

**INSIGHT WILD↑↑**

**REDCAT**

Wild Up

• **Julius Eastman: The Holy Presence**

Music

**March 29**

**8:30 PM**

**REDCAT**

Roy and Edna Disney CalArts Theater

**CALARTS**

California Institute of the Arts

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash people including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

## **ABOUT THE PROGRAM**

GRAMMY-nominated orchestral collective Wild Up presents an evening of works by maverick composer Julius Eastman as part of the *To the Fullest* festival. Wild Up cellist and Eastman scholar Seth Parker Woods performs *The Holy Presence of Joan d’Arc*—a live performance of one of the ten cello parts of the piece atop his recording of the other nine parts. This work is accompanied by Eastman’s seminal work *Prelude to The Holy Presence of Joan d’Arc* performed by soloist Dwight Tribble, followed by a new transcription of *That Boy* by Seth Parker Woods, composed by Eastman in 1974.

## PROGRAM

EASTMAN: *That Boy*

EASTMAN: *Prelude to The Holy Presence of Joan d'Arc*

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

## CREDITS

Wild Up

Sidney Hopson, *percussion*

Jodie Landau, *voice*

Josh Rubin, *clarinet*

Claire Brazeau, *oboe*

Erin McKibben, *flute*

Dwight Tribble, *voice*

Seth Parker Woods, *cello/arranger*

Recording produced, recorded, and mixed by

Lewis Pesacov

Produced in collaboration with Wild Up

Additional lighting direction by Brian Sea

Executive Producer for Wild Up: Elizabeth Cline

Production Director for Wild Up: Brian Sea

Artistic Director and Conductor for Wild Up:

Christopher Rountree

## ABOUT THE FESTIVAL

“What I am trying to achieve is to be what I am to the fullest—Black to the fullest, a musician to the fullest, and a homosexual to the fullest.” —Julius Eastman

The music of legendary collaborators Julius Eastman and Arthur Russell is singular and boundless. These are expansive, quintessentially queer pieces, in which every moment is full of choice. Their profound and personal sounds demand that performers become unabashedly themselves, merging and getting lost in the notes and rhythms, finding themselves again and again, and emerging whole and newly committed to self. This intrapersonal endeavoring is matched externally with musical structures that create profound belonging within a group.

*This project represents a landmark collaboration between LA Phil Insight, REDCAT, and Wild Up uplifting the legacies of these maverick artists.*

*LA Phil Insight is generously supported by Linda and David Shaheen. Explore more at [laphil.com/insight](http://laphil.com/insight).*

## **RELATED FESTIVAL PROGRAMMING**

*World of Echo: Julius Eastman and Arthur Russell*

(March 15 - May 4)

*Arthur Russell: 24 to 24 Music* (May 1 - 3)

*Please note: this program contains strong language.*

## **ABOUT THE WORKS**

**That Boy - Julius Eastman**

1973/74 Programme note:

*That Boy* was written in 1973/74. It is, in the composer's own words, "the second in a series of pieces that attempts to free the musician from the mechanical slavery that is the reproduction of a written score. At the same time, I have tried to give it a sound framework from which to work out not exactly ideas or situations, but rather musical problems to be solved during the time of a performance. Each musician has a melody that is unknown to each of the other musicians. Each musician must teach this melody to another musician by repetition, and the first musician must learn the melody of the second. The two musicians then have to combine the two separate melodies. Both musicians

then have to learn the combined melodies of the other pair in the group, and these separate melodies must become one. This process can be repeated according to the number of musicians employed.”

—Julius Eastman

Original world premiere:

Wittener Tage für neue Kammermusik (April 26, 1974)

S.E.M. Ensemble

Petr Kotik, *flute*

Jan Williams, *percussion*

Nora Post, *flute*

Julius Eastman, *voice*

## **The Holy Presence - Julius Eastman**

Scored for cello ensemble, Julius Eastman’s *The Holy Presence of Joan d’Arc* is a tour de force celebrating the beloved heroine of medieval France. Multimedia in nature, the work was originally composed at the request of choreographer Andrew deGroat and presented with live choreography at The Kitchen in 1981. When introducing the performance, Eastman offered a series of letters to Joan herself, one of which reads:

Dear Joan,

When meditating on your name I am given strength and dedication. Dear Joan, I have dedicated myself to the liberation of my own person firstly. I shall emancipate myself from the materialistic dreams of my parents; I shall emancipate myself from the bind of the past and the present; I shall emancipate myself from myself.

Joan of Arc was impoverished and illiterate, a complete unknown. Yet, through a series of visions she was divinely guided to become a warrior who would defy gender roles and lead her nation to victory during the Siege of Orléans in 1429. Through his *Nigger series*, including works like *Evil Nigger* and *Gay Guerrilla*, Eastman was claiming his Black and gay identities not only with pride but with a sacred militancy inspired by what he saw in Joan of Arc. In the original *Prelude*—which was improvised a cappella—he refers to three saints who were said to have visited Joan and compelled her heroism. Exploring various religious perspectives throughout his life, he, too, would find guidance through divine agency. Eastman's own description of this work resonates strongly

today in the wake of our national and global crises. He described *The Holy Presence...* as a warning against all organizational, governmental, and religious forms of oppression. “Even now in my own country,” he notes, “my own people, my own time, gross oppression and murder still continue.”

The original 1981 score for *The Holy Presence of Joan d’Arc* was tragically lost. However, Clarice Jensen took up the task of transcribing the surviving audio recordings in 2016. Working from Jensen’s transcription, Woods rendered a solo version for a multitracked cello, which was featured on Wild Up’s recently released *Julius Eastman Anthology Vol. 4: The Holy Presence*. For this live performance, Woods plays one cello part to nine other of his previous recorded tracks to bring a uniquely immersive experience of one of Eastman’s most radically spiritual works. The clarity and force of Woods’ cello bring a sonic power and inner commitment that is viscerally tangible and elevates Eastman’s voice.

—Matt Marble, 2025

**Runtime: Approx. 60 minutes, no intermission**

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**ROY AND EDNA DISNEY CALARTS THEATER**



## ABOUT THE ARTISTS

**Wild Up** is an LA-based orchestra collective that uplifts people and projects leading the way for music-making today. Called “a raucous, grungy, irresistibly exuberant... fun-loving, exceptionally virtuosic family” (*The New York Times*), Wild Up has been lauded as one of music’s most exciting groups by virtually every significant institution and critic within earshot. Artistic Director Christopher Rountree started the group in 2010 to eschew outdated ensemble and concert traditions by experimenting with different methodologies, approaches, and contexts. Their critically acclaimed, two-time GRAMMY-nominated Julius Eastman recording anthology has been celebrated as “a masterpiece” (*The New York Times*), “instantly recognizable” (*Vogue*), and “singularly jubilant..a bit in your face, sometimes capricious, and always surprising” (*NPR*).

GRAMMY®-nominated cellist **Seth Parker Woods** has established his reputation as a versatile artist and innovator, reimagining traditional works and commissioning new ones to propel classical music into the future. As *The New York Times* wrote, “Woods is an artist rooted in classical music, but whose cello is a vehicle that takes him, and his concertgoers, on wide-ranging journeys.”

He has collaborated with a wide range of artists

representing the classical, popular music, and visual art worlds and has been nominated for three GRAMMY® Awards, in 2023 and 2025 as a member of celebrated new music ensemble Wild Up, and again in 2024 for his autobiographical solo tour-de-force, *Difficult Grace* (Cedille 2023).

Woods was appointed to the Robert Mann Chair in Strings and Chamber Music in 2024 and serves on the artist faculty of the Music Academy of the West each summer. He holds degrees from Brooklyn College, Musik Akademie der Stadt Basel, and a PhD from the University of Huddersfield. | [sethparkerwoods.com](http://sethparkerwoods.com)

There are two enduring principles that are the reasons that **Dwight Tribble** claims are the reasons for his ability to stay in demand and relevant over his 40 year career: stay humble and hungry. Tribble remains an integral part of the fabric of the ever-thriving Los Angeles music scene and is known as the father of progressive vocal expression. Dwight has been the Executive Artistic Director of the iconic World Stage Performance Gallery in Leimert Park since 2013. He has 11 recordings under his own name and numerous credits as a sideman with many other notable artists.

**Julius Eastman (1940–1990)** was a composer, conductor, singer, pianist, and choreographer. A singular figure in New York City’s downtown scene of the 1970s and ’80s, he performed at Lincoln Center with Pierre Boulez and the New York Philharmonic and recorded music by Arthur Russell, Morton Feldman, Peter Maxwell Davies, and Meredith Monk. “What I am trying to achieve is to be what I am to the fullest,” he said in 1976. “Black to the fullest, a musician to the fullest, a homosexual to the fullest.”

Eastman was young, gay, and Black at a time when it was even more difficult to be young, gay, and Black. He swerved through academia, discos, Europe, Carnegie Hall, and the downtown experimental music scene. And in 1990, at age 49, Eastman died in Buffalo, New York, less than a decade after the New York City Sheriff’s Department threw most of his scores, belongings, and ephemera into the East Village snow.

## **REDCAT CREW**

**Lighting Programmer:** Alejandro Melendez

**Deck:** Jerrel Milan

**Audio Engineer:** Shivani Desai

**Audio Assistants:** Alex Melzer, Anthony Storniolo

**Q-Lab:** Natalie Nicholas

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**REDCAT.ORG**

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