



Sunday, June 12, 2022 | 9:00am
Chaparral Auditorium

Free Community Event

Doug Balliett *double bass* | Miranda Cuckson *violin* | Emi Ferguson *flute*
Davóne Tines *bass-baritone* | Seth Parker Woods *cello*

Julius EASTMAN

Our Father

EASTMAN

Buddha

This concert made possible by
the generous support of
Esther Wachtell

CHAPARRAL AUDITORIUM
414 EAST OJAI AVENUE, OJAI

Julius EASTMAN (1940-90)
Our Father (1989)
Buddha (1984)

EASTMAN IN L.A.

The history of new music in Los Angeles is rich with unexpected memories and discoveries. Those with long memories will remember a hugely ambitious (though short-lived) Contempo series led by Zubin Mehta at the Los Angeles Philharmonic which took place in the early 1970s at the unlikely setting of the Ahmanson Theater.

These wide-ranging programs spanned everything from Stravinsky to Frank Zappa (in a raucously controversial performance of his *200 Motels* at a UCLA venue!). The programs also introduced Los Angeles audience to the astonishing artistry of Julius Eastman over two concerts in May 1971. At the first, Eastman was the soloist in Hans Werner Henze's *Essay on Pigs*. The late Martin Bernheimer, writing in the *Los Angeles Times*, observed that

the evening "belonged, emphatically and shamelessly, to a singer named Julius Eastman . . . Mehta introduced Eastman to his auditors as 'one of the finest singing musicians I have ever heard or worked with' . . . Eastman is, quite simply a young man who can do anything with his voice – sing in a healthy baritone, croak in altitudinous or subterranean 'Sprechgesang,' grunt, whoop, slide, croon, and declaim thunderously. And he can do it dramatically, in impeccable rhythm, with crystalline diction . . ."

A few nights later, Eastman returned to be the central protagonist in Peter Maxwell Davies' *Eight Songs for a Mad King*, again with Mehta and members of the Philharmonic. Bernheimer reported that "Davies makes outrageous demands

on his herd, both vocal and instrumental. Julius Eastman met those demands with sovereign skill . . ."

Happily, Los Angeles has been at the forefront of an Eastman revival in recent years. It was at a Monday Evening Concert in 2017 that Davóne Tines first memorably performed Eastman's *Prelude to the Holy Presence of Joan D'Arc* as part of an all-Eastman program. And the brilliantly enterprising Wild Up has recorded Eastman's *Femenine* as the first release in a multi-volume anthology dedicated to the composer.

—ARA GUZELIMIAN

This concert is approximately 29 minutes.