

The Mills College Music Department and the
Center for Contemporary Music present

Mills Music Now 2021–2022

Darius Milhaud Concert

**Jeannik Méquet Littlefield Concert Hall
September 24, 2021 8:00 pm**

Darius Milhaud Concert

Darius Milhaud:

Ségoviana, op.366 (1957)

David Tanenbaum, guitar

Alvin Curran:

Theme Park – Part IV (1995)

William Winant, percussion

Darius Milhaud:

Sonatine pastorale, op.383 (1960)

I. Entrée

II. Romance

III. Gigue

Kate Stenberg, violin

Chris Brown:

Epimoric Quiverings (2021)

William Winant, percussion

Intermission

Please turn off cell phones, electronic pagers, and alarm watches. No unauthorized recording or photography.
Seating only during breaks in the performance. Please take a moment to look
around for the nearest available emergency exit.

Roscoe Mitchell:

Bells for New Orleans (2005)

William Winant, percussion

Darius Milhaud:

Quatre romances sans paroles, op.129 (1933)

I. Modéré

II. Vif

III. Modéré

IV. Modéré

Belle Bulwinkle, piano

Lou Harrison:

Solo to Anthony Cirone (1972)

William Winant, percussion

Darius Milhaud:

Sonata, op.437 (1971)

I.

II.

III.

Jennifer Ellis, harp

Tonight's concert is funded by the Class of 1945 Darius Milhaud Performance Endowment. Established in 1995 by the Class of 1945 at its 50th Reunion, the endowment has supported annual concerts featuring the music of Darius Milhaud. The Class of 1945 was among the first to graduate during Milhaud's tenure at Mills. Their vision and generosity is a fitting tribute to his inspirational teaching and artistry. The Music Department is grateful to the Class of 1945 for insuring that Milhaud's music will continue to exert a strong influence at Mills in the years to come.

Darius Milhaud

Segoviana Op. 336

Milhaud's *Segoviana Op. 336*, 1957, is a fantasia in miniature based on two themes. The first theme is characterized by block chords built largely on open fifths, with a more lyrical passage serving as a "tail". A transition follows, with motives reminiscent of American folk and Spanish flamenco music, to a lyrical second theme. The two themes reappear in a slightly altered form, followed by another transition to a reappearance of the first theme, followed by a coda. Small motives constantly reappear in altered form, lending a sense of development to this brief piece. The harmony is basically centered around G major, with liberal use of pentatonic scales which, coupled with a strong rhythmic impulse, gives the piece a "jazzy" feel. – Paul Binkley

Alvin Curran

Theme Park – Part IV

Drums need no explanation. They go without saying. They roll, they flam, they paradiddle, thump, brush, boom, sizzle, whack, boing, wham, ping. Next to food they provide the fuel which gets us from one birth to the next burial, from one dance hall to the next solstice, from one work-out to the next pow-wow. Without them, there'd be no where to go and nothing to do; no distant sounds to run toward, no messages. Some say the drum was God, others believed it was only God's voice. Drums incite people to war and peace, to chase after their animal food and one another. They sound to consummate all human passions. From the eerie asymmetries of *Gagaku* to the lobotomized thrashing of Post-Techno implants. Drums is cool, they down, they rule, they us.

For every drum there's a drummer; in this case William Winant, born at the foot of Mount Olympus, inside a pearl kick-drum, by the age of two he was speaking fluent Armenian on his Zylidian cymbals. The piece *Theme Park I* is for him, he asked for it and he will play it as if he had written it. The five distinct sections each feature a small group of instruments and music which is congenial to them. They express all my current musical concerns: octaves, noise, speed, exile, and melody.

In Part IV, the music is written primarily using the Octave as the main musical interval... it is essentially a multicolored painting of an near-empty object temporally drafted in up and down lines think of it as a quasi-one-note melody. – Alvin Curran (1996-2021)

Darius Milhaud

Sonatine pastorale, Op. 383

It is no wonder that he was interested, like his friend Paul Hindemith, by the baroque ideal of the *Musikant*, the complete artist for whom music is a natural means of expression. Thus he was attracted to the 18th century of Jean-Baptiste Anet (1676-1755), a pupil of Corelli and violinist to the King, “freely transcribing” a sonata da chiesa drawn from the book of 1724 (op. 144, 1935: first performed the same year at La Chaux-de-Fonds by the composer and Yvonne Astruc). Beyond the realisation of the continuo may be discerned, in the linear voice-leading which creates discreet dissonances, the neoclassic spirit dominating Stravinsky’s “Pulcinella”.

The *Sonatine pastorale op. 383* (1960) is imbued with the sun of Provence. This miniature displays both a solid architectural sense (in the interplay of rhythms in the Gigue) and a fluid and ingenuous melodic vein (in the Romance).

Chris Brown

Epimoric Quiverings

Epimoric Quiverings I (2020) is a solo for the Ptolemy Duple, a keyed percussion instrument built for Lou Harrison by Bill Colvig, tuned in just intonation. The instrument’s tuning includes all three of Ptolemy’s duple divisions of the tetrachord (meaning that its $4/3$ (perfect 4th) is divided into two intervals) using *epimoric* ratios (whose numerator is 1 greater than its denominator). These pairs are: $5/4$ (major 3rd) and $16/15$ (diatonic semitone); $10/9$ (minor 2nd) and $6/5$ (minor 3rd); $8/7$ (septimal whole step) and $7/6$ (septimal minor third). Having these options requires 16 notes to the octave, two in each tetrachord. Those added are all the septimal ratios appear as additional accidentals within the normal keyboard pattern. In addition every ratio *between* adjacent notes in the tuning is also an epimoric ratio! Ptolemy, and a couple of millennia later, Harrison considered epimoric intervals to be the most musical.

While Harrison used these primarily for their melodic identity and character, my piece focuses equally on the orderly beating of these frequency ratios with each other on the instrument. Beats are heard when two sounds with slightly different frequencies are played together, manifesting as a periodic variation in volume whose rate is the difference in their frequencies. Listening to and identifying the source and speed of beats is one of the auditory skills necessary for tuning instruments in just intonation but also in setting temperaments. Tuning is an art and practice that reveals many more musical possibilities to explore in a lifetime. Beats can be used for their rhythmic and timbral qualities as well as for tunings. Perhaps the word “quiver” is a more potent word descriptor of these beats, as it is used in the Book of Hopi to describe the tuning of the universe: ‘the whole earth trembled; the universe quivered in tune.’ (Frank Waters, *The Book of Hopi*, Penguin Books, New York, 1977, p.4.)

Dedicated to William Winant — thanks, Willie, for encouraging me to write for this beautiful and unique instrument! – Chris Brown

Roscoe Mitchell

Bells for New Orleans

I was commissioned in 2005 by Sylvia Smith of Smith Publications to write a composition for unaccompanied orchestra bells to be published in a book of music titled *SUMMIT: Compositions for Unaccompanied Orchestra Bells*. *Bells for new Orleans* for the people who suffered and continue to suffer through the horrors of the devastating Hurricane Katrina. *Bells for New Orleans* was premiered by percussionist William Winant on February 23, 2009 in a concert being sponsored by The San Francisco Contemporary Music Players at Herbst Theatre in San Francisco, California. –Roscoe Mitchell

Darius Milhaud

Quatre romances sans paroles, Op.129

Written in 1933 and premiered by the composer in 1935 on Radio Luxembourg, *Quatre romances sans paroles*, Op.129 are simply written. These lead on to pieces created for children, *Une Journée* (1946) and *Accueil Amical* (1944–1948). Milhaud, in *Ma vie heureuse* commented - “I was in New York at Marion and Pierre Claudel’s home. They are welcoming hosts and their flat is clean and quiet despite four charming daughters. I wrote piano pieces for the two eldest, Violaine and Dominique, and I let them promise me that they would be able to play those pieces when I visited next time.”

These Milhaud pieces show the same traits as the songs in *Romances sans Paroles* and *Printemps*, but even if we can recognize his personal language, these easy pieces are well adapted to children and their simplicity has an openness which is most attractive. —Jean Roy, Président des Amis de l’Oeuvre de Darius Milhaud.

Lou Harrison

Solo to Anthony Cirone

Harrison's interest in gamelan, an Indonesian percussion ensemble composed of knobbed gongs (some hanging, others laid horizontally on rope supports) and keyed metallophones with trough or tubular resonators, dates back to his San Francisco years. He heard recordings of the ensemble in Cowell's course and saw a Balinese gamelan perform at the Golden Gate Exposition on Treasure Island in 1939, But his gamelan work truly blossomed in the 1970s, Harrison and Bill Colvig's interest in pure tuning systems led them to build a set of metallophones tuned in just intonation for Harrison's second opera *Young Caesar* (1971). Using an oscilloscope, they tuned their instruments with precision, according to historic or

newly invented systems. Among the instruments they built were sets of tubes and slabs (some with tin-can resonators) that they called "An American Gamelan," The *Solo to Anthony Cirone* (a percussionist with the San Francisco Symphony and on the faculty of San Jose State University) was written soon after they completed this new instrument set. The work uses a set of tenor bells tuned in a just D-major scale. – Leta Miller (from liner notes for *Drums Along the Pacific*)

Darius Milhaud

Sonata, Op. 437

In May, 1971, Darius Milhaud left California for his final return to France and eventually to Geneva, Switzerland, where he died on June 22, 1974. Shortly before he left, Anne Adams had approached him with the idea of writing a solo harp sonata, and it was this commission which he took with him, worked on during those first months back in Europe, and sent to her in November, 1971. This opus 437 was the last in a series of more than two dozen works in the sonata genre written over a sixty year period, and it was among the prodigiously prolific composer's last half dozen compositions. One might expect a sort of "final statement," but, in fact, Milhaud's style did not essentially change from his earliest to his later works. Always it is fluently melodic, mostly multilinear, often harmonically complex because of the interrelation of contrapuntal lines, but always rhythmically precise and compelling. Sometimes these elements lead to a style which is jovial or tender, a true emanation of simple human emotion, sometimes to austerity and even violence. This sonata, in spite of the dance-like rhythm of its third movement, is a sober work, falling into a conventional three movements, designated merely by metronome markings. The second movement, as Charles Cushing has written, is "the jewel of the set" and "expresses with dignity a pervasive and touching melancholy - not a prevailing mood in the music of Milhaud." At this period in his life, is it possible that Milhaud permitted himself a brief moment of nostalgia? Continuing with Cushing's analysis: "The construction of each movement follows a plan that Milhaud evolved for at least 25 years" - the use of a series of motivic sections stated and recapitulated, but in altered succession, virtually without development. That, with the exception of this Sonata and an earlier Harp Concerto, Milhaud did not exploit the harp as a solo instrument may have been due to his abhorrence of the florid style associated with much late-19th century harp literature. On the contrary, this Sonata takes harp literature into an entirely different direction making of the instrument not only a vehicle for characteristic sonorities and effects but one capable of polyphonic expressiveness. —Jane Hohfeld Galante

Performer Biographies

Belle Bulwinkle, piano

Belle Bulwinkle is known as a performer on both early and modern pianos. The *San Francisco Chronicle* has described her as “terrific technically as well as expressively. One seldom hears so much finesse...” She has performed on the fortepiano in concerts at Davies Symphony Hall, UC Santa Cruz, Cornell University, Santa Rosa Symphony Summer Festival, the Hausmusik series, Old First Concerts, Cascade Head (OR) Music Festival, MusicSources and Mills College. She gave the dedicatory recital of a new fortepiano at Palomar College, and she was a recitalist at the Antverpiano91 Festival in Belgium. In May 2014, she was both a performer and a panelist at the Keyboard Festival at UC Davis.

On the modern piano, she has given the first US performances of works by international composers Jack Body, Marcello Panni, Anthony Payne and Makiko Nishikaze. Lou Harrison dedicated his *Concerto for Piano and Javanese Gamelan* to her. She played the world premiere of this work at Mills College and a second performance at the Cabrillo Festival. Her recordings include the Harrison concerto on the Leonardo label, songs of Darius Milhaud on Music & Arts, and Jose Maceda’s *Sujeichon* on Tzadik. She has taught music history and theory at Mills and at the California College of Arts. Ms. Bulwinkle is an alumna of Mills College. She retired from the performance faculty at Mills College in 2020.

Jennifer Ellis, harp

Committed to shifting the boundaries of harp performance, Jennifer R. Ellis (D.M.A. University of Michigan, M.M. Cleveland Institute of Music, B.M. Oberlin) thoroughly enjoys taking the harp off its pedestal and using the instrument in new and unexpected ways. She embraces firsts. She has premiered over 100 works. She was the first harpist to be a U.S. State Department One Beat Fellow, the first musician to be named a University of Michigan Engaged Pedagogy Fellow, and the first harpist to attend Bang on a Can, Fresh Inc., and Splice summer festivals. She received the Alice Chalifoux Prize, Rackham Centennial and Graduate fellowships, and AT&T Foundation scholarships. She holds prizes in the Ann Arbor Society for Musical Arts, Coeur d’Alene Young Artists, LMC of Seattle, and Inez Stafford competitions. Her love for innovative new music has led her to serve as a featured performer for the Festival of New American Music, Sound of Late, and Spitting Image Collective. Her recordings run the gamut from premieres (*Tides* by Brian Baumbusch on Other Minds Records) to solo improvisation (*January Lullaby* on Persist) to new music for harp and saxophone (*Launch* with Jonathan Hulting-Cohen on Albany Records). She performed the premiere recording of Steve Horowitz’s *Entertainment Tonight* and has written articles for Harp Column Magazine and The American Harp Journal, where she now serves on the editorial board. She also composes; her

composition *Dance* was recently featured on Lyon and Healy's Harptacular and her composition *Glasswing* was featured by the Cleveland Uncommon Sound Project. When not playing new music, she collaborates with her orchestral colleagues, performing with Oakland Symphony, Santa Cruz Symphony, Britten Pears, Spark Festival, American Wind Symphony Orchestra, National Orchestra Institute, Piccolo Spoleto Festival, and Texas Music Festival. Her commitment to teaching composers about the harp has led her to provide workshops for composers at institutions including University of California Davis, Cal State University Sacramento, Bowling Green State University, University of Massachusetts Amherst, Miami University, University of Hartford, University of Michigan, Cleveland State University, and University of North Carolina Greensboro. She was a 2017-2018 Artist-In-Residence at UC Davis, faculty at the 2018 Nief Norf Summer Institute. She currently teaches at Mills College and San Francisco Conservatory of Music, where she serves as the chair of the Professional Development department.

Kate Stenberg, violin

Kate Stenberg's violin playing has been described as "highly virtuosic and deeply communicative... full of character and presence" (*NewMusicBox*), as heard in performances in a dozen countries and on numerous CDs including *Other Minds* and *New World Records*, *Sono Luminous*, *Newport Classics*, *Decca Records* and *New Albion*. She is a leading interpreter of contemporary chamber music having premiered over one hundred solo and chamber works, including pieces incorporating multimedia and improvisation. Stenberg has premiered new works by renowned composers Tania León, Jack Body, Mason Bates, Gabriela Lena Frank, Chinariy Ung, Per Nørgård, Kui Dong and many others. Her CD *Scenes from a New Music Séance*, produced on the *Other Minds* label with pianist Eva-Maria Zimmermann, received widespread praise and features groundbreaking, innovative works by Pelle Gudmundsen-Holmgreen, Ruth Crawford Seeger and George Antheil, as well as works dedicated to her by living composers Charles Amirkhanian, Amy X Neuburg, and Ronald Bruce Smith. She has also received dedications from Robert Honstein, David Evan Jones, Aaron Gervais, and most recently from Larry Polansky released on *New World Records* in 2020.

Currently, Stenberg performs regularly with pianist Sarah Cahill. The Stenberg|Cahill Duo is dedicated to promoting the American experimental music tradition and expanding it through the commissioning of new work. "It's difficult to believe that the Stenberg|Cahill Duo was formed in 2016: These two musicians sound as though they have been collaborating with one another much longer. Contemporary music fans are fortunate to have this simultaneously authoritative and approachable pair..." *San Francisco Classical Voice*. Recent appearances include performances at the San Francisco Performances PIVOT Series with percussionist William Winant, Berkeley Museum of Art and Pacific Film Archive, Berkeley Chamber

Performances, *Other Minds New Music Séance*, *Garden of Memory* at the Julia Morgan Chapel of the Chimes, and *Memory/Place* with Nancy Karp + Dancers at ODC Theater.

Kate Stenberg's passion for chamber music led her to develop and commission new chamber music as co-founder of the Left Coast Chamber Ensemble (1993-1998) and Real Vocal String Quartet (2004-2006). From 1995-2015 she served as the first violinist of the renowned Del Sol String Quartet, which fostered the string quartet repertoire through the collaboration and commissioning of emerging and established composers. During her two decade tenure with the quartet, Stenberg worked closely with many composers including Joan Tower, Wadada Leo Smith, Paweł Mykietyn, Peter Sculthorpe, Mohammed Fairouz, Reza Vali and Hyo-shin Na performing at such venues as the Kennedy Center, Library of Congress, Symphony Space, National Gallery of Art and on KQED's Spark series. The quartet expanded its outreach to numerous educational institutions including the Manhattan School of Music, Dartmouth, MIT, and the San Francisco and Peabody Conservatories of Music and was a top winner of the Chamber Music America/ASCAP Award for Adventurous Programming.

Stenberg collaborated and premiered work at San Francisco Performances alongside Joan Jeanrenaud and Daniel Bernard Roumain, and with choreographers, Garrett + Moulton Productions on *StringWreck*. Her festival performances have included the Other Minds, Ojai Music Festival, Centre Acanthes (France), Banff (Canada), Chengdu Contemporary Music Festival (China), Nirmita Composer's Institute (Cambodia and Thailand), Chautauqua, and the Cabrillo Festival. Stenberg can also be heard on recordings with the San Francisco Contemporary Music Players, New Music Works and with tabla virtuoso Zakir Hussain and sarod master Ustad Ali Akbar Khan.

Bay Area native Kate Stenberg holds degrees from the San Francisco Conservatory and the Eastman School of Music. She maintains an active teaching schedule and when she is not immersed in her music scores, she can be found enjoying Taiji or hiking trails in her beloved Sierra Nevada.

David Tanenbaum, guitar

David Tanenbaum has performed in over forty countries, and he has been soloist with prominent orchestras around the world with such eminent conductors as Esa-Pekka Salonen, John Adams, Alan Gilbert and Kent Nagano.

While David Tanenbaum's repertoire encompasses a wide diversity of musical styles, he is recognized as one of the most eloquent proponents of contemporary guitar repertoire. Composers such as Hans Werner Henze, Aaron Jay Kernis, Terry Riley, Lou Harrison and Roberto Sierra have dedicated works to him. He has toured extensively with Steve Reich and Musicians and performed in Japan in 1991 at the invitation of Toru Takemitsu.

David Tanenbaum's three dozen recordings can be heard on EMI, New Albion, Naxos and other labels. His Nonesuch recording as soloist in John Adam's Naive and Sentimental Music with Esa-Pekka Salonen and the Los Angeles Philharmonic was nominated for a 2002 Grammy. His latest release this summer on Naxos- Double Echo: New Guitar Concertos from the Americas-features concertos written for him by Kernis and Sierra, as well as the double concerto for guitar, bandoneon and strings by Astor Piazzolla.

David Tanenbaum is currently Chair of the Guitar Department at the San Francisco Conservatory of Music, where he received the 1995 Outstanding Professor Award.

During the pandemic, David Tanenbaum participated in numerous virtual projects, including one with Yo-Yo Ma of Sérgio Assad's The Walls. He also accompanied soprano Deborah Voigt in a virtual gala put on by the Met in New York.

William Winant, percussion

William Winant is a multi-faceted, 2013 Grammy nominated percussionist, who has performed with some of the most innovative and creative musicians of our time, including John Cage, Iannis Xenakis, Anthony Braxton, Annea Lockwood, James Tenney, Cecil Taylor, Pauline Oliveros, George Lewis, Steve Reich, Frederic Rzewski, Joan LaBarbara, Yo-Yo Ma, Mark Morris Dance Group, Mike Patton, Takehisa Kosugi, Christian Wolff and many others. He is the 2016 recipient of the Grants to Artists Awards from the Foundation for Contemporary Arts, a foundation started by John Cage and Jasper Johns to give un-restricted large grants to artists of all kinds. Composers who have written for him include John Cage, Lou Harrison, Zeena Parkins, John Zorn, Alvin Curran, Chris Brown, Bun-Ching Lam, David Rosenboom, Gordon Mumma, Alvin Lucier, Terry Riley, Fred Frith, Roscoe Mitchell, Wendy Reid, and Wadada Leo Smith. He is principal percussionist with the San Francisco Contemporary Music Players and has been featured as a guest artist with many important groups, including Los Angeles Philharmonic, San Francisco Symphony, Berkeley Symphony, Cabrillo Festival Orchestra, Philharmonia Baroque Orchestra, Merce Cunningham Dance Company, Oingo Boingo, Kronos Quartet, Sonic Youth, Mr. Bungle and in numerous projects with New York composer John Zorn. He appears regularly on festivals worldwide and can be heard on many recording labels. He teaches at the University of California at Santa Cruz and Mills College.
<http://williamwinant.com>

Composer Biographies

Darius Milhaud

One of the more prolific composers of the twentieth century, Darius Milhaud was born to a Jewish family in southern France during the last decade of the nineteenth century. He learned the violin as a youth. Studies at the Paris Conservatoire from age 17 on gave the young composer opportunity to work with some of the most prominent French composers and theorists of the day, including Charles Marie Widor, Vincent d'Indy and André Gedalge, and allowed him to focus on developing his skills as a pianist.

While serving as an attaché at the French delegation in Rio de Janeiro during the First World War, Milhaud began a long and fruitful association with poet Paul Claudel (who was at that time a Minister at the delegation), several of whose plays Milhaud would go on to provide with incidental music (*Proteé*, 1919; *L'annonce fait à Marie*, 1934) and who, in turn, would supply libretti for many of Milhaud's compositions (e.g. the opera *Christophe Colomb* of 1928).

After returning to Paris in 1919 Milhaud was adopted into the circle of "Les Six," a group of progressive French composers brought together under the guidance of Jean Cocteau. However, like any such artificial collection, Les Six was quick to dissolve, and during the 1920s Milhaud adopted an assortment of new musical influences (notably jazz, which the composer first discovered during a trip to the U.S. in 1922, and which features prominently in much of his subsequent music).

Milhaud composed, performed, and taught ceaselessly during the 1920s and 1930s, only abandoning his homeland in late 1939 after all hope of resisting the German advance vanished. Settling in the United States, Milhaud accepted a teaching position with Mills College in Oakland, California, and continued to compose prolifically. From 1947 he combined his American teaching duties with a similar position at the Paris Conservatoire, remaining at both institutions until 1971, when his poor health forced him into retirement (Milhaud had suffered from a serious, paralyzing rheumatic condition since the 1920s; in later years he was only mobile through the use of a wheelchair). He died in Switzerland three years later.

Milhaud's musical output is impressive, both in terms of quantity and quality. The numbers alone are staggering for a twentieth century composer: nine operas, 12 ballets, 12 symphonies (in addition to six chamber symphonies), six piano concertos (one of them a double concerto), 18 string quartets, and about 400 other compositions in almost every conceivable form and instrumentation. The most frequently discussed feature of his musical language is polytonality (the simultaneous use of multiple tonal centers), though Milhaud was familiar with and fluent in any number of twentieth century "techniques."

Chris Brown

Chris Brown, composer, pianist, and electronic musician, makes music with self-designed sonic systems that include acoustic and electroacoustic instruments, interactive software, computer networks, microtonal tunings, and improvisation. His compositions are designs for performances in which people bring to life the musical structures embedded in scores, instruments, and machines.

Early pieces featured instruments he invented and built including a prepared electric piano in the orchestral piece *Alternating Currents* (1983) and a digitally-controlled analog signal processor for the environmental piece for brass, percussion and electronics *Lava* (1992). *Talking Drum* (1995-2000), was a MIDI network installation exploring polyrhythm, distance, and resonance in large architectural spaces. He is a founding member of the pioneering computer network band The HUB, which received the 2018 ZKM Giga-Hertz Prize for Electronic Music. Throughout his career he has composed solos for computer and for acoustic instruments with interactive electronics using self-authored software. Since 2005 he writes music in Just Intonation, also integrating rhythmic structures that parallel the proportions used in their tunings. His music is available on New World, F'oc'sle Music, Tzadik, Pogus, Intakt, Ecstatic Peace, Red Toucan, Leo, and Artifact Recordings. As a pianist he has recorded music by Henry Cowell, Luc Ferrari, José Maceda, John Zorn, David Rosenboom, Glenn Spearman, and Wadada Leo Smith; recordings as an improviser include with Pauline Oliveros, Fred Frith, the Rova Saxophone Quartet, William Winant, and Frank Gratkowski; and he produced three albums of music by the great Filipino composer and ethnomusicologist José Maceda.

He taught electronic music and composition as Co-Director of the Center for Contemporary Music at Mills College in Oakland, California for 30 years. <http://cbmuse.com>

Alvin Curran

Alvin Curran (www.alvincurran.com) has realized a long and fruitful career as a composer/performer/ installation artist, writer, and teacher in the American experimental music tradition. Born in Providence in 1938, he studied with Ron Nelson, Elliott Carter and Mel Powell, and co-founded the group Musica Elettronica Viva in 1966 in Rome where he currently resides. His music, whether chamber works, radio-art, large-scale environmental theater, or solo performance, embraces all sounds, all spaces, and all people. He has taught at Rome's National Academy of Theater Arts, Mills College, and the Mainz Hochschule für Musik, published numerous articles, clocked thousands of live performances, and published more than thirty solo and sixty collaborative recordings. A book about his work, *Alvin Curran: Live in Roma* (2011), was edited by Daniela Tortora, and in 2015 he published *the alvin curran*

fakebook, an illustrated compendium of more than 200 (mostly) notated pieces. Recent highlights: *Concerto for Bathtub and Orchestra* (2017); the disintegrating installation *Pian de Pian Piano* (2017); *Maritime Rites Rome* for musicians on rowboats (2017); *A Banda Larga*, a street symphony (2018); performances at the Teatro Colon (2017), Big Ears (2017), The New York Armory (2018), with Clark Coolidge (*Other Minds* 2018), and with Ciro Longobardi (2018); Passi, with visual artist Alfredo Pirri (2017 and 2018); recordings of *Irrawaddy Blues* (Documenta 2017), *Dead Beats* (solo piano 2018), and *Endangered Species* (fractured standards, 2018); *Omnia Flumina Romam Ducunt* (Baths of Caracalla, 2018-19); *Der Goldene Topf*, with Achim Freyer (2019). Best-known works: *For Cornelius*, *Hope Street Tunnel Blues*, and the *Inner Cities* cycle for piano; *Schtyx* for piano-violin-percussion trio; *VSTO* for string quartet; *Theme Park* for percussion quartet; *Electric Rags* for saxophone quartet; *Oh Brass on the Grass Alas* for 300 amateur brass-band musicians; the *Maritime Rites* concert series; *Crystal Psalms* and *Maritime Rites* for radio; the *Gardening with John* sound installation; solo performance pieces from *Songs and Views from the Magnetic Garden* and *Canti Illuminati to Endangered Species*. October 2019. Current projects include: *Era Ora on Wheels*, for 2 mobile pianos and Brass band and percussion; *Dead Beats* (revision) solo piano; a *Double Trio* - piano, violin, cello and Diskklavier, Percussion, Tuba (Baritone Horn).

Lou Harrison

Lou Harrison (1917–2003) studied composition with Henry Cowell and Arnold Schoenberg. He had a long personal and artistic association with John Cage dating back as far as the 1930s and 1940s when the two composers performed and taught at various times at Mills College. Harrison collaborated with many choreographers, including Bonnie Bird, Carol Beals, Tina Flade, Marian van Tuyl, and Lester Horton. In 1937 he was engaged by Mills College as a dance accompanist and also taught courses in composition for the dance at its summer sessions. In 1943 Harrison moved to New York where he and Virgil Thomson worked as music critics for the Herald Tribune for which he wrote more than three hundred reviews. Harrison was editor for New Music Editions, a seminal collection of scores documenting early twentieth-century American experimentalist music. In 1946 he conducted the first complete performance of Charles Ives' *Third Symphony*, thirty-eight years after it was composed. He was offered a teaching position at Black Mountain College in 1951. Harrison returned to California in 1953, where he began to focus on non-Western musical traditions; many of his works from that point on mixed traditional Western instruments with instruments from around the world. His compositions employed Chinese, Korean and Indonesian instruments as well as Western instruments and those of his own construction. He also has had a life-long interest in tuning systems, especially just intonation. Harrison met his partner Bill Colvig (1917–2000) in 1967. Colvig was an amateur musician, who was a skilled electrician and worked with Harrison on his instrument-building projects and tuning

experiments. In 1980 Harrison returned to teach once again at Mills where he held the Darius Milhaud Chair in Composition (1980) and the Mary Woods Bennett Chair (1981–83). At Mills, with the help of percussionist William Winant and Bill Colvig, he built the gamelan Si Darius and Si Madeleine in honor of the French composer Darius Milhaud and his wife Madeleine Milhaud, both of whom served on the Mills College faculty. Mills presented Harrison with an honorary doctorate in 1988 and in 1990 he was Mills' first Jean MacDuff Vaux composer in residence.

From his earliest years in San Francisco, Harrison was an outspoken advocate of multiculturalism, ecological responsibility and pacifism in both his writings and musical compositions and was also politically active in the gay rights movement. His musical output is both rich and varied. During the Second World War, he composed percussion music and helped organize performances of similar works by Cage, Russell, Roldán, and many others. He wrote symphonies, chamber works, and music using both Eastern and Western instrumentation. Harrison was a polymath—he was an instrument builder, worked as a dancer and a dance critic, painted, wrote poetry, studied calligraphy, signing, and Esperanto. Harrison composed in a wide variety of musical styles throughout his career, but a common factor was his melodic gift—an expression of the profound humanism at the core of his aesthetic and social philosophy.

Roscoe Mitchell

Roscoe Mitchell is considered one of the key figures in avant-garde jazz, integrating influences from everywhere—world music, funk, rock, classical—to create music that is at once beautiful and complex. He has been involved with the Association for the Advancement of Creative Musicians (AACM), a Chicago-based nonprofit organization founded in the mid-1960s to advance new creative music. Mitchell has performed on more than 85 recordings and written in excess of 250 compositions in the jazz and classical realms. He continues to pass down his musical knowledge of composition and improvisation, both in educational and performance settings.

Mitchell first played saxophone and clarinet as a teenager in Chicago, Illinois, and while stationed in Germany with the U.S. Army, he played in a military band. While overseas, he met and played with saxophonists Albert Ayler and Rubin Cooper in military parades and jam sessions. Returning to Chicago in 1961, he performed with a group of Wilson Junior College students who included bassist Malachi Favors and saxophonists Joseph Jarman, Henry Threadgill, and Anthony Braxton. Mitchell also began studying with pianist/composer Muhal Richard Abrams and joined Abrams' new Experimental Band, a group that explored extended forms of composition and improvisation.

In 1965, Mitchell became an inaugural member of the AACM, and his sextet became the first AACM group to record. This group eventually turned into the Art Ensemble of Chicago, including Favors and Jarman, and Lester Bowie on trumpet. Without a drummer, all the band members would share timekeeping duties, using makeshift percussion instruments ranging from found objects to toys. Even after they recruited percussionist Don Moye, they all continued to contribute to the beat. The Art Ensemble of Chicago took Europe by storm in the late 1960s with its fiery performances, unusual instrumentation, and African-inspired clothing and face-paint.

After the group's return to the U.S. in the early 1970s, Mitchell continued working with the Art Ensemble and members of the AACM, but also created other groups for his restless musical output. He established the Creative Arts Collective in 1974, and as an outgrowth of that, the Sound Ensemble. Mitchell also began releasing more albums as a leader and experimenting with finding new ways to make music, such as learning the tradition of circular breathing and working with computers in improvisation. In the 1990s, he began collaborating with such classical composers as Pauline Oliveros and Thomas Buckner.

In his educational work, he has proposed studying composition and improvisation in tandem, to think like a composer when improvising, what Mitchell has called "composition in real time." Mitchell has taught at institutions such as the University of Illinois, the University of Wisconsin-Madison, California Institute of the Arts, and served as the Darius Milhaud Chair of Composition at Mills College in Oakland, California.

Roscoe Mitchell received numerous grants from the National Endowment for the Arts (for both performance and composition) and is the recipient of many honors, including a NAACP Image Award and many DownBeat poll awards.

Upcoming Concerts

X Sound

Saturday, October 16, 2021

Sarah Cahill, pianist – The Future is Female

Saturday, October 30, 2021

Meredith Monk (Hewlett50 Arts Commission)

Friday November 12, 2021

Saturday, November 13, 2021

Mendi and Keith Obadike

(David Tudor Composers-in-Residence - Virtual)

Saturday, November 20, 2021

Nicole Mitchell

(Jean Macduff Vaux Composer-in-Residence)

Saturday, February 5, 2022

Paul Flight and Ensemble — Music By Barbara Strozzi

Sunday, February, 23, 2022

Signal Flow Festival

March 11-12, 2022

Samantha Ege

(Dewing Piano Recital)

Sunday, April 3, 2022

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ABOUT MILLS COLLEGE

Mills College was founded in 1852 in Benicia, California, as a Young Ladies Seminary. Cyrus and Susan Mills purchased the site of the present 127-acre campus and built Mills Hall in 1871. Mills became a chartered college for women in 1885. Mills offers a bachelor's degree in music with emphasis on Performance, Composition, Electronic Media, or History/Theory as well as master's degrees in Composition, Electronic Music and Recording Media, and Performance and Literature. The Music Department includes the world-renowned Center for Contemporary Music. At Mills students can study traditional and contemporary music in a creative environment that fosters experimentalism. The Department's faculty includes composers Tomeka Reid, James Fei, Zeena Parkins, Laetitia Sonami, Steed Cowart; scholars David Bernstein and Nalini Ghuman; and performers including William Winant, Jennifer Ellis, Kate Campbell, Molly Holm, Robert Schwartz, Hrafnhildur Atladottir, Hank Dutt, Kala Ramnath, and Gianna Abondolo. For information on studying music at Mills, phone (510) 430-2135 (Undergraduate Admission) or (510) 430-3309 (Graduate Studies), or contact the Music Department Administrative Assistant, Kristian Dahlbom, at (510) 430-2171. Brendan Glasson (510) 430-2336 is Technical Director of the Center for Contemporary Music. The Concert Coordinator is Steed Cowart, (510) 430-2334.