

sound. at REDCAT
September 18, 2004

Harold Budd

Lirio (1970)

Alex Cline, Gong

String Quartet (2001)

1. *It's Steeper Near The Roses (for David Sylvian)*
2. *L'enfant perdu*
3. *Chrysalis Nu (to Barney's memory)*
4. *Three Faces West (Billy Al Bengston's)*

String Quartet (2003)

in 5 parts

1. *Haru Spring*
2. *From the Sea of Changes*
3. *Bandits of Stature*
4. *Llano*
5. *Babylon Balboa*

Jeff Gauthier, Johnny Chang - violins
Natalie Brejcha - viola
Jessica Catron - cello

At This Moment (2004)

As Long As I Can Hold My Breath (at night) (2001, 2004)

Clive Wright, guitar

Intermission

Islander with A J is Jil Sander

Works from *Avalon Sutra (2004)*

Works from "the last decade including yesterday"

Harold Budd, piano
Jon Gibson, soprano saxophone, bass flute

Opera

Nove Alberi

Sweet Earth Flying (1972, by Marion Brown)

Fragments from *1000 Chords*

"a few one-offs"

Harold Budd, piano

Notes:

1 – *Lirio* (1970): Composed during lunch in Guadalajara, Mexico, on August 28, 1970.

2 – *String Quartet* (2001): Recorded on Samadhi Sounds (to be released Fall, 2004). #2 refers to composer Barney Childs (1926-2000); #4 refers to artist Billy Al Bengston's lacquer and aluminum triptych (1970s) first seen by the composer in 2000 at Rosamund Felsen's gallery in Santa Monica. In fact, the candle-lit cathedral-like ambience "inspired", or "provoked", the entire album *Avalon Sutra*.

3 – *String Quartet* (2003): It is just this and that's all, except #5, for me, refers to the haunting carnival chaos at my Uncle Ross's donut shop on Balboa Island in 1948.

4 – *At This Moment* (2004): Recorded, engineered and (tonight) performed by Clive Wright, my musical compadre while I lived in Joshua Tree, California.

5 – *As Long As I Can Hold My Breath (by night)* (2001, 2004): Performed by Clive Wright from a 70-minute sampled and looped fragment by Akira Rabelais from *Three Faces West* for string quartet.

6 – Jon Gibson, one of the signal artists of Minimalism, and a friend of 35+years, plays sorpanino sax, soprano sax, and bass flute on old and new pieces: *Islander With A J is Jil Sander*, pieces from *Avalon Sutra*; and works developed in the past decade, including yesterday.

7 – Harold: Performance versions (with CD accompaniment) of *Opera* (from the film by Dario Argento); *Nove Alberi* (poem, "The Butterfly", by Michael McCure)

8 – Harold: Solo piano: some fragments from *1000 Chords*; a few one-offs; ----:

In 1970, with *The Candy-Apple Revision*, I left avant-garde music. I'll now leave it all, appropriately in D-flat Major: my valedictory.

– Harold Budd, September 2004

Harold Budd

The American ambient/neo-classical composer who has most closely allied himself with the increasingly sympathetic independent-rock underground -- through his collaborations with the Cocteau Twins' Robin Guthrie -- Harold Budd is also one of the very few who can very rightly be called an ambient composer. His music, a sparse and tonal wash of keyboard treatments, was inspired by a boyhood in the Mojave Desert town of Victorville, California (though he was born in nearby Los Angeles). Though interested in music from an early age, Budd was 30, already married and with children of his own, by the time he graduated from the University of Southern California with a degree in Musical Composition in 1966. He became a respected name in the circle of minimalist and avant-garde composers based in Southern California during the late '60s, premiering his works *The Candy-Apple Revision*, an unspecified D-Flat major chord and *Lirio*. In 1970, he began a teaching career at the California Institute of Arts, but continued to compose, writing *Madrigals of the Rose Angel* in 1972. After leaving the Institute in 1976, Budd gained a recording contract with the Brian Eno-affiliated EG Records, and released his debut album *The Pavilion of Dreams* in 1978. Two years later, he collaborated with Eno on one of the landmark albums of the ambient style, *Ambient 2: The Plateaux of Mirrors*. After recording two albums for Cantil in 1981 (*The Serpent [In Quicksilver]*) and 1984 (*Abandoned Cities*), Harold Budd again worked with Eno on 1984's *The Pearl*. A contract with Eno's Opal Records resulted in one of Budd's most glorious albums, *The White Arcades*, recorded in Edinburgh with Robin Guthrie of the Cocteau Twins. Budd left Opal after 1991's *By the Dawn's Early Light*, and recorded two albums for Gyroscope: *Music for Three Pianos* (with Ruben Garcia and Daniel Lentz) and the lauded *Through the Hill*, a collaboration with Andy Partridge of XTC. In the mid-'90s, he recorded albums for New Albion and All Saints before signing to Atlantic for the release of *The Room* in mid-2000. *La Belle Vista*, from 2003, was recorded with Daniel Lanois. In 2003. His new CD, *Avalon Sutra*, will be released on David Sylvian's Samadhi Sound label in November.

(adapted from www.allmusic.com)

Natalie F. Brejcha has been studying and performing on the viola since the age of nine. She holds a Bachelor of Music degree from the Conservatory of Music at the University of Missouri in Kansas City and a Master of Arts degree in viola from the California Institute of the Arts where she studied contemporary chamber music with Mark Menzies. Natalie performs in a variety of chamber and orchestral groups including the Silver Feathers String Quartet, the San Fernando Symphony, and the Indian Wells Desert Symphony. Always interested in finding new ways to explore her instrument, Natalie is an avid improviser and chamber musician. Along with her husband Charlie, Natalie has just completed the composition and performance of the score to the film *Uncivil War*. Natalie teaches private lessons and group classes for both The Kadima Conservatory and The Oakwood School.

Jessica Catron is a freelance cellist living in Los Angeles. She has recently performed in the Los Angeles Philharmonic Green Umbrella New Music Series, Friday Nights at the Getty, the *sound.* series at the Schindler House, and the Los Angeles CEAIT Festival. In March, Jessica was invited as a solo artist to the 2004 Sonic Boom Festival in Vancouver, B.C. for which she received the Durfee ARC grant. She recently finished recording incidental music for the Paramount Classics film *Mean Creek* scheduled to open in theaters this August. Jessica has been an active part of the Deep Listening community, founded by composer Pauline Oliveros, as well as having had performed in Oliveros' *Lunar Opera* at Lincoln Center, NYC. Current projects include the Nels Cline Blue Mitt ensemble, Persian hardcore band "Human Life Index," and cello/electronics ensembles, Jose Roque and Honeycomb Wheels. Her CD *five violoncello solos* is available at www.experimentalmusicalresearch.com.

Johnny Chang received his MFA in performance from California Institute of the Arts. Johnny has worked extensively as soloist and chamber musician. He is a passionate supporter of new music that extends far beyond the conventional, commissioning and performing works by established and emerging composers. Mr. Chang has performed with New Zealand based new music ensembles Stroma and 175 East. In December 2002, he performed at Weill Recital Hall, NYC with Ensemble Sospeso in their Ferneyhough Perspective Concert. A few months later, Mr. Chang toured with Pasadena's Southwest Chamber Music to NYC and Vienna, Austria. Most recently, Johnny was invited to perform John Cage's 19'37.988" for a violinist at LACMA, a concert for the exhibit *Beyond Geometry, Experiments in Form 1940-70's*. In the spring of 2005, Mr. Chang will be involved with the world premiere performance and recording of a string quartet by Yusef Lateef as part of the composer/performer collective, Los Angeles Music Studio (LAMStu).

Percussionist-composer **Alex Cline** has been a mainstay on the jazz and new music scenes of Los Angeles for over twenty-five years. He is recognized internationally for his contributions to the music of such artists as Vinny Golia, Julius Hemphill, Bobby Bradford, Tim Berne, Richard Grossman, John Carter, Don Preston, Horace Tapscott, Gregg Bendian, Joseph Jarman, and Wadada Leo Smith, having toured extensively and having appeared on more than eighty recordings. His work as a composer-bandleader has been documented on four recordings with his group, the Alex Cline Ensemble: *The Lamp and The Star*, *Montsalvat*, *Sparks Fly Upward*, and *The Constant Flame*. He has also worked in film and in collaboration with many dancers and visual artists. A few of Alex's current musical associations are with the Jeff Gauthier Goatette, Stuart Liebig's Lane Ends Merge Left, Nels Cline's Blue Mitt Ensemble, the Henry Grimes Group, Philip Gelb, and Open Gate Theatre.

Violinist, composer, and producer **Jeff Gauthier** has worked with many prominent musicians during a career spanning over 25 years. As an improvising violinist he has performed and recorded with Gregg Bendian, Alex Cline, Nels Cline, Mark Dresser, Peter Erskine, Vinny Golia, Yusef Lateef, Stuart Liebig, Adam Rudolph, G.E. Stinson, and many others. His own ensemble, the Jeff Gauthier Goatette has recorded three CDs. As a founding member of the ensemble Quartet Music, he received two NEA grants, and performed twice as soloist with the Milwaukee Symphony. As a classical violinist, Gauthier has performed with the Los Angeles Chamber Orchestra, Los Angeles Music Center Opera, Long Beach Symphony, the Oregon Bach Festival and the Carmel Bach Festival. He performed on the 2000 Grammy Award winning CD *Credo*, by Kristoph Penderecki. Gauthier is a graduate of California Institute of the Arts. He is also the founder of Cryptogramophone Records, and the Cryptonight concert series.

Jon Gibson is a composer, multi-wind instrumentalist (saxophones, flutes, clarinets) and visual artist who has taken part in numerous landmark musical events over the past three and a half decades, performing in the early works of Steve Reich, Terry Riley, LaMonte Young and Philip Glass- with whom he continues to perform in various configurations- along with a host of other musicians, choreographers and artists including Merce Cunningham, Nancy Topf, Lucinda Childs, Simone Forti, Thomas Buckner, Harold Budd, David Behrman, and Moacir Santos. His own solo and ensemble music has been performed in many venues throughout the world. Recent projects and performances include collaborations with the Nina Winthrop Dance Company (Cumulus) and with dancer Elisabetta Vittoni (Incontro). His chamber opera, *Violet Fire*, about the inventor Nicola Tesla, was recently performed in Philadelphia (www.violefireopera.com). Gibson was born and raised in Los Angeles and is a graduate of San Francisco State University. Further information can be accessed at the websites: www.artabounds.com and www.jongibson.net.

Clive Wright is originally from the UK City of Bath where he played with Pete Byrne of Naked Eyes, members of Tears for Fears and Peter Gabriel. Upon moving to the States in 1979 he co-founded the CBS band Cock Robin which enjoyed European platinum record sales and Performed on the Johnny Carson and Dick Clark shows in the US. Since 1987, Clive has scored movies, produced and written with 'Def Jams' Montell Jordan, worked as a core composer for big LA music houses and worked independently as a composer/producer of artists, commercials, radio and television spots. Currently Clive is recording a new Cock Robin album and is promoting an ambient music album entitled *Land Sea and Sky* with CC Tribe. He is excited to say he is also collaborating with Harold Budd for a forthcoming album project

sound. 2004 is programmed by Cindy Bernard, Joe Potts and Tom Recchion

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