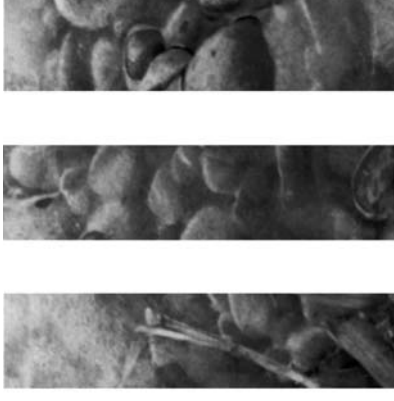
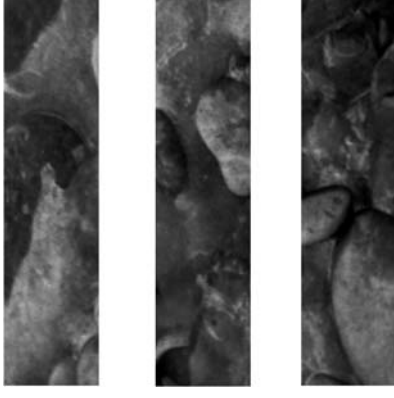


Ten Years of Essential Music



what is good is given back

THE KITCHEN
New York City
July 11th, 12th, and 13th 1997

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ESSENTIAL MUSIC is devoted to the advocacy and development of new creative work which explores the nature, limits, and contexts of music and the arts, and the ways in which music and the arts can participate in the development of new spiritual, ethical, and ecological paradigms.

To address these goals through a primarily musical context, Essential Music presents new and/or neglected music from a movement that has its roots in the early 20th-Century avant-garde and American Experimental Tradition, and that has through the years spawned a vital body of experimental music throughout the world. We seek through our programming to define, advocate, and provide a forum for this movement among our contemporaries in New York and beyond, as well as to help define its historic lineage.

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Here we are. Let us say Yes
to our presence together in Chaos.

John Cage

Why do we call ourselves Essential Music? It is not bravado – it is discrimination. As part of a musical community that is seemingly aesthetically tired and often paralyzed in its capacity to assert judgment, what we decide to

program – and not program – defines our values. We choose this music – carefully – because we feel it has meaning worthy of advocacy and contemplation, and because its appearance fulfills a need in the community.

Critical to our thinking then, and still today, is the imperative of presenting music as a form of environmental and cultural consciousness. We needed no further catalyst in this regard than the widespread lack of understanding of the music of John Cage. And there are many other composers, with a wide range of intentions and non-intentions, whose work is incomplete when listened to as only a set of notes. Morton Feldman declared the spirituality of listening when he said, "There was a deity in my life, and that was *sound*." Ministering this idea became for us a union of environmentalism and music, and a way to broaden and soften the musical landscape of New York.

To ears that are expanded what a harp this world is! The occupied ear thinks that beyond the cricket no sound can be heard, but there is an immortal melody that may be heard morning, noon, and night, by ears that can attend, and from time to time this man or that hears it, having ears that were made for music.

– Henry David Thoreau

Thoreau's sensibility and the framework of American tradition provided by Henry Cowell's *New Music Editions*, Peter Garland's *Soundings*, and the Tone Roads Ensemble of Philip Corner, Malcolm Goldstein, and James Tenney, all served as a legacy which we sought to amplify. In 1989, we began a tradition of including an essay in our annual season flyer, and while this initial effort may be overdone with the idealism and flowery excesses of youth, it still makes our case today:

A TRADITION OF POSSIBILITY

The music of the Twentieth Century is often viewed as a series of aesthetic dead ends. In the urbane community of compositional fashion, it is in vogue to believe that the tonality of "minimalism" and "neo-romanticism" is the backward path out of this perceived dead end – as if pitch relation were the determinant of musical endurance. Concerts of new music are often plagued by an unfocused neutrality towards the music presented, and what it may or may not have to do with our world. In other venues, new music is presented as spectacle and sensation, a commodity to be consumed and forgotten. Meanwhile, decades worth of great American music lies unplayed and unknown, full of promise and possibility. Where are we, and where do we turn to center our musical values?

The question of aesthetic focus is more than one of a privileged intellectual dilemma. We live in an era which has as ethical imperative the careful and conscious allocation of energy and resources, beginning with our own. In the

dimension of human energy, it is possible to funnel collective sentiments and sensibilities into resonating fields of ideas, to generate social change and historical movements. Art is more than metaphor, it is also agent.

TEN YEARS OF ESSENTIAL MUSICIANS

<u>Violin</u>	David Hill	Renée Krimstier	Mark Thrasher
Frank Almond	Ron Lawrence	Margaret Lancaster	
Irvine Arditti	Glenn Loontjens	Sato Moughalian	<u>Horn</u>
Susan Aquila	Alejandro Majave	Kathleen Nester	Eric Bell
Lisa Batchelder	Lois Martin	Theresa Patton	Jo Beth Crimmins
Linda Beers	Martha Mooke	Trygve Peterson	Victoria Eisen
Ryan Brown	Tina Pelikan	Susan Rotholz	Heidi Garson
Lloyd Carter	Edmundo Ramirez	Wendy Stern	Marc Silverstein
Karen Cleer	Peter Stein	Keith Underwood	Lydia Van Dreel
Lisa Ferguson	K.C. Still	Jeanne Wilson	
Aloysia Friedmann	Monica Wood		<u>Trumpet</u>
Malcolm Goldstein		<u>Oboe</u>	Carl Albach
Eva Greusser	Cello	Joseph Celli	Laurie Frank
Katherine Hannhauer	Eliot Bailen	Lynne Cohen	James Hamlin
Conrad Harris	David Bakamjian	Matthew Dine	Tom Hoyt
Susan Heerema	Karl Bennion	Jacqueline LeClair	Alex Jokipii
Hisami Iijima	Paul de Jong	Nora Post	Scott McIntosh
Jonathan Kahn	Arthur Fiacco	Margaret Steele	Ben Neill
Irina Karlin	Michael Finckel	Blair Tindall	Jon Owens
Pauline Kim	Gretchen Gonzales	Libby van Cleve	Jack Sutte
Gregor Kitzis	Clarissa Howell	Robert Walters	
Agnes Kwasniewska	Ihsan Kartal		<u>Trombone</u>
Ni Lan	Alvin McCall	Clarinets	Art Baron
Diane Montalbine	Maureen McDermott	William Blount	David Begnoche
Maxim Moston	Sachi McHenry	Chris Bosco	Monique Buzzarté
Meeyoung Paik	Nadine Monchecourt	Suzanne Gekker	Kevin Pass
Todd Reynolds	Ted Mook	Janet Greene	Johannes Pfannkuch
Mary Rowell	Julie Myers	Bohdan Hillash	Paul Redman
Gabriel Schaff	Mathias Naegele	Brian Hysong	Peter Zummo
Sarah Schwartz	Caryl Paitsner	Carl Jackson	
Lisa Steinberg	Peter Rosenfeld	Alan Kay	<u>Tuba</u>
Denise Stillwell	Alexandra Sterlin	Esther Lamneck	David Braynard
Brennan Sweet	Garo Yellin	Andy Lamy	Marcus Rojas
Ingrid Teclaw	Anja Wood	Mark Lieb	Ray Stewart
Kathleen Thomson		Michael Lowenstern	
James Tsao	<u>Bass</u>	J.D. Parran	Percussion
Peter Wiemar	Robert Black	Joan Porter	Anthony Ambrogio
Andrew Wise	Trent Hellerstein		Jim Baker
Krystof Witek	Gail Kruvand		Frank Balluffi
Deborah Wong	Steve Moran	<u>Bassoon</u>	John R. Beck
Mia Wu	Richard Ostrovsky	Michael Finn	Regina Brija
Chih-Chung Yu	Melanie Punter	Michael Green	Erik Charlston
	David Romano	David Miller	Peter Cooper
<u>Viola</u>	George Wellington	Susan Shaw	Dominic Donato
Caryn Briskin		Dan Shelley	Gary Fieldman
Philip Chao	<u>Flute</u>		Ross French
David Creswell	Janet Axelrod	<u>Saxophone</u>	Joe Gramley
Ralph Farris	Andrew Bolotowsky	Paul Cohen	Maya Gunji
Manlow Fisher	Keith Bonner	Jon Gibson	Cliff Hardison
Julie Goodale	Helen Campo	Dan Goble	John Jutsum
Wayne Graham	Sheryl Henze	Fred Ho	John Kennedy

RECORDINGS

Current

Ten Years of Essential Music

Live performances from ten years of Essential Music's most memorable performances. Works by Robert Ashley, Johanna Beyer, Peter Garland, Kyle Gann, Malcolm Goldstein, John Kennedy, Christian Wolff, and Charles Wood. Monroe Street Records.

John Cage: The Lost Works

First recordings of Cage's *Fads and Fancies in the Academy*, the long-lost Cage/Patchen radio drama *The City Wears a Slouch Hat*, and *A Chant With Claps*. Mode Records.

William Russell: Made in America

The (nearly) complete works of William Russell, experimentalist and contemporary of Henry Cowell, John Cage, and Lou Harrison. "a superb recording" - N.Y. Times. Mode Records.

Johanna Magdalena Beyer: IV for Percussion

Two distinct versions of Beyer's *IV for Percussion*, included in issue #3 of *The Aerial*. Nonsequitur.

Forthcoming

Peter Garland: Another Sunrise

With special guest Aki Takahashi, recordings of Garland's *Another Sunrise*, *Dreaming of Immortality in a Thatched Cottage*, and *I Have Had To Learn The Simplest Things Last*. Mode Records.

John Cage: Five, Seven, Thirteen

Recordings of the late number pieces *Five*, *Seven*, and *Thirteen*. Mode Records.

Cornelius Cardew: The Great Learning

The first complete recording of Cornelius Cardew's major work, an epic 7-hour rendering of Cardew's improvisational score after Confucius. Mode Records.

John Cage: The Cagemusicircus

The memorial musicircus honoring John Cage, recorded live on November 1st, 1992 at Symphony Space, and featuring over eighty performers and ensembles. Mode Records.

Edgar Varèse

Rare works and recordings including *Dance for Burgess*, and the *Etude for Chorus, Percussion, and Piano*, revised. Mode Records.

Paul Bowles

Featuring pianists Aki Takahashi and Judith Gordon and including the *Concerto for Two Pianos, Winds and Percussion* and other solo and duo works for piano. Mode Records.

Johanna Magdalena Beyer

The complete works for percussion, and several solo and chamber works for varied instruments. Nonsequitur.

If we choose art to be our work amidst the social and environmental devastation that surrounds us, our choices cannot be indiscriminate. And in full cognizance of the impossibility of finding easy and definite solutions, it would seem our beckoning is this: to see that our work contributes, albeit in abstract, tangential, and minuscule ways, to a more diverse, and thereby healthy cultural landscape.

Music, being one of the original, magical elements of the ecosystem, is a garden from which many seeds of consciousness can be spread. Of the many musical movements propagated in this century, one stands out for its enduring openness and inexhaustible possibility: the American Experimental Tradition. Usually relegated to the fringe of the music world, often forgotten, and sometimes misunderstood and despised, this tradition embraces a protean and non-didactic variety of forms and aesthetics. At its core is a celebration of this century's sense of rupture and renewal, the collision and integration of cultures, and the extension of consciousness into new worlds.

Essential Music believes the American Experimental Tradition is of particular relevance to the questions that need to be asked today. Our concerts do not represent a polemical agenda; they are a small offering from the rich musical garden we live amidst. We share these concerts with the community in the hope that they reflect on the issues at hand. Please join us if you share this hope, and help us resonate what we think is essential music.

The joy for us is that people have joined us. The roster of extraordinary musicians who have played with Essential Music might suggest to some that we go through a lot of friendships, or that our ensemble lacks identity. On the contrary, including many musicians has been a deliberate effort to see our work and the music we play go more far afield.

The great learning takes root in clarifying the way wherein the intelligence increases through the process of looking straight into one's own heart and acting on the results. It is rooted in watching with affection the way people grow. It is rooted in coming to rest, being at ease in perfect equity.

– Confucius' text as used by Cornelius Cardew, translated by Ezra Pound

This weekend of concerts gives us a chance to mix brand new music with the recent, old, and forgotten, featuring music by those who might be called our signature composers. The model for this kind of linkage comes from Peter Garland's journal *Soundings*, which for many years served as a source for unpublished scores. Garland's music captures the spirit of a new musical era that goes back to the early work of Henry Cowell in the 1920's, in which composers have drawn on many traditions besides the western classical tradition. We might think of it as pan-cultural music, or use Garland's term "new indigenous music" – but more important than a label is that the composers we link are unabashed in nurturing the element of music that Cowell described as "the force of its spirit".

We are the first generation ever to have access to all the world's cultures. This is perhaps the single-most important fact: the entire world is open to view, our culture and its attitudes are placed in a proper perspective amidst a multitude of others. 'World music' ceases to be exotic or peripheral: it becomes the heart of a search for a re-casting of values...And this is the key: not only that we are one among many (equals), but that we are all *ethnic* music, ethnic, the music is rooted in the land, and in us.

– Peter Garland, 1974

Over time, the music of certain composers has become rooted in us, from the earthy designs of Dary John Mizelle and James Tenney, to the lyrical freedom of Robert Ashley and the gregarious social dialogue of William Duckworth. Their work speaks in very different ways to the musical climate at our inception described by Kyle Gann:

Undoubtedly our musical situation is fragmented. But the overriding duality that pertains is not minimalism vs. serialism, but minimalism/serialism vs. X, with many of the more thoughtful composers trying to figure out what X is. It has something to do with intuition, with the choice of a note or rhythm simply because one likes it, or has something emotional or spiritual to express; it has to do with the transcendence of *technique*, which from our habitual science-worship Americans presently overvalue. The challenge is to rescue subjectivity from bad faith, to learn to rely once again on taste, feeling, inspiration, and the right brain.

– Kyle Gann, *The Village Voice*, 1987

Ten years later, that challenge still applies, but it seems the "X-factor" Kyle described is less of a mystery. In fact, our many concerts have been devoted to exhibiting what those "thoughtful composers" have been up to.

You are in the world of X, chaos, the new science. The spirit of percussion opens everything, even what was, so to speak, completely closed.

One particularly thoughtful composer has passed on since we began our work. During our first five seasons, John Cage was a devoted audience member, giving us tremendous encouragement and validation with his presence and interest. We really miss him. His presence and influence is still everywhere in the music we play and the work we do. He led the way in creating a climate of musical freedom, and he would want nothing more than for all of us to take this freedom and run with joy. And so we play on. But not before saying thank you to the many musicians, composers, and audience members who we share this with.

– John Kennedy and Charles Wood,
Artistic Directors

Full Measures of Devotion (1997)*
Nostalgic Patterns (1995)
Sacred Spaces (1989)*
Sounds Heard (1995)*
Splendid Noises (1992)*
Summum Bonum (1994)+
The Winged Energy of Delight (1997)+

Jin Hi Kim

Komungo Improvisations (1990)

Jerome Kitzke

The Character of American Sunlight (1996)*
The Palha Sapa Giveback (1993)*

Eric Kivnick

Asteria Visits (1986)
The Jugs (1992)*
Livin in Dese Times (1995)*, with David Pleasant
New Moon Dances (1989)*

Alison Knowles

Nivea Cream Piece for Oscar Williams (1962)

Annea Lockwood

Thousand Year Dreaming (1990)*

Alvin Lucier

Chambers (1968)
Silver Streetcar for the Orchestra (1988)

David Mahler

A Rose Blooming for Charles Ives (1971/1976)+
La Ciudad de Nuestra Senora
la Reina de Los Angeles (1980)+
Ty Cobb (1982)+

Dary John Mizelle

Interplay (1979)*
Lake Mountain Thunder (1981)+
Piano Sonata No. 2 (1985)*
Polyphonies I (1976)
Preponderance (1981)+
Radial Energy I (1967....)+
Six Pieces for Violin and French Horn (1963)+
Suite (1997)*
Through A Glass... (1987)
Transmutations and Metamorphosis (1993)*
Violin Fantasy (1988)*

David Pleasant

Livin in Dese Times (1995)*, with Eric Kivnick

Larry Polansky

Four Voice Canon No. 5 (1985)*
Parting Hands (1996)*

Steve Reich

Pendulum Music (1968/1973)

Wendy Reid

Tree Piece #8 (1984)+

William Russell

Chicago Sketches (1940)+
Four Dance Movements (1933/1990)*
Made in America (1936)*\$
March Suite (1936/1984)+
Music for Minsky (1940)*
Ogou Badagri (1933)*
Prelude, Chorale & Fugue (1932/1985)+
Three Cuban Pieces (1935)
Trumpet Concerto (1937/1990)*

Kurt Schwitters

Ursonata (1932)

Bernadette Speach and Jeffery Schanzer

From Death Row, This is Mumia Abu-Jamal*

James Tenney

deus ex machina (1982)
Glissade (1982)+
(night) (1971)
Quiet Fan for Eric Satie (1973)
Rune (1988)+

Three Indigenous Songs (1979)+

Three Pieces for Drum Quartet (1974)

Three Rags (1985)+

Edgard Varèse

Dance for Burgess (1949)*
Etude for Chorus, Percussion, and Piano, revised (1947)*

Emmitt Williams

For LaMonte Young (1960)

Christian Wolff

Aina gonna study war no more (1993)*
Double Song for JRN and CMAW (1969)+
For One, Two, or Three People (1964)
Merce (1993)+

Charles Wood

Another Kind of Silence (1991)*
Between Any Two Creatures,
All Creation Exists As A Bond (1994)*
How to Lie With Statistics (1986)*
...i puros machetazos!...* (1996)*
Land's Shadow, Visible World (1988)*
Lay With Me (1996)*
Nine Fires (1987)*
*Nothing Lives Long, Only the Earth &
Mountains* (1987)*

Red Grass Appearing (1988)*

Return of the Agent (1995)*

Rivulet (1995)*

Secrets of the Solar Track

Sparks of the Supersolar Blaze (1990)*

Stones (1988)*

Three Fields to a Tree (1987)*

Two Popplesone Pieces (1987)*

Donel Young

Leda and the Swan (1991)*

Friday, July 11

Dwelling Places (1981)* Harbor (1988)* Oh! my Hyacinth (1989)* piano solo (1988)* Regarding Some Instances of Rarefied Air Ascending (1993)* The Pool (1994-96)* Thirteen Tops (1994)+ Three (or more) Summer-come-early Weeds (1985)+ Three Pieces for a Percussionist (1980)+ Two Pieces for Accordion (1988)+ Two Sounds (1978)+ Two Waltzes (1986)+ Umbræ (1986)+ Vision Among Clouds at Sea (1988)+ Wake (1989)* Wood (1981)*	Ghost Town (1994) Going Home (1997)* Hesapa ki Lakhota ki Thawapi (1984)+ Homage to Cowell (1994) Mountain Spirit (1983)+ Paris Intermezzo (1989)* Snake Dance (1991)* Snake Dance No. 2 (1995)* So Many Little Dying (1994) Sweeney Out West (1987)+	Music of the Spheres (1938)	Johanna M. Beyer
Bill Cook Baudelaire in Brussels (1987)*	Peter Garland A Green Pine (1990)* Another Sunrise (1995)* Dreaming of Immortality in a Thatched Cottage (1978)+ Drinking Wine (1989)+ Goddess of Liberty (1989)+ I Have Had To Learn The Simplest Things Last (1993)+ Love Songs (1993) Matachin Dances (1981) Obstacles of Sleep (1973)+ The Roque Dalton Songs (1988)+ Three Songs of Mad Coyote (1973)+ The Three Strange Angels (1973)+ Walk in Beauty (1989)+\$	Between Categories (1969)	Morton Feldman
Henry Cowell The Aeolian Harp (ca. 1923) Ensemble for Strings and Thundersticks (1924) Ostinato Pianissimo (1934) Return (1939) Snows of Fujiyama (1924) The Voice of Lir (1917)	Malcolm Goldstein The Seasons: Vermont (1980-1982)+	Percussion Piece (1968)	David Jackman
Andrew Culver Five Pages (1992)* Ocean (1994)+	V.J. Gumbük Unearthed Discrepancies (1995)*	Two² (1989)	John Cage
Walter DeMaria Piece for Terry Riley (1960)	Lou Harrison Fugue (1944) La Koro Sutro (1973) Song of Badarshan (1968) Suite for Violin and American Gamelan (1973) Varied Trio (1987)	Another Sunrise (1995) Madrid (NM) Mambo - ¡Dos Muertas! The Things I Wished I'd Said (Ballad) "On Entra O.K. - On Sort K.O." (Rumba - Elegy) Voy a Hablar de Esperanza (Bolero) Chupando la Rosa (Coda) Another Sunrise (Gospel Medley)	Peter Garland
Jody Diamond Kenong (1990)	Sorrel Hays Dreaming the World (1993)*		
William Duckworth Gathering Together (1992)+ Revolution (1993)*	Fred Ho Chickens Coming Home To Roost (1996)*		
Morton Feldman Between Categories (1969) For Samuel Beckett (1987) The King of Denmark (1964)	David Jackman Percussion Piece (1970)		Stephen Drury and Judith Gordon, pianos Charles Wood, marimba La Esperanza Maya Gunji, John Kennedy, Mark Suter, percussion
David First The Upcell Dog Parades (1993)*	Robert Janz, John Kennedy, Charles Wood, Jo Ann Wood In Making Time (1989)* Mixed Media Collaboration		
Kyle Gann Baptism (1983)+ The Convent at Tepoztlán (1989)* Custer's Ghost (1995) Cyclic Aphorisms (1988)* Desert Flowers (1979)+	Arthur Jarvinen Trio With Time Machines (1990)+		
	John Kennedy The Big Hurt (1995)* Chant (1988)*\$ Collective Sentiments II (1991)* Exigencies of Inner Rhythm (1997)* Fanfare for the Common Gun (1994)*		

Saturday, July 12

Three Fields to a Tree (1987)

Charles Wood

The Winged Energy of Delight (1997) ♣

Fanfare - Gymnopedie - Joy Piano - Lullaby

Margaret Leng Tan, toy piano and toy percussion

Suite (1997) ♥

Winter Light

The Abyssm of Time

Spring Snow

The Edge of April

Dary John Mizelle

Linda Wetherill, flute

Charles Wood, percussion

Ursonate (1932)

Dary John Mizelle

Kurt Schwitters

Music for Minsky (1940) ♥

A Chamber Symphony in 4 Movements and 32 Bars

Overture – Nude Tableau – Strip Number – Finale or "Sound Effects for Low Comedy"

Penny Arcade, burlesque

John Kim, Pauline Kim, and Ingrid Teclaw, violin

Wayne Graham, viola Anja Wood, cello Dan Hudson, bass

Linda Wetherill, flute David Hattner and Bohdan Hlilash, clarinet

Scott McIntosh and Matt Ragsdale, trumpet

Mike Hosford, trombone Charles Wood, traps

John Kennedy, conductor

William Russell

The Great Learning (1968-1971)

Paragraph Seven

Cornelius Cardew

Brian Brandt, J Cobe, William Duckworth, Nora Farrell, Kyle Gann, Wayne Graham,

Melissa Gardner, Judith Gordon, David Hattner, Bohdan Hlilash, Alice Hom, Mike Hosford, Dan Hudson,

John Kennedy, Rozella Floranz Kennedy, Pauline Kim, Jerome Kitzke, Penny Luedtke, Dave Mancuso,

Rafael Mostel, Matt Ragsdale, Jeffrey Schanzer, Bernadette Speech, Mark Suter, Margaret Leng Tan,

Linda Wetherill, Anja Wood, Charles Wood, Julianne Zaleta

♥ Premiere

♣ New York Premiere

WORKS PERFORMED 1987-1997

* Premiere + New York Premiere \$ European Premiere

Charles Amirkhanean

Duet for Ratchets (1978)+

George Antheil

Piano Sonata No. 2, "The Airplane" (1922)

Robert Ashley

in memorium . . . KIT CARSON (opera) (1963)+

Morton Feldman Says (1965)

Odalisque (1984)

Revised, Finally (1961-1973) for Gordon Mumma

Trios (White on White) (1963)+

Larry Austin

Beachcombers (1983)

John J. Becker

Two Poems of Departure (1927)

Johanna M. Beyer

Dissonant Counterpoint (1936)*

IV for Percussion (1935)+\$

Gebrauchs-Musik (1934)*

March for 30 Percussion Instruments (1939)*

Movement for Double Bass and Piano (1936)*

Music of the Spheres (1938)*

Percussion Suite (1933)*

String Quartet No. 1 (1934)*

String Quartet No. 2 (1936)*

Suite for Clarinet (1932)+

Three Movements for Percussion (1939)

Three Songs (1933)*

Three Songs for Soprano and Clarinet (1934)*

Paul Bowles

Concerto for Two Pianos, Winds, and Percussion (1947)

Sonata for Two Pianos (1945)

Herbert Brün

Infradoubles for Percussion and Tape (1994)+

John Cage

0'00" (1962)

4'33" (1952)

59 ½" (1953)

Amores (1943)

Apartment House 1776 (1976)

Aria (1958)

Atlas Eclipticalis (1961)

Bacchanale (1940)

Branches (1976)

But What About the Noise of Crumpling Paper...(1986)

A Chant With Claps (n.d.)+

Cheap Imitation (1969)

Child of Tree (1975)

The City Wears a Slouch Hat (1942)+

Composed Improvisations (1990)

Credo in US (1942)

Eight Whiskus (1985)

Etudes Australes (1975)

Europa 5 (1991)

Fads and Fancies in the Academy (1940)+

Five (1988)+

Fontana Mix (1958)

Forty-Nine Waltzes for Tokyo (1977)

Four³ (1991)

Four Dances (1942)

Freeman Etudes (1977/1990)

The Greek Ode (1932)+

Imaginary Landscape No. 4 (March No. 2) (1951)

Imaginary Landscape No. 5 (1952)

In a Landscape (1948)

Inlets (1977)

Jazz Study (n.d.)*

Living Room Music (1940)

Metamorphosis (1938)

Mirakus² (1985)

Music for... (1985)

Music for Piano 2 (1953)

Nocturne for Violin and Piano (1947)

Nowth Upon Nacht (1985)

Ophelia (1946)

Pastorale No. 1 (n.d)

The Preacher (1932)*

Prelude in A minor (1946)*

Quest (1935)

Radio Music (1956)

Roaratorio (musical excerpts) (1979)

Six Melodies (1950)

Sixty-Two Mesostics re Merce Cunningham (1971)

Sonata for Clarinet (1933)

Song Books (1970)

Sounds of Venice (1959)+

Souvenir (1984)

Speech (1955)

Suite for Toy Piano (1948)

Thirteen (1992)+

Tossed As It Is Untroubled (1943)

The Unavailable Memory Of (1944)

Two³ (1989)

A Valentine Out Of Season (1944)

Water Music (1952)

Williams Mix (1952)

The Wonderful Widow of Eighteen Springs (1942)

Cornelius Cardew

The Great Learning (1968-1971)+

10,000 nails in the coffin of Imperialism (1971)

Mitchell Clark

A Fine Day for the Curious (and Web) (1987)+

"Cobbling Hymn" Tune (1996)*

Sunday, July 13



deus ex machina (1982)

James Tenney

Charles Wood

Three Pieces for a Percussionist (1980)

Mitchell Clark

Charles Wood

Full Measures of Devotion (1997) ♥

John Kennedy

Maya Gunji, John Kennedy, Mark Suter, Charles Wood, percussion
Judith Gordon, piano

Revolution (1993)

William Duckworth

Maya Gunji, John Kennedy, Mark Suter, Charles Wood, percussion
Judith Gordon, piano

Red Grass Appearing (1988)

Charles Wood

Judith Gordon, Maya Gunji, John Kennedy, Mark Suter, Charles Wood

Odalisque (1984)

Robert Ashley

Linda Wetherill, flute
Thomas Buckner, baritone
Bohdan Hlilash, clarinets
Scott McIntosh, trumpet
Maya Gunji, timpani
Mark Suter, synthesizer
Stephen Drury and Judith Gordon, pianos
John Kennedy, conductor

Snake Dance No. 2 (1995)

Kyle Gann

Kyle Gann and Judith Gordon, keyboards
Maya Gunji, John Kennedy, Mark Suter, Charles Wood, percussion

Back Cover: ♥ Premiere

John Kennedy founded Essential Music with Charles Wood in 1987. Since 1990, he has been Director of the Music in Time concert series at Spoleto Festival USA, where he conducts and leads guest artists and the Spoleto Festival Orchestra in a wide variety of contemporary music. His compositions have been performed at many venues in New York including The Kitchen and Here, and at festivals throughout the U.S. and Europe.

Charles Wood is a composer and designer of new musical instruments and sound installations. His work has been presented at the Spoleto Festival USA, Aspekte Salzburg Festival, Zurich June Festival, at The Kitchen, at Roulette, and at The Performing Garage in New York City, Minneapolis' Southern Theatre, by Los Angeles' Antenna Repairmen, and by The California Ear Unit. His instruments have been exhibited at Lincoln Center's "Out Of Doors", and at the Walker Gallery in Seattle.

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Front Cover: Charles Wood
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Center (left to right): Sabine Matthes
Donel Young
Sam Lemly
Joyce George
Robert Janz
Betty Freeman
Paula Court

Back Cover:



- May 7, 1987 - First Concert at 499 Broadway
- Nov 1988 - Johanna Beyer 100th Birthday
- Dec 1989 - Kyle Gann Restrospective
- Feb 1990 - William Russell 85th Birthday
- Oct 1990 - John Cage's Slouch Hat
- May 1991 - Peter Garland Restrospective
- May 1991 - James Tenney Restrospective
- June 1991 - First Spolero Festival Retrospective
- Dec 1991 - Salzburg and Zurich with Cage
- April 1992 - Malcolm Goldstein's The Seasons
- Nov 1992 - Lost and Early Cage works
- Dec 1992 - Cagemuscircus at Symphony Space
- March 1993 - Gardew's The Great Learning Part #2
- Mar 1993 - William Duckworth's Revolution
- Jan 1994 - Cage's Thirteen (U.S. premiere)
- April 1994 - Kitchen Gruppen II Festival
- Jan 1994 - Heroes of the Gridiron #1
- Dec 1994 - Heroes of the Gridiron #2
- May 1994 - Gardew's The Great Learning Part #2
- Jan 1995 - Heroes of the Gridiron #3
- Dec 1995 - The Frog Peak Collective
- Jan 1996 - Late Varese Premieres
- April 1996 - Cage Variations at The Kitchen
- Aug 1996 - Heroes of the Gridiron III
- Aug 1996 - Lincoln Center Festival 97
- Aug 1996 - Ocean with Merce Cunningham
- Mar 1997 - Morton Feldman's For Samuel Beckett
- Mar 1997 - Henry Cowell 100th Birthday
- July 1997 - Lou Harrison 85th Birthday
- July 1997 - 10th Anniversary Concerts