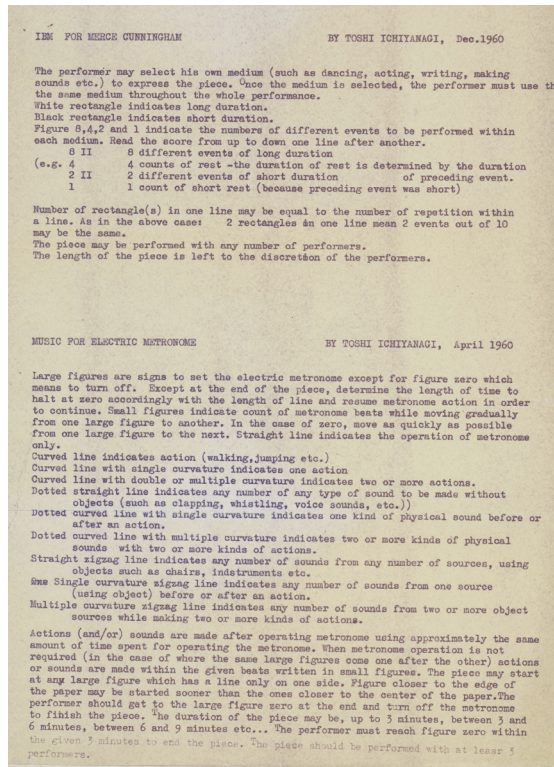


PROGRAM DEVELOPMENT

Rika Iezumi Hiro, Jessica Kedward-Sánchez, Laurel Kishi, Sarah McCarthy, Andrew Perchuk, Glenn Phillips, and Evelyn Sen.

ACKNOWLEDGMENTS

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An Evening of Works by Ichiyangi, Kosugi, Ono, and Shiomi

Friday, April 27, 2007, 7:30 p.m.
Harold M. Williams Auditorium, The Getty Center

This concert complements the exhibition *Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan, 1950-1970*, currently on view in the Getty Research Institute Exhibition Gallery through June 3, 2007.



The Getty Research Institute

1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688
www.getty.edu

AN EVENING OF WORKS BY ICHIYANAGI, KOSUGI, ONO, AND SHIOMI

Appearance (1967)

Ichiyanagi Toshi

Jessica Catron, *cello*
 Jeremy Drake, *oscillator 2*
 Tucker Dulin, *trombone*
 Traci Esslinger, *organ*
 Chris Heenan, *oscillator 1*
 David Rothbaum, *ring modulator*

Music for Electric Metronome (1960)

Ichiyanagi Toshi

Ellen Burr, *flute, metronome*
 Jessica Catron, *cello, metronome*
 Rhodri Davies, *harp, metronome*
 Jeremy Drake, *guitar, metronome*
 Tucker Dulin, *trombone, metronome*
 Traci Esslinger, *piano, metronome*
 Chris Heenan, *saxophone, metronome*
 Sara Schoenbeck, *bassoon, metronome*
 Rich West, *percussion, metronome*

Duet for Piano and String Instrument (1961)

Ichiyanagi Toshi

Jessica Catron, *cello*
 Traci Esslinger, *piano*

Sapporo (1962)

Ichiyanagi Toshi

Ellen Burr, *flute, conductor*
 Jessica Catron, *cello*
 Rhodri Davies, *harp*
 Jeremy Drake, *guitar*
 Tucker Dulin, *trombone*
 Traci Esslinger, *piano*
 Chris Heenan, *contrabass clarinet, conductor*
 Sara Schoenbeck, *bassoon*
 Rich West, *percussion*

Wind Music for Harp (2006)

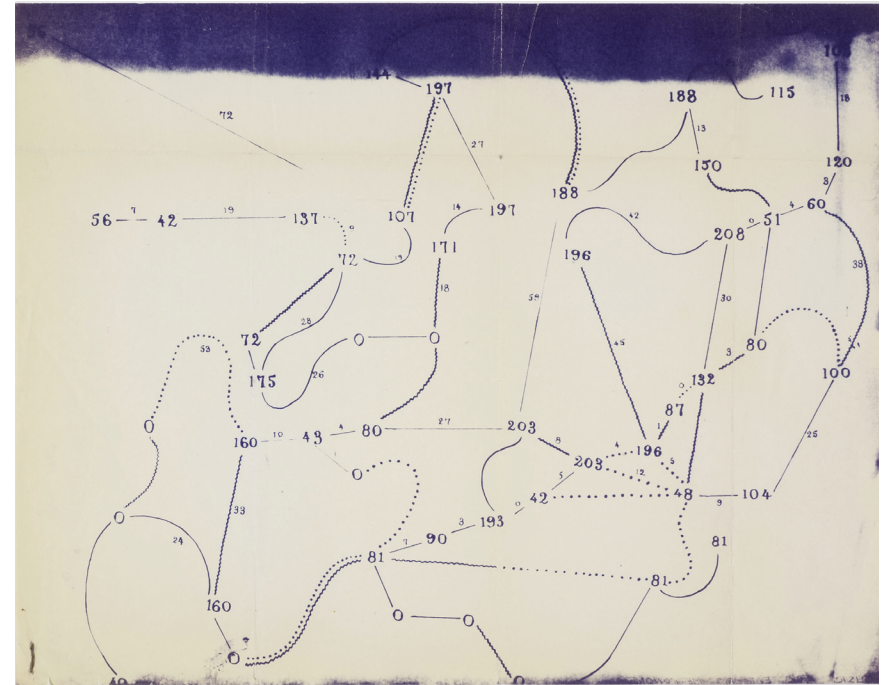
Shiomi Mieko

Rhodri Davies, *harp, electronics*

ONOCHORD (2004/2005)

Yoko Ono

With audience participation



Intermission

ONOCHORD (Documentary) (2004/2005) will be on view in the lobby.

Organic Music (1963)

Kosugi Takehisa

Kosugi Takehisa, *various tubes, pipes*

Cycles II (1981/2007)

Kosugi Takehisa

Kosugi Takehisa, *audio generators, delay/pitch-shifters*

Op. Music (2003)

Kosugi Takehisa

Kosugi Takehisa, *audio generators, pitch-shifters, sound-to-light controller, electric bulbs*

Micro 1 (1961)

Kosugi Takehisa

Kosugi Takehisa, *paper, microphone*

ABOUT THE COMPOSERS

Ichiyanagi Toshi

Born 1933 in Kobe; lives and works in Tokyo. Associated with Tokyo Fluxus

Ichiyanagi studied composition with Hirao Kishio and John Cage, and he attended the Juilliard School and the New School for Social Research in New York City from 1954 to 1960. He returned to Japan in 1961 to participate in a performance at the So*getsu Art Center in Tokyo, an important venue for avant-garde music and film. In 1963 Ichiyanagi organized the group New Direction (Nyu* Direkushon) with fellow avant-garde composers such as Kosugi Takehisa, Takahashi Yu*ji, Kobayashi Kenji, and the poet and music critic Akiyama Kuniharu. One of the leading composers in Japan, Ichiyanagi has worked in a range of genres, creating operas and orchestral and chamber works that often incorporate “chance music” and nontraditional scoring, as well as compositions using traditional Japanese ensembles and instruments. Among his major large-scale works are *Violin Concerto “Circulating Scenery”* (1983), *Piano Concerto No. 2 “Winter Portrait”* (1987), and *Opera “Momo”* (1995). Ichiyanagi also founded Bikyo*to*, a leading artists’ group with a radical anti-institutional stance toward art and politics.

Kosugi Takehisa

Born 1938 in Tokyo; lives and works in Nara. Member of Group Ongaku and Fluxus

Kosugi creates mixed-media sound performances and installations, making use of everyday materials and electronic technology. In 1962 he graduated from the Tokyo National University of Fine Arts and Music with a degree in musicology. Beginning in 1958, Kosugi and Mizuno Shu*ka* presented impromptu sound; two years later Kosugi helped form Group Ongaku, an ensemble whose antimusical Dadaistic events challenged conventional modes of artistic expression. Kosugi’s pieces were performed at Fluxus-related events in the early 1960s, garnering worldwide recognition. In 1969 he cofounded the collective Taj Mahal Travellers, which improvised performance works in various settings until 1976. For the Japan World Exposition ’70 in Osaka, Kosugi installed commissioned environmental sound events at the Festival Plaza. He has been a resident composer and performer with the Merce Cunningham Dance Company since 1977.

Yoko Ono

Born 1933 in Tokyo; lives and works in New York City. Member of Fluxus

Ono is a conceptual artist whose works span a wide creative range: musical pieces, three-dimensional objects, paintings, performance events, instructions, and installations. She was one of the foremost Fluxus artists. Throughout her childhood Ono was trained in classical music; however, by the mid-1950s her interests had turned to experimental music. From December 1960 to June 1961, Ono, together with fellow Fluxus artist La Monte Young, hosted and performed in a now-legendary series of avant-garde concerts and events at her loft on Chambers Street in New York City. This led to a deeper involvement with Fluxus activities, including her 1961 solo exhibition in New York City at AG Gallery, which was run by George Maciunas. Ono’s first husband, the composer Ichiyanagi Toshi, moved to Tokyo in 1961. The following year, Ono also returned to Tokyo, where her activities through 1964 were marked by an outburst of conceptually oriented creativity and collaborations with the emerging vanguard of Japanese artists. Some of her works were presented at the So*getsu Art Center, where she also appeared in performances of avant-garde pieces such as *Music Walk* (1958) by John Cage. After her move back to New York in 1964, Ono’s oeuvre continued to evolve. The foundation

of her artistic practice can be found in the book *Grapefruit* (1964), in which she compiled her instructions for painting, objects, music, poetry, and events.

Shiomi Mieko (Chieko)

Born 1938 in Kurashiki, Okayama Prefecture; lives and works in Minoo, Osaka Prefecture. Member of Group Ongaku and Fluxus

Shiomi is a composer, poet, artist, and leading contributor to the Fluxus movement. While at the Tokyo National University of Fine Arts and Music, she founded the improvisational music performance unit Group Ongaku with Kosugi Takehisa, Mizuno Shu*ko*, and Yasunao Tone. In 1964 Shiomi moved to New York City after being introduced to Fluxus by artist Nam June Paik. After returning to Japan in 1965, she began a mail-art project titled *Spatial Poem*, which was designed to allow worldwide collaborations with artists and Fluxus colleagues while she remained in Japan. The project was ultimately comprised of nine events that were executed between 1965 and 1975. In 1969 she participated in *Cross Talk: Intermedia*, a three-day program of cross-genre and collaborative performances. Since then Shiomi has developed a number of works that incorporate optical and sonic sensations, including *Bird Dictionary for Soprano and Piano* (1978) and *If We Were a Pentagonal Memory Device* (1979). Her album *Fluxus Suite: A Musical Dictionary of 80 People around Fluxus* (2002) marked the fortieth anniversary of the movement. In 2005 she published *Furukusasu toha nanika: Nichijo* to a*to o musubitsuketa hitobito* (What is Fluxus: People Connecting the Everyday and Art).

ABOUT THE MUSICIANS

Ellen Burr is a master flutist who has spent her career exploring new directions in music. Burr’s solo debut was with the Topeka Symphony when she was sixteen, and since then she has been a soloist with orchestras throughout the United States. Recent performances include the following: Friends of Music Orchestra, 2007 Devotional Concert; 2006 Contemporary Music Festival, Wichita State University; 2006 Vancouver New Music Society’s presentation of Cornelius Cardew’s *Treatise* (1963–67), led by John Tilbury; 2003 Vancouver International Jazz Festival; and the 2002 International New Music Festival, North Las Vegas. As a composer, she has written and played for film, theater and dance; over fifty of her compositions have been performed in the United States and Europe. Burr holds a bachelor of music degree in flute performance from Wichita State University, a master of fine arts in music composition from California Institute of the Arts, and the coveted Certificat de Stage after studying with Jean-Pierre Rampal at the Academie Internationale D’Été in Nice, France. Burr is a Yamaha performing artist and Smart Music clinician. Her CD *Duos* (2006) was released to much acclaim.

Jessica Catron is a cellist devoted to the performance of new music, composition, experimental sound, and improvisation. Recent performances include the Seattle Improvised Music Festival, the Sonic Boom Festival (presented by Vancouver Pro Musica), the CEAIT Festival (Los Angeles), the James Tenney Festival (tribute concert at California Institute of the Arts, Valencia), the Summer Sessions series at the Getty Center (Los Angeles), the University of Auckland New Music Concert Series (Auckland, New Zealand), Festival Internacional de Música Contemporánea (Bogotá, Colombia), and the Lincoln Center Out of Doors festival (New York City). Current projects include The Microscore Project, an ongoing chamber-duo with violinist Johnny Chang; VOOCO, a folk-roots quintet; and Missincinatti, an experimental duo with guitarist Jeremy Drake. Catron holds a bachelor of music in cello performance from the University of New Mexico and a master of fine arts in cello performance from the California Institute of the Arts. She lives in Los Angeles. For more information, please visit www.myspace.com/jessicacatron.

Rhodri Davies is one of the few harpists working in the field of new, experimental, and improvised music, and he is widely acclaimed for developing a new voice for the harp. Davies has been based in London since 1995 and regularly performs in the United States, Japan, Canada, and Europe. His groups include Broken Consort, Q-O2, Common Objects, Cranc, Portable, Apartment House, The Sealed Knot, and a trio with David Toop and Lee Patterson. Davies has performed and recorded with artists such as Derek Bailey, BJ Cole, Philip Corner, the BBC Symphony Orchestra, Luc Ferrari, Evan Parker, Christian Marclay, Sachiko M, Otomo Yoshihide, and John Zorn. He also performs and researches contemporary music and is a part-time lecturer at the University of Huddersfield. Davies has commissioned new works for the harp from Carole Finer, Catherine Kontz, Michael Maierhof, Tim Parkinson, Michael Parsons, Shiomi Mieko (Chieko), Yasunao Tone, and John Lely. For more information, please visit www.rhodridavies.co.uk.

Jeremy Drake is an artist working in experimental and traditional forms and a guitarist who has performed throughout Europe, North America, and Australia. His work has been featured in sound installations, theater performances, and major motion picture scores. For over six years, Drake has contributed to the presentation of experimental music in Los Angeles by cofounding and curating the LINE SPACE LINE concert series and sitting on the board of directors for the Society for the Activation of Social Space through Art and Sound (SASSAS).

Tucker Dulin is a trombonist and doctoral candidate at the University of California, San Diego, specializing in postwar chamber music, while developing site-specific performances and a paper "against spatialization." He plans to relocate to New York City in May.

Traci Esslinger, an active performer of both solo and chamber music, is a Los Angeles native committed to the exploration of contemporary as well as traditional repertoire. She has performed throughout Southern California with the California EAR Unit, Nimbus Ensemble, and CalArts New Century Players at venues such as the Walt Disney Concert Hall; REDCAT; the Skirball Cultural Center; The Banff Centre; Los Angeles County Museum of Art, the Herbert Zipper Concert Hall at The Colburn School; University of California, Santa Barbara; University of California, San Diego; California State University, Los Angeles; and the California Institute of the Arts. Esslinger holds a master of fine arts in piano from California Institute of the Arts, as well as a bachelor of arts in piano performance and a master of music in composition from California State University, Los Angeles.

Chris Heenan is an active performer and organizer of experimental music who works on projects in which improvisation is a major component. He plays alto saxophone, contrabass clarinet, and analog synthesizer as both a soloist and with large groups. In 2004 Heenan founded Reify, a recording label specializing in experimental and improvised music, and in 2002 he cofounded LINE SPACE LINE, an improvised music series and festival in Los Angeles. He performs at festivals and venues throughout the United States and Europe, including Stuttgarter Saxofonfestival (Stuttgart); Improvised and Otherwise (Brooklyn); Experimental Intermedia, March 2005 (New York); The Renaissance Society at the University of Chicago; and the Santa Monica Museum of Art. Heenan is the recipient of grants from American Composers Forum and the Durfee Foundation. He received his master of fine arts from the Milton Avery Graduate School of the Arts at Bard College in 2004; and from 2004 to 2006, he was a fellow-in-residence at Akademie Schloss Solitude in Stuttgart, Germany. His regular groups include Team Up and Phantom Limb & Bison. His recent CD releases are *Exclusively in Wire* (2007) by Team Up; *Widerstand* (2007), an analog synthesizer and light bulb duo with Michael

Vorfeld; and *Half Cloud, Half Plain* (2006), a contrabass clarinet and percussion duo with Michael Vorfeld. For more information, please visit www.chrisheenan.com.

David Rothbaum, previously a heavy metal electric bass player, now performs on analog modular synthesizer. His current projects include Monsturo (solo), Planet of the Flesh-Eating Robots (with Jonathan Snipes), and Dirty Modelz (with Albert Ortega). Since 2003 he has run the record label emr-records. For more information, please visit www.davidrothbaum.com; www.monsturo.org; and www.emr-records.com.

Sara Schoenbeck is a bassoonist dedicated to expanding the sound and role of the bassoon in the worlds of contemporary notated and improvised music. *The Wire* magazine places her in the "tiny club of bassoon pioneers" at work in contemporary music today, and the *New York Times* has described her music as "riveting, mixing textural experiments with a big, confident sound." Schoenbeck is currently a member of the Anthony Braxton 12(+1)tet, the Wayne Horvitz Gravitats Quartet, the Vinny Golia Large Ensemble, the contemporary music group Ensemble Green, and daKAH Hip Hop Orchestra. She performs with orchestras in the greater Los Angeles area, at creative music concerts throughout North America and Europe, and at a variety of festivals and venues such as the Vancouver International Jazz Festival (Vancouver, Canada) and the Improvisers Festival (Antwerp, Belgium). Schoenbeck has recorded for television and major motion picture such as the *Matrix* trilogy (1999 and 2003) and *Spanglish* (2004).

Rich West is a drummer, composer, and French horn player living in the Los Angeles area. His interest in playing music began during the Los Angeles punk scene of the late 1970s. West studied composition, French horn, and drums in college while playing in such bands as Camper van Beethoven and the Wrestling Worms. His recent shows include the weeklong Eugene Chadbourne festival (Nancy, France) and performing with Oliver Lake and Jimmy Carl Black, among others. Two recorded releases of his own music are on the pfMENTUM label: *Heavenly Breakfast* (2006), a mixture of compositions and improvisations based on graphic notation, and *Bedouin Hornbook* (2004), a showcase of grooves, pieces, and improvisation. West experiments with film and dance scores; in 2004 he composed the soundtrack for *The Watershed*, directed by Mary Trunk. West is currently working on variations for a drum pattern called Adowa, taught to him by George Marsh; his band, Homunculus, will release a CD on the pfMENTUM label in late 2007; and he is collaborating with Eric Curkendall on a poetry/music project.

Cover image: Kosugi Takehisa, *Organic Music*, 1963. Performed by Kazakura Sho* at Naiqua Gallery, Tokyo, October, 1963. © Takehisa Kosugi. Courtesy of HEAR Sound Art Library

Inside image: Ichiyangi Toshi, *Music for Electric Metronome*, 1960, music score. Research Library, The Getty Research Institute (890164). © Ichiyangi Toshi

Back cover image: Ichiyangi Toshi, *IBM for Merce Cunningham and Music for Electric Metronome* (detail), 1960, instructions. Research Library, The Getty Research Institute (890164). © Ichiyangi Toshi