



Thursday–Saturday, June 18–21, 2015  
Faculty Glade, Hertz Hall, Zellerbach Hall

## Ojai at Berkeley

Steven Schick *Music Director, 2015 Ojai Music Festival*  
Thomas W. Morris *Artistic Director, Ojai Music Festival*  
Matías Tarnopolsky *Director, Cal Performances*

*featuring*

Steven Schick, *percussion & conductor*

**Beyond the Score®**

**CalArts Sila Ensemble**

**International Contemporary Ensemble**

Claire Chase, *Artistic Director*  
Joshua Rubin, *Co-Artistic Director*

**red fish blue fish**

**Renga**

Gloria Cheng, *piano*  
Mellissa Hughes, *soprano*  
Jacob Nissly, *percussion*  
Joseph Pereira, *percussion*  
Vicki Ray, *piano*  
Wu Man, *pipa*

*Ojai at Berkeley is a co-production of the Ojai Music Festival and Cal Performances.*

*Ojai at Berkeley is made possible, in part, by Patron Sponsors Liz and Greg Lutz.  
Cal Performances' 2014–2015 season is sponsored by Wells Fargo.*



Thursday–Saturday, June 18–20, 2015  
Faculty Glade, Hertz Hall, Zellerbach Hall

## Ojai at Berkeley

### FESTIVAL SCHEDULE

- Thursday, June 18, 2015, 6pm**  
Faculty Glade  
Welcome: Cal Performances Artistic and Executive Director Matias Tarnopolsky  
Outdoor Concert: *Sila: The Breath of the World*
- 8pm**  
Zellerbach Hall  
Program 1: Beyond the Score<sup>®</sup>: *A Pierre Dream—Pierre Boulez: A Portrait* and Debussy
- Friday, June 19, 2015, 5pm**  
Hertz Hall Patio  
Talk: Steven Schick and Claire Chase conduct an audience participation event to include Lei Liang's *Trans*
- 7pm**  
Hertz Hall  
Program 2: *Presenting Steven Schick*  
Xenakis, Stockhausen, Lang, Globokar, Auzet
- 10pm**  
Hertz Hall  
Program 3: Debussy, Boulez, works for *pipa*
- Saturday, June 20, 2015, 11am**  
Hertz Hall  
Program 4: Messiaen, Ravel, Boulez
- 2:30pm**  
Hertz Hall  
Program 5: Boulez, Bartók
- 5pm**  
Hertz Hall Patio  
Community Response Panel: A conversation with composer Jimmy Lopez, musicologist William Quillen, conductor Lynne Morrow, and musician Amy X Neuberg
- 8pm**  
Program 6: Wolfe, Harrison, Chávez, Ginastera

*On Saturday, June 20, lunch and dinner will be provided by Grace Street catering. Specially priced concert and meal packages are available. Pre-order today at [calperformances.org](http://calperformances.org).*

## A HARD RAIN

...and what did you hear my blue-eyed son?  
I heard one hundred drummers whose hands  
were a-blazin'

Bob Dylan, "A Hard Rain's a-Gonna Fall"

I HAVE SPENT MY LIFE trying to understand geometry. When I was a boy, the world seemed gridded, contained: One square mile of Iowa farmland, a section of 640 acres. My brother Ed and I walked long rows of soybeans on hot summer days, picking buttonweed. Back and forth, reversing direction when we reached the end since the usable world lay only inside the limits of the field. A farmer squints at the horizon, but he would never try to go there.

Later, when I heard violinists and cellists talk about "becoming one" with their instruments, I thought that they too were farmers, embracing a geometry that turned inward. But percussion was different. Contemporary percussionists don't have *an* instrument; we have thousands of them. And though we might hold a special gong or drum close, the way a cellist would her cello, becoming one with a tuned saw blade or a suspended brake drum could be perilous. Indeed, much of what we play is junk: frying pans, steel pipes, hunks of wood—not the reassuring objects of the known musical world, but totems of an unmapped exterior.

As I walked those long rows of beans, I imagined continuing the line, breaking through the boundaries. By the end of summer I could be in Denver, maybe California by Christmas. This new geometry—the long straight line—became my model for percussion. Moving beyond the bounds of the known and cultivated, a percussionist plays gongs, cymbals, cowbells, and bongos and thinks nothing of laying hands on four distinct musical cultures. But a string quartet of violin, mandolin, *sitar*, and *rebab* flirts with culturally dangerous terrain. Percussionists think externally. We don't expect the world to conform to music; we expect music to conform to the world.



Eventually, the long straight line became more than a metaphor. One day, in the most purely Forrest Gump moment of my life, I simply began walking. I left my house in La Jolla and headed north. Along the way, I bought a backpack, decent walking shoes, and a hat. I had two motivations. The first was to listen to the entrancing noises of the California coast, from the rush of wind and water to rat-a-tat of irrigation systems and the droning of traffic. I walked through Camp Pendleton and heard the laughter of schoolchildren mingle with the booms of cannon-fire. I passed the Lotus Eaters of Orange County, walked through the multilingual cacophony of south Los Angeles, and hugged the shoulder of Highway 1 along the Big Sur coast to San Francisco. The other motivation was personal. The night I arrived, I took my girlfriend Brenda to a restaurant (with valet parking) and proposed.

How permeable are the boundaries between music and life! As we waited for Brenda's car, I remembered a small post-concert dinner in June 1988 at the Warsaw apartment of Józef Patkowski. Patkowski had been president of the Polish Composers Union in the darkest days of Soviet occupation and had fostered a lively musical avant-garde in spite of enormous resistance. Our conversation about the role of music in the stormy politics of that fateful summer was mirrored by flashes of lightning on the horizon. For a while we simply listened to the storm approach. Then Patkowski slapped the table. The food was ready, he said. Let's talk about life now, not art. Then he threw his head back and laughed as though such distinctions were absurd. And the rains came.

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Thursday, June 18, 2015, 6pm  
Faculty Glade

## Ojai at Berkeley

*Sila: The Breath of the World*

### PROGRAM

John Luther Adams (b. 1953)    *Sila: The Breath of the World* (2014)  
*(Bay Area Première)*

CalArts *Sila* Ensemble

*with participating musicians from*

International Contemporary Ensemble  
red fish blue fish

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ORCHESTRA ROSTER

CAL ARTS *SILA* ENSEMBLE

VIOLIN

David Bowlin (ICE)  
 Erik Carlson (ICE)  
 Hrabba Atladottir\*  
 Madeline Falcone  
 Emily Call  
 Mona Tian

VIOLA

Maiya Papach (ICE)  
 Nanci Severance\*  
 Mark Menzies  
 Melinda Rice

CELLO

Kivie Cahn-Lipman (ICE)  
 Judith Hamann\*  
 Elizabeth Brown\*  
 Betsy Rettig

DOUBLE BASS

Richard Worn\*  
 Charles Carswell

FLUTE

Alice Teyssier (ICE)  
 Claire Chase (ICE)  
 Rachel Rudich  
 Christine Tavolacci  
 Sarah Wass  
 Jennifer Ingertila

OBOE

Nick Masterson (ICE)  
 Claire Chenette  
 Paul Sherman  
 Joseph Thel

CLARINET & BASS CLARINET

Joshua Rubin (ICE)  
 Campell MacDonald (ICE)  
 Brian Walsh  
 Ernesto Cruz

BASSOON

Rebekah Heller (ICE)  
 Jonathan Stehney

HORN

David Byrd (ICE)  
 Alicia Telford\*  
 Allen Fogle  
 Adam Wolf

TRUMPET

Jonah Levy

Brad Hogarth\*  
 Stephanie Richard\*  
 Aaron Smith  
 Jessica Waithe  
 Michael Rocha

TROMBONE

Brendan Lai-Tong\*  
 Kevin Austin  
 Corey Hoeben  
 Jenna Hindi

TUBA

Peter Wahrhaftig\*  
 Luke Storm

PERCUSSION

Nathan Davis (ICE)  
 Ross Karre (ICE)  
 David Johnson  
 Anna Wray  
 Brietta Greger  
 Leanna Goddard  
 Robin Hirshberg  
 Leah Bowden (r/bf)  
 Carlota Cáceres (r/bf)  
 Christopher R. Clarino (r/bf)  
 Fiona Digney (r/bf)  
 Dustin Donahue (r/bf)  
 Jason Ginter (r/bf)  
 Jonathan Hepfer (r/bf)  
 Ryan Nestor (r/bf)  
 Kjell Nordeson (r/bf)  
 Stephen Solook (r/bf)

SOPRANO

Maria Elena Altany  
 Kathryn Shuman  
 Micaela Tobin  
 Marja Liisa Kay  
 Adriana Manfredi  
 Amy Golden

ALTO

Jacqueline Bobak  
 Lauren Davis  
 Carmina Escobar  
 Sara Gomez  
 Sharon Kim  
 Argenta Walther

TENOR

Timur Bekbosunov  
 Marc Lowenstein

BASS

Paul Berkolds  
 Ian Walker

\* Berkeley musician

## SILA: THE BREATH OF THE WORLD

*Songs are thoughts which are sung out with the breath when people let themselves be moved by a great force....*

Orpingalik, a Netsilik elder

**I**N INUIT TRADITION, the spirit that animates all things is *sila*, the breath of the world. *Sila* is the wind and the weather, the forces of nature. But it's also something more. *Sila* is intelligence. It's consciousness. It's our awareness of the world around us, and the world's awareness of us.

Over the past four decades, most of my music has been inspired by the outdoors, but heard indoors. With *Inuksuit*—for nine to 99 percussionists—I finally composed music intended from the start to be performed and heard outdoors. In *Sila: The Breath of the World*, I continue this exploration with a full orchestral palette. Listening to music indoors, we usually try to ignore the outside world, focusing our listening on a limited range of sounds. Listening outdoors, we're challenged to *expand* our attention to encompass a multiplicity of sounds. We're invited to receive messages not only from the composer and the performers, but also from the larger world around us.

In *Sila*, the musicians are dispersed widely throughout a large performance space. Listeners, too, are free to move around and discover their own individual listening points. Listening carefully to the counterpoint between the composed music of *Sila* and the never-ending music of the performance site, we transform seemingly empty space into more fully experienced place.

*Sila* is intended for performance outdoors by 16 to 80 musicians, or more. The performance materials include scores and parts for five different ensembles of woodwinds, brass, percussion, strings, and voices. These five ensembles may perform *Sila* in any combination, successively or simultaneously, in the same space or separate spaces. At Ojai, for the

West Coast première, we presented the full orchestral version of the piece.

*Sila* comes out of the earth and rises to the sky. The piece traverses 16 harmonic clouds, grounded on the first 16 harmonics of a low B-flat. All the other tones in the music fall “between the cracks” of the piano keyboard—off the grid of twelve-tone equal temperament.

Like the tuning, the flow of musical time in *Sila* is also off the grid. There is no conductor. Each musician is a soloist who plays or sings a unique part at her or his own pace. The sequence of musical events is composed, but the length of each event is flexible. The music breathes.

A performance of *Sila* lasts approximately 70 minutes. There is no clearly demarcated ending. As the music of the performance gradually dissolves into the larger sonic landscape, the musicians join the audience in listening to the continuing music of the place.

© John Luther Adams

### SIDEBAR: SCHICK ON SILA

Most composers start with a sound, or maybe only an idea for a sound. John Luther Adams starts with noise—the totality of all sounds—and then removes everything that is not his music. In a noisy piece like the solo he wrote for me, *The Mathematics of Resonant Bodies*, the noises are still there, unfiltered by the process of composition. I can hear ice cracking, electrical wires humming, my father shouting as Harmon Killebrew belted one into the Minnesota night. This is not poetry; I really hear them. With *Sila*, though, the filtering is extreme. The discordant noise has been removed, and what remains is a fragile skein of stacked harmonies. As John says, it is the breath of the world. And, God help us, sometimes it feels like the last healthy breath the planet will draw.

© Steven Schick



Thursday, June 18, 2015, 8pm  
Zellerbach Hall

## Ojai at Berkeley

### PROGRAM 1

BEYOND THE SCORE®

*A Pierre Dream—Pierre Boulez: A Portrait*

*A Video and Musical Celebration of Pierre Boulez on the Occasion of His 90th Birthday*

*Produced by the Chicago Symphony Orchestra*

*Stage set designed by Frank Gehry*

*Creative direction by Gerald McBurney*

International Contemporary Ensemble

red fish blue fish

Carlota Cáceres, Christopher R. Clarino, Fiona Digney,

Dustin Donahue, Jonathan Hepfer, *percussion*

Melissa Hughes, *soprano*

Anna Bowen, *actress*

Charlotte Cannon, Margaret Cook, Colin Creveling, Derek Herman,

Joseph Galizia, Nyle Kenning, *non-speaking actors*

Josephine Chan, *young pianist*

Steven Schick, *conductor*

Martha Gilmer, *executive producer*

Yasmine Kiss, *production stage manager*

Paul Deziel, *projection design coordinator*

## DREAMS AND REVOLUTIONS

*A revolution must be dreamed quite as much as engineered.*

Pierre Boulez

THE DREAMS that spawned Pierre Boulez's revolutions owe quite a lot to those of Debussy, whose own revolutions abolished harmonic hierarchies, subsumed rhythm into a continuous flow, transformed the orchestra through new instrumental colors, and made every gesture seem the inspiration of the moment. Debussy, Boulez has written, inaugurated "a conception of the relativity and non-reversibility of musical time" and he did this by having the courage "to rethink all aspects of musical creation." In short, Boulez writes, "he had to dream his revolution first before it could be realized."

These nearly identical formulations regarding dreams and revolutions point to a perceived kinship that extends beyond the specific qualities that fascinated Boulez about Debussy's music. Both composers took an imaginative leap into new worlds of sound, worlds that for Boulez had nothing to do with gauzy Impressionism, but rather bracing clarity and formal precision. These are the qualities that are distilled in *Syrinx*, a work whose echoes can be heard in the works of Boulez from his early Sonatine to such later works as *Mémoriale*.

*Syrinx*, written in 1913, was conceived as incidental music for an unfinished play by Gabriel Mourey entitled *Psyché*. It evokes the myth of the chaste nymph Syrinx, who, pursued by Pan, is transformed into water reeds that Pan then cuts to create a set of musical pipes that would be known as *syrinx* or pan pipes. This piece, the cornerstone of the modern flute repertoire, was dedicated to the flautist Louis Fleury, who established a tradition of performing the work offstage or behind a screen. It was first published in 1927 in an edition by Marcel Moyse who is said to have added bar lines to the unbarred manuscript.

© Christopher Hailey

*Gerard McBurney has provided the following notes to his own celebration of the dreams and revolutions of Pierre Boulez:*

There's a paradox at the heart of the Pierre Boulez story. On the one hand:

the infamously shocking and abrasive ideologue of 70 years of post-war modernism, whose music is notoriously "difficult," and whose pronouncements are [mostly mis]remembered as aggressively provocative and *épater le bourgeois*:

"Blow up the opera houses!"

"Schoenberg is dead!"

"The neoclassical music of Stravinsky is completely worthless!"

"Any musician who has not truly experienced the necessity of twelve-note music is USELESS!"

And on the other:

the internationally loved conductor of symphony orchestras, the triumphant recording artist, the peerless interpreter of Mahler and Stravinsky (including many of the latter's neoclassical works!), champion of the operas of Wagner and Debussy, adored teacher, mentor and guide to generations of young orchestral musicians, composers and conductors, and...of course, let's not forget this!... source—to his many friends around the world—of a cornucopia of funny stories, almost always delivered with a wicked twinkle in the eye.

In other words, the Grand Old Man of music.

So who is he? The one, the other, or far far more than both?



This was the elusive question we set out to explore as we launched ourselves into the creation of *A Pierre Dream* (the title—so perfect—was the invention of Frank Gehry).

Several of us in the team had had the advantage of having been warmed by Pierre's friendship and support, especially over the past ten years and the growth of the Beyond the Score program. He watched over us most carefully, attending shows when in Chicago, critiquing scripts and music, questioning our visual choices and supporting us at the end with his wonderfully terse "Bravo!" which made us all walk round with heads held higher.

It is always difficult to find an imaginative way talk of an artist of one's own time. But in one respect at least, the problem is made easier nowadays, and especially with this particular artist, by the vast growth in recorded and transmitted media in the last half century: film, television, radio, newspapers and magazines, and now of course the Web.

Pierre Boulez is the most natural communicator. In front of a camera, a microphone, a concert or a lecture audience, a group of young musicians or in the hallowed haunts of top professionals and politicians, this is a man who, at least since the 1960s, has never ceased engaging other human beings, speaking French, German, and English with equal ease, and drawing us all into his passionate vision of a culture in which we all participate, and by which we are all lifted up.

As he puts it in *A Pierre Dream*:

If you have no culture, no desire of culture, then your civilization is dying... simply that!

As we made this show, our first task was to gather together hundreds of fragments of Pierre Boulez talking, writing, explaining, garnered from more than half a century of classes, interviews, documentaries and published articles, and create from this a collage, a spider's web of thoughts and feelings which, gathered together, might evoke the mind, heart and the music of this extraordinary man.

Our second task was to go see his good friend Frank Gehry. As we tried to explain what we were aiming for, Frank quietly took a notepad and a pen and drew on it a startling vision of mysteriously migrating projection surfaces, which he called 'sails' or 'Roman banners', and which he imagined weaving in and out of the musicians.

He wrote the title at the bottom, then pushed the paper across the table. We stammered thanks.

"Are you kidding?" said Frank. "This is for Pierre!"

© Gerard McBurney  
Chicago, March 10, 2015



Friday, June 19, 2015, 7pm  
Hertz Hall

## Ojai at Berkeley

### PROGRAM 2

#### *Presenting Steven Schick*

Iannis Xenakis (1922–2001)    Rebonds (1987–1989)

Karlheinz Stockhausen (1928–2007)    Zyklus (1959)

David Lang (b. 1957)    The Anvil Chorus (1991)

Vinko Globokar (b. 1934)    ?Corporel (1985)

Xenakis    Psappa (1975)

Steven Schick, *percussion*

### INTERMISSION

Roland Auzet (b. 1964)    La Cathédrale de Misère (2010)  
(*Bay Area Première*)

Staged version of Kurt Schwitters's *Ursonate* (1922–1932)

Steven Schick, *percussion*  
Roland Auzet, *director*  
Wilfried Wendeling, *technician*

## BODY LANGUAGE

*The thing Jesus really would've liked would be the guy that plays the kettle drums in the orchestra. I've watched that guy since I was about eight years old. My brother Allie and I, if we were with our parents and all, we used to move our seats and go way down so we could watch him. He's the best drummer I ever saw. He only gets a chance to bang them a couple of times during a whole piece, but he never looks bored when he isn't doing it. Then when he does bang them, he does it so nice and sweet, with this nervous expression on his face.*

J. D. Salinger, *A Catcher in the Rye*

**H**OLDEN CAULFIELD could spot a phony a mile away, but this guy—the kettledrum player—this was the real deal. And just by watching he could tell. By watching. There's something about percussionists. They'll play anything and anything they play—a drum, a triangle, a xylophone, gong, a tin pan—creates its own special ballet, sound made visible. Bang, brush, stroke, caress—things we ourselves do all the time—become acts of magic, conjuring speech from wood, metal, skin, or out of thin air. Steven Schick is just such a conjurer of sight and sound and this concert is a celebration of those physical acts of making music, of the choreography of sound. It is also a concert about the way the objects of our physical environment can spring into resonant life, transforming our very notions of what music can be.

Iannis Xenakis, architect and composer, philosopher and political activist, wrote two works for solo percussion. *Rebonds* is in two movements (A and B) to be played *attaca* in any order. Movement A uses only drums—bongs, tom-toms, and bass drums, whereas B adds to these instruments wood blocks and a tumba. *Psappha* (“Sappho” in archaic Greek) is written for six instrumental groups divided between wood and/or skin (i.e. drums) and metal instruments—the precise selection left to the performer—so that, according to Xenakis, “timbre serves only to clarify the

rhythmic structures.” Stockhausen’s *Cycle for a Percussionist*, the earliest work on this concert and the inspiration for an entire generation of solo percussion works, calls for battery of Western and non-Western instruments ranged around the performer. The graphic score, which contains both fixed and open elements, allows the performer to start at any point and proceed until the cycle is complete.

David Lang’s *The Anvil Chorus* was inspired by the way medieval blacksmiths sang songs to control the beat patterns of the hammers. Here the melody is performed on resonant junk metals that “trigger an odd accompaniment of non-resonant junk metals, played both by hand and by foot.”

Vinko Globokar’s background in jazz has made improvisation and theatrical performance a central component of his work. In *?Corporel*, the percussionist body is the instrument (and object) of various percussive assaults, augmented by largely wordless vocalization, with the exception of one passage: “I recently read the following remark: ‘Human history is a long sequence of synonyms for the same word. It is our duty to disprove this.’” In *?Corporel* is about the limit of language it is itself highly expressive. The idea, Globokar has written, “was to find something new. But even if you didn’t find this end result, it was still okay, because you were exploring ideas.”

New language was also a preoccupation for the Dadaist collage artist Kurt Schwitters, who composed his essay in sound poetry, *Ursionate* (“Primeval Sonata”), as a piece of personal performance art. It is structured in the four movements of a classical sonata with a first part in modified sonata form (including exposition, a series of developments, and a coda), followed by a *Largo*, *Scherzo*, and *Presto* finale, also in sonata form, though with an extended freely improvised cadenza and a coda consisting of a Dada poem based on the German alphabet. Roland Auzet describes his theatrical adaptation of the piece as an interior monologue of extreme alienation inspired

by the Japanese phenomenon of the reclusive “*hikikomori*,” who lead lives of complete social withdrawal:

A man harassed by his time, decides not to leave home ever again. He piles up, he listens, he builds himself a language...a cathedral...of privation. Hidden away in his home, behind a wall of speakers and monitors, he plays over and over obsessing pictures and surfs the World Wide Web. From behind his keyboard, he never ceases to call out to us on who he really is. Shouting his strange personality and detailing as a matter of urgency the multiple metamorphoses that turned him into this physical and psychological cockroach. We will gradually discover that as a man he is utterly deconstructed and, not having truly understood the human he was, or indeed might be, he took refuge in the many roles and faces he chose for others. This man is an error message, a poorly controlled chain reaction.

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SIDEBAR: X IS FOR XENAKIS

As Borges wrote of Franz Kafka, Iannis Xenakis was so important that he influenced even those who came before him. Most of what I know about percussion and much of what I understand about music come from Xenakis. When I recently conducted the Berlioz Requiem, the swirling brass of the *Tuba Mirum* reminded me of *Eonta*, not the other way around.

Xenakis was the combustible combination of modern rationality and ageless mythology. He was simultaneously the architect of the 1958 Philips Pavilion and, in his own words, an ancient Greek exiled to the 20th century. These oblique vectors of modernity and antiquity comprise his “X,” and explain the moments of intense luminosity and terrible sorrow in his music. The X helps me understand the impossible passages of Xenakis. Most of his music is fiercely difficult, but in every piece, at a formally critical juncture, there is something truly unplayable. The sudden appearance of impossible music demands a personal not just a musical solution. And as a player suddenly grapples with the inconceivable, the mask falls. Carefully constructed music becomes molten. And a performer, fancying himself an accomplished artist, unexpectedly finds himself naked and human.

© Steven Schick

OJAI at BERKELEY TALKS

JOIN Steven Schick and Claire Chase for an audience participation event that includes Lei Liang’s *Trans* on the Hertz Hall patio at 5pm.



Friday, June 19, 2015, 10pm  
Hertz Hall

## Ojai at Berkeley

### PROGRAM 3

Edgard Varèse (1883–1965) Density 21.5 (1936; rev. 1946)

Claire Chase, *flute*

Pierre Boulez (b. 1925) Dialogue de l'ombre double (1984)

Joshua Rubin, *clarinet*

Wang Huiran (b. 1935) Dance of the Yi People (1960)

Kazakh traditional (*arr.* Wu Man) Kùì

Wu Man (b. 1963) Night Thoughts

Wu Man Leaves Flying in Autumn

Wu Man, *pipa*

## DIALOGUES AND SHADOWS

EDGARD VARÈSE, like Debussy, reconceived notions of musical time and space, but his dreams and revolutions were fed by a very different set of impulses. He was 33 when he arrived in New York in 1915. Here he confronted a new world of pulsing modernity in which urban soundscapes and modern science provided him with the impetus to challenge conventional notions of conflict and resolution based on the goal-oriented properties of tonal harmony. In this pursuit, percussion instruments—later augmented by electronic resources—took on a central role in creating a new conception of musical logic in which “sound masses” defined by timbre and register, rhythm and texture might cluster, collide, drift apart and interpenetrate. Like Debussy, Varèse is thus a composer very much associated with the alchemy of his instrumental combinations, which makes a comparison of their two works for solo flute—*Syrinx* and *Density 21.5*—all the more interesting.

Varèse certainly had *Syrinx* in mind when he wrote his piece for Georges Barrère, a flutist closely identified with the Debussy work; indeed, Varèse later suggested that the two works should be performed together, although their aesthetic orientation could not be more different: the one a programmatic evocation of an ancient myth, the other, its title drawn from the density of platinum of the new platinum flute, a seemingly dispassionate meditation on the material properties of sound. But as Carol Baron has pointed out *Syrinx* might well have served as a model for *Density 21.5* beginning with the identical motivic cells that open each work: a falling minor second, followed by a rising major second (F–E–F-sharp in Varèse, B-flat–A–B in Debussy). To be sure the Varèse piece is significantly more “advanced” with the introduction of percussive key clicks, extreme registers, and abrupt dynamic contrasts, but both works share a preoccupation with static harmonic blocks and the symmetrical divisions of the octave through whole-tone pitch collections and an emphasis upon the intervals of the minor third and the tritone.

If composers communicate and interact with each other through their music, it is no less true that a composer’s own works represent a colloquium of musical preoccupations. Pierre Boulez’s oeuvre is an extreme example: a tangle of interrelationships in which one work inevitably begets another through revision, extension, and transformation. “The different works that I write,” he once observed, “are basically no more than different facets of a single central work, with a central concept” *Dialogue de l’ombre double*, composed in honor of Luciano Berio on the occasion of his 60th birthday, is extracted from a large piece, *Domaines* (1968–1969). It was inspired by a scene in Paul Claudel’s play *Le Soulier de satin* (1924) in which a double shadow of a man and a woman is cast upon a wall to become a single character. Boulez took this idea to create a work of spatial theater in which a live clarinet soloist performs six strophes in an order of his choosing in alternation with prerecorded segments of a shadow clarinet heard over six loudspeakers in ever-shifting combinations and abruptly varying dynamic levels that send sound cascading around the audience. Boulez further calls for lighting effects that heighten the disorienting aural impression of the shadow clarinet.

Both the clarinet and keyed flute are modern iterations of ancient reed instruments. The *pipa*, on the other hand, has an unbroken history that goes back at least two millennia. This four-string instrument (usually tuned A–D–E–A), a member of the pear-shaped lute family with cousins around the globe ranging from the *sitar* to the *balalaika*, *biwa*, mandolin, and *oud*, has changed little in outward appearance although the number of frets has increased from the original four to as many as 30 and by the 1950s nylon-wound steel strings had replaced traditional silk strings with the result that players now use false nails. These two developments, which have given the instrument both a chromatic scale and a brighter, more penetrating tone, have facilitated the *pipa*’s integration with Western instruments, as one hears in the Lou Harrison concerto programmed on Saturday evening.

As a solo instrument the *pipa*, which had its greatest era of popularity during the Tang dynasty (AD 618–907), evolved in two main traditions in the North and South of China, as well as two principal styles: civil (*wen*), which is softer and more lyrical, and martial (*wu*), which is more rhythmic, faster, and makes greater use of percussive sound effects and various kinds of pitch modification. Five schools emerged from these two traditions, each associated with a particular body of works and each with its own notational system passed down through a succession of masters.

Contemporary *pipa* players have tended to synthesize the various performing traditions while adding new techniques adapted from Western performance practice that has made it possible to integrate the *pipa* into contemporary and even rock music with the introduction of the electric *pipa*. Wu Man has been at the forefront of bringing the *pipa* to Western audiences and has commissioned numerous solo and ensemble works with Western instruments. Here, too, she has created a space for dialogue between the long shadow of tradition and the inexorable momentum of stylistic evolution.

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#### SIDEBAR: WALKING TO WEN-CHUNG

On a cold, clear, late fall day in 1975—my first day in New York City and the fifth happiest of my life—I walked from my friend’s apartment near Columbia University down the entire length of Manhattan to stand in front of Edgard Varèse’s house in SoHo. Years later, I told that story to the venerable composer Chou Wen-chung, the current occupant of the house and Varèse’s one-time protégé. He said, “Next time, ring the doorbell!” Since then, I have rung the bell many times. Wen-chung and I have sat together in his living room as he described his first composition lesson with Varèse. (“He was there at the piano, I sat where you are now....”) We talked about music and calligraphy in the upstairs library while I dusted Wen-chung’s collection of gongs, one of which belonging to Varèse himself.

We are friends.

On that day 40 years ago, I fell in love with New York and reveled in her noises: the famous sirens, the low booms, and metal-on-metal cacophony of Manhattan under construction. But, even to an Iowa farm boy, these sounds were not new. I had already heard them in the raucous joy of *Ionisation* and the anguished cries of *Déserts*. To me the world sounds like Varèse. As we perform tonight we’ll be thinking about you, Wen-chung! Someday soon I’ll ring the bell on the Sullivan Street. I’ll dust your gongs and we’ll talk.

© Steven Schick

Wang Huiran’s *Dance of the Yi People* (1960) is a signature piece in Wu Man’s repertoire. Wang based his piece on folk tunes of the Yi minority people of southwestern China. Wu Man selected it for her Beijing Conservatory audition in 1978 and won first place; her performance was broadcast throughout the nation. Since then, it has become one of the most popular pieces in the *pipa* repertoire, the first to incorporate a Western A–B–A structure, adopt Western chording, and display such virtuoso techniques such as tremolos, strumming, sliding notes, and harmonics. The *pipa* is believed to have entered China long ago through contact between Chinese civilization and the peoples that ancient Chinese sources described as “northern barbarians,” which is to say, nomads. Kazakhstan shares a long border with western China, and nomadic Kazakhs have long represented an ethnic minority in China’s Xinjiang-Uyghur Autonomous Region. Wu Man has arranged *Küi*, a Kazakh folk tune performed on the *dombýra*, the two-stringed lute that is widely regarded as a cultural symbol of the Kazakhs, for *pipa*, bringing her instrument full circle, back to its Central Asian origins. Her *Night Thoughts* was inspired by a twelfth-century painting of a *pipa* player in Dun Huang cave in western China. She composed the improvisational collage *Leaves Flying in Autumn* several years ago with inspiration from the classical martial style of *pipa* music and with a nod to rock ’n’ roll.

Opus 3 Artists



Saturday, June 20, 2015, 11am  
Hertz Hall

## Ojai at Berkeley

### PROGRAM 4

- Olivier Messiaen (1908–1992)    Visions de l'Amen (1943)
- I.    Amen de la création
  - II.    Amen des étoiles, de la planète à l'aneau
  - III.    Amen de l'agonie de Jésus
  - IV.    Amen de désir
  - V.    Amen des anges, des saints, du chant des oiseaux
  - VI.    Amen du jugement
  - VII.    Amen de la consommation

Gloria Cheng, *piano*  
Vicki Ray, *piano*

### INTERMISSION

- Maurice Ravel (1875–1937)    Trois poèmes de Stéphane Mallarmé (1913)
- I.    Soupir
- Pierre Boulez (b. 1925)    Improvisation sur Mallarmé I:  
Le vierge, le vivace et le bel aujourd'hui (1957)
- Ravel    Trois poèmes de Stéphane Mallarmé
- II.    Placet futile
- Boulez    Improvisation sur Mallarmé II:  
Une dentelle s'abolit (1957)
- Ravel    Trois poèmes de Stéphane Mallarmé
- III.    Surgi de la croupe et du bond

Melissa Hughes, *soprano*  
International Contemporary Ensemble  
red fish blue fish  
Steven Schick, *conductor*



## MYSTERIES

*Everything that is sacred and that wishes to remain so must envelop itself in mystery.*

Stéphane Mallarmé

**M**AURICE RAVEL, OLIVIER MESSIAEN, and Pierre Boulez represent three generations that have transformed French musical culture over the past century, but the essential revolutions represented by their music took place over just a few decades, as one can hear in the works on this program, written between 1913 and 1957. And it is not merely a transformation of style. It is also in the nature of the sacred mysteries their music invokes.

*Visions de l'amen* explores two themes that would dominate Messiaen's creative life: Catholic mysticism and Nature as an expression of divine creation. These seven "musical visions," scored for two pianos, explore the four meanings of *Amen*: as an act of creation (movements 1 and 2); as acceptance of divine will (3); as a desire for union with God (4); and as a symbol divine judgment (6) and eternal consummation (5, 7). The prevailing tonal center is A, which Messiaen associated with the color blue, the color of the sky and symbol of eternity.

The two pianos are given separate functions. The first, written for the work's dedicatee, Yvonne Loriod, Messiaen's student and future wife, features brilliant passage work and complex rhythmic patterns, many derived from Indian *tâlas* and ancient Greek poetic meters. The second piano part, which Messiaen wrote for himself, presents the principal themes, including a Theme of Creation, heard in movements 1, 3, 5, and 7. The following remarks are adapted from Messiaen's own notes on the work:

*Amen of Creation*: It begins pianissimo in the mystery of the primeval nebula which already contains the potential of light. All the bells quiver in this light—light and therefore life.

*Amen of the Stars, of the Ringed Planet*: A savage and brutal dance. The stars, suns and

Saturn, the planet with its multicolored rings, rotate violently.

*Amen of the Agony of Jesus*: Jesus alone in the Garden of Gethsemane, face to face with his death agony. Three musical motives: the curse of the Father on the sins of the world; a cry; a heart-rending lament on four notes in various rhythms.

*Amen of Desire*: The word Desire must be taken in its highest spiritual sense. The first theme is slow, ecstatic, and yearning with deep tenderness; the second theme is much more vehement, in which the soul is drawn by a terrible love that attains the paroxysm of thirst. In the coda, the two principal voices seem to merge into each other, and nothing remains but the harmonious silence of Heaven....

*Amen of the Angels, the Saints, and Birdsong*: First the song of the Angels and Saints, stripped of inessentials and very pure; then the songs of the Blackbird, Finch, and Blackcap mingled with the thousand voices of nature in a turbulent yet smiling mixture.

*Amen of the Judgment*: An intentionally short and harsh piece.

*Amen of the Consummation*: The second piano takes up the Theme of Creation while the first piano surrounds it with a ceaseless carillon of chords and brilliant, scintillating rhythms: sapphire, emerald, topaz, jacinth, amethyst, sard, the entire rainbow of precious stones of the Apocalypse that ring, collide, and dance—color and perfume of the light of life.

One might imagine Olivier Messiaen, with ties to both Ravel and Boulez, as a kind of link between the two, but in fact these two composers seem more directly related to each other than to Messiaen, not least for their shared love of the poetry of Stéphane Mallarmé. "I consider Mallarmé not merely the greatest French poet, but the *only* French poet..." Ravel wrote, "he released winged thought, subconscious reveries, from their prisons." In "Soupir" (Sigh) a wonderfully delicate melody floats over a discreetly atmospheric accompaniment of string glissandi and

arpeggios. The woodwinds and piano are more prominent in the languid of “Placet fugile” (“Vain Petition”). A piccolo and a bass clarinet extend the registral range in “Surgi de la croupe et du bond” (“Risen from the crupper and the leap”), an enigmatic meditation on an empty vase.

“It is the job of poetry,” Mallarmé once wrote, “to clean up our word-clogged reality by creating silences around things”—an idea that would have appealed to Pierre Boulez as he composed his two improvisations on Mallarmé. *Improvisation I*, for soprano and seven instrumentalists, uses only fragments of

Mallarmé’s sonnet “Le vierge, le vivace et le bel aujourd’hui” (“The virginal, the living and the lovely today”). *Improvisation II* is based on the sonnet “Une dentelle s’abolit” (“A lace vanishes”) and contrasts unpitched percussion instruments with those with fixed and partially fixed pitches. These two works were later incorporated into a still larger orchestral work inspired by Mallarmé, *Pli selon pli*, but it is in their original pairing and scoring that these “improvisations” best capture the intimate mysteries of Mallarmé’s verse.

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Saturday, June 20, 2015, 2:30pm  
Hertz Hall

## Ojai at Berkeley

### PROGRAM 5

Pierre Boulez (b. 1925)    *Dérive 2* (2009 version)

International Contemporary Ensemble  
Steven Schick, *conductor*

### INTERMISSION

Béla Bartók (1881–1945)    *Sonata for Two Pianos and Percussion*,  
Sz. 110, BB 115 (1937)

- I.    *Assai lento — Allegro troppo*
- II.   *Lento, ma non troppo*
- III.   *Allegro non troppo*

Gloria Cheng, *piano*  
Vicki Ray, *piano*  
Joseph Pereira, *timpani*  
Steven Schick, *percussion*

### OJAI at BERKELEY TALKS

**J**oin the Ojai at Berkeley community response panel with composer Jimmy Lopez, musicologist William Quillen, conductor Lynne Morrow, and musician Amy X Neuberg on the Hertz Hall patio at 5pm.

## MATERIAL DIFFERENCES

*I find it wonderful to think that the material in fact composes with you, and you compose with the material. It's an exchange.*

Pierre Boulez

IN DISCUSSING HIS MUSIC, Pierre Boulez frequently refers to its “material,” the substance of the ideas from which his works are derived. In a recent interview with Wolfgang Schauffler he observed, “I look at what I’ve done, and I say: but with this material, I could do far more.” *Dérive 1* and *Dérive 2* exemplify this process: “*Derive 1* is derived from the material I used for *Répons*, and I still have a lot of material I wrote for *Répons* which is unused.... I wrote [*Dérive 2*] because the material was there, and because I asked myself what I would do with this material. I am very practical, so I don’t like to invent something which gets lost. It’s that simple.”

*Dérive 1* has the feel of a brief, airy improvisation. *Dérive 2* on the other hand, is a dense, complex work extending to three quarters of an hour. It shares with *Dérive 1* the same basic harmonic material based on the pitches of Paul Sacher’s surname—E-flat–A–C–B–E–D, heard in six chordal permutations—but the central preoccupation of *Dérive 2* is what Boulez calls “periodicity,” that is, the kind of cyclic return of material, “its overlays, its shifts and its exchange,” that he found in some of the works of György Ligeti. Indeed, *Dérive 2* makes explicit references to fragments from works by both Carter and Ligeti, although these references are scarcely audible.

In *Dérive 2* strict rhythmic and canonic forms are interrupted by freer forms. At the outset a manic kaleidoscope of textures and colors dance over the basically static harmony. Toward the middle of the piece the interruptions, at first quite short, become progressively longer, creating and expansive, even lyrical mood. Toward the end the strict structures return but more freely than in the first half. The work’s extended coda was conceived years earlier, but held back: “...sometimes you think of

the end long before the rest of the piece. And therefore I keep it in reserve.”

The scoring of *Dérive 2* exploits the contrast and interaction between three string instruments, four woodwinds (oboe, clarinet, bassoon, and horn), and two sets of percussion—piano and harp, marimba and vibraphone. Written for Elliott Carter’s 20th birthday in 1988, *Dérive 2* was revised in 2006 and 2009, when it reached its definitive form: “I discovered a way of structuring,” Boulez recalled, “of composing the work which was totally different than what I had done up to that point, a sort of narrative aspect of the work. It was then that I saw that this narration was finished, and that I could not add anything—the addition would have been totally artificial.”

For Béla Bartók, the material of his compositions was derived from the way sound delineates structure. The Sonata for Two Pianos and Percussion treats its pitched and un-pitched percussion instruments as vehicles to explore a realm of rhythmic nuance, subtle shadings of attack and decay, and above all color. The first of its three movements, an extended sonata form, is by far the longest and most complex. Roy Howat has related that Bartók described the slow introduction, which begins with a mysterious timpani roll and a winding chromatic theme in the pianos, as “a cosmos evolving out of formlessness and timelessness.” It is an image that aptly describes Bartók’s sense for a musical architecture that often traces an arch, rising in successive waves to a climax and subsiding back into nothingness. This is music that works by accretion. Clearly defined motives and themes are restated, gradually lengthened or embellished, often through canonic imitation, fugal elaboration, or the addition of parallel voices at various intervals.

As in much of Bartók’s later music, the proportions of the sonata’s individual sections

reflect the principle of the golden section—those patterns found throughout the natural world that can be represented by such

mathematical formulas as the Fibonacci series in which each number is the sum of its two predecessors, thus: 3, 5, 8, 13, 21, etc. Although these are not proportions one necessarily hears, Bartók's musical landscape is planted thick with sonic signposts—a *fortissimo* here, the introduction of a new instrument there—to demarcate moments of structural significance. One such moment is the extended climax of this movement, which is marked by the dogged, ostinato-like repetition of the motive heard at the opening of the introduction.

The *Lento* is a straightforward ternary arch form with a coda, though here the conclusion brings a fuller and still more colorful restatement of the original material. In the first movement the percussion serves mainly to articulate structural design; in this movement it provides an atmosphere of evocative mystery, a splendid example of Bartók's night music texture.

Although Bartók's music is strictly speaking tonal—this sonata, for instance, might be said to be in the key of C—it is a tonality in

which the principal harmonic polarity is often the tritone rather than the dominant fifth (in this case C–F-sharp rather than C–G). This is a reflection of the composer's fascination with symmetrical relationships (the tritone divides the octave in equal halves) which also explains his love for modal scales, such as the Lydian (the scale from F to F on the white keys), that contain similar properties.

The last movement, a sonata-allegro form that hints at a rondo, is relatively short and straightforward. It has the joyous verve of a peasant dance with numerous rhythmic and structural allusions to the Eastern European folk music that Bartók had studied so closely as an ethno-musicologist. Here, the percussion, most prominently the xylophone, is directly involved in generating thematic material and enters into a true partnership with the piano. The movement ends “not with a bang but a whimper”—a long timpani *diminuendo*—a master stroke of witty understatement.

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Saturday, June 20, 2015, 8pm  
Hertz Hall

PROGRAM 6

Julia Wolfe (b. 1958) Four Marys (*arr.* for string orchestra) (1991)

Renga  
Steven Schick, *conductor*

Lou Harrison (1917–2003) Concerto for Pipa with String Orchestra (1997)

- I. Allegro
- II.
  - a. Bits and Pieces: Troika
  - b. Bits and Pieces: Three Sharing
  - c. Bits and Pieces: Wind and Plum
  - d. Bits and Pieces: Neapolitan
- III. Threnody for Richard Locke
- IV. Estampie

Wu Man, *pipa*  
Renga  
Steven Schick, *conductor*

*INTERMISSION*

Carlos Chávez (1899–1978) Toccata for Percussion (1942)

- I. Allegro, sempre giusto
- II. Largo
- III. Allegro un poco marziale

red fish blue fish

Christopher R. Clarino, Fiona Digney, Dustin Donahue, Jason Ginter,  
Jonathan Hepfer, Steven Schick, *percussion*

Alberto Ginastera (1916–1983) Cantata para América Mágica, Op. 27 (1960)

- I. Preludio y canto a la aurora
- II. Nocturno y canto de amor
- III. Canto para la partida de los guerreros
- IV. Interludio fantástico
- V. Canto de agonía y desolación
- VI. Canto de la profecía

Gloria Cheng, *piano*

Nathan David, *percussion, ICE*

Jacob Greenberg, *celesta, ICE*

Melissa Hughes, *soprano*

Ross Karre, *percussion, ICE*

Jacob Nissly, *percussion*

Joseph Pereira, *timpani*

Vicki Ray, *piano*

red fish blue fish

Leah Bowden, Carlota Cáceres, Christopher R. Clarino, Fiona Digney, Dustin Donahue,  
Jason Ginter, Jonathan Hepfer, Ryan Nestor, Kjell Nordeson, Stephen Solook, *percussion*  
Steven Schick, *conductor*

## COORDINATES

**T**IME AND SPACE are the latitude and longitude of composition, the conceptual and physical dimensions by which a composer orients and organizes sound. But these purely abstract dimensions are only the starting point because music is always complicated and enriched by memory and association—those of the composer as well as the listener—and it is in this regard that the works on this concert offer fascinating points of comparison for the differing ways in which these four composers position their works within a wide range of cultural and historical coordinates.

Julia Wolfe, whose *Anthracite Fields* won the 2015 Pulitzer Prize for composition, has long been interested in folk music, especially in an around her native Pennsylvania, though in her own works those traditions are often filtered through rock rhythms and textures, and minimalist techniques. *Four Marys*, written for the Cassatt Quartet, “takes the sound world of the mountain dulcimer and magnifies it—the sliding pitches, the crude crying tone, the drone strings, and the ‘strumming’ expand throughout the quartet.” The work proceeds in a single dramatic arc, from quiet sustained sonorities over a bass drone toward increasingly differentiated articulation and rhythmic activity until, near the end, a plaintive melodic line emerges to provide an extraordinary sense of emotional release.

Lou Harrison loved crossing musical borders, but not to send “exotic” postcards or prepare ethnographic tracts. His global sensibility was delightfully elastic, treating every “Other” as a neighbor from whom one might borrow not a cup of flour, but a rhythm, a tuning, or a timbre. To be sure, Asian music and instruments were principal ingredients of his aural imagination, but his compositional recipes were entirely his own. In his Concerto for Pipa with String Orchestra, written for Wu Man, he doesn’t treat the *pipa* as a “traditional” instrument, but as a discovery, a protean prodigy capable of slipping in and out of any number of musical environments—from the percussive

thickets of *Three Sharing* to the Aeolian glades of *Wind and Plumb*, from a Neapolitan serenade to the hushed reverence of *Threnody*. In the extended finale, Harrison sends his soloist down the medieval Silk Road to join with other travelers in a rousing estampie, followed, no doubt, by a hearty stew of a most mysterious provenance.

The music of Carlos Chávez draws upon sources closer to home, including Mexican folk music and indigenous Indian elements from his own Creole background. As a composer, conductor, author, and organizer he was a central figure of Mexican cultural nationalism while at the same time forging important links to European and North American musical modernism. The primary intersection for these interests and influences was rhythm and percussion, for which his *Toccata for Percussion* serves as an outstanding example. The work was commissioned in 1942 by John Cage for his own percussion ensemble, which, however, proved unable to cope with the work’s extended drum rolls (the premiere took place in 1948 with members of the Orquesta Sinfónica de México).

*Toccata for Percussion* is written for six players performing on both standard and indigenous percussion instruments. The outer movements, which are in modified sonata form, feature a battery of drums in a virtuoso display of interlocking rhythmic patterns that introduce extended techniques such as covering the drum heads with chamois cloth. The central *Largo* is rhythmically more straightforward and contrasts nonpitched metal instruments with the pitched glockenspiel and xylophone.

Like Chávez, Alberto Ginastera incorporated folk and indigenous musical sources in his music in a wide-ranging oeuvre that includes concert works in most genres, ballet, opera, and film music. In his later years, Ginastera sought to synthesize these elements with twelve-tone and serial procedures as in his *Cantata para América Mágica* (1960). This



## PROGRAM NOTES

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work for dramatic soprano and a large percussion orchestra sets poems by Ginastera's first wife, Mercedes de Toro, that are inspired by pre-Columbian legends. Although this is one of Ginastera's first twelve-tone works, its serial procedures are balanced by folkloric elements, including a number of indigenous instruments among its large percussion forces.

The five vocal movements (1–3; 5–6) deal with nature, love, war, desolation, and prophecy, while the purely instrumental fourth movement is a skittery palindromic interlude, building from a hushed beginning toward a clustered twelve-note sonority before sinking back into silence.

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INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE)

Steven Schick, *ICE Artist-in-Residence*

Kyle Armbrust, *viola*

David Bowlin, *violin*

David Byrd-Marrow, *horn*

Kivie Cahn-Lipman, *cello*

Erik Carlson, *violin*

Claire Chase, *flute*

Jennifer Curtis, *violin*

Nathan Davis, *percussion*

Peter Evans, *trumpet*

Gareth Flowers, *trumpet*

Jacob Greenberg, *piano*

Rebekah Heller, *bassoon*

Nicholas Houfek, *lighting design*

Ross Karre, *percussion*

Katinka Kleijn, *cello*

Danielle Kuhlmann, *horn*

Daniel Lippel, *guitar*

Levy Lorenzo, *sound and electronics*

Michael Lormand, *trombone*

Campbell MacDonald, *clarinet*

Nicholas Masterson, *oboe*

Michael Nicolas, *cello*

Maiya Papach, *viola*

Dan Peck, *tuba*

Joshua Rubin, *clarinet*

Cory Smythe, *piano*

Alice Teyssier, *flute*

Nuiko Wadden, *harp*

Randall Zigler, *bass*

STAFF

Claire Chase, *flutist and Artistic Director (CEO)\**

Joshua Rubin, *clarinetist and Co-Artistic Director\**

Jonathan Harris, *Business Manager*

Ross Karre, *percussionist and*

*Production/digitICE.org\**

Rebekah Heller, *bassoonist and Individual Giving\**

Ryan Muncy, *saxophonist and Grants\**

Jacob Greenberg, *pianist and Education\**

Maciej Lewandowski, *Production and Operations*

*Associate*

Maro Elliott, *Executive Assistant*

Jesse Greenberg, *Development Assistant*

Alice Teyssier, *Marketing Assistant*

\* Denotes ICE Artist Partner

ICE's appearance at the 2015 Ojai Music Festival and Ojai at Berkeley are made possible by the generous support of The Andrew W. Mellon Foundation, The MacArthur Fund for Arts and Culture at the Prince Charitable Trusts, The New York Community Trust, A. N. and Pearl G. Barnett Family Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Aaron Copland Fund for Music, The Francis Goelet Charitable Lead Trusts, The Amphion Foundation, The Ann and Gordon Getty Foundation, The Concinnity Fund, the BMI Foundation, the Paul R. Judy Center for Applied Research at the Eastman School of Music, and the National Endowment for the Arts.

The OpenICE initiative is made possible through leadership support of The Andrew W. Mellon Foundation, The Booth Ferris Foundation, and New Music USA.

RENGA

VIOLIN

Isaac Allen

Tricia Lee Chen

Bridget Dolkas

Pierre Joubert

Kate Hatmaker

Batya MacAdam-Somer

Igor Pandurski

Wes Precourt

Hanah Stuart

Pei-Chun Tsai

Yvonne Shay

VIOLA

Angela Choong

Travis Maril

Michael Molnar

CELLO

Elizabeth Brown

Judith Hamann

Abe Liebhaber

BASS

Jory Herman

Matt Kline



Percussionist, conductor, and author **Steven Schick** (*Music Director*) was born in Iowa and raised in a farming family. For 40 years, he has championed contemporary music by commissioning or premiering more than 150 new

works. He was the founding percussionist of the Bang on a Can All-Stars (1992–2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000–2005). Mr. Schick is founder and Artistic Director of the percussion group red fish blue fish. Currently he is Music Director of the La Jolla Symphony and Chorus and, since 2011, Artistic Director of the San Francisco Contemporary Music Players. In 2012, he became the first Artist-in-Residence with the International Contemporary Ensemble. Mr. Schick founded and is currently Artistic Director of “Roots and Rhizomes,” a summer course on contemporary percussion music held at the Banff Centre for the Arts. He maintains a lively schedule of guest conducting, including appearances this season with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Nova Chamber Ensemble, and the Askol|Schönberg Ensemble. Among his acclaimed publications is a book, *The Percussionist’s Art: Same Bed, Different Dreams*, and numerous recordings of contemporary percussion music, including a three-CD set of the complete percussion music of Xenakis on the Mode label. Mode also released a companion recording on DVD of the early percussion music of Karlheinz Stockhausen in September 2014.

Mr. Schick is Distinguished Professor of Music at UC San Diego.

The CalArts *Sila Ensemble* is an outgrowth of the New Century Players: the faculty, student, and alumni ensemble in residence at

CalArts for over 25 years. In various configurations, the group has played at Japan America Theater, Zipper Hall, REDCAT, the Kennedy Center, and at Dartington Center for the Arts, England. Individual members have performed nationally and internationally as founding members of ensembles Partch (2015 Grammy Award-winner of Best Classical Compendium for Plectra and Percussion Dances), Vir2ual Cage, Formalist Quartet, Southland Ensemble, Isaura String Quartet, and Liminar. Members also perform regularly with Kaleidoscope Chamber Orchestra, wild Up, Southwest Chamber Music, The Industry, Knoxville Symphony, Sarasota Opera, Tucson Symphony Orchestra, Blackearth Percussion Group, XTET, the Lian Ensemble, Kim Richmond Jazz Orchestra, and the Los Angeles Philharmonic. Some of the most recent performances by members include the U.S. première of Stockhausen’s *Kathinka’s Gesang*, Los Angeles Opera productions *Ghosts of Versailles* and *!Figaro 90210!*, world première of Gloria Coates’s opera *Stolen Identity*, and tour of Pulitzer Award-nominated composition *Ten Freedom Summers* by Wadada Leo Smith. This great variety of achievements is a direct product of the variety encouraged at the Herb Alpert School of Music at CalArts. “A great school,” writes Dean David Rosenboom in his welcome letter to new students, “is one of ever-open musical possibilities. It is a fertile environment for the evolution of music-making as well as for the teaching and learning of music.”



*Armen Elliott*

The **International Contemporary Ensemble** (ICE), described by *The New York Times* as “one of the most accomplished and adventurous groups in new music,” is dedicated to reshaping the way music is created and

experienced. With a modular makeup of 35 leading instrumentalists, performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and strategies for audience engagement. ICE redefines concert music as it brings together new works and new listeners in the 21st century.

Since its founding in 2001, ICE has premiered over 500 compositions—the majority of these new works by emerging composers—in venues spanning from alternative spaces to concert halls around the world. The ensemble has received the American Music Center’s Trailblazer Award for its contributions to the field, the ASCAP/Chamber Music America Award for Adventurous Programming, and it was named Musical America Worldwide’s Ensemble of the Year in 2013. From 2008 to 2013, ICE was ensemble-in-residence at the Museum of Contemporary Art Chicago. ICE musicians serve as artists-in-residence at the Mostly Mozart Festival of Lincoln Center, curating and performing chamber music programs that juxtapose new and old music. In 2014, ICE began a partnership with the Illinois Humanities Council, the Hideout in Chicago, and the Abrons Art Center in New York to support the OpenICE initiative.

ICE has released acclaimed albums on the Nonesuch, Kairos, Bridge, Naxos, Tzadik, New Focus, New Amsterdam, and Mode labels. Recent and upcoming highlights include headline performances at the Lincoln Center Festival (New York), Aspekte (Austria), Acht Brücken Musik für Köln (Germany), Festival de Música de Morelia (Mexico), Teatro Amazonas (Brazil), and performances with the Nagoya Philharmonic and Seattle Symphony. ICE has worked closely with conductors Ludovic Morlot, Matthias Pintscher, John Adams, and Susanna Mälkki. Since 2012, conductor and percussion soloist Steven Schick has served as ICE’s Artist-in-Residence.

In 2011, with leading support from The Andrew W. Mellon Foundation, ICE created the ICElab program to place teams of ICE mu-

sicians in close collaboration with six emerging composers each year to develop works that push the boundaries of musical exploration. ICElab projects have been featured in more than one hundred performances from 2011 to 2014, and are documented online through ICE’s blog, and DigitICE, an online venue. In 2014, ICE launched the OpenICE initiative to bring the full scope of ICE’s programming and educational activities for free to broader audiences around the world.

ICE’s commitment to build a diverse, engaged audience for the music of our time inspired The Listening Room, an educational initiative for public schools without in-house arts curricula. Using team-based composition and graphic notation, ICE musicians lead students in the creation of new musical works, nurturing collaborative creative skills and building an appreciation for musical experimentation.

Read more at [ICEorg.org](http://ICEorg.org).



*The New York Times* calls **red fish blue fish** a “dynamic percussion ensemble from the University of California.” Founded 20 years ago by Steven Schick, the ensemble performs, records, and premieres works from the last 85 years of Western percussion’s rich history. Frequent artists at Ojai at Berkeley, red fish blue fish collaborated with George Crumb, Dawn Upshaw, and Peter Sellars to premiere the staged version of *The Winds of Destiny*. The group was also featured in 2012 and 2013 in music by John Luther Adams, John Cage, and Lou Harrison. Other recent projects include a world premiere of Roger Reynolds’s *Sanctuary* and the American premiere of James Dillon’s epic *Nine Rivers* cycle with the International Contemporary Ensemble (ICE). Other recent

collaborations were with eighth blackbird in performances of works by American icons such as John Cage and Steve Reich at the Park Avenue Armory in New York City. *The New York Times* called their “riveting” performance of John Cage the “highlight” of the program. Recordings of the percussion chamber music of Iannis Xenakis and Roger Reynolds on Mode Records have been praised by critics around the world. Red fish blue fish recently released, to great critical acclaim, the *Early Percussion Music of Karlheinz Stockhausen* on DVD and CD with Mode Records.



Cory Vinters

**Renga** is an ensemble of friends and colleagues from UC San Diego, the San Diego Symphony, and beyond. Led by Artistic Directors Kate Hatmaker and Steven Schick, Renga unites the most recent and provocative contemporary music with established classical repertoire in settings ranging from solos and small ensembles to full chamber orchestra. The 2014–2015 season included several premières and collaborations with ICE and Wu Man, as well as performances at the Carlsbad Music Festival, TEDx San Diego, UC San Diego, and the Ojai Music Festival. Taking its name from a thousand-year-old Japanese tradition of “shared writing,” Renga seeks to create a progressive forum of shared artistic vision, community outreach, and reflection on the impact of art on our lives. Renga is art for people.



French composer, percussionist, and theater director **Roland Auzet** defines himself as a stage writer. An artist and performer with many interests and talents, Mr. Auzet received the Chevalier des Arts et Lettres from the French government in 2007 for his remarkable body of work in contemporary music, circus, dance, opera, and theater. Mr. Auzet has collaborated with leading composers (Iannis Xenakis, Pierre Boulez, Luc Ferrari, Heiner Goebbels), circus artists (Jérôme Thomas, Mathurin Bolze), visual artists (Giuseppe Penone), choreographers (Angelin Preljocaj, François Raffinot, Merce Cunningham), and playwrights (Rainald Goetz, Eduardo Arroyo, Fabrice Melquiot, Laurent Gaudé).

Mr. Auzet studied music at the Conservatoire National de Marseilles, Rueil Malmaison, and Paris, and was invited by the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) to participate in the program Composition and Musical Computing in 1997. He was awarded first prize at the international music competition in Darmstadt and by the Marcel Bleustein Blanchet Foundation. Mr. Auzet has composed and produced 20 operas, plays, and musical works that have been premiered in national theaters and opera houses in France and abroad.



Flutist **Claire Chase**, a 2012 MacArthur Fellow, is a soloist, collaborative artist, and activist for new music. Over the past decade she has given the world premières of over 100 new works for flute, many of them tailor-made for her. In 2014, she began *Density 2036*, a project to commission, première, and record an entirely new program of pieces for flute every year until 2036, the 100th anniversary of the eponymous and seminal piece by Edgard Varèse. Also in the 2014–2015 season, Ms. Chase served as music director and soloist

in a series of performances of Salvatore Sciarrino's *Il Cerchio Tagliato dei Suoni* for four flute soloists and 100 flute "migranti."

Ms. Chase has performed throughout the Americas, Europe, and Asia, including débuts last season in Berlin, Frankfurt, Vienna, Paris, London, São Paulo, and Guangzhou. She has released three solo albums: *Aliento* (2010), *Terrestre* (2012), and *Density* (2013). In 2014, she was selected as an inaugural Fellow of Project&, with which she will premiere several new works exploring the relationship between language, music, and social interaction over the next several years.

Ms. Chase was First Prize-winner in the 2008 Concert Artists Guild International Competition. She co-founded the International Contemporary Ensemble (ICE) in 2001 and serves as the organization's Artistic Director and CEO in addition to playing over 50 concerts a year as an ensemble member. ICE has premiered more than 600 works since its inception and pioneered a new artist-driven organizational model that earned the company a Trailblazer Award from the American Music Center in 2010. Ms. Chase was also honored with *Crain's Business* "40 under 40" Award in 2013.

In 2013, Ms. Chase founded The Pnea Foundation, a nonprofit organization dedicated to the advancement of the flute and its repertoire in the 21st century through commissions, community engagement, cross-cultural and interdisciplinary collaborations, and advocacy.



Pianist **Gloria Cheng** is acclaimed as a discerning artist whose performances tap the emotional core of contemporary music. In recitals that explore significant interconnections amongst composers, Ms. Cheng has been presented by the Ojai Music Festival, Chicago Humanities Festival, William Kapell Festival, and the Tanglewood Festival of Contemporary

Music. She has appeared on leading concert series including Carnegie Hall's Making Music, Cal Performances, Saint Paul Chamber Orchestra's Engine 408, Stanford Lively Arts, and at (Le) Poisson Rouge.

In recital and on recording, Ms. Cheng celebrates the ineffable kinships that exist amongst contemporary composers. About her Grammy Award-winning 2008 disc, *Piano Music of Esa-Pekka Salonen, Steven Stucky, and Witold Lutoslawski*, *The New York Times* noted: "It's not just that Ms. Cheng plays these daunting pieces with such commanding technique, color and imagination. She has brought together works that fascinatingly complement one another." Such juxtapositions have guided each of Ms. Cheng's recordings, from her 1997 *Piano Music of John Adams and Terry Riley* on Telarc, to her Grammy-nominated 2012 release, *The Edge of Light: Messiaen/Saariaho*.

In 2015, Ms. Cheng launched *MONTAGE*, a recording and documentary film featuring works composed for her by today's greatest film composers. The film includes interviews with John Williams, Bruce Broughton, Don Davis, Alexandre Desplat, Michael Giacchino, and Randy Newman, along with footage from the concert premiere and composer-led recording sessions. The film premiered in various venues following the disc's February release on Harmonia Mundi USA.

In Los Angeles, Ms. Cheng has been a frequent guest on the Los Angeles Philharmonic Green Umbrella series, performing such works as Elliott Carter's *Double Concerto for Piano and Harpsichord* conducted by Oliver Knussen, John Cage's *Concerto for Prepared Piano*, and the world premiere of Esa-Pekka Salonen's *Dichotomie*, composed for and dedicated to her. She presents an annual recital on the Piano Spheres series, performing on both piano and harpsichord, and collaborates often with the Calder Quartet and on the Jacaranda Music series. Ms. Cheng plays an active advisory role for Piano Spheres, as well as for the Hear Now Festival of Los Angeles-based composers.



Ms. Cheng teaches at the Herb Alpert School of Music at UCLA, where she has initiated new courses that unite composers and performers. She is often invited to speak as an advocate for contemporary music, and in 2012 served as Regents' Lecturer at UC Berkeley. Ms. Cheng earned her B.A. in economics from Stanford University, followed by graduate degrees in music from UCLA and the University of Southern California.



Hailed by *The New York Times* as “a versatile, charismatic soprano endowed with brilliant technique and superlative stage instincts... indispensable to New York’s new-music ecosystem”

**Mellissa Hughes** enjoys a busy international career in both contemporary and early music.

A dedicated interpreter of living composers, Hughes has worked closely with Julia Wolfe, Michael Gordon, David Lang, Steve Reich, and Neil Rolnick, and has premiered works by David T. Little, Missy Mazzoli, Ted Hearne, Caleb Burhans, Christopher Cerrone, Jacob Cooper, and Frederick Rzewski, among others.

In the classical concert hall, she has performed Mozart’s *Vespers* and *Requiem* under the baton of Sir Neville Marriner, Handel’s *Dixit Dominus* with Sir David Willcocks, and the role of Dido under the direction of Andrew Lawrence King. Equally at home in front of a rock band, Ms. Hughes has received widespread acclaim in her role as lead vocalist of Newspeak, an amplified alt-classical band, and for her work with Missy Mazzoli’s *Victoire*.

In the 2013–2014 season, Ms. Hughes continues touring with John Zorn for Zorn@60 celebrations, singing his “Madrigals” and “Earthspirit” in Jerusalem, Paris, and at Alice Tully Hall in New York (having sung the works last season in Montreal, Ghent, Warsaw, at the Barbican in London, and at the Guggenheim New York.) She also stars in Jonathan Berger’s double-bill opera, *Visitations*, in a Beth Morrison Production/HERE production for Prototype 2014 at

Roulette, led by Christopher Rountree. Other highlights include a recital with pianist Lisa Moore for Kettle Corn New Music, a Steve Reich program with Alan Pierson and Alarm Will Sound at the Metropolitan Museum of Art, and a Reich/Bach program with Brad Lubman and SIGNAL at Miller Theatre.

Last season featured Ms. Hughes performing *Silver Threads*, a solo cycle written for her by Jacob Cooper on a bill with Corey Dargel at (le) Poisson Rouge; a New York City Opera début in John Zorn’s *The Holy Visions*; a Stanford Lively Arts performance with Alan Pierson and Alarm Will Sound; a national tour with Missy Mazzoli and Victoire; and a performance with Newspeak at Atlas in Washington, D.C.

Other recent dates include the world premiere of David T. Little’s *Am I Born*, a solo orchestral work written for Ms. Hughes, commissioned by the Brooklyn Philharmonic for Alan Pierson’s inaugural season as Music Director; a rapturously received MATA Festival performance of David Coll’s *Position, Influence*; the world premiere of Alex Temple’s *Liebeslied* with George Manahan and the American Composers Orchestra at Zankel Hall for the opening of the SONic Festival; a performance of Jonathan Berger’s one-act opera *Theotokia* with the St. Lawrence String Quartet and Pedja Mužijević for Stanford Lively Arts; a Weill Hall performance and Naxos recording of Mohammed Fairouz’s *Tahwidah* with the clarinetist David Krakauer; Bryce and Aaron Dessner’s multimedia song cycle *The Long Count* at the Muziekgebouw in Amsterdam for the Holland Festival; and the U.S. premiere of Adrian Utley and Will Gregory’s score for *The Passion of Joan Arc* as part of Lincoln Center’s 2011 White Light Festival.

Ms. Hughes’s discography includes albums on Nonesuch and New Amsterdam records, and *Shelter*, a video opera by Bang on a Can composers Michael Gordon, Julia Wolfe, and Pulitzer Prize-winner David Lang, released by Cantaloupe Music. She has also provided supporting vocals for *My Brightest Diamond*, *The National*, and *The Breeders*.

Based in Brooklyn, Ms. Hughes holds degrees from Westminster Choir College and Yale University.



**Jacob Nissly** is the Principal Percussionist of the San Francisco Symphony under the direction of Michael Tilson Thomas. Prior to his appointment in San Francisco, Mr. Nissly was the Principal Percussionist of the Cleveland Orchestra for two seasons and the Principal Percussionist of the Detroit Symphony Orchestra for one season. Previously, he was a member of the New World Symphony in Miami Beach for two seasons. He has performed with the Chicago Symphony Orchestra, Metropolitan Opera, Houston Symphony, and Saint Paul Chamber Orchestra. He can be heard on recordings with the San Francisco Symphony, Cleveland Orchestra, and St. Louis Symphony Orchestra. Mr. Nissly is an adjunct Professor of Percussion at the Eastman School of Music. He also spent two summers playing with the Verbier Festival Orchestra in Verbier, Switzerland, and two summers with the Pacific Music Festival in Sapporo, Japan. Mr. Nissly has taught classes at the Juilliard School, University of Michigan, Florida State University, Ohio State University, Indiana University, Northwestern University, Interlochen Center for the Arts, Cleveland Institute of Music, and the Verbier Music Camp.

Mr. Nissly holds a bachelor of music and jazz studies degree from Northwestern University, where he studied with Michael Burritt, James Ross, Paul Wertico, and Joel Spencer. He received his master of music degree from the Juilliard School, where he studied with Greg Zuber and Dan Druckman. He began his percussion studies with Woody Smith in Iowa and has also worked extensively with percussionist Michael Werner, Principal Percussionist of the Seattle Symphony.



**Joseph Pereira** enjoys a multifaceted career as a timpanist/percussionist, composer, and teacher. His work in all areas has been widely hailed for its creativity and virtuosity.

In 2007, Mr. Pereira was appointed principal timpanist of the Los Angeles Philharmonic by Esa-Pekka Salonen. He regularly appears as a solo percussionist in the orchestra's Green Umbrella new music series. Previously, he was the assistant principal timpanist/section percussionist of the New York Philharmonic, from January 1998 to September 2008. He currently runs the percussion studio at USC's Thornton School of Music and was on faculty at the Juilliard School from 2005 to 2013.

As a composer, Mr. Pereira's most recent commissions have come from Piano Spheres, pianist Vicki Ray, percussionist Colin Currie, the Miró Quartet, the Atlanta Symphony Orchestra, pianist Joanne Pearce Martin, and the Manhattan School of Music. In 2014, his piece *Strophé*, commissioned by Mr. Currie and the Miró Quartet, received its European première in Hamburg, with the Pavel Haas Quartet and Mr. Currie. In 2013, his string trio *Blur* was selected as one of the winners of the American Composers Forum of Los Angeles. In 2012, the Los Angeles Philharmonic premiered his Percussion Concerto with Mr. Currie as soloist. The work was programmed again the following season with Mr. Pereira as soloist with the Los Angeles Philharmonic and Gustavo Dudamel and performed in Los Angeles and at London's Barbican. Also in 2012, his quartet for amplified double basses was premiered on the Los Angeles Philharmonic's chamber series. Mr. Pereira's *Violin Partita*, performed by violinist Robert Gupta, was released by Yarlung Records in 2012, and his piece for percussion quartet, *Repoussé*, was recorded by the Los Angeles Percussion Quartet for Sono Luminus Recordings and received three 2013 Grammy nominations.





Described as “phenomenal and fearless,” Grammy-nominated pianist **Vicki Ray** is a leading interpreter of contemporary piano music. Known for thoughtful and innovative programming which seeks to redefine the piano recital in the 21st century, her concerts often include electronics, video, recitation, and improvisation. As noted by Alan Rich, “Vicki plans programs with a knack for marvelous freeform artistry...what she draws from her piano always relates in wondrous ways to the senses.” As a founding member of Piano Spheres, an acclaimed series dedicated to exploring the less-familiar realms of the solo piano repertoire, her playing has been hailed by the *Los Angeles Times* for “displaying that kind of musical thoroughness and technical panache that puts a composer’s thoughts directly before the listener.”

As a pianist who excels in a wide range of styles, Ms. Ray’s numerous recordings cover everything from the première release of Steve Reich’s *You Are (Variations)* to the semi-improvised structures of Wadada Leo Smith, and from the elegant serialism of Mel Powell to the austere beauty of Morton Feldman’s *Crippled Symmetries*. Recent releases include David Rosenboom’s *Twilight Language* on Tzadik Records and Feldman’s *For Piano and String Quartet* with the Eclipse Quartet on Bridge Records. Her 2013 recording of Cage’s *The Ten Thousand Things* on the Microfest label was nominated for a Grammy.

Ms. Ray’s work as a collaborative artist has been extremely diverse and colorful. She was the keyboardist in the California E.A.R. Unit and Xtet. Her chamber music contributions to the vibrant musical life in greater Los Angeles include frequent performances on the Dilijan, Jacaranda, and Green Umbrella Series. She performs regularly on the venerable Monday Evening Concert series and was featured in Grisey’s *Vortex Temporum* on the 2006 celebration of the re-birth of the series. Ms. Ray has been heard in major solo roles with the Los Angeles

Philharmonic, the Los Angeles Master Chorale, the San Francisco Contemporary Music Players, the German ensemble Compania, and the Blue Rider Ensemble of Toronto, with whom she made the first Canadian recording of *Pierrot Lunaire*. Ms. Ray made her last Ojai appearance in 2003 with Music Director Pierre Boulez.

She is head of the piano department at the California Institute of the Arts, where she has been on faculty since 1991. In 2010, she was awarded the first Hal Blaine Chair in Music Performance. For the past eight years, she has served on the faculty at the Bang on a Can summer festival at the Massachusetts Museum of Contemporary Art. Ms. Ray is a Steinway Artist.



**Joshua Rubin** is a founding clarinetist and the Co-Artistic Director of the International Contemporary Ensemble (ICE), where he oversees the creative direction of more than 60 concerts per season in the United States and abroad. As a clarinetist, *The New York Times* has praised him as “incapable of playing an inexpressive note.”

Mr. Rubin has worked closely with many of the prominent composers of our time, including George Crumb, David Lang, John Adams, George Lewis, Philippe Hurel, Kaija Saariaho, John Zorn, Magnus Lindberg, Steve Lehman, Nathan Davis, Tyshawn Sorey, and Mario Davidovsky. His interest in electronic music throughout his career has led him to work on making these technologies easier to use for both composers and performers. Mr. Rubin can be heard on recordings from the Nonesuch, Kairos, New Focus, Mode, Cedille, Naxos, Bridge, New Amsterdam, and Tzadik labels. His album *There Never is No Light*, available on ICE’s Tundra label, highlights music that uses technology to capture the human engagement of the performer and the listener.

In the past season he has been featured as a soloist with the Seattle Symphony (under Ludovic Morlot) and at the Mostly Mozart

Festival at Lincoln Center; in engagements with the Nagoya Philharmonic Orchestra and the Saint Paul Chamber Orchestra; and has given solo performances of new music in New York, Chicago, Los Angeles, São Paulo, Rome, and Berlin.

He received degrees in biology and clarinet from Oberlin College and Conservatory, and his master's degree from the Mannes College of Music. His clarinet studies were mentored by Lawrence McDonald, Mark Nuccio, and Yehuda Gilad.



Born into a family of theater and fascinated by connections between scene, text and music, **Wilifried Wendling** (*live video and electronic music producer*) has already realized about 15 multidisciplinary shows, presented in

many theaters and operas, on texts of Beckett, Camus, Nietzsche, Perec, Queneau, Jouet, Müller, and Boltanski. His musical compositions are also played on numerous stages and festivals. As a musician and/or video director, he collaborated with numerous artists of many disciplines. Mr. Wendling is at present director of the La Muse en Circuit, National Center of Musical Creation.



Recognized as the world's premier *pipa* virtuoso and leading ambassador of Chinese music, Grammy-nominated musician **Wu Man** has carved out a career as a soloist, educator, and composer giving her lute-

like instrument—which has a history of over 2,000 years in China—a new role in both traditional and contemporary music. Through numerous concert tours, Wu Man has premiered hundreds of new works for the *pipa*, while spearheading multimedia projects to both preserve and create awareness of China's ancient musical traditions. Her adventurous

spirit and virtuosity have led to collaborations across artistic disciplines allowing her to reach wider audiences as she works to break through cultural and musical borders. Her efforts were recognized when she was named *Musical America's* 2013 instrumentalist of the year, the first time this prestigious award has been bestowed on a player of a non-Western instrument.

Orchestral highlights of the 2014–2015 season include a performance of Lou Harrison's *Pipa Concerto* with the Knights, as well as Zhao Jiping's *Pipa Concerto No. 2* with the Canton Symphony Orchestra, Orchestre Philharmonique du Luxembourg, and Orlando Philharmonic Orchestra. In recital, Wu Man took a new program, "Journey of Chinese Pipa," to London, Sydney, and Dortmund. This solo recital explores the history of *pipa* repertoire, ranging from traditional folksongs to her own original compositions. A collaborator with Kronos Quartet for over 20 years, she rejoined the ensemble at Cal Performances to perform Terry Riley's *The Cusp of Magic*, which was composed on the occasion of the composer's 70th birthday. A principal member of the Silk Road Ensemble, she performed with the eclectic group in a concert with the New York Philharmonic.

Born in Hangzhou, China, Wu Man studied with Lin Shicheng, Kuang Yuzhong, Chen Zemin, and Liu Dehai at the Central Conservatory of Music in Beijing, where she became the first recipient of a master's degree in *pipa*. Accepted into the conservatory at age 13, her audition was covered by national newspapers and she was hailed as a child prodigy, becoming a nationally recognized role model for young *pipa* players. In 1985, she made her first visit to the United States as a member of the China Youth Arts Troupe. Wu Man moved to the United States in 1990 and resides with her husband and son in California.

Wu Man is managed exclusively by Opus 3 Artists ([www.opus3artists.com](http://www.opus3artists.com)).

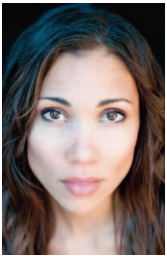
## BEYOND THE SCORE®



**Gerard McBurney** (*Director and Creative Director*) is a British composer and writer about music. Since 2006, he has been artistic programming advisor at the Chicago Symphony Orchestra and creative director of their Beyond the Score® series. In

this capacity, he had the good fortune to work closely with Pierre Boulez on a number of memorable occasions.

For more on Beyond the Score, please visit <http://csosoundsandstories.org/category/beyond-the-score>.



Actress **Anna Bowen** is thrilled to be performing at the 69th Ojai Music Festival. Her credits include the Broadway production of *101 Dalmatians*, as well as several off-Broadway productions, including *The Music of Motown*, *Rom and Julz*,

*Doubletime*, and *Wanda's World*. On the West Coast, she has appeared in *Les Misérables*, *RENT*, *Aladdin*, *Aida*, and *Evita*, among others, as well as with the Transcendence Theatre Company. She is also active on television, with credits including appearances on *Castle*, *Mixology*, *Law and Order SVU*, and *As the World Turns*. She can be seen around Los Angeles singing with the Overstreets New Orleans Jazz Band, the Melodies, and eclectic singer Lawrence Rothman. Her nonfiction book of interviews, *Me+You*, is available now, and her forthcoming work, *Being Biracial*, will be published next spring.



**Charlotte Cannon**, originally from Brighton, England, is a recent alumna of the Chicago College of Performing Arts. Since graduating last May, she has had the opportunity to collaborate on new works with the Chicago Symphony Orchestra, Lookingglass

Theatre Company, Chicago Children's Choir, Red Tape Theatre, the Inappropriate Theatre Company, and Fearless Theatre. She is represented by Stewart Talent.



Hailing from San Francisco, **Josephine Chan** (age eleven) started piano lessons at age six. She is currently a scholarship student in the Pre-College Division at the San Francisco Conservatory of Music, where she studies piano performance with CoreY McVicar. She was awarded top prize at the 2012 San Francisco Chopin Competition, and has enjoyed success at several competitions, including the 2015 Marilyn Mindell Piano Competition, the 2011 and 2013 Junior Bach Festivals, and the 2013 American Protégé International Piano Competition. Performance highlights include Carnegie Hall's Weill Recital Hall, the San Francisco Conservatory Fanfare Luncheon, San Francisco Conservatory Showcase Concert, and Lang Lang's 101 Pianists Workshop.



**Margaret Cook** is an actress living in Chicago, where she earned her B.F.A. in acting at Roosevelt University's Chicago College of Performing Arts. She would like to thank her friends and family for their support.

## FESTIVAL PARTICIPANTS

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A professional actor since the age of seven, **Colin Creveling** discovered ensemble-based circus while pursuing his passion for theater at the Chicago College for Performing Arts. Inspired by the instruction of Keland Scher,

David Kersnar, and Douglas Grew, he began working with Lookingglass Theatre Company in collaboration with the Chicago Symphony Orchestra. This union of theater and circus was the catalyst for the creation of the Inappropriate Theatre Company, an ensemble of physical actors and circus performers who develop large-scale spectacle performances and character-driven circus acts for shows and events within the city. Having spent the last three years on and off the road, from 150 shows at the largest beach resort in India to the country's foremost traveling youth circus, Smirkus, Mr. Creveling is elated to be working with his CCPA family.



**Joseph Galizia** is an actor, circus performer, performance artist, and rapper residing in Chicago. Since his graduation in 2011, he has had the pleasure of working with numerous theatrical venues, including Lookingglass Theatre Company,

Next Theatre Company, Black Ensemble Theater Company, Actor's Gymnasium, Chicago Children's Choir, Fox Valley Repertory, and several shows with the Chicago Symphony

Orchestra. He is delighted to be a part of such a marvelous production with his friends, and thrilled to be sharing Pierre Boulez's story with the world.



**Derek Herman** is a native of Portland who has since moved to the windy city of Chicago. While in Portland, Mr. Herman was in the West Coast premiere of *Speech & Debate* with Artists Repertory Theatre. His other appearances in the

Pacific Northwest include the Profile Theatre and Oregon Children's Theatre. Since moving to Chicago, he has performed with the Chicago Shakespeare Theater in *Since I Suppose*, as well as with the Artistic Home, Teatro Vista, and Raven Theater. Mr. Harman is founder and artistic director of Fearless Theatre. He holds a B.F.A. from the Chicago College of Performing Arts at Roosevelt University.



Growing up in the southwestern mountains of Colorado, **Nyle Kenning** has had the opportunity to experience nature in its infinite forms. He has been fortunate to have had perceptive, challenging, and loving teachers all his life.

Mr. Kenning lives in Chicago as an actor and theater artist where he pursues a greater understanding of Shakespeare, music, and the circus arts. He feels blessed to be a part of this great piece again.