

performs in Los Angeles while pursuing her doctorate in contemporary flute performance at the University of California, San Diego.

**Andrew Tholl** is a violinist and composer from Phoenix, Arizona. As both a soloist and chamber musician, he is dedicated to the performance of new music as well as the collaborative process between composer and performer. Compositionally, his interest lies in the exploration of the passage of time, the physicality of making music, noise, nostalgia, and the merging of diverse musical styles. Andrew lives in Los Angeles, where he is involved with music for concert halls, art galleries, films, puppet shows, bars, garages, and bedrooms.

**T.J. Troy** combines an eclectic knowledge of percussion with his innate musicality to create a distinct and powerful voice in the world of contemporary percussion, as a member of many high-caliber ensembles and as a soloist. Currently on the faculty at Citrus College, T.J. has taught classes and workshops at the California Institute of the Arts, La Sierra University, and the Oakwood School. T.J. is an active performer and composer for television and film; recently, he was awarded the Gaia Award from the Moondance International Film Festival, for his score to Den Serras' film, "Seven Swans." Currently living in Los Angeles, T.J. has performed extensively throughout the United States and worldwide, and maintains a rigorous performance schedule throughout the year.

**Mark Trayle** works in a variety of media including live electronic music, installations, improvisation, and compositions for chamber ensembles. Performances and exhibitions include Ars Electronica, t-u-b-e (Munich), DEAF (Rotterdam), Resistance Fluctuations (LA), net\_condition (ZKM Karlsruhe), Sea and Spacce (LA), Pro Musica Nova, Format5 (Berlin), Inventionen (Berlin), and Resonant Forms (LA). His music has been performed by Champ D'Action, Ensemble Zwischentöne, Kammerensemble Neue Musik Berlin, and Ensemble Mosaik. Recent collaborators include Muhai Richard Abrams, Jason Kahn, David Behrman, Andrea Neumann and Sabine Ercklentz, Toshimaru Nakamura, Wadada Leo Smith, and The Hub.

## UPCOMING PERFORMANCES AT REDCAT

### May 9

Idyllwild Arts Academy Orchestra

### May 16

Ring Festival LA: *Considering Wagner* featuring Villa Aurora Composers-in-Residence

### May 20–23

Lionel Popkin: *There is An Elephant in This Dance*

### June 2–3

Partch: Even Wild Horses

# PARTY FOR BETTY!

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MAY 5, 2010 | 8:30 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

# PARTY FOR BETTY!

Wednesday, May 5, 2010 | 8:30pm

## PROGRAM

### **3 Two-Part Studies (1940)**

Danny Holt, piano

### **Three Intrusions (1950)**

John Schneider, guitar; Erin Barnes, Diamond Marimba

### **Four Systems (1954)**

Ulrich Krieger, saxophone; Stuart Fox, guitar; Clay Chaplin, Mark Trayle, laptops

### **Serenade for Guitar and Percussion (1978)**

John Schneider, guitar; T.J. Troy, percussion

### **Song 'n' Dance for Harry Partch (1999)**

Movement 2: "Mallets in the Air"

Erin Barnes, Diamond Marimba; Buckaroo Antlers Ensemble: Orin Hildestad, Eric km Clark, Cassia Streb, April Guthrie, string quartet

– Intermission –

### **Freeman Etudes (1977–1990)**

Etude #2, Andrew Tholl, violin

Etude #16, Andrew McIntosh, violin

### **King of Denmark (1964);**

Lydia Martín, percussion

### **Six Pieces for Trombone and Piano (1999)**

Matt Barbier, trombone; Joshua Foy, piano

### **Guero (1970/88)**

Emi Tamura, piano

### **Vermont Counterpoint (1982)**

Christine Tivolacci, flute

Selections from **John Cage's Song Books (1970)** will be performed by Paul Berkolds, Jacqueline Bobak, Mark Bobak, and Carmina Escobar between works and during intermission.

### **Conlon Nancarrow (1912–1997)**

### **Harry Partch (1901–1974)**

### **Earle Brown (1926–2002)**

### **Lou Harrison (1917–2003)**

### **James Tenney (1934–2006)**

### **John Cage (1912–1992)**

### **Morton Feldman (1926–1987)**

### **György Kurtág**

### **Helmut Lachenmann**

### **Steve Reich**

**Ulrich Krieger** is a composer, performer, and improviser living in California. He studied saxophone, composition and electronic music. Krieger has developed an "acoustic electronics" approach to playing saxophone and composition. He works in experimental and electronic music, noise, improvisation, rock, and metal, collaborating with: Lou Reed, Lee Ranaldo, Thomas Köner, Phill Niblock, Radu Malfatti, and more. He teaches composition at CalArts. [www.ulrich-krieger.com](http://www.ulrich-krieger.com)

**Lydia Martín** is currently a BFA-4 percussionist at CalArts. There she has studied a large array of percussion including jazz vibraphone, Balinese gamelan, and hand drums from around the world. In 2005 she was a guest artist on the NPR radio show "From the Top", which highlights student musicians. After graduation Lydia plans to study for her Masters degree in composition. For more information check out her website [jazzlyd.com](http://jazzlyd.com)

Violinist, violist, and composer **Andrew McIntosh** focuses primarily on performing and expanding the repertoire of compelling and experimental music. McIntosh is a member of the Formalist Quartet, which is also dedicated to adventurous and relevant repertoire and regularly performs around the country. A native of rural northern Nevada, McIntosh is currently based in Los Angeles where he enjoys a large and frequently unexpected variety of performing, recording, teaching, and composing activities. For more info please visit Plainsound Music Edition at [www.plainsound.org](http://www.plainsound.org).

**John Schneider** is a Latin Grammy-nominated guitarist, composer, author and broadcaster whose weekly television and radio programs have brought the sound of the guitar into millions of homes. He has released over a dozen recordings of solo and chamber music, is the director of Partch, the founding artistic director of MicroFest, ([www.MicroFest.org](http://www.MicroFest.org)), and his radio show *The Global Village* can be heard weekly on Pacifica Radio's KPFK at 90.7-fm in Los Angeles & worldwide at [www.kpfk.org](http://www.kpfk.org).

**Cassia Streb** is a Los Angeles-based violist, improviser and composer. She is active in the field of contemporary and experimental music, performs regularly as a soloist and a chamber musician, and collaborates with a variety of artists from many disciplines. She performs with the Vinny Golia String Ensemble, the California E.A.R. Unit, Wadada Leo Smith's Silver Orchestra and Guthrie & Streb. Cassia is also sought after as a soloist, particularly for her interpretation of modern scores and microtonal works, and she collaborates with many artists from the fields of electronic music, western classical instruments and composes for theatre, dance and film.

**Emi Tamura** studied art and then music, receiving her Bachelors of Music and Masters of Music in piano performance at San Francisco State University under the tutelage of Roger Woodward, and studying chamber music with the Alexander String Quartet. She is in her first year at CalArts working on a second Masters degree, further exploring new music as well as composition and improvisation, and enjoys participating in multi-media collaborations.

**Christine Tivolacci** is a flutist who is devoted to the performance of contemporary and experimental music. She has had the pleasure of working with many renowned composers, such as Christian Wolff, Steve Reich, Michael Finnissy, Clarence Barlow and Larry Polansky and has premiered works by James Saunders, Michael Pisaro, Chiyoko Slavnics, Jürg Frey and Laurence Crane. She currently lives and

computer music and digital media for various universities and electronic arts groups in California and has been composer-in-residence at the Center for Contemporary Music at Mills College and at STEIM in Amsterdam. He is currently the Technical Director for the Computer Music and Experimental Media Studios at The California Institute of the Arts and a member of the composition faculty. <http://music.calarts.edu/~cchaplin>

Accomplished Canadian-born violinist and composer **Eric km Clark** is an avid supporter and performer of new and experimental music. He has worked with artists such as Guy Madden, James Tenney, Butch Morris, Han Bennink, Michael Pisaro, and Larry Polansky, among many others. Mr. Clark also co-founded and co-directs *the wulf* in downtown Los Angeles, an experimental arts venue that presents free shows open to the general public.

**Carmina Escobar** is a versatile singer from Mexico City who has collaborated in several projects that explore a diversity of sonorous languages including medieval music, opera, contemporary music, folk music, electronic music, and experimental trends involving interdisciplinary art and multimedia. She was awarded the Estudios en el Extranjero Scholarship sponsored by the Fondo Nacional para la Cultura y las Artes, and presently is completing her MFA degree at the California Institute of the Arts.

**Stuart Fox** plays nylon string, electric, and MIDI guitars and Renaissance Lute, French Baroque Lute, and Theorbo, in music from the Middle Ages to the present. He has been on the faculty at CalArts since 1973.

**Joshua Foy** (Performer/Composer – MFA 2) has written pieces for the concert hall and films which have traveled the festival circuit. This year Josh had two premieres of his work, Modules! and ‘fflicted tree. As a pianist, Josh has worked on a myriad of different projects including Steve Reich’s *Music for 18 Musicians* and *Piedra del Sol*, a theatrical work he co-composed.

**April Guthrie**, a Kansas City native and now Los Angeles-based cellist, is dedicated to performance and collaboration with artists of all genres. Her focus on contemporary music has brought her to work directly with Louis Andriessen (“La voce”), Muhal Richard Abrams, Vinny Golia, Joan LaBarbara, Libby Larsen, Mario Lavista, Stephen L. Mosko, Michael Pisaro, David Rosenboom, James Tenney, Wadada Leo Smith, Christian Wolff, and John Zorn. Guthrie’s musical style is also influenced by studies with the renowned Javanese composer Djoko Walujo WP. Her recent work includes recordings and tours with Patrick Park; Seawolf; Spiritualized; SpringSummer; Moira Smiley & VOCO; Miroslav Tadic, guitar, and Rade Serbedzija; and Wendy & Lisa (NBC’s Heroes). Other projects include a cello/viola duet Guthrie & Streb, and The Walcott Sextet, a vocal quintet/cello specializing in the music of Georges Aperghis.

**Danny Holt** specializes in performing contemporary works, 20<sup>th</sup>-century music, and obscure and neglected repertoire from past centuries. In addition to championing the works of emerging composers, Holt has worked with composers such as Steve Reich, Louis Andriessen, Christian Wolff, James Tenney, David Lang, Michael Gordon, and Augusta Read Thomas. His CD, *Fast Jump* (Innova Recordings) was selected by WNYC’s *New Sounds* as one of the best new releases of 2009, and *Gramophone* called it “a compelling showcase for Holt’s innate virtuosity and gregarious temperament.” Holt resides in Los Angeles, where he is an active freelance performer and educator, and he serves on the faculty of the Herb Alpert School of Music at CalArts. [www.dannyholt.net](http://www.dannyholt.net)

## ABOUT BETTY FREEMAN

“Betty.” No surname needed. In the world of new music, there was only the one. Betty.

She was, to put it plainly, far and away her age’s most munificent individual patron of composers. Besides commissioning hundreds of musical works, she provided regular support to several highly gifted composers at difficult times. But even this hardly conveys the quality of her involvement. She went to the concerts, listened to the recordings, and generally knew more about contemporary music than most people in the business—yet kept an enthusiast’s zest and lack of condescension.

Having studied music at Wellesley and taken lessons at Juilliard as a pianist, she knew the conventional repertoire. That was all well and good, but it was over. Instead of listening again to a Beethoven symphony or a Chopin recital, she would rather nose out something new. Her greatest joy was in discovery. Or perhaps that was her second greatest, topped by the pleasure she took in maintaining friendships with her composers.

These relationships had, of course, a financial basis. But that was transcended by what one can only call love. She loved hearing something new, and she loved those who made it possible. She loved them even when—for she could be critical, with an acuity intensified by her experience of new music and her passion for it—what they wrote disappointed her. Never mind. They were on the right track.

She began her life as a friend of composers in 1961, when she came across the still little-known John Cage. A few years later, after hearing a record, she sought out Harry Partch, found he needed help, and gave it. In 1972 she produced a documentary film about him and his music, a unique portrait of an extraordinary composer-inventor. Other musical wildmen—Lou Harrison, Terry Riley, La Monte Young, Steve Reich—had also attracted her attention by now.

Then she started to work more with the institutions. Composers who came to Los Angeles for performances or lectures would be invited to her home to explain themselves to colleagues, students, and well-wishers—a practice she began in 1981 and continued for a decade, with her Italian artist husband, Franco Assetto, overseeing the huge bowls of pasta. She began supporting orchestras and radio stations which shared her ideals, and in the 1990s and 2000s she extended that support to European festivals: Salzburg and Lucerne.

She broadened, too, her direct patronage of composers, her beneficiaries just among U.S. musicians ranging from Conlon Nancarrow to Christopher Rouse, from Ned Rorem to John Adams, from Steven Mackey to Philip Glass. Among Europeans, all the foremost were her friends, including Helmut Lachenmann, Pierre Boulez, Luciano Berio, Kaija Saariaho, and Harrison Birtwistle.

In 2001, when she turned eighty, Birtwistle was among those who wrote tributes—in his case, a tango for piano. The piece is music of obstinacy and grace worn with a big smile, of a four-note idea based on the rhythm of her name that keeps recurring in surprising contexts: a gentle insistence active everywhere. Betty.

It was probably through Peter Garland, around 1980, that Betty came to know of **Conlon Nancarrow**, who had been living in Mexico since 1940. His exile was both political, in that he opposed U.S. anti-communism, and musical, for, when players found difficulty with his music, he turned to the player piano and became his own performer, creating his work in almost total isolation. Emerging into the musical world again four decades later, he found that musicians’ skills had advanced to the point where his music could be played. However, Betty’s commission came more immediately, and brought forth a set of three studies for player piano, #45, #46, and #47, of which the first was presented in Los Angeles in 1984.

**Harry Partch** was one of the composers Betty supported most devotedly and remembered most fondly, for all his difficulties. Like Nancarrow, he had his own way of doing things, in life as in music; unlike Nancarrow, he was around, in California. Betty financed his day-to-day existence and his big theater projects. For her film, *The Dreamer That Remains*, she commissioned a new piece with the same title, his final work.

It was almost certainly through Cage that Betty came to know **Earle Brown** in the 1960s, at a time when he was working not only as a composer but also as a recording producer, making discs that were crucial in disseminating the work of the avant-garde, European as well as U.S. Much later, in the 1990s, Betty funded recordings by the San Francisco Contemporary Music Players, including a whole album of pieces by him.

As a friend, colleague, and admirer of Partch, **Lou Harrison** would have entered Betty's widening circle quite early. His partner Bill Colvig built a gamelan which they named for and presented to her: the Gamelan Si Betty. Harrison himself wrote pieces for her, including in 1978 his *Serenade for Betty Freeman and Franco Aspetto* for gamelan.

**James Tenney** was one of the last of the Californian visionaries Betty encouraged. His connections with Cage and Partch would have made him a natural candidate during her early period of musical involvement, though it seems the relationship started later, in the mid-1980s. She financed the commission of his *Song 'n' Dance for Harry Partch* for the 1999 festival at Donaueschingen, a work using Partch instruments with strings and percussion.

A friend of several leading artists, and esteemed by many more, **John Cage** provided a point of entry for Betty as she widened her patronage from the visual world to the aural. She remained a characteristically warm and dedicated supporter for more than thirty years, through Cage's development of many different ways of letting sounds be themselves, unforced by his intention. He commemorated their friendship by dedicating to her his *Freeman Etudes* (1977–90), which she commissioned for Paul Zukofsky. In a parallel with the case of Nancarrow, the work was deemed unplayable for a long while, and, having written the first seventeen etudes in 1977–80, Cage abandoned the task, to return to it in 1990. The études remain among the violin's loftiest pinnacles of virtuosity.

Like Earle Brown, **Morton Feldman** very likely entered Betty's world as a friend of Cage's; she began corresponding with him in the mid-1960s. He was featured at one of her musicales, in 1986, and she took some wonderful photographs of him both on that occasion and on a return visit to California the following year. She also underwrote various recording projects in the 1990s.

Betty's concern with what was new in music led her to interest herself in many more composers than she had the opportunity to commission. **György Kurtág** was among these more distant stars in her firmament. She seems to have got to know him in 1993, at the Salzburg Festival, when she photographed him coaching the young cellist Adrian Brendel, the pianist's son.

In her later years, when she remained ever open to fresh discoveries, Betty came to have particularly close feelings of friendship and respect for **Helmut Lachenmann**—feelings that were amply reciprocated. She was crucially influential in gaining him belated recognition in the U.S. (though she despaired of getting a U.S. orchestra to play his music); she was an enthusiastic admirer of his opera *The Little Match Girl*; and she commissioned his biggest work since, *Concertini*.

Betty's association with **Steve Reich** went back to the beginnings of his public career, and they would lunch together as old friends when she was in New York. He was also a regular guest at her house in Beverly Hills (as, indeed, were all the composers on this program, with the exception only of the reluctantly travel-

ling Kurtág). The work she commissioned from him, in the late 1980s, was his string quartet *Different Trains*, one of the chief jewels in her crown of dedications. —Paul Griffiths

## ABOUT THE PERFORMERS

**Matt Barbier** (CIM, BM/CalArts, MFA) is an LA-based trombonist working primarily in the field of Just Intonation. He is a founding member of Trio Kobayashi and duo—two groups dedicated to exploring the applications of JI for brass instruments.

**Erin Barnes**, a CalArts alumna, is a percussionist of eclectic tastes: she plays the Diamond Marimba in the ensemble PARTCH; is a member of Eighteen Squared, an ensemble dedicated to minimalist music; and continues to study Ghanaian dance, Bulgarian voice, and hand percussion from far-away places. Erin is also a music educator whose teaching philosophy integrates voice, percussion, and movement.

**Jacqueline Bobak** is a mezzo-soprano who performs in a variety of settings from the conventional to the avant-garde, focusing on newly composed and emerging music. She has appeared on the Los Angeles Philharmonic's Green Umbrella series, the Monday Evening Concerts at the LA County Museum of Art, the Moravian Autumn Festival and New Music Exposition (Brno, Czech Republic), the York Spring Music Festival (UK), and at the Getty Center, Wagner Hall (Riga, Latvia), The Roxy (Prague), the Maybeck Studio (Berkeley), and on numerous festivals and conferences. She has premiered works by Wadada Leo Smith, Chinary Ung, Frederic Rzewski, William Brooks, Ivo Medek, and many others, and has recorded for New World and PiVox. Since 1991 she has taught at CalArts, where she is Associate Dean for Academic and Special Projects in the Herb Alpert School of Music.

**Mark Bobak** is a composer, sound designer, and educator. From an initial path as a jazz pianist in his native Chicago, he gravitated toward experimental music and computer-assisted composition, drawing equally on improvisation and calculation in a variety of works for voices, electronic media, and chamber ensembles. His work has been presented throughout North America and Europe, including at REDCAT in Los Angeles, the University of York (U.K.), the Academy of Musical Arts in Prague, on Musica Nova festivals and the New Music Exposition in Brno (Czech Republic), at Wagner Hall in Riga (Latvia), and the Festival Espejos Sonoros in Mexico City. He holds MM and DMA degrees from the University of Illinois at Urbana-Champaign and a BM degree from Northern Illinois University, and has taught at CalArts, the California State Universities at Northridge and Long Beach, and Scripps College.

**Paul Berkolds**, baritone, has enjoyed a long career in opera, musical theater, oratorio and solo recital, and has performed in the United States, Canada, Europe and East Asia. Most recently Berkolds has focused efforts on new music, performing works by Ben Johnston, Harry Partch, David Diamond, Anne LeBaron, Wadada Leo Smith, William Brooks, Martin Herman and Mark Bobak. He is currently collaborating on an online rendition of *Song Books* by John Cage: [www.vir2ualcage.org](http://www.vir2ualcage.org). He is Coordinator of the Voice Program at the Herb Alpert School of Music at CalArts.

**Clay Chaplin** is a composer, improviser, digital media artist, recording engineer and curator from Los Angeles. He has worked on many projects throughout the U.S., Europe, and Japan involving experimental music, interactive systems, video, improvisation, and custom electronics. Clay has given workshops on