be!**

(William Wordsworth, 1770-1850)

My heart leaps up when I behold  
 A rainbow in the sky:  
 So was it when my life began;  
 So is it now I am a man;  
 So be it when I shall grow old,  
 Or let me die!  
 The Child is father of the Man;  
 And I could wish my days to be  
 Bound each to each by natural piety.

**Remembrance**

(Charles Ives)

A sound of a distant horn,  
 O'er shadowed lake is borne,  
 my father's song.

**Carl Ruggles (1876-1971)****Exaltation****I died for Beauty**

(Emily Dickinson, 1830-1886)

I died for Beauty— but was scarce  
 Adjusted in the Tomb  
 When One who died for Truth, was lain  
 In an adjoining Room—

He questioned softly 'Why I failed'?  
 'For Beauty', I replied—  
 'And I—for Truth—Themselves are One—  
 We Brethren, are', He said—

And so, as Kinsmen, met a Night—  
 We talked between the Rooms—  
 Until the Moss had reached our lips—  
 and covered up—our names—

# PRIVATE DONOR CONCERT

**Sunday, June 9, 2013**

**2:00-3:00PM**

Ojai Art Center, 113 S. Montgomery Street

American String Quartet

Peter Winograd, violin

Laurie Carney, violin

Daniel Avshalomov, viola

Wolfram Koessel, cello

**JOHANN SEBASTIAN BACH**

Selected Contrapuncti from

*The Art of the Fugue* (arr. Klemm/Weymar)

Contrapunctus I – Principal Theme

Contrapunctus VI – Double Fugue

Contrapunctus IX – Counter-Fugue I

Contrapunctus X – Counter-Fugue II

**BÉLA BARTÓK**

String Quartet No. 6

1. Mesto: Più mosso, pesante—Vivace

2. Mesto: Marcia

3. Mesto: Burletta

4. Mesto: Più andante

This concert is generously supported by Anne and Stephen J.M. Morris.

**VIP** Donor event.

Sunday, June 9, 2013  
2:00-3:00PM

**Johann Sebastian Bach** (1685-1750)  
Selected Contrapuncti from  
*The Art of the Fugue* (1749)

**Béla Bartók** (1881-1945)  
String Quartet No. 6 (1939)

## Taking Leave

By Christopher Hailey

"Bach, now there was a great melody writer—nobody appreciates that." Carl Ruggles was right because the first thing most people think of is Bach's contrapuntal genius, and nowhere is that genius more evident than in *The Art of the Fugue*. Largely written in the late 1740s and published posthumously in 1751, *The Art of the Fugue* consists of 14 fugues and four canons treating a common theme, introduced in the four-voice fugue that is Contrapunctus I. Contrapunctus VI is a four-voice double fugue that presents the subject and its inversion (in diminution) using the dotted rhythms and ornamentation characteristic of French Baroque style. With increasing complexity Contrapunctus IX and X are both double fugues that begin with new themes. In the bustling Contrapunctus IX the principal subject enters midway through the piece in the uppermost voice. The more pensive Contrapunctus X begins with an idea that seems to twist in on itself; the main subject soon enters in varied inversion. *The Art of the Fugue*, Bach's last work, serves both as a showcase and summation of his compositional skill. If it is a farewell, it is intended to demonstrate that he is leaving the stage at the height of his powers.

There is another kind of farewell, the valedictory gesture we heard in Ruggles' *Exaltation*. Bartók could not have known that this present work would be his last string quartet, but the feeling of leave-taking is palpable. If Ruggles' *Exaltation* is suffused with a serene peace rooted in the comforting truths of his New England home, Bartók's quartet was written during his mother's final illness and in the shadow of a war that would force him into exile. The work's four movements are quite different, but they all share the same mournful beginning, marked *mesto* (sad). The first movement, in sonata form, contains hints of the folk music Bartók collected in his youth.

The second movement, a march, is cast in the form of a *verbunkos*, a traditional recruiting dance of the kind we heard last year in Bartók's *Contrasts*. The middle section, announced by energetically strummed strings, conjures up the exaggerated pathos of Hungarian folk music. The Burletta has a grotesque, sarcastic quality that is heightened by jagged accents, percussive performance instructions and insinuating glissandos. The gentle respite of the trio is followed by a pizzicato return of the opening material, after which the movement skitters toward a brusque end. In each successive movement of the quartet the *mesto* beginning is expanded and introduced with ever fuller textures: in the first movement, viola alone; in the Marcia, a two-voice texture with the cello against string tremolos; in the Burletta, a three-voice texture. In the finale, this *mesto* material, now introduced by all four instruments, becomes of the sole focus of the movement with only faint hints of the two main themes of the first movement. It is a farewell of utter desolation.

# CONCERT I

**Sunday, June 9, 2013**

**4:30-5:30PM**

Libbey Bowl

Colin Fowler, organ

red fish blue fish, percussion ensemble

Leah Bowden, percussion

Eric Derr, percussion

Dustin Donahue, percussion

Chris Golinski, percussion

Jonathan Hepfer, percussion

Ryan Nestor, percussion

Kjell Nordeson, percussion

Stephen Solook, percussion

Kyle Adam Blair, celeste

Brendan Nguyen, piano

Joshua Gersen, conductor

**CHARLES IVES**

*Variations on America*

**HENRY COWELL**

*Prelude for Organ*

**VINCENT PERSICHETTI**

*Sonatine, Op. 11*

1. Andante

2. Adagio

3. Allegro molto

**WILLIAM BOLCOM**

*La Cathedrale engloutie (Rock of Ages)*

**HENRY COWELL**

*Hymn and Fuguing Tune No. 14*

**LOU HARRISON**

*Concerto for Organ with Percussion Orchestra*

1. Allegro

2. Andante: Siciliana in the Form of a Double Canon

3. Largo

4. Canons and Choruses

5. Allegro Finale

This concert is generously supported by the Smith-Hobson Foundation and the Barbara Barnard Smith Fund for World Musics.

**S**

Ticketed event.

Join us for *Concert Insights* hosted by Christopher Hailey with Mark Morris, 3:30PM, at the Libbey Park tennis courts.

# CONCERT II

**Sunday, June 9, 2013**

**6:30-7:30PM**

**Libbey Bowl**

## MMDG Music Ensemble

### FIRST VIOLIN

Michi Wiancko, *concert master*

Anna Elashvili

Johnny Gandelsman

Cyrus Beroukhim

Maxim Moston

### SECOND VIOLIN

Georgy Valtchev

Benjamin Russell

Kiku Enomoto

Jennifer Mae Barizo

Rob Moose

### VIOLA

Jessica Troy

Thomas Rosenthal

Todd Low

### CELLO

Wolfram Koessel

Alexander Scheirle

Brian Snow

### BASS

Tony Flynt

Logan Coale

### FLUTE

Lance Suzuki

### OBOE

Alexandra Knoll

### CLARINET

Pavel Vinnitsky

### BASSOON

Edward Burns

### HORN

Michael Atkinson

David Byrd-Marrow

### TRUMPET

Sycil Mathai

### TROMBONE

David Whitwell

### TIMPANI

Matthew Gold

### PERCUSSION

Eric Poland

Sean Ritenauer

### PIANO

Yegor Shevtsov

Yulia Van Doren, soprano

Jamie Van Eyck, contralto

Douglas Williams, bass-baritone

Joshua Gersen, conductor

red fish blue fish

Leah Bowden

Eric Derr

Jonathan Hepfer

Ryan Nestor

Colin Fowler, piano

Gamelan Sari Raras

Midiyanto

Ben Brinner

Heni Savitri

I Made Subandi

Carla Fabrizio

Peter Garellick

Lisa Gold

Paul Miller

Ashley Morris

Jon Myers

Stephen Parris

Richard Wallis

## HENRY COWELL

*Heroic Dance (for Martha Graham)*

## HENRY COWELL

*Atlantis*

Introduction

The Shooting of the Moon Arrows

The Weeping of the Arsete of the Moon

Birth of the Sea Soul

Temptation of the Sea Soul by Monsters

Pleasure Dance of the Sea Soul

Withdrawal of the Sea Soul to the Sea

Combat between Sea and Earth Monsters

The Revenge of the Sea Monster

## LOU HARRISON

Fugue for Percussion

## LOU HARRISON

Concerto for Piano with Javanese Gamelan

1. Bull's Belle

2. Untitled

3. Belle's Bull

This concert is generously supported by the Smith-Hobson Foundation and the Barbara Barnard Smith Fund for World Musics.

**\$** Ticketed event.

Sunday, June 9, 2013

4:30-5:30PM and

6:30-7:30PM

**Charles Ives** (1874-1954)  
*Variations on America* (1892)

**Vincent Persichetti** (1915-1987)  
*Sonatine, Op. 11* (1940)

**William Bolcom** (b. 1938)  
*La Cathedrale engloutie*  
(*Rock of Ages*; 1979)

**Henry Cowell** (1897-1965)  
*Prelude for Organ* (1925)  
*Hymn and Fuguing Tune No. 14* (1962)  
*Heroic Dance (for Martha Graham)*  
(1931)  
*Atlantis* (1931)

**Lou Harrison** (1917-2003)  
*Concerto for Organ with*  
*Percussion Orchestra* (1973)  
*Fugue for Percussion* (1942)  
*Concerto for Piano with*  
*Javanese Gamelan* (1986-1987)

## Vessels and Voyages

By Christopher Hailey

Instruments are the vessels; their sounds, the wake of our voyage. Consider the organ, a makeshift thing that grew with the ages in size and sophistication. It is certainly a part of our journey, from Ives' "organ on the Main Street corner" to the Mighty Wurlitzer that gave voice to a nation's cinematic fantasies. What could be more American? Isn't part of the charm of Ruggles' *Exaltation* its evocation of the parlor harmonium?

So many American composers have cut their teeth as church or theater organists, including three of the five gathered here. Charles Ives was much in demand as an organist when he wrote his *Variations on America* in 1891. It is among his earliest compositions and transforms this familiar song into, among other things, a march and a polonaise, with healthy doses of quirky harmonies and bitonality along the way. The final variation is marked "Allegro—as fast as the pedals can go," a passage Ives once described as "almost as much fun as playing baseball." That burst of pedal virtuosity is a good warm-up for Vincent Persichetti's *Sonatine* for pedals alone. It is an engaging work composed at the end of a golden decade for the American organ during which that Romantic behemoth, the massive Wanamaker organ, reached its final splendor, the Aeolian-skinner company began reviving historic prototypes, and Laurens Hammond introduced an electric instrument that would make the organ a mainstay of jazz, blues, rock, and gospel music. The sound of the African American gospel organ was the inspiration for William Bolcom's *Gospel Preludes*, although the second prelude takes Debussy's *The Sunken Cathedral* as its starting point; the old hymn "Rock of Ages" emerges from, then sinks again into dissonant depths.

Church organist is one of the very few items not on Henry Cowell's musical résumé and the organ plays only a minor role in his output. Nevertheless he was fascinated by the traditions of American church and folk music that had been a mainstay of the instrument's repertoire. Between 1943 and 1964 he wrote eighteen *Hymn and Fuguing Tunes* inspired by the 18<sup>th</sup>-century hymn styles of such composers as William Walker and William Billings. Cowell's *Tunes*, scored for various instruments, including no. 14 for organ alone, each pair a slow setting of a newly-composed hymn tune followed by a lively imitative treatment of the same melody, a reflection of Cowell's love of contrapuntal textures that one also finds in his short three-voice *Prelude for Organ* of 1925.

Lou Harrison included the organ in a number of works, although he described the instrument as "hopelessly tonal." When he came to write his *Concerto for Organ with Percussion Orchestra* he used pitched instruments, such as the piano, celesta, glockenspiel, vibraphone, and tube chimes, as a bridge between the organ's sustaining qualities and an eclectic array of unpitched percussion instruments that included wooden crates struck with beaters, oxygen tank, bells and plumber's pipes. It is a colorfully beflagged armada of musical vessels!

The work's bright, joyous opening movement introduces some of the most raucous instruments that pound out jazzy rhythms and driving ostinatos amid throbbing organ interjections. The following movement originated as a *Double Canon for Carl Ruggles* (1951) and employs the "Ruggles style," a proto-serial technique that avoids pitch repetition until seven or more different pitches have sounded. Here, Harrison asks the

*Continued on next page »*

## PROGRAM NOTES

*Continued from page 81*

organist, who plays unaccompanied, to select "the 'nastiest,' reediest stops that the instrument affords." The stately Largo is transparent: two-part organ textures against mostly pitched percussion. The distinctly Asian flavor of *Canons and Choruses* derives from its modal and pentatonic melodies and gamelan-like texture. The last movement, the celebration of a single melody, returns to the mood of the first, though with heightened energy, a still larger percussion complement and some magnificent organ tone clusters produced with octave bars for one and two octaves.

The voyages on the second concert take us into uncharted seas. Henry Cowell's *Heroic Dance* and *Atlantis* are among the myriad works that only surfaced after his death, evidence of the many journeys planned but never completed. Cowell got to know Martha Graham around 1930 and *Heroic Dance* may well have been written for a proposed European tour. Its implacable ostinatos and sour, dissonant woodwind sonorities have the hieratic feel of something ancient, anticipating, perhaps, Graham's later preoccupation with the heroines (and anti-heroines) of Greek drama: Clytemnestra, Medea and Jocasta.

*Atlantis* is terra incognita in a double sense, an enigmatic "lost" work about a vanished world. Cowell composed his score as a prologue for a drama by the distinguished painter Alice Pike Barney (1857-1931); Doris Humphrey was to have provided the choreography. It is perhaps significant that as a teenager Alice Pike was for a time engaged to the explorer Henry Morton Stanley (of Dr. Livingstone fame) because Cowell's music suggests nothing so much as a leap into unknown terrain. The nature of the drama's plot is discernible in the prologue's section titles. Cowell's score features subarticulate moans, sighs, laughter, grunts, and grumbles (as prescribed by Barney) accompanied by a chamber orchestra by

turns forbidding, wistful and aggressive. The final section is a chant-chorale that seems to emerge from the depths of time.

"My musical life has been based on a happy combination of abstruse knowledge and junk." Lou Harrison might well have been thinking of his Fugue for Percussion. The abstruse: he translates the tonal plan of the traditional fugue into metric patterns. In a fugue in C, for instance, the intervals of the three first entries, tonic (C), the fifth above (G), then the fourth above that (C) are represented in the overtone series by the proportions 3:2 (G to C) and 4:3 (C to G). Harrison then translates these intervallic ratios into rhythmic proportions. So while the performers count, we'll enjoy the junk: pitched and unpitched percussion, including brake drums, a crate and a washtub.

In the cultural crossroads of the Concerto for Piano with Javanese Gamelan three distinctive elements are readily audible to the Western ear: tuning, mode and texture. The piano is tuned in just intonation to match the gamelan; this means that certain intervals will sound slightly sharp or flat to Western ears accustomed to equal temperament. Next, Javanese modes, or scales, are used throughout. In the first movement, for instance, we hear the pentatonic sléndro mode, notated A B D E F#, with the F# sounding slightly sharp. Finally, the layered texture gives the fastest ornamental part of the piano; the saron (metallophone) instruments play the *balungan*, the main melodic line, at an intermediate speed; and the gongs play the slowest, punctuating colotomic pitches. If *Heroic Dance*, *Atlantis* and the Fugue for Percussion seem set adrift in space and time, the vessels of this concerto have set their course through "unpathed waters" toward the "undreamed shores" of Harrison's imagination.

## ARTIST PROFILES

### Mark Morris Dance Group

The Mark Morris Dance Group (MMDG) was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities throughout the United States and around the world, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, MMDG maintains strong ties to presenters in several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax, Virginia. The company made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003, and has since been invited to both festivals annually. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Mr. Morris's commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. The Dance Group regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax and mezzo-soprano Stephanie Blythe, as well as leading orchestras and opera companies, such as the Metropolitan Opera, English National Opera and London Symphony Orchestra, among others. Moreover, MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo; set designers Adrienne Lobel and Allen Moyer; costume designers Martin Pakledinaz and Isaac Mizrahi, among others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the U.K.'s *South Bank Show*, and PBS's *Live From Lincoln Center*. While on tour, the Dance Group partners with local cultural institutions and community organizations to present Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities. This summer, MMDG travels to Italy for the Spoleto and Ravenna festivals, and then returns to make its 10th appearance at Tanglewood Music Center. For more information, visit [www.mmdg.org](http://www.mmdg.org).

MetLife Foundation is the Official Tour Sponsor of the Mark Morris Dance Group.

Major support for the Mark Morris Dance Group is provided by Bloomberg Philanthropies, Brooklyn Community Foundation, The Andrew W. Mellon Foundation, The Billy Rose Foundation, Inc., The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and Jane Stine and R.L. Stine.

The Mark Morris Dance Group New Works Fund is supported by The Gladys Krieble Delmas Foundation, Meyer Sound/Helen and John Meyer, PARC Foundation and Poss Family Foundation.

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The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.



**Matthew Rose** (rehearsal director) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his BFA in dance from the University of Michigan in 1992, he moved to New York City. He was a soloist with the Martha Graham Dance Company from 1993 to 1996, and in 1997 began working with MMDG. After several years of performing full-time with the group, he began assisting Mr. Morris with the creation of new works. He has been the company's rehearsal director since 2006.



**Chelsea Lynn Acree** grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner and then continued at Carver Center for the Arts and Technology. Since receiving her BFA in dance from Purchase College in 2005, she has worked with a variety of artists including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. Ms. Acree is on the faculty at the School at the Mark Morris Dance Center, where she teaches kids and adults how to move through space. She began working with MMDG in 2007 and joined the company in 2011.



**Sam Black** is from Berkeley, California, where he began studying tap at the age of 9 with Katie Maltsberger. He received his BFA in dance from Purchase College and also studied at the Rotterdamse Dansacademie in the Netherlands. He has performed with David Parker, Takehiro Ueyama and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005 and became a company member in 2007.



**Rita Donahue** was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated magna cum laude in 2002, receiving a BA in English and a BFA in dance. She danced with bopi's black sheep/dances by

kraig patterson and joined MMDG in 2003.



**Benjamin Freedman**, from Tampa, Florida, began his dance training at Interlochen Arts Academy and North Carolina School of the Arts, where he performed in works by Martha Graham, Jerome Robbins and Jiří Kylián. At the

University of Florida, he also participated in the reconstruction of Bill T. Jones's *Serenade: A Proposition* at the University of South Florida. Freedman graduated from New York University's Tisch School of the Arts with a BFA in dance and an intensive minor in psychology. At Tisch, he performed in Mark Morris's *Pacific* and also choreographed multiple works for the student company. He has worked with Korhan Basaran, Chihiro Shimizu and DANAKA Dance. He joined MMDG as an apprentice in January 2013.



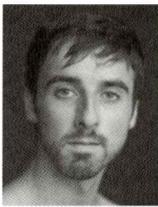
**Lesley Garrison** grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse

Dansacademie in the Netherlands and holds a BFA from Purchase College, where she received the Modern Dance Faculty Award. She has performed with Erica Essner, Dance Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel's NØA Dance, Rocha Dance Theater, and Sidra Bell Dance New York. She first performed with MMDG in 2007 and became a company member in 2011. Ms. Garrison teaches at the School at the Mark Morris Dance Center and for the Dance for PD® program.



**Lauren Grant** has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Grant has appeared in over 40 of Mark Morris's works. She is on the faculty of The School at the Mark Morris

Dance Center and frequently leads classes for the company. She also teaches technique and repertory at schools and universities across the United States and abroad. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, and appeared in a documentary (*The South Bank Show*, U.K.), which followed the company in the making and premiere of *Four Saints in Three Acts*. Before joining MMDG she moved to NYC from her hometown of Highland Park, Illinois, and earned a BFA from NYU's Tisch School of the Arts. She and her husband, David Leventhal (a former MMDG dancer), are proud parents of son Zev, born March 2012.



**Brian Lawson** began his dance training at Canadian Children's Dance Theatre in Toronto, where he worked with choreographers David Earle, Carol Anderson and Michael Trent. He spent a year studying at the Rotterdamse

Dansacademie in the Netherlands and graduated summa cum laude in 2010 from Purchase College, where he was granted the President's Award for his contributions to the dance program. Mr. Lawson has performed with Pam Tanowitz Dance, John Heginbotham and Nelly van Bommel's NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in January 2013.



**Aaron Loux** grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance

Program and received his BFA from The Juilliard School in 2009. He danced at the Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.



**Laurel Lynch** began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin.

After graduation, Ms. Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks and Pat Catterson. She joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.



**Stacy Martorana** began her dance training in Baltimore, Maryland, at the Peabody Conservatory. In 2006, she graduated from the University of North Carolina School of the Arts with a BFA in contemporary dance. She has danced with

the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwirtzman Dance Company, and Rashaun Mitchell. From 2009 to 2011 she was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. She joined MMDG as an apprentice in January 2012 and became a company member in November 2012.



**Dallas McMurray**, from El Cerrito, California, began dancing at age 4, studying jazz, tap and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. He

performed with the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

*Continued on next page »*

## ARTIST PROFILES



**Amber Star Merkens**, originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School and went on to dance with the Limón Dance Company. In 2001 she

received the Princess Grace Award and joined MMDG. She has presented her own choreography both in New York and abroad, taught at The School at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project and Brooklyn Rider, among others. Ms. Merkens would like to thank her family for their continuous support.



**Maile Okamura** studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Ms. Okamura

has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.



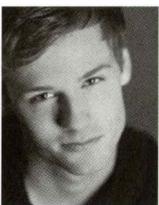
**Spencer Ramirez** began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. He then continued training at the Maryland Youth Ballet with faculty such as Michelle Lees,

Christopher Doyle and Harriet Williams. In 2008, he entered The Juilliard School under the direction of Lawrence Rhodes and performed works by José Limón, Jerome Robbins, Sidra Bell, and Fabien Privoille. Mr. Ramirez joined MMDG as an apprentice in 2010 and became a company member in 2011.



**Brandon Randolph** began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School

for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Mr. Randolph received his BFA in dance from Purchase College in May 2012. There he performed with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Mr. Randolph began his apprenticeship with MMDG in January 2013.



**Billy Smith** grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated magna cum laude in 2007 and received achievement awards

in Performance, Choreography and Academic Endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Mr. Smith's own piece *3-Way Stop* was selected to open the 2006 American College Dance Festival Gala at Ohio State University and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Mr. Smith's regional theatre credits include Tulsa in *Gypsy*, Mistoffelees in *CATS* and Dream Curly in *Oklahoma!*. He danced with Parsons Dance from 2007 to 2010. He joined MMDG as a company member in 2010.



**Noah Vinson** received his BA in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection.

He began working with MMDG in 2002 and became a company member in 2004.



**Nicholas Wagner**, born and raised in Baltimore, Maryland, has been dancing and performing since the age of 4. He graduated with a BFA from the University of Illinois at Urbana-Champaign and moved to New York in 2009. While in college, he was privileged to be one of the first participants in the MMDG/Krannert Center shadow program, in which students spend time and take classes with MMDG company members in Urbana and New York. Mr. Wagner has danced for Yung-Li Dance and was a member of Dušan Týnek Dance Theatre from 2010 to 2012. He began his apprenticeship with MMDG in January 2013.



**Jenn Weddel** received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a BFA from Southern Methodist University and also studied at Boston Conservatory, Colorado University and the Laban Center, London. Since moving to New York in 2001, Ms. Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venci Dance Trio, Rocha Dance Theater, TEA Dance Company, and with various choreographers including Alan Danielson and Ella Ben-Aharon. Ms. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



**Michelle Yard** was born in Brooklyn, New York. She began her professional dance training at the NYC High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey American Dance Center. She graduated

with a BFA from New York University's Tisch School of the Arts. She teaches Pilates as well as master classes for MMDG's residency programs. Ms. Yard joined MMDG in 1997. Mom, thank you.

## MMDG Music Ensemble

The MMDG Music Ensemble, formed in 1996, performs with the Dance Group at prestigious venues around the world and is integral to the company's creative life. "With the dancers come the musicians ... and what a difference it makes" (*Classical Voice of North Carolina*). The core group, supplemented by musicians from a large roster of regular guests, has helped the Dance Group present more than 1200 performances with live music. The Ensemble frequently collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax and mezzo-soprano Stephanie Blythe, as well as leading orchestras and choirs, such as Philharmonia Baroque Orchestra, Trinity Choir and Yale Choral Artists. Under the artistic direction of Mark Morris, the Ensemble's repertory ranges from 17<sup>th</sup>-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. The MMDG Music Ensemble has performed with the Dance Group at the Mostly Mozart Festival at Lincoln Center, Sadler's Wells in London, the Sydney Festival in Australia, and recently accompanied MMDG on its first tour of China. At home in Brooklyn, members of the Ensemble participate in the Mark Morris Dance, Music and Literacy Project, a residency program in the New York City public school system, which uses Mr. Morris's masterwork *L'Allegro, il Penseroso ed il Moderato* to introduce school children to the performing and visual arts.

### FIRST VIOLIN

Michi Wiancko, *concert master*  
Anna Elashvili  
Johnny Gandelsman  
Cyrus Beroukhim  
Maxim Moston

### SECOND VIOLIN

Georgy Valtchev  
Benjamin Russell  
Kiku Enomoto  
Jennifer Mae Barizo  
Rob Moose

### VIOLA

Jessica Troy  
Thomas Rosenthal  
Todd Low

### CELLO

Wolfram Koessel  
Alexander Scheirle  
Brian Snow

### BASS

Tony Flynt  
Logan Coale

### FLUTE

Lance Suzuki

### OBOE

Alexandra Knoll

### CLARINET

Pavel Vinnitsky

### BASSOON

Edward Burns

### HORN

Michael Atkinson  
David Byrd-Marrow

### TRUMPET

Sycil Mathai

### TROMBONE

David Whitwell

### TIMPANI

Matthew Gold

### PERCUSSION

Eric Poland  
Sean Ritenauer

### PIANO

Colin Fowler  
Yegor Shevtsov

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PHYSICAL THERAPIST Marshall Hagins, PT, Ph.D.  
HILOT THERAPIST Jeffrey Cohen

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication,  
commitment, and incalculable contribution to the work.

### For more information contact:

MARK MORRIS DANCE GROUP 3 Lafayette Avenue, Brooklyn, NY 11217-1415  
Tel: (718) 624-8400 | Fax: (718) 624-8900 | info@mmdg.org



### John Luther Adams composer

*Appearance: Friday, June 7,  
2:30PM, Ojai Talks*

Called "one of the most original musical thinkers of the new century" by Alex Ross in *The New Yorker*, John

Luther Adams is a composer whose life and work are deeply rooted in the natural world. A recipient of the Heinz Award for his contributions to raising environmental awareness, he has also been honored with the Nemmers Prize from Northwestern University.

His music is heard regularly all over the world. The Chicago Symphony, the Radio Netherlands Philharmonic and the Melbourne Symphony have performed his *Dark Waves* for large orchestra and electronic sounds. *Inuksuit* for up to 99 percussionists has been performed in New York City's Morningside Park, the Park Avenue Armory and in Ojai's very own Libbey Park during the 2012 Ojai Music Festival.

Mr. Adams is the author of *Winter Music* (2004), a collection of essays, journal entries

and reflections on his life and work in Alaska. The subject of his second book, *The Place Where You Go to Listen* (2009), is his installation at the Museum of the North. *The Farthest Place* (2012), a book-length critical study of his music, includes essays by Kyle Gann, Steven Schick, Glenn Kotche, and many other prominent musicians and scholars.

He has taught at Harvard University, the Oberlin Conservatory, Bennington College, and the University of Alaska. He has been composer in residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network, and he has served as president of the American Music Center. He studied composition with James Tenney and Leonard Stein at the California Institute of the Arts, where he was in the first graduating class (in 1973). In the mid-1970s he became active in the campaign for the Alaska National Interest Lands Conservation Act, and subsequently served as executive director of the Northern Alaska Environmental Center.



### American String Quartet

Peter Winograd, violin  
Laurie Carney, violin  
Daniel Avshalomov, viola  
Wolfram Koessel, cello

*Appearances: Friday,  
June 7, 7PM; Saturday,*

*June 8, 8PM; Sunday, June 9, 11AM and Donor Concert*  
Internationally recognized as one of the world's finest quartets, the American String Quartet has spent decades honing the luxurious sound for which it is famous. The Quartet will celebrate its 40<sup>th</sup> anniversary in 2014, and, in its years of touring, has performed in all 50 states and has appeared in the most important concert halls worldwide. Its presentations of the complete quartets of Beethoven, Schubert, Schoenberg, Bartók, and Mozart have won widespread critical acclaim, and its MusicMasters Complete Mozart String Quartets, performed on a matched quartet set of instruments by Stradivarius, are widely considered to have set the standard for this repertoire.

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since 1974 and at the Manhattan School of Music in New York since 1984, the American has also served as resident quartet at the Taos School of Music, the Peabody Conservatory and the Van Cliburn International Piano Competition. The Quartet's diverse activities have also included numerous international radio and television broadcasts, including a recording for the BBC in May 2012; tours of Asia; and performances with the New York City Ballet, the Montreal Symphony and the Philadelphia Orchestra. The 2009-10 season featured the Quartet's debut at the prestigious Casals Festival, and in the Summer of 2011 the Quartet returned to Beijing for its sixth residency at the Great Wall International Music Academy. The 2012-13 season will feature the Quartet's third tour of Israel since 2009.

The American's additional extensive discography can be heard on the Albany, CRI, MusicMasters, Musical Heritage Society, Nonesuch, and RCA labels. Most recently the group released *Schubert's Echo*, which pairs Schubert's monumental last quartet with works bearing its influence by Second Viennese

masters Alban Berg and Anton Webern. This CD is on the NSS Music label, a new enterprise by Nadja Salerno-Sonnenberg devoted to riskier intellectual projects that are frequently overlooked by major labels.

The Quartet's innovative approach to concert programming has won it notable residencies in recent years, including "Beethoven the Contemporary" at the University of Michigan, "The Six Mozart Viola Quintets" at the Aspen Music Festival with Guarneri Quartet violist Michael Tree, and a four-year cycle entitled "4-5-6..." at Princeton University, where the Quartet performed the complete quintets and sextets of Mozart and Brahms, joined in each concert by renowned guest artists.

As champion of new music, the American has given numerous premieres, including Richard Danielpour's Quartet No. 4, commissioned by Kansas City Friends of Chamber Music, and Curt Cacioppo's *a distant voice calling*, commissioned by Arizona Friends of Chamber Music. In January 2009, the Quartet premiered Tobias Picker's String Quartet No. 2 in celebration of the 90<sup>th</sup> anniversary of the Manhattan

School of Music, and in May 2011, premiered Glen Cortese's *Four Dances* for String Quartet and String Orchestra, a work commissioned by the Oregon Mozart Players.



### Hrabba Atladottir

violin

Appearance: Saturday, June 8,  
6PM, Ojai Extra

Icelandic violinist Hrabba Atladottir studied in Berlin, Germany, with Axel Gerhardt.

After finishing her studies, she worked as a freelance violinist in Berlin for five years, regularly playing with the Berlin Philharmonic Orchestra, Deutsche Oper and Deutsche Symphonieorchester. Ms. Atladottir also participated in a world tour with the Icelandic pop artist Björk and a Germany tour with violinist Nigel Kennedy.

In 2004, Ms. Atladottir moved to New York, where she played on a regular basis with the Metropolitan Opera, New York City Opera, Orchestra of St. Luke's, and New Jersey Symphony Orchestra, among other orchestras.

*Continued on next page »*

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She also plays new music, most recently with the Either/Or ensemble in New York in connection with the Helmut Lachenmann festival.



**Colin Fowler**  
piano/organ

*Appearances: Friday, June 7, 7PM and 9PM; Saturday, June 8, 10AM, Concert Insights and 8PM; Sunday, June 9, 11AM, 4:30PM and 6:30PM*

Colin Fowler is a graduate of the Interlochen Arts Academy and holds bachelor's and master's degrees from The Juilliard School. He has performed and recorded throughout the world with numerous soloists and ensembles including Deborah Voigt, the American Brass Quintet, James Galway, and the Los Angeles Philharmonic. In addition to performing and conducting numerous Broadway shows, Mr. Fowler has been a professor at NYU and Nyack College. He is currently the organist and assistant music director at both Calvary Church and Park Avenue Synagogue in New York City. He began collaborating with the Mark Morris Dance Group in 2006.



**Gamelan Sari Raras**

*Appearances: Friday, June 7, 5PM, Ojai Extra; Saturday, June 8, 6PM, Ojai Extra; Sunday, June 9, 6:30PM*

Gamelan Sari Raras, founded and co-directed by Midiyanto and Ben Brinner, is an ensemble in the Department of Music at UC Berkeley. Widely recognized as one of the leading Javanese music ensembles outside Indonesia, Sari Raras has performed concerts, shadow plays and performances of Javanese dance and music throughout Northern California over the past 25 years. The full ensemble includes 25 to 30 musicians. Half the performers of the reduced ensemble performing at Ojai studied with the Javanese court musician K.R.T. Wasitodipuro (later Wasitodiningrat, but known casually as Pak Cokro), who taught at California Institute of the Arts and UC Berkeley in the 1970s and 1980s. Lou Harrison also studied with Pak Cokro and to honor him composed *Gending Pak Chokro*,

which will be performed at this festival. Many Sari Raras members have performed Mr. Harrison's works for gamelan at other festivals and venues, including the Mark Morris Dance Group performances at Zellerbach Hall in 2002.

**Midiyanto** is a shadow puppet master (*dhalang*) from a family of musicians and artists in Wonogiri, Central Java. Over the last 25 years he has taught and performed extensively in Java, the United States, Singapore, New Zealand, Australia, and Canada, including 10 years in Portland, Oregon, as the gamelan director at Lewis & Clark College. He has been featured in several documentary films and directed the gamelan for the CD *Shadow Music of Java*, recorded at the Smithsonian. He has taught and directed gamelan at UC Berkeley since 2004, after an earlier stint there from 1988 to 1992.

**Ben Brinner**, chair of the Department of Music at UC Berkeley, has performed Javanese music for 35 years. He studied intensively with K.R.T. Wasitodipuro, Ng. Martopangrawit, I.M. Harjito, and Midiyanto, among others. Javanese

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music is the subject of two of his books: *Knowing Music, Making Music: Javanese Gamelan and the Theory of Competence and Interaction* (Chicago University Press, 1995) and *Music in Central Java* (Oxford University Press, 2007). In 2002, he directed members of Sari Raras in performances of Lou Harrison compositions to accompany the Mark Morris Dance Group at Zellerbach Hall.

**Heni Savitri** began to study *sindhènan* (Javanese singing with gamelan) in 2002. In 2003, she won the competition for best singer in her native district of Wonogiri, Central Java. She entered the high school conservatory for performing arts in Surakarta in 2004, and began representing the institution in competitions the following year as well performing in shadow plays. Upon graduation she enrolled in the Indonesian Arts Academy in Surakarta, where faculty featured her as the singer for many recordings of new compositions and traditional works, and to represent the academy in the 2008 international vocal competition in Jakarta.

**I Made Subandi** is one of the most innovative and widely performed composers in Bali today. He is also renowned for his skill as a performer. A graduate of Bali's National Institute of the Arts (STSI Denpasar), he has taught for many years at the Indonesian Conservatory of Performing Arts (SMKI) in Bali. This year he is guest music director of Gamelan Sekar Jaya in Berkeley, where he is premiering several of his newest works.

**Carla Fabrizio** began studying Javanese gamelan in 1981 at Mills College under the direction of Lou Harrison and K.R.T. Wasitodipuro. As a cellist, she had the privilege of playing in the first performance of Mr. Harrison's Double Concerto for Violin and Cello with Javanese Gamelan. Her primary interest is Balinese music, performing with Gamelan Sekar Jaya since 1982, ShadowLight Productions since 1990 and Gadung Kasturi since 1997. On a Fulbright scholarship in 1986, she studied Balinese rebab with I Made Lemping from Banjar Puseh Pedungan, one the foremost gamelan gambuh troupes in Bali.

**Peter Garellick** is a Bay Area musician and educator. He has been studying and performing Javanese gamelan since 1986 in Berkeley and Indonesia. He is also music director for Hui Hula O Na Pu'u I Ka Noe, a Polynesian music and dance group.

**Lisa Gold** teaches at UC Berkeley and is the author of *Music in Bali: Experiencing Music, Expressing Culture* (Oxford University Press, 2005). Since the 1970s she has studied Javanese gamelan with K.R.T. Wasitodipuro, I.M. Harjito and Midiyanto, and Balinese *gender wayang* with I Wayan Loceng, I Wayan Suweca and I Made Subandi, among others. She is a member of Gamelan Sekar Jaya and ShadowLight Productions, and assists in the Balinese gamelan program at UC Berkeley. Ms. Gold directed a concert of Lou Harrison's gamelan music in honor of the composer's 80<sup>th</sup> birthday at Mills College, with Mr. Harrison in attendance at rehearsal, and performed his works to accompany the Mark Morris Dance Group at Zellerbach Hall in 2002.

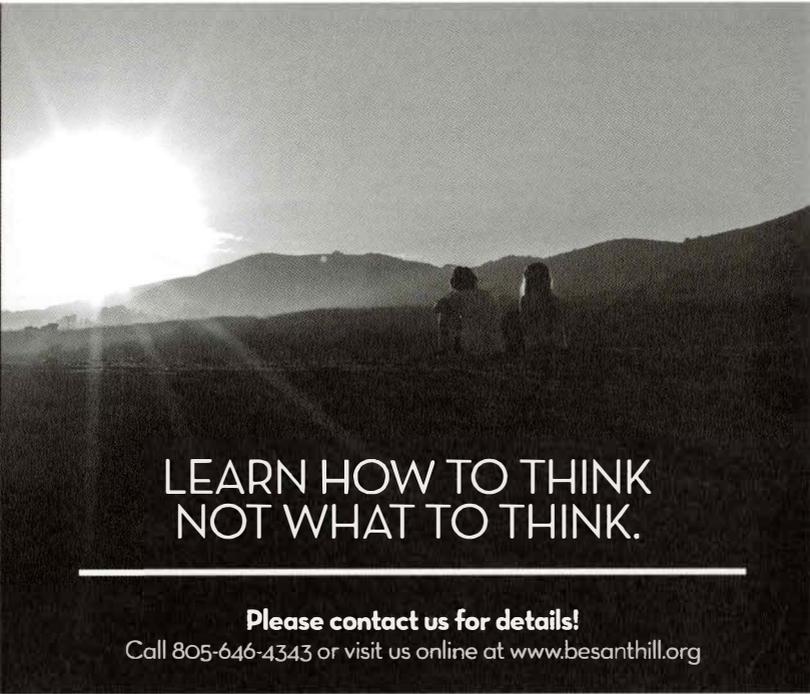
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## ARTIST PROFILES

**Paul Miller** studied music at Brandeis University and was introduced to gamelan at Mills College. He studied Javanese music with Pak Cokro briefly, and for many years with Midiyanto. He studied gamelan in Bali with I Wayan Loceng and others. He is a member of San Francisco Bay Area groups Gadung Kasturi, Gamelan Sekar Jaya and ShadowLight Productions.

**Ashley Morris** joined Sari Raras in 2007 while she was a student at UC Berkeley pursuing a minor in music. In July 2012, she was fortunate to participate in a tour of Java, performing with Sari Raras. Ms. Morris's musical background is in clarinet, melophone and bass. She lives in Oakland and works for a large nonprofit in San Francisco doing policy advocacy and organizing.

**Jon Myers** is a composer and percussionist from Boston, Massachusetts. He is interested in cyclical and fractal forms in acoustic and electronic music. Mr. Myers relocated to Oakland, California, in August to begin a master's degree in composition at Mills College.

**Stephen Parris** is a composer/performer whose work has been focused around the intersection of improvisation and composition, and various types of gamelan music. Recent recordings where Mr. Parris can be heard include *Lou Harrison: Scenes From Cavafy* on New World Records, and *Arm Me* by Special O.P.S. on Monktaill Records. He is a current performer with Sari Raras, Gamelan Sekar Jaya, Gamelan Pacifica, and is a longstanding member of the Monktaill Creative Music Concern.

**Richard Wallis** began studying Javanese gamelan at the University of Michigan in 1968, then spent much of 1971-75 doing research in Indonesia. He has been a member of gamelan groups at Cal Arts, Cornell, Wisconsin, San Diego State, and UC Berkeley, and was also in the Balinese group Sekar Jaya for 10 years, including two appearances at the Bali Arts Festival. In 2002, he participated in performances of *World Power* at Zellerbach Hall in Berkeley, with choreography by Mark Morris and music by Lou Harrison.



### Joshua Gersen conductor

*Appearances: Saturday, June 8, 8PM; Sunday, June 9, 4:30PM and 6:30PM*

Joshua David Gersen, winner of the prestigious 2011 Aspen Conducting Prize, as well as the 2010 Robert J. Harth Conducting Prize from the Aspen Music Festival, made his conducting debut at age 11 with the Greater Bridgeport Youth Orchestra and his professional conducting debut five years later, when he led the Greater Bridgeport Symphony in a performance of his own composition, *A Symphonic Movement*. He is currently the John S. and James L. Knight Foundation Conducting Fellow of the New World Symphony, where he serves as the assistant conductor to the symphony's Artistic Director Michael Tilson Thomas, and also leads the orchestra in various subscription, education and family concerts. In September 2012 he also became music director of the New York Youth Symphony. Mr. Gersen is a graduate of the Curtis Institute of Music in Philadelphia, where



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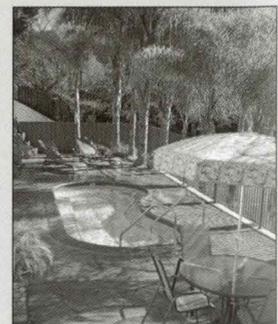
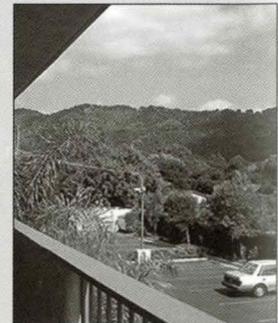
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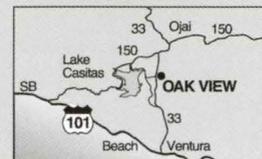
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he studied conducting with the esteemed Otto-Werner Mueller.

While at Curtis, Mr. Gersen conducted numerous performances, rehearsals and sectionals with various ensembles including the Curtis Symphony Orchestra and the 20/21 contemporary ensemble, assisted on several opera productions, premiered multiple works by student composers, and participated in master classes with internationally renowned conductors including Christoph Eschenbach, Alan Gilbert and Simon Rattle. He has covered and assisted for many orchestras including the San Francisco Symphony and the St. Louis Symphony. In the fall of 2013, Mr. Gersen will make his debut with the San Francisco Symphony.

Beyond his conducting interests, Mr. Gersen is also an avid composer, which has led to an interest in conducting contemporary music. He has conducted several world premieres of new works, and collaborated with such established composers as John Adams, Christopher Rouse, Steven Mackey, and Michael Gandolfi.



**Ethan Iverson**  
piano

*Appearance: Friday, June 7,  
10:30PM, Ojai Late Night*

Ethan Iverson is best known as one-third of The Bad Plus (TBP), a game-changing collective with Reid Anderson and David King.

The *New York Times* has said that TBP is "...Better than anyone at melding the sensibilities of post-60s jazz and indie rock." TBP performs in venues as diverse as the Village Vanguard, Carnegie Hall, and Bonnaroo; collaborators include Joshua Redman, Bill Frisell, and the Mark Morris Dance Group. They have released 10 CDs of mostly original material.

Mr. Iverson also plays in the critically acclaimed Billy Hart quartet with Mark Turner and Ben Street; other current musical associates include Albert "Tootie" Heath, Sam Newsome and Tim Berne.

Before The Bad Plus, Mr. Iverson was the music director for the Mark Morris Dance Group. Just recently, he assisted Mr. Morris in leading the Rambert Dance Company's masterclass for choreographers and composers.



**Wolfram Koessel**  
cello

*Appearance: Friday, June 7, 7PM*

A member of the American String Quartet since 2006, Wolfram Koessel has embarked on a diverse career as a soloist, recitalist and chamber musician

performing internationally in the world's most distinguished concert halls. *The Strad* magazine wrote of "the exceptionally attractive cello playing of Wolfram Koessel" who has established himself as a sought-after musician, performing concertos with the Jupiter Symphony, the New York Metamorphoses Orchestra (which he co-founded in 1994), Jerusalem Symphony, the Osaka Symphony, the Mannes Orchestra, and symphony orchestras in Stuttgart, Cordoba, Mendoza, Costa Rica, Iowa, and New York. He has performed with artists such as Renee Fleming, Richard Stolzman, Edgar Meyer, Menahem Pressler, Zakir Hussain, Ute Lemper, Sharon Kam, Jeremy Denk, and many more. He is on the cello and chamber music faculty at the Manhattan School of Music and also in residence

*Continued on next page »*

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## ARTIST PROFILES

at the Aspen Music Festival and the Great Wall Academy in China. He served as music director of MMDG from 2004 to 2008 and has toured extensively with the company, performing in hundreds of concerts and world premieres. Based in New York City, Mr. Koessel appears with a wide range of ensembles and chamber music groups such as Orpheus Chamber Orchestra and the New York Philharmonic. Upcoming performances in 2013-14 will lead him to Israel, China, Germany, Canada, and across the United States. One of the highlights will be a complete Beethoven cycle at the Tel Aviv Museum in June 2014. He is also a founding member of the group Trio+ together with violinist Yosuke Kawasaki and pianist Vadim Serebryani.



### Sycil Mathai trumpet

*Appearances: Saturday, June 8, 6PM, Ojai Extra; Sunday, June 9, 11AM*

Sycil Mathai is part of various directions of classical, contemporary classical and experimental chamber music

in New York City. His work spans to ensembles like Extension Ensemble, Knights Chamber Orchestra, Orchestra of St. Luke's, Argento New Music, American Composers Orchestra, Ne(x)tworks, New Jersey Symphony Orchestra, artists Carter Burwell, Butch Morris, and the dance companies of Merce Cunningham, Mark Morris, Nai-Ni Chen, and movie directors Andy Kaufman and the Coen Brothers. He has recorded for RCA, PBS, CBS, EA Sports, Sony, Summit Brass, Albany Records, New World, and Sirius Satellite Radio. Mr. Mathai is a graduate of The Juilliard School as a student of Mark Gould, and of Texas Christian University as a student of Steve Weger.



### red fish blue fish percussion ensemble

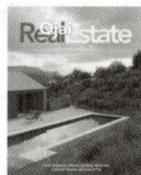
*Appearances: Friday, June 7, 2:30PM, Ojai Talks, Saturday, June 8, 8AM Ojai Sunrise, 11AM, 10:30PM Ojai Late Night;*

*Sunday, June 9, 8AM Ojai Sunrise, 4:30PM and 6:30PM*  
The *New York Times* calls red fish blue fish a

"dynamic percussion ensemble from the University of California." Founded 15 years ago by Steven Schick, the San Diego-based ensemble performs, records and premieres works from the last 85 years of Western percussion's rich history. The group works regularly with living composers from every continent. Recent projects include a world premiere of a Roger Reynolds's *Sanctuary* and the American premiere of James Dillon's epic *Nine Rivers* cycle with the International Contemporary Ensemble (ICE). In June 2011, red fish blue fish collaborated with George Crumb, Dawn Upshaw and Peter Sellars to premiere the staged version of *The Winds of Destiny* at the 65<sup>th</sup> Ojai Music Festival. Eighth blackbird invited red fish blue fish to join them in performances of works by American icons such as John Cage and Steve Reich at the Park Avenue Armory in New York City. The *New York Times* called their "riveting" performance of John Cage the "highlight" of the program. Recordings of the percussion chamber music of Iannis Xenakis and Roger Reynolds on Mode Records have been praised by critics around

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the world. Recordings to be released in the 2012-13 season include the works of Karlheinz Stockhausen, Giacinto Scelsi and rare works of Iannis Xenakis. Red fish blue fish will present four concerts of percussion music alongside the Percussion Group Cincinnati at the John Cage Centennial Festival in Washington, DC, where they will perform highlights from the 10-disc box set of the complete percussion works of John Cage soon to be released on Mode Records.



**Yegor Shevtsov**  
piano

*Appearances: Friday, June 7, 8:15PM, Ojai Extra; Saturday, June 8, 8PM; Sunday, June 9, 6:30PM*

Yegor Shevtsov is a pianist based in New York City. His solo and chamber music

performances have been noted by the *New York Times*, *Miami Herald* and *Village Voice*, among others. His recent notable engagements include performances of concertos by Beethoven, Mozart, Britten, and Ligeti. His solo recitals have included music spanning several

centuries, from Rameau to many composers of Mr. Shevtsov's generation. In the current season, he is an artist in residence at EMPAC in Troy, New York, where he is recording *Etudes* by Debussy and two recent compositions by Boulez. In the 2012-13 season he conducted acclaimed runs of *3weeks* and *Sphinx*, contemporary indie operas by Yoav Gal. He is also a core member of Red Light New Music, a performer-composer collective founded in 2005. Mr. Shevtsov was born in Lviv, Ukraine, where he began to play piano at an early age. Prior to his coming to the United States, he was a George Soros scholar in economics and a competitive ballroom dancer. He currently studies flamenco in the studio of Soledad Barrio. He is on faculty at the Manhattan School of Music.



**Eva Soltes**  
producer/filmmaker

*Appearances: Friday, June 7, 1PM, Ojai Talks; Saturday, June 8, 1:30PM, Ojai Film*

Over the course of her decades-long career, Eva Soltes has produced, directed and/or written nearly 1,000 music, dance, theater, and media works for national and international audiences. Ms. Soltes has also facilitated the creation of new work by gifted artists and documented historic figures, who would otherwise have been under-recognized.

As a filmmaker her projects include: producer/director of *Lou Harrison: A World of Music*; American producer of *West Coast Story: Frontiers of New Music*, a three-part BBC TV production featuring the history of California composers including John Adams, John Cage, Lou Harrison, Henry Cowell, and Harry Partch; co-producer/editor of *Circles-Cycles: Kathak Dance*; tour producer/co-producer of *Saxophone Diplomacy*, a broadcast work featuring the Rova Saxophone Quartet; producer/director/editor

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## ARTIST PROFILES

of *On Conlon Nancarrow*; producer/director of *Madam Dai Alene*, *Beijing Ballet*; producer/director/editor of *Building a Dream*, a documentary on Frank Lloyd Wright—trained architect Lois Davidson Gottlieb.

Ms. Soltes currently lives and works in Joshua Tree, California, where, in addition to her work as a filmmaker, she has created an artist residency/performance program at Harrison House, the landmark straw bale music studio built by Lou Harrison near the end of his life. Also housed at this location is Ms. Soltes's media archive that is available to select music students and other researchers.



**Mark Swed**  
**Los Angeles Times classical music critic**

*Appearance: Friday, June 7, 1PM, Ojai Talks*

Mark Swed has been chief classical music critic of the *Los Angeles Times* since 1996.

He has also covered music for the *Wall Street Journal*, the *Los Angeles Herald Examiner*, and

*7 Days* and has written for the *New York Times*, *The New Yorker*, *The Economist*, *Musical America*, *Opera News*, *BBC Music*, *Gramophone*, *Stagebill*, *Schwann-Opus*, and many other national and international publications.

Mr. Swed has contributed liner notes for recordings, program notes for concerts and catalog essays for MOCA. From 1992 to 2000, he was 20<sup>th</sup>-century-music editor of *The Musical Quarterly*, and he is currently writing a biographical study of John Cage. Mr. Swed has received awards in criticism from the Los Angeles Music Center, ASCAP, the American Music Center, and the Los Angeles Press Club. He was a finalist for the Pulitzer Prize in criticism in 2007.



**The Bad Plus**  
**jazz trio**

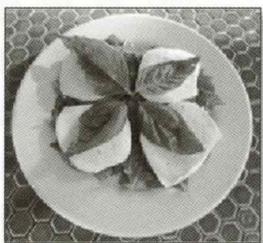
**Reid Anderson, bass**  
**Ethan Iverson, piano**  
**David King, drums**

*Appearances:*  
*Thursday, June 6, 2:30PM, Ojai Talks and 8PM; Friday, June 7, 11:30PM, Open Mic Night;*

*Saturday, June 8, 3:45PM, Ojai Film*

For the past 13 years The Bad Plus have created an uncompromising body of work by shattering musical convention. *Rolling Stone* called their amalgam of jazz, pop, rock, and avant-garde "about as badass as highbrow gets," while the *New York Times* said the band is "better than anyone at mixing the sensibilities of post-'60s jazz and indie rock." Few jazz groups in recent memory have amassed such acclaim, and few have generated as much controversy while audaciously bucking musical trends. Their belief in a band ethos and "avant-garde populism" has placed them at the forefront of a new instrumental music movement, resulting in ever-growing audiences throughout the world.

The threesome has been exchanging musical ideas since their teenage years. In the late '80s, Mr. Anderson and Mr. King were two Minnesota high school students playing in fledgling rock bands and digging records by Coltrane and the Police. Mr. Anderson met Mr. Iverson in 1989. All three played together on one occasion a year later before going their separate ways for 10 years. They reconvened



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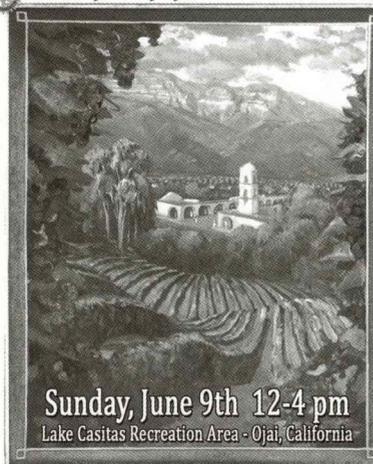
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for a gig in Minneapolis in 2000. Sparks flew, studio sessions for an indie release ensued, and suddenly the *New York Times* called their maiden voyage one of the best releases of 2001. The band signed with Columbia where they released *These Are the Vistas* in 2003, followed quickly by *Give*, and then *Suspicious Activity?* In 2007 they released *Prog*, an album that balanced originals with covers of Bowie, Bacharach, Tears for Fears, and Rush. *For All I Care*, an intriguing juxtaposition of rock and classical sensibilities followed in 2009, and their first album to consist entirely of original compositions, *Never Stop*, in 2010. With *Made Possible* (2012) they take their distinctive musical M.O. to new heights, proving once again that the rules of musical convention are made to be broken.

Their vast repertoire is primarily composed of original music, but they are also renowned for their deconstructions of pop, rock, country, and classical pieces such as Stravinsky's *Rite of Spring*. The Bad Plus blend a unique variety of influences with their endless originality, a combination that draws them fans from both traditional jazz and mainstream audiences.



### Yulia Van Doren soprano

*Appearances: Friday, June 7, 10:30PM Ojai Late Night; Saturday, June 8, 11AM; Sunday, June 9, 11AM and 6:30PM*

Hailed as "a hugely appealing, obviously important talent"

(*Philadelphia Inquirer*) the young Russian-American soprano Yulia Van Doren is increasingly sought after for her ability to tackle the most demanding and varied repertoire. In recent seasons, she made her Los Angeles Philharmonic debut in Shostakovich's *Orango*; sang St. Theresa in Virgil Thomson's *Four Saints in Three Acts* with the Mark Morris Dance Group; performed Nielsen's Symphony No. 3 with the American Symphony Orchestra at the Bard Festival; and sang Handel's *Messiah* with the Houston Symphony and Bach's *B Minor Mass* with Music of the Baroque. Recent opera performances include Dorinda in Handel's *Orlando* at the Mostly Mozart, Ravinia and Tanglewood Festivals with Philharmonia Baroque; Galatea in Handel's *Acis and Galatea*

at the Macau International Music Festival; Mereo in Scarlatti's *Tigrane* for Opéra de Nice, and Betsy in Monsigny's *Le Roi et le Fermier*, with Opera Lafayette, at the Kennedy Center, Lincoln Center and Opéra Royal de Versailles (recorded for Naxos).

In the 2012-13 season she returns to Mostly Mozart and Bard and to Music of the Baroque. She will travel to the Netherlands for Handel's *Alexander's Feast* and *Acis and Galatea*. She will also debut, in 2012-13, with the Baltimore and Toronto Symphonies (*Messiah*), Milwaukee Symphony (Handel and Pergolesi), Nashville Symphony (Mendelssohn *Elijah*) and Pasadena Symphony (Mahler Symphony No. 4).

Ms. Van Doren earned an undergraduate degree at the New England Conservatory and a master's degree from Bard College, and is a recipient of numerous scholarships, including the prestigious Soros Fellowship for New Americans and a Frank Huntington Beebe Grant for Advanced European Study. She was a winner of Astral Artists' 2009 National Auditions.

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## ARTIST PROFILES



### Jamie Van Eyck mezzo-soprano

Appearances: Sunday, June 9,  
11AM and 6:30PM

With polished, elegant vocalism and committed dramatic portrayals on stage, American mezzo-soprano Jamie Van Eyck appeals to audiences and critics alike as a compelling young artist in opera and concert. This season she debuts with Arizona Opera as Cherubino in *Le Nozze di Figaro* and returns to the Bar Harbor Music Festival in the same role. She sings Mahler's *Symphony No. 2* with the American Symphony Orchestra, *Messiah* with the Lexington Philharmonic and Phoenix Symphony, and joins the Saint Charles Singers of Chicago for Mozart concerts. She is featured in recital with the Dallas Museum of Art Concert Series, and makes her New York City solo recital debut in a performance sponsored by the Casement Fund. Ms. Van Eyck's 2012 calendar included her debut with the Princeton Festival (*Gianni Schicchi*), as well as a return to the Bard SummerScape Festival for performances of

Debussy's *Chansons de Bilitis*. She recently returned to Madison Opera for her debut as Olga in *Eugene Onegin*, sang Meg in *Little Women* with Utah Opera and gave the Manhattan premiere of the *Five Borough Songbook* with the Five Boroughs Music Festival. She made her Boston Lyric Opera debut as the Drummer in *The Emperor of Atlantis* and as Daughter in the premiere performances of *After-Image*. The *Boston Herald* praised her performance as "beautifully acted and sung." Bridge Records recently released her second recording for the label, titled *Complete Crumb Edition, Volume 15*. The disc and Ms. Van Eyck's performance have been praised as rich with "immense technical skill and musical panache" by *The Classical Review*. Ms. Van Eyck performs regularly with the Mark Morris Dance Group. She has sung the roles of Dido and the Sorceress in MMDG's acclaimed production of *Dido and Aeneas* throughout the United States and in Russia.



### Douglas Williams bass-baritone

Appearances: Sunday, June 9,  
11AM and 6:30PM

"The gifted young bass-baritone Douglas Williams" (*Anthony Tommasini, New York Times*) combines a "formidable stage presence" (*Seattle Times*) with "a bass voice of splendid solidity" (Bernard Jacobson, *Music Web International*), making him one of the most appealing singing actors of the younger generation. He has collaborated with leading conductors including Helmut Rilling, Sir Neville Marriner, John Nelson, and Christophe Rousset in such prestigious venues as Lincoln Center, the Kennedy Center, Stuttgart's Mozart-Saal, and the Frankfurt Alte Oper.

In the 2011-12 season, Mr. Williams made his European stage debut at Opéra de Nice singing the role of Orcone in Alessandro Scarlatti's *Tigrane*; reprised in New York a role he premiered as a Tanglewood Fellow in *It Happens Like This*, by Charles Wuorinen; and sang Compère in Virgil Thomson's *Four Saints*

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in *Three Acts* with the Mark Morris Dance Group at the Brooklyn Academy of Music and Apollo in Purcell's *Apollo e Dafne* for Pocket Opera. Other recent appearances include Laurence in Gretry's *Le Magnifique* with Opera Lafayette; Aeneas in *Dido and Aeneas* and Polyphemus in Handel's *Acis and Galatea*, both with the Boston Early Music Festival; and his European debut at Paris's Salle Pleyel in Purcell's *King Arthur*, with Christophe Rousset and Les Talens Lyriques.

Mr. Williams's "superb sense of drama" (*New York Times*) is as apparent on the concert stage as it is in opera. Highlights include Handel's *Messiah* with the Detroit Symphony Orchestra; Beethoven's *Missa Solemnis* with the Cathedral Choral Society; Bach's *St. Matthew Passion* for the Chicago Bach Project with John Nelson and *Soli Deo Gloria*; and Bach's *St. John Passion* with Les Talens Lyriques. He has appeared as a soloist with the Houston Symphony, Biava String Quartet, the Carmel Bach Festival Orchestra, the Clarion Society of New York, Emmanuel Music, and the Yale Schola Cantorum.

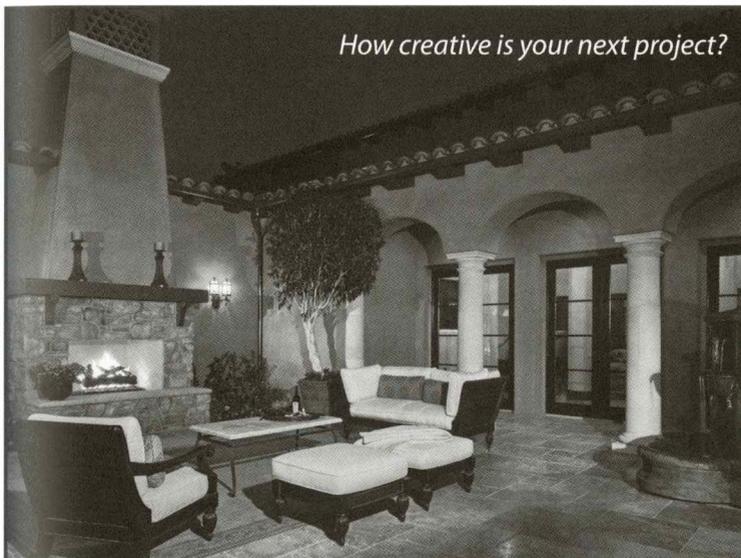


**Michi Wiancko**  
violin

*Appearance: Friday, June 7, 7PM and 9PM*

Michi Wiancko—violin soloist, chamber musician, composer, singer, and arranger—was described in *Gramophone* as an "alluring soloist with heightened expressive and violinistic gifts." She made her solo debuts with the New York and Los Angeles Philharmonics, and recently released an album of the violin works of Émile Sauret on Naxos. As singer, violinist and songwriter for her band Kono Michi, she performs original works in venues such as Symphony Space, Merkin Hall, Brooklyn's BAM Café, Le Poisson Rouge, Barbès, Pianos, the Detroit Institute of Art, and the World Café Live in Philadelphia. *The Strad* describes Kono Michi's sound as "intriguing and exquisitely beautiful ... music that breaks through the pop classical barrier." Her songs have been broadcast on WNYC, KCRW and BBC Radio 1, 3 and 6 music shows. Ms. Wiancko has toured with Musicians from Marlboro, the

Los Angeles Piano Quartet, ICE, MMDG, and she is a co-founder of the East Coast Chamber Orchestra (ECCO). Her arrangement of Geminiani's *La Follia* for string ensemble has been broadcast on NPR's "Performance Today," and performed by various groups including Orchestra of St. Luke's, Burlington Chamber Orchestra and the Spokane Symphony. ECCO has also released a performance of Ms. Wiancko's *La Follia* on E1 Records. A native of Southern California, she began her violin studies at the age of 3. She holds performance degrees from the Cleveland Institute of Music and The Juilliard School, where she studied with Donald Weilerstein and Robert Mann, respectively.



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**Ara Guzelimian**  
**Ojai Talks Director**

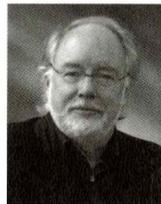
Provost and Dean of The Juilliard School, Ara Guzelimian is the former senior director and artistic advisor to Carnegie Hall and artistic director from 1992 to 1997 of the Ojai Music Festival, where he worked closely with Festival music directors Pierre Boulez, John Adams, Kent Nagano, Michael Tilson Thomas, and Emanuel Ax. Mr. Guzelimian also served as artistic administrator of the Aspen Music Festival and was associated with the Los Angeles Philharmonic for 15 years as producer of the orchestra's national radio broadcasts and as artistic administrator. He has been active as a radio producer and has written for numerous publications. Mr. Guzelimian was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.



**Christopher Hailey**  
**Program Annotator and Lecturer**

Christopher Hailey, educated at Duke and Yale Universities, is a music historian specializing in new music. He is the author of a biography of the composer Franz Schreker, an editor of the correspondence between Alban Berg and Arnold Schoenberg, as well as of numerous works by Berg and Schreker, and is currently writing a history of Viennese musical modernism. His articles and essays have been devoted to composers ranging from Gustav Mahler to Kurt Weill. Mr. Hailey has been a frequent lecturer for the Los Angeles Philharmonic and is a longtime lecturer and annotator for the Ojai Music Festival. He has taught at the Arnold Schoenberg Institute of the University for Music and Performing Arts in Vienna and is director of the Franz Schreker Foundation. In 2006-07, he was Edward T. Cone Member in Musical Studies at the Institute for Advanced Study in Princeton, New Jersey, and he was the 2010 scholar-in-residence at the Bard Music Festival, whose theme was "Alban Berg and His

World." He is a lecturer at Princeton University and The College of New Jersey.



**Thomas W. Morris**  
**Artistic Director**

Thomas W. Morris was appointed artistic director of the Ojai Music Festival starting with the 2004 Festival, a relationship that has been extended through 2017.

Mr. Morris is recognized as one of the most innovative leaders in the orchestra industry and served as the long-time chief executive leader of both The Cleveland Orchestra and the Boston Symphony Orchestra. Mr. Morris is currently active nationally and internationally as a consultant, lecturer, teacher, and writer.

As artistic director of the 67-year old Ojai Festival, Mr. Morris is responsible for artistic planning, and each year appoints a music director with whom Mr. Morris collaborates on shaping the festival's programming. Music directors in recent years have included Pierre Boulez, Kent Nagano, Oliver Knussen, Robert Spano, Pierre-Laurent Aimard, David Robertson, eighth blackbird, George Benjamin, Dawn Upshaw and Leif Ove Andsnes. Under his tenure, audiences have increased, and the scope of the festival expanded, most recently to include an innovative partnership with CalPerformances in Berkeley, *Ojai North!*.

In May 2011, a new innovative orchestra festival, Spring for Music, held annually each May, debuted at Carnegie Hall to rapturous critical and audience acclaim. Mr. Morris, along with Mary Lou Falcone, of M. L. Falcone Public Relations, and David Foster, of Opus 3 Artists, are founding directors of the project. Mr. Morris serves as artistic director. Spring for Music consists of seven concerts by North American orchestras and chamber orchestras, with all ticket prices at \$25.

During his tenure as executive director of The Cleveland Orchestra from 1987 to 2004, the artistic success of The Cleveland Orchestra/ Christoph von Dohnányi partnership was recognized throughout the world and the inaugural seasons of Franz Welser-Möst's tenure as music director were launched to great

enthusiasm and acclaim. Over the past 17 years, Mr. Morris's leadership has helped set many important milestones for the orchestra, including 10 tours to Europe, and four tours to East Asia; an unprecedented recording discography on the London/Decca, Telarc International, and Teldec labels; the orchestra's 75<sup>th</sup> anniversary celebration, including an important private release compact disc set of rare archival recordings; the recent renovation, expansion and restoration of Cleveland's signature concert venue—Severance Hall; the seamless transition of music directors in 2002; and the renovation, upgrading and transformation of the Blossom Music Center into a state-of-the-art summer concert venue.

Mr. Morris came to Cleveland from the Boston Symphony Orchestra where he served in a number of capacities from 1969 to 1985. In 1978 he was named to the newly created position of general manager, assuming overall executive responsibility for the Boston Symphony Orchestra, Boston Pops, Boston Symphony Chamber Players, Symphony Hall, and Tanglewood.

Since his retirement from The Cleveland Orchestra, he has pursued active consulting activities and has served as a consultant to over 50 organizations, including the Philadelphia Orchestra. Mr. Morris has frequently served on the faculty of various programs for the League of American Orchestras' Leadership Academy, and led its Institutional Vision Seminar for 12 years. He currently serves as a member of the Board of Trustees of the Curtis Institute of Music and also as chair of its Board of Overseers, and is a member of the Board of Directors of the Interlochen Center for the Arts.

An accomplished percussionist, Mr. Morris has performed frequently with the Boston Symphony Orchestra and Boston Pops, and currently performs in the Blossom Festival Band and Orchestra. Mr. Morris is a native of Rochester, New York. He studied at the Eastman School of Music and holds a BA degree from Princeton University and an MBA from the Wharton School of Finance and Commerce.



**Abhijit Sengupta**  
Executive Director

Abhijit (Ab) Sengupta was appointed executive director of the Ojai Music Festival in November 2012, having served for four years as artistic director and CEO of Fontana

Chamber Arts in Kalamazoo, Michigan. Joining that organization in September 2008 at the onset of the recent recession, Mr. Sengupta embarked on an ambitious restructuring plan, which amounted to a complete rebranding of the organization and ushered in an era of fiscal discipline. His time at Fontana was also characterized by a flourishing of outstanding programming, featuring artists such as pianist Jeremy Denk; the Tokyo, Juilliard, Brentano and Hagen String Quartets; Anonymous 4; il Giardino Armonico—in its first North American tour in more than a decade—Sō Percussion; Alarm Will Sound; The Bad Plus; SFJAZZ Collective; and Esperanza Spalding.

During his tenure, he created innovative initiatives, including the Artist/Citizen fellowship program, which provided university music students with professional and educational performance opportunities and fostered entrepreneurship through the exposure to arts administration and Crybaby Concerts, a Saturday morning series for families with infants, providing the earliest childhood exposure to music and a much needed cultural activity for parents.

Prior to his position at Fontana, Mr. Sengupta was the artistic administrator at Da Camera of Houston, where he was responsible for all contract negotiations, production elements and oversight of the programming budget. Major projects included multimedia programs involving lighting, film and audio recording; a program pairing Antheil's *Ballet Mécanique* with Stravinsky's *Les Noces*, conducted by Reinbert de Leeuw; the Juilliard String Quartet's 60<sup>th</sup> Anniversary celebration, comprised of the Bartók cycle and a symposium of panel discussions, films and master classes; commissioning projects with composers Charles Wuorinen, David Lang, Michael Dougherty, and Gabriel Lena Frank, and others.

Recognized nationally as an emerging

leader in the arts and culture sector, Mr. Sengupta was invited by National Arts Strategies in 2011 to participate in the Chief Executive Program, a two-year initiative designed to unleash the collective power of 100 of the top executive leaders in the cultural sector to address the intractable issues of competition, money and relevance. He is on the national board of Chamber Music America and served as the chair of its 2012 National Conference in New York City.

An accomplished professional violist, he was a special jury prize winner at the 1997 Lionel Tertis International Viola Competition and has served as principal viola of the New World Symphony, the Florida Philharmonic, the Houston Grand Opera Orchestra, and the Bergen Philharmonic in Norway. He appears annually at the Grand Teton Music Festival and has performed with the Houston Symphony and at the Spoleto Festival and Norfolk Chamber Music Festival.

Born in Jersey City, New Jersey, to Indian parents, Mr. Sengupta attended Yale University, graduating with a degree in economics, and the University of Southern California School of Music with a master's degree in viola performance. He happily returns to Southern California with his wife, cellist Julia Sengupta, and their children Rohan and Imogen.

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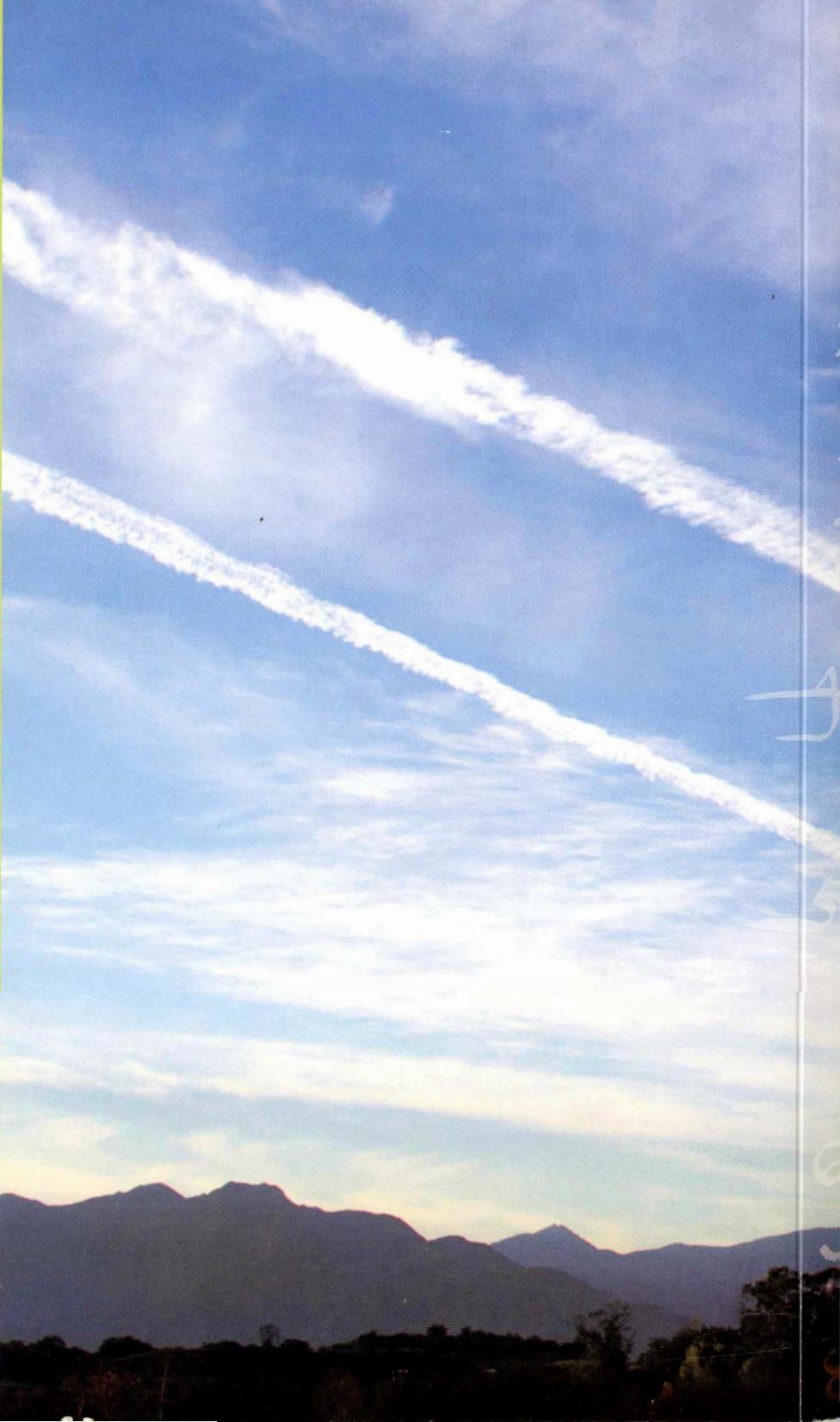
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