

Sunday, January 25, 2009, 3pm  
Hertz Hall

## *A Sweeter Music*

Sarah Cahill, *piano*  
John Sanborn, *video*

### PROGRAM

Peter Garland (b.1952) *After the Wars (excerpts) \**  
1. "The nation is ruined, but mountains and rivers remain" (Tu Fu)  
2. "Summer grass/all that remains/ of young warriors' dreams" (Basho)

Larry Polansky (b.1953) *במדבר (B'midbar) No. 1 \**

Frederic Rzewski (b.1938) *Peace Dances \**  
*Commissioned by Robert Bielecki.*

Polansky *במדבר (B'midbar) No. 17 \**

Yoko Ono (b.1933) *Toning \**

Jerome Kitzke (b.1955) *There Is a Field \**  
1. I  
2. Look Down Fair Moon  
3. Peace  
4. Reconciliation  
5. You  
6. There Is a Field  
7. Peace  
8. A Clear Midnight  
9. I

INTERMISSION

The Residents *drum no fife (Why We Need War) \**

Polansky *במדבר (B'midbar) No. 6 \**

Preben Antonsen (b.1991) *Dar al-Harb: House of War \**

Polansky *במדבר (B'midbar) No. 14 \**

Mamoru Fujieda (b.1952) *The Olive Branch Speaks*

Terry Riley (b.1935) *Be Kind to One Another (Rag) \**

*Commissioned by Stephen B. Hahn and Mary Jane Beddow.*

*\* World Premiere*

*Sarah Cahill would like to thank the following individuals:*

Dorothy Cahill, Robert Cole, Miranda Sanborn, Liz and Greg Lutz, Robert Bielecki, Margaret Dorfman, Steve Hahn and Mary Jane Beddow, Jerry Kuderna, Paul Dresher, Joshua Raoul Brody, Skip Sweeney, Bonnie Hughes, Dave Jones Design, Margaret Cromwell, Joseph Copley and, most of all, John Sanborn, the collaborator and partner of my dreams.

*Cal Performances' 2008–2009 season is sponsored by Wells Fargo.*

### Education & Community Event

#### **Composers Forum: *The Music of Peace: Can Music Be Political?***

Friday, January 23, 2009, 6–7:30pm  
Wheeler Auditorium

Sarah Cahill and several of the commissioned composers discuss the intersection of politics and music, especially in works without text, and what it means to write political music. Panelists include Larry Polansky, whose work *B'midbar* incorporates American Sign Language, a Shaker hymn, and audience participation; New York composer Jerome Kitzke, who uses drumming, whistling and Walt Whitman's Civil War poems in his contribution; and 17-year-old Berkeleyan Preben Antonsen who composed *Dar al-Harb: House of War* as a tribute to his cousin who served in Iraq. Award-winning video artist John Sanborn will also speak about his video work for this project. *Presented in association with the UC Berkeley Department of Music.*

*This event is free and open to the public.*

*We must see that peace represents a sweeter music, a cosmic melody, that is far superior to the discords of war.*

—Rev. Dr. Martin Luther King, Jr.,  
Nobel Lecture, December 11, 1964

Growing up in Berkeley in the 1960s, I was often confused by what the demand for “peace” was really about. I heard people chant it, sing about it, yell and scream it, put it on signs and slogans and wear it on T-shirts. The word was ubiquitous; I wondered if it could make any difference.

Not until much later did I understand how powerful those voices were, and how much they accomplished in the antiwar movement.

When the Iraq war began in 2003, so clearly based on lies, greed, deception, and misdirected revenge, I missed hearing those voices. As the war dragged on, I kept thinking about the enduring power of protest music, from Benjamin Britten to Malvina Reynolds, from Paul Robeson to Frederic Rzewski. I started calling composers, particularly those I knew with strong political convictions. John Sanborn responded to each new composition with video, and I am immensely proud to be working with him.

On the program tonight are 10 of these new compositions. Another eight have either been written or are yet to come: music by Paul Dresner, Meredith Monk, Pauline Oliveros, Michael Byron, Phil Kline, Kyle Gann, Bernice Johnson Reagon and Ingram Marshall.

*A Sweeter Music* is funded in part by the Argosy Foundation Contemporary Music Fund, Liz and Greg Lutz, Stephen B. Hahn and Mary Jane Beddow, Margaret Dorfman, Robert Bielecki, the Zellerbach Family Fund and anonymous donors.

Sarah Cahill

For *A Sweeter Music*, I created video visualizations for each of the new works. They are all unique, with some common elements, like the use of text on screen and the energy of particle animation; but the influence for each three-channel video comes from the music itself and the intentions of the composers.

Listening to Yoko Ono’s simple and direct work that asks us to look inward for peace, I thought of the calming of clouds and the many inadequate words we use to describe peace. Listening to Peter Garland, and reading the poems that influenced his music, I created dioramas for the seasons and sentiments that move him. Terry Riley’s rag brought out the mantras and mandalas of fascination and the progression of color and patterns that are nostalgic and hopeful. Preben Antonsen’s slow descent into chaos evoked a lost sense of identity, and our search for personal truth. The Residents inject a character into the piano music, and that voice illuminates the fact that our lack of peace is personal, and that everybody is responsible for the violence of everyday life.

I have designed the video to work across all three screens, with transitions and scale being key design principles and a true triptych emerging from the collages and compositions. Since this video is meant to work within both the musical structure and exist collaboratively with Sarah’s performance, the time base respects that and allows the mind to drift from stage to screen, and permits the audience to bring their own interpretation to the experience.

John Sanborn

### Peter Garland: After the Wars

*After the Wars* was commissioned by and is dedicated to Sarah Cahill as part of her *A Sweeter Music* project. The idea (I believe) was to focus on the idea of peace, rather than to protest war. I have been only partially successful in this regard. Because I think war poisons all involved, victor and loser alike (if there are such)—nowhere is this more apparent than in the renewed rise of militarism in the United States since the 1980s. Therefore the only images of peace I can conjure up are personal (interior) and domestic (implying a sense of renunciation and withdrawal). Hence the emotional tone of this music. Since there was a kind of extra-musical theme involved, I searched for a corollary in poetry, one of my frequent sources of inspiration. The piece or pieces were meant to be short, so I came up with an idea from *haiku*, where poems

are structured by the seasons—spring, summer, autumn, winter. So there are four pieces, based on four poems (two Japanese *haiku*, two Chinese poems). The titles of the four pieces correspond to the titles and opening lines of the Chinese poems; and in the cases of the *haiku*, the entire poems themselves. The principal musical idea in all four pieces is that of sustained tones, creating a sense of echo, distance and ringing/fading away. These pieces are more about the physical nature of the piano itself, rather than about pianistic technique. So a certain amount of virtuosic humility plus a great deal of sonic clarity are also called for; corresponding to the simplicity of the poems and the complexity of their meanings.

Peter Garland

### Larry Polansky: במדבר (*B’midbar*)

*B’midbar* (“Numbers”) is a set of 17 short pieces with accompanying introductory statements. The pieces may be played in any order, or in any subset, or interspersed between other pieces. Any text may be read before any piece. They might be read by the pianist, a friend, an audience member or anyone else. The pieces are organized into three groups: 5–7–5, forming a kind of musical *haiku*.

Many different formal, compositional, performance and even notational ideas are used, although each piece explores a distinct, limited set of ideas. One common theme is the exploration of “mode.” Five of the pieces are settings of songs, and one is a round. One was written by computer, another requires the pianist to sign with her right hand while playing with her left. Several have optional parts for other instrumentalists, singers and pianists.

These pieces are written for and dedicated to Sarah Cahill, great pianist, even greater friend.

Larry Polansky

### Frederic Rzewski: Peace Dances

The *Peace Dances* (2007–2008) were written for Sarah Cahill. They make up Book 4 of the series of *Nanosonatas*, begun in 2006, of which seven books are planned. Sarah stipulated that the music should

be about war or peace, “but preferably peace.” War seemed easy. Almost everything I had done in the last few years had to do with it. Peace was harder. I started *War Dances*, but soon got into trouble and couldn’t go on. So I dropped war and turned to peace.

The first six of the *Peace Dances* were written at the end of 2007. The seventh (*It Can Be Done!*) came a year later, a 100th-birthday gift to Elliott Carter (whose name appears musically in the middle, overlaid with “We Shall Overcome”). Various other traditional tunes, or parts of them (*Frère Jacques*, *Siul Aruin*, *Die Mohrsoldaten*, *Taps*, *This Same Train*) thread their way into the music. The result is a kind of dreamlike quilt, in which hazy and abstract (infantile, perhaps) ideas of peace float around in a maze, interrupted (in No. 4) by a rigid canon based on *The Peat-Bog Soldiers* (*Die Mohrsoldaten*) from the Nazi prison camps of the 1930s.

Only in No. 7 do these ideas seem to crystallize in a coherent way. This piece is also a tribute to Pete Seeger, whose song “Take It from Dr. King” inspired the theme: “Don’t say it can’t be done! The battle’s just begun....” I don’t know why it took so long before I even realized, a few days before Carter’s birthday, that this piece had yet to be written. Something in the air, I imagine.

Frederic Rzewski

### Yoko Ono: Toning

*Toning* is a piano piece to be performed by the performer solely for the purpose of toning and healing the body and the mind of the performer.

We all know about music being a strong instrument for healing. But we create the most appealing music to entertain and please the audience. This has been the case from way back in the history of piano music. It was first to entertain and please the ruling classes, followed by the attempt to communicate to the intellectuals. There were piano pieces to entertain the working class as well. However, it was always to “entertain” and communicate to the audience rather than to the performer himself or herself. Decorative notes, and harmonies were added to make it more pleasing. When such music

went into the body of the audience, the body had a hard time digesting the complexity of the composition, with its frills and incidentals added for the effect. The liver had to work overtime to enjoy the music with various side notes, added for “beauty.” The effect of that was intoxication, not toning or healing. It was confusing at best, if one played such piano piece for the toning and healing of one’s body.

Stripped of all incidental notes and enhancing harmonies, *Toning* is like organic food. No frills, no added color. The ascending harmonies and their minimal connective notes, thereby, wake up the healthy vibration of the parts of the body, while each part responds to the musical notes and harmonies necessary for its healing.

The repeated ascendance from C to C, affects and heals the body from its roots to the space between the performer’s head and the sky. This is the beginning of healing of the planet to achieve world peace. It begins with first healing the performer.

As Gandhi said: “Outward Peace is useless without Inner Peace.”

Instructions for *Toning*: Repeat the ascent from C to high C several times while you let the sound vibrate inside you. For maximum effect, perform in the woods where no other human vibration can interrupt your performance. Listen and carefully take in each note, as the note vibrates in you. The vibration of the woods will assist your *Toning*.

*Yoko Ono*

**Jerome Kitzke: There Is a Field**

One day in 2003 while riding the New York City subway and feeling sick and sad about America’s infliction of yet another war in Iraq, I spied one of those Poetry-in-Motion ads that held a poem by Rumi, the opening lines of which were: “Out beyond ideas of wrongdoing and rightdoing, there is a field. I’ll meet you there.”

These lines immediately calmed my war-buzzed blood and I knew I wanted to use them in a piece. But having just completed an antiwar work, *The Earth Only Endures*, for amplified speaking percussionist, I also knew the Rumi would have to wait.

In 2008, when Sarah Cahill honored me by commissioning a piece for her *A Sweeter Music* project, I felt the Rumi’s time had come, and with the war in Iraq still in motion, it sadly and certainly had. To go along with it, I chose three other poems by Walt Whitman and came up with the following formal structure:

1. I
2. Look Down Fair Moon
3. Peace
4. Reconciliation
5. You
6. There Is a Field
7. Peace
8. A Clear Midnight
9. I

Sarah wanted the piece to be either antiwar- or peace-related. I chose to combine the two notions, which clearly occupy the same ground. Toward that end, the first half uses *Look Down Fair Moon* and *Reconciliation* from the *Drum Taps* section of *Leaves of Grass*, illustrating, in part, the darker horrors of war. The second half uses the Rumi and Whitman’s *A Clear Midnight* from the *Noon to Starry Evening* section from *Leaves of Grass*, both these poems being more metaphysical in nature. Though different, the four poems feel all a part of one another. The field holding the swollen rotting bodies in *Look Down Fair Moon* could ultimately be the same one Rumi wants to take us to and that field could contain in the ground or the groundless ether, the white-faced soldier’s body from *Reconciliation*, gone on to the nighttime sleep of death in the stars from *A Clear Midnight*. The titles of sections 1, 3, 5, 7 and 9, when put together, form the grammatically skewed phrase, “I peace you peace I.” A special thanks to Sarah Cahill for seeing the need and filling it. I peace her, and you.

*Jerome Kitzke*

**Texts for *There Is a Field***

**Look Down Fair Moon**

Look down fair moon and bathe this scene,  
 Pour softly down night’s nimbus floods on faces ghastly, swollen, purple,  
 On the dead on their backs with arms toss’d wide,  
 Pour down your unstinted nimbus sacred moon.

*Walt Whitman*

**Reconciliation**

Word over all, beautiful as the sky!  
 Beautiful that war, and all its deeds of carnage, must in time be utterly lost;  
 That the hands of the sisters Death and Night, incessantly softly wash again, and ever again,  
     this soil’d world:  
 ...For my enemy is dead—a man divine as myself is dead;  
 I look where he lies, white-faced and still, in the coffin—I draw near;  
 I bend down, and touch lightly with my lips the white face in the coffin.

*Walt Whitman*

**There Is a Field**

Out beyond ideas of wrongdoing and rightdoing,  
 there is a field. I’ll meet you there.  
 When the soul lies down in that grass,  
 the world is too full to talk about.  
 Ideas, language, even the phrase each other  
 doesn’t make any sense.

*Rumi*

**A Clear Midnight**

This is thy hour O Soul, thy free flight into the wordless,  
 Away from books, away from art, the day erased, the lesson done,  
 Thee fully forth emerging, silent, gazing, pondering the themes thou lovest best.  
 Night, sleep, and the stars.

*Walt Whitman*

### The Residents: drum no fife (Why We Need War)

The idea of dealing with concepts as challenging as War and Peace is daunting. While it certainly seems simple enough—War is bad and Peace is good—life seldom offers such concrete platforms from which an artiste can launch his peace seeking missiles. Gone are the good wars—if they ever existed—and left in their place is the gray, drab reality of death, injustice and intolerable waste, filling our lives with the noise of unwinnable wars. And why? If life made any sense, we would have been wiped out a long time ago. But it doesn't and so we struggle along, embracing the battle as much as life itself. Like it or not, it's who we are. Rejoice, sing hosannas and pass the bottle—just don't forget to duck.

*The Residents*

### Preben Antonsen: *Dar al-Harb*: House of War

*Dar-al-Harb* is an Arabic phrase meaning “House of War.” It is a term used by radical Islamists to describe enemies of Islam, particularly Americans. A member of the “House of War,” according to this ideology, is someone who spreads filth, corruption and violence wherever he goes. I heard about this phrase when my cousin, a US Marine who served two terms in Iraq, tattooed it on his arm as a badge of pride. By adopting the slur the enemy gave him, he felt he was mocking it and nullifying its potency. To me, the image of a soldier ironically calling himself a spreader of filth and violence was a striking metaphor for the psychological and emotional damage suffered by veterans, which is what my piece is about. I want to thank Sarah Cahill for giving me the wonderful opportunity to participate in this project, and John Sanborn, who supplied the beautiful video accompaniment.

*Preben Antonsen*

### Mamoru Fujieda: The Olive Branch Speaks

*The Olive Branch Speaks* is included in a series of Patterns of Plants. The series is based on the melodic patterns that are extracted from the data of slight changes of electric potential found in living plants. The changes of electric potential not only present the condition of the living organism but also show the transformation of the ecosystem surrounding the plants. In *The Olive Branch Speaks*, written for Sarah Cahill, the data of olive plants, which I take care of in my apartment, is used for the composition. There are two small movements, which have unique melodic patterns.

*Mamoru Fujieda*

### Terry Riley: Be Kind to One Another (Rag)

As with many of my piano works, *Be Kind to One Another (Rag)* began as an idea I was noodling around with in late-night improvisations. Its gentle and somewhat naïve atmosphere attracted me from the beginning and it soon became a hit with my then very young twin grandchildren, who always wanted me to play it for them when they got into bed at night. It is basically laid out in four related sections and in its improvised version it can take many forms with each section being repeated as many times as desired before moving on to the next.

When Sarah Cahill told me about her project *A Sweeter Music*, I felt this material best suited the bill. I wrote out this concert version, giving the piece a more overall arching structure with related interludes and developments added that were not in the original improvisations.

The title is taken from something Alice Walker said immediately after 9/11 happened: “We must learn to be kind to one another now.” My new composition is a statement for peace, and as such it does not aim for dramatic content, but strives instead to enforce a feeling of balanced equilibrium and compassion.

*Terry Riley*

### Composers

**Peter Garland** was born in 1952 in Portland, Maine. 1970–1973: Part of the original class at Cal Arts. Studies with Harold Budd, James Tenney, Wolfgang Stoerchle (art) and Clayton Eshleman (American poetics). Exposure to and study of Javanese gamelan and shadow puppetry and other world musics (especially Indian). Travels throughout the western United States and Canada. 1975–1976: First residence in Mexico, in Oaxaca, and travels in southern Mexico and Guatemala. Friendships in the 1970s with composers Lou Harrison, Dane Rudhyar, Conlon Nancarrow, Paul Bowles, Harry Partch and John Cage, which have a profound impact. 1977–1980: Second residence in Mexico, in Michoacan, with the family of Purepecha maskmaker Juan Horta, and further travels. 1980–1991: Residence in New Mexico, and immersion in Native American and Hispanic musical traditions. 1991–1995: The “Gone Walkabout” years, residence and travel in Mexico, Australia, New Zealand, Bali, Java, Vanuatu, Germany, the Netherlands, the Czech Republic, Morocco, Japan and Turkey. 1995–1997: Return to New Mexico, and deepening exposure to Hispanic traditions, esp. through friendship with carver/*santero* Luis Lujan. 1997–2005: Third residence in Mexico, in Puebla, Veracruz and Oaxaca. Immersion in Mexican traditional musics, especially *jarocho* music (1998–2001), as a student of the late Evaristo Silva Reyes. Close friendship with the Band of Totontepec, Mixes, Oaxaca. 2002: Four months of travel and research in the Philippines, plus return visit to Japan. 2005: Return to the United States; current residence in Maine.

**Larry Polansky** is a composer, theorist, performer, teacher, writer, editor and publisher. He is the Strauss Professor of Music at Dartmouth College, where he also teaches in the graduate program in electro-acoustic music. Prior to moving to New Hampshire, he worked at the Mills College Center for Contemporary Music Center as staff and faculty. He is one of the three co-authors (with Phil Burk and David Rosenboom) of the widely used computer music language *HMSL*, and has written a great deal of other musical software. His

music has been recorded, performed, reviewed and written about widely, and his articles and writings have appeared in numerous publications, on diverse topics including theory, computer music, and American music. He is the co-founder and co-director of Frog Peak Music (a composers' collective), the founding editor of *Leonardo Music Journal*, and works actively with other musical journal and institutions.

His solo CDs are on the Artifact (*The Theory of Impossible Melody*, *Simple Harmonic Motion*, *Change*), Pogus, Cold Blue (*Four Voice Canons*) and New World labels (*Lonesome Road*). His book on Ruth Crawford, *The Music of American Folk Song*, is published by Rochester University Press. His current musical ensembles include Trio (with Kui Dong and Christian Wolff).

**Yoko Ono** has influenced generations of artists through her music, conceptual art, film and performance art. The child of a Buddhist mother and a Christian father, she studied music in preschool. As she explained it in an interview: “My mother put me in a very special school called Jiyugakuen in Japan, before I went to the elementary school. We learned perfect pitch, harmony, playing the piano and composing simple songs. One of the most important things I learned in that school...was to listen to the sounds in ones' own environment. We received homework in which you were supposed to listen to the sound of the day, and translate each sound into musical notes. This made me into a person who constantly translated the sounds around her into musical notes as a habit.” She survived the American bombing of Tokyo on March 9–10, 1945, that killed 100,000 people.

Ms. Ono was the first woman to study philosophy at a prestigious Tokyo university, where she also studied German *lieder* and Italian opera. She relocated to New York in 1952, where she soon joined the “loft generation” of poets, improvisers, artists, playwrights and composers of the city. Her early compositions (the “instruction pieces” from 1961 to 1965) were highly experimental, and she became part of the Fluxus movement and New York “happenings.” With her husband John Lennon, whom she met in 1966, she staged a series of conceptual events to promote world peace during the Vietnam era. The most famous of these

was the “bed-in” held in an Amsterdam hotel room during the couple’s honeymoon in 1969. Since the 1960s, Ms. Ono has been an activist for peace and human rights. In 2002, Ms. Ono inaugurated her own peace award by giving \$50,000 in prize money to artists living “in regions of conflict.” Israeli and Palestinian artists were the first recipients. On October 9, 2007, Ms. Ono dedicated a new memorial called the Imagine Peace Tower, located on the island of Videy in Iceland, dedicated to peace and to John Lennon. Each year, between October 9 and December 8, it will project a vertical beam of light high into the sky.

**Frederic Rzewski** (born April 13, 1938, Westfield, Massachusetts) is an American composer, now resident in Belgium, of mostly chamber, vocal and piano works that have been performed throughout the world. He is also active as a pianist.

Mr. Rzewski studied music privately with Charles Mackey in Springfield as a child and studied composition with Walter Piston and Roger Sessions, counterpoint with Randall Thompson and orchestration with Claudio Spies at Harvard University from 1954–1958. He studied composition with Milton Babbitt and the music of Richard Wagner with Oliver Strunk at Princeton University from 1958–1960, where he also studied Greek literature and philosophy. In addition, he studied composition privately with Luigi Dallapiccola in Rome in 1960.

As a pianist, he frequently performed with the flautist Severino Gazzelloni in the 1960s. He then co-founded with Alvin Curran and Richard Teitelbaum the improvisational and live electronic ensemble Musica Elettronica Viva in Rome in 1966, and performed with it from 1966–1971. Since then, he has been active as a pianist, primarily in performances of his own pieces and music by other contemporary composers.

Mr. Rzewski taught at the Conservatoire Royal de Musique in Liège from 1977–2003, where he was Professor of Composition from 1983–2003. He has also taught at Yale University, the University of Cincinnati College-Conservatory of Music, the State University of New York at Buffalo, the California Institute of the Arts and UC San Diego. In addition, he has taught at Mills College, the Royal Conservatory in Den Haag, the Hochschule

der Künste in Berlin and the Hochschule für Musik in Karlsruhe.

**Jerome Kitzke** lives in New York City but grew up along the southwestern shore of Lake Michigan in Milwaukee, where he was born in 1955. Since his first work in 1970, he has thought himself to be as much a storyteller as he is a composer. Some of his stories are about life’s personal roads, like *The Redness of Blood* and *Sunflower Sutra* which both express the composer’s love for his blood family. Many, however, like *Box Death Hollow*, *The Paha Sapa Give-Back* and *The Character of American Sunlight* are about the roads that go looking for what it means to be an American early in the 21st Century, especially as it relates to the connection between how we live on this land and the way we came to live on it. Mr. Kitzke’s music celebrates American Vitality in its purest forms. It thrives on the spirit of driving jazz, Plains Indian song and Beat Generation poetry, where freedom and ritual converge. It is direct, dramatic and visceral—always with an ear to the sacred ground.

Mr. Kitzke composes for and performs with his group, The Mad Coyote. His music has been performed in North and South America, Europe, Asia, Australia and the Middle East, and has been recorded on the Koch, Innova, New World and Starkland labels. *Sunflower Sutra*, performed by Anthony de Mare, will be released in 2009 on the Koch label and Zeitgeist will record *In Bone-Colored Light* on the Innova label, also to be released in 2009. Current commissions are with Lisa Moore, Anthony de Mare, Present Music and DuoSolo. The work for Present Music will be *Buffalo Nation (Bison bison)* and will be a large scale theatrical work about the decimation of the buffalo in the 19th century, scheduled for an early 2011 premiere. Mr. Kitzke has been in residence at Banff, Bellagio, Civitella, Yaddo, the MacDowell Colony, the Millay Colony, Ucross, Djerassi, the University of Melbourne and the Ledig House. His music is published by Peer Music in New York City and Hamburg.

**The Residents** are a group of performance artists and musicians occupying the fringes of modern culture since 1972. Credited with the development of music video and performance art, these

self-defined media manipulators have constantly tinkered with the underpinnings of various art forms throughout their lengthy history. Faceless, anonymous and totally devoid of individuality, the group has long insisted they be judged on their work and not their personalities, politics or penis sizes. In 2006, they were honored with a retrospective of their video work at the prestigious Museum of Modern Art in New York.

**Preben Antonsen** has been composing music almost every day since he was four years old. Molly Axtmann began teaching him piano at age six; a composer herself, she taught him music theory through his own compositions. He later studied piano with James Chip Brimhall and now studies with Sharon Mann. He has studied composition with John Adams since 2001. He became interested in percussion and worked with Victor Avdienko during eighth grade, and now plays piano and percussion in the San Francisco Symphony Youth Orchestra. During the summers of 2003, 2004 and 2005, he attended the Perlman Music Program in Shelter Island, New York, a choral, strings, piano and chamber music program, where four of his compositions were performed. He is a 2005 BMI Student Composer Award winner. ASCAP recognized four of his compositions with Morton Gould Young Composer Awards in 2001, 2002, 2005 and 2006. He attended Aspen Music Festival School in 2006, studying piano with Yoheved Kaplinsky and composition with Sydney Hodkinson. He attended Yellow Barn as a composer in 2007. He has been featured as a composer on NPR’s *From the Top*. He is co-director of Formerly Known as Classical, a group of teenage musicians that produces concerts of music written in their lifetimes. Besides music, Mr. Antonsen likes science, math, tennis, languages, camping, writing poetry and reading. He was educated at home and at the Crowden School in Berkeley, and is currently a senior at Lick-Wilmerding High School in San Francisco. His orchestral work *Thresh of Gear* will be premiered in March 2009 by the San Francisco Symphony Youth Orchestra. He plans to pursue musical studies at Yale University next fall.

**Mamoru Fujieda** received his PhD in music from UC San Diego in 1988. His composition teachers

have included Joji Yuasa and Morton Feldman, among others. Mr. Fujieda is internationally recognized as one of music’s outstanding younger composers. Working with artists such as John Zorn, Yuji Takahashi, and Malcolm Goldstein, he composes music that emerges from his fascination with the essentially collaborative formation of music. Influenced by Harry Partch and Lou Harrison, he has been working with alternative tuning systems based on just intonation, and in 1997 he founded Monophony Consort, an ensemble dedicated to music for alternative tuning systems. His work also includes sound installations that have incorporated living plants, diatomaceous earth and Aeolian harps into their construction. Recordings of his work have been released by the Tzadik, ALM Records, Fontec and MAM labels. He currently serves as a professor of design at Kyushu University.

Composer **Terry Riley** is considered to be one of the founding fathers of the minimalist movement. His landmark composition *In C* established minimalism as a vital force in contemporary music, and his work continues to be a major influence today. His career, spanning five decades, far from being confined to the minimalist category, has always crossed boundaries and been marked by its effortless transformations, morphing from one stratum of thought to another. Highly developed elements of Indian music, jazz and African and Middle Eastern music can be heard in intricate melding in much of his work. A gifted pianist, singer and improviser, he has performed worldwide since 1955. He is a senior disciple of the late legendary North Indian vocalist Pandit Pran Nath, and appeared in numerous concerts as the master’s accompanist both on tabla and vocal. He has received numerous awards, including a Guggenheim, a Gerbode foundation grant and two NEA grants. He has written for chamber, orchestral, jazz, rock and world music ensembles. Most notable is his 25-year association with Kronos Quartet. For Kronos, he has produced 15 major works, including 13 string quartets and *The Sands*, a concerto for string quartet and orchestra. Recent works include *The Cusp of Magic* for string quartet and *pipa* and *SolTierraLuna*, concerto for two guitars, violin and orchestra.

The end of 2008 saw the completion of a 46-minute string quartet for Kronos titled *Transylvanian*

## About the Artists

*Horn Courtship*. A new set of Stroh stringed instruments constructed by Walter Kitundu was commissioned by Kronos to perform this piece.

Mr. Riley's list of collaborators includes La Monte Young, Chet Baker, John Cale, Don Cherry, Krishna Bhatt, Gyan Riley, Stefano Scodanibbio, Kronos Quartet, the Bang on a Can All-Stars, artist Bruce Conner and poet Michael McClure. *The Times of London* listed Mr. Riley as "one of the 1,000 makers of the 20th century."

### Performers



Ken Probst

**Sarah Cahill**, recently called "as tenacious and committed an advocate as any composer could dream of" by Joshua Kosman of the *San Francisco Chronicle*, has commissioned, premiered and recorded numerous compositions for

solo piano. Composers who have dedicated music to her include John Adams, Terry Riley, Frederic Rzewski, Pauline Oliveros and Evan Ziporyn, and she has also premiered pieces by Lou Harrison, Julia Wolfe, Ingram Marshall, Toshi Ichihyanagi, George Lewis, Leo Ornstein and many others.

Ms. Cahill grew up in Berkeley, and played her first Noon Concert at Hertz Hall at the age of 16. She enjoys working closely with composers, musicologists, and scholars to prepare scores for performance. For the 2001 centennial of Ruth Crawford Seeger, she commissioned seven composers, all women, to write short homage pieces, which she premiered at Merkin Hall in New York and toured around the country. After this afternoon's premiere at Cal Performances, *A Sweeter Music*, in collaboration with John Sanborn, will be featured on the *New Sounds Live* series at Merkin Hall in New York in March, with subsequent performances at Rothko Chapel in Houston, the Chicago Cultural Center and other venues around the world. She has performed at the Miller Theatre and Cooper Union in New York, the Other Minds Festival and Other Minds new music séance, Pacific Crossings Festival in Tokyo, at the Spoleto Festival USA, and

at the Nuovi Spazi Musicali festival in Rome. Ms. Cahill and pianist Joseph Kubera appear frequently as a duo; they have performed a new set of four-hand pieces by Terry Riley at the Triptych Festival in Scotland, UCLA's Royce Hall and at Roulette in New York.

Most of Ms. Cahill's albums are on the New Albion label. She has also recorded for the Other Minds, Tzadik, CRI, New World, Albany, Cold Blue and Artifact labels. Her radio show, *Then & Now*, can be heard every Sunday evening from 8pm to 10pm on KALW, 91.7 FM.

Hailed as "the acknowledged genius in the field" by Peter Ackroyd in *Vogue*, **John Sanborn** is a video artist and director whose works have been shown at almost every major museum in the world, including the Whitney Museum; the Museum of Modern Art, New York; the Prado, Madrid; the Centre Pompidou, Paris; the Tate Gallery, London; and the Seibu Museum, Tokyo. His video works have been broadcast worldwide, including 16 half-hours for PBS featuring collaborations with Bill T. Jones, Philip Glass, Twyla Tharp, The Residents and David Gordon. A dance work created for *Great Performances* starring Mikhail Baryshnikov and directed by Mr. Sanborn won three Emmy Awards. Mr. Sanborn was an early pioneer in High-Definition Television, creating works for SONY (*Infinite Escher*, starring Sean Lennon), and NHK-TV. Mr. Sanborn has also directed over 30 music videos, including works with Nile Rodgers, Sammy Hagar, Philip Glass, Tangerine Dream, Grace Jones, King Crimson and Van Halen, and designed and directed dozens of commercials for clients including Nintendo, Hitachi, Pioneer and the Disney Channel. His video self-portrait *Quirky* was purchased for broadcast on the PBS series *The Independents*, hosted by Buck Henry. From 2000 to 2001, he was Vice President and Chief Creative Officer at Comedy Central, for which he created an acclaimed surreal sit-com called *Frank Leaves for the Orient*. His 2002 video *MMI* was shown at the Tribeca, London, Dallas and Mill Valley film festivals, and his recent videos and installations have shown at the VideoFormes Festival in Clermont-Ferrand, France, the beTween Festival in England and the Mill Valley and Dallas film festivals.