

INSIGHT WILD↑↑

REDCAT

Wild Up

• **Arthur Russell: 24 to 24 Music**

Music

May 1 - 3

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 Arthur Russell's minimalist disco masterwork *24 to 24 Music* as part of the *To the Fullest* festival. Performed a number of times during Russell's life, this open-form jam for ensemble, percussion, keyboards, and voices bridges the seeming chasm between the new music community of Downtown New York and the popular dance music of the Loft.

Premiering at The Kitchen in 1979, the performance included Julius Eastman as performer and assistant to Russell — who also appeared on the later studio recording. Taking a cue from the unexpected dancing that broke out at the premiere, these performances will be presented in a transformed REDCAT theater that evokes the large-scale dance parties of Downtown New York as audiences are encouraged to dance and experience this work fully.

ROY AND EDNA DISNEY CALARTS THEATER

Wild Up

Darian Donovan Thomas, *violin / electronics*

Sidney Hopson, *percussion*

Max Jaffe, *drums*

Jodie Landau, *voice / percussion*

Marlon Martinez, *upright bass*

Lewis Pesacov, *guitar*

Christopher Rountree, *synths / voice / conductor*

Derek Stein, *cello*

Andrew Tholl, *violin / electronics*

M.A. Tiesenga, *saxophones*

Brian Walsh, *saxophones*

Mitchell Yoshida, *keyboards*

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

Special thanks to writer and historian John Brackett and his work Performing Arthur Russell's 24 to 24 Music: Historical and Critical Notes, which serves as the foundation for Wild Up's interpretation of 24 to 24 Music.

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.

Related Festival Programming: World of Echo:

Julius Eastman and Arthur Russell (March 15 - May 4)

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*). | IG: @wildup / wildup.org

Arthur Russell (1951–1992) was a cellist, vocalist, and composer known for his fusion of classical and popular music. Originally from Oskaloosa, Iowa, Russell traveled to the West Coast in 1970, joining a Buddhist commune and studying Indian classical composition at the Ali Akbar Khan College in Marin County. In 1971 Russell met and performed with Allen Ginsberg who brought him to New York for a recording session produced by John Hammond that also

included Bob Dylan, Perry Robinson, and Happy Traum.

Russell moved to New York in 1973 to study at the Manhattan School of Music. Quickly gravitating to the then burgeoning downtown music scene, Russell wrote and performed his minimal compositions, including the bubblegum pop-inspired “Instrumentals,” and was music director at The Kitchen in 1974, along with recording his own pop songs for John Hammond.

Throughout his life Russell collaborated with a who’s who of some of New York’s most influential artists including Christian Wolf, John Cage, Peter Gordon, Peter Zummo, Ernie Brooks, Jon Gibson, Mustafa Ahmed, Rhys Chatham, Jill Kroesen, David Byrne, Laurie Anderson, Larry Levan, Phillip Glass, Robert Wilson, Julius Eastman, Arnold Dreyblatt, Walter Gibbons, and Phill Niblock.

Russell’s music shifted dramatically in 1977 after an unexpected visit to a disco. Inspired by the sonic repetition and sense of community, Russell wrote and recorded some of the most influential records of the disco era including “Kiss Me Again,” “Is It All Over My Face,” and “Go Bang.” By 1984 Russell began stretching the boundaries of disco and composition, becoming entranced with echo, and its use in his own songwriting. The completed album, *World of Echo*, combined Russell’s rich composition skills with

echo, feedback, voice, and cello, and remains one of the most influential documents of the era as a work of timeless beauty.

When Arthur Russell died from complications due to AIDS in 1992, he left an overwhelming archive of unreleased material that has since been rereleased and compiled by Audika Records in association with Russell's partner Tom Lee. As a cellist, songwriter, composer, and disco visionary, Arthur Russell consistently challenged our expectations of what pop music could be.

UPCOMING AT REDCAT

Tania El Khoury and Ziad Abu-Rish: *The Search for Power*

May 29 - June 8

The Search for Power, a performance that places the audience in an intimate gathering, delves into the intersection between public utilities infrastructure, people's relationship to the state, and various popular mobilizations to shape both.

REDCAT CREW

Lighting Programmer/Deck: Jerrel Milan, Andrew Child

Audio Engineer: Cordey Lopez

Audio Assistants: Shivani Desai, Kensaku Shinohara

Stage Manager: Megan Crockett

REDCAT.ORG

REDCAT STAFF

Jacques Boudreau, Facilities and Production Manager

Jheanelle Brown, Film Programming

Chu-Hsuan Chang, Associate Technical Director, Lighting

Brent Charles, Box Office and Visitor Services Manager

Katy Dammers, Deputy Director and Chief Curator,
Performing Arts

Talia Heiman, Assistant Curator

Allison Keating, Deputy Director, Finance and Operations

Daniela Lieja Quintanar, Chief Curator and Deputy Director,
Programs

Lucio Maramba, Associate Technical Director,
Audio and Video

Adam Matthew-McMillen, Director of Production
& Technical Director

Naomi Oppenheim, Front of House Manager

João Ribas, Steven D. Lavine Executive Director of REDCAT
& Vice President for Cultural Partnerships

Rolando Rodriguez, Administrative Manager



KCRW is the Official Media Sponsor of REDCAT
@calartsredcat / **redcat.org**