

UPCOMING PERFORMANCES

November 20–22: Paul McCarthy and Damon McCarthy: *Caribbean Pirates*

December 3–7: David Gordon: *Trying Times (Remembered)*

December 8: Joan Jonas: Reading Culture through Dante and Aby Warburg

December 10: SCREAM 08: Vic Ray Electric

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FESTIVAL OF CONTEMPORARY DUTCH MUSIC: CALIFORNIA E.A.R. UNIT

November 16, 2008
8:30pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CALARTS



FESTIVAL OF CONTEMPORARY DUTCH MUSIC: CALIFORNIA E.A.R. UNIT

November 16, 2008

7:00pm

PROGRAM

Grab It! (1999)

Jacob ter Veldhuis

Schigolch (1990)

Diderik Wagenaar

Anyone can do it (2007)

Mayke Nas

INTERMISSION

Disco (1981)

Louis Andriessen

No. 34b (2003) *U.S. Première*

Richard Ayres

Pre-recorded material: long foam by Bob Bellerue

1) "Waltz". A secret waltz to be played in countries or at times when dancing is not permitted.

2) "Wallis (Chorale)". In memory of the Cornish painter Alfred Wallis (1855–1942)

mnemonist S (2006)

Yannis Kyriakides

California E.A.R. Unit: Phil O'Connor, clarinet; Vicki Ray, piano; Amy Knoles, percussion; Eric km Clark, violin; Erika Duke-Kirkpatrick, cello

These performances are funded in part by grants from The Netherland-America Foundation, The Consulate General of the Netherlands, the City of Los Angeles, Department of Cultural Affairs, The Aaron Copland Fund for Music, The James Irvine Foundation, LA County Arts Commission, the National Endowment for the Arts, the Argosy Foundation Contemporary Music Fund, BMI Foundation, Ann and Gordon Getty Foundation, the Amphion Foundation and other generous supporters.

PROGRAM NOTES

Grab It! (1999)

Jacob ter Veldhuis

Grab It! for tenor saxophone and boombox was composed November 1999 for Arna Bornkamp. As I grew up in the sixties with blues, jazz and rock, American music had a strong impact on my work. In *Grab It!* I tried to explore the "no-man's-land" between language and music. I believe that language is one of the origins of music. So in my opinion, the roots of a lot of Afro-American

with jazz, an important encounter at that time was with the music of Charles Ives, which taught him the value of inclusiveness. It also encouraged his tendency to attempt a synthesis between tonality and atonality, and to connect previously disparate systems of musical thought. Today Wagenaar feels that the notion of a "music of inclusion" can be seen as an important aspect of the new Dutch music as a whole

His music is closely linked with that of his friend Louis Andriessen and treats similar ideas in perhaps an even more rigorous manner. Though the ideas may be complex, they are always presented in a clear and straightforward manner. His other influences include Stravinsky, a key figure for the composers of the Hague school, but also importantly Monk and John Coltrane. His works include commissions for the ensembles Orkest de Volharding, Hoketus, Slagwerkgroep den Haag, Icebreaker and for the Concertgebouw Orchestra.

ABOUT THE PERFORMERS

The California E.A.R. Unit is a chamber ensemble dedicated to the creation, performance, and promotion of the music of our time. The Ensemble is composed of performers and composers who began with the goal of developing the first true repertory ensemble for new music in Los Angeles. The California E.A.R. Unit strives to achieve a flexibility and rapport within contemporary music, and earn an international reputation as one of America's finest contemporary chamber ensemble. The California E.A.R. Unit was founded in 1981. In its twenty-seven year history, the ensemble has presented concerts of electro acoustic and live interactive computer music, music theater, dance, and local and world premieres of over 500 chamber works. The E.A.R. Unit seeks to serve its home base of Los Angeles, reflecting the region's unique cultural diversity, and to represent Los Angeles and Southern California as its new music ambassadors to the world. The ensemble has consistently earned critical acclaim and has received awards for its contributions to the field of contemporary American music including the prestigious Letter of Distinction from the American Music Center in 1999.

The Unit has performed at major venues such as the Kennedy Center in Washington D.C, and Queen Elizabeth Hall in London. They have toured throughout the world: Brussels, Aspen, Kiev, Paris, Cologne, Tanglewood, New York, Boston, Minneapolis, San Francisco, Santa Fe, Amsterdam, Reykjavik, as well as to other domestic and international hot spots for new music. The ensemble has been featured in documentaries for the BBC and Japanese television, American and National Public Radio, the Canadian Broadcasting Corporation, Danish National Radio, and WGBH's "Art of the States".

From 1987 to 2004 the E.A.R. Unit was Ensemble-in-Residence at the Los Angeles County Museum of Art. Since then, they have been in residence at the Roy and Edna Disney/CalArts Theater (REDCAT) housed in the Walt Disney Hall Complex. The Unit has worked closely with many composers such as Elliott Carter, Steve Reich, Morton Feldman, John Luther Adams, Fred Frith, Tod Machover, Julia Wolfe, Louis Andriessen, John Cage, Mauricio Kagel, Michael Gordon, Charles Wuorinen, Morton Subotnick, and Alison Knowles, among many others.

The E.A.R. Unit has recorded for Nonesuch, New Albion, New World, Tzadik, O.O. Discs, Bridge, Crystal and Cambria labels. Recent CDs include: *GO* on the Echograph label, a recording of some of today's greatest living composers: John Adams, James Sellars, Frederic Rzewski, Julia Wolfe, and John

Bergamo; *SETTINGS*, chamber works of Pulitzer Prize-winning Los Angeles composer Mel Powell, and *Indigenous Music*, chamber works of Stephen "Lucky" Mosko.

Dutch avant pop composer JacobTV (aka **Jacob ter Veldhuis**, 1951) started as a rock musician and studied composition and electronic music at the Groningen Conservatoire, where he was awarded the Dutch Composition Prize in 1980. During the eighties he made a name for himself with melodious compositions, straight from the heart and with great effect. JacobTV is preoccupied with American media and world events and draws raw material from those sources. His work possesses an explosive strength and raw energy combined with extraordinarily intricate architectural design. In his so-called boombox works, he makes superb use of electronics, incorporating soundbites from political speeches, commercials, interviews, talk shows, TVangelists, and what-have-you—“urban songs” with a colorful mix of high and low culture.

Long queues at the box office for the four-day JacobTV Festival in Rotterdam in 2001 already attested to the growing popularity of this composer, both in the Netherlands and abroad. His works were recently performed by such orchestras as The Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra, the Russian State Academy Orchestra and the Dŭ'fcsseldorf Symfoniker, by ensembles like the Nederlands Kamerkoor, Aurelia Saxophone Quartet, Prism Quartet, New Century Quartet, Ruysdael Quartet, Electric Kompany and by soloists such as Branford Marsalis, James Galway, Arno Bornkamp, Claude Delangle, Margaret Lancaster, Andrew Russo, Kathy Supové, Kevin Gallagher and Evelyn Glennie. His boombox works, based on speech melody, have become world famous. Several choreographers worked with his music, like Hans van Manen, Nanine Linning, Dominique Dumais, Annabelle Lopez Ochoa and many others.

Early in his career, JacobTV strove to liberate new music from its isolation by employing a direct—at times provocative—idiom that spurns “the dissonant”, which in TV’s view reflects a completely devalued means of musical expression. Standing up to what he called the “washed-out avant garde”, made him a controversial figure in certain circles. “I pepper my music with sugar,” he says. His “coming-out” as a composer of ultra-tonal, mellifluous music reached its climax with the video oratorio *Paradiso*, premiered one day after 9-11 and released on DVD, CD and SACD by Chandos. At the Holland Festival 2005, the première of ...NOW... for stereophonic orchestra, with live triggered videos by Jaap Drupsteen, performed by the Royal Concertgebouw Orchestra, received standing ovations.

With hundreds of performances and broadcasts worldwide each year, JacobTV is one of the most-performed European composers. Several portrait concerts have taken place in Brussels, Cologne, and Amsterdam. In May 2007 a three-day JacobTV Festival took place at the Whitney Museum of American Art in New York. At the same time a box-set trilogy was released containing 12 hours of audio and video, on bastamusic.com.

Diderik Wagenaar has lived and worked all his adult life in The Hague. Born to a musical family that includes Johan Wagenaar, he began playing piano at the age of eight and by the time he was fourteen had set his sights on a musical vocation. As a teenager in the early 1960s he loved Renaissance music, Bach, Ravel, and Thelonious Monk; at the age of eighteen he began studying music theory with Jan van Dijk, Hein Kien and Rudolf Koumans and piano with Simon Admiraal at the Royal Conservatory in The Hague. As a composer he is essentially self-taught. It was during his student years in the mid-60s that Wagenaar began to develop as a composer. Although fascinated by the concerts given by Pierre Boulez and Bruno Maderna with the Hague Philharmonic, he admits to having “no real grip” at that time on the musical avant-garde, and began to look around for other starting-points for his own music. In addition to his fascination

music can be found in the spoken word. The musical quality of speech is increased by the power of emotion, which is one of the reasons I use audio from people in extremely emotional situations. *Grab It!* is based on voice samples from prisoners under life sentences. Their world, on the fringe of society, with its heartbreaking verbal assaults, moved and inspired me. The rough vitality of these shouting men formed a perfect unity with the harsh and powerful sound of the tenor saxophone. The meaning of the lyrics becomes gradually clear during the piece, as well as the hopeless situation for the prisoners. In jail, suicide is not uncommon: “He tied one end around the pipe, and he hung himself. So he went out the back door wrapped up in a green sheet with a tag on his toe ... You lose everything!” Death row is a metaphor for life. Yet the piece is not just sad, but can also be understood as a “memento vivere”. Life is worth living: Grab it!

Schigolch (1990)

Diderik Wagenaar

Schigolch (titled after the character in Berg’s *Lulu*) features the ensemble playing mouth organs and singing nasal chorales. The piece is based on two lines from the opera:

Lulu: Und die Harmonika?

Schigolch: Hat falsche Luft, wie ich mit meinem Asthma.

Anyone Can Do It (2007)

Mayke Nas

Anyone Can Do It is a simple, amusing, apparently complex, intellectual, exclusive and indispensable performance piece inspired by a *Fluxus Manifesto* (1965) by George Maciunas:

Fluxmanifesto on fluxamusement—vaudeville—art? To establish artist’s nonprofessional, nonparasitic, nonelite status in society, he must demonstrate own dispensability, he must demonstrate selfsufficiency of the audience, he must demonstrate that anything can substitute art and anyone can do it. Therefore this substitute art-amusement must be simple, amusing, concerned with insignificances, have no commodity or institutional value. It must be unlimited, obtainable by all and eventually produced by all. The artist doing art meanwhile, to justify his income, must demonstrate that only he can do art, art therefore must appear to be complex, intellectual, exclusive, indispensable, inspired. To raise its commodity value it is made to be rare, limited in quantity and therefore accessible not to the masses but to the social elite.

Disco (1981)

Louis Andriesse

Disco for violin and piano was written in 1981 on a commission from the Dutch government. The outer sections of the work occupy the sound environment of the “hyper-instrument” created when both instruments play in unison, while the static inner section explores the ringing overtones of sympathetic strings in the piano.

No. 34b (2003) *U.S. première*

Richard Ayres

This piece was commissioned by the Continuum Ensemble in Toronto and is an arrangement of two of the pieces from No. 34 album for solo cello.

mnemonist S (2006)

Yannis Kyriakides

The inspiration for this piece comes from two sources: Aleksandr Luria’s *The Mind of a Mnemonist*, which is based on a case study of the Russian mnemonist Solomon V. Shereshevskii (1886–1958). The text used in this piece centers around a recollection of the memory system he used in a performance in 1936 where he had to recall a large series of syllable permutations, like VA NA MA SA, which were read to him only once. The text gives us a glimpse of the narratives he created in his mind to recall an abstract and seemingly random series of symbols. The other source and the

inspiration for the 4-tone melodic character of the music is Simon, a cult electronic memory game from the '80s. This was a game unit with four large buttons, in red, blue, green and yellow, each connected to a musical tone. The player must follow an accumulating sequence of these buttons. Game play ends when the player makes a mistake. This piece was originally written for the ASKO Ensemble with financial support from the Netherlands Fonds voor de Scheppende Toonkunst. This reduced ensemble version was made at the request of the E.A.R. Unit.

ABOUT THE COMPOSERS

Louis Andriessen was born in Utrecht into a musical family. He originally studied with his father and Kees van Baaren at the Royal Conservatory of The Hague, before embarking upon two years of study with Italian composer Luciano Berio in Milan and Berlin. Since the early 1970s he has refused to write for conventional symphony orchestras and has instead opted to write for his own idiosyncratic instrumental combinations, which often retain some traditional orchestral instruments alongside electric guitars, electric basses, and congas. Andriessen's mature music combines the influences of Igor Stravinsky, jazz, and American minimalism. His harmonic writing eschews the consonant modality of much minimalism, preferring post-war European dissonance, often crystallized into large blocks of sound. Large-scale pieces such as *De Staat* (Republic, 1972–76), for example, are influenced by the energy of the big band music of Count Basie and Stan Kenton and the repetitive procedures of Steve Reich, both combined with bright, clashing dissonances. Andriessen's music is thus anti-Germanic and anti-Romantic, and marks a departure from post-war European serialism and its offshoots. He has also played a role in providing alternatives to traditional performance practice techniques, often specifying forceful, rhythmic articulations, and amplified, non-vibrato singing.

The former English cricket star **Richard Ayres** was born in Cornwall in 1965 and at the age of fourteen ran away from home to become second cabin boy aboard *The Redshank*, a merchantman exporting china-clay from the central American Realquetas Islands. Under the critical guidance of the enlightened Captain James "Purple Inch" Stanshaw the crew formed an experimental arts group that avidly read and analyzed books such as Joyce's *Finnigans Wake*, and most importantly for Ayres, performed the music of John Cage and works by composers associated with the Fluxus movement. It wasn't long before Ayres and other crew members attempted to write their own music and the Redshank Collective's performance *336 Piano Deconstructions* (for pianos and cliff-divers), performed in Acapulco, was considered by many in the audience to be one of highest achievements in the field of performance art.

Ayres is currently undergoing an intensive training for the Indian Government-sponsored manned flight to Mars planned for 2012, and will not only be responsible for choosing all the listening material for the three-year flight, but will be setting up the Martian Sonic Research Center (MARSON), a working replica of IRCAM in Paris. MARSON will host summer schools for gifted students, and established composers may apply to live for one year (extendable to a maximum of five years) in this creative haven away from the demands and stress of their earthly careers.

Yannis Kyriakides was born in Limassol, Cyprus in 1969, emigrated to Britain in 1975 and has been living in the Netherlands since 1992. He studied musicology at York University, and later composition with Louis Andriessen. Currently he lives in Amsterdam, is married, and has two boys. As a composer he strives to create new forms and hybrids of media, synthesizing disparate

sound sources and exploring spatial and temporal experience. He has focused in the majority of his work on ways of combining traditional performance practices with digital media. The sensory space where music happens is a particular preoccupation, and to this end, a way of bypassing the conventional structures of how music is presented is sought. The question of what music is actually communicating is also a recurring theme in his work and he is often drawn to the relation between emotion and language and how that defines our experience of music.

He has written over seventy compositions; recent large-scale works include the multimedia operas *The Buffer Zone*, *Spinoza (or The Thing Like Us)*, *Escamotage* (FNM Staatsoper Stuttgart), *An Ocean of Rain* (Cryptic), multimedia concert works such as *The Queen is the Supreme Power in the Realm* (MusikFabrik, Koln Triennale), *Mnemonist S* (ASKO) and *Dreams of the Blind* (Ensemble MAE). Prizes have included the Gaudeamus Prize in 2000 for *a conSPIracy cantata*, and an award at the Prix Ars Electronica 2006 for *Wordless* (12 sound portraits). In 2007 he was composer-in-residence at the Huddersfield Contemporary Music Festival. He runs a label for experimental electronic music, UNSOUNDS, is artistic director of Ensemble MAE, and teaches composition at the Royal Conservatory in Den Haag.

Mayke Nas (Netherlands, 1972) studied piano and composition with Martijn Padding, Daan Manneke, Alexandre Hrisanide and Bart van de Roer at the conservatories of Amsterdam, Tilburg and The Hague. With the generous support of Prins Bernhard Cultuurfonds and Fonds voor de Podiumkunsten she was able to continue her studies for a few months in 2003–2004 with Warren Burt in Melbourne, Australia. She received commissions from, among others, Dutch Fund for the Creation of Music, Festival November Music, Schönberg Ensemble, Orkest de Volharding, Ensemble Aleph, the Dutch Student Chamber Orchestra, Percussiongroup The Hague and the Royal Concertgebouw Orchestra. In 2004–2006 she was composer-in-residence with the Nieuw Ensemble. During the summer of 2005 she spent three months as artist-in-residence in Aldeburgh, England supported by a scholarship from Arts Council England as part of the Pépinières Map XXL program. In 2003 and 2006 she took part in the European interdisciplinary workshop 'Ziel 1 = Kunst' in Oslip, Austria as representative of the Netherlands.

For her piece (*w*)*here*, written for the ASKO Ensemble and co-commissioned by Festival November Music & Fonds voor de Scheppende Toonkunst, she was awarded the Matthijs Vermeulen Prize of Encouragement 2003. From the Prins Bernhard Cultuurfonds she received the Anjer Muziekprijs 2005 during Traces Festival, on which occasion she wrote *La Chocolatière Brûlée* for the Nieuw Ensemble. Theatre, video, text and choreography are often an integral part of her compositions. In 2001 she made the scenographic work *DiGiT It/m10* in collaboration with graphic designer Annelys de Vet, bassoonist Alban Wesly and violinist Bas Wiegers; in 2003 she wrote the monologues *One Way Bedroom* for harpsichord, interactive electronics and text projections, followed by *Dido*, for double bass, voice and slide projector, the latter two pieces staged by Adelheid Roosen. In 2005 she adapted *I Delayed People's Flights By Walking Slowly In Narrow Hallways* for four players, four chairs and four amplified chalkboards with live electronics from Peter Handke's play *Self-Accusation* for Percussion Group The Hague in collaboration with Wouter Snoei. More recently, in 2006, she revived the concept of audience participation in the Fluxus-inspired performance piece *Anyone can do it* for six completely unprepared players, not necessarily gifted with any musical talent. Between 1997 and 2007 she programmed the series of contemporary chamber music concerts DE LINK in Tilburg.