

# 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**

**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 (*sèlèh*) 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)*

---

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

—John Buchan, *Greenmantle*

---

## 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)**

---

"Music is a song  
and a dance."

—Lou Harrison

---

## 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 achingly 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 Disalced, 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 Disalced, 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 Disalced, 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 Disalced, Inc.

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

# 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

By Christopher Hailey

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 *Diversion*. 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

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 deftly

and the deep black nightingale  
turned willowy  
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.

**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)

---

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

—Charles Ives

---

## 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

Yegor 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.**

 Ticketed event.

**LEGACY LUNCH**

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

 Ticketed event.

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

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

---

*"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

---

## All together now—

By Christopher Hailey

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.



**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)*

---

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

—Lou Harrison

---

## 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 Pacífica*, 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.

 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 “stampedé,” 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?

**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)

---

"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*

---

## Ur-Twitter

By Christopher Hailey

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.

*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 choiring 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  
Reprinted by permission of New Directions Publishing Corp.

### 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.

Copyright 1928, © 1969 by Henry Holt and Co., © 1956 by Robert Frost.  
 Reproduced by permission of Henry Holt and Co. and the estate of Robert Frost.

## 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—

# 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 PERSICHELLI**  
**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.



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.