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Piano provided through the courtesy of Yamaha Corporation of America, Keyboard Division.

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1999|2000

LOS ANGELES COUNTY MUSEUM OF ART

ENSEMBLE RESIDENCY CONCERTS

Leo S. Bing Theater | 7:30 p.m.
24 May 2000

CALIFORNIA EAR UNIT

Dorothy Stone, flute
Marty Walker, clarinet
Robin Lorentz, violin
Erika Duke-Kirkpatrick, cello
Amy Knoles, percussion
Arthur Jarvinen, percussion
Lorna Eder, piano
Vicki Ray, piano

Guest Artists:

Taryn Fiebig, voice
Don Preston, keyboard
Roberto Fernandez, bongos

Sound engineer:

Gregory Kuhn

California EAR Unit

PROGRAM

Bongo Lessons

The program will be performed continuously without intermission (approximately one hour, fifteen minutes). Please hold applause until the end of the concert.

A Man in a Room, Gambling #4 (1992) Text by Juan Muñoz Adapted by Arthur Jarvinen	<i>L.A. premiere</i>	Gavin Bryars
Bongo Lesson!	<i>World premiere</i>	Arranged by EAR Unit
00Opinions (2000)	<i>LA. premiere</i>	Matthew Rosenblum
It's Hot in Here (1999) Text by Charles Bukowski (courtesy of Black Sparrow Press) Concept: Dafna Naphtali		Amy Knoles
Various Works (realization <i>L.A. premiere</i>) Mesostic IV (read by John Cage from the Norton Lectures, 1989) Song Books I & II (1970) Sixty Two Mesostics Re Merce Cunningham (1971)		John Cage
(decent of the celestial monkey wrench) (2000) arr. for EAR Unit 1. between my breath 2. counting 3. my name 4. time 5. the corner window 6. o.k.	<i>World premiere</i>	Lindsay Vickery
Mister Bongo (2000) Music by Eve Beglarian, lyrics by Robin Lorentz and Terry O'Reilly	<i>L.A. premiere</i>	Arranged by Robin Lorentz
Knee Play 2 (1975) (version with text by Christopher Knowles)	<i>L.A. premiere</i>	Philip Glass
Frozen Warning (1968)		Nico Arranged by Arthur Jarvinen
Magic Cabaret of Doktor Schonberg (1988) (Movement 5 of "From the Other Side")		Donald Martino
Man in Room Gambling II #8 (1992)	<i>L.A. premiere</i>	Gavin Bryars
America Drinks and Goes Home (1968) Arranged by EAR Unit		Frank Zappa

This concert is funded in part by grants from Meet the Composer, with support from Meet the Composer, Inc., the National Endowment for the Arts, the Dayton Hudson Foundation, the Metropolitan Life Foundation, the California Arts Council and the City of Los Angeles Cultural Affairs Department.

The California EAR Unit is funded in part by grants from the City of Los Angeles Cultural Affairs Department, the Aaron Copland Fund for Music, the National Endowment for the Arts, the California Arts Council, BMI Foundation, the Virgil Thomson Foundation, the Ann and Gordon Getty Foundation, Betty Freeman and other generous supporters.

Post-concert reception in Bing Lobby

Nico was known as a famous top Parisian fashion model and starred in Fellini's "La Dolce Vita" before coming to Andy Warhol's Factory scene in the early 1960's. She toured with Warhol and the Velvet Underground as a chanteuse in the Happening "The Exploding Plastic Inevitable" and went on to make another half dozen albums most notably with John Cale.

Donald Martino, born Plainfield New Jersey in 1931 studied composition with Milton Babbitt, Roger Sessions and Luigi Dallapiccola. His music has attracted attention for its logical and profound structure, its careful concern with detail, its uncompromising, imaginative and organic use of timbre, but most especially for its beauty of line and sonority. He has been a member of the composition faculty at Yale University, Harvard University and the New England Conservatory of Music. Mr. Martino has been the recipient of many prize and awards including the Pulitzer Prize for Music in 1974 for his seminal chamber work "Notturmo."

Incoclastic rock musician/composer Frank Zappa defies all explanations.

NEXT CONCERTS:

Resistance Fluctuations 2000

Wednesday, May 31, 2000

8:00 pm in the Japanese Pavilion

Program will feature works by David Smeyers, Helmut Lachenmann, and Daniel Rothman.

Thursday, June 1, 2000

6:30 pm on LACMA Plaza

Program will feature Mark Trayle: True North and Vagrant Quartet and Navigational Electronics.

Thursday, June 1, 2000

8:00 pm LACMA in the Bing

Program will feature works by Helmut Lachenmann, Adrianna Hölszky, Michael Nyman, and Matthias Spahlinger.

PROGRAM NOTES

MUSIC, THEATER, AND THE WORD

or

bukowski's monkey wrenches shine like frozen drinks warning america have sex at home with bongos on its knee play violin and teach your bird to say

"Hello...Hello".

One of the first works the California EAR Unit learned and performed was *Pierrot Lunaire*. Charles Wuorinen, in his notes to the Nonesuch recording of *Pierrot* by Jan DeGaetani says of the work "we must realize that one of its most important aspects is in its unique marriage of text and tone, its dependence on word..."

Most of the composers who created the substance of our repertoire, shaped our understanding of music, and trained us in its execution - Subotnick, Cage, Kagel, Rzewski, Globokar, Zappa, Mosko - have a deep sense of the theatricality of music and the drama of performance. Our experimental tradition has always posited a definition of music embracing language, action, and visuals. And throughout its history the EAR Unit has presented many fully-staged theatrical works: Cage's *Theater Piece* and *Imusicircus*, Stockhausen's *Musik Im Bauch*, *TypOpera* with Eve Beglarian, *Amazonia* with Rachel Rosenthal, to name a few.

We haven't had the opportunity recently to mount a theatrical work on such a scale, and we have been missing that. So tonight we present a program of works stressing one particular link -perhaps the strongest one - between music and theater: the Word.

Without arguing a musicological justification I think people will make some connection between the lounge stuff and the text component, and also get a sense of a tip of the hat to an anachronistic style of music typical of a time also partly defined by the likes of my Helen Gurley Brown record, the bongo lesson, bird training records etc. I think they all sort of relate in a wacky almost surreal way. I always thought the lounge tribute was just sort of a tangent to an emphasis on pieces with text, that also happens to be trendy right now.

----Arthur Jarvinen

Gavin Bryars, born in 1943 in Goole, Yorkshire, is the most provocative and original member of an unusually gifted generation of composers. He started his career from an experimental position rare in British music, and has continued to chart a radical course while attracting an international following. His music is featured in the world's leading festivals and is recorded on Decca, ECM and Philips. In 1979 he formed the Gavin Bryars Ensemble with which he tours extensively. Nonetheless, he has remained steadfastly beyond the establishment--and always several degrees ahead of it.

Mathew Rosenblum was born in New York City in 1954. He earned advanced degrees in music composition at the New England Conservatory of Music and Princeton University. His works have been performed throughout the United States and Europe including the 1990 ISCM World Music Days in Oslo Norway, *De Ijsbreker* in Amsterdam, and at the Kitchen, Roulette and Miller Theater in New York City. His recent honors include a Pennsylvania Council on the Arts Composition Fellowship Grant (1994), a Fromm Foundation Commission (1993), a National Endowment for the Arts Composers Fellowship Grant (1992), a New York Foundation for the Arts Artists Fellowship Grant (1989), an American Composers Alliance 50th Anniversary Recording Award (1987), and commissions from Newband (1990), the Stony Brook Contemporary Chamber Players (1990), and pianist Loretta Goldberg (1987). He has also received awards and fellowships from the Rockefeller Foundation (1980), the New Jersey State Council on the Arts (1981), BMI (1978), the Institute of Contemporary American Music (1981), the MacDowell Colony (1987, 1989), the Djerassi Foundation (1987), and Yaddo (1987). His music has been recorded by *Speculum Musicae*, Newband, Loretta Goldberg, the California EAR Unit, and cellists Theodore Mook and Michael Finckel, and is published by C.F. Peters Corporation and the American Composers Alliance. He currently teaches composition and theory at the University of Pittsburgh.

Amy Knoles has headlined on major festivals throughout the world. Her music has been described as being of "frightening beauty, fascinating, complex..." Ms. Knoles, the 1996 ASCAP Foundation "Composer-in-Residence at the Music Center of Los Angeles", recipient of the "UNESCO International Prize for the Performing Arts-2000", and the 1999-2000 "Individual Artist Fellowship Award" from the City of Los Angeles Cultural Affairs Dept., is a performer/composer that stretches expectations and annihilates the limits of expression in music through her mastery of technique, which effortlessly glides from ancient exotic instruments to state-of-the-art electronic percussion controllers and interactive computer technology, while incorporating the sampled voices of poets and visual images... all presented

with the authority of a professional who tours globally, performing interactive computer music "the old fashioned way-with interpretive passion supported by controlled technique..." [L.A. Times] using an array of samplers, synthesizers, electronic drums, and MIDI Mallet Instrument. Ms. Knoles executive director of the California E.A.R. Unit, has worked with the Los Angeles Philharmonic New Music Group, Basso Bongo, John Cage, Don Preston, Frank Zappa, Morton Subotnick, Steve Reich, Tod Machover, Flea, The Paul Dresher Ensemble, Quincy Jones, Ensemble Modern, The Bang On A Can All Stars, and many others. Ms. Knoles has recorded for Sony Classics, Echograph, Barking Pumpkin, Voyager CD-ROM, New Albion, Nonesuch, New World, O.O. Discs, C.B.S., R.C.A., Relativity, and Crystal Records

Iconoclast, composer and philosopher, **John Cage** stands as one of the most important and influential composers of the 20th century. Prolific in his output, Cage created a body of work which has redefined the very nature of music as well as the relationship of composers, performers and audience to one another. By claiming that all sounds (whether electronic, acoustic, environmental, intentional or unintentional) are equally valid as resources for the concert hall, Cage enormously expanded the scope of possibilities available in contemporary music.

Lindsay Vickery (born 1965) has performed and composed since 1992 in the electronic music group Magnetic Pig, with Cathie Travers, Paul Tanner and Iain Grandage. He also founded a new music ensemble (1988-92) and the improvisation, style blending and electronics projects Satori (1991-4) and ScRaTcHsCrAtCh (1997-). Lindsay has a long association with new dance through work with Skadada, Chrissie Parrott, Douglas Dunn, Jim Hughes, Share Sight Dance Theatre, Buzz Dance Theatre, The Velvet Palace, 5 over 3, Hungry People and Dark Morning Dance Theatre. His works have been broadcast widely and published by Red House Editions and Magnetic Pig's own publishing label. In 1988 he was received a Sounds Australian award for his work with young composers and in 1995 was awarded a Churchill Fellowship to study interactive electronic music at CNMAT (Berkeley) and STEIM (Amsterdam). Lindsay has also performed with Amy Knoles, Stelarc, Robyn Archer, Jon Rose, Ross Bolleter, The Hive, Sea Horse Radio and Nova Ensemble.

Robin Lorentz, violinist for the California EAR Unit has enjoyed various forays into compositional realms as co-writer of published songs, jingles and currently a forthcoming book of ethnic encores for violin through leisure Planet Music Publishers. She has written and arranged for Penguin Audio Books (Stephen King) and also the Mabou Mines Theater Company in New York under the direction of Eve Beglarian. Ms. Lorentz has acted as concertmaster and soloist for Sonata Fe Pro Musica, the Ojai Festival, the Los Angeles Philharmonic Green Umbrella Series, and with EAR Unit pianist Vicki Ray, premiered John Adams' Road Movies for violin and piano at the Kennedy Center for the Library of Congress. Ms. Lorentz has toured internationally as improvisateur with Terry Riley and Khayal.

Eve Beglarian is a composer, performer, and audio producer whose work has been performed in the United States, Europe, Mexico, South America, Asia, and the Baltic States, and in the most mainstream concert halls and theaters as well as in clubs and lofts. Her chamber music has been commissioned and performed by the California EAR Unit, Relache, the Paul Dresher Ensemble, the Crosstown Ensemble, and the New York New Music Ensemble, among others.

Her performing duo, twisted tutu, with keyboard player Kathleen Supové, blends high technology with theater. In addition to her composing and performing work, Eve directs and produces audiobooks of authors including Stephen King and Anne Rice for Random House and Viking Penguin.

Born in Baltimore on January 31, 1937, **Philip Glass** discovered music in his father's radio repair shop. In addition to servicing radios, Ben Glass carried a line of records and, when certain sold poorly, he would take them home and play them for his three children, trying to discover why they didn't appeal to customers. These happened to be recordings of the great chamber works, and the future composer rapidly became familiar with Beethoven quartets, Schubert sonatas, Shostakovich symphonies and other music then considered 'offbeat.' It was not until he was in his upper teens did Glass begin to encounter more 'standard' classics. By 1974, he had composed a large collection of new music, not only for use by the theater company Mabou Mines (Glass was one of the co-founders of the company), but mainly for his own performing group, the Philip Glass Ensemble.

This period culminated in *Music in 12 Parts*, a three-hour summation of Glass' new music, and reached its apogee in 1976 with the Philip Glass/Robert Wilson opera *Einstein on the Beach*, the 4-1/2 hour epic now seen as a landmark in 20th-century music-theater. This work, the first in Glass's 'portrait' trilogy, was followed by *Satyagraha*, created for the Netherlands Opera in 1980, and *Akhmatov*, for the Stuttgart Opera in 1984. Other operas and music theatre works include *The Photographer* (1980), the *CIVIL warS* (1984), *The Juniper Tree* (1986), *The Making of the Representative for Planet 8* (1988), *The Fall of the House of Usher* (1988), *Hydrogen Jukebox* (1990), *The Voyage* (1992) commissioned by the Metropolitan Opera in honor of Columbus and, most recently, a chamber opera *Orphée* (1993) based on the film by Jean Cocteau.