

Sunday, November 12, 2006, 3pm
Hertz Hall

Composer Portrait: John Zorn

PROGRAM

Mysterium

Orphée (2004)

Tara Helen O'Connor, *flute*
Ikue Mori, *electronics*
Richard O'Neill, *viola*
Wendy Tamis, *harp*
Stephen Drury, *celeste*
William Winant, *percussion*
David Rosenboom, *conductor*

Sortilège (2002)

Michael Lowenstern and Anthony Burr, *bass clarinets*

Frammenti del Sappho (2004)

Pacific Mozart Ensemble:
Lorna Baird, *soprano*
Peggy Rock, *mezzo-soprano*
Lynne Morrow, *mezzo-soprano*
Kimberly Keeton, *mezzo-soprano*
Valerie Brown, *alto*
David Rosenboom, *conductor*

Walpurgisnacht (2004)

Jennifer Choi, *violin*
Richard O'Neill, *viola*
Fred Sherry, *cello*

INTERMISSION

.·. (*fay çe que voudras*) (2005)

Stephen Drury, *piano*

**Evocation of a Neophyte and How the Secrets of the Black Arts
Were Revealed unto Her by the Demon Baphomet (2005)**

Martha Cluver, *soprano*

Karen Gottlieb, *harp*

David Johnson and William Winant, *percussion*

David Granger, *contrabassoon*

Members of the Pacific Mozart Ensemble

David Rosenboom, *conductor*



Aubrey Beardsley, *Evocation of a Neophyte and How the
Black Art Was Revealed unto Him by the Fiend Asomuel*

This presentation is made possible, in part, by the generous support of Liz and Greg Lutz.

Cal Performances' 2006–2007 Season is sponsored by Wells Fargo.

About the Artists



Drawing on his experience in a variety of genres including jazz, rock, hardcore punk, classical, klezmer, film, cartoon, popular and improvised music, **John Zorn** has created an influential body of work that defies academic categories. A native of New York City, he has been a central figure in the downtown scene since 1975, incorporating a wide range of musicians in various compositional formats. He learned alchemical synthesis from Harry Smith, structural ontology with Richard Foreman, how to make art out of garbage with Jack Smith, cathartic expression at Sluggs and hermetic intuition from Joseph Cornell. Early inspirations include American innovators Ives, Varèse, Cage, Carter and Partch, the European tradition of Berg, Stravinsky, Boulez and Kagel, soundtrack composers Herrmann, Morricone and Stalling as well as avant-garde theatre, film, art and literature.

David Rosenboom (*conductor*) is a composer, performer, conductor, interdisciplinary artist, author and educator, known as a pioneer in American experimental music. He has explored ideas in his work about the spontaneous evolution of musical forms, languages for improvisation, new techniques in scoring for ensembles, cross-cultural collaborations, performance art, computer music systems, interactive multimedia, compositional algorithms and extended musical interface with the human nervous system since the 1960s. Mr. Rosenboom has been Dean of the School of Music and Conductor

of the New Century Players at the California Institute of the Arts since 1990 and was Co-Director of the Center for Experiments in Art, Information and Technology from 1990 to 1998. He taught at Mills College from 1979 to 1990, serving as Professor of Music, Head of the Department of Music and Director of the Center for Contemporary Music, and held the Darius Milhaud Chair from 1987 to 1990. He studied at the University of Illinois, where he was later awarded the prestigious George A. Miller Professorship, and has held positions in the Center for Creative and Performing Arts at the State University of New York in Buffalo, York University in Toronto (where he was Professor of Music and Interdisciplinary Studies), Bard College, Simon Fraser University, San Francisco Art Institute, California College of Arts and Crafts and Ionian University in Greece. His work has been presented in many venues around the world, widely published and recorded on a variety of labels. More information is available at <http://music.calarts.edu/~david>.

Anthony Burr (*bass clarinet*) has worked widely as a clarinetist, electronic musician and composer, with groups and artists including Jim O'Rourke, the Chamber Music Society of Lincoln Center, Ensemble Sospeso, Klangforum Wien, Jim Black, Chris Speed, Mark Dresser and others. He performs and records as a duo with Skuli Sverrisson and is a member of the Australian contemporary music ensemble Elision. With Steve Asbury, he created *Biospheria: An Environmental Opera*, a site-specific piece based on the story of Biosphere 2, the living laboratory in Arizona's Sonoran Desert. Another large-scale spectacle, *The Mizler Society*, co-created by John Rodgers, was presented by the Australian Art Orchestra at the Melbourne Museum in 2002. As a clarinetist, Anthony Burr has enjoyed a distinguished career as an exponent of contemporary music.

Jennifer Choi (*violin*) has charted a career that breaks through the conventional boundaries of solo violin, chamber music and improvisation.

About the Artists

The New York Times has described her as a player with “brilliance and command,” and the *Seattle Weekly* applauded “intense, spectacularly virtuosic play.” As a soloist and chamber musician, she has performed in venues worldwide, such as the Library of Congress in Washington, D.C., Alice Tully Hall in New York, the Mozartsalle in Vienna and the RAI National Radio in Rome. For the past 10 years, Jennifer has performed and recorded over 50 new works by composers such as Elliott Sharpe, Christian Wolff, John Zorn and Lee Hyla. Since graduating from The Juilliard School in 2000, she has daringly ventured out into the world of improvisation, utilizing her virtuoso technique in collaborating with some of the most creative improvisers, including Wadada Leo Smith, John Zorn, Ikue Mori, Erik Friedlander and Susie Ibarra, with whom she has joined forces in the Susie Ibarra Trio.

Martha Cluver (*soprano*) received her degree from the Eastman School of Music in 2003. She sings with the Trinity Wall Street Choir, Vox Vocal Ensemble, Schola Nova, Antisocial Music and often with the new-music group Alarm Will Sound. Her recent musical activities include solos from Purcell’s *Dido and Aeneas*, Fauré’s *Requiem* and Handel’s *Messiah*, all with the Trinity Choir. As a student at Eastman, Ms. Cluver performed many works of modern composers such as Crumb, Reich, Xenakis, Berio and Robert Morris. She studied viola with John Graham, early music with Paul O’Dette and Chirstel Thielmann and new music with Brad Lubman. Ms. Cluver has recorded Steve Reich’s *Music for Large Ensemble* for Nonesuch Records, *The Desert Music* for Cantaloupe Records and a compilation of his works for Sweet Spot DVD.

Stephen Drury (*piano, celeste*), named 1989 Musician of the Year by *The Boston Globe*, has concertized throughout the world. In 1988, he organized a year-long festival of the music of John Cage. Mr. Drury has commissioned new works for solo piano from John Cage, John Zorn, Terry Riley and Chinary Ung with funding provided by Meet the Composer. He tours frequently with

the John Zorn Ensemble. Mr. Drury is artistic director of the Callithumpian Consort, and he created and directs the Summer Institute for Contemporary Piano Performance at the New England Conservatory. He earned his undergraduate degree from Harvard College, and has also earned the New England Conservatory’s select Artist Diploma. His teachers have included Claudio Arrau, Patricia Zander, William Masselos, Margaret Ott and Theodore Lettvin. He teaches at the New England Conservatory.

Karen Gottlieb (*harp*) has performed regularly with the San Francisco Symphony as second harpist since 1985. She has toured extensively with them on their US, European and Asian tours, as well as performed on many of their recordings. She is a member of the San Francisco Contemporary Music Players and principal harpist with the California Symphony and Skywalker Recording Symphony. Ms. Gottlieb received her bachelor’s degree from the University of Washington in Seattle and a master’s degree in performance from the Cleveland Institute of Music. She is on the faculty of San Francisco State University and Mills College.

David Granger (*contrabassoon*) attended the Manhattan School of Music before becoming principal bassoonist of the Sacramento Symphony, a post he held for 16 years. He currently is principal bassoonist of the Napa Valley Symphony, the Sacramento Philharmonic and the Modesto Symphony, and is a member of the Oakland East Bay Symphony. In 1983, he began teaching at UC Davis, and he became coordinator of its chamber music program in 1985. He began teaching at UC Berkeley in 2002. Mr. Granger attended Indiana University’s Early Music Institute and received a performer’s diploma in Baroque bassoon in 2004.

David Johnson (*percussion*) coordinates the percussion program at the California Institute of the Arts, where he has been teaching for 16 years. He plays marimba with the Lian Ensemble and the Dark Wing Trio. He is the percussion-

About the Artists

ist with the chamber ensemble XTET and plays in PARTCH, a chamber group dedicated to performing the music of Harry Partch. He plays vibraphone and marimba with the Vinny Golia Large Ensemble, the Kim Richmond Jazz Orchestra and pops/classical veteran pianist Roger Williams. He has played mallet percussion with Yusef Lateef, Mel Tormé, Dave Brubeck, Maureen McGovern, Wadada Leo Smith and in Disney cartoons. He has performed with the Los Angeles Philharmonic, the Pacific Symphony and the Los Angeles Master Chorale, and was a member of the historic Blackearth Percussion Group from 1974 to 1977.

Michael Lowenstern (*bass clarinet*) is a clarinetist and composer. As a clarinetist, he has performed and recorded with musicians and groups as diverse as The Klezmatics, Orpheus Chamber Orchestra, Steve Reich and Musicians, the Chamber Music Society of Lincoln Center and John Zorn. As a composer, he has an active career as a producer of electronic music both for his own works and in collaboration with other composers. His playing can be found on more than 40 recordings, including three solo discs: the critically acclaimed *Spasm* and *1985*, and his newest, *Ten Children*, which garnered a “Parenting Pick” award in *Parenting* magazine’s music listing for 2004.

Ikue Mori (*electronics*) moved from her native Tokyo to New York in 1977. She formed the seminal No Wave band DNA with fellow noise pioneers Arto Lindsay and Tim Wright. In the mid-1980s, Ms. Mori started to employ drum machines in the unlikely context of improvised music. She has collaborated with numerous improvisors throughout the United States, Europe and Asia while continuing to produce and record her own music. In 1999, Ms. Mori won the Distinctive Award for Prix Ars Electronics Digital Music. In 2000, she started using a laptop computer to expand on her already signature sound. She has received commissions from both the Kitchen Ensemble and the Relâche Ensemble. In 2005, she was awarded the Alpert/

Ucross Residency. She is currently working on projects with Sylvie Courvoisier, Susie Ibarra, Kim Gordon, DJ Olive, Jim O’Rourke, Zeena Parkins, Haco and Aki Onda, John Zorn and Mike Patton.

Tara Helen O’Connor (*flute*) is winner of an Avery Fisher Career Grant. A founding member of the New Millennium Ensemble and a member of Windscape, she is flute soloist of the Bach Aria Group. She performs regularly with the Chamber Music Society of Lincoln Center, the Orpheus Chamber Orchestra, Bargemusic, Santa Fe Chamber Music Festival, Chamber Music Northwest and Music from Angel Fire. She has collaborated with the Orion, Borromeo and St. Lawrence string quartets. Recent highlights include appearances with Jaime Laredo and Peter Serkin, as well as collaborations with Paula Robison and the Kalichstein-Laredo-Robinson Trio. Ms. O’Connor, who has recorded for the Arcadia, CRI, Koch International and Bridge labels, received a doctorate from SUNY Stony Brook and is professor of flute at the Purchase College Conservatory of Music.

Richard O’Neill (*viola*), a member of Chamber Music Society Two, has performed as chamber musician and soloist through the United States, France, Japan, Korea and Taiwan. He has performed at the Marlboro Festival for the past three summers and has been a guest artist for the Da Camera Society of Los Angeles, the Chamber Music Society of Fort Worth, the CooperArts Series at the Cooper Union and Bargemusic. He has also toured extensively with Musicians from Marlboro, the Metamorphosen Chamber Orchestra and the International Sejong Soloists. Mr. O’Neill holds a BM from the University of Southern California, where he graduated *magna cum laude*, and is currently pursuing his master’s degree at The Juilliard School. He has studied with Paul Neubauer, Karen Tuttle, Donald McInnes and Sally Peck.

Founded in 1980, the **Pacific Mozart Ensemble** (PME) delivers passionate, expert and engag-

About the Artists

ing choral performances of every genre of music from Brahms to Brubeck to Sufjan Stevens. PME is also known for its innovative collaborations with contemporary composers and artists, including John Adams, Meredith Monk, Dave Brubeck and David Lang. Most recently, these collaborations resulted in a 2006 Grammy nomination for Best Choral Performance for the Harmonia Mundi recording of Bernstein's Mass with Maestro Kent Nagano and the Deutsches Symphonie-Orchester.

Since founding PME in 1980, Artistic Director Richard Grant has led the group in well over 200 concerts and three international tours. Music Director Lynne Morrow is director of the Voice and Opera/Music Theater programs at Sonoma State University. Dr. Morrow has recently been appointed Music Director of the Oakland Symphony Chorus. She is also the host of the Stern Grove Music Festival.

This season, **Fred Sherry** (*cello*) continues his series of recordings of Schoenberg with Robert Craft on the Naxos label and will conduct Hans Peter Cloos's staging of *Pierrot lunaire* with Mosaic and Julia Migenes. He will hold a residency at the University of Toronto and a chamber music residency at Indiana University, and he will travel again to Korea for the Busan Music Festival. In addition, he recently added to his vast discography of living composers with the release of *Fast Fantasy*, featuring music of Charles Wuorinen; *Necronomicon* by John Zorn; and Steve Mackey's cello concerto, *Banana/Dump Truck*. Upcoming releases include the Elliott Carter cello concerto with the BBC Symphony Orchestra. Recent appearances include Zankel Hall, Miller Theatre, the 92nd Street Y and the Guggenheim Museum.

In 2001, in collaboration with the Chamber Music Society of Lincoln Center and Merkin Concert Hall, Mr. Sherry created and directed *A Great Day in New York*, the groundbreaking festival featuring the music of 52 living composers. Mr. Sherry is a founding member of the groups Tashi and Speculum Musicae and is a member of the chamber music and cello fac-

ulties at The Juilliard School. He has been an Artist of The Chamber Music Society of Lincoln Center since 1984.

Wendy Tamis (*harp*) holds the post of principal harpist with the Berkeley Symphony, the Fremont Symphony and the Bear Valley Music Festival and is the acting principal harpist with the Boise Philharmonic in Idaho. Ms. Tamis performs regularly with several Bay Area orchestras, including the Napa Valley Symphony, Santa Cruz Symphony, West Bay Opera, Modesto Symphony and Santa Rosa Symphony. She has performed with the San Francisco Symphony, Opera and Ballet orchestras and has toured several times with the Western Opera Theater, the touring company of the San Francisco Opera. She performs as a member of a flute and harp duo and the Muir Trio, a harp, clarinet and soprano ensemble.

Ms. Tamis has been a featured soloist with the Berkeley Symphony, Oakland Civic Orchestra, Prometheus Symphony, Diablo Symphony, San Francisco City College Orchestra, Contra Costa Chamber Orchestra and Vallejo Symphony. She has recorded with the San Francisco and Berkeley symphonies and has played under Kent Nagano, Herbert Blomstedt and Michael Tilson Thomas.

William Winant (*percussion*) is principal percussionist with the San Francisco Contemporary Music Players and the John Zorn Chamber Ensemble. Composers who have written works for him include John Cage, Lou Harrison, John Zorn, Peter Garland, Alvin Curran, David Rosenboom, Larry Polansky, Chris Brown, Gordon Mumma, Alvin Lucier, Terry Riley, Fred Frith, Somei Satoh and Wadada Leo Smith. Mr. Winant has been featured as a guest artist with the Los Angeles Philharmonic, the San Francisco Symphony and the Berkeley Symphony, and at various festivals, including Ravinia, Salzburg, Holland, Ojai, All Tomorrow's Parties, Taklos, Other Minds, Lincoln Center, Royal Festival Hall, Library of Congress, the Barbican Centre and

About the Artists

Brooklyn Academy of Music. For 10 years, he was principal percussionist with the Cabrillo Festival Orchestra, and he was timpanist with Philharmonia Baroque Orchestra from 1985 to 1989.

Mr. Winant is a Visiting Lecturer at UC Santa Cruz, and teaches at Mills College and UC Berkeley. He has made over 130 recordings covering a wide variety of genres, including music by Earle Brown, John Zorn, Pauline Oliveros, Luc Ferrari, Karlheinz Stockhausen, Danny Elfman (*Batman Returns*), Siouxsie and the Banshees, The Ex, Han Bennink, White Out with Jim O'Rourke, Thurston Moore and Mike Patton. His recordings with the critically acclaimed Abel-Steinberg-Winant Trio can be heard on the New Albion, Tzadik and CRI/New World labels.