

Saturday, March 9, 2024, 8pm  
Zellerbach Playhouse

# Wild Up

## Christopher Rountree, *conductor*

### Julius Eastman's *Femenine*

#### Wild Up

Andrew Tholl, *violin*

Mona Tian, *violin*

Linnea Powell, *viola*

Mia Barcia Colombo, *cello*

Rachel Beetz, *flute*

Erin McKibben, *flute*

Isabel Lepanto Gleicher, *flute*

Patrick Shiroishi, *saxophone*

Shelley Washington, *saxophone*

M.A Tiesenga, *saxophone*

Marlon Martinez, *bass*

Derek Tywoniuk, *percussion*

Sidney Hopson, *percussion*

Mingjia Chen, *voice*

Odeya Nini, *voice*

Adam Tendler, *piano*

Christopher Rountree, *artistic director/conductor*

*This program will be performed without intermission  
and last approximately 70 minutes.*

*Leadership support for LGBTQ+ programming at Cal Performances  
is provided by Michael P. N. A. Hormel.*

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one that honors our venues as places of respite, openness, and respect.*

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**Above:** Wild Up. Photo by Alex K. Brown. **Below:** Christopher Rountree. Photo by Collin Keller.



Something about the identity and presence of Julius Eastman's music engages us and makes us obsessed. It's music that lives in the minds of audiences unlike anything else those of us at Wild Up have performed. Since 2013, Wild Up has been delving deep into Eastman's *oeuvre* to explore his inimitable compositions and idiosyncratic ways of communicating musical ideas. And most importantly, we are discovering how to carry his music and ideas forward.

Eastman sometimes gifted copies of his musical scores. Now, over three decades since his death, his work is being regifted by those whose lives he touched. For us, to play Eastman's music is to feel we are in, of, and visiting his world simultaneously. Part of the joy of performing it is accepting that Eastman's precise intentions for these elusive scores will always remain a mystery—just a little out of reach. Still, in the frenzied ecstasy of performing his work, we feel a little more alive, a little more connected, and a little more free.

*Feminine* is the epitome of Eastman's long-form "organic music"—where phrases live inside of phrases, multiple layers ebbing and flowing with the passage of time. *Feminine*, evolves material based on a two-note, 13-beat "prime" melody—a cosmic clamoring of bells. Simultaneously static and active, *Feminine* lulls listeners into musical reverie.

The performances reflect a blend of strict adherence to Eastman's specific instructions with an embrace of individual and collective decision-making within the ensemble, a continuous three-way conversation between Eastman, our individual performers, and the group as a whole.

Wild Up aims to be part of the ongoing social, political, and artistic dialogues and circulation of Eastman's work. We are grateful for the deep and nuanced exploration of scholars, historians, artists, and critics internationally. Please visit [eastman.wildup.org](http://eastman.wildup.org) for more information.

—Wild Up, 2024

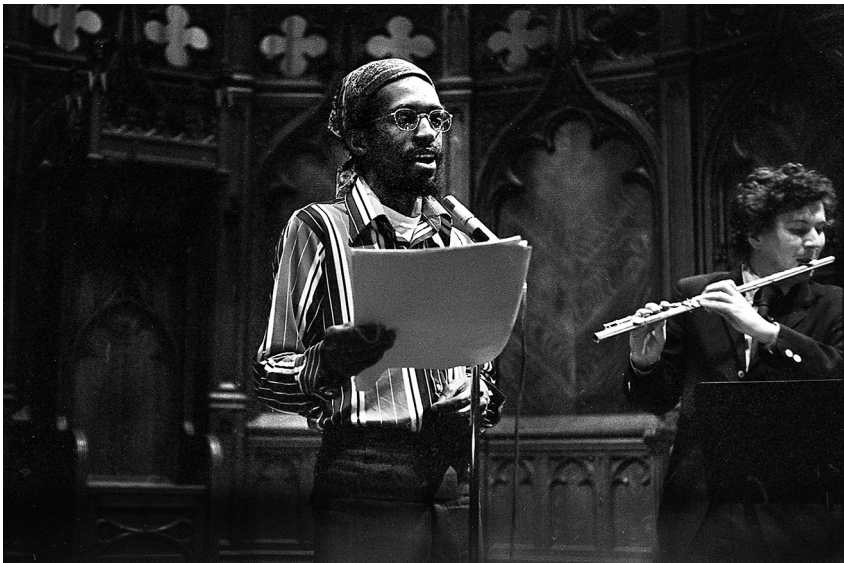
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## ABOUT THE ARTISTS

Called "a raucous, grungy, irresistibly exuberant ... fun-loving, exceptionally virtuosic family" by Zachary Woolfe of the *New York Times*, Wild Up has been lauded as one of classical music's most exciting groups by virtually every significant institution and critic within earshot. Artistic Director Christopher Rountree founded the group in 2010 to eschew outdated ensemble and concert traditions by experimenting with different methodologies, approaches, and contexts.

Over the past decade the Grammy-nominated group accompanied Björk at Goldenvoice's FYF Fest; brought a Julius Eastman portrait to the National Gallery; premiered David Lang and Mark Dion's *anatomy theater* at L.A. Opera; gave the West Coast premiere of Ragnar Kjartansson's 12-hour Mozartian epic *Bliss*; played

the scores to *Under the Skin* by Mica Levi and *Punch Drunk Love* by Jon Brion live with the films at Los Angeles' Regent Theater and Ace Hotel; premiered a new opera by Julia Holter at Brooklyn's National Sawdust; premiered a new work by avant-pop icon Scott Walker and celestial loop-maker Juliana Barwick at Walt Disney Concert Hall; played a noise concert-fanfare for the groundbreaking of Frank Gehry's new building on Grand Avenue and First Street in downtown Los Angeles; premiered hundreds of other works; held performance and educational residencies at the Los Angeles Philharmonic, the Colburn School, Los Angeles Chamber Orchestra, National Sawdust, the Hammer Museum, the Getty, and dozens of educational institutions across the country; and created two prolific series in L.A.—*Endless Season* and *Darkness Sounding*.



Julius Eastman

Wild Up's critically acclaimed, two-time Grammy-nominated Julius Eastman recording anthology has been celebrated as "a masterpiece" (*The New York Times*), "instantly recognizable" (*Vogue*), and "singularly jubilant . . . a bit in your face, sometimes capricious, and always surprising" (*NPR*). The recordings have consistently been selected among the Top Ten in all genres by the *New York Times* and *NPR*.

#### CHRISTOPHER ROUNTREE

You might hear Stravinsky pouring out of an abandoned warehouse; see dozens of watermelons fly off of Disney Hall; parse a chorus singing Haydn's *Creation* backwards; see *Lady Macbeth* in a dozen crooning silhouettes washing blood out of rags over bright porcelain sinks in a museum bathroom; hear a violinist recite a poem about melting ice cream and lost love; watch three minutes of *Le nozze* for 12 hours on repeat; follow the archeology of a lost ballet coming to life; and listen to the sound of rose-petal

jam making as music. Conductor, composer, curator, and performer, Christopher Rountree, is standing at the intersection of classical music, new music, performance art and pop.

Regarded as one of the most iconoclastic conductors in the field, Rountree's inimitable style has led to collaborations with: Björk, John Adams, Yoko Ono, David Lang, Scott Walker, La Monte Young, Esa-Pekka Salonen, Mica Levi, Alison Knowles, Patricia Kopatchinskja, John Luther Adams, Sigourney Weaver, Ted Hearne, Tyshawn Sorey, Ragnar Kjartansson, Missy Mazzoli, L'Rain, Caroline Shaw, Saul Williams, Ellen Reid, R.B. Schlather, James Darrah, Ryoji Ikeda, Du Yun, Yuval Sharon, and many of the planet's greatest orchestras and ensembles, including the San Francisco Symphony, Chicago Symphony, Houston Symphony, Los Angeles Philharmonic, Opéra national de Paris, the Washington National Opera, Los Angeles Opera, and the Martha Graham Dance Company.

Rountree is Artistic Director of Wild Up, curator of Darkness Sounding, and Music Director of Long Beach Opera. He has been artistic director of an interdisciplinary ambient series in an oak grove in Los Angeles, called SILENCE, and curator of the LA Phil's Fluxus Festival.

### JULIUS EASTMAN

Julius Eastman (1940–1990) was a composer, conductor, singer, pianist, and choreographer. A singular figure in New York City's downtown scene of the 1970s and '80s, he also performed at Lincoln Center with Pierre Boulez and the New York Philharmonic and recorded music by Morton Feldman, Arthur Russell, Peter Maxwell Davies, and Meredith Monk. "What I am trying to achieve is to be what I am to the fullest," he said in 1976. "Black to the fullest, a musician to the fullest, a homosexual to the fullest."

Eastman was young, gay, and Black at a time when it was even more difficult to be young, gay, and Black. He swerved through

academia, discos, Europe, Carnegie Hall, and the downtown experimental music scene. And in 1990, at age 49, Eastman died in Buffalo, New York, less than a decade after the New York City Sheriff's Department threw most of his scores, belongings, and ephemera into the East Village snow

Eastman's music shines like a retroactive beacon to contemporary musical creators. Any term used to characterize today's musical landscape—"genre-fluid" or the like—was anticipated by Eastman decades before. Yet, he was punished for being ahead of his time, both in the treatment of his music and, tragically, his person. Eastman's music flowed freely from—and through—his myriad influences and was terribly served by the musical infrastructure of his day. In Wild Up's unique approaches to Eastman's work, the group is pushing itself to work in dialogue with the composer's creative impulses, channeling his individualistic spirit, augmenting the pieces with its ideas and concepts, and trying to stay true.

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