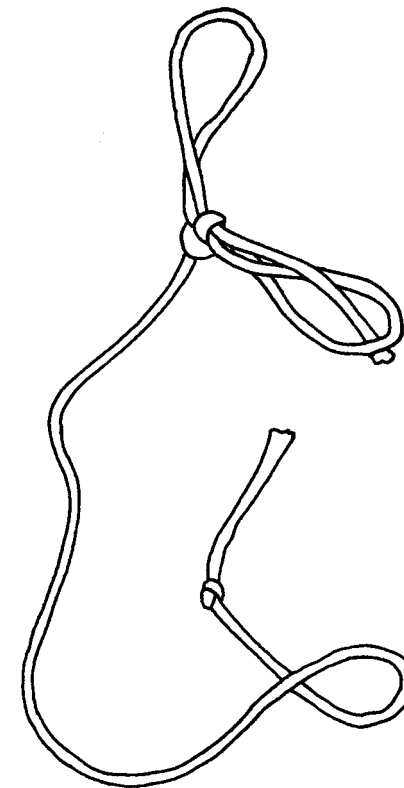
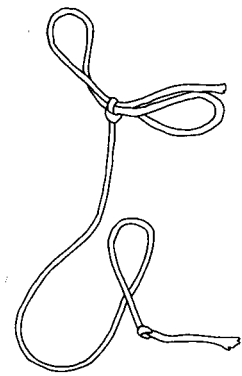
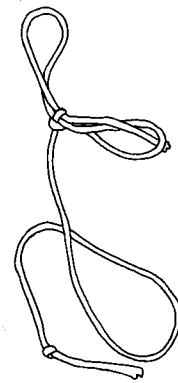
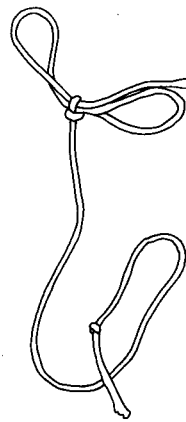
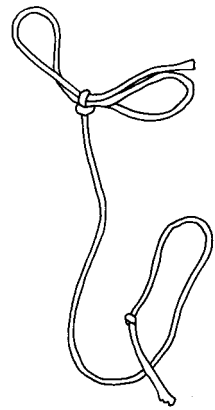
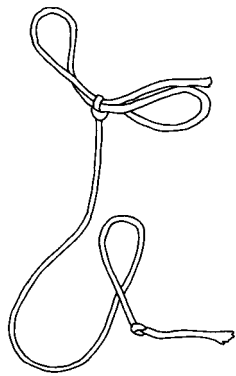
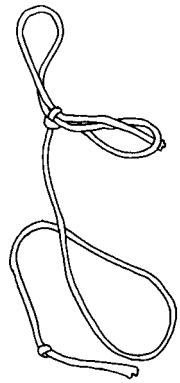


E s s e n t i a l M u s i c  
M I T C H E L L C L A R K



G R E E N W I C H H O U S E A U D I T O R I U M  
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*What is good is given back.*



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## **P R O G R A M**

### **Three Pieces for a Percussionist** (1980)

Charles Wood, *percussion*

### **Vision Among Clouds at Sea** (1988)

Judith Gordon, *piano*

### **Umbrae** (1986)

Caryl Paisner, *cello*  
Caryn Briskin, *viola*

### **Weaving One's Own Rug** (1988)

### **Of May: Maples and the River** (1988)

Charles Wood, *accordion*

### **Oh! my Hyacinth** (1988-89)

Helen Campo, *flute*  
John Kennedy, *unpitched percussion* \*  
Charles Wood, *pitched percussion* \*

### **Wake** (1988-89) \*

Maureen McDermott, Sachi McHenry & Caryl Paisner, *cellos*

## **I N T E R M I S S I O N**

## U P C O M I N G E V E N T S

### Harbor (1988) \*

John Kennedy, *percussion*

### piano solo (1988)

**of harmonies  
of a pair of clouds \*  
of cobbling \***

Judith Gordon, *piano*

### Two Waltzes (1985-86)

**Same Old Waltz  
Fairly New Waltz**

Judith Gordon, *piano*

### Three (or more) Summer-come-early Weeds (1985)

Helen Campo & Keith Underwood, *alto flutes*

### Wood (1981)

John Kennedy & Charles Wood, *tambourines, with tape*

\* First Performance

Special thanks to Peter Standaart, who was unable to be here to perform in tonight's concert.

Program made possible, in part, through the Friends of Essential Music  
and the Marquis George MacDonald Foundation.

\* \* \* \* \*

### MADE IN AMERICA: THE MUSIC OF WILLIAM RUSSELL

Today William Russell lives in the French Quarter of New Orleans and occasionally plays ragtime violin at Preservation Hall. But back in the 1930's, he lived in New York and composed the most innovative and cantankerous percussion music of the era, some of which has never been performed. Now, on the occasion of his 85th birthday, William Russell returns to New York to hear the first complete retrospective of his works.

Included will be first performances of *Made in America* and the *Trumpet Concerto*, as well as area premieres of the voodoo ballet *Ogou Badagri*, *Chicago Sketches*, *March Suite*, *Four Movements*, *Prelude, Chorale and Fugue*, and the *Cuban Pieces*. With Linda Bouchard, conductor; Laurie Frink, trumpet; Edmund Niemann, piano; John Kennedy, Charles Wood, Gary Fieldman, Maya Gunji, Eric Kivnick, and Einar Nielsen, percussion.

SATURDAY, FEBRUARY 24 at 8PM  
GOULD HALL AT THE FRENCH INSTITUTE, 55 EAST 59th STREET  
BOX OFFICE PHONE: 212/355-6160

### DEPARTURE/RETURN

Our Annual May day Concert (this year in April!) will as usual mix older works with new. We'll dust off George Antheil's *Airplane Sonata*, John J. Becker's *Songs of Departure*, and Henry Cowell's *Return*. We'll give the first performance of a *String Quartet* composed by Johanna Beyer in 1938 and offer some recent works by sorely-neglected contemporaries James Tenney (*Three Pieces for Drum Quartet*) and Peter Garland (*Matachin Dances*).

THURSDAY, APRIL 12 at 8PM  
GREENWICH HOUSE AUDITORIUM, 27 BARROW STREET  
FOR INFORMATION CALL: 212/569-9250

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## MITCHELL'S NOTES ON THE PROGRAM

In general, my pieces are more about the processes of working than about ideas. About half of the pieces here were made with material derived from other music, mine or somebody else's. I view this way of working as one of recycling and regeneration: a piece of music, perhaps sifted and blended, or perhaps with a sharp-edged rock tossed in, becomes the soil from which a new piece may grow. I have no set working method: generally, the method is suggested by the generating material; and I usually don't set about "selecting" the generating material: it suggests itself as such. At any point along the way in the act of composing, a piece can (and sometimes does) change into something quite different. But all of this happens within the context of what interests me in terms of making pieces of music, and, as can be heard, is more about quiescence than about activity, more about simplicity than about complexity.

A piece of music, like anything, is a complex of many elements. The most important of these is the experience of listening to it in performance. However, the play and interplay among the context of composition, the working method, the piece's title, the act of performing the piece, and the actual sounding entity are all part of the *composition*. Hence, some program notes.

*Three Pieces for a Percussionist* was composed in 1980 for Charles Wood.

*Vision Among Clouds at Sea* is one of several recent piano pieces made from material derived from the process of composing my *I & II* for piano, or piano with tape prepared by the performer, 1987-88. The chords used in *Vision Among Clouds at Sea*, as in *I & III*, come from a selection of opening chords from several late 19th- and very early 20th-century American piano compositions. Influences in *Vision Among Clouds at Sea* of Rose + Croix period Erik Satie (early- to mid-1890's) may be apparent, as well as those of the very late piano works of Franz Liszt (from the late-1880's).

*Umbrae* was completed on Epiphany 1986. An alternate title is *Apparitions of John Lennon in the Landscape*; as such it is a piece in his memory. However, I'm not satisfied with the word "apparitions" - I don't like the association with "ghosts." "Appearances" might be closer: his face apparent in the weathered forms of rocks and boulders, perhaps in thickets of trees, while clouds pass overhead, shadows - umbrae - cast on their undersides and on the ground below.

*Weaving One's Own Rug*, the first piece I wrote for the accordion, draws on the basics of the 12-button form of the instrument. A friend, noting this, remarked that it is "perhaps the only piece that could ever possibly be written for the accordion." Be that as it may, *Of May: Maples and the River*, composed as a birthday gift for a friend, followed soon after.

*Oh! my Hyacinth* was composed in 1988 for flutist Peter Standaart, and may be played on a wooden or bamboo flute. The *ad libitum* supporting percussion parts came afterwards, and were written for John Kennedy and Charles Wood. Explored, at least in the flute part alone, was the creation of a spoken-language-like texture, and it is this aspect which gives the piece the sub-title of a "melody/fable."

The name *Wake* is used in the sense of the kind of disturbance left behind as a boat passes through water, a reference to the process of composing, where the score itself was generated during a free and easy musical wandering.

*Harbor* is a new piece for John Kennedy, but ideas for it date back as far as 1980, and as such it may be considered related to *Three Pieces for a Percussionist*. The title comes from a certain sail-like quality suggested by the slightly billowed shapes of the cymbals, and also by the open/closed form of the cymbals arriving - departing - returning alternating with the drum arriving - departing - returning.

The materials of the three pieces of *piano solo* come from various sources. As with *Vision Among Clouds at Sea*, materials for *of harmonies* and *of cobbling* come from the process of composing *I & II*. *Of harmonies*, as the name may suggest, is concerned with the "movement of harmonies," as opposed to "harmonic movement;" despite the tonal materials used, the succession of chords derives its character from its own essentially static context. *Of cobbling* moves more in the direction of a melodic continuity, and its "handcraft" title relates it to *Weaving One's Own Rug*. *Of a pair of clouds* uses material from *Landscape* (1980) for solo woodwind, itself derived from the oboe part of the woodwind quartet section of my *Orchestra of woodwinds and strings* (1980-81). In *of a pair of clouds* this woodwind solo becomes a "frozen melody" in the spirit of the chordal music of the *sho* reed organ in the texture of the Japanese *Gagaku* orchestra. *Of a pair of clouds* is a slow-moving stylization, as two chords trade some pitches between themselves while some pitches remain constant to the identity of each chord.

The *Two Waltzes* are the most "fictional" works here. They may appear to be waltzes, but they are more *about* waltzes: this is much as in any musical stylization of a dance form, be it a Bach sarabande or a Chopin mazurka. Both waltzes are constructed on a skeletal rhythmicization of verbal descriptions of waltz movements (from a dancing primer), and these armatures are clothed in tonal material freely borrowed from a Puccini (or was it Rossini?) overture (in the case of *Same Old Waltz*), and newly composed and intentionally banal stock melodic phrases (in the case of *Fairly New Waltz*). A play between surface and method is very much the order of the day here.

*Three (or more) Summer-come-early Weeds* was made from material from the Prelude to the Suite in *c* minor (commonly referred to as "Suite No.2") for lute (BWV 997) of J.S.Bach. But the relationship of *Three (or more) Summer-come-early Weeds* to the Bach original is pretty obscure and pretty thoroughly obscured. No disrespect is intended towards Papa Bach, but the original prelude was essentially "dirt" from which the new piece grew, and "weeds" refers to the piece's wild growth out of that material. The audible combination tones produced by the two alto flutes, which are often playing together at very close intervals, adds to the weed imagery as "burrs."

The title *Wood* has three aspects. The piece was written for Charles Wood and the title refers to his surname. Also, it is a play on the fact that of the three materials used to make a tambourine - wood, skin, metal - wood is the one of the three that (usually) remains silent. The third aspect has to do with the tape playback, which as described in the instructions for the piece is to be of "wind, a fire, a brook, or another continuous natural sound associated with the woods at night." The tape should be personally recorded by the percussionist(s). Three tapes are used together for tonight's performance. These are: a recording of frogs made in Bennington, Vermont by the composer in 1979; a recording of a brook in the boundary waters of northern Minnesota made by Charles Wood in 1984; and a recording of crickets made by Mr. Wood at the home of Mr. Kennedy's parents, in central Minnesota, also in 1984. Tonight Messrs. Kennedy and Wood will play the piece separately and simultaneously.

MITCHELL CLARK's compositional studies have included those with Kenneth Gaburo, Alvin Lucier, Henry Brant, and Richard Cumming. He received his bachelor's in the subject from Oberlin College Conservatory, and his master's in same from Wesleyan University. His works have been performed throughout the United States, in Costa Rica, and in Italy as part of the 1987 Spoleto Festival.

Mr. Clark is a student of Wu Wenguang on the *qin*, the Chinese classical seven-string zither, and recently performed on the *qin* in the San Francisco Gu-Zheng Music Society's annual concert in November 1989. Currently on leave from the doctoral program in Ethnomusicology at Wesleyan University, he is Assistant Coordinator of Outreach and Public Programs at the Asian Art Museum of San Francisco.

\* \* \* \* \*

## THE PERFORMERS

CARYN BRISKIN is a member of the Andrea String Quartet and has held orchestral positions in Mexico City and in Naples, Italy.

HELEN CAMPO has been a winner of the Concert Artists' Guild International Award, and has appeared as a soloist with the Philadelphia Orchestra. Her recent performances include appearances with the Martha Graham Ballet, the Orchestra of St. Luke's, the New York Chamber Orchestra, and the New Jersey Symphony.

JUDITH GORDON's recent performances have included the Marlboro Festival and the N.Y. premiere of William Bolcom's *Capriccio* with Yo Yo Ma. She will give her New York solo recital debut in May 1990 at the Metropolitan Museum of Art.

JOHN KENNEDY has appeared as a soloist with the St. Paul Chamber Orchestra, the Orchestra of St. Luke's, and at the Spoleto Festivals, where beginning this year he is Artistic Director of the Contemporary Chamber Music series. Through Young Audiences, he conducts music residencies for emotionally handicapped children in New York City schools.

MAUREEN McDERMOTT was a winner of the 1986 Artist's International Auditions. She is on the faculty of the Third Street Music School and is also a member of '*cello*', a cello quartet that has recently signed with Intersound Records' ProArte label.

SACHI McHENRY has performed with the Raleigh Symphony Orchestra, the New York String Sinfonia, the Durham Symphony and the Stamford Symphony. She is also a member of '*cello*', a cello quartet that has recently signed with Intersound Records' ProArte label.

CARYL PAISNER has performed with the Masterworks Orchestra, the Orchestra of St. Luke's, the New Jersey Symphony and Ron Carter's jazz nonet. She is also a member of '*cello*', a cello quartet that has recently signed with Intersound Records' ProArte label.

KEITH UNDERWOOD has performed with the Orchestra of St. Luke's, Musical Elements, and has freelanced throughout New York.

CHARLES WOOD makes his debut as a professional new music accordionist in tonight's concert.

## CHUCK'S NOTES ON MITCHELL

I suppose that more than any other composer whose music Essential Music has performed since our first concert in May of 1987, Mitchell Clark comes closest, through his music, to making manifest a sense of unity and interdependence between the social and natural worlds. This is most apparent in those works of his (such as *Three Pieces for a Percussionist*, *Harbor*, *Umbrae*, and *Wake* from tonight's program) that are concerned with *sound* as the primary focus for the musical work. But it also is present in those other works of his that, at least on the surface, seem to be concerned with the more traditional musical constructs of pitch, harmony, rhythm and form.

The pieces which *are* primarily about sound draw their inspiration from a sense of the instrument as a living, breathing, sounding vessel brought to life through the act of music making. It goes further than this, though, for the instrument is really more than just an inanimate object waiting to be brought to life through the intervention of a human (i.e. more highly evolved) performer. For Mitchell the instrument is a home, or *dwelling place*, within which resides the spirit of that instrument, and it is in collaboration with this spirit that the performer brings forth *sound*. A performer who approaches these works with our traditional Western attitude of the heroic individual *mastering* the inanimate would most likely fail to grasp the essence of what this music is about. This somewhat pantheistic view of music (and life) certainly exists in many non-Western cultures, and can even be seen as an irresistible, subversive thread running throughout Western culture. Where this exists in our culture, though, it is more a tendency to ascribe anthropomorphic qualities to inanimate objects where the nature of the relationship between object and person remains that of the exertion of power of one over another.

Those other works of Mitchell's that, on the surface, are more immediately *musical* (such as the accordion pieces, the piano pieces, *Oh! my Hyacinth*) also display this same concern for the nature of the relation between culture and nature, though our awareness of this is obscured somewhat as a result of the employment of more traditional musical materials. Here it is the ways in which the materials are put together, the compositional techniques, that reveal this concern. For the techniques themselves have been taken from his observances of how the world works, frequently in a very literal way. When we go for a walk on the beach and the waves begin to wash in and we establish a pattern of jumping and dodging the water, this, for Mitchell, becomes a way of ordering sound. And the thing that results from this, the music, becomes something that now exists as part of the world, and reflects the ways in which the world works.

Even though such ideas as 'chance', and 'chaos' have become commonly accepted as appropriate ways of describing certain kinds of patterning in the world, I don't think that we have an appreciation for the richness of what actually occurs in our experience that is 'chaotic', or results from 'chance'. Throughout all of Mitchell's works there exists this search to first discover these kinds of unusual patterning and then to make them manifest in music, where the musical composition then becomes a kind of bridge between culture and nature. It has become, in a real sense, knowledge of the world. It is a knowledge that reflects an understanding of the ways in which we can find pattern and relationship in the world, and how we can, perhaps, come to a better awareness of the nature of the patterns of relationship between ourselves and the world.