

June 13–18, 2011  
Zellerbach Hall & Playhouse

## Ojai North!

Thomas W. Morris *Artistic Director, Ojai Music Festival*  
Dawn Upshaw *Music Director, 2011 Ojai Music Festival*  
Matías Tarnopolsky *Director, Cal Performances*

### ❖ FESTIVAL PROGRAM ❖

Monday, June 13, 2011	<b>Maria Schneider Orchestra</b> Maria Schneider, <i>conductor</i>
Tuesday, June 14, 2011	<b>Australian Chamber Orchestra</b> Richard Tognetti, <i>artistic director &amp; lead violin</i> Dawn Upshaw, <i>soprano</i>
Thursday June 16, 2011	<i>The Winds of Destiny</i>
Saturday, June 18, 2011	Dawn Upshaw, <i>soprano</i> Gilbert Kalish, <i>piano</i> red fish blue fish <i>with Steven Schick, percussion</i> Peter Sellars, <i>director</i> Ustad Farida Mahwash, <i>vocals</i> Sakhi Ensemble <i>with Homayoun Sakhi, rubâb</i>

*Ojai North! is a co-production of the Ojai Music Festival and Cal Performances.*

*Ojai North! is made possible, in part, by Patron Sponsors Liz and Greg Lutz.*

*Cal Performances' 2010–2011 season is sponsored by Wells Fargo.*

Monday, June 13, 2011, 8pm  
Zellerbach Hall

## Ojai North!

### Maria Schneider Orchestra

Maria Schneider, *conductor*

*Reeds*  
Steve Wilson  
Charles Pillow  
Rich Perry  
Donny McCaslin  
Scott Robinson

*Trumpets*  
August Haas  
Greg Gisbert  
Laurie Frink  
Frank Greene

*Trombones*  
Keith O'Quinn  
Ryan Keberle  
Tim Albright  
George Flynn

*Rhythm*  
Victor Prieto *accordion*  
Lage Lund *guitar*  
Frank Kimbrough *piano*  
Jay Anderson *bass*  
Clarence Penn *drums*

Ken Jablonski *sound technician*

*Ms. Schneider will announce the program from the stage.*

## A Niche

A lovely thing to find, a niche. Just the spot that suits your talent, skill, and inclination. The very best, of course, make that slot their own, shape it through their gifts. But there's another kind of niche, one you cannot find. It's the one you create yourself.

Maria Schneider did much the same. She's a press agent's nightmare. What is it that she does? She conducts, of course—composes, too—and she's got a band. But what to call it? OK, it's jazz, but there's classical and world music, too, with lots of room for improvisation. Maria Schneider, is all about collaboration. When she gives a concert, it feels to her as if she's hosting a party. Imagine, though, a party in which everyone is actually listening to one another, and not just listening but watching, too. This is where it all began, how a Minnesota girl discovered jazz—by watching it happen, grow and blossom.

There were music lessons, of course: piano, clarinet, violin, the classics, a bit of stride. Music theory gave promise of unlocking secrets. What makes music tick? How does the germ develop into a theme, a theme undergo variation and unfold into larger forms? But then she asked why music makes us feel the way it does? About light, color and emotion. And why the need for passports at the borders between styles, between tonal and atonal, popular and classical, North and South? Why this relentless search for smuggled contraband? Tall orders for analysis and textbook program notes learning. That's when she realized the jazz world was simply more open-minded, that here Debussy and Ravel could mix it up with Gil Evans—and Bill Evans, too; that here there were no artificial barriers between performing and creating. It was all about the music and how you make it.

"Nobody taught me how to be a jazz composer," she has said, "I learned by watching." University jazz bands, late night combos, greats on tour. Watching, listening, and trusting her

gut. She liked Gil Evans and his feel for orchestration, his translucent color, and Bob Brookmeyer's sense of theme and form. But there is much else besides: Brazilian music, with its sensuous physicality, Spanish rhythms, a bit of blues and soul, and underneath it all that foundation in the classics. This is not to say this is jazz with classical allure, that fabled "Third Stream" utopia. She can't stand the term and a lot of what it produced. No, her classical chops are in her textures and ideas, the sense for development and structure, in sophisticated timbres and the subtle balance of colors, in the interplay of lines. This accounts for the sound of her orchestra. Lots of mutes, for instance, and quirky combinations. It's not sectional, the traditional big-band sound—reeds here, brass, percussion, keyboards there. They play across sections, trading off ideas. That's what makes this music so difficult to play. You have to know each other, know when to give, when to take, catch the cue, follow the lead, provoke a response, be ready for surprise. You need to know how to create that seamless flow between reading and improvisation, between individual spontaneity and ensemble discipline.

Take a work like *Cerulean Skies*. It opens quietly—broken chords on the piano, a chorus of bird calls. Listen to the way the flute, bass, accordion and muted trumpet seem to appear out of nowhere, creating a gossamer weave of sound through a wash of polytonal harmonies. As this introduction dissolves, the music hits an easy stride, strong lines in the brass, reeds with continuing echoes of that haunting introduction. The central section opens up onto a freewheeling sax solo that goes, swirling, where it will. Does any of this sound familiar? Sure, but listen again to the intricate counterpoint of expressive lines, the layering of textures. That's something else again. What follows has the feel of a fitful interlude, fragmented wisps of dialogue between

piano and accordion with pizzicato accents from the bass, tiny pools of deep resonance, with shimmering glints of light in the upper registers. Then something new: a kind of chordal coalescence in the piano, almost like a hymn, taken up by brass, around which we hear small flights of solo fancy. This leads into a laidback shuffle and another surprise—a sinewy vocal solo—before the sax gives its wailing benediction above a blended mass of brass and reeds. We're there, look around, look up, blue sky, birds in flight. This is music—beautiful in shape and form, exquisite in its textures—that is direct, evocative and from the heart. Listen and watch.

Maria Schneider has been performing with her orchestra since 1988—nearly a quarter century—and almost half the players have been there since the beginning. These players have become a part of her and her music is infused with their creative voices. When she writes, she writes with them in mind: their skills, their personalities, the way they work together. It's all about trust, merging egos, and doing what the music needs to do. There's nothing quite like it.

So in the end Maria Schneider created a niche of her own—with room enough to hold her friends.

*Christopher Hailey*

Tuesday, June 14, 2011, 8pm  
Zellerbach Hall

*Ojai North!*

## Australian Chamber Orchestra

Richard Tognetti, *artistic director & lead violin*  
Dawn Upshaw, *soprano*

### PROGRAM

Anton Webern (1883–1945)	Five Movements for String Quartet, Op. 5 (1909; version for string orch. 1928; rev. 1929) I. Heftig bewegt
George Crumb (b. 1929)	Black Angels (1971) 1. Threnody I: Night of the Electric Insects
Webern	Five Movements for String Quartet II. Sehr langsam
Crumb	Black Angels 2. Sounds of Bones and Flutes
Webern	Five Movements for String Quartet III. Sehr lebhaft
Crumb	Black Angels 8. Sarabanda de la Muerte Oscura
Webern	Five Movements for String Quartet IV. Sehr langsam
Crumb	Black Angels 10. God-music
Timo-Veikko Valve	<i>cello</i>
Webern	Five Movements for String Quartet V. In zarter Bewegung

*Pieces are performed without pause.*

Maria Schneider (b. 1960)    Winter Morning Walks (2011)  
*(Bay Area Premiere)*  
*Texts by Ted Kooser*

“Perfectly Still This Solstice Morning”  
“When I Switched On a Light”  
“Walking by Flashlight”  
“I Saw a Dust Devil This Morning”  
“My Wife and I Walk the Cold Road”  
“All Night, in Gusty Winds”  
“Our Finch Feeder”  
“Spring, the Sky Rippled with Geese”  
“How Important It Must Be”

Dawn Upshaw    *soprano*  
Scott Robinson    *alto clarinet & bass clarinet*  
Frank Kimbrough    *piano*  
Jay Anderson    *bass*

*Winter Morning Walks* was co-commissioned by the Ojai Music Festival, Cal Performances and the Australian Chamber Orchestra.

*Winter Morning Walks* is generously supported by Diane and Michael Gorfaine and Anne and Stephen J.M. Morris.

*INTERMISSION*

Béla Bartók (1881–1945)	Five Hungarian Folk Songs for Soprano and String Orchestra (arr. for string orchestra by Richard Tognetti)
	“Annyi bánat az szűvemen” from 8 Hungarian Folk Songs, Sz. 64, No. 4 (1907)
	“Régi keserves” from 20 Hungarian Folk Songs, Sz. 92, No. 2 (1929)
	“Párosító I” from 20 Hungarian Folk Songs, Sz. 92, No. 11 (1929)
	“Eddig való dolgom” from 8 Hungarian Folk Songs, Sz. 64, No. 7 (1917)
	“Hatforintos’ nóta” from 20 Hungarian Folk Songs, Sz. 92, No. 8 (1929)
Edvard Grieg (1843–1907)	String Quartet in G minor, Op. 27 (1877–1878) (arr. for string orchestra by Richard Tognetti) <i>(Bay Area Premiere)</i>
	Un poco andante — Allegro molto ed agitato
	Romanze. Andantino — Allegro agitato
	Intermezzo. Allegro molto marcato —
	Più vivo e scherzando
	Finale. Lento — Presto al Saltarello

### The Company You Keep

No composer can expect to be performed in isolation, least of all Webern, whose miniatures can scarcely stand alone or suffice to sustain an evening (though an evening would do to survey his entire published œuvre). Music lives through the company it keeps—what it draws from the past, what it shares with its time, and what it anticipates about the future. Webern’s riches lie in such connections; his music takes flight when programmed with Schubert, Bach or Messiaen to bring out its lyricism, contrapuntal rigor or mystic inwardness. These movements for string quartet were his first purely instrumental forays into atonality and his first essays in aphoristic brevity. Nothing could have seemed more radical when they were premiered in 1910 and they continue to feel new a century later. But when interwoven with four even shorter movements from George Crumb’s *Black Angels*, Webern’s pieces sound expansive, even lushly Romantic, and their programmatic associations, normally hidden from view, seem to rise to the surface. Crumb, for his part, makes no secret of his programmatic intent. *Black Angels*, written during the Vietnam War, was “conceived as a kind of parable on our troubled contemporary world” and its three parts—*Departure* (from which *Night of the Electric Insects* and *Sounds of Bones and Flutes* are drawn), *Absence* (*Sarabanda de la Muerte Oscura*) and *Return* (*God-music*)—represent “the voyage of the soul.” Webern’s pieces are teeming with unusual string effects, but Crumb goes still further to include sounds produced by voices and a variety of percussion instruments. In this company, Webern is not so much a prophet of the future as an anchor of the past.

Maria Schneider’s new work began with an idea about the company Dawn Upshaw keeps:

After premiering my first work with Dawn Upshaw I had the feeling that if I ever wrote for her again, I might like to place her in a setting where she would have improvisation around her. I wanted her to feel the excitement I feel when my music is approached differently every

night, where each performance is truly a creative collaboration.

Toward this end, Schneider has called on three longtime collaborators—Frank Kimbrough, Scott Robinson and Jay Anderson—whose improvisational abilities extend far beyond the language of jazz. They join the Australian Chamber Orchestra, whose members play without a conductor and are thus, like jazz musicians, deeply attuned to listening and responding to each other. Together they provide a special setting for the soloist:

In this piece, Dawn is able to vary the rhythms from performance to performance, to move or to wait in accordance with what she is hearing and feeling around her. In the end, it becomes unclear who is really leading or following—they all just relate to one another in the environment created by the poetry and the collective experience.

The texts for *Winter Morning Walks* are by Ted Kooser, a poet for whom the composer has a special affinity:

His metaphors bring such powerful feeling to this “seemingly basic” Midwest landscape and illuminate the depth of feeling I’ve always felt for the prairie country we share. Perhaps I am continually putting something similar into my music without knowing or trying. In any event these poems, set in Midwest winter landscapes, moving from the winter solstice to the vernal equinox, feel like home to me and became a natural inspiration for my own musical voice.

The kind of inspiration that Maria Schneider, Ted Kooser—and Dawn Upshaw, for that matter—draw from their Midwestern roots is not so very different from the way region and landscape influenced the music of Edvard Grieg and Béla Bartók. Both were products of that surge of 19th-century nationalism that sought

to invigorate concert music with an infusion of folk elements: the rhythms, dance, and improvisational forms, motivic and melodic patterns, and harmonic idiosyncrasies that gave each region and ethnic group its distinctive identity. No composer was more assiduous in collecting and studying folk sources than Bartók. The songs presented here are drawn from three collections made between 1907 and 1929 and totaling 48 songs, a small fraction of the nearly 9,000 melodies that Bartók and his colleague Zoltán Kodály collected and catalogued across Hungary, the Balkans and even North Africa.

Edvard Grieg, like Bartók, was classically trained and, after several years' study in Leipzig, well acquainted with German musical models. And like Bartók, Grieg discovered his own voice in the company of his countrymen. For Grieg it was the great Norwegian violinist Ole Bull, who introduced him the folk music of his native Norway:

He played for me the trollish Norwegian melodies that so strongly fascinated me, and awakened the desire to have them as the basis for my own melodies. He opened my eyes to the beauty and originality in Norwegian music. Through him I became acquainted with many forgotten folk songs and, above all, with my own nature.

Elements of such music are readily apparent in Grieg's best-known works, including the incidental music to Ibsen's *Peer Gynt*, his Piano Concerto, and his String Quartet in G minor. One particularly characteristic motive, familiar from the beginning of the Piano Concerto, is the falling second followed by a third. It is also a prominent feature of the song "Spillemænd" (on a text by Ibsen) whose melody provides the lyric second theme of the quartet's first movement. The song's opening motive, however, is

found in each of the quartet's movements and is especially prominent at the outset of the first and third movements. The G-minor String Quartet is an ambitious, grandly scaled work, whose bold gestures and frequent use of string double stops suggests an almost symphonic texture. Some early critics reproached Grieg on this account, claiming that this quartet was chamber music in name only. This may be the reason the piece works so well in an arrangement for string orchestra, which is to say: a quartet with just a bit of company.

*Christopher Hailey*

**I**N THE AUTUMN of 1998, during my recovery from surgery and radiation for cancer, I began taking a two-mile walk each morning. I'd been told by my radiation oncologist to stay out of the sun for a year because of skin sensitivity, so I exercised before dawn, hiking the isolated country roads near where I live, sometimes with my wife but most often alone.

During the previous summer, depressed by my illness, preoccupied by the routines of my treatment, and feeling miserably sorry for myself, I'd all but given up on reading and writing. Then, as autumn began to fade and winter came on, my health began to improve. One morning in November, following my walk, I surprised myself by trying my hand at a poem. Soon I was writing every day.

Several years before, my friend Jim Harrison and I had carried on a correspondence in haiku. As a variation on this, I began pasting my morning poems on postcards and sending them to Jim, whose generosity, patience and good humor are here acknowledged. What follows is a selection of 100 of those postcards.

*Ted Kooser (spring 1999)*



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### Australian Chamber Orchestra

Richard Tognetti	<i>artistic director &amp; lead violin</i>
Julianne Lee	<i>guest principal second violin</i>
Satu Vänskä	<i>assistant leader</i>
Madeleine Boud	<i>violin</i>
Alice Evans	<i>violin</i>
Ilya Isakovich	<i>violin</i>
Christopher Moore	<i>principal viola</i>
Nicole Divall	<i>viola</i>
Timo-Veikko Valve	<i>principal cello</i>
Melissa Barnard	<i>cello</i>
Maxime Bibeau	<i>principal double bass</i>
Timothy Calnin	<i>executive director</i>
Erin McNamara	<i>tour manager</i>
Michael Stevens	<i>head of artistic planning and operations</i>

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Maria Schneider  
Winter Morning Walks

#### 1. Perfectly Still This Solstice Morning

Perfectly still this solstice morning,  
in bone-cracking cold. Nothing moving,  
or so one might think, but as I walk the road,  
the wind held in the heart of every tree  
flows to the end of each twig and forms a bud.

#### 2. When I Switched On a Light

When I switched on a light in the barn loft  
late last night, I frightened four flickers  
hanging inside, peering out through their holes.  
Confused by the light, they began to fly  
wildly from one end to the other,  
their yellow wings slapping the tin sheets  
of the roof, striking the walls, scrabbling  
and falling. I cut the light  
and stumbled down and out the door and stood  
in the silent dominion of starlight  
till all five of our hearts settled down.

#### 3. Walking by Flashlight

Walking by flashlight  
at six in the morning,  
my circle of light on the gravel  
swinging side to side,  
coyote, raccoon, field mouse, sparrow,  
each watching from darkness  
this man with the moon on a leash.

#### 4. I Saw a Dust Devil This Morning

I saw a dust devil this morning,  
doing a dance with veils of cornshucks  
in front of an empty farmhouse,  
a magical thing, and I remembered  
walking the beans in hot midsummer,  
how we'd see one swirling toward us  
over the field, a spiral of flying leaves  
forty or fifty feet high, clear as a glass  
of cold water just out of reach,  
and we'd drop our hoes and run to catch it,  
shouting and laughing, hurdling the beans,  
and if one of us was fast enough,  
and lucky, he'd run along inside the funnel,  
where the air was strangely cool and still,  
the soul and center of the thing,

the genie whose swirls out of the bottle,  
eager to grant one wish to each of us.  
I had a hundred thousand wishes then.

#### 5. My Wife and I Walk the Cold Road

My wife and I walk the cold road  
in silence, asking for thirty more years.  
There's a pink and blue sunrise  
with an accent of red:  
a hunter's cap burns like a coal  
in the yellow-gray eye of the woods.

#### 6. All Night, in Gusty Winds

All night, in gusty winds,  
the house has cupped its hands around  
the steady candle of our marriage,  
the two of us braided together in sleep,  
and burning, yes, but slowly,  
giving off just enough light so that one of us,  
awakening frightened in darkness,  
can see.

#### 7. Our Finch Feeder

Our finch feeder, full of thistle seed  
oily and black as ammunition,  
swings wildly in the wind, and the finches  
in olive drab like little commandos  
cling to the perches, six birds at a time,  
ignoring the difficult ride.

#### 8. Spring, the Sky Rippled with Geese

Spring, the sky rippled with geese,  
but the green comes on slowly,  
timed to the ticking of downspouts.  
The pond, still numb from months  
of ice, reflects just one enthusiast  
this morning, a budding maple  
whose every twig is strung with beads  
of carved cinnabar, bittersweet red.

#### 9. How Important It Must Be

How important it must be  
to someone  
that I am alive, and walking,  
and that I have written  
these poems.  
This morning the sun stood

right at the end of the road  
and waited for me.

"Perfectly Still This Solstice Morning," "When I Switched On a Light," "Walking by Flashlight," "I Saw a Dust Devil This Morning," "My Wife and I Walk the Cold Road," "All Night, in Gusty Winds," "Our Finch Feeder," "Spring, the Sky Rippled with Geese" and "How Important It Must Be" are used by permission of their author, Ted Kooser, and are from his book, *Winter Morning Walks: 100 Postcards to Jim Harrison*, published by Carnegie Mellon University Press.

### Bela Bartók Five Hungarian Folk Songs

#### Annyi bánat az szűvemen

Annyi bánat az szűvemen  
Kétrétt hajlott az egeken.  
Ha még egyet hajlott volna;  
Szüvem ketté hasadt volna.

Én elmegyek közülletek,  
Isten maradjon veletek.  
Töllem több panaszt nem hallasz,  
Kit hallottál, avval maradsz.

#### Régi keserves

Olyan árva vagyok, mint út melett az ág,  
Kinek minden ember nekiményen slevág;

Az én éltemnek es most úgy vagyon sorsa,  
Mer bokros búbánat azt igen futkossa.

Hervadni kezdettem, mint összel a rózsa,  
Kinek nincsen sohutt semmi párfogója;

Addig menyek, addig a kerek ég alatt,  
Valamíg megnyugszom fekete föld alatt.

#### Párosító I

Sárga csíkó, csengő rajta,  
Vaijón hová megyünkrajta?  
Huzsedáré huzsedom.

Majd elmegyünk valahova:  
Kocsis Róza udvarára,  
Huzsedáré huzsedom.

Betekintünk az ablakon:  
Ki kártyázik az asztalon?  
Huzsedáré huzsedom.

#### So Much Grief

There is so much grief in my heart  
It's bent double on the blue.  
Had it just bent a little more;  
It would have broken clean in half.

I am leaving all of you behind,  
God be with you all.  
You will have no more laments from me,  
What you had will stay with you ever.

#### Old Lament

I am lonesome like a tree branch on the roadside,  
That is knocked about and cut down by every creature;

My life is akin to that branch on the roadside,  
A lot of grief is tearing me asunder.

I am like a fading rose in autumn,  
One who cannot find a protector anywhere;

I will roam the world under the blue sky,  
Until I come to rest under the black soil.

#### Pairing Song

The golden colt has bells around his neck,  
Where should I ride on him?  
*Huzsedáré huzsedom.*

I will ride him some day:  
To Kocsis Róza's courtyard,  
*Huzsedáré huzsedom.*

We will look through the window,  
See who is playing the cards on the table?  
*Huzsedáré huzsedom.*

Ugye Jani, szép is vagyok,  
Éppen neked való vagyok,  
Huzsedáré huzsedom.

#### Eddig való dolgom

Eddig való dolgom a tavaszi szántás,  
Kertekbe, rétekbe füvet lekaszálgás;  
Immár ökröm hejjin lovam a nyeregbé,  
Szíjostorom hejjin kantársár kezembé.

Eljött már az a nap, melyben kell indulnúi,  
Házamtól, hazámtól búsz szivvel távozni,  
Kedves szüleimtől sírva elbúcsuzni,  
Kedves hitestársam árván itt kell hagyni.

#### „Hatforintos” néta

A cseroldalt öszszejártam,  
Sehol párom nem találtam.  
Ez a hatforintos néta,  
Kinek tetszik, járja reá, járja reá.

Kinek nincsen hat forintja,  
Erre bizony nem járhatja;  
Hat forintját ki sajnálja,  
Erre bizony ne is járja, ne járja.

Eddig vendég jól mulattál,  
Ha tetszenék, elindulnál!  
Uecu gazda, kerülj botra,  
A vendéget indítsd útra.

Hej, Kinek nincsen hat forintja,  
Erre bizony nem járhatja;  
Hat forintját ki sajnálja,  
Erre bizony ne is járja!

Am I not the prettiest, Jani?  
Am I not just right for you?  
*Huzsedáré huzsedom.*

*Translator's note:* The last lines of every verse in the song—Huzsedáré huzsedom—are made-up words with no meaning in any language, so they cannot be translated.

#### Till Now

Till now my job was ploughing in the spring,  
Making hay in the fields and meadows;  
Now instead of my ox I take my pony's saddle,  
In place of my whip I have the reins in my hand.

This is the day I have to hit the road,  
With a sad heart take leave of my home and country,  
Take a tearful leave of my parents,  
Leave my beloved wife all alone.

#### The “Six-Forint” Song

I have roamed the oak woods,  
But did not find my love there.  
This is the six-forint song,  
If you like it you can dance to its tune,  
Dance to its tune.

If you don't have six forints,  
You cannot dance to this tune;  
If you begrudge your six forints,  
You should not dance to its tune either,  
Dance to it either.

All you guests had a good time in here,  
It is now time to go on your way!  
Hey host, grab your staff,  
Send the guests on their way.

If you don't have six forints.  
You cannot not dance to this tune;  
If you begrudge your six forints,  
You should not dance to its tune either!

*Translation by SBS Language Services*

Thursday, June 16, 2011, 8pm  
 Saturday, June 18, 2011, 8pm  
 Zellerbach Playhouse

*Ojai North!**The Winds of Destiny**Dawn Upshaw, soprano**Gilbert Kalish, piano**red fish blue fish, percussion**Steven Schick, artistic director**Dustin Donahue**Jennifer Torrence**Bonnie Whiting Smith**Peter Sellars, director**Production Team*

Dunya Ramicova	<i>costume designer</i>
James F. Ingalls	<i>lighting designer</i>
Diane J. Malecki	<i>producer</i>
Pamela Salling	<i>production stage manager</i>
Lisa Logan	<i>assistant to costume designer</i>

*Music of Afghanistan**Ustad Farida Mahwash, vocals**Sakhi Ensemble*

Homayoun Sakhi, <i>artistic director, rubâb</i>	<i>featuring</i>
Zmarai Aref	<i>tabla, dohlak</i>
Khalil Ragheb	<i>harmonium</i>
Pervez Sakhi	<i>tula</i>

## PROGRAM

## I.

George Crumb (b. 1929)    The Winds of Destiny (American Songbook IV)  
 (2004)  
*(Bay Area Premiere Staging)*

- I. Mine Eyes Have Seen the Glory
- II. When Johnny Comes Marching Home
- III. Lonesome Road
- IV. Twelve Gates to the City
- V. De Profundis: A Psalm for the Night-Wanderer (instrumental interlude)
- VI. All My Trials (Death's Lullaby)
- VII. Go Tell It on the Mountain!
- VIII. The Enchanted Valley
- IX. Shenandoah

## INTERMISSION

## II.

## Music of Afghanistan

*Selections will be announced from the stage.**The Winds of Destiny* is a co-production by the Ojai Music Festival and Cal Performances.

## Director's Note

The story of war and the trauma that follows in its wake is an old one, but it has new dimensions in our generation with the development of an all-volunteer military and the presence of women serving across all the branches of our armed forces. Women in the heart of the war machine have brought different perspectives, different insights and different issues to bear on the pursuit of war and the male club that was military life. Current research tells us that women are capable of greater endurance of pain in battlefield and emergency conditions, but also that they are more likely to return home with post-traumatic stress. And in the last year the suicide rate for female soldiers has tripled, while it is still lower than for the men serving next to them.

Post-traumatic stress has been designated a disorder by the American Psychiatric Association. This is not a helpful label because perhaps a lifelong psychological scar from a terrible incident in which your comrades are killed, or a case in which you are a witness or participant to an act of injustice and spend years with a restless conscience—these responses demonstrate that your human equipment is in fact functioning very well and very deeply. Perhaps it is the inability to repress and to ignore profoundly troubling questions and experiences, and the ability to be haunted by the roads not taken and actions not acted upon which are the very signals and affirmations of our abiding humanity. That soldiers with post-traumatic stress are suffering is very clear, and the reality of their suffering is undeniable. Perhaps their suffering does not need to be stigmatized, and the sufferers are not, in fact, the problem but they are pointing us towards a larger picture that is not as it should be and a series of situations which are morally suspect or possibly, simply wrong.

Earlier this year, in his State of the Union address, the President called upon young Americans to go into mathematics and science, which is good as far as it goes. But is it too late to suggest that the humanities hold insights that we are missing as our civilization goes further and further off course, as we find ourselves increasingly unprepared to respond to the bigger

questions before us. Those questions are not mechanical and logistical and their answers cannot be violent.

In Afghanistan women Marines have increasingly seen duty at checkpoints, interacting with Afghan women, participating in house-to-house raids and interrogations, again interfacing with women, and beginning to learn what lies behind the veil in a foreign culture. The basis for understanding and for misunderstanding between an occupying army and a civilian population is huge, and the hair trigger cultural blunder which leads to violence and pointless destruction is always lying in wait. The stakes for good communication are very high. Increasingly the U.S. military is understanding that in Afghanistan building, not destruction, is what is needed, and increasingly women soldiers have taken the lead in some of the more positive aspects of the U.S. occupation. Ultimately what needs to be solved cannot and will not be solved at gunpoint.

Meanwhile, the contradictions of the occupation sear themselves into the lives of U.S. soldiers and Afghan citizens alike. The misunderstandings are lethal, and the points of understanding are few. The result is a lot of frustration and aggression on all sides which will unfortunately find an outlet. While one of the priorities of the U.S. agenda in Afghanistan is raising the status of women in Afghan society, our own women in uniform are paying a terrible price: one in three women in the U.S. armed forces is sexually assaulted or raped by a fellow American soldier.

Frequently women are too frightened to report the assault, not wanting to risk their careers by disrupting the chain of command; sometimes they are intimidated, and sometimes the very women who have been violated are censured and given dishonorable discharges. Women who become pregnant while serving are sent home immediately. Until very recently these topics have been almost impossible to air. In recent years the military establishment has begun to develop protocols and has begun to offer treatment to women who are suffering from sexual trauma. Women are beginning to speak up and are finding their voices and forming their

own organizations such as SWAN, the Service Women's Action Network, which is testifying before Congress and attempting to introduce new legislation that protects women from harm within their own ranks.

George Crumb's most recently completed song cycle, *The Winds of Destiny*, is a setting of Civil War songs filled with echoes, rattles, memories and unexpected violence that reaches back and reaches forward across time. All of the symptoms of post-traumatic stress are in this music: the cycling back and reliving of experiences over and over again; the eerie mental landscape disturbed by memories and hyper-alert to every noise; every noise a trigger for another round of internal or external violence. The music is alive to strange presences and painful absences: the presence of brain trauma, shrapnel or metal plates in your bones, or the absence of limbs, children, families, friends, honor or self-respect. The hallmark of post-traumatic stress is that the battleground moves inward and occupies the interior of a person.

The image of being at war with ourselves is of course the trauma and the truth of the Civil War. The Civil War was never concluded in America, and it is back in our generation as fierce as ever, reconstituted as a culture war with sad and terrifying political and economic repercussions and an ongoing resistance to rewriting the Constitution and our social contract to include what the Rev. Dr. Martin Luther King Jr. would call 400 years of unpaid wages of slavery. In setting Civil War songs George Crumb touches a raw nerve buried deep in the American psyche that is newly exposed in the era of the Obama Presidency. These songs carry us along deep emotional currents, the flow of history, regret and aspiration, alternately muddying and purifying the waters.

Of course these songs derive much of their original power from being written by determined abolitionists who deepened their idealism with powerful conviction and serious activism, such as Julia Ward Howe, whose "Battle Hymn of the Republic" never fails to stir us 150 years later. The other source of deep power in these songs is the fact that many of them were composed by slaves in a collective voice, across

generations—"spirituals," they were called, visions of peace and rest realized by people who knew neither. This music moves beyond the culture of complaint or victimhood and carries its call for justice to the other side of the grave, to future lives and future generations. We are those future generations.

This year the United States will spend \$121 billion in Afghanistan, in addition to the incalculable toll of human lives, American and Afghan. The price is high. We know at least the numbers of American casualties, but the numbers of Afghan dead or damaged remain untallied. After the initial helpful gesture of removing the Taliban from power, the American presence stretching across nine years is now serving to motivate the Taliban's resurgence. Meanwhile, American Talibans, intolerant of culture, minority viewpoints, self-expression and diverse life choices are on the rise in the United States.

One of the positive dimensions of the intertwined destinies of our two countries is the presence of extraordinary Afghan communities in the United States, and several generations of extraordinary Afghan artists who are making new homes in America. We are honored to share the platform tonight with some of the most distinguished of these generations. Ustad Mahwash is a beloved singer whose voice takes Afghan audiences back to an earlier time in Kabul, when music was in the air and life was sweet, and the presence of a female singer on the radio was part of the texture of life in the capitol. She is now a resident of California and her concerts touch a deep well of emotion in Afghan people and evoke better times. Homayoun Sakhi, artistic director of the Sakhi Ensemble, is a dynamic, daring and inspired virtuoso who represents the future of Afghan music, pioneering new techniques on the *rubâb* and integrating many musics and their possibilities into the flow of traditional Afghan musical language, stunning us by taking an already rich, deeply synthesizing musical culture and making it culturally even richer.

This evening's concert is a report on the state of the world from the front lines with messages that can only be delivered by music.

Peter Sellars

**George Crumb (b. 1929)**  
**The Winds of Destiny (American Songbook IV, 2004)**

George Crumb is a master of the uncanny, that moment which Freud described as an encounter with the familiar in an unfamiliar guise. The experience can be disorienting, even disturbing, because it can alienate us from the comfort of the known. Crumb's textures and sonorities—rich, colorful and arresting—often shroud us in a gauzy haze, and there, through those mists, is that familiar half-remembered something. It might be an instrument, such as the toy piano in *Ancient Voices of Children*, a sound from nature, a fragment of text, or a scrap of tonality, like a flimsy raft in a swirling atonal vortex; not infrequently it is a quotation from the work of another composer—Bach or Schubert, for instance—or an allusion to non-Western music. Crumb's music haunts us because through the “now” of his beguiling surfaces we are led ever further into an excavation of our past. But these are not the memories of an individual, nor have they to do with the tug of fond nostalgia that might enfold us in their warmth. Rather, these are collective memories that, through strata of shared cultural experience, tell us something profound about where we have been and where we are going.

In *The Winds of Destiny*, the fourth installation of his multi-volume *American Songbook*, Crumb conjures up memories of the American Civil War, a cataclysm that began 150 years ago this year. It was a traumatic experience for the still-young nation, not least, as Drew Gilpin Faust's remarkable *This Republic of Suffering* makes clear, because of the unprecedented scale and brutality of the slaughter.

Among the artifacts documenting the passions and the agonies, the aspirations and the anguish of this bloody time is its music, from anthems and marching songs, to parlor ballads and spirituals.

At the very outset of the Civil War, Julia Ward Howe gave the North its battle hymn, when she penned the verses “Mine Eyes Have Seen the Glory” and set them to a popular abolitionist

tune from the 1850s; in Crumb's setting, this stirring vision of spiritual triumph takes on the quality of a slow-motion dirge punctuated by what might be the implacable rattle and thud of distant death. The rousing “When Johnny Comes Marching Home,” first published 1863, was sung in both the North and the South. This same tune, however, was used for the Irish anti-war song “Johnny I Hardly Knew Ye” and in the last portion of this movement Crumb touches on this irony when Johnny's homecoming takes on the astringent edge of a Kurt Weill song interspersed with bitonal snippets from the funeral march of Mahler's first symphony.

Modern revisionists notwithstanding, the debate over slavery was the defining issue of the Civil War and at the heart of *The Winds of Destiny* are four spirituals (although two of the four are of more recent origin) that evoke the African-American experience. In “Lonesome Road,” written in 1927 by Nathaniel Shilkret, Crumb's melody is isolated and unadorned, as if the voice and instruments existed on two independent planes. “All My Trials,” a Bahamian lullaby made popular in the 1950s and '60s, is presented with an understated simplicity that is punctuated by sometimes aggressive percussive outbursts. “Twelve Gates to the City” and “Go Tell It on the Mountain” are authentic spirituals of the mid-19th century and Crumb captures the celebratory uplift of their promise with exuberant melismas in the voice; in the percussion there are bells and bright mallet instruments, and pentatonic sonorities in the harmony.

“The Enchanted Valley” has the freest vocal treatment, moving back and forth between quiet lyricism and a kind of gentle Schoenbergian *Sprechstimme*. The cycle concludes with “Shenandoah,” a poignant song of homesick yearning from the early 19th century. Crumb's setting seems to float, untethered, toward that longed-for home. The soprano soloist in *The Winds of Destiny* is joined by a quartet of percussionists who are asked to sing, whistle, even imitate a hooting owl, as well as play a battery of several dozen traditional and exotic instruments ranging from vibraphone, bells and gongs to amplified piano. The central axis of *The Winds*

*of Destiny* is a purely instrumental interlude, *De Profundis: A Psalm for the Night-Wanderer*, whose eerie stillness conjures the enigmas that lie at the heart of so many of Crumb's works.

Theatrical gestures are an important component of Crumb's music, yet another instance of the uncanny in which he de-familiarizes the familiar rituals of concert performance. Tonight's staging by Peter Sellars is wholly in keeping with the composer's aesthetic intentions, for it serves to underscore the ways in which the experiences that gave rise to these “songs of strife, love, mystery and exultation” continue to haunt our lives today.

Christopher Hailey

### Music of Afghanistan

*Sawol-jawab*—the interplay of questions and answers—is the foundation upon which much of Afghan music rests. With applications far beyond the stage, it posits that only the most thoughtfully constructed questions have the possibility of eliciting meaningful answers. In concert halls around the world, this notion is regularly—and beautifully—tested by the great vocalist Ustad Farida Mahwash and the master musicians who comprise the Sakhi Ensemble. For tonight's program, which has been commissioned by the Ojai Music Festival and Cal Performances, artistic director Homayoun Sakhi created an acoustically rich crossroads in which the musicians explore the interconnectedness between seeker and sought, sacred and secular, traditional and contemporary.

Clearly, the crossroads metaphor is apt as it mirrors the reality of Afghanistan as a regional hub of cultural and social activity. More than the wars by which it is too often defined, the country is home to a stunning array of musical genres. Each is distinct, yet they all share a vibrancy and depth indicative of their importance in the larger fabric of society.

The lasting significance of the *ghazals*, folk songs, and traditional melodies featured in this concert reflect their ability to speak to our very human need for love, grace, and transcendence. For example, the *ghazal* is a poetic song-form greatly influenced by Sufi mysticism that blurs the boundaries between the erotic and the sacred. The most cherished poets are heralded for their skill at rendering the divine as love, lover, and beloved. The most honored singers are the ones able to open our hearts to that love. The most prized listeners are those who welcome the possibility of transcendence.

Long considered “the voice of Afghanistan,” Ustad Mahwash is celebrated around the globe for her *ghazal* repertoire. Her personal story, like that of so many Afghan women, is one of unyielding perseverance (as witnessed by the great personal risk she encountered by performing in public during the early years of Taliban rule). Ustad is joined by the Sakhi Ensemble, which features some of the most distinguished Afghan musicians in the Diaspora. Under the artistic direction of *rubâb* virtuoso Homayoun Sakhi, this program is offered to all as an exquisite reminder of the tenacious presence of love that no war could ever crush.

Sabrina Lynn Motley, Motley Arts Consulting



Joining a rare natural warmth with a fierce commitment to the transforming communicative power of music, soprano **Dawn Upshaw** (2011 Ojai Festival Music Director) has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her ability to reach to the heart of music and text has earned her both the devotion of an exceptionally diverse audience and the awards and distinctions accorded to only the most distinguished of artists. In 2007, she was named a Fellow of the MacArthur Foundation, the first vocal artist to be awarded the five-year "genius" prize, and in 2008 she was named a Fellow of the American Academy of Arts and Sciences. Her acclaimed performances on the opera stage comprise the great Mozart roles (Pamina, Ilia, Susanna, Despina) as well as modern works by Stravinsky, Poulenc and Messiaen. From Salzburg, Paris and Glyndebourne to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances, Dawn Upshaw has also championed numerous new works created for her, including *The Great Gatsby* by John Harbison; the Grawemeyer Award-winning opera *L'Amour de Loin* and the oratorio *La Passion de Simone* by Kaija Saariaho; John Adams's Nativity oratorio *El Niño*; and Osvaldo Golijov's chamber opera *Ainadamar* and song cycle *Ayre*.

Ms. Upshaw's 2010–2011 season opened with the Boston Symphony in performances of Golijov and Canteloube at the Tanglewood Music Festival. She toured Europe in Peter Sellars's acclaimed production of Kurtág's *Kafka Fragments* and reprised her celebrated role in John Adams's *El Niño* with the San Francisco Symphony. She premiered chamber works by Gabriela Lena Frank (St. Paul), Pablo Ortiz (Prague) and Joan Tower (New York), bringing to a dozen the number of new works written for her since 2007. She began a second term as

Artistic Partner with the Saint Paul Chamber Orchestra, with whom she appeared last month at Carnegie Hall in the New York premiere of Maria Schneider's *Carlos Drummond de Andrade Stories*. Ms. Upshaw is featured on a new Nonesuch recording in music of Irish composer Donnacha Dennehy; *That the Night Come*, with text by W. B. Yeats, was premiered in Dublin with the Crash Ensemble last fall. Next season, Ms. Upshaw and the SPCO will premiere a new work by Mr. Dennehy, and she will undertake an eight-city North American tour with the Australian Chamber Orchestra (ACO) featuring Maria Schneider's *Winter Morning Walks* (commissioned by Ojai Music Festival, Cal Performances and the ACO), among other highlights.

It says much about Dawn Upshaw's sensibilities as an artist and colleague that she is a favored partner of many leading musicians, including Richard Goode, the Kronos Quartet, James Levine and Esa-Pekka Salonen. In her work as a recitalist, and particularly in her work with composers, Dawn Upshaw has become a generative force in concert music, having premiered more than 25 works in the past decade. From Carnegie Hall to large and small venues throughout the world she regularly presents specially designed programs composed of lieder, unusual contemporary works in many languages, and folk and popular music. She furthers this work in master classes and workshops with young singers at major music festivals, conservatories and liberal arts colleges. She is artistic director of the Vocal Arts Program at the Bard College Conservatory of Music and a faculty member of the Tanglewood Music Center.

A four-time Grammy Award-winner, Dawn Upshaw is featured on more than 50 recordings, including the million-selling Symphony No. 3 by Henryk Górecki. Her discography also includes full-length opera recordings of Mozart's *Le Nozze di Figaro*; Messiaen's *St. François d'Assise*; Stravinsky's *The Rake's Progress*; Adams's *El Niño*; two volumes of Canteloube's *Songs of the Auvergne*; and a dozen recital recordings.

Dawn Upshaw holds honorary doctoral degrees from Yale, the Manhattan School of

Music, Allegheny College and Illinois Wesleyan University. She began her career as a 1984 winner of the Young Concert Artists Auditions and the 1985 Walter W. Naumburg Competition, and was a member of the Metropolitan Opera Young Artist Development Program.

Internationally renowned for inspired programming and the rapturous response of audiences and critics, the **Australian Chamber Orchestra** (ACO) is a product of its country's vibrant, adventurous, and enquiring spirit. Richard Tognetti was appointed Artistic Director and Lead Violin in 1989. Under his inspiring leadership, the ACO has performed as a flexible and versatile "ensemble of soloists," on modern and period instruments, as a small chamber group, a small symphony orchestra, and as an electro-acoustic collective. The ACO's unique artistic style encompasses not only the masterworks of the classical repertoire, but innovative cross-artform projects and a vigorous commissioning program.

More than 40 international tours to Europe, the United States and Asia have included regular appearances at the world's prestigious concert halls, including Amsterdam's Concertgebouw, London's Wigmore Hall, New York's Carnegie Hall and Lincoln Center, Vienna's Musikverein, and Washington's Kennedy Center. Festival appearances include the BBC Proms, Tanglewood, Ravinia, Interlochen and New York's Mostly Mozart. Regular collaborators include Emmanuel Pahud, Steven Isserlis, Dawn Upshaw and Pieter Wispelwey, as well as artists from other musical genres and art forms.

Several of the ACO's principal musicians perform with spectacularly fine instruments. Tognetti plays a 1743 Guarneri del Gesù (ex Carrodus) violin, and Principal Cello Timo-Vekko Valve plays a 1729 Giuseppe Guarneri Filius Andreae cello, both on loan from anonymous benefactors. In a nod to past traditions, only the cellists are seated—the resulting sense of energy and individuality is one of the most commented-upon elements of an ACO concert. The ACO has an extensive, award-winning discography on labels including BIS, Sony,

EMI, Hyperion, Chandos and ABC Classics and appears in the television series *Classical Destinations II* and the films *Musical Renegades* and *Musica Surfica*.

In 2005, the ACO inaugurated an ambitious national education program, which includes outreach activities and mentoring of outstanding young musicians, including the formation of ACO2, an elite training orchestra that tours regional centers. For more information on the Australian Chamber Orchestra visit [aco.com.au](http://aco.com.au).



Bassist and composer **Jay Anderson** is among the most versatile and respected jazz artists performing today. He has performed and/or recorded with a wide variety of jazz artists, including Woody Herman, Carmen McRae, Michael Brecker, Paul Bley,

Bob Mintzer, John Abercrombie, Dave Liebman, Joe Sample, Maria Schneider, Lee Konitz, Mike Stern, Toots Thielemans, Kenny Wheeler and Jay Clayton, and non-jazz artists such as Osvaldo Golijov, Michael Franks, Frank Zappa, Tom Waits, Chaka Khan, Michel Legrand, Allen Ginsberg and Celine Dion. He has been featured on over 300 recordings, three of which have received a Grammy Award. He has conducted clinics around the world and is a Professor of Jazz Bass Studies at the Manhattan School of Music in New York City. Mr. Anderson has been the recipient of the NEA grant for composition and two Meet the Composer grants. He currently co-leads the critically acclaimed group BANN featuring Seamus Blake, Oz Noy and Adam Nussbaum.



**George Crumb**'s reputation as a composer of hauntingly beautiful scores has made him one of the most frequently performed composers in today's musical world. His music first came to wider attention in the 1960s and 1970s through a series of highly influential pieces

based on the poetry of Federico Garcia Lorca, including *Ancient Voices of Children* (1970), Madrigals, Books 1–4 (1965, 1969) and *Songs, Drones and Refrains of Death* (1968). Other major works from this period include *Black Angels* (1970), for electric string quartet, and *Music for a Summer Evening* (1974), for two amplified pianos and percussion (heard at Ojai in 2009). Among Mr. Crumb's most significant recent works is the four-part song cycle, *American Songbook* (*The River of Life, A Journey Beyond Time, Unto the Hills, The Winds of Destiny*) (2001–2004). Mr. Crumb's music often juxtaposes contrasting musical styles with references ranging from works of the Western art-music tradition, to hymns and folk music, to non-Western musics. Many of his works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his meticulously notated scores. A shy, yet warmly eloquent personality, Mr. Crumb retired from his teaching position at the University of Pennsylvania after more than 30 years of service, but continues to compose. He is the winner of a 2001 Grammy Award and the 1968 Pulitzer Prize in Music, and is the subject of an ongoing series of "Complete Crumb" recordings, supervised by the composer, on Bridge Records.



**Gilbert Kalish** leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator, and as pianist in myriad performances and recordings, has established him as a major figure in American music making. A native New Yorker and graduate of Columbia College, Mr. Kalish studied with Leonard Shure, Julius Hereford and Isabella Vengerova. He was pianist of the Boston Symphony Chamber Players for 30 years and was a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960s and '70s. He is a frequent guest artist with many of the world's most distinguished chamber ensembles.

*Notebooks Records*



Pianist and composer **Frank Kimbrough** has been active on New York's jazz scene for nearly 30 years. He is currently a Palmetto Records artist, with previous recordings as a leader for OmniTone, Soul Note and Mapleshade, and nearly 50 more as a sideman. His latest CD is *Rumors*, with bassist Masa Kamaguchi and drummer Jeff Hirshfield. His previous trio CD, *Play*, with Masa Kamaguchi and Paul Motian, was released in May 2006. It was named one of the top 10 CDs of 2006 by the *Wall Street Journal*, *New York Newsday* and the *Sydney* (Australia) *Morning Herald*. *Air*, his solo piano debut on Palmetto, features original

His 30-year partnership with the great mezzo soprano Jan De Gaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains long-standing duos with the cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw.

As an educator, Mr. Kalish is Distinguished Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1969 to 1997, he was a faculty member of the Tanglewood Music Center, and he served as chair of the faculty at Tanglewood from 1985 to 1997. Mr. Kalish often serves as guest artist at such distinguished music institutions as the Banff Centre, the Steans Institute at Ravinia and the Marlboro Festival. He is renowned for his master-class presentations.

Mr. Kalish's discography of some 100 recordings encompasses classical repertoire, 20th century masterworks and new compositions. Of special note are his solo recordings of Charles Ives's "Concord" Sonata and Sonatas of Joseph Haydn, immense discography of vocal music with Ms. De Gaetani, and landmarks of the 20th-century by such composers as Carter, Crumb, Shapey and Schoenberg. In 1995, he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time.

compositions and was named as one of the top ten jazz releases of 2008 by *Slate* magazine. His playing has been cited by the *Down Beat* Critics Poll each year since 2001. Mr. Kimbrough is currently on the jazz studies faculty at the Juilliard School, and previously taught at the New School University and New York University. He is a founding member and composer-in-residence of the Jazz Composers Collective (1992–2005), a not-for-profit, musician-run organization dedicated to presenting original works by its resident and guest composers. He has played with the Maria Schneider Orchestra since 1993, and is prominently featured on her Grammy-winning CD *Concert in the Garden*. He's toured and recorded with saxophone legend Dewey Redman, vocalist Kendra Shank, and with fellow JCC composers-in-residence Ben Allison, Ted Nash, Michael Blake and Ron Horton, among others.



**Ustad Farida Mahwash** was born into a conservative Afghan family. Her mother was a Quran teacher and religion loomed large throughout her upbringing. For many years, her interest in music was suppressed as, at the time, female singers and musicians were deemed socially unacceptable. Upon completion of her studies, Farida accepted a position in the Kabul Radio Station. There, she was discovered by the station's director who encouraged her to pursue singing as a career. Ustad Mahwash took music and singing lessons under the scholarship of Ustad Mohammad Hashem Cheshti. An established maestro, he quickly put the protégé under a rigorous training regime. Most of the lessons, which were based on North Indian classical music, are still used today to train Afghan singers. In 1977, Ustad Mahwash was conferred the title of Maestra by Ustad Sarahang, a controversial move as, until that point, it was an honor reserved for men. In 1977, she received the title of Ustad (master). After the political turmoil of the late 1970s and 1980s, Ustad Mahwash was forced to leave Afghanistan. In

1991, with her family in tow she moved to Pakistan where she took refuge from the two warring sides of the time, each of whom urged her to sing for their cause or face assassination. Worn and exhausted, she applied for asylum abroad. Eventually, her plight was recognized by the United Nations High Commissioner for Refugees, and she was granted political asylum in the United States.

Ustad Mahwash has gone on to become the "voice of Afghanistan," sharing the country's rich musical heritage in critically acclaimed performances and recordings. In 2003, she received a prestigious BBC Radio 3 World Music Award, which was issued for artistic excellence as well as for her work speaking on behalf of thousands of orphaned Afghan children. Through it all, she remains a powerful vocalist and passionate champion of refined yet haunting music in the service of a peace-filled Afghanistan.



**red fish blue fish** is the resident percussion ensemble of UC San Diego, and functions as a laboratory for the development of new percussion techniques, sounds, and music. The group has toured widely, including performances at Lincoln Center and the Henry Street Settlement in New York City, the Agora Festival (Paris), the Los Angeles Philharmonic's Green Umbrella Series, the National Gallery of Art, the Centro des Bellas Artes in Mexico City, the Percussive Arts Society International Convention and the Taipei International Percussion Conference, in addition to a regular series of concerts at UC San Diego. The group has recorded for Tzadik and Mode Records. A recently released a three-CD set of the complete percussion works of Iannis Xenakis on Mode Records was received with

great critical acclaim. A DVD of Roger Reynolds's *Sanctuary* for percussion quartet and soloist was released by Mode Records in late 2010, and another DVD of the entire early percussion music of Karlheinz Stockhausen will be released by red fish blue fish on Mode Records in 2011.

Multi-instrumentalist and composer **Scott Robinson** has been a highly active presence on the New York-based jazz scene for more than 25 years, appearing on some 200 CDs. He has been heard on tenor sax with Buck Clayton, on alto clarinet with Paquito D'Rivera, on trumpet with Lionel Hampton, and on bass sax with the New York City Opera, along with performances alongside as diverse a group of artists as Anthony Braxton, Ruby Braff, Ella Fitzgerald, Elton John, Bob Brookmeyer, Frank Wess and Roscoe Mitchell. In 2001, he performed in eleven West African nations during an eight-week tour as a U.S. Jazz Ambassador. Mr. Robinson has been the winner of a number of *Down Beat* Critics Polls and Jazz Journalists Association awards in recent years. As a composer, he has created large-scale multimedia works in collaboration with sculptor and videographer Rob Fisher and choreographer Larue Allen, in addition to his jazz works, which have been recorded by a number of artists. Several of his large-scale works have been performed and recorded by the Gotham Wind Symphony, and his chamber works include the ongoing series *Immensities for Large Instruments*.



**Homayoun Sakhi** is widely considered the foremost Afghan *rubâb* (lute) player of his generation. During the country's long years of armed conflict, when music was heavily controlled, censored and, finally, banned, the classical style to which

he devoted his career not only survived but reached new creative heights. Mr. Sakhi was born in Kabul into one of Afghanistan's leading musical families, studying from the age of ten with his father, Ghulam Sakhi. The elder Sakhi was a disciple and brother-in-law of Ustad Mohammad Omar, the much-revered heir to a musical lineage that had begun in the 1860s. Mr. Sakhi's studies were interrupted in 1992, when his family moved to the Pakistani city of Peshawar, a place of refuge for many Afghans from the political chaos and violence that enveloped their country in the years following the Soviet invasion of 1979.

After the fall of the Taliban in 2001, many Afghan musicians in Peshawar returned to Kabul, but by this time Mr. Sakhi was on his way to Fremont, California. He brought with him the sophisticated and original style that he had developed during his years in Pakistan, but little else. Fremont, a city of some 200,000 that lies southeast of San Francisco, claims the largest concentration of Afghans in the United States. There, just as in Peshawar, Mr. Sakhi quickly established himself as a leader of the local musical community. In addition to his popular classes, workshops and solo performances, he is also co-founder of and composer for S.A.R.A. Sounds and Rhythms of Afghanistan.

Composed of some of the most sought-after Afghan musicians living in the United States, the *Sakhi Ensemble* made its concert debut at the Ojai Music Festival. Under the artistic direction of its founder, acclaimed *rubâb* master Homayoun Sakhi, the ensemble features Zmarai Aref (*tabla, dohlak*), Khalil Ragheb (*harmonium*) and Pervez Sakhi (*tula*). In addition to artistic excellence, these musicians share a commitment to nurturing the next generation of musicians both here and in Afghanistan. The Ensemble wishes to extend its warm appreciation to Peter Sellars and Dawn Upshaw for inviting them to participate in this very special evening of music.



Percussionist, conductor and author **Steven Schick** was born in Iowa and raised in a farming family. For the past 30 years he has championed contemporary percussion music as a performer and teacher, by commissioning and premiering more than 100 new works for percussion. Mr. Schick is Distinguished Professor of Music at UC San Diego and a Consulting Artist in Percussion at the Manhattan School of Music. He was the percussionist of the Bang on a Can All-Stars of New York City from 1992 to 2002, and from 2000 to 2004 served as artistic director of the Centre International de Percussion de Genève in Geneva, Switzerland. Mr. Schick is founder and artistic director of the percussion group red fish blue fish, and director of Roots and Rhizomes, a summer course on contemporary percussion music hosted at the Banff Centre for the Arts. In 2007, he assumed the post of music director and conductor of the La Jolla Symphony and Chorus, and is the principal guest conductor of the International Contemporary Ensemble.



**Maria Schneider**'s music has been hailed by critics as "evocative, majestic, magical, heart-stoppingly gorgeous, and beyond categorization." She and her orchestra became widely known starting in 1994, when they released their first recording, *Evanesce*. With that recording, Ms. Schneider began to develop her personal way of writing for her 17-member collective, tailoring her compositions to distinctly highlight the unique voices of the group. The Maria Schneider Orchestra has since performed at festivals and concert halls worldwide. She herself has received numerous commissions and guest conducting invites, working with over 85 groups from over 30 countries spanning Europe, South America, Australia, Asia and North America.

Ms. Schneider's music blurs the lines between genres, and as a result, her long list of commissioners have slowly become quite varied. They include: the Norrbotten Big Band and Danish Radio Orchestra with Toots Thielemans and Ivan Lins, Carnegie Hall Jazz Orchestra (*El Viento*), Monterey Jazz Festival (*Scenes from Childhood, Willow Lake*), The American Dance Festival (for dance company, Pilobolus—*Dissolution*), Hunter College (*Concert in the Garden, Sky Blue*), Jazz at Lincoln Center (*Buleria, Soleá y Rumba*), Los Angeles Philharmonic Association (*Aires de Lando*), Peter Sellars's New Crowned Hope Festival (Vienna's Mozart Festival, *Cerulean Skies*), Kronos Quartet (String Quartet No. 1) and the Saint Paul Chamber Orchestra with soprano Dawn Upshaw (*Carlos Drummond de Andrade Stories*).

Ms. Schneider and her orchestra have a distinguished recording career with nine Grammy nominations and two Grammy Awards. *Concert in the Garden* (Best Large Ensemble Album), released only through her ArtistShare website, became historic as the first record to win a Grammy with Internet-only sales. The second Grammy was awarded for Ms. Schneider's composition *Cerulean Skies* (Best Instrumental Composition).

Unique funding of projects has continued for Ms. Schneider, as she has recently composed two works for her own orchestra with the involvement of commissioners, not from arts organizations, but directly from her ArtistShare fan base. For these projects, she documented her process of creating the two new works for participating fans. The commissioners are Christophe Asselineau (*The Thompson Fields*), Bill and Carol Bloemer, Justin Freed, Paul James and John Koerber (*Lembrança*).



Opera, theater and festival director Peter Sellars is one of the most innovative and powerful forces in the performing arts in America and abroad. A visionary artist, Mr. Sellars is known for groundbreaking interpretations of classic works. Whether it is Mozart, Handel, Shakespeare, Sophocles or the 16th-century Chinese playwright Tang Xianzu, Peter Sellars strikes a universal chord with audiences, engaging and illuminating contemporary social and political issues.

Mr. Sellars has staged operas at the Chicago Lyric Opera, the Glyndebourne Festival, the Netherlands Opera, the Opera National de Paris, the Salzburg Festival and San Francisco Opera, among others, establishing a reputation for bringing 20th-century and contemporary operas to the stage, including works by Olivier Messiaen, Paul Hindemith and György Ligeti. Inspired by the compositions of Kaija Saariaho, Osvaldo Golijov and Tan Dun, he has guided the creation of productions of their work that have expanded the repertoire of modern opera. Mr. Sellars has been a driving force in the creation of many new works with longtime collaborator John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic* and *A Flowering Tree*. Recent Sellars projects have included a staging of Stravinsky's *Oedipus Rex/Symphony of Psalms* for the Los Angeles Philharmonic and the Sydney Festival; a production of Shakespeare's *Othello* seen in Vienna, Bochum (Germany) and New York; a critically acclaimed concert staging of J. S. Bach's *Saint Matthew Passion* with the Berlin Philharmonic Orchestra performed in Salzburg and Berlin, and, earlier this year, a staging of *Nixon in China* for the Metropolitan Opera and Handel's *Hercules* for the Lyric Opera of Chicago. Mr. Sellars's productions featuring Dawn Upshaw have included Messaien's *Saint François d'Assise*, Adams's *El Niño*, Saariaho's *L'Amour de Loin*, Golijov's *Ainadamar* and Kurtág's *Kafka Fragments*.

Mr. Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles

Festivals, the 2002 Adelaide Arts Festival in Australia and the 2003 Venice Biennale International Festival of Theater in Italy. In 2006, he was Artistic Director of New Crowned Hope, a monthlong festival in Vienna for which he invited international artists from diverse cultural backgrounds to create new work in the fields of music, theater, dance, film, the visual arts and architecture for the city of Vienna's Mozart Year celebrating the 250th anniversary of Mozart's birth.

Mr. Sellars is a professor in the Department of World Arts and Cultures at UCLA and Resident Curator of the Telluride Film Festival. He is the recipient of a MacArthur Fellowship, the Erasmus Prize, the Sundance Institute Risk-Takers Award and the Gish Prize, and was recently elected to the American Academy of Arts and Sciences.



*Paul Henderson*

Australian violinist, conductor and composer Richard Tognetti has established an international reputation for his compelling performances and artistic individualism. He studied at the Sydney Conservatorium with Alice Waten, in his home town of Wollongong with William Primrose, and at the Berne Conservatory (Switzerland) with Igor Ozim, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he was appointed Leader of the Australian Chamber Orchestra and subsequently became Artistic Director. He is also Artistic Director of the Maribor Festival in Slovenia.

Mr. Tognetti performs on period, modern and electric instruments. His numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world.

As director or soloist, Mr. Tognetti has appeared with the Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and Australian symphony orchestras. He conducted

Mozart's *Mitridate* for the Sydney Festival and gave the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony.

Mr. Tognetti has collaborated with colleagues from across various art forms and artistic styles, including Joseph Tawadros, Dawn Upshaw, James Crabb, Emmanuel Pahud, Jack Thompson, Katie Noonan, Neil Finn, Tim Freedman, Paul Capsis, Bill Henson and Michael Leunig.

In 2003, Mr. Tognetti was co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*; violin tutor for its star, Russell Crowe; and can also be heard performing on the award-winning soundtrack. In 2005, he co-composed the soundtrack to Tom Carroll's surf film *Horrorscopes* and, in 2008, created *The Red Tree*, inspired by illustrator Shaun Tan's book. He co-created and starred in the 2008 documentary film *Musica Surfica*, which won best film awards at surf film festivals in the United States, Brazil, France and South Africa.

In addition to directing numerous recordings by the ACO, Mr. Tognetti has recorded Bach's solo violin works for ABC Classics, winning three consecutive ARIA awards, and the Dvořák and Mozart violin concertos for BIS.

A passionate advocate for music education, Mr. Tognetti established the ACO's Education and Emerging Artists programs in 2005.

Richard Tognetti was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on a 1743 Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.



Timo-Veikko Valve began his studies at the West Helsinki Music Institute when he was six years old. In 1997, he moved to the Sibelius Academy. His main teachers were Heikki Rautasalo, Marko Ylönen and Teemu Kupiainen. Valve continued on to study in Edsberg, Stockholm, with Torleif Thedéen and Mats Zetterqvist. He graduated

from Edsberg in 2006 and from the Sibelius Academy in 2007 focusing on chamber music in both institutions.

Mr. Valve has performed as a soloist with the Helsinki Filharmonia, Finnish Radio Symphony Orchestra, Sinfonia Lahti Tampere Filharmonia and the Ostrobothnian Chamber Orchestra, among others. He has also appeared broadly both as a soloist and a chamber musician in Europe, Asia, Australia and the United States.

Mr. Valve has appeared at the Helsinki Festival, Kemiö Music Festival, Musica Nova Helsinki, Kuhmo Chamber Music, Lahti Sibelius Festival, Järvenpää Sibelius Festival and many other festivals abroad. He records regularly for the Finnish Broadcasting Company and has given world premiere performances of youth works by Jean Sibelius and many other works by contemporary composers.

In 2006, he was appointed principal cello of the Australian Chamber Orchestra. He appears as a soloist with his own orchestra frequently. Valve is also a guest teacher at the Australian National Academy of Music and a founding member of Jousia Ensemble and Jousia Quartet. He also performs regularly with pianist Joonas Ahonen and accordionist Veli Kujala. Concerts in 2010 included the Schumann concerto with the Adelaide Symphony and the ACO, as well as world premieres of concertos by Olli Virtaperko and Aulis Sallinen. Mr. Valve plays a Giuseppe Guarneri Filius Andreae cello from 1729.

#### Winds of Destiny Production Team

James F. Ingalls's work with Peter Sellars spans 30 years and includes many productions with Dawn Upshaw: Kaija Saariaho's *La Passion De Simone* and *L'Amour de Loin*, John Adams's *El Niño*, Osvaldo Golijov's *Ainadamar*, György Kurtág's *Kafka Fragments*, Stravinsky's *The Rake's Progress* and Messiaen's *Saint François d'Assise*.

Other highlights include Adams's *Doctor Atomic*, *The Death of Klinghoffer* and *Nixon in China*; Saariaho's *Adriana Mater*; Wagner's *Tristan and Isolde*; Handel's *Hercules*, *Theodora*,

## FESTIVAL PARTICIPANTS

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*Giulio Cesare* and *Orlando*; Bach Cantatas with Lorraine Hunt Lieberson; and Stravinsky's *Oedipus Rex/Symphony of Psalms*.

Mr. Ingalls has also worked with the Ojai Festival's 2013 Music Director Mark Morris and the Mark Morris Dance Group on works including *Mozart Dances*, *The Hard Nut*, *Dido and Aeneas* and *L'Allegro Il Penseroso ed Il Moderato*. For San Francisco Ballet, he designed ten works for the 75th anniversary New Works Festival as well as *Silver Ladders* and *The Nutcracker*, both choreographed by Helgi Tomasson. Other work in dance includes *Brief Encounters* with the Paul Taylor Dance Company, *Split Sides* and *Fluid Canvas* with the Merce Cunningham Dance Company, among many others.

Recent projects include Toni Morrison's *Desdemona* (Vienna Festival and Flemish National Theatre, Brussels), Sarah Ruhl's *Stage Kiss* (Goodman Theatre, Chicago), Tracy Letts's *August: Osage County* (Oregon Shakespeare Festival), *Wozzeck* (Metropolitan Opera), *The People in the Picture* (Roundabout Theatre Company and Studio 54, New York) and *Hercules* (Lyric Opera of Chicago).

Diane J. Malecki has produced the work of Peter Sellars for more than 25 years. She served for several years as Artistic Administrator of the Tyrone Guthrie Theater in Minneapolis, Minnesota, where she first worked with Mr. Sellars. She was subsequently invited by him to become Executive Director of the American National Theater at the John F. Kennedy Center for the Performing Arts in Washington, D.C., where Mr. Sellars had been appointed Artistic Director. In 1987, Ms. Malecki was appointed Producing Director of the newly formed BAM Opera at the Brooklyn Academy of Music. Since 1990, she has worked as an independent producer, collaborating primarily with Mr. Sellars on the development, production, and touring of his theater, opera, film and video, and festival work. Ms. Malecki has been engaged by numerous organizations, including the Salzburg Festival, the Barbican Centre, the Vienna Festival, Lincoln Center, the Holland Festival, San Francisco Opera and the Los Angeles Philharmonic, to produce Mr. Sellars's productions, and she has

worked with many and diverse creative and interpretative artists.

Born in Czechoslovakia, **Dunya Ramicova** studied at the Yale School of Drama. She has designed costumes for opera and theatre companies in the United States and Europe. Her most recent work includes the Los Angeles Philharmonic production of Stravinsky's *Oedipus*, also seen at Sydney Festival, and *Hercules* at the Chicago Lyric Opera. She is a long-time collaborator of director Peter Sellars. Their work together includes the world premieres of *Nixon in China* and *The Death of Klinghoffer*, as well as *El Niño* also by John Adams, the *Mozart/Da Ponte Cycle*, *Theodora*, *Saint François d'Assise*, *The Magic Flute*, *The Persians*, *Tannhauser*, *Ajax*, *The Merchant of Venice* and many others. Ms. Ramicova is a founding faculty member of UC Merced.

**Pamela Salling** first worked with Peter Sellars and Dawn Upshaw in 2006 with the opera *La Passion de Simone*, co-commissioned by the New Crowned Hope Festival in Vienna. Since then, she has had the great opportunity to continue presenting this piece, first in New York at Lincoln Center's Mostly Mozart Festival and then in Los Angeles with the Los Angeles Philharmonic. Ms. Salling has also worked with Peter Sellars on *Othello*, for the Wiener Festwochen, Schauspielhaus Bochum (Germany) and Public Theater (in co-production with LABYRINTH Theater Company) in New York. She is based in New York, where her select credits include: *Thinner Than Water* and *Massacre (Sing to Your Children)* (LABYRINTH Theater Co.); *Knickerbocker, That Hokey Changey Thing*, *Neighbors* (Public Theater); Martha Clarke's *Garden of Earthly Delights*; *The Music Teacher* (The New Group); *Good Heif, The Beauty Inside, Three Seconds in the Key* (New Georges); *Rus, Disposable Men* (HERE Arts Center); *Communion, Clocks and Whistles, End of Lines* (Origin Theatre Company). Touring productions include: *Cloudless, Sawdust Palace* (Susan Marshall & Co.); *Songs of the Dragons Flying to Heaven* (Young Jean Lee's Theatre Company); *Disposable Men* (HERE Art Center); and the National Tour of *Miss Saigon*.