

OJAI MUSIC FESTIVAL

**2025 MUSIC DIRECTOR CLAIRE CHASE AND ARTISTIC DIRECTOR
ARA GUZELIMIAN ANNOUNCE UPDATES FOR
THE 79TH OJAI MUSIC FESTIVAL: JUNE 5 TO 8, 2025**



The Festival celebrates collaboration and dialogue across multiple generations of composers and performers, including four World Premieres of works by Susie Ibarra, Tania León, Terry Riley, and Bahar Royae; two U.S. Premieres by Tania León and Liza Lim; eight West Coast Premieres; residencies by Tania León, Annea Lockwood, Liza Lim, Craig Taborn, Susie Ibarra, Leilehua Lanzilotti, and Marcos Balter; and seminal works by John Coltrane, Julius Eastman, Sofia Gubaidulina, Pauline Oliveros, Terry Riley, and more

“There’s no place in the world like Ojai, and there is no gathering of musicians and ideas like the Ojai Festival. From the time I was a kid growing up in Southern California, the Festival has taken on mythical dimensions for me. — Claire Chase, 2025 Music Director

(March 19, 2025, OJAI, CA) — The 79th Ojai Music Festival, running June 5 to 8, 2025, welcomes as Music Director one of today’s most vital artists, flutist Claire Chase. Chase, together with the Festival’s Artistic and Executive Director, Ara Guzelimian, today announces the complete programming for the June Festival, welcoming a multi-generational international community of composers, performers, composer-performers, and improvisers.

Claire Chase is known internationally as a flutist, new music advocate, and educator. After establishing her professional career as co-founder and artistic director of the multi-award-winning International Contemporary Ensemble, Chase quickly developed a reputation as an artist with a penchant for collaboration and community-building. Her esteem within the new music community continued to grow with the 2013 launch of her signature *Density 2036* project. This 24-year initiative—in which she commissions a program of new pieces for flute each year, concluding in 2036—has enriched the contemporary flute repertoire with dozens of new compositions, while the Density Fellows program, founded in 2023, mentors a new generation of flutists while ensuring the pieces remain in the repertoire. In recognition of her efforts, she has earned the Avery Fisher Prize, a MacArthur Fellowship, and, in the 2022–23 season, served as the Richard and Barbara Debs Creative Chair at Carnegie Hall.

“Claire Chase is one of the most vibrant generators of ideas in today’s musical life,” says Guzelimian, “something she does with boundless imagination and generosity of spirit. It’s been so rewarding to imagine all of Ojai’s possibilities with her. I’m particularly excited by the musical community she’s creating with the resident performers and composers, weaving them throughout in collaborations and cross-current inspirations. And being a native of California, Claire responds deeply to the particular beauty and complexity of Ojai’s natural setting, something represented in many works that explore many distinct environments.”

Under Chase’s musical leadership, the 2025 Ojai Music Festival celebrates collaboration and dialogue across multiple generations of composers. Among them are Composers-in-Residence Tania León, Annea Lockwood, Liza Lim, and Marcos Balter; composer-performers Craig Taborn (piano), Leilehua Lanzilotti (viola), and Susie Ibarra (percussion); luminaries including Sofia Gubaidulina, Terry Riley, and Anna Thorvaldsdottir; and emerging composers including Eduardo Aguilar, Vincent Atria, and Bahar Royae. Together, these artists will present new and recent works—including four world premieres, one U.S. premiere, and eight West Coast premieres—in dialogue with one another, as well as with era-defining artists such as J.S. Bach, John Coltrane, Julius Eastman, and Pauline Oliveros. In the spirit of Chase’s tireless advocacy for new music, each composer appears on equal footing with one another, each piece as vital to the narrative of its program as its counterparts. Household names share the stage with rising talents, and notated works coexist with improvised ones, illuminating unexpected commonalities and delighting in divergences.

“While shaping these programs,” writes Chase, “I was inspired by the author Donna Haraway’s invitation to encounter one another in ‘unexpected combinations and collaborations,’ in what she calls ‘oddkin’—a term for our deep and unruly interdependence. What a beautiful description of the messy and miraculous experience of making music in the 21st century! The four days of the Festival will be anchored by four generations of brilliant composers whose projects—though wonderfully divergent stylistically—explore common themes of rebirth, re-imagination, reclamation, and rewilding. Our programs will be brought to life by an exhilarating lineup of performers whose manifold musical backgrounds will meet in unpredictable and electrifying new ways. From Thursday to Sunday, we will conjure thinking forests, liberated rivers, endangered charms, ancient mythologies, holy presences, magical spells, and reimagined communities. And we will embrace multispecies collaboration in performance experiences that extend from the newly rewilded landscapes of the Ojai Valley Land Conservancy to the feathered night choruses fluttering around Libbey Bowl. My hope is that these programs will illuminate and celebrate the fragilities as well as the exuberant possibilities of music made in oddkin. I look forward to

welcoming you to the adventure!”

The spirit of collaboration and found community suffuses not only the music and its presentation, but the performers themselves. Ojai’s 2025 Festival collaborators represent artists from the Latin American, European, Australian, and American contemporary music scenes. Among them are returning artists Steven Schick, who previously served as 2015 Music Director; cellist Seth Parker Woods; the JACK Quartet comprising violinists Christopher Otto and Austin Wulliman, violist John Pickford Richards, and cellist Jay Campbell; cellist Katinka Kleijn; Levy Lorenzo, percussion and electronics; M.A. Tiesenga, saxophone and electronic hurdy-gurdy; percussionist Ross Karre; clarinetist Joshua Rubin; bassist (and ELISION Ensemble member) Kathryn Schulmeister; and pianist Cory Smythe. Several artists appear in their Festival debut, including Wu Wei, sheng; Michael Matsuno, flute; Ben Marks, trombone, and Tristram Williams, trumpet, of ELISION Ensemble; Alex Peh, keyboards; Leilehua Lanzilotti, composer and viola; Susie Ibarra, composer and percussion; Craig Taborn, composer and piano; Wesley Sumpter, percussion; and the USC Cello Ensemble.

Rather than limiting each artist to set ensembles, this year’s Festival collaborators comprise a single, flexible ensemble whose various configurations can flow and evolve to best suit the unique requirements of each program. “In the spirit of collectivism and collaboration, I’m excited to invite these artists to play together in new and sometimes surprising ensemble configurations,” says Chase. “We’ll all show up as both headliners and side acts in each other’s explorations.”

The 2025 Festival opens on Thursday, June 5 with Annea Lockwood’s *Bayou-Borne*, an affectionate tribute to Pauline Oliveros, and culminates with Marcos Balter’s *Pan* from Chase’s *Density 2036* project. Balter’s already iconic *Pan* (2017–18) is a musical drama for solo flute, live electronics, and an ensemble of community musicians. The all-ages, all-abilities *Pan* ensemble—a kind of 21st-century Greek chorus that serves as the conscience of the community in this telling of the Greek myth—is assembled newly in each city to which the work travels.

Friday, June 6 begins with an early morning program featuring the JACK Quartet with works by Tania León, Liza Lim, and two emerging composers, Vicente Atria and Eduardo Aguilar. The Libbey Bowl concert on Friday at 10:30am celebrates the old made new in Anna Thorvaldsdottir’s *Impressions* for harpsichord and the world premiere of Alex Peh’s trio arrangement of Terry Riley’s *Pulsing Lifters* and ends with a “summit meeting” between Craig Taborn and Cory Smythe, two inventive composers and pianists whose worlds encompass creative music, free jazz, new music, and beyond.

In its West Coast premiere, Australian composer Liza Lim’s *Density 2036* contribution *Sex Magic* for solo contrabass flute and electronics centers Friday afternoon. Inspired by Claire Chase’s towering contrabass flute (Bertha), *Sex Magic* evokes and celebrates women’s power across time and cultures, evoking the giant bass flutes of Papua New Guinea and the Australian didgeridoo in a work that ritually moves across three altars, creating a mystical, mesmerizing evocation of both the present and the timeless past.

Terry Riley’s *The Holy Liftoff* will be featured on the Friday evening Libbey Bowl concert. Claire Chase partners with the JACK Quartet in a 45-minute rendition realized in collaboration with Samuel Clay Birmaher that was

conceived as a series of musical sketches and brilliantly colored drawings. Of Riley's *Density 2036*-commissioned work Chase said, "At 90 years old, Terry is on fire with ideas. He's creating new forms and inciting collaborations with urgency and vitality. For Ojai, we are imagining the limitless variations, realizations, and possible interpretations of his 'liftoff' to include both performers and audiences." Music for a "chorus of cellos" by Sofia Gubaidulina and Julius Eastman precede *The Holy Liftoff*.

On Saturday, June 7, the first Libbey Bowl concert of the day centers on the West Coast premiere of Anna Thorvaldsdottir's *Density 2036* commission *Ubique* for flute, two cellos, piano, and electronics. Thorvaldsdottir describes the work as "inspired by the notion of being everywhere at the same time, an enveloping omnipresence, while simultaneously focusing on details within the density of each particle, echoed in various forms of fragmentation and interruption and in the sustain of certain elements of a sound beyond their natural resonance. Throughout the piece, sounds are both reduced to their smallest particles and their atmospheric presence expanded towards the infinite."

Saturday afternoon continues with the West Coast premiere of composer-pianist Craig Taborn's *Busy Griefs and Endangered Charms* for flute, clarinet, cello, piano, and electronics. Composed for Chase's *Density 2036* project, Taborn's critically acclaimed piece was inspired by a dream in which plants awake, blossom, grow, and change as the dreamer walks through a garden. (A second performance of Taborn's *Busy Griefs and Endangered Charms* will be offered on Sunday afternoon, June 8.) At the Libbey Bowl that evening is a program of music by Bach, Sofia Gubaidulina (inspired by Bach), and Tania León, concluding with Liza Lim's large-scale *How Forests Think*, a work inspired by the imagery of ancient forests as vibrant, symbiotic communities that, as Lim writes, "nourish the old connections and keep a song going. One might think of a forest as a choir or certainly as an ensemble. Stories, dreams, and thoughts inhabit multiple forms in a living matrix."

On Sunday, June 8, the JACK Quartet explores their ongoing Modern Medieval project at Libbey Bowl, with music from the 14th to 17th centuries renewed for contemporary performance by composers/JACK violinists Christopher Otto and Austin Wulliman. The program includes the West Coast premiere of Susie Ibarra's *Sky Islands*, a musical tribute to rich and fragile ecosystems inspired by the distinct rainforest habitats of Luzon, Philippines. The work features the interlocking rhythms and melodies of Philippine Northern style bamboo, gong, and flute music, performed on new sound sculptures of gong metals. *Sky Islands* is described as "a musical call to action, drawing awareness to dwindling biodiversity, changing climate, and global community practices."

An exuberant all-company 2025 Festival finale on Sunday afternoon includes music by Leilehua Lanzilotti, Pauline Oliveros's *The Witness* and the world premiere of a new version of Tania León's *Singsong* adapted for solo flute. The Festival culminates in the world premiere of Terry Riley's *Pulsefield 3*, in a joyous celebration of the composer's 90th birthday.

COMMUNITY OFFERINGS

An integral part of the immersive Ojai Festival experience are the free community events in Libbey Park and throughout Ojai. The 2025 schedule will include two "Morning Meditations." On Saturday, June 7 at the Ojai Meadows Preserve, in a collaboration with the Ojai Valley Land Conservancy, the free event will feature the music of Pauline Oliveros and Susie Ibarra. On Sunday, June 8 at Chapparral Auditorium, the Morning Meditation

will include music of Leilehua Lanzilotti, Bahar Royae, and Anna Thorvaldsdottir. During Festival weekend, Annea Lockwood's *Housatonic* sound installation will be open to Festival patrons and the community. The annual family concert at the Libbey Gazebo will take place on Sunday following the Libbey Bowl morning concert with featured artists.

OJAI FILMS

The Ojai Music Festival welcomes the return of showcasing documentaries during the weekend at the recently remodeled Ojai Playhouse. The two films featured will be *Deep Listening: The Story of Pauline Oliveros* and *32 Sounds*. *Deep Listening* is a documentary film project by Daniel Weintraub. Produced in collaboration with executive producer lone, Oliveros's partner in life and work, and the Ministry of Maat, Inc., the film combines rare archival footage, live performances, and unreleased music with appearances by Terry Riley, Anna Halprin, lone, Linda Montano, Laurie Anderson, Thurston Moore, Alvin Lucier, Claire Chase, Miya Masaoka, Morton Subotnick, Tony Martin, Ramon Sender, and many more ground-breaking artists. *32 Sounds* is a film by Sam Green, with music by JD Samson. This immersive documentary and profound sensory experience explores the elemental phenomenon of sound. The film is a meditation on the power of sound to bend time, cross borders, and profoundly shape our perception of the world around us.

For the full 2025 Festival schedule and artist/composer biographies, visit OjaiFestival.org.

EXPERIENCE THE 79th OJAI MUSIC FESTIVAL, JUNE 5 TO 8, 2025

Single tickets and day passes are available and may be purchased at OjaiFestival.org or by calling (805) 646-2053. Single tickets range from \$55 to \$175 for reserved seating in the Libbey Bowl. General admission for the Lawn in Libbey Bowl is \$25, and add-on event prices are \$55. Ojai Films can be purchased directly at OjaiPlayhouse.com. Student discounts and group sales are available by inquiring with the Festival Box Office at boxoffice@ojaiFestival.org.

CLAIRE CHASE, MUSIC DIRECTOR

Claire Chase, described by *The New York Times* recently as “the North Star of her instrument’s ever-expanding universe,” is a musician, interdisciplinary artist, and teacher. Passionately dedicated to the creation of new ecosystems for the music of our time, Chase has given the world premieres of hundreds of new works by a new generation of artists. She was the first flutist to be awarded a MacArthur Fellowship in 2012, and in 2017 was the first flutist to be awarded the Avery Fisher Prize for Classical Music from Lincoln Center for the Performing Arts. Chase served as the Richard and Barbara Debs Creative Chair at Carnegie Hall in the 2022–23 season and serves as the Music Director for the 2025 Ojai Music Festival. Previously, Chase performed at the Ojai Music Festival with the International Contemporary Ensemble in 2015 with that year’s Music Director Steven Schick, in 2016 with Music Director Peter Sellars, and in 2017 with Music Director Vijay Iyer.

Chase has performed as a soloist recently with the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, Helsinki Philharmonic Orchestra, BBC Scottish Symphony Orchestra, Munich Chamber Orchestra, Netherlands Radio Philharmonic, and London Philharmonia. This season, Chase toured Europe and Japan with the premiere of a new double concerto by Dai Fujikura for flute and violin (with collaborators Leila Josefowicz and Akiko Suwanai). In the 2022–23 season, Chase premiered a new double concerto by Felipe Lara

with the vocalist and bassist esperanza spalding and the conductor Susanna Mälkki, which was named one of the Best Classical Music Performances of the Year by *The New York Times*.

In 2013, Chase launched the 24-year commissioning project *Density 2036*, described by *The New Yorker* as “a quarter-century journey with little precedent.” Now in its twelfth year, *Density* reimagines the solo flute literature through commissions, performances, recordings, educational initiatives, and a community-focused approach to cultural production. In 2023, Chase performed all ten *Density* programs to date in a weeklong series of events co-produced by Carnegie Hall and The Kitchen. Central to the *Density* project is a commitment to supporting an international, multigenerational community of flutists who will take the *Density* repertoire in bold new interpretive directions. The Density Fellows program, launched in 2023 in celebration of the tenth anniversary, provides an international cohort of emerging flutists with the resources to make the *Density* repertoire their own. Chase is the artistic director of Density Arts, a nonprofit organization dedicated to the advancement of the flute in the 21st century.

As an undergraduate at Oberlin Conservatory, Chase co-founded the International Contemporary Ensemble, a collective of musicians, digital media artists, producers, and educators committed to creating collaborations built on equity and cultural responsiveness. She served as the ensemble’s artistic director until 2017 and as an ensemble member on performance and educational projects on five continents, developing an artist-driven organizational model that resulted in the premieres of more than 1,000 new works and earned the group multiple Chamber Music America/ASCAP Awards for Adventurous Programming, the Trailblazer Award from the American Music Center, and the Ensemble of the Year Award from Musical America Worldwide.

A deeply committed educator, Chase is Professor of the Practice in the Department of Music at Harvard University, where she teaches courses on contemporary music, interdisciplinary collaboration, and cultural advocacy. Chase is also Creative Associate at The Juilliard School, where she mentors young artists and engages students in a range of interdisciplinary projects. With her longtime colleague Steven Schick, she co-founded Ensemble Evolution at Banff Centre for Arts and Creativity, a three-week intensive for the next generation of interdisciplinary artists, curators, and teachers. Chase’s Debs Creative Chair residency at Carnegie Hall encompassed programming for all ages, including a “Day of Listening” for children and families inspired by the listening philosophies of Pauline Oliveros. Chase partnered with MacArthur Fellow Josh Kun and the Getty Museum in Los Angeles to expand her Pauline Oliveros project as part of the PST ART x Science Collide festival in November 2024.

Claire Chase’s extensive discography includes eight solo albums of world premiere recordings and dozens of collaborative recordings with ensembles, composers, and sound artists from a wide range of musical genres. Chase grew up in Leucadia, California, with the childhood dream of becoming a professional baseball player before she discovered the flute. She lives in Brooklyn.

ARA GUZELIMIAN, ARTISTIC AND EXECUTIVE DIRECTOR

Ara Guzelimian is the Artistic and Executive Director of the Ojai Music Festival, having begun in that position in July 2020. The appointment culminates many years of association with the Festival including tenures as director of the Ojai Talks and as Artistic Director from 1992–97. Guzelimian stepped down as Provost and Dean of the Juilliard School in New York City in June 2020, having served in that position since 2007. He continues at Juilliard as Special Advisor.

Prior to the Juilliard appointment, he was Senior Director and Artistic Advisor of Carnegie Hall from 1998 to 2006. Guzelimian serves as artistic consultant for the Marlboro Music Festival and School in Vermont. He is a member of the steering committee of the Aga Khan Music Awards, the artistic committee of the Borletti-Buitoni Trust in London, and a board member of the Amphion and Pacific Harmony Foundations. He is also a member of the music visiting committee of the Morgan Library & Museum in New York City.

Previously, Guzelimian held the position of Artistic Administrator of the Aspen Music Festival and School in Colorado, and he was long associated with the Los Angeles Philharmonic, first as producer for the orchestra's national radio broadcasts and subsequently as Artistic Administrator. Guzelimian is editor of *Parallels and Paradoxes: Explorations in Music and Society* (Pantheon Books, 2002), a collection of dialogues between Daniel Barenboim and Edward Said. In September 2003, he was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.

OJAI MUSIC FESTIVAL

The Ojai Music Festival represents an ideal of adventurous, open-minded, and openhearted programming in the most beautiful and welcoming of settings, with audiences and artists to match its aspirations. Now in its 78th year, the Festival remains a creative laboratory for thought-provoking musical experiences, bringing together innovative artists and curious audiences in an intimate, idyllic outdoor setting. Each Festival's narrative is guided by a different Music Director, whose distinctive perspectives shape programming — ensuring energized festivals year after year.

Throughout each year, the Ojai Music Festival contributes to Southern California's cultural landscape with in-person and online programming as well as robust educational offerings that serve thousands of public-school students and seniors. The organization's apex is the world-renowned Festival, which takes place over four days in Ojai, a breathtaking valley 75 miles from Los Angeles, which is a perennial platform for the fresh and unexpected. During the immersive experience, a mingling of the most curious take part in concerts, symposia, free community events, and social gatherings. The intimate Festival weekend, considered a highlight of the international music summer season, welcomes up to 5,000 patrons and reaches exponentially more audiences worldwide through streaming and broadcasts of concerts and discussions throughout the year.

Since its founding in 1947, the Ojai Music Festival has presented expansive programming in unusual ways with an eclectic mix of new and rarely performed music, as well as refreshing juxtapositions of musical styles. Through its signature structure of the Artistic Director appointing a different Music Director each year, Ojai has presented a "who's who" of music including Mitsuko Uchida, Rhiannon Giddens, AMOC* (American Modern Opera Company), Vijay Iyer, Patricia Kopatchinskaja, and Barbara Hannigan in recent years; throughout its

history, featured artists have included Aaron Copland, Igor Stravinsky, 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, Jeremy Denk, Steven Schick, Matthias Pintscher, and Peter Sellars.

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Photo of Claire Chase: Walter Wlodarczy

2025 Ojai Music Festival

June 5 to 8, 2025

THU 06/05

3:00PM OJAI TALKS

Ojai Presbyterian Church

Part I Music Director Claire Chase with Ara Guzelimian

Part II 2025 Composers and Artists with John Schaefer

8:00PM PAN

Libbey Bowl

Claire Chase, flute | Wu Wei, sheng | M.A. Tiesenga, electronic hurdy-gurdy | Susie Ibarra and Steven Schick, percussion | Festival Artists

Marcos BALTER *Alone*

Annea LOCKWOOD *Bayou-Borne*

Marcos BALTER *Pan*

FRI 06/06

8:00AM OJAI DAWNS

Zalk Theater, Besant Hill School

JACK Quartet

Liza LIM *Cardamom* (U.S. Premiere)

Eduardo AGUILAR *HYPER* (West Coast Premiere)

Tania LEÓN *Abanico*

Vicente ATRIA *Roundabout* (West Coast Premiere)

10:30AM PULSING LIFTERS

Libbey Bowl

Alex Peh, harpsichord & keyboard | Cory Smythe and Craig Taborn, piano & keyboards

Terry RILEY *Pulsing Lifters* (World Premiere of new trio arrangement by Alex Peh)

Anna THORVALDSDOTTIR *Impressions*

John COLTRANE/Cory SMYTHE *Countdowns*

Craig TABORN + Cory SMYTHE Duo improvisation for Ojai

1:00PM OJAI FILMS

Ojai Playhouse

32 Sounds Film by Sam Green

3:30PM OJAI AFTERNOONS

Location TBA

Claire Chase, flute | Levy Lorenzo, electronics | Nicholas Houfek, lighting

Liza LIM *Sex Magic* (West Coast Premiere)

8:00PM THE HOLY LIFTOFF

Libbey Bowl

Leilehua Lanzilotti, viola | Jay Campbell, Katinka Kleijn, Seth Parker Woods, cello | Claire Chase, flute | JACK Quartet | USC Cello Ensemble | Steven Schick, conductor

Leilehua LANZILOTTI *ko'u inoa*

Sofia GUBAIDULINA *Mirage: The Dancing Sun*

Julius EASTMAN *The Holy Presence of Joan d'Arc*

Terry RILEY *The Holy Liftoff* (Realization by Samuel Clay Birmaher)

SAT 06/07

8:00AM MORNING MEDITATION

Ojai Meadows Preserve

Claire Chase and Michael Matsuno, flute | M.A. Tiesenga, saxophone | Joshua Rubin, clarinet | Susie Ibarra, percussion

Susie IBARRA *Sunbird* (West Coast Premiere)

Susie IBARRA *Kolubri*

Pauline OLIVEROS *Horse Sings From Cloud*

10:30AM CHAMBERS

Libbey Bowl

Claire Chase, flute | Katinka Kleijn, Seth Parker Woods, cello | Cory Smythe, piano | JACK Quartet

Marcos BALTER *Chambers*

Leilehua LANZILOTTI *ahupua'a*

Anna THORVALDSDOTTIR *Ubique* (West Coast Premiere)

1:00PM OJAI FILMS

Ojai Playhouse

Deep Listening: The Story of Pauline Oliveros Film by Daniel Weintraub

2:00PM to 5:00PM HOUSATONIC

Location TBA

Annea LOCKWOOD *Housatonic* Sound installation

3:30PM OJAI AFTERNOONS

Greenberg Center, Ojai Valley School

Claire Chase, flute | Joshua Rubin, clarinet | Craig Taborn, piano | Susie Ibarra, percussion | Levy Lorenzo, electronics

Craig TABORN *Busy Grievs and Endangered Charms* (West Coast Premiere)

8:00PM HOW FORESTS THINK

Libbey Bowl

Wu Wei, sheng | Kathryn Schulmeister, bass | Joshua Rubin, clarinet | Claire Chase, flute | Alex Peh, piano | JACK Quartet | Festival Artists | Steven Schick, conductor
JS BACH Chorale Prelude, *Vor deinen Thron*, BWV 668
Sofia GUBAIDULINA Meditation on the Bach Chorale Prelude *Vor deinen Thron*, BWV 668
Tania LEÓN *Hechizos* (U.S. Premiere)
Liza LIM *How Forests Think*

10:30PM OJAI LATE NIGHT

Ojai Playhouse

Liza Lim | Steven Schick | Leilehua Lanzilotti; speaker TBA | Annea Lockwood, sound diffusion
Annea LOCKWOOD *Spirit Catchers*

SUN 06/08

8:00AM MORNING MEDITATION

Chaparral Auditorium

Seth Parker Woods, cello | Ross Karre, percussion | Leilehua Lanzilotti, viola
Leilehua LANZILOTTI *the embryology of the heart* (excerpt)
Bahar ROYAEE New work for solo percussion (World Premiere)
Anna THORVALDSDOTTIR *Sola*

10:30AM RITUAL

Libbey Bowl

Wu Wei, sheng | Alex Peh, piano | Claire Chase, flute | Susie Ibarra and Levy Lorenzo, percussion | JACK Quartet
Modern Medieval (arr. Christopher Otto and Austin Wulliman)
Susie IBARRA *Nest Box* (World Premiere)
Tania LEÓN *Ritual*
Susie IBARRA *Sky Islands* (West Coast Premiere)

12:00PM FAMILY CONCERT

Libbey Park Gazebo

Program to be announced

1:00PM OJAI FILMS (repeat film)

Ojai Playhouse

32 Sounds Film by Sam Green

2:00PM to 5:00PM HOUSATONIC

Location TBA

Annea LOCKWOOD: *Housatonic* Sound installation

2:30PM OJAI AFTERNOONS (repeat performance)

Greenberg Center, Ojai Valley School

Claire Chase, flute | Joshua Rubin, clarinet | Craig Taborn, piano | Susie Ibarra, percussion | Levy Lorenzo, electronics

Craig TABORN *Busy Griefs and Endangered Charms* (West Coast Premiere)

5:30PM PULSEFIELD

Libbey Bowl

Claire Chase, flute | Festival Artists | Steven Schick, conductor

Leilehua LANZILOTTI *ko'u inoa*

Pauline OLIVEROS *The Witness*

Tania LEÓN *Singsong* (World Premiere of solo version)

Terry RILEY *Pulsefield 3* (World Premiere)

Programs and artists are subject to change. Visit OjaiFestival.org for updates and details.