

OJAI MUSIC FESTIVAL 09 16-19 2021

JOHN ADAMS | MUSIC DIRECTOR

75



drawings

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Contents

Festival Events

Thursday, September 16

PAGE		
36	Ojai Mix: Prelude to a Festival	9:00pm

Friday, September 17

PAGE		
40	Ojai Views	8:00am
44	Morning Concert	11:00am
48	Ojai Talks	3:00pm
52	Evening Concert	8:00pm

Saturday, September 18

PAGE		
56	Ojai Dawns	8:00am
60	Morning Concert	10:30am
64	Ojai Dusk	4:30pm
68	Evening Concert	8:00pm

Sunday, September 19

PAGE		
70	I Still Play Concert	8:00am
74	Morning Concert	11:00am
78	Evening Concert	5:30pm

PAGE	
6	Message from the Chairman of the Board Board of Directors & Board of Governors List
8	Message from the Artistic & Executive Director
10	Message from the Music Director
12	About John Adams, Music Director Music Director Roster
14	Reunion by Christopher Hailey
18	Time Marchine: A Look Back at 75 Years
22	The Ultimate Act of Optimism by Thomas May
26	Festival Information/Covid-Safety Protocol
30	Deepen Your Experience
32	Festival Venue Map
84	Ojai Eats Dining Guide
86	Ensemble/Artist Profiles
99	About the Ojai Music Festival
100	2020-21 Annual Giving Contributors
105	Lifetime Giving
106	Longtime Festival Attendees
109	Encore Society
110	BRAVO Education & Community Programs
112	Arts Management Internship Program
113	Special Thanks
114	Staff & Production
115	Volunteers
116	Advertiser Index

Cover art:
"Ghost Poppy" by Cindy Pitou Burton

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PHOTO CREDIT: AMY SCHNEIDER



On the Cover:
"Ghost Poppy" by Cindy Pitou Burton

When the Ojai Music Festival suggested that "Ghost Poppy" be used on this year's cover, I was delighted.

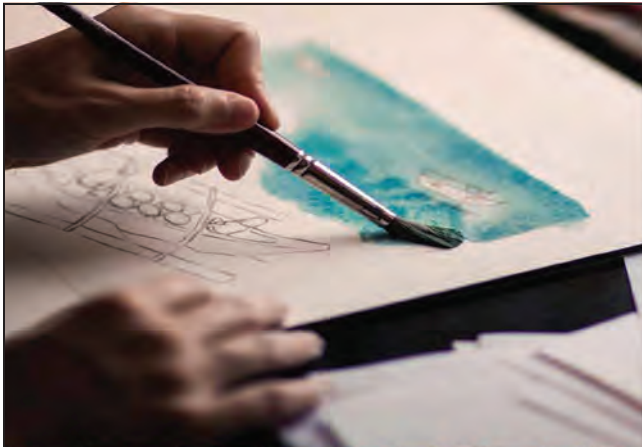
I remembered them upon arriving from NYC, bobbing their greetings in the sun,

translucent and ghostlike with a center of sunshine.

The name was one the Chumash gave the flowers, prized for its medicinal purposes. We knew nothing about them but planted 12 on the shaded front of our property, heavily watered with one spindly survivor. The next year the wind must have blown seeds onto a sunny, dry slope on our property. Within a year or two we had a field of poppies, thriving right where they wanted to be. Since the Matilija Poppy grows only in sunny dry canyons and chaparral, an Ojai specialty, I learned to give them the lead. Very strong willed and very beautiful.

Cindy Pitou Burton began her career in NYC as a photographer for *The New York Times*. While in NYC she added television, magazines, corporations and continued studies at The International Center for Photography and The School of Visual Arts in NYC. Moving to the west coast opened alternative photographic processes, working with transfers of Polaroid prints to creating digital photographs in evolving styles from sepia western scenes to minimalist bright etchings.

Ms. Burton has exhibited her work in galleries in NYC and Los Angeles and is represented by Getty Images in Seattle. She is a member of the American Photographic Artists and the Ojai Studio Artists.



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A Message from the Chairman of the Board



We are thrilled to welcome you back to Ojai for our 75th Festival. It has been more than two years since we last gathered in person to listen to music in this magical place. This joyful reunion has been long awaited.

The Artistic, Executive, and Board leadership team is grateful for the support, patience, resilience, and good faith of our donors, subscribers and volunteers who have sustained the Festival through these challenging times. We are especially thankful to the

entire community of Ojai that welcomes us every year with warmth and gracious hospitality. This year's Festival, as with all of those which preceded it and which will follow, simply would not be possible without all of you.

We are extremely fortunate to have Ara Guzelimian as our Artistic and Executive Director. Throughout the pandemic, Ara's leadership, combined with his eloquent presentation of Ojai's talented and creative artists, has helped to keep us connected with you, our treasured Festival family. We are grateful to Ara and the leadership team for positioning the Festival so beautifully for this moment and for the future.

Ara's selection of John Adams as our Music Director of the 75th Festival was brilliant. John and Ara's long and rich history with Ojai and their personal and artistic relationships make this Festival a true celebration of homecoming in these remarkable times. We warmly welcome John and all of the 2021 Festival collaborators!

My deep personal thanks to the members of the Board of Directors and Board of Governors for their loyalty, leadership, and support. Because of the personal commitments of each of these individuals to the future of the Ojai Music Festival, this treasured Festival emerges stronger, more creative and increasingly forward looking.

The 75th Festival this weekend marks the launch of the Ojai Music Festival's exciting future. I invite you to enjoy the music, the discussions, and this priceless time together!

Warmest wishes,

JERRY EBERHARDT

VISION STATEMENT

Transcendent and immersive musical experiences that spark joy, challenge the mind, and ignite the spirit.

MISSION STATEMENT

Enable artists and inquisitive audiences to engage with one another around adventurous programming in the intimate setting of Ojai and reach out beyond the Festival and the Ojai community throughout the year to connect with broader audiences.

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A Message from the Artistic & Executive Director

Photo by Square Productions



We are here, together. I welcome your presence here with great joy and in anticipation of renewing our communal experience of music in this enchanted setting. It is somehow fitting that we return to Ojai in time for this 75th anniversary Festival and that we do so as we continue to face the challenges of this collective moment.

Back in 1946, John Bauer, a relatively recent transplant to Ojai, had a vision to create a festival that would “begin a fresh tradition where the word ‘Ojai’ will come to mean something unique.” And so he did. In the decades since then, a succession of some of the most creative, influential, and forward-looking musicians have come to grace the Ojai Valley, setting off lasting ripples from the work that originates here. Generations of musicians have found this irresistible blend of natural beauty; an extraordinarily open, engaged audience; and unpretentious, informal atmosphere to be an especially hospitable place to do their most innovative work.

Bauer was succeeded in 1954 by Lawrence Morton, who really created the template for the spirit of adventure which has long defined Ojai, beginning with his championing of such giants as Igor Stravinsky and Pierre Boulez. I had the privilege of knowing Lawrence in his last years and count him among my most important mentors. There is one particular memory, among many, that I especially cherish. We were at a concert where a dazzling Boulez performance of an impossibly knotty work by Elliott Carter was greeted by an unusually wholehearted ovation and full-throated cheers. Lawrence had a distinctly Cheshire cat grin on his face. When I looked at him quizzically, he replied simply, “I like to see modern music get a good hand.”

That spirit pervades what we do. Our audiences bring a remarkable sense of exploration and openness to new musical experiences and to a multiplicity of musical styles, languages, and cultures — changing and evolving, as the arts inevitably do. From my very first conversations with John Adams, he was determined that we would look forward and not back at the anniversary year. I like to say that I revere history but hate nostalgia, so I needed no persuasion. John has brought to us a wonderful gathering of emerging composers, embracing multiple genres and styles, as a particularly vibrant reflection of this moment, put in context by juxtapositions that also help us hear older works with fresh ears and perspective — a combination that has also long been a hallmark of this festival. The music is in the hands of some of the most compelling musicians anywhere — I have such pleasure in the company of our Festival artists, most of whom are new to Ojai.

It was also important that this anniversary year represent a homecoming to Ojai with its own rich layer of cultures and to the musical life of Southern California. We honor the presence of the Chumash people, whose legacy of creativity and wisdom has much to teach us today. There was also a time when this land around us was part of Spain and Mexico in the era of rancheros in the 18th and 19th centuries, anticipating the agricultural bounty that continues today — I am delighted at the presence of recent music from Mexico as an essential part of this year’s Festival. And our ensembles reflect long-standing associations and partnerships that have graced the history of the Festival — with the Los Angeles Philharmonic, with the Los Angeles Chamber Orchestra, as well as a handpicked Ojai Festival Orchestra recognizing the outstanding freelance musicians who have been such an integral part of the rich musical life in Southern California for generations.

My overriding sense as I write this letter is one of gratitude. So let me close with heartfelt and profuse thanks to everyone involved in our return to the Ojai Festival — musicians, staff, volunteers, the Board, our donors and supporters, the Ojai community as a whole, and each one of you here today.

We are here, together. The music begins anew.

With thanks and warm regards,

A handwritten signature in dark ink that reads "Ara Guzelimian". The signature is fluid and cursive, with a prominent initial "A".

ARA GUZELIMIAN

The position of Ara Guzelimian as Artistic & Executive Director is made possible by the generous support of Jill and Bill Shanbrom and the Shanbrom Family Foundation.



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OJAI

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EST. 1923

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A Message from the Music Director



Photo by Stephen Adams

The Ojai Music Festival was founded in 1947, and every one of its 75 seasons has been like a barometer measuring the ever-changing moods and directions of our musical atmosphere. In 1947 both Stravinsky and Schoenberg were living in the same Los Angeles where the 2-year-old Michael Tilson Thomas had been born. Another Angeleno, John Cage, had moved to New York, but done so with his West Coast sensibilities intact. Aaron Copland was working on a clarinet concerto for Benny Goodman while the young Pierre Boulez, living in postwar Paris, was imagining a music of extreme serial organization. Neoclassicism was the rage among American composers, all in the thrall of its most celebrated practitioner, the same Stravinsky, himself musing on an opera that would become *The Rake's Progress*.

Over the years the revolutions in both our musical and social experience have been mirrored in the Festival's programming. When Copland made his Ojai debut in 1957 he had moved on from his populist works like *Billy the Kid* and *Appalachian Spring* and was forming his own take on 12-tone composition. In 1962 Ojai presented

Eric Dolphy, one of the giants of the post-Bop era of jazz, who performed *Density 21.5* by another avant-garde giant, Edgard Varèse. A year later, the gleefully provocative Lukas Foss subjected Mozart's *Don Giovanni* to a surround-sound deployment that one suspects was influenced by Stockhausen's 1957 multi-orchestra work, *Gruppen*. Ojai acknowledged early its proximity to Latin America with composers such as Chavez and Ginastera, and continued with Osvaldo Golijov and, this season, Gabriela Ortiz. Peter Sellars, decades ahead of the pack in matters of social justice, staged *L'Histoire du Soldat* with inner-city actors on the back of a truck in 1992, and in a later season he directed soprano Julia Bullock in a monodrama about Josephine Baker composed by the young Tyshawn Sorey. More recently women, both composers and performers, have played an increasingly critical role in preserving the vitality of the Festival with memorable performances featuring Dawn Upshaw, Mitsuko Uchida, Barbara Hannigan, Patricia Kopatchinskaja as well as the music of Kaija Saariaho, Galina Ustvolskaya, and Maria Schneider, to name just a few.

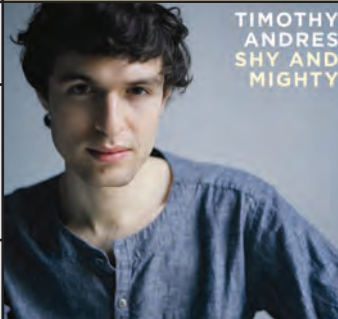
With such a history, what does one do to mark this special year? We could have made a festival that celebrated Ojai's long legacy, but instead we've chosen to look to the future. Hence this year's Festival focuses on the new wave of young talent, comprising both composers and performers, that is bringing so much promise to the art. Many of these composers, though some are still in their 30s, have forged strong musical personalities and already are creating works destined to last: Dylan Mattingly, Caroline Shaw, Timo Andres, Carlos Simon, Samuel Adams, Anthony Cheung, Jessie Montgomery, and two "Gaby's", Gabriella Smith and Gabriela Ortiz. I can confidently say that each of these has a "voice" that will command your attention and excite your imagination.

And our performers are equally compelling in their independent thinking and huge range of abilities. Rhiannon Giddens is nearly boundless in her musical interests and imbues everything she does with such strength and beauty of expression — I am grateful that this Ojai Festival brings us working together for the first time. I have collaborated so happily already with Víkingur Ólafsson in recent years and we were delighted to discover a strong musical and personal kinship in our work. And I find the Attacca Quartet, whom I know from their earliest student days, to be so fresh and constantly innovative. I look forward to working with all the individual artists and ensembles throughout the festival — Miranda Cuckson, Anna Margules, Emily Levin, Teng Li, Vicki Ray, and Joanne Pearce Martin. This is a lineup of artists who constitute a joyful shout and a promise of a vibrant future of music.

JOHN ADAMS

The residency of John Adams as Music Director is made possible by the generous support of the Lenore S. and Bernard A. Greenberg Fund.

Nonesuch



at



Ojai

Caroline Shaw / Attaca Quartet



JOHN ADAMS COLLECTED WORKS



nonesuch



/still/play

JOHN ADAMS
LAURIE ANDERSON
TIMO ANDRES
LOUIS ANDRIESEN
DONNACHA DENNEHY
PHILIP GLASS
BRAD MEHLDAU
PAT METHENY
NICO MUHLY
RANDY NEWMAN
STEVE REICH

Performed by
Timo Andres
Jeremy Denk
Brad Mehldau
Randy Newman

John Adams, 2021 Music Director



Photo by Deborah O'Grady

Composer, conductor, and creative thinker — John Adams occupies a unique position in the world of music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes; his stage compositions, many in collaboration with director Peter Sellars, have transformed the genre of contemporary music theatre. Spanning more than three decades, works such as *Harmonielehre*, *Shaker Loops*, *El Niño*, and *Nixon in China* are among the most performed of all contemporary classical music.

As a conductor he has led the world's major orchestras, programming his own works with a wide variety of repertoire ranging from Beethoven, Mozart, and Debussy to Ives, Carter, and Ellington. Among his honorary doctorates are those from Yale, Harvard, Northwestern, and Cambridge universities and from The Juilliard School. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction* and is a frequent contributor to *The New York Times Book Review*. Since 2009 Mr. Adams has been Creative Chair of the Los Angeles Philharmonic.

Born and raised in New England, Mr. Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age 10 and his first orchestral pieces were performed while he was still a teenager. In 2017, he celebrated his 70th birthday with festivals of his music in Europe and the U.S., including special retrospectives at London's Barbican, Cité de la Musique in Paris, and in Amsterdam, New York, and Geneva, among other cities. In 2019 he was the recipient of both Spain's BBVA "Frontiers of Knowledge" award and Holland's Erasmus Prize "for notable contributions to European culture, society, and social science."

Mr. Adams made his first appearance with the Orchestre Philharmonique de Radio France in February 2020, giving the European premiere of his latest piano concerto *Must the Devil Have All the Good Tunes?* together with Icelandic pianist Víkingur Ólafsson.

Recent recordings include Grammy-nominated albums *Doctor Atomic* (featuring the BBC Symphony Orchestra and BBC Singers conducted by Mr. Adams, with Gerald Finley and Julia Bullock) and *Scheherazade.2*, a dramatic symphony for violin and orchestra written for Leila Josefowicz, as well as *Must the Devil Have All the Good Tunes?* (written for and performed by Yuja Wang, together with the Los Angeles Philharmonic under Gustavo Dudamel), and the Berliner Philharmoniker's "John Adams Edition," a box set comprising seven of his works, conducted by Rattle, Dudamel, Petrenko, Gilbert, and Adams. The official website of John Adams is www.earbox.com.

OJAI MUSIC FESTIVAL MUSIC DIRECTORS

1947	THOR JOHNSON	1983	DANIEL LEWIS
1948	THOR JOHNSON	1984	PIERRE BOULEZ
	EDWARD REBNER	1985	KENT NAGANO
1949	THOR JOHNSON	1986	KENT NAGANO
1950	THOR JOHNSON		STEPHEN MOSKO
1951	WILLIAM STEINBERG	1987	LUKAS FOSS
1952	THOR JOHNSON	1988	NICHOLAS MCGEGAN
1953	THOR JOHNSON		SIR PETER MAXWELL DAVIES
1954	ROBERT CRAFT		DIANE WITTRY
1955	ROBERT CRAFT	1989	PIERRE BOULEZ
	IGOR STRAVINSKY	1990	STEPHEN MOSKO
1956	ROBERT CRAFT	1991	JOHN HARBISON
	IGOR STRAVINSKY		SIR PETER MAXWELL DAVIES
1957	AARON COPLAND,	1992	PIERRE BOULEZ
	INGOLF DAHL	1993	JOHN ADAMS
1958	AARON COPLAND	1994	MICHAEL TILSON THOMAS
1959	ROBERT CRAFT	1995	KENT NAGANO
1960	HENRI TEMIANKA	1996	PIERRE BOULEZ
1961	LUKAS FOSS	1997	EMANUEL AX, DANIEL HARDING
1962	LUKAS FOSS	1998	MITSUKO UCHIDA
1963	LUKAS FOSS		DAVID ZINMAN
1964	INGOLF DAHL	1999	ESA-PEKKA SALONEN
1965	INGOLF DAHL	2000	SIR SIMON RATTLE
1966	INGOLF DAHL	2001	ESA-PEKKA SALONEN
1967	PIERRE BOULEZ	2002	EMERSON STRING QUARTET
1968	ROBERT LAMARCHINA	2003	PIERRE BOULEZ
	LAWRENCE FOSTER	2004	KENT NAGANO
	MICHAEL TILSON THOMAS	2005	OLIVER KNUSSEN
1969	MICHAEL ZEAROTT	2006	ROBERT SPANO
	STEFAN MINDE	2007	PIERRE-LAURENT AIMARD
	MICHAEL TILSON THOMAS	2008	DAVID ROBERTSON
1970	PIERRE BOULEZ	2009	EIGHTH BLACKBIRD
1971	GERHARD SAMUEL	2010	GEORGE BENJAMIN
1972	MICHAEL ZEAROTT	2011	DAWN UPSHAW
1973	MICHAEL TILSON THOMAS	2012	LEIF OVE ANDSNES
1974	MICHAEL TILSON THOMAS	2013	MARK MORRIS
1975	MICHAEL TILSON THOMAS	2014	JEREMY DENK
1976	AARON COPLAND	2015	STEVEN SCHICK
1977	MICHAEL TILSON THOMAS	2016	PETER SELLARS
1978	CALVIN SIMMONS	2017	VIJAY IYER
1979	LUKAS FOSS	2018	PATRICIA KOPATCHINSKAJA
1980	LUKAS FOSS	2019	BARBARA HANNIGAN
1981	DANIEL LEWIS	2020	MATTHIAS PINTSCHER
1982	ROBERT CRAFT	2021	JOHN ADAMS

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Ojai Valley, California

Reunion

It is more than a festival. It is a homecoming, the recognition of a bond. On rough wooden benches — back in the day — or stretched out on the lawn, settled on a blanket, families in tow, this is a kindred fellowship, both alert and at ease. Performers get it right away because it only takes a rehearsal or two to realize that here it's different. Young composers, cradling their newborn, often take more time. But after the jitters and anxieties of a premiere or first performance they look around and see where they are and are transformed.

For all the unseen planning of a dedicated staff (or more likely because of it) — Ojai always feels improvised, something that just happens. How easily conversations begin, over a new work, a performance, or this and that. Introductions come later, maybe after a year or two with a “remember when.” Then casual acquaintance blossoms into friendship. Yes, that's a big part of it, the shared memories, something even initiates pick up on, when on Sunday they look back on Friday and the distance travelled in between. Something, too, about the place, the trees, the hills, the soft mists in the

morning, the beating sun at noon, the evening chill. Old-timers know to come prepared, newcomers learn quickly. Then we leave, disperse, maybe one last meal and the long drive back, envying those who call Ojai home.

There are regulars, of course, true believers who attend every event. For others, however, Ojai is a smorgasbord — up for a day, perhaps, or an afternoon, or some years not at all. No matter; we all come back sooner or later, a habit formed through decades. Naturally, there have been changes. Time was, the festival was a simpler affair. Three days, five or six concerts; lots of time to spare, to chat, shop, a leisurely coffee, a bookstore browse, perhaps a walk, or bike ride. Back then Ojai sometimes felt like a coda to the Los Angeles season, to the Monday Evening Concerts, or the concerts of the Philharmonic, a showcase for the Southland's finest, under the guidance, among others, of Lawrence Morton, Igor Stravinsky, Aaron Copland, Lukas Foss, Ingolf Dahl, Pierre Boulez, Ernest Fleischmann, not to mention resident composers such as Messiaen, Carter, or Kurtág — the legacies of giants.



There was never a formula, a fixed agenda. There was freedom to pick, choose, and explore; to address the cultural and political preoccupations of the moment, to dare something new, to cozy up to something familiar, to be unapologetically eclectic. Ojai, as John Henken has written, “was always ahead of the counter- and multi-cultural curve.” Theater, dance, opera, non-Western music, and jazz have long been part of the mix. Just one thing: The music comes first.

It’s been more abuzz with activity recently. A stage rebuilt and shifted, a few trees lost, proper seats instead of sagging benches, a more forgiving sunshade, lots of bustle in the park. Tom Morris brought us events from dawn to midnight, spread around the lower and upper valley. The focus has grown from conductors and composers to include performers and ensembles; brash, innovative young artists from across the country and abroad who are rethinking music and the concert experience. New trends and fashions, *our* legacies in the making.

75 years — or longer? Consider a long-forgotten 1926 Ojai Valley Festival of Chamber Music, the

so-called Frost-Sprague Festival with a \$1,000 prize for the best new string quartet. “One of the greatest musical events that has ever taken place in America,” was the local assessment. Ah, the pride! We like to think we’re on the map, that we make a difference. No doubt we are, no doubt we have. Commissions, premieres, big names, new talents, correspondents from New York, London, and Frankfurt, weblinks, blurbs, and blogs, the world takes note. That’s all nice, good, and fine. But somehow, though we might care, Ojai itself is above such things. We listen, delight in new sounds, discover other cultures, new ways of making music, or interpretations that make us hear afresh what we thought we knew. But this place, this space takes it all in its serene embrace — the music with the birds, the crickets, the sirens, the bells, and the distant lawn mower. And because that’s so, this is a place of private epiphanies, revelations that come unbidden — we all have our favorites — moments to store quietly in our memories, to recall and share. Such are the shared moments that make each year’s festival a reunion. Together again. How good it will feel.

—CHRISTOPHER HAILEY





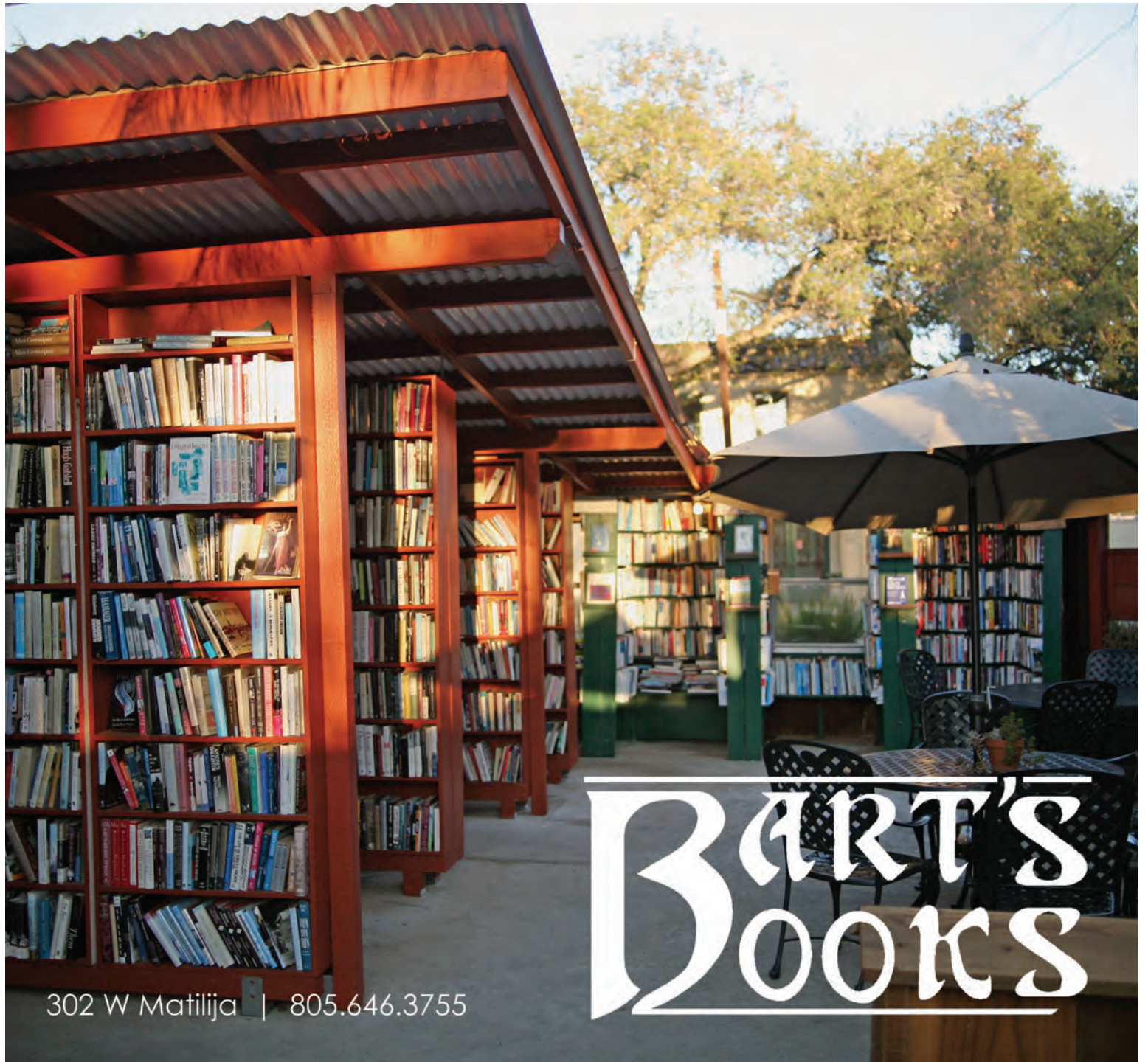
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BART'S BOOKS

Time Machine: A Look Back at 75 Years



Aaron Copland (left) and Igor Stravinsky (right) greet each other

1950

Early days of Ojai Music Festival



Composer Lou Harrison (left) and friend rehearse for a Chinese shadow play

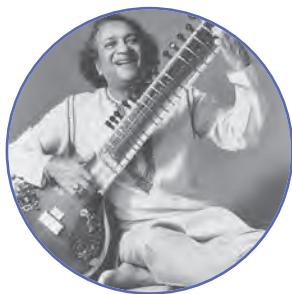
1967

Michael Tilson Thomas makes his Ojai debut



Lukas Foss returns as Music Director

1980



Ravi Shankar makes his second appearance in 1983

1983



Kent Nagano and Olivier Messiaen discuss a score

1985



Pierre Boulez conducts a rehearsal

1992



John Adams makes his debut as Music Director

1993



The Festival celebrates its 50th anniversary with Pierre Boulez returning as Music Director

1996



Special thanks to the Art Mentor Foundation Lucerne for their underwriting support to celebrate the Festival's 75th anniversary season.



Festival welcomes Robert Spano as music director for its 60th anniversary



Dawn Upshaw returns and helps inaugurate the new Libbey Bowl



2003

2006

2008

2011

2014

Thomas W. Morris, Pierre Boulez, Ernest Fleischmann, and Ara Guzelimian

Composer Steve Reich performs *Drumming*

World premiere of *The Classical Style* by Steven Stucky and Jeremy Denk



Jennifer Koh performs world premiere of *Trouble* by Vijay Iyer

Barbara Hannigan conducts and performs with LUDWIG

2016

2017

2018

2019

2021

Julia Bullock performs in the world premiere of the *Josephine Baker: A Portrait*

Patricia Kopatchinskaja opens the Festival with a free community performance in Libbey Park

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The Ultimate Act of Optimism



If the Ojai Festival aged like a human being, the formidable storehouse of memories it has already accumulated would likely tilt the spotlight of this 75th anniversary edition toward the past — perhaps in the form of a retrospective celebrating highlights of these many decades. But the very spirit of Ojai — its open-eared curiosity and resistance to received ideas — evades that kind of chronological, linear account-taking.

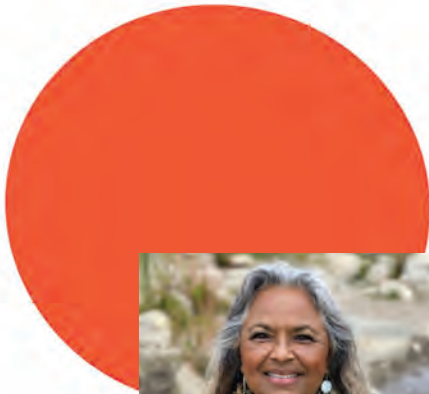
The dislocations caused by the pandemic, the implications of which are still unfolding, have even triggered something of a Benjamin Button effect. After the long, traumatic abstention from live performance, it feels as though we're aging backwards as we reconsider the basic issues we may have thought long since sorted out. And the urgency of today's social justice consciousness has intensified a desire to hit the restart button. Acting your age, in this age, is to make room again for a radical hope that not so long ago might have seemed utopian overreach.

"This year's Ojai Festival brings a real focus to young talent: especially young composers, but also young performers," says Music Director John Adams, who

previously served in that role in 1993. Even though much of the programming was envisioned prior to the pandemic, Adams instinctively chose the future as the vanishing point for his image of musical vitality.

Not that this is a new outlook for the eminent composer. Born in the same year as the inaugural Ojai Festival, Adams himself has steadfastly resisted the temptation to settle into comfortable habits and predictable patterns even while being increasingly feted as a musical sage. Anyone who comes to his work with expectations still constrained by such long-outdated pigeonholes as "Minimalism" is bound to be astonished by his tireless development of a complex musical language — and particularly by the paths he has followed over the past 15 years.

Aside from his own composing career, Adams has long been committed to mentoring the new generation through his involvement in teaching, curating, and commissioning. Not long after resettling from his native New England to the Bay Area in the 1970s, he led a new music ensemble at the San Francisco Conservatory that presented many premieres and experimented with fresh voices. "I was



thinking about what has really meant the most to me over the years, and particularly now, at my age, it is my relationships with these younger composers,” Adams says.

Ojai Festival’s Artistic and Executive Director Ara Guzelimian recalls that Adams insisted on this focus on the future early on: “When he began thinking about this summer’s program, he became so determined that even though this is an anniversary festival it should not be a retrospective in any sense — and that it should not be centered around his music. This idea of bringing discoveries of new composers to the audience is very fitting for Ojai. He wanted the takeaway of this Festival to be an exploration of the next generation — the ultimate act of optimism, because they are the ones who will carry us forward.”

But what does Adams find so promising in these young artists? Above all, it’s their openness to inspiration from all directions — temporally and across genres, from the classical tradition, from its avant-garde fringes, from the by-now inextricably interwoven discourses that fuel our many-layered musical lives. Composers like Carlos Simon are

navigating new ways of relating to an increasingly interrogated canon while at the same time honoring the authenticity of voices that it has historically marginalized. “I’m excited that at this Festival we have such a broad bandwidth of talent and also backgrounds,” says Adams.



“If there is one takeaway from the 75th anniversary Ojai Festival, it might be that there is health in being poly-stylistic.”

Guzelimian adds: “If there is one takeaway from the 75th anniversary Ojai Festival, it might be that there is health in being poly-stylistic.” In this sense, the composers and performers featured over this intense, long weekend of music-making mirror the

CONTINUED ►►

THE ULTIMATE ACT OF OPTIMISM

identity that the Ojai Festival itself has cultivated over its history: an openness to new sounds, unusual combinations, uninhibited fusions and even contradictions, and, above all, to the possibility of genuine epiphanies amid these uncertain, fearful times. Sometimes, this might even be an attempted recovery of what was once known as a sense of the sublime, as we encounter in the world premiere of Dylan Mattingly's *Sunt Lacrimae Rerum*.



Mattingly is among the California composers who have a particularly strong presence in Adams's lineup — along with Gabriella Smith, Samuel Adams, and Anthony Cheung. This in turn represents a subsidiary theme of "homecoming" and a West Coast sensibility that runs through the programming — though this, too, cannot be reduced to a single trend. Gabriela Ortiz, the outstanding Mexican composer, extends this geographical orientation further and offers a potent counterweight to the Eurocentric focus that has so long dominated discussions of new music. "I

think that music is very interested in other latitudes and other cultures, that the future is no longer limited to European aesthetics, as we were taught in the past," Ortiz emphasizes.

And through the participation of Julie Tumamait-Stenslie, a modern-day leader of the peoples who originally inhabited this magical paradise-on-earth, we acknowledge the enduring presence of the Chumash people. They have given this place its name: "Awhay," meaning "moon" or "lunar phase" — changed to "Ojai" to make it easier to pronounce — was chosen to replace the Germanic "Nordhoff" in the wake of the First World War.

Adams's choice of performers likewise intensifies the focus on a fresh, youthful perspective that is redefining the entire field. Just before the pandemic shutdowns began, Adams got to spend time touring with Víkingur Ólafsson for some of the first European performances of his dazzling new piano concerto *Must the Devil Have All the Good Tunes?* "Not only is Víkingur a phenomenal pianist, he also has an amazing creative mind," Adams remarks, referring to the Icelandic pianist's equally convincing approach to well-known repertoire and new scores.

Like the featured composers — including fellow pianist Timo Andres — Ólafsson approaches inherited tradition as a contemporary language, transforming it into an inescapably thrilling new experience. By the same token, the Attacca Quartet and Miranda Cuckson bring to the new scores they interpret a conviction that confers on them the sense of longstanding authority. And the incomparable

Rhiannon Giddens is such a natural fit for Ojai that it's surprising this summer marks her debut at the Festival. "She seemed to John and to me to be ideal," recalls Guzelimian, "because she is one of the most genuine pan-stylistic artists I know. She's somebody who really is deeply rooted and convincing in a wide variety of musics."

If there is no overarching trend among the composers and performers who are shaping music's future, there is a shared value — the value of acting their age, as Guzelimian puts it, recalling how

Esa-Pekka Salonen was criticized at the beginning of his tenure with the LA Philharmonic for playing "too much" contemporary music: "He responded: 'When I conduct Lutosławski's music, I bear the same relationship and age to him as Karajan did to Richard Strauss.' What he was essentially saying is, 'I'm acting my age, I'm bringing forward what I know and love.' I think this current generation is the least inhibited yet in drawing on the multiplicity of musics that they know."

—THOMAS MAY

Festival Information

LATE SEATING

Performances start at the time designated on your ticket. In deference to the comfort and listening pleasure of the audience, late-arriving patrons will not be seated while music is being performed.

Latecomers are asked to wait quietly in the designated areas until the first break in the program, when ushers will assist them to their seats. Late-seating breaks and arrangements vary by concert and are at the discretion of the House Manager in consultation with the conductor and performing artists. Please note that performances without breaks may not have late seating.

Chimes will ring five minutes before the start of each concert and five minutes before the end of intermission.

Please note: Artists and programs are subject to change without notice. In the event of a weather emergency, concerts may be canceled without ticket refunds.

BOX OFFICE HOURS

The Festival Box Office is located in the center of Libbey Park. Our friendly staff will be glad to help you with ticket purchases and questions, as well as ordering your 2022 Festival series passes. Assisted listening devices are available for checkout at the Box Office. Please bring a valid photo ID. **If you are unable to use your tickets, you can make a tax-deductible contribution by returning them to the Box Office at least 48 hours in advance of the concert.**

HOURS OF OPERATION:

Thursday, Sept. 16: Noon–9:30pm
Friday, Sept. 17: 9:30am–9:30pm
Saturday, Sept. 18: 9:30am–9:30pm
Sunday, Sept. 19: 9:30am–6:30pm

COVID-SAFETY PROTOCOL

Your health and safety, that of our entire Festival family and our beloved Ojai community, is of paramount importance to us.

Key health and safety measures for the 2021 Ojai Music Festival:

- **Proof of vaccination for all eligible individuals will be required for artists, audience members, volunteers, and staff.** At all points of access to Festival concerts and events, you will be asked to show either your physical vaccination card, a photo of your card, or a QR code vaccination record from ca.gov. We recommend keeping one of these records on your person at all times.
- **Universal masking at all Festival concert venues and events, indoors and outdoors, will be required.** Masks must fully cover both nose and mouth. Bandanas, gaiters, and masks with external valves are not permitted.

In addition, social distancing signage will encourage safe ingress and egress at concert venues. New hand sanitation stations will be available throughout the Festival campus. Frequently scheduled surface-cleaning of all spaces, including seating areas and restrooms, will occur during the Festival.

If you are not feeling well, please do not attend a concert.

The Festival team developed these measures based on consultation with public health professionals and federal, state, county, and local guidelines. Your patience, support, and participation in our efforts to help minimize the risk of exposure and the spread of COVID-19 are deeply appreciated.

Special thanks to Ventura County Community Foundation and Rotary Club of Ojai for underwriting support of the Festival's Covid-Safety Protocol.

PHOTOS AND RECORDINGS

Photography, audio recording, and videography are prohibited during Festival performances. We appreciate your cooperation in helping us create an environment for the artists that is not distracting.

PHONES AND ELECTRONIC DEVICES

As a courtesy to others, before the start of Festival performances please turn off your phone, car alarm, and any other electronic device that makes noise or emits light. Efforts to control paper rustling will be appreciated by both audience members and artists.

ALCOHOL POLICY

Due to City of Ojai regulations, we ask that our patrons not bring alcohol to Libbey Park or Libbey Bowl. Alcohol that is purchased in Libbey Park must be consumed in our outdoor Park Green Room only.

SMOKING POLICY

Both Libbey Park and Libbey Bowl are designated no-smoking zones by the City of Ojai. The Festival's office and donor lounge are also nonsmoking areas.

LAWN SEATING

As a courtesy to other lawn patrons, blankets and low-rise chairs are preferred. Please bring low-rise, beach-style chairs with legs of 10 inches or less. Patrons with higher-rise chairs, such as camping or deck chairs, will be asked to move to the house right side of the lawn. Please do not leave valuable items in the lawn area. The Festival is not responsible for lost or damaged items.

LOST AND FOUND

If you lose or find an item, please check in with the Festival Box Office, just outside the entrance to Libbey Bowl.

PATRONS WITH SPECIAL NEEDS

Seating for patrons with wheelchairs is available in a reserved section of Libbey Bowl. Please contact the Box Office as early as possible for special seating requests. A handicapped parking lot is located on Signal Street for vehicles displaying a DMV handicapped parking hang tag or license plate. Early arrival is encouraged, as these spaces fill up. For patrons requiring a short walk into Libbey Bowl, a handicapped drop-off point is located near the backstage on Signal Street. Please notify the barricade attendant and they will direct you. There is also nearby parking for the drivers of those needing assistance. For listening devices, please visit the Box Office. Public restrooms at the east end of Libbey Park are wheelchair accessible. Please contact an usher if you need assistance.

IN THE EVENT OF AN EMERGENCY

Emergency exits are clearly marked. In the event of an emergency, ushers and Festival staff will provide instructions. Contact an usher or member of the Festival staff if you require medical assistance.

SERVICE ANIMALS

Animals or pets of any kind, with the exception of service animals, are prohibited in Libbey Bowl during concerts. Patrons with disabilities are welcome to bring service animals. Service animals are defined under the Americans with Disabilities Act (ADA) as dogs that are individually trained to do work or perform tasks for people with disabilities. Service animals must remain on a leash or in a harness at all times and rest in the seating area of the individual with a disability, excluding aisles or walkways. Please note that an animal whose sole function is to provide comfort or emotional support does not qualify as a service animal under ADA regulations. A service animal can be removed if it behaves in an unacceptable way during a performance, and the person with the disability does not or cannot control the animal.

AFTER THE PERFORMANCE

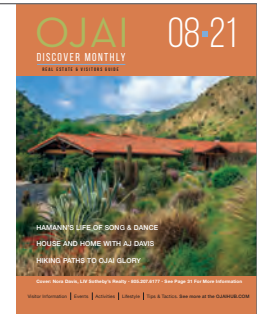
We appreciate your cooperation in helping to clear the seating area after concerts. Please be sure to take all personal items and dispose of trash as you leave the Bowl.

GO GREEN

The Festival strives to minimize its ecological footprint. We encourage you to do your share by separating your trash and using our recycle boxes provided by E.J. Harrison & Sons, and by using our complimentary water refill stations located throughout the Park and inside the Bowl. The same program book can be reused throughout the Festival.

ATMs

There are a few banks within walking distance of Libbey Bowl: Pacific Western Bank (110 S. Ventura Street), Bank of America (205 W. Ojai Avenue) and Wells Fargo Bank (202 E. Matilija Street).



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FESTIVAL POP-UP MARKET

Take home something to help remember your Festival experience! Visit our pop-up market featuring merchandise from our 75th anniversary Ojai Music Festival line and Festival T-shirts, as well as essentials including baseball caps, seat cushions, blankets, and more merchandise. Bring home some Festival music with the latest recordings of your favorite Festival artist.

SUPPERS IN THE PARK

One of our favorite traditions with Festival friends under the oak trees in Libbey Park! Enjoy a gourmet boxed dinner with wine provided by The Ojai Vineyard. Friday, September 17 with Catering Connection and Saturday, September 18 with Ojai Rôtie. Limited seating. Advance reservations only.

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Keep in touch with the latest news and updates both during and after the Festival.



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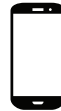
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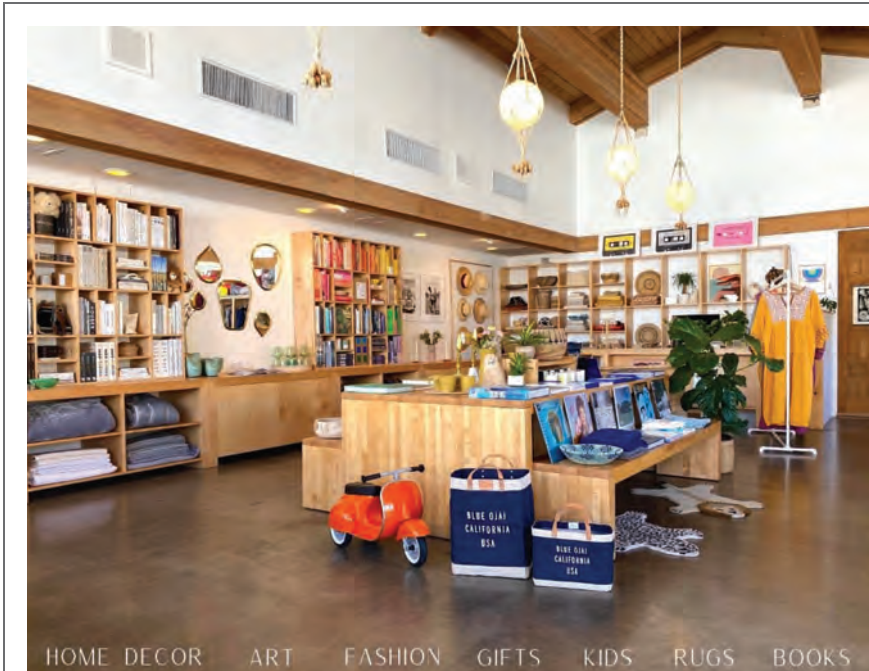
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Apr 19
Sheku Kanneh-Mason, cello
Isata Kanneh-Mason, piano

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Thursday, September 16, 2021 | 9:00pm

Libbey Bowl

Miranda Cuckson violin | Amy Schroeder violin | Nathan Schram viola
Emi Ferguson Baroque flute | Joanne Pearce Martin and Vicki Ray piano
Attacca Quartet | Members of the Ojai Festival Orchestra

Ojai Mix – Prelude to a Festival

Igor STRAVINSKY

Élégie

Nathan Schram *viola*

Gabriela ORTIZ

Huitztl

Emi Ferguson *Baroque flute*

Carlos SIMON

Between Worlds

Miranda Cuckson *violin*

Timo ANDRES

Early to Rise

Attacca Quartet:

Amy Schroeder *violin*

Domenic Salerni *violin*

Nathan Schram *viola*

Andrew Yee *cello*

Dylan MATTINGLY

Magnolia

Joanne Pearce Martin and Vicki Ray *piano*

Samuel ADAMS

Violin Diptych

Amy Schroeder *violin*

Vicki Ray *piano*

Gabriella SMITH

Maré

Alexander (Sasha) Ishov *flute*

Stefani Feldman *clarinet*

Nicholas Bejarano Isaza *trumpet*

Benjamin Hoffman *violin*

Cassie Drake *viola*

Clare Bradford *cello*

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Igor STRAVINSKY (1882–1971)
Élégie (1944)

Gabriela ORTIZ (b. 1964)
Huitztl (1989)

Carlos SIMON (b. 1986)
Between Worlds (2019)

Timo ANDRES (b. 1985)
Early to Rise (2013)

Dylan MATTINGLY (b. 1991)
Magnolia (2015)

Samuel ADAMS (b. 1985)
Violin Diptych (2020)

Gabriella SMITH (b. 1991)
Maré (2017)

The Ojai Six: Future Forward

In the later 19th century, St. Petersburg's "Mighty Five" set out to redefine Russian music. In the wake of World War I and the 1918 flu pandemic, 1920s Paris provided a milieu for the cheeky adventures of "Les Six." Setting the stage for the Ojai Festival's 75th anniversary is a lineup of six composers who are actively shaping the music of our time—but through individuality rather than ideology or manifestos or sameness of background.

“

“It's wonderful to see this whole generation of composers who are liberated from the kinds of orthodoxies people were staking out when I was in my 20s and early 30s.”

“It's wonderful to see this whole generation of composers who are liberated from the kinds of orthodoxies people were staking out when I was in my 20s and early 30s,” says Music Director John Adams. In their aesthetic openness and diversity, Adams finds a sense of hope about the future of music.

Even the relatively brief samplings presented this evening suffice to indicate the uniqueness of these composers, each of whom contributes a distinctive thread to this year's programming. Much as the Ojai Festival itself has resisted being pigeonholed throughout its history, the Ojai Six, if you will, are motivated by the creative impetus of unflagging curiosity about the world around them.

Serving as a prelude to this prelude—and a touching memorial to the unfathomable losses of the past year and a half—is **Igor Stravinsky's** *Élégie* for muted viola, which he wrote in 1944 as an homage to the Pro Arte Quartet's founder, Alphonse Onnou. Later choreographed by George Balanchine, *Élégie* combines a chant-like section with the illusion of a fugue.

“I fell in love with music once I understood that sounds have souls, and it is through them that one may speak of oneself,” remarks **Gabriela Ortiz**, who grew up in a musical family—her parents were founders of the ensemble Los Folkloristas in the mid-1960s. Exploring the magical, piquant sonorities of the Ganassi recorder associated with pre-Baroque music, she wrote *Huitztl* in 1989 for fellow Mexican Horacio Franco, the pioneering flutist and recorder player.

The title is the word for “hummingbird” in Mexico's indigenous Nahuatl language from the Aztec civilization (also a name given to children). *Huitztl*, a very early work in Ortiz's richly varied catalogue, marks the first in a line of compositions using the recorder and is at the same time characteristic of her signature fusion of avant-garde innovation with elements drawn from a deep well of tradition.

Likewise hailing from a musical family, **Carlos Simon** can point to a lineage of four generations of preachers for whom gospel music was integral to expressing worship. He recalls playing piano and singing since childhood for the Pentecostal church his father started. This background instilled an appreciation of music's potential for emotional uplift. An example of his fondness for finding inspiration in the work of other artists and disciplines, *Between Worlds* reflects on the experience of Bill Traylor (c. 1853–1949).

Simon became impressed by a recent exhibition at the Smithsonian's American Art Museum titled *Between Worlds: The Art of Bill Traylor*, the first-ever retrospective of this remarkable self-taught artist who was born into slavery in Alabama and began drawing and painting in his 80s. Written for various string instruments, *Between Worlds* glides

CONTINUED ►►

THE OJAI SIX: FUTURE FORWARD

effortlessly between solemn evocations of Bachian solo writing and the blues. Its blend of animation and pain evokes a sense of “not knowing where to fit in,” as Simon observes with reference to Traylor’s existence “between black and white, rural and urban, rich and poor.”

Timo Andres, who also appears as a key performer in this edition of the Festival, finds enormous potential to be “extracted” from the influences and obsessions that linger in his musical memory: “I often have the feeling when I’m writing of grasping at a sound that I’m remembering from something, without being aware of where I remember it from. That’s how all composers work, I think.”

His 2013 string quartet *Early to Rise* is an engrossing example of this idea. The original memory fragment in question here is a five-note figure from one of the last compositions by Robert Schumann before his confinement to an asylum, *Gesänge der Frühe* (*Songs of Dawn*) for piano. *Early to Rise* also represents Andres’s love of intense concision, squeezing the trajectory of a four-movement structure into a 10-minute span, with each section shaped as a gradually intensifying crescendo.

Dylan Mattingly has been writing music since the age of 6. What triggers the desire to become a composer? “There was a moment when I thought that I had listened to all the music that exists in the world (from my collection of eight CDs, or whatever it was),” he recalls. “I wanted there to be other music that I could listen to. So, I thought, the way to do that must be to create new music.” Deeply

influenced by the world of ancient Greek poetry and music, Mattingly has worked on both an epic and a miniature scale, from his 375-minute opera *Stranger Love* to the haunting miniature *Magnolia*.

Written for piano four-hands, the latter conveys a sensation of simultaneous familiarity and foreignness that is characteristic of his voice. Mattingly describes it as “music of ecstatic stillness, that almost-dream of breath and rustling leaves, distant car alarms and passing jets beneath the slow summer night, and the way she moves her hair to the other side of her face.”

Samuel Adams, who is based in Oakland, spent early years in his career in Brooklyn and has also lived in the Midwest, but he asserts a feeling of deep connection to his native West Coast, including not only its landscape but its tradition of artistic independence. Reading Wallace Stegner a few years ago gave him “the courage to be able to wear the ‘California artist’ label loud and proud.”

Adams completed *Violin Diptych* last year—which is to say that it is not only the most recently composed piece on this program but also directly reflects the experience of the pandemic. He refers to double-panel paintings ranging from medieval altars to Andy Warhol’s *Marilyn Diptych* as loose formal models for a piece “whose uncomplicated division invites (and sometimes demands) a close study of difference.” The difference here takes the form of an aria-like “floating soliloquy” for solo violin followed by a forward-propelled dialogue of violin and piano.

Gabriella Smith also identifies strongly as a California composer, noting that her voice started to develop when she first moved away as a university student and was suddenly overtaken by homesickness. At the same time, her experiences living on other parts of the globe have inspired such works as *Maré*. Smith’s passion for nature and commitment as an environmentalist enrich her dynamically colorful musical world. Taking its name from the Portuguese word for “tide,” *Maré* was inspired by the dramatic manifestation of this natural phenomenon on the Island of Itaparica in Bahia, Brazil, where Smith resided at an artist colony known as the Instituto Sacatar.

“

Maré builds cycles of layered rhythmic and timbral elements into an immersive soundscape, mingling awe and ecstasy.

Smith describes the flat expanse of beach where the Institute was located: “At high tide, the waves came right up to it: You could launch your kayak from there or go swimming. And when it was low tide, you could walk for about 100 meters before getting to the shoreline. Our daily lives were dependent on knowing when the tides would occur.” *Maré* builds cycles of layered rhythmic and timbral elements into an immersive soundscape, mingling awe and ecstasy.

—THOMAS MAY



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Friday, September 17, 2021 | 8:00am

Soule Park

Ojai Views

Julie Tumamait-Stenslie Chumash Elder

Chumash stories about the landscapes of the Ojai Valley



Ojai Views is made possible
by the generous support of
Hope Tschopik Schneider

This is a ticketed event.
Please inquire at the
Festival Box Office.

There is no break during the concert.

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My Chumash Ancestral Legacy

As a Chumash descendant, it is my belief, and that of many other Chumash people, that we have always been on this land. Anthropologists do not know for sure when the ancestors of the Chumash arrived in this area but evidence suggests it was somewhere between 12,000 and 27,000 years ago.

Recent studies on human remains that were in the possession of the Santa Barbara Museum of Natural History have been dated to 13,000 years ago. These bones belong to one person, a woman who lived on Santa Rosa Island, one of the Channel Islands off the coast of Southern California. This places her as the oldest recorded human being on the North American continent.

Scholars theorize that the Americas were first populated by people who migrated across a land bridge spanning the Bering Strait, a strip of ocean between Siberia and what is now Alaska. In the Chumash oral tradition, we have creation stories where the people of the upper world, Mishupashup, created man from a table made of marble and then he was placed in this world, Itiashup.

In this Chumash story, the decision about what kind of hands humans would have came about when Snilemun (Sky Coyote) argued with Sun that man should have hands like his; thus it was decided. But as Snilemun was ready to put his paw down, a lizard ran around behind Snilemun and put his own hand down first. Because of that sneaky lizard's action, we have hands with fingers instead of paws.

Another, more modern creation story came out of Santa Barbara around the 1930s: "the Rainbow Bridge Story." In this

story Mother Earth, or Hutash, planted seeds in the ground on the island of Limu, which means "in the sea" (today known as Santa Cruz Island), and up sprouted these people, strong and handsome. She gave them many gifts, items for them to survive on. When the island became too heavily populated, Hutash called the people to the highest point of the island and told them that she was going to make a bridge out of a rainbow and that they were to cross over to a new land. This bridge connected to this land that spreads out for hundreds of miles in all directions. As the story goes, Hutash warned the people that if they looked down off the bridge, they would fall off and drown in the sea. Some of the people did look down, and sure enough, they fell. Hutash heard their cries for help, and out of pity she turned the falling people into dolphins.

After generations of these stories being handed down, we Chumash people believe in these origins. My own heritage comes from my father, Vincent Tumamait, and my mother, Lucy Castro Tumamait, whose parents come from Guajuanto, Mexico. They settled in Camarillo. My mother and father married in 1942 at the Mission Santa Barbara and made their home in Ventura. Family stories, baptism records and interviews with anthropologists have helped our family trace our lineage throughout Chumash territory.

Our family descends directly from Santa Cruz Island. In 1811, Juan de Jesus Tumamait was baptized in the San Buenaventura Mission, which had been established in 1782. He was raised by his grandparents, who were two people among hundreds removed from the island to become part of the labor force

that built the mission in Ventura. As an adult, Juan de Jesus became a captain for that area, helping maintain order and peace between the native people and the missionaries. He also played a violin in the mission orchestra.

As an adult he took back his native name of Tumamait, which through research we have found to mean "orphan." He tried to set an example for the other people, to tell them that they should not let go of their culture so quickly, but assimilation was rapidly descending upon the people. As a result, our family is the only one who has a Chumash name as a surname. Juan de Jesus was our great-grandfather.

My father, Vincent, moved us into the Ojai area in 1952. I grew up in the river bottom of Meiners Oaks, off the north end of Rice Road. As a child, I loved this area, being near the river and the mountains. Later, I would learn that our family descended from the people who lived in the village there. Juan de Jesus' mother, Maria Ricarda (her native name was Alulalmegue, which means "one who drags their feet"), was born here at the village called Matãilha, or as we know it today, Matilija, which means "division." She was born about 1786. The village proper was situated where the present-day historical Lopez Adobe is; in 1830 it was a fort. In 1925, it was sold to Louise McCaleb.

It was in the 1830s that soldiers witnessed the Chumash people, hunting and gathering along the river, making temporary camps and performing ceremonies. Recently, workers were pulling rocks out of a stream bed just up from the former village of Matilija to use for building a rock wall. One of the

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MY CHUMASH ANCESTRAL LEGACY

workers picked up a rock about the size of a frying pan, and when he turned it over, he saw some painting on it. It turned out to be a ceremonial stone with painted Chumash symbols. There has been only one other such stone found and we cannot explain them. This stone was donated to the Santa Barbara Museum of Natural History.

Throughout Chumash territory there are select places where cave paintings can be seen. We do not know all there is to know about them, but we do know that these caves are sacred and that visitation is not encouraged. This ceremonial stone was found near a spring, which is consistent with the painted caves. The closest cave that we know of in our area is in a place called Mutah Flats, named after William Mutah, a homesteader who lived in the area of Pine Mountain. This cave is a beautiful example of the intricate designs that the Chumash used to express their visions.

One reason that we will never fully understand these symbols is because the person or persons who painted these symbols were sometimes under the influence of a hallucinatory drug, a special potion made from the datura plant. After drinking this potion, the person went into a coma-like state. Upon awakening, the person would then tell the medicine man, or the "alaqlapsh," his or her dreams. It is at this point that we lose the knowledge as to who actually painted the symbols.

When we take a look at Ojai and its power spots, we have to first acknowledge the great Topa Topa mountains. The name comes from the Chumash word "sitop topo," which means "much cane." This type of cane was used for arrows and for small tubes about 2 inches long used to hold tobacco and then the person would pierce it through the ear lobe.

The village of Awhay, which is where the name "Ojai" comes from, was situated in the upper valley and, from ethnographic reports, it was said that crystals were gathered from the Topa Topas. Our oral traditions tell us about men who would dress in bear skins and travel from the villages of Sisar ("eyelash") and Sespe ("kneecap") down the grade to villages in the lower valley all the way to the village of Matilija.

Little is known about the life of the Chumash in the Ojai Valley during the pioneer days. Some of the Chumash became cowboys and ranch hands; others picked the fruit from the orchards. Like my grandparents, they would belong to a family who put them to work on their ranch. Then, when they were finished, they would be "lent out" to another ranch.

Very little archaeology has been done in the downtown Ojai area. We all know about the Soule Park Golf Course site; it has no village name, only a number. It is only by looking at the collections at the Ojai Valley Museum that we can get an idea of what was in people's backyards.

During the Ojai Valley Inn's most recent construction, they hired a monitor. Whenever we experience drought years, people call me to say how artifacts are washing out of the banks at Lake Casitas. My only concern is that no human remains are being exposed there. A village by the name of Kashomshomoy (a kind of animal) was located at the Ojai Honor Farm site (now HELP of Ojai West).

When I was a child, we spent a lot of time at Matilija Hot Springs and Wheeler Hot Springs; both have the healing waters that made Ojai famous.

The Matilija Hot Springs were discovered in 1873 by J.W. Wilcox, and were purchased by R.M. Brown in 1895. The property was sold again in 1877 to a Mr. Gardner, who opened it to the public. It remained open for several decades, but in 1988 it was closed to the public. It is now owned by a couple who allows groups to come in, though it is still closed to the public.

In my mind, this should always remain a healing place. I always feared the Matilija area for reasons I couldn't explain to anyone. Through my learning process, I can now explain those feelings: This is a very powerful medicine place, and I feel that people should only enter this place at certain times and with great respect.

We grew up hearing about Chief Matilija and his group of warriors who tried to fight off the ever-present armies. This story

goes on to tell of Chief Matilija's daughter, Amatil, who was very much in love with the handsome warrior Cocopah. Tragically, he was killed in the final battle. Amatil's love was so deep and so pure that she lay down upon her lover and there she died. What remained of that love was a beautiful flower with pure white petals symbolizing their love and a yellow center to represent the everlasting brilliance of their love. We know this flower as the Matilija poppy.

Even though Chief Matilija was a fictional character, his curse still lives on. Many people have asked me about this. I don't know when it began, but it focuses on the Wheeler Hot Springs several miles up the road from Matilija Hot Springs. The curse states that anyone who uses this land for ill gains shall perish. In our oral stories, we have a special one called "Gain Is All" that talks about the risks of too much profit.

This place is meant to remain what it has been for thousands of years: a healing place of humble origins, a place where friends and families can go and be healed. Great respect should be given when thinking of developing the land. When disturbing ancient sites, in some cases, there is retribution.

As we come back down the hill along the Ventura River, we come to everyone's favorite gathering spot. The shell beads that the Chumash made can be found everywhere in this valley, especially after it rains. These beads were made only on

Santa Cruz Island, so finding them on the mainland suggests that they were a trade item. The Chumash people would bury the shell beads with the dead. So, when people tell me about the collection of pretty beads they have and where they found them, I have to ask them how their luck and health have been lately. I tell these people that the best thing to do is to go back to the spot and bury what they found, say a prayer, and ask for forgiveness. People who have not heeded the warning often have fallen ill and died or they have killed themselves.

Some may consider this superstition, but, you see, we do not have much proof. Somehow man has learned that it is not OK to dig into modern cemeteries, so we don't. We don't know what effect that would have on a person. On the other hand, it seems to many that it is OK to go looking for the pretty beads and other things that are considered ceremonial and funeral-related.

There are other places we must mention which can occur anywhere; these are prayer spots. We can be walking down a trail and all of a sudden spot a carved stone item. This is an "atishwin," a supernatural dream helper obtained by a vision quest and used as a charm. The person who made this fetish is long gone, but, for all we know, his or her power still remains. So, when you find these items, place them back in the ground and say a prayer.

One of the reasons I love living here in Ojai is the people and their concern about the land. People here are always ready to put down their hard-earned money to purchase land to be preserved as open space. For me and my descendants, it will be wonderful legacy to be able to learn and know about the ancestral villages and be able to look out over an open meadow instead of a mall.

—JULIE TUMAMAIT-STENSLIE
Adapted from *The Ojai Valley at the Millennium*, 2000 | updated 2021



Friday, September 17, 2021 | 11:00am
Libbey Bowl

Attacca Quartet | Rhiannon Giddens vocalist

John ADAMS

from ***John's Book of Alleged Dances***

Toot Nipple
Alligator Escalator
Stubble Crotchet

Paul WIANCKO

Benkei's Standing Death

Caroline SHAW

Plan and Elevation

I. The Ellipse
II. The Cutting Garden
III. The Herbaceous Border
IV. The Orangery
V. The Beech Tree

BREAK (10 minutes)

Jessie MONTGOMERY

Strum

Rhiannon GIDDENS

Factory Girl (traditional)

Rhiannon Giddens *vocals*
Attacca Quartet

Koromanti Tune # 2 / Build a House (traditional/arr. Mike Block)

Rhiannon Giddens *vocals*
Andrew Yee *cello*

At the Purchaser's Option

Rhiannon Giddens *vocals*
Attacca Quartet

Gabriella SMITH

Carrot Revolution

This concert is made possible
by the generous support of the
Smith-Hobson Foundation

The Attacca Quartet residency
at the Ojai Music Festival
is made possible
by the generous support of
Claire and David Oxtoby

John ADAMS (b. 1947)
John's Book of Alleged Dances
(1994; selections)
Paul WIANCKO (b. 1983)
Benkei's Standing Death (2020)

Caroline SHAW (b. 1982)
Plan and Elevation (2015)
Jessie MONTGOMERY (b. 1981)
Strum (2006; rev. 2012)

Rhiannon GIDDENS (b. 1977)
Factory Girl (traditional)
Build a House (traditional; arranged 2020)
At the Purchaser's Option (2017)
Gabriella SMITH (b. 1991)
Carrot Revolution (2015)

With Dance and Folk Accents

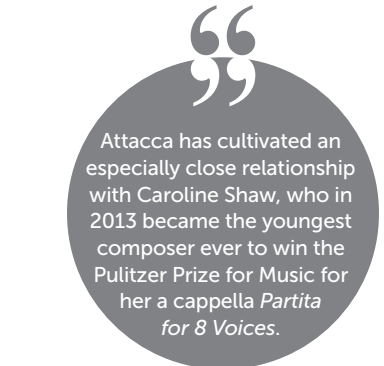
Ever since a group of adventurous Juilliard students got together to form the Attacca Quartet, the ensemble has remained committed to championing contemporary repertoire. The breadth of Attacca's interests is well represented in this program, which begins with the work of Music Director **John Adams** — chosen as the focus of the quartet's 2013 debut album, *Fellow Traveler*. Interestingly, the composer's first piece to become more widely known was for string septet (*Shaker Loops* from 1978, which originated from fragments for a planned string quartet); but Adams waited until his 60s to devote himself whole-heartedly to the string quartet as a genre (with two quartets to date in his catalogue, along with the extraordinary concerto for string quartet and orchestra titled *Absolute Jest*).

John's Book of Alleged Dances, written for the Kronos Quartet and tape in 1994, is a playful collection of 10 dances created in the aftermath of his first Violin Concerto. Adams used a pre-recorded percussion track of John Cageian prepared-piano sounds for six of the dances. By "alleged," he explains, he meant that the steps for the dances "had yet to be invented" when he wrote them — which is exactly what happened for this highly choreographed composer. The whimsical character of this collection is apparent in the titles of

three selections we hear from the purely acoustic dances: "Toot Nipple," "Alligator Escalator," and "Stubble Crotchet."

California-born **Paul Wiancko**, renowned as both a composer and a cellist, has also written arrangements for and collaborated with major jazz and rock artists. One of the Kronos Quartet's "50 for the Future," Wiancko is especially devoted to chamber music and wrote *Benkei's Standing Death* on a commission from Attacca. This quartet in two parts is propelled by the narrative of the legendary Japanese warrior monk Benkei (from the 12th century), who was said to stand six-and-a-half feet tall.

Benkei sets out on a quest to capture 1000 swords in duels with unworthy samurai warriors but meets his match after collecting 999 of these. Having failed to beat his much shorter nemesis (Part One: "The Thousandth Encounter"), Benkei joins forces with him as an outlaw until they are cornered, and he keeps guard while his companion commits ritual suicide. Benkei's gigantic body is discovered standing, pierced by the attackers' swords (Part Two: "The Battle of Koromogawa"). Wiancko's vivid score uses pizzicati and tremolos to powerfully illustrative effect, creating palpable suspense in the final section.



Attacca has cultivated an especially close relationship with **Caroline Shaw**, who in 2013 became the youngest composer ever to win the Pulitzer Prize for Music for her a cappella *Partita for 8 Voices*. In 2019, Attacca released *Orange*, the first full-length album devoted exclusively to Shaw's music. *Orange* gathers her complete music for string quartet — a medium that Shaw, who is also active as a violinist and singer (with the ensemble Roomful of Teeth), returns to repeatedly. Most of her quartets are cast as single-movement works, but *Plan and Elevation* comprises five movements, each based on a different aspect of the Dumbarton Oaks estate and gardens in the historic Georgetown section of Washington, D.C. Shaw spent the 2014-15 season as a resident fellow there and was inspired by

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PLAN AND ELEVATION

"Each movement is based on a simple ground bass line which supports a different musical concept or character," writes Shaw. "'The Ellipse' considers the notion of infinite repetition (I won't deny a tiny Kierkegaard influence here)... 'The Cutting Garden' is a fun fragmentation of various string quartets (primarily Ravel, Mozart K. 387, and my own *Entr'acte*, *Valencia*, and *Punctum*), referencing the variety of flowers grown there before they meet their inevitable end as cuttings for display. 'The Herbaceous Border' is spare and strict at first, like the cold geometry of French formal gardens with their clear orthogonals (when viewed from the highest point), before building to the opposite of order: chaos. The fourth movement, 'The Orangery,' evokes the slim, fractured shadows in that room as the light tries to peek through the leaves of the aging fig vine. We end with my favorite spot in the garden, 'The Beech Tree.' It is strong, simple, ancient, elegant, and quiet; it needs no introduction."

CONTINUED FROM PREVIOUS PAGE

WITH DANCE AND FOLK ACCENTS

the variety of the gardens and architecture (see sidebar).

Jessie Montgomery, the daughter of parents who were involved in New York's experimental arts scene, was exposed from a young age to boundary-pushing ideas while studying violin. Now in great demand as a composer — among her recent projects are the song cycle *Five Freedom Songs* for Julia Bullock and a "musical reimagining" of Scott Joplin's 1911 opera *Treemonisha* — Montgomery remains an avid string quartet player.

She wrote *Strum* in 2006 in connection with her commitment to music as a vehicle for social justice and revised it in 2012 on a commission from the Sphinx Organization. Drawing inspiration from American folk music and dance, *Strum* moves from a spirit of nostalgia to what Montgomery describes as an outburst of "ecstatic celebration."

Transformations of folk-inspired material into music that is both indelibly personal

and political are similarly a characteristic of the rich art of **Rhiannon Giddens**, whose presence is woven through this edition of the Ojai Festival. Giddens begins her collaboration with Attacca with the traditional Irish folk song *Factory Girl*, to which she added new lyrics of her own in response to a worker tragedy that occurred in 2013 in a Bangladesh factory.

On Juneteenth 2020, in the middle of the pandemic, Giddens joined with Yo-Yo Ma to premiere her haunting version of *Build a House* online, on which occasion the cellist remarked: "There are so many stories made invisible: too-often-violent histories hidden beneath the surfaces of our cities, our institutions, our music. It's our job to make them visible." *Build a House* is also the topic of a children's book the extraordinarily versatile Giddens is currently writing.

Written for the Kronos Quartet's "50 for the Future" project, *At the Purchaser's Option* was Giddens's first commissioned composition. She composed it on a banjo

made as a replica of an instrument from 1858, expanding it into a string quartet. A “marriage of formal music-making and folk,” the piece was suggested by her discovery of a 19th-century advertisement for a young female slave “whose 9-month-old baby was also for sale, but ‘at the purchaser’s option,’” Giddens explains. “This piece comes from that advertisement, and from thinking about what that woman’s life might have been like.”

“The day will come when a single, freshly observed carrot will start a revolution.” This quote — often attributed to Paul Cézanne — prompted **Gabriella Smith** when she was thinking of how to approach a commission from the Barnes Foundation in Philadelphia to write a string quartet for an exhibition titled *The Order of Things*. The project asked several artists to respond to the unique way in which the Barnes collection juxtaposes famous painters with pottery, furniture, and everyday objects. “The collection is arranged in specific ways that Dr. Barnes felt would bring out specific shapes and textures and colors that you might not



otherwise notice if you were to look at each piece on its own,” Smith explains. “The idea is also that folk art should not be separated from fine art. I think that’s also an element of my music.”

Carrot Revolution celebrates “that spirit of fresh observation and of new ways of looking at old things, such as the string quartet.” Smith says the result is a “patchwork” of her “wildly contrasting influences” — from Perotin and Gregorian chant to Georgian folk songs, Celtic fiddle tunes, and even a quote from The Who — and “weird, unexpected juxtapositions and intersecting planes of sound.”

—THOMAS MAY



Friday, September 17, 2021 | 3:00pm

Redemption Church

Ojai Talks

Exploring the works of featured composers with Artistic & Executive Director Ara Guzelimian and guests

PART I

John Adams, Music Director

PART II

Dylan Mattingly and Gabriella Smith

PART III

Samuel Adams and Timo Andres

BREAK (10 minutes)

PART IV

Gabriela Ortiz and Carlos Simon

Ojai Talks is made possible
by the generous support of the
Drs. Bruce Brockman and Bridget Tsao

REDEMPTION CHURCH
190 E EL ROBLAR DRIVE, OJAI

Composers

Samuel Adams

Recently named a Guggenheim Fellow, Samuel Adams is a composer of acoustic and electroacoustic music. He served as the curator for the Chicago Symphony Orchestra's MusicNOW series from 2015 to 2018, a period that saw the commissioning of nine new works, including Amy Beth Kirsten's *SAVIOR* and a work by Manual Cinema, as well as the development of an audiovisual collaboration with the Art Institute of Chicago. He has also curated for the San Francisco Symphony as part of their experimental SoundBox series.

He has held residencies at Civitella Ranieri, Visby International Centre for Composers, Avaloch Farm, Ucross, and Djerassi Resident Artists Program. In 2015, he worked with the Negaunee Institute of Music to establish the Civic Orchestra New Music Workshop, a program for emerging composers. In 2014, he was in residence with the National Youth Orchestra of the United States of America, for which he composed a work that was premiered under the baton of David Robertson. Adams also regularly works with the students of the Crowden Music Center and maintains a private teaching studio.

Mr. Adams studied at Stanford University, where he earned a bachelor's degree

Samuel Adams's residency at the Ojai Music Festival is made possible by the generous support of **Hyon Chough and Maurice Singer.**

with honors in composition and electroacoustic music while also working as a bassist in the San Francisco improvised music community. He received a master's degree in composition from the Yale School of Music.

Timo Andres

See page 89.

Gabriela Ortiz

Latin Grammy-nominated Gabriela Ortiz is one of the foremost composers in Mexico today. She has written music for dance, theater, and cinema, and has collaborated with poets, playwrights, and historians. She has composed three operas, in all of which interdisciplinary collaboration has been a vital experience. Notably, these operas are framed by political contexts of great complexity, such as the drug war in *Only the Truth*, illegal migration between Mexico and the United States in *Ana and her Shadow*, and the violation of university autonomy during the student movement of 1968 in *Firefly*.

Ms. Ortiz's music has been commissioned and performed all over the world by prestigious ensembles, soloists, and orchestras. Recent premieres include *Yanga* and *Téenek*, both pieces commissioned by the Los Angeles Philharmonic and Gustavo

Gabriela Ortiz's residency at the Ojai Music Festival is made possible by the generous support of **Susanne and Blake Wilson.**

Dudamel; *Luciérnaga* (*Firefly*, her third opera), commissioned and produced by the Universidad Nacional Autónoma de México; and *Únicamente la Verdad* (*Only the Truth*, her first opera), with Long Beach Opera and Opera de Bellas Artes in Mexico.

She has been honored with the National Prize for Arts and Literature and has been inducted into the Mexican Academy of the Arts. Born in Mexico City, her parents were musicians in the renowned folk music ensemble Los Folkloristas. She trained with the eminent composer Mario Lavista at the Conservatorio Nacional de Música and with Federico Ibarra at the Universidad Nacional Autónoma de México. She teaches composition at the Universidad Nacional Autónoma de México and as a visiting professor at Indiana University. Her music is published by Schott, Ediciones Mexicanas de Música, Saxiana Presto, and Tre Fontane.

Dylan Mattingly

Dylan Mattingly's work is fundamentally ecstatic, committed to transformative experience. His music has been described as "gorgeous" by the *San Francisco Chronicle*, "transcendent," and is often informed by his scholarship on Ancient Greek music and poetry.

Dylan Mattingly's residency at the Ojai Music Festival is made possible by the generous support of **Jennie Prebor and Frederick Fisher.**

CONTINUED ►►

COMPOSERS

Mr. Mattingly is the executive and co-artistic director of the NY-based new-music ensemble Contemporaneous. Among the ensembles and performers who have commissioned his music are the Los Angeles Philharmonic, the Cabrillo Festival of Contemporary Music, the Berkeley Symphony, John Adams, Marin Alsop, and many others. Mr. Mattingly's in-development six-hour multimedia opera *Stranger Love* has recently been presented on the PROTOTYPE Festival and the Bang on a Can Marathon. Mr. Mattingly was the *Musical America* "New Artist of the Month" for February 2013 and was awarded the Charles Ives Scholarship by the American Academy of Arts and Letters in 2016.

Carlos Simon

Carlos Simon is a multi-faceted and highly sought-after composer, whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism.

Recently announced as Composer in Residence at the Kennedy Center, Mr. Simon's commissioning highlights include premiere works with the

New York Philharmonic, Los Angeles Philharmonic, Los Angeles Opera, Philadelphia Orchestra, and Washington National Opera.

Upcoming performances of his works include the likes of San Francisco Symphony Orchestra and Detroit Symphony Orchestra. Previously, his work has been performed by Tony Arnold, the Third Angle New Music Ensemble, Hub New Music Ensemble, the Asian/American New Music Institute, the Flint Symphony, and Georgia State University Wind Ensemble. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series.

Mr. Simon's latest album *My Ancestor's Gift*, which was released in April 2018 on Navona Records, epitomizes his work incorporating spoken word and historic recordings alongside traditional classical music, crafting a multi-faceted record that speaks to audiences past and future. In 2017, Carlos Simon joined the inaugural class of the Gabriela Lena Frank Academy

of Music. He then went on to be named a Sundance/Time Warner Composer Fellow in 2018, seeing him work at the legendary Skywalker Ranch and he was a recipient of the Sphinx Medal of Excellence in 2021.

Gabriella Smith

Gabriella Smith is a composer and environmentalist. She grew up in the San Francisco Bay Area playing and writing music, hiking, backpacking, and volunteering on a songbird research project. Whether for orchestras, chamber ensembles, voices, or electronics, her music comes from a love of play, exploring new sounds on instruments, building compelling musical arcs, and connecting listeners with the natural world. Recent highlights include the LA Phil's performances of *Tumblebird Contrails*, conducted by John Adams; and the Aizuri Quartet's recording of *Carrot Revolution* on their Grammy-nominated debut album *Blueprinting*. She recently recorded her first full-length album, *Lost Coast*, with cellist Gabriel Cabezas, at Greenhouse Studios in Iceland, released June 25, 2021, on Bedroom Community.

Carlos Simon's residency at the Ojai Music Festival is made possible by the generous support of **Carolyn and Jamie Bennett.**

Gabriella Smith's residency at the Ojai Music Festival is made possible by the generous support of **Ruth Eliel and Bill Cooney.**

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Friday, September 17, 2021 | 8:00pm

Libbey Bowl

Julie Tumamait-Stenslie Chumash Elder | **Emily Levin** harp
Miranda Cuckson violin | **Timo Andres** piano
Ojai Festival Orchestra | **John Adams** conductor

Claude DEBUSSY

Samuel ADAMS

Johann Sebastian BACH

Esa-Pekka SALONEN

Ingram MARSHALL

Timo ANDRES

Blessing

Julie Tumamait-Stenslie *Chumash Elder*

Danse sacrée et danse profane

Emily Levin *harp*

Chamber Concerto

West Coast premiere

- I. Prelude: One By One
- II. Lines (after J)
- III. Aria: Slow Movements
- IV. On/Off
- V. Postlude: All Together Now

Miranda Cuckson *violin*

BREAK (10 minutes)

from **Partita No. 3 in E major, BWV 1006**

Prelude

Miranda Cuckson *violin*

Fog

Flow

Timo Andres *piano*

Running Theme

This concert is made possible
by the generous support of
Kathleen and Jerry Eberhardt

The residency of John Adams
as Music Director is made possible
by the generous support of the
**Lenore S. and Bernard A. Greenberg
Fund**

Claude DEBUSSY (1862–1918)
Danse sacrée et danse profane (1904)

Johann Sebastian BACH (1685-1750)
Partita No. 3 in E major, BWV 1006 (1720)

Samuel ADAMS (b. 1985)
Chamber Concerto (2017)

Esa-Pekka SALONEN (b. 1958)
Fog (2019)

Ingram MARSHALL (b. 1942)
Flow (2016)

Timo ANDRES (b. 1985)
Running Theme (2015)

All Together Now, Once Again

This year's theme of homecoming is woven throughout tonight's program, beginning with the welcome by Julie Tumamait-Stenslie, Elder of the Chumash people who were (and are) the earliest known human residents of the Ojai Valley, long before European colonization. And for his first performance at the 75th anniversary Festival, Music Director John Adams has put together a program almost entirely of recent compositions, emphasizing Ojai's commitment to the music of our time with this return home to live performance.

Claude Debussy conjured nostalgia for an imaginary, poetic classical antiquity that, fabricated as it was, served to counter the excesses of German Romanticism and helped pave the way toward some of the earliest breakthroughs of Modernism. The complementary pair *Danse sacrée et danse profane*, conceived as a single work for solo harp and string orchestra, originated as a commission for conservatory auditions and was intended to tout the advantages of the chromatic harp recently invented by the acoustician Gustave Lyon for the French piano manufacturer Pleyel. (Its method of "cross-stringing" obviated the need for pedals to play chromatic notes.)

Though the invention ended up as a historical curiosity and never replaced the

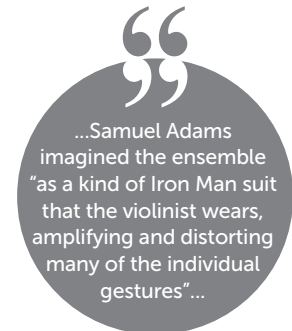
conventional harp, Debussy's serene and spare pair of dances continue to charm with their evocative grace. The "Sacred Dance" hearkens back to distant times with its hints of Gregorian plainchant. But the music of the spirit turns out to be directly connected to the realm of the body, leading without pause to the liberating joy of dance in the waltz-like "Profane Dance." Here, Debussy alludes to Satie's *gymnopédie* style (still another re-imagining of the ancient world).

The COVID pandemic, with its attendant virtual performances across the Internet, may have temporarily dislocated our sense of the uniqueness of a place, but after years of living in Brooklyn and then in the Midwest, **Samuel Adams** could no longer resist the magnetic pull of his native California. He returned to make his home once again in the Bay Area, where his wife, Helen Kim, is continuing her career as principal second violin with the San Francisco Symphony.

Indeed, the violin has always played an important role in **Samuel Adams's** life. Himself a pianist and double bassist, he recalls admiring his sister's achievements as a violinist when they were both growing up as children of a composer: this year's Music Director John Adams. He learned the literature associated with that instrument before becoming familiar

with the orchestral repertoire. **Samuel Adams's** Chamber Concerto of 2017 combines his love of the violin with an alluringly voracious musical language and an impressively architectural command of large-scale form.

Samuel Adams believes that the durability of the concerto idea reflects composers' interest in "exploring the specific relationship between an individual and some other kind of mass, subconscious — whatever you want to call the orchestra." Chamber Concerto complicates the matter by playing with the "fluidity" of the solo violin's role and mixing in allusions both to the Baroque and to jazz, postmodernism, and other contemporary developments.



As a result, the relationship between the soloist and the orchestra is not so clearly divided between "the one and the many."

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ESA-PEKKA SALONEN

When he was coming of age in the 1970s as a restlessly curious student of horn and composition at the Sibelius Academy in his native Helsinki, Esa-Pekka Salonen could hardly have foreseen the extraordinary impact he would one day have on American musical life — particularly in California. Conducting actually began as a complementary endeavor, intended to give his own compositions a better chance to get performed. Throughout his career, Salonen has recalibrated the balance between composing and conducting, all the while playing advocate to some of the most intriguing contemporary voices and integrating his passions for technology and environmental awareness.

Salonen's legendary tenure helming the LA Philharmonic (1992-2009) marked a paradigm shift in US orchestral life and helped bring the West Coast to greater international prominence. He also continues to bridge his commitments to American and European orchestras. Having just taken over as music director of the San Francisco Symphony last year, he is wrapping up a highly regarded collaboration as principal conductor and artistic advisor to the Philharmonia in London this season. As a composer, according to Ojai Artistic and Executive Director Ara Guzelimian, Salonen began as an identifiably European Modernist, but "living at the edge of the continent in California for many years has profoundly influenced his music."

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ALL TOGETHER NOW, ONCE AGAIN

Samuel Adams adds that he imagined the ensemble "as a kind of Iron Man suit that the violinist wears, amplifying and distorting many of the individual gestures" so that the concerto idea becomes "much less about a didactic narrative between two opposing forces."

“

Violinist Miranda Cuckson likens the sense of vistas and West Coast landscapes this music calls up for her to "rising in a hot-air balloon over the desert" or "an eagle soaring over the forest."

Chamber Concerto frames the familiar format of three movements (fast-slow-fast) with a prelude and postlude and embeds quotations in the second movement, *Lines (After J)*, from John Adams's breakthrough *Harmonielehre* (premiered in 1985, the year in which Samuel was born) alongside other "J"-associated lineages (J.S. Bach and John Coltrane's bebop revolution). Violinist Miranda Cuckson likens the sense of vistas and West Coast landscapes this music calls up for her to "rising in a hot-air balloon over the desert" or "an eagle soaring over the forest."

She also admires the composer's artistry as an orchestrator who "weaves every instrument into the piece to create a tapestry."

The world premiere of Chamber Concerto was conducted by **Esa-Pekka Salonen** on May 18, 2018 (leading the Chicago Symphony and violinist Karen Gomyo). Samuel Adams describes the celebrated conductor-composer as an ideal "emotional sympathizer" when presenting new works: "Since he's a master composer as well as a master conductor, he's able to allow the music to naturally take shape without micromanaging it."

Salonen shaped his international reputation in both roles through his long association with the Los Angeles Philharmonic. The ensemble premiered his 2012 Grawemeyer Award-winning Violin Concerto, for example, with solo violinist Leila Josefowicz. He took up his new position as music director of another great California orchestra, the San Francisco Symphony, just last season.

Fog pays tribute to Frank Gehry, another artistic luminary who chose California as his home. Salonen composed this piece in honor of the architect on his 90th birthday in 2019. He recalled that the first piece of music both he and Gehry heard in the Gehry-designed Walt Disney Concert Hall (wearing hard hats, while it was still under construction) was the Prelude from Bach's E major Partita. (Salonen would also go on to compose *Wing on Wing* for the official opening of that space.) "[The Bach] was so incredible; the music just floated up into the space, it was three-dimensional — or four or five . . . *Fog* is like a memory of that moment," he recalled. *Fog* interweaves elements from the Bach Prelude with

textures derived from the musical spelling of Gehry's name.

Ingram Marshall became a close friend of John Adams during the years they both participated in the Bay Area's experimental scene in the 1970s. *Flow*, which was commissioned for the LA Philharmonic's Green Umbrella series that was curated by Adams in 2016, involves an additional generation of friendship as a concerto written for Timo Andres. "As a friend, musician, professor, mushroom-hunting companion, and stylish figure on my living room wall," says the pianist, "Ingram and his music are one of my life's constants. His music merges sacred and secular in mysterious ways, following a train of thought into territories entirely on its own."

A pioneer of live electronic music who has created movingly elegiac soundscapes, Marshall writes that the title *Flow* suddenly occurred to him after spending "too much time thinking about a title ... The music is all about flow, and I didn't realize this was the case until I heard how fluid and smoothly running the material is. The

“

This story is more about the flow of things and how they all connect within a sacred song, or an old hymn, if you please.

fact that embedded in it there are music references to my colleagues and friends brings a happy note within a sacred note. Both Timo and John have mined the veins of American sacred songs, as have I, but that's not the story here. This story is more about the flow of things and how they all connect within a sacred song, or an old hymn, if you please. There are touches of Ivesean tunes or quotes that are rather hidden but nevertheless inform the structure and the 'sound' of this music."

To return to the theme of architecture: One of the hardest things to do as a composer, according to **Timo Andres**, is to plan the overall structure of a piece. While he felt confident with musical rhetoric and harmony early on, he set out to address insecurities about how to handle large-scale musical architecture by focusing on absolute concision and avoiding contrast "for its own sake," preferring "music that gnaws every last scrap of meat off of one bone. Variety will eventually come," he adds, "if the material's good, and it will feel earned rather than obligatory."

Running Theme for string orchestra, which was written for Seattle's Town Hall new music series in 2015, illustrates this approach with refreshing vigor and invention, rooting its three sections in harmonic and rhythmic transformations based on the interval of "a fifth broken over a dotted rhythm," as Andres describes it.

—THOMAS MAY



Saturday, September 18, 2021 | 8:00am

Zalk Theatre, Besant Hill School

Ojai Dawns

Emi Ferguson flute | **Lynn Vartan** maracas and marimba
Shalini Vijayan violin

Gabriela ORTIZ

Alejandrías Sonoras for solo flute

Emi Ferguson *flute*

Javier ÁLVAREZ

Temazcal for maracas and electro-acoustic sounds

Lynn Vartan *maracas*

Georgina DERBEZ

Tonada de la luna llena for flute and electronics

First concert performance

Emi Ferguson *flute*

ORTIZ

Atlas-Pumas for violin and marimba

Shalini Vijayan *violin*

Lynn Vartan *marimba*

This concert is made possible
by the generous support of the
Ojai Festival Women's Committee

This is a ticketed event.
Please inquire at the
Festival Box Office.

There is no break or late seating
during the concert.

ZALK THEATER, BESANT HILL SCHOOL
8585 OJAI SANTA PAULA ROAD

Gabriela ORTIZ (b. 1964)
Alejandrías Sonoras (2012)
Atlas-Pumas (1996)

Javier ÁLVAREZ (b. 1956)
Temazcal (1984)

Georgina DERBEZ (b. 1968)
Tonada de la luna llena (2020)

Water That Burns

We greatly regret that the originally scheduled program of recent music for recorder and electronics from Mexico with recorder player Anna Margules will not take place because visa and travel restrictions prevent her travel to the U.S. We hope to honor the invitation at a future date.

We are grateful to **Gabriela Ortiz** for curating a program of new music from Mexico and especially grateful to all of today's performers for graciously agreeing to take part on short notice.

Alejandrías Sonoras (Alexandrian Sounds) is one of several pieces written for the composer's husband, flutist Alejandro Escuer, who is flutist, composer, and multi-disciplinary artist. The work is subtitled "Themes and improvisations based on *The Alexandria Quartet* by Lawrence Durrell." Each of the four thematic prompts is titled after one of the four novels — *Justine*, *Balthazar*, *Mountolive*, and *Clea*. The composer gives a fully written-out melodic beginning, which is to be then elaborated and improvised upon by the flutist, thus creating a new and entirely personal realization with each performance.

—ARA GUZELIMIAN

Temazcal

The title of this work comes from the Nahuatl (ancient Aztec) word literally meaning "water that burns." The maracas material throughout my piece is drawn from rhythmic patterns found in most Latin-American traditional musics, namely those from the Caribbean, Mexico, Cuba, Central America, Colombia, and Venezuela. In general, in these compositions the maracas play an accompaniment role within the boundaries of small instrumental ensembles. The only exception is, perhaps, that of the music from the Venezuelan flatlands, where their function surpasses that of a mere punctuation device to become a soloist in its own right. Drawing from this last instance, I envisioned a piece where the player could master short patterns and combine them with great virtuosity to construct larger and complex rhythmic structures. These could then be juxtaposed and set against analogous passages on tape, thus creating an intricate polyrhythmic web that would eventually disintegrate in smithierines, clearing the way for a traditional accompanimental style, immersed in a sound world reminiscent of the maracas" habitual environment.

I composed the piece for Luis Julio Toro, who first performed it at the EMAS series in London in January 1984. Since receiving an honorable mention at the 1985 Bourges Electro-Acoustic Music Festival, *Temazcal* has been hailed as a modern classic of percussion repertoire and is regularly performed and broadcast worldwide.

—JAVIER ÁLVAREZ

Tonada de la luna llena for flute and electronics

Georgina Derbez has an extensive catalogue of work for diverse ensembles and was chosen by the French Utopik ensemble to represent her country in a concert of contemporary music from Mexico. She studied composition in Mexico with Ana Lara and Arturo Márquez, two leading composers in the country's musical life. She had further studies with Toshio Hosokawa, Chaya Czernowin, and Brian Ferneyhough, among others. She currently teaches composition, analysis, and orchestration at the Escuela Superior de Música de INBA (*Instituto Nacional de Bellas Artes*) in Mexico City.

Tonada de la luna llena (*Song of the Full Moon*) for flute and electronics was composed last year and dedicated to the

CONTINUED ►►

WATER THAT BURNS

Mexican-Japanese flutist Asako Arai. It takes its inspiration from the song of the same name by the legendary Venezuelan singer/songwriter Simón Díaz and, as the composer notes, especially the version recorded by the great Brazilian singer Caetano Veloso. The flute and electronics are subtly intertwined in both movements of the work, all of the electronic sounds originating from sounds produced by the flute, the intent ultimately being lyrical, the composer writes, "given the nature of the source of inspiration." The work was composed from September to November 2020, in the midst of the pandemic.

—ARA GUZELIMIAN

Atlas-Pumas

Atlas-Pumas was commissioned by the Music Department of The Mexican Institute of Fine Arts and is dedicated to Ricardo Gallardo and Aron Bitran. Two soccer teams (Guadalajara's Atlas and UNAM's Pumas) play against each other in this musical dialogue, represented by the violin and the marimba. In the first half the two instruments confirm their spirit in a blunt and energetic manner; each one gives its all and neither yields. There are few soloing passages, and the integration of both instruments constructs a momentum of one continuous musical flow. At halftime the pressure is imminent; timing is of the essence, and it is not about

strength but rather of agility and cunning. Each second tells the dramatic pulse of the tension and distension, and the slow moments invite us to internal reflection. The second half resumes with the strength of the opening, and no instrument rises above the other. The players demonstrate their talent through the ability to stand out with their own part while playing in unison. Even though the musicians compete well in the game, the conclusion ends clearly and definitively as a tie. *Atlas-Pumas* is dedicated to violinist Aron Bitran, an unconditional fan of Guadalajara's Atlas, and to percussionist Ricardo Gallardo, a fan of UNAM's Pumas.

—GABRIELA ORTIZ



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THE POWER OF SMALL

Saturday, September 18, 2021 | 10:30am

Libbey Bowl

Víkingur Ólafsson piano

Philip GLASS
GLASS
Claude DEBUSSY
Jean-Philippe RAMEAU

DEBUSSY
RAMEAU
GLASS

RAMEAU/ÓLAFSSON
DEBUSSY
GLASS

Baldassare GALUPPI
Wolfgang Amadeus MOZART
Carl Philipp Emanuel BACH
Domenico CIMAROSA
MOZART
MOZART
CIMAROSA
Joseph HAYDN

MOZART
MOZART

MOZART

Opening

Étude No. 9

The Snow Is Dancing from Children's Corner
The Conversation of the Muses

Footsteps in the Snow, Préludes Book I, no. 6

The Birds Are Calling

Étude No. 13

The Arts and the Hours

Ondine, Préludes Book II, no. 8

Étude No. 3

BREAK (10 minutes)

Andante Spiritoso from Sonata in F minor, Illy 9

Rondo in F major, K. 494

Rondo in D minor Wq. 61/4 (H290)

Sonata No. 42 in D minor (arr. Ólafsson)

Fantasia in D minor, K. 397/385g (fragment)

Rondo in D major, K. 485

Sonata in A minor, C. 55 (arr. Ólafsson)

Sonata in B minor, Hob. XVI:32

Allegro Moderato

Minuet - Trio

Finale: Presto

Kleine Gigue in G major, K. 574

Sonata in C major, K. 545 ("Facile")

Allegro

Andante

Rondo: Allegretto

Adagio from String Quintet in G minor, K. 516 (arr. Ólafsson)



The residency of Víkingur Ólafsson
and this concert are made possible
by the generous support of
Michele Brustin

Special thanks to
Steinway Pianos

Víkingur Ólafsson's albums
are available at our
Festival Pop-Up Market.

Philip GLASS (b. 1937)

Étude No. 9 (1994)

Claude DEBUSSY (1862-1918)

The Snow Is Dancing from *Children's Corner* (1908)

Jean-Philippe RAMEAU (1683-1764)

The Conversation of the Muses (*L'entretien des muses*) (1724)

DEBUSSY

Footsteps in the Snow (*Des pas sur la neige*), *Préludes* Book I, no. 6 (1910-11)

RAMEAU

The Birds Are Calling (*Le rappel des oiseaux*) (1724)

GLASS

Étude No. 13 (2007)

RAMEAU/ÓLAFSSON

The Arts and the Hours (1763)

DEBUSSY

Ondine, *Préludes* Book II, no. 8 (1912-13)

GLASS

Étude No. 3 (1994)

Baldassare GALUPPI (1706-85)

Andante Spiritoso from *Sonata* in F minor, *Illy* 9

Wolfgang Amadeus MOZART (1756-91)

Rondo in F major, K. 494 (1786)

Carl Philipp Emanuel BACH (1714-88)

Rondo in D minor Wq. 61/4 (H290) (1785)

Domenico CIMAROSA (1749-1801)

Sonata No. 42 in D minor (arr. Ólafsson)

MOZART

Fantasia in D minor, K. 397/385g (fragment) (1782)

MOZART

Rondo in D major, K. 485 (1786)

CIMAROSA (arr. Ólafsson)

Sonata in A minor, C. 55

Joseph HAYDN (1732-1809)

Sonata in B minor, Hob. XVI:32 (c. 1774-76)

MOZART

Kleine Gigue in G major, K. 574 (1789)

MOZART

Sonata in C major, K. 545 ("Facile") (1788)

MOZART (arr. Ólafsson)

Adagio from *String Quintet* in G minor, K. 516 (1787)

Our Musical Contemporaries

The concept of musical immortality doesn't have to reinforce a devotion to oppressively larger-than-life monuments. With an artist like Icelandic pianist **Vikingur Ólafsson**, it means the possibility of exploring connections that are intimate, electrically contemporary. "When I play Mozart," he says, "I very often feel that the ink has just dried on the page, that the music has just been written."

He's referring here to the preparation of his newest album, *Mozart & Contemporaries* — the basis for the second half of his Ojai program — but the sentiment applies just as much to his overall interpretive approach. Rather than

impose an external agenda on what he performs, Ólafsson says he becomes more aware of "sides to myself that I didn't know before" when playing Mozart.

In a way, this is the performer's equivalent to how the young composers being

featured at this Ojai Festival relate to the musical past: They make it contemporary. "I see all music as contemporary music," Ólafsson has remarked in a *Gramophone* profile. "I don't make a distinction." Not only are his performances of familiar repertoire revelatory, he is also understandably sought after as an advocate for new music, bringing an equal degree of intensity to his playing of J.S. Bach and Philip Glass.

The first part of the program interlaces selections from two of Ólafsson's highly lauded previous recordings: *Philip Glass: Piano Works* (2017) and *Debussy – Rameau* (2020). His interpretations of



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COMPOSERS AS IMPROVISERS

Ólafsson's ability to make composers of the past our contemporaries is allied to his sensitivity to the art of improvisation. Of Philip Glass, he notes that "listening to him play the Études feels a bit like getting a sneak peek into the composer's private workshop: while the music already exists on the printed page, one gets the sense that it is almost being improvised, that a rebirth is taking place as he plays." He similarly finds in the Fantasia in D minor an example of Mozart's "improvisatory brilliance ... its darkly mysterious atmosphere almost like stepping into a state of altered consciousness. The performer has to retain a sense of uncertainty, of traversing into the mist without knowing what comes next, no matter how often the work has been rehearsed or performed." To emphasize this aspect, he segues directly from a dominant chord to the unrelated and strikingly contrasting Rondo in D major. K. 485.

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OUR MUSICAL CONTEMPORARIES

Glass's Études are among this pianist's signatures. Glass himself has invited Ólafsson to tour with him in performances of these works, which the composer began producing in the early 1990s for the stated reason of improving his own technique.

Ólafsson sees a "sense of rebirth" as key to understanding the Études: "On the surface, they seem to be filled with repetitions, but the more one plays and thinks about them, the more their narratives seem to travel along in a spiral. We never hear the same music twice as long as time continues to move forward, even if the chord progressions look the same on the page ... Glass seems to be exploring the very essence of his ideas, whether in the urban qualities of the faster ones, with their constant interplay between man and machine, or in the solitary landscapes of the slower ones."

Images of landscapes run through Ólafsson's fascinating, synesthesia-inspired juxtapositions of Rameau and Debussy — from the rural nature idyll of the Baroque composer's birds to the snow and fairy-tale scenes Debussy depicted early in the 20th century. *The Arts and Hours* is the pianist's own transcription of material from Rameau's final opera *Les Boréades*, one of many works that had to wait until modern times to be discovered. It was an encounter with another of Rameau's then-obscure operas that inspired Debussy to extol his predecessor as capable of defeating space and time so that "Rameau seems to be contemporary."

This study in musical parallelisms is so sympathetic precisely because it mirrors Ólafsson's own sense of unending contemporaneity. Despite the vast differences in context between the two French composers, he notes, "both possessed a rare kind of relentless, intellectual independence" that made each a revolutionary. "Side by side, their keyboard works allow us to revel in the delightful paradoxes of great music: the wild progressiveness of Rameau is illuminated by Debussy's historically informed sense of detail and proportion — and vice versa."

“

Mozart spent these final years of his foreshortened life as a freelancer who faced frequent humiliation yet forged ahead, redefining the identity of life as a composer.

Ólafsson pursues a similar strategy on his new Mozart album. Here, though, the juxtapositions are with Mozart's actual historical contemporaries, from the familiar — his good friend Haydn, represented here by his proto-Romantic Sonata in B minor, and C.P.E. Bach, whose influence Mozart gratefully acknowledged — to all-but-forgotten works by 18th-century Italian composers. Though not directly connected to Mozart, the pieces

by Baldassare Galuppi and Domenico Cimarosa “belonged to the same ecosystem” of music in the century of Enlightenment, Ólafsson observes. Taken together, these four composers “represent not only different geographies, but the different aesthetic values that coexisted.”

As for Mozart himself, the focus is on piano music from his final decade in Vienna. Mozart spent these final years of his foreshortened life as a freelancer who faced frequent humiliation yet forged ahead, redefining the identity of life as a composer. The so-called “easy sonata” in C major suggests a curiously revealing bridge between these two periods of Mozart’s life. Its deceptive simplicity, as Ólafsson notes, conjures images of the Mozart myth of an “angelic prodigy” and seems to be out of place with the chronology of the difficult years at the end of the 1780s.

As a counterpart to this sonata’s “hint of nostalgia” for happier times of the past, according to Ólafsson, the Adagio in E-flat major from the G minor String Quintet “offers a moment of grace and consolation” amid the larger tragedy of the work — as well as another example of the pianist’s art of transcription.

Much as Debussy found sustenance in his rediscovery of Rameau, immersion in the technique but, most crucially, the spirit of the then-unfashionable J.S. Bach proved to be a tonic for Mozart in his final years. Ólafsson goes so far as to say that none of the Mozart works he chose for his new album “would have been conceivable without his engagement with Bach’s music” — including the Kleine Gigue, which he sees as “a high-spirited and superbly crafted one-and-a-half-minute tribute to the old master.”

—THOMAS MAY

Saturday, September 18, 2021 | 4:30pm

Zalk Theatre, Besant Hill School

Miranda Cuckson violin and viola

Ojai Dusk

Anthony CHEUNG

Character Studies

No. 1 *Dramatis Personae*

No. 2 [untitled]

Dai FUJIKURA

Prism Spectra

from **Partita No. 2 in D minor, BWV 1004**

Allemande

Courante

Sarabande

Gigue

J.S. BACH

Kaija SAARIAHO

Frises

Frise jaune ("Yellow Frieze")

Frise de fleurs ("Frieze of Flowers")

Pavage ("Paving")

Frise grise ("Grey Frieze")

This concert is made possible
by the generous support of
Hyon Chough and Maurice Singer

The residency of Miranda Cuckson
at the Ojai Music Festival
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Festival Box Office.

There is no break or late seating
during the concert.

ZALK THEATER, BESANT HILL SCHOOL
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Anthony CHEUNG (b. 1982)

Character Studies (2016)

Dai FUJIKURA (b. 1977)

Prism Spectra (2009)

J.S. BACH (1685–1750)

from *Partita No. 2 in D minor* (completed by 1720)

Kaija SAARIAHO (b. 1952)

Frises (2011)

String Spectra

You know it's an Ojai Festival program when the majority of the composers on the works list are living artists, very much active today. After performing music by Carlos Simon and Samuel Adams so far in this edition of the Festival, Miranda Cuckson returns for a solo concert featuring three composers with whom she has closely collaborated in her career. Cuckson has for years been a major influencer in the new music scene through her inspired commitment to a wide spectrum of contemporary artists. The program she has selected also showcases her versatility as both a violinist and a violist along with her work with live electronics.

Setting the stage is the 2016 work *Character Studies*, a diptych for solo violin by **Anthony Cheung** that reflects on the legacy of Sichuan Opera. Cheung, who burst on the scene as a prodigy composer and pianist with the San Francisco Youth Symphony, is the recipient of many prestigious commissions and has also been an important voice for new music as artistic director of the Talea Ensemble and as a writer and scholar. Cheung wrote the first of these *Character Studies* (*Dramatis Personae*) for Jennifer Koh, the second (untitled) for Yuki Numata Resnick.

With its "linear writing," Cheung explains, *Dramatis Personae* "introduces a revolving door of alternating personalities, impatiently waiting their turns to interject. The swiftly contrasting and unprepared shifts in character take inspiration from the 'bian lian' (face-changing) tradition in Sichuan Opera, in which an actor changes masks and characters so rapidly that it resembles a magic trick." The second study juxtaposes a quasi-improvisatory lyrical section with one of "broken arpeggios with interruptions, occasionally detouring back into the melodic character of the opening."

"I was curious to expand my range and palette as a string player," says Cuckson about her decision to take up viola about a decade ago. "I was especially intrigued by getting into that lower register, which had always appealed to me." *Prism Spectra* for viola and electronics was composed by **Dai Fujikura**, a native of Osaka who has engaged with both Japanese traditional music and European avant-garde idioms — Pierre Boulez became a prominent advocate.

Fujikura memorably describes a composer as "a wizard who aims to make an instrumentalist's dream come true."

“

Fujikura memorably describes a composer as "a wizard who aims to make an instrumentalist's dream come true."

Conceived as "a virtual string orchestra" to be controlled by the viola soloist, *Prism Spectra* includes semi-improvised live electronics that, according to the composer, are designed "to behave like fish in a tropical sea. Sometimes they swim through the piece in a shoal, sometimes they dart past like little rays of light coming in and out of shady coral." Cuckson explains that the work mixes real-time transformations of the sound she produces — and responds to — with sound files that she triggers. "It explodes the sound palette and the sound world in such an amazing way."

Always drawn to systematic concepts, **J.S. Bach** conceived his six works for solo violin (three sonatas and three partitas, of

CONTINUED ►►

STRING SPECTRA

which he made an autograph fair copy in 1720) as part of an encyclopedic collection to probe “what was possible within the framework of autonomous instrumental design, free of support by any kind of accompaniment,” writes Christoph Wolff in his new book, *Bach’s Musical Universe*. The Partita No. 2 in D minor culminates in one of Bach’s most revered achievements: a 257-measure chaconne that Brahms once extolled as “a whole world of the deepest thoughts and most powerful feelings.” It has also been decoded as an elaborate requiem for Bach’s first wife, Maria Barbara, who died tragically young in 1720.

But before we get there, the Partita offers four dance movements, the first two of which (Allemande and Courante) are connected without pause, exemplifying Bach’s characteristic fusion of lively rhythmic patterns — the sheer *physical* impulse is irresistible — with profound

content. The Sarabande foreshadows the expressive intensity of the Chaconne and, to release the tension, is followed by a deliriously animated gigue.

The immense Chaconne lasts longer than those four movements and is often programmed as a separate piece. In 2011, the Finnish composer **Kaija Saariaho** — whose new opera, *Innocence*, was just premiered over the summer at the Aix-en-Provence Festival — wrote *Frises* for solo violin and electronics as a contemporary counterpart to begin on the D with which the Chaconne concludes. Cuckson decided for this program to play *Frises* in lieu of the Chaconne.

Frises is cast in four parts (their titles inspired by an exhibit of the Symbolist Odilon Redon’s painted friezes), each exploring different modes of variation on an obsessive theme. *Frises* proceeds from the bell-sound-inspired first part (“Yellow

“

Frises is cast in four parts (their titles inspired by an exhibit of the Symbolist Odilon Redon’s painted friezes), each exploring different modes of variation on an obsessive theme.

Frieze”) and the repeating sequence of “Flower Frieze” to the asymmetrical “Paving” of the third part (“in the spirit of M.C. Escher”) and the “strange procession, solemn, fragile, but at the same time solved” of the passacaglia in the fourth part (“Grey Frieze”).

—THOMAS MAY

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Saturday, September 18, 2021 | 8:00pm

Libbey Bowl

Rhiannon Giddens and friends

Songs from the album *They're Calling Me Home*

This concert is made possible
by the generous support of
Cathryn and Tom Krause

The residency of Rhiannon Giddens
at the Ojai Music Festival
is made possible
by the generous support of
NancyBell Coe and Bill Burke

They're Calling Me Home album
is available at our
Festival Pop-Up Market
along with other albums
of Nonesuch Records.

Nostalgia for the Homecoming

"An extraordinary human being and musician," is how Yo-Yo Ma described Rhiannon Giddens when announcing last year that she had been selected to succeed him as artistic director of Silkroad, the visionary organization he founded in 1998. Ma praised her as an embodiment of the values on which Silkroad is based: "at once rooted in history and its many musics ... and an advocate for the contemporary voices that can move us to work together for a better world."

These values are given rich expression in the recent project that Giddens brings to Ojai this evening, together with her partner Francesco Turrisi. *They're Calling Me Home* is the name of the album that the duo recorded at the height of the COVID pandemic and released on the Nonesuch label this past April. The album's 12 songs present, on one level, a sequel to the first record the MacArthur "genius" Giddens made with Turrisi, 2019's *there is no Other*, which mingles her original songs with a focus on underrepresented stories of cross-cultural influence. *They're Calling Me Home* similarly makes room for songs that juxtapose Celtic and old-time Americana influences with such seemingly disparate material as a Monteverdi madrigal and an Italian lullaby.

But this new collection is inevitably stamped by the experience of lockdown — and the global tragedy to which it has been a necessary response. If sentimentality has robbed the word "nostalgia" of its power, *nostos* (νόστος), the ancient Greek word from which it derives, carries the real emotional weight contained in the concept of "coming home" — both the longing for it and its achievement — after a long, adventurous separation or from a state of exile, while at the same time being able to retain one's

individuality and identity. The image of homecoming has also become ritualistic and, with deep, poignant relevance to our collective pandemic experience, metaphorical for the ultimate "return" journey: the passage from life to whatever lies beyond.

“

The reunion between musicians and audiences that we celebrate this weekend is another aspect of coming home that enriches the meaning of Giddens's performance.

The reunion between musicians and audiences that we celebrate this weekend is another aspect of coming home that enriches the meaning of Giddens's performance. Their belief in the power and necessity of music — above all at a moment when they were kept apart from the feedback and energy of live concerts — was the catalyst for making this recording in the first place. With the spontaneity and passion of performing live, the duo recorded the album in just six days at a studio on a farm just outside Dublin. The couple have chosen Ireland as their home when not touring but were prevented during the pandemic from visiting with family in the United States and Italy, their respective countries of origin. "We put [the album] together in the room without preconceived notions," says Giddens. "For us, it's less about the piece and more about the sounds and emotional state we achieve."

—THOMAS MAY

INSTRUMENTATION

Musically, the use of a spare drone, without chords or harmonies, sets the tone for the entire *They're Calling Me Home* collection. The multi-instrumentalist Turrisi points out that the accordion creates a static bed over which the octave-violin flows. This emphasis on unexpected textures and combinations is a signature of the project. The instrumentation on the recording also includes frame drums, banjo, other traditional Celtic instruments, an overturned calabash, and contributions from the Congolese guitarist Niwel Tsumbu.



Sunday, September 19, 2021 | 8:00am

Libbey Bowl

Timo Andres piano

From the cycle *I Still Play*

Philip GLASS

Evening Song No. 2

Nico MUHLY

Move

Timo ANDRES

Wise Words

Steve REICH

For Bob

Louis ANDRIESEN

Rimsky or La Monte Young

Laurie ANDERSON

Song for Bob

Donnacha DENNEHY

Her Wits (About Him)

Brad MEHLDAU

L.A. Pastorale

John ADAMS

I Still Play

Samuel ADAMS

Impromptus

Gabriella SMITH

Imaginary Pancake

This concert is made possible
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The residency of Timo Andres
at the Ojai Music Festival
is made possible
by the generous support of
Shelley and Greg Smith

There is no break during the concert.

I Still Play album
is available at our
Festival Pop-Up Market
along with other
Nonesuch Records.

From the cycle *I Still Play* (2016)

Philip GLASS (b. 1937)
Evening Song No. 2

Nico MUHLY (b. 1981)
Move

Timo ANDRES (b. 1985)
Wise Words

Steve REICH (b. 1936)
For Bob

Louis ANDRIESEN (1939-2021)
Rimsky or La Monte Young

Laurie ANDERSON (b. 1947)
Song for Bob

Donnacha DENNEHY (b. 1970)
Her Wits (About Him)

Brad MEHLDAU (b. 1970)
L.A. Pastorale

John ADAMS (b. 1947)
I Still Play

Samuel ADAMS (b. 1985)
Impromptus (2015–17)

Gabriella SMITH (b. 1991)
Imaginary Pancake (2020)

Of Friendships and Memories: Timo Andres in Recital

It was at a pivotal moment in his formation as an artist that Timo Andres had his first encounter with the music of John Adams. Drafted by a fellow student violinist to accompany her in *Road Movies*, Andres says that accommodating the demands of Adams's score caused him to rethink his overall assumptions about how music works. For his part, Adams expresses admiration for his younger colleague's work as both composer and pianist.



Both Adams and Andres contributed to the cycle *I Still Play*, which was created as a tribute to Robert Hurwitz upon his retirement after 32 years as president of

the Nonesuch record label—a tenure that helped shape the contemporary music landscape, as is evident from the range of artists included in the cycle, each of whom has been recorded by Nonesuch.

"Bob knows what we're going to love next," observes Ojai Festival's Artistic and Executive Director Ara Guzelimian. Hurwitz is also an accomplished pianist who has long been in the habit of greeting the day with a morning session at the keyboard.

Adams therefore suggested the idea of honoring him by writing miniatures Hurwitz would be able to play himself; Adams's own contribution (recorded by Jeremy Denk) gave the cycle its name. The result simultaneously offers a delightfully diverse sampling of overlapping generations of composers at work today and a nod to the (pre-mass-media era) tradition of composing miniatures in the form of personal occasional pieces as a token of friendship.

So it's especially fitting that Andres launches this dawn program with a generous selection from *I Still Play* (nine of the 11 contributions comprising the cycle, in fact). First up in the order Andres has chosen is **Philip Glass's** wistfully meditative *Evening Song No. 2*, which embeds unpredictability within its calm tonality and palindromic symmetries. **Nico Muhly** plays with a musical stop-motion technique in *Move*, roping off the piano's low register until the final section.

Andres took the cue for his own contribution when he noticed that Hurwitz was working on Beethoven's Op. 90 Piano Sonata. Its "second theme is accompanied by a particularly awkward pattern of broken 10^{ths} in the left hand," he writes, providing the "harmonic and rhythmic motor" for his etude, *Wise Words*. Of **Steve Reich's** *For Bob*, he notes that "the insistent four-against-three rhythmic patterns, the rich, suspension-filled chords, and the common-tone

CONTINUED ►►

OF FRIENDSHIPS AND MEMORIES: TIMO ANDRES IN RECITAL

modulations, around which the music pivots in two-bar phrases,” along with the “super-compressed structure,” are all “unmistakably Reich.”

Louis Andriessen's riddle-me-this title *Rimsky* or *La Monte Young* posits more than an either/or proposition with “quirky, acerbic wit,” writes Andres, while **Laurie Anderson's** *Song for Bob* is formed of “short musical modules, separated by lengthy pauses, [that] disappear into near silence,” giving the rhetorical effect ... of somebody trying to express the same idea in slightly different words.”

The Irish composer **Donnacha Dennehy** describes *Her Wits (About Him)* as “a twinkling paean to detail” and went on to use it as the skeleton for a longer percussion quartet titled *Broken Unison*.

Brad Mehldau's *L.A. Pastorale* offers an oasis “amidst the urban facades, the brash advertisements that promise impossible salvation, and the ceaseless flow of humans.”

John Adams's *I Still Play* marries the tradition of theme and variations—the theme in a sarabande-like triple meter—with surprisingly juxtaposed dance types. The impetus, according to Adams, was Hurwitz's abiding love for J.S. Bach's *Goldberg Variations*.

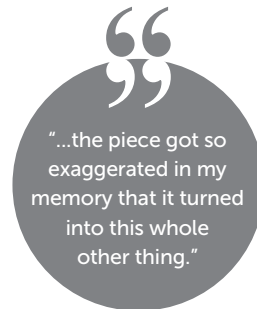
Another perspective on the European musical past, seen through contemporary

American eyes, can be heard in **Samuel Adams's** *Impromptus*, originally written for Emanuel Ax as bridges to be played between Franz Schubert's Four Impromptus, which he fondly recalled playing as a young piano student. “The music I created aims to assume a similar posture,” comments Adams. “Each impromptu is carefully constructed but rooted in a simple impulse.” The second one, for example, mixes “material lifted from American folk music” with Schubert's late Sonata in B-flat major.

Andres had been scheduled to make his Carnegie Hall recital debut around the release of his *I Still Play* recording for Nonesuch in the spring of 2020. For reasons that require no explanation, it had to be canceled, but instead Andres created something of an internet sensation by releasing videos of the intended program online from his home in Brooklyn. “Not only homespun, [the videos] are also homey,” observed Joshua Barone in *The New York Times*. “Mr. Andres is dressed casually, against a backdrop of art that includes a drawing by Buckminster Fuller, and sitting at the Bösendorfer piano he inherited from his teacher Eleanor Hancock.”

Another of these pandemic videos presented the world premiere of **Gabriella Smith's** thrilling *Imaginary Pancake*, which was commissioned for the original Carnegie Hall recital—a delectable

occasion, as Andres notes, of having the situation flipped and being the performer rather than composer who introduces a new work.



Smith recalls feeling “intimidated” by the prospect of writing her first major piece for solo piano—a feeling she confronted “by thinking of my most memorable piano experiences. One of them was during the same summer program when I started writing music. I remember there was this young boy of 9, a few years older, who played a piece in which he reached out to both extremes of the piano and started singing. He had to flatten himself out to reach the keys.” Looking back 20 years later, she realized the piece in question, which she had imagined was by Beethoven, “likely didn't exist. So I think what happened is that the piece got so exaggerated in my memory that it turned into this whole other thing. So I wrote a piece that was lots of variations on this other thing that my memory had transformed it into.”

—THOMAS MAY

A black and white photograph of a young girl with her eyes closed, playing a violin. She is wearing a light-colored sleeveless top. The violin and bow are in the foreground, partially obscuring her face.

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Sunday, September 19, 2021 | 11:00am
Libbey Bowl

LA Philharmonic New Music Group

Gabriela ORTIZ

Río de las Mariposas

Emily Levin and Julie Smith Phillips *harp*
Abby Savell *steelpan*

inti figgis-vizueta

To give you form and breath

Joseph Pereira, Eduardo Meneses and Amy Ksandr *percussion*

John ADAMS

Hallelujah Junction

Joanne Pearce Martin and Vicki Ray *piano*

BREAK (10 minutes)

Esa-Pekka SALONEN

Objets Trouvés

First concert performance
Teng Li *viola*

Dylan MATTINGLY

Sunt Lacrimae Rerum

World Premiere
A co-commission of the Los Angeles Philharmonic and the Ojai Music Festival
Emily Levin and Julie Smith Phillips *harp*
Joanne Pearce Martin and Vicki Ray *de-tuned piano*

This concert is made possible
by the generous support of
Nancy and Barry Sanders

Special thanks to the
Pacific Harmony Foundation
for its generous support of the
Dylan Mattingly commission

Gabriela ORTIZ (b. 1964)
Río de las Mariposas (1995)

inti figgis-vizueta (b. 1993)
To give you form and breath (2019)

John ADAMS (b. 1947)
Hallelujah Junction (1998)

Esa-Pekka SALONEN (b. 1958)
Objets Trouvés (2020)

Dylan MATTINGLY (b. 1991)
Sunt Lacrimae Rerum ("these are the tears of things") (2021)

Music of Place and Time

Place-names are far, far more than mere locations on a map. Marcel Proust drew, at wondrous depth, on the implications of both places and names to be unraveled in toponyms — those magical inducements, his self-named narrator remarks, for "increasing the arbitrary delights of my imagination." This morning's program begins with a musical example of this process. **Gabriela Ortiz** recalls visiting the town of Tlacotalpan (now a UNESCO World Heritage Site) in the Mexican state of Veracruz while she was a young child. She accompanied her parents, whose research into the indigenous folk music entailed taking a boat trip down the Papaloapan River — a Nahuatl name that means "river of the butterflies."

“

"Think about the way Gabriel García Márquez describes Macondo in *One Hundred Years of Solitude*," explains Ortiz, referring to the mythical town where the novel is set. "I think of this magical place, where each house is painted in vibrant colors, as the Mexican Macondo, where it seems that time has come to a stop."

"Think about the way Gabriel García Márquez describes Macondo in *One Hundred Years of Solitude*," explains Ortiz, referring to the mythical town where the novel is set. "I think of this magical place, where each house is painted in vibrant colors, as the Mexican Macondo, where it seems that time has come to a stop."

Río de las Mariposas ("River of the Butterflies") is an early work from 1995 that channels these childhood memories into a haunting soundscape for two harps and steelpan — a curious combination of the stringed instrument closely associated with the music of Veracruz with the Caribbean steel band sonority that captivated Ortiz when she explored it in a project during her student years in London. The result is a work that, according to Ortiz, "talks about my childhood and about who I am now in a very direct way."

Music's ability to reflect and refract issues of identity is a central concern for **inti figgis-vizueta**, described as "a queer Andinx experimental composer" by National Sawdust, which chose her as one of three winners of its 2019 Hildegard Competition for emerging trans, female, and non-binary composers. "Remember your birth, how your mother struggled/ to give you form and breath. You are

evidence of/her life, and her mother's, and hers," writes Joy Harjo, whose poetry relating creation stories to indigenous identity inspired *To give you form and breath* for a mobile percussion trio (playing instruments of wood, flower pots, resonating and non-resonating metal, and glass bottles).

figgis-vizueta writes that "much of native belief and collective knowledge stem from oral traditions and the lens they provide is core to our understanding of the world and the spirits that live with us." The piece "seeks to channel portions of that understanding through 'ground' objects and manipulations of rhythm as manipulations of time."

When **John Adams** encountered a truck stop named Hallelujah Junction on the California-Nevada border in the High Sierras, he knew this was "a good title needing a piece." This he supplied with his two-piano work of the same name from 1998. Adams became so enamored of the peculiar tone of Americana the name conjured that he used it once again as the title for his marvelously engaging memoirs published in 2008.

The two-piano medium holds special appeal for Adams because of its potential for "planned resonance, as if the sonorities

CONTINUED ►►

SUNT LACRIMAE RERUM

The title comes from one of the most moving passages in Virgil's epic of the founding of Rome, *The Aeneid*. Like Ulysses, the hero Aeneas has been wandering with his crew after the war, but in search of a new settlement, for their homeland in Troy was destroyed by the victorious Greeks. Aeneas realizes how the story of the Trojans has already become legend, part of the pattern of history, and he proclaims (in Mattingly's translation): "These are the tears of things, the stuff of life touches my soul. / Release your fear — our story carries some salvation."

CONTINUED FROM PREVIOUS PAGE

MUSIC OF PLACE AND TIME

were being processed by a delay circuit." As the pulse shifts unpredictably, both instruments are used to generate acoustical ambiguity and a kind of "giddy uncertainty as the music pings back and forth in bright clusters" (Adams). In still another musical example of the Proustian expansion-via-imagination of the associations contained within a place-name, the ancient Hebrew word "Hallelujah," minus the first syllable, supplies the rhythmic impulse for the first part and is finally revealed in its full, four-syllable glory at the climax, joined with the trochaic "Junction" to convey an ecstasy of "full-tilt boogie."

During last year's moratorium on live performances, **Esa-Pekka Salonen** contributed a series of 10 short "lockdown commissions" for the British violist Lawrence Power, who had himself filmed performing each piece in and atop iconic venues in the UK — including Queen's Hall in Edinburgh for *Objets Trouvés* ("Found Objects"). Salonen has written a grimly virtuosic part for solo viola, which seems at times chained to the relentless drone against which it plays, generating a tension and desire for release that works splendidly as musical metaphor. Since the pieces were premiered online — Power's rendition can still be seen on YouTube — this marks the first live concert performance.

Among the most-anticipated premieres this summer by our "Ojai Six" composers, *Sunt Lacrimae Rerum* — a co-commission of the Ojai Festival with the Los Angeles Philharmonic — developed in response to a very specific feeling of place: the San Francisco Bay Area on September 9, 2020, when the sun refused to emerge. "The sky hummed with a dark orange glow, the only vestige of our star hidden by wildfire smoke high in the air," as **Dylan Mattingly** describes it in his eloquent composer's note.

Coupled with the pandemic, which by then had gripped the globe for months, the experience was apocalyptic, but at the same time the music it inspired was "ecstatic — music for dancing, the barbaric yawp, a scream of joy.... In the moment this piece began to erupt from me under the orange sky, it became suddenly, epiphanically clear that the music which I needed to exist was not an accounting

“

“...an offering of the life we're looking for, a transfiguration, the other side.”

of the suffering of this year — we have each of us lived it, and know to some degree its communal trauma — but rather an offering of the life we’re looking for, a transfiguration, the other side.”

Mattingly traveled in his imagination to the classical and mythic past, intuiting a powerful analogy with the passage Virgil crystallizes in his great epic, *The Aeneid*, when his hero Aeneas realizes the moment and meaning of all the suffering he and his people have endured (see sidebar). Mattingly is driven by the power of music to create experiences he describes as “aspirational” — that allow us to feel in a way different from what we are accustomed to feeling and to imagine a future beyond our own subjectivity.

“I want to write music that that can allow us to feel the things that we love the most,” Mattingly explains. The trick is how

to make this sound new — how to refresh major chords, for example, which we’ve heard so often that to experience them as new is almost impossible. One way is to write music “with notes the listeners have never heard before.” So while the harps are tuned normally, the score requires the two pianos to be microtonally detuned according to detailed specifications for every key, thus effecting a sense of defamiliarization.

“

“These are not tears of sorrow — or at least not sorrow alone. These are the tears of everything, of the everythingness present in each moment, the superabundance of life’s experience,…”

Sunt Lacrimae Rerum — which Mattingly dedicates to his mentor John Adams — shimmers, sparkles, and resonates with gestures that are recognizable yet paradoxically foreign, alien, like artifacts from which the debris of time is being brushed away: “These are not tears of sorrow — or at least not sorrow alone. These are the tears of everything, of the everythingness present in each moment, the superabundance of life’s experience, an understanding which we fear overwhelming us should we turn towards it too often ... of each thought and feeling in the endlessly interlocking ecosystem of human experience.”

—THOMAS MAY

Sunday, September 19, 2021 | 5:30pm

Libbey Bowl

Víkingur Ólafsson piano | Rhiannon Giddens vocals
Los Angeles Chamber Orchestra (LACO) | John Adams conductor

Carlos SIMON

Fate Now Conquers

Wolfgang Amadeus MOZART

Piano Concerto in C minor, K. 491

Allegro
Larghetto
Allegretto

Víkingur Ólafsson *piano*

BREAK (10 minutes)

John ADAMS

Am I in Your Light? from *Doctor Atomic*
Consuelo's Dream from *I Was Looking at the Ceiling
and Then I Saw the Sky*

Rhiannon Giddens *vocalist*

Gabriela ORTIZ

La calaca

World Premiere of revised version

LACO at Ojai Music Festival
is made possible by
a generous contribution from
Terri and Jerry Kohl

The residency of John Adams
as Music Director is made possible
by the generous support of the
**Lenore S. and Bernard A. Greenberg
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John ADAMS *Am I in Your Light* from *Doctor Atomic*

Am I in your light?

No, go on reading
(the hackneyed light of evening quarrelling with the bulbs;
the book's bent rectangle solid on your knees)
only my fingers in your hair, only, my eyes
splitting the skull to tickle your brain with love
in a slow caress blurring the mind,
kissing your mouth awake
opening the body's mouth stopping the words.
This light is thick with birds, and
evening warns us beautifully of death.
Slowly I bend over you, slowly your breath
runs rhythms through my blood
as if I said

I love you
and you should raise your head.
listening, speaking into the covert night
: Did someone say something?
Love, am I in your light?

Am I?

See how love alters the living face
go spin the immortal coin through time
watch the thing flip through space
tick tick

From *Three Sides of a Coin* by Muriel Rukeyser

John ADAMS *Consuelo's Dream*

CONSUELO

Refrain

I heard the Knocking at the door
I thought it might be the soldiers But oh!
My Love!
It was you forever
Coming back for more!

Night stars danced around our fears
The sirens never made a sound
And jasmine bloomed and perfumed the air
And peaches and cherries covered the ground

The baby lay sleeping and safe on the grass
And neighbors came by just to see
And my son was whispering (the names of) the things that you pass on your
way to a school where the teachers speak Spanish like me

And you *mi amor!* You gave me your lips
And you held me so close in the dark
That all of the violence fell into eclipse
And wasteland became like a wonderful park

And the earth began to rumble and roar and
buildings began to crumble and fall
And there was no house and (there was) no highway anymore
But you came to me suddenly serious and tall

And we stayed together forever and ever And the enemies left us alone
[And peaceful we lived on the banks of a river
More lovely than any the world's ever known

And you my beloved became A Rich Man
And I became as fat as my mother
And our baby became a beautiful woman
who adored and defended her very big brother]*

Refrain

I heard the Knocking at the door I thought it might be the soldiers But oh! My Love!

It was you forever
Coming back for more!

From John Adams' *I Was Looking at the Ceiling and Then I Saw the Sky*
Text by June Jordan

Carlos SIMON (b. 1986)
Fate Now Conquers (2020)

Wolfgang Amadeus MOZART (1756–91)
Piano Concerto in C minor, K. 491 (1786)

John ADAMS (b. 1947)
Am I in Your Light? from *Doctor Atomic* (2005)
Consuelo's Dream from *I Was Looking at the Ceiling and Then I Saw the Sky* (1995)

Gabriela ORTIZ (b. 1964)
La calaca ("The Skeleton") (2012; 2021)

The Cycle of Creativity

Ojai has always seemed more suited to beginnings than finales: the sense of the "last word," of a definitive closure, is alien to a festival that has always been much more about encouraging new discoveries. True to form, this closing concert of the 75th anniversary season avoids grand conclusions about the state of new music, historical trends, or the dialectic of tradition.

As both curator and conductor, John Adams reaffirms a vision of Ojai as a place that celebrates the unpredictable, the epiphanic, the moment shot through with unexpected insight. The young composer **Carlos Simon** — who is just starting a three-year term as composer-in-residence at the Kennedy Center — offers an inspiring example of how the young generation is shedding welcome new light on classical tradition from perspectives that have been marginalized by that very tradition. Adams recalls being impressed by Simon's music at a workshop with the Philadelphia Orchestra. The piece in question was *Fate Now Conquers*, which received its digital premiere last October. Its title comes from an entry in one of Beethoven's notebooks dated 1815. The entry quotes a passage from Book 22 of the *Iliad*: "*But Fate now conquers; I am hers; and yet not she shall share/In my renown; that life is left to every noble spirit/And that some great deed shall beget that all lives shall inherit.*"

This suggests an enigmatic gloss on the familiar image of Beethoven as defiant rebel, intent on seizing fate "by the throat." By 1815, having composed eight of his nine symphonies, the German composer was entering into an especially difficult personal period that would have ramifications for his late style. For Simon, the image of Beethoven struggling with his demons and obstacles conjured musical ideas to suggest "the unpredictable ways of fate: jolting stabs along with frenzied arpeggios in the strings that morph into an ambiguous cloud of free-flowing running passages depicting the uncertainty of life that hovers over us."



Along with the notebook quote from the *Iliad* — a work that long fascinated Beethoven and played a role in his concept of the *Eroica* Symphony — Simon incorporates references to the harmonic progression of the second movement

from the Symphony No. 7. He recalls being overwhelmed by this music when he first heard it on a CD his grandmother bought him. "I'm pretty sure Beethoven would have never imagined that a Black man in a different country would be using his music as an inspiration centuries later," he adds.

Facing up to the imposing figures of the past, figuring out what might come next, is precisely what Beethoven himself had to do. "We'll never be able to do anything like that!" he allegedly remarked in despair upon hearing **Mozart's** C minor Concerto, to which his own Piano Concerto No. 3 (in the same key) offers an elaborate response.

Mozart premiered K. 491 — one of only two piano concertos he wrote in minor keys — a little over a month before *Le nozze di Figaro* opened in Vienna and became a hit. Nocturnal in spirit — where Beethoven will emphasize the tempestuous character of C minor — Mozart's long opening movement evokes a relentless but quieter desperation. His matchless theatrical instinct pervades everything: The soloist enters, for example, by gently stealing on the scene with an entirely new theme. Shadows of the first movement return even amid the disarming simplicity of the Larghetto, while the theme-and-variations finale remains

true to the tragic spirit, refusing a final, consolatory shift to the major (as happens in the D minor Concerto).

While it faced considerable resistance at first, *Nixon in China* (first staged in 1987, when its composer was 40) is now recognized as a milestone that helped spark a renaissance in American opera.

John Adams has dramatized a wide spectrum of topics in his stage works — from the period of the California Gold Rush in *Girls of the Golden West* (2017) to his upcoming adaptation of Shakespeare's *Antony and Cleopatra*, to mention just his two most recent operas.

Both selections included on this program likewise underscore the remarkable range of Adams's musical-dramatic sensibility. Both also show his instinct for locating a timeless, mythic, archetypal resonance while at the same time depicting characters who come to life as complex individuals in familiar American settings. *Doctor Atomic*, which was premiered by San Francisco Opera in 2005, is framed by the historical events around the first atomic bomb test in the New Mexican desert in the summer of 1945. Its chief

protagonist is the physicist J. Robert Oppenheimer, whose supervision of the successful test ushers in a new age that must come to terms with the potential for global self-destruction.

Kitty, Oppenheimer's wife, is introduced with the first-act aria *Am I in Your Light?* The female characters in *Doctor Atomic* are kept away from the test site but express anxieties of their own in the domestic settings in which they appear. For his collage-libretto of found texts, Adams's longtime director and collaborator Peter Sellars chose the mystical-modern poetry of Muriel Rukeyser to evoke Kitty's personality. Here, Kitty introduces a reflective lyricism that counters the literally toxic male energy pressing on toward countdown.

Not nearly as well known is Adams's experimental venture from 1995, *I Was Looking at the Ceiling and Then I Saw the Sky*, a "songplay" staged with sets by Gronk and other LA graffiti artists that takes place against the backdrop of the 1994 Northridge earthquake. In retrospect, the libretto by the African-American poet and essayist June Jordan (1936–2002)

introduced the theme of contemporary political and social justice struggles that would become a key thread in Adams's later pair of oratorios, *El Niño* (2000) and *The Gospel According to the Other Mary* (2012).

The 18-year-old, pregnant Consuelo, an undocumented refugee from El Salvador, is part of an ensemble of seven young characters who are all affected by the earthquake. *Consuelo's Dream*, another example of Adams's not-often-acknowledged lyrical gift, voices the traumatized young Latina's longing for a peaceful life with her children and partner (who is on the run from the police).

“

“One of the most talented composers in the world: not only in Mexico, not only in our continent — in the world.”

CONTINUED ►►

THE CYCLE OF CREATIVITY

“One of the most talented composers in the world: not only in Mexico, not only in our continent — in the world,” is how Gustavo Dudamel characterized **Gabriela Ortiz** when introducing her 2019 choral-orchestral work *Yanga*. (Like Simon’s *Fate Now Conquers*, *Yanga* was commissioned to complement a Beethoven symphony performance — in this case, the Ninth). Along with her LA Philharmonic commissions — she first wrote for the orchestra when Esa-Pekka Salonen was music director — Ortiz received a career-defining assignment from another California-based ensemble, the Kronos Quartet, which is the point of origin for the new version of *La calaca* we hear in its world premiere on this program. It initially appeared as the fourth and final movement of the string quartet *Altar de Muertos*, commissioned by Kronos in 1997.

“I suggested the idea for a quartet on the Day of the Dead, because I was reflecting a lot about the meaning of

death in Mexican culture, from the past to the present,” recalls Ortiz. “For the pre-Hispanic cultures, the ancient cultures in Mexico, the concept of death was not static but cyclical. That was especially meaningful for me since I was pregnant then and so was giving life while writing this piece.”

La calaca juxtaposes different types of string playing in tantalizing ways, braiding together references to folklore and folk music — Ortiz found enormous inspiration in her decision to become a composer from the music of Bartók — with experimental techniques. In 2012, Ortiz revised the original quartet setting for string orchestra, and in this version she has expanded it still further — adding a longer coda — for the performance we hear premiered on this program, thus continuing another cycle of her own artistic practice.

—THOMAS MAY



THANK YOU OJAI FESTIVAL WOMEN'S COMMITTEE!

The Ojai Festival Women's Committee works year-round to provide financial and volunteer support for the Ojai Music Festival and its BRAVO education and community programs, and to be the Festival's goodwill ambassadors in the community.

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Ensemble Profiles

OJAI FESTIVAL ORCHESTRA

The 2021 Ojai Festival Orchestra is drawn from freelance artists and ensembles from Southern California and from around the U.S. We are pleased to welcome this incredibly talented group of musicians, especially when so many in this community are experiencing significant professional disruption caused by the COVID pandemic. During our 75th anniversary season we celebrate musicians and ensembles who have created the vibrant musical life of Southern California and beyond.

OJAI FESTIVAL ORCHESTRA

violin I	oboe
ALEXI KENNEY <i>concert master</i>	BEN BROGADIR
GALLIA KASTNER	clarinet
CHELSEA SHARPE	SERGIO COELHO
violin II	STEFANI FELDMAN
BENJAMIN HOFFMAN	bassoon
ADAM MILSTEIN	JORDAN FARBER
CHIAI TAJIMA	horn
viola	ELIZABETH UPTON
RACHYL MARTINEZ	trumpet
NAO KUBOTA	NICOLAS BEJARANO
CASSIE DRAKE	ISAZA
cello	percussion
MICHAEL KAUFMAN	DUSTIN DONAHUE
CLARE BRADFORD	SIDNEY HOPSON
BEN SOLOMONOW	piano
bass	VICKI RAY
KATHRYN SCHULMEISTER	
MARLON MARTINEZ	
MATT KLINE	
harp	
JULIE SMITH PHILLIPS	
flute	
ALEXANDER (SASHA) ISHOV	
MARLEY EDER	

Photo by David Goddard



ATTACCA QUARTET

AMY SCHROEDER *violin*
DOMENIC SALERNI *violin*
NATHAN SCHRAM *viola*
ANDREW YEE *cello*

Grammy award-winning Attacca Quartet, as described by *The Nation*, “lives in the present aesthetically, without rejecting the virtues of the musical past,” and it is this dexterity to glide from the music of the 18th through to the 21st century that places them as one of the most versatile and outstanding ensembles of the moment—a quartet for modern times.

Touring extensively in the United States, recent and upcoming highlights include Carnegie Hall Neighborhood Concerts; New York Philharmonic’s Nightcap series; Lincoln Center’s White Lights Festival and Miller Theatre, both with Caroline Shaw; Phillips Collection; Chamber Music Austin; Isabella Stewart Gardner Museum in Boston; and Trinity Church at Wall Street, where they will perform the complete cycle of the Beethoven String Quartets. Attacca Quartet has also served as Juilliard’s Graduate Resident String Quartet, the Quartet in

Residence at the Metropolitan Museum of Art, and the Ensemble in Residence at the School of Music at Texas State University. Outside of the U.S., recent performances include Gothenburg Konserthuset, MITO Settembre Festival in Italy, and their debut in London at Kings Place and in Oslo at the Vertravo Haydn Festival. Following their recent tour in Central and South America, they will return to Europe for a tour of 10 concerts around Sweden as well as taking part in the Prague String Festival and September Me Festival in the Netherlands.

Passionate advocates of contemporary repertoire, their latest recording, *Orange*, features string quartet works by Pulitzer Prize-winning composer Caroline Shaw. Greatly received by the critics, Attacca Quartet won the 2020 Grammy award in the category Best Chamber Music/Small Ensemble Performance in recognition for their work on this album. Previous recordings include three critically acclaimed albums with Azica Records, including a disc of Michael Ippolito’s string quartets, and the complete works for string quartet by John Adams.

Ensemble Profiles

THE LOS ANGELES PHILHARMONIC NEW MUSIC GROUP

The Los Angeles Philharmonic New Music Group was launched in 1981 under composer-in-residence and Philharmonic percussionist William Kraft, as one of several contemporary music projects envisioned and organized by the Philharmonic's Managing Director at the time, Ernest Fleischmann. Praised for its imaginative programming and expert and enthusiastic performances, the New Music Group is recognized as one of the leading performing groups of its kind in the country.

Kraft headed the ensemble from 1981-85 and was followed by two other leading American composers: John Harbison

(New Music Advisor and later Composer-in-Residence from 1985-88) and Steven Stucky (Composer-in-Residence and later the Philharmonic's Consulting Composer for New Music). The ensemble's annual Green Umbrella series at Walt Disney Concert Hall is currently guided by John and Samantha Williams Creative Chair John Adams. The upcoming 2021-22 season has concerts guest curated by flutist/composer Nathalie Joachim and composer/media artist Pamela Z, violinist Pekka Kuusisto, and composer Ellen Reid, composer inti figgis-vizueta and cellist Jay Campbell, and the inventive *Noon to Midnight* extended event, with music of Louis Andriessen, curated and conducted by John Adams.

THE LOS ANGELES PHILHARMONIC NEW MUSIC GROUP

viola
TENG LI

percussion
JOSEPH PEREIRA
AMY KSANDR*
EDUARDO MENESES*
ABBY SAVELL*

piano
JOANNE PEARCE MARTIN
VICKI RAY*

harp
EMILY LEVIN*
JULIE SMITH PHILLIPS*

*guest artist

Ensemble Profiles



Photo by Jamie Pham

LOS ANGELES CHAMBER ORCHESTRA

Los Angeles Chamber Orchestra (LACO), led by Music Director Jaime Martin, ranks among the world's top musical ensembles. Beloved by audiences and praised by critics, LACO is a preeminent interpreter of historical masterworks and, with eight ASCAP Awards for Adventurous Programming, a champion of contemporary composers.

Headquartered in the heart of the country's cultural capital, LACO has been proclaimed "America's finest chamber orchestra" (*Public Radio International*), "LA's most unintimidating chamber music experience" (*Los Angeles magazine*), "resplendent" (*Los Angeles Times*), and "one of the world's great chamber orchestras" (*KUSC Classical FM*). Mr. Martin, who builds upon LACO's rich legacy, began his tenure as music director in 2019. In concert reviews, the *Los Angeles Times* hails his "infectious music making," noting "the musicians seem to be having a blast. The audience is invited to the party." Overseas, he has been praised as "a visionary conductor, discerning and

meticulous" (*Platea Magazine*), and London's *The Telegraph* said, "his infectious enjoyment of the music communicated to the orchestra and audience alike."

The orchestra has made 32 recordings, most recently a 2019 BIS Records release of works for violin and chamber orchestra that features Concertmaster Margaret Batjer and the world premiere recording of Pierre Jalbert's Violin Concerto (a LACO co-commission). In 2020, due to the global pandemic, LACO pivoted from presenting live performances to producing the groundbreaking *Close Quarters* interdisciplinary digital series melding musical and visual arts, which has garnered more than 1.6 million views across social media platforms since its debut in November 2020. The "digitally native" programs, created specifically for streaming and applauded as "musically and artistically compelling" (*Los Angeles Times*) have "redefined how classical music can be presented in the 21st century" (*Cultural Attaché*). LACO, with offices in downtown Los Angeles, has toured Europe, South America, and Japan, and performed across North America. www.laco.org

LOS ANGELES CHAMBER ORCHESTRA

violin I	oboe
MARGARET BATJER <i>concert master</i>	CLAIRE BRAZEAU <i>principal</i>
TEREZA STANISLAV <i>assistant concert master</i>	DIANA MORGAN
JACQUELINE BRAND	clarinet
JENNIFER MUNDAY	JOSHUA RANZ <i>principal</i>
JULIE GIGANTE	CHRIS STOUTENBOROUGH
MAIA JASPER WHITEY	
violin II	bassoon
SARAH THORNBLADE <i>acting principal</i>	KENNETH MUNDAY <i>principal</i>
JASON ISSOKSON <i>acting associate principal</i>	DAMIAN MONTANO
CARRIE KENNEDY	horn
JOEL PARGMAN	TEAG REAVES <i>acting principal</i>
AMY HERSHBERGER	ALLEN FOGLE
viola	trumpet
ERIK RYNEARSON <i>principal</i>	DAVID WASHBURN <i>principal</i>
VICTORIA MISKOLCZY <i>associate principal</i>	ERICK JOVEL
ROBERT BROPHY	
cello	harp
ANDREW SHULMAN <i>principal</i>	JOANN TUROVSKY <i>principal</i>
ARMEN KSAJIKIAN <i>associate principal</i>	timpani
	WADE CULBREATH <i>principal</i>
bass	librarian
DAVID GROSSMAN <i>principal</i>	SERGE LIBEROVSKY
SAMUEL ZAGNIT <i>acting associate principal</i>	personnel manager
	RYAN SWEENEY
flute	
BEN SMOLEN <i>acting principal</i>	
DIANA MORGAN	



LACO at Ojai Music Festival is made possible by a generous contribution from Terri and Jerry Kohl.

Artist Profiles



Photo by Michael Wilson

TIMO ANDRES

piano

Timo Andres is a composer and pianist who grew up in rural Connecticut and lives in Brooklyn, NY. A Nonesuch Records artist, his album of orchestral works, *Home Stretch*, has been hailed for its “playful intelligence and individuality” (*The Guardian*). Of his 2010 debut album for two pianos, *Shy and Mighty* (performed by himself and duo partner David Kaplan), Alex Ross wrote in the *New Yorker* that “it achieves an unhurried grandeur that has rarely been felt in American music since John Adams came on the scene ... more mighty than shy, [Mr. Andres] sounds like himself.”

Notable works include *Everything Happens So Much* for the Boston Symphony with Andris Nelsons; *Strong Language*, a string quartet for the Takács Quartet, commissioned by Carnegie Hall and the Shriver Hall Concert Series; *Steady Hand*,

a two-piano concerto commissioned by the Britten Sinfonia and premiered at the Barbican with Andres and pianist Kaplan; and *The Blind Banister*, a piano concerto for Jonathan Biss, which was a 2016 Pulitzer Prize finalist.

As a pianist, Timo Andres has appeared with the Los Angeles Philharmonic, North Carolina Symphony, the Britten Sinfonia, the Albany Symphony, New World Symphony, and in many collaborations with Andrew Cyr and Metropolis Ensemble. He has performed solo recitals for Lincoln Center, Wigmore Hall, San Francisco Performances, the Phillips Collection, and (le) Poisson Rouge. Among others, Mr. Andres has collaborated with Ted Hearne, Becca Stevens, Jeffrey Kahane, Gabriel Kahane, Brad Mehldau, Nadia Sirota, the Kronos Quartet, the LA Dance Project, John Adams, and Philip Glass, with whom he has performed the complete Glass Etudes around the world, and who selected Mr. Andres as the recipient of the City of Toronto Glenn Gould Protégé Prize in 2016.

Recent projects include a new work for the Calder Quartet through the Los Angeles Philharmonic, premiered at Noon to Midnight; a major choral-orchestral work for the Orchester Cottbus Staatstheater, *Land Mass*; orchestrations for Sufjan Stevens and New York City Ballet for Justin Peck’s

Principia; and dates at the Elbphilharmonie Hamburg, the Neue Galerie, and the Big Ears Festival with vocalist Theo Bleckmann. In November 2019, Mr. Andres curated (and performed in) American Perspective, a concert with the Cincinnati Symphony, André de Ridder, Dance Heginbotham, and cellist Inbal Segev, playing his concerto, *Upstate Obscura*.

Timo Andres earned both his bachelor’s and master’s degrees from the Yale School of Music. He is a Yamaha/Bösendorfer Artist and in 2018 joined the composition faculty at Mannes School of Music.

Artist Profiles

Photo by J Henry Fair



MIRANDA CUCKSON

violin, viola

Known as a “visionary and tremendously talented artist” (*Sequenza21*), **Miranda Cuckson** delights listeners internationally as soloist and collaborator in a wide range of music, from older eras to the most current creations. She has in recent years become one of the most acclaimed and passionately committed performers of contemporary music, playing innumerable concerts and premieres of new works and moving new creations more into the center of musical life.

Venues and festivals have included the Berlin Philharmonie, Suntory Hall, Casa da Musica Porto, and Teatro Colón, the Guggenheim and Cleveland Museums, Art Institute of Chicago, Strathmore, St. Paul Chamber Orchestra’s Liquid Music series, and the Bard, Marlboro, Portland, Music Mountain, West Cork (Ireland), SinusTon (Germany), and LeGuessWho and Soundsofmusic (Netherlands) festivals. Ms. Cuckson made her Carnegie Hall debut playing Piston’s Violin Concerto No. 1 with the American Symphony Orchestra, and recently premiered new violin concertos written for her by Georg Friedrich Haas in Tokyo, Stuttgart, and Porto, and by Marcela Rodriguez in Mexico City. Her upcoming solo performances include the Wien Modern, Time Spans, and Grafenegg festivals, at the latter playing the Haas Concerto. She is a

member of the interdisciplinary collective AMOC, which has been named Music Director for the Ojai Music Festival in 2022.

In addition to working with many of today’s emerging artists, Ms. Cuckson has worked with celebrated composers including Dutilleux, Carter, Adès, Sciarrino, Boulez, Crumb, Iyer, Saariaho, Davidovsky, Ran, and Murail. Composers who have written pieces for her include Jason Eckardt, Reiko Fütting, Michael Hersch, George Lewis, Wang Lu, Katharina Rosenberger, Jeffrey Mumford, Aida Shirazi, Steve Lehman, and Harold Meltzer (Library of Congress commission).

Her acclaimed discography includes the Ligeti, Korngold, and Ponce violin concertos; albums of music of American composers Finney, Shapey, Martino, Sessions, Carter, Glass, Hersch, Mumford, and Weesner; her ECM Records album of Bartók, Schnittke, and Lutoslawski; *Melting the Darkness*, an album of microtonal and electronics pieces by Xenakis, Bianchi, Rowe, and more; and her recording of Luigi Nono’s *La lontananza nostalgica utopica futura* for violin and electronics (Urlicht AV), which was named a Best Recording of 2012 by the *New York Times*.

Ms. Cuckson teaches at the Mannes School of Music at New School University in New York. She studied at The Juilliard School, from pre-college through her doctorate, and won Juilliard’s Presser Award.

Photo by Ebrus Yildiz



RHIANNON GIDDENS

composer, vocalist, instrumentalist

The acclaimed musician Rhiannon Giddens uses her art to excavate the past and reveal bold truths about our present. A MacArthur “Genius Grant” recipient, Giddens co-founded the Grammy Award–winning group Carolina Chocolate Drops, and she has been nominated for six additional Grammys as a soloist and collaborator. She was most recently nominated for her collaboration with multi-instrumentalist Francesco Turrisi, *there is no Other* (2019). Ms. Giddens’s latest album, *They’re Calling Me Home*, is a 12-track album, recorded with Mr. Turrisi in Ireland during the recent lockdown; it speaks of the longing for the comfort of home as well as the metaphorical “call home” of death, which has been a tragic reality for so many during the COVID crisis.

Ms. Giddens’s lifelong mission is to lift people whose contributions to American musical history have previously been erased, and to work toward a more accurate understanding of the country’s musical origins. *Pitchfork* has said of her work, “few artists are so fearless and so ravenous in their exploration,” and *Smithsonian Magazine* calls her “an electrifying artist who brings alive the memories of forgotten predecessors, white and black.

Artist Profiles

Among her many diverse career highlights, she has performed for the Obamas at the White House, served as a Carnegie Hall *Perspectives* curator, and received an inaugural Legacy of Americana Award from Nashville's National Museum of African American History in partnership with the Americana Music Association. Her critical acclaim includes in-depth profiles by *CBS Sunday Morning*, the *New York Times*, the *New Yorker*, and NPR's *Fresh Air*, among many others.

Ms. Giddens is featured in Ken Burns's "Country Music" series, which aired on PBS in 2019, where she speaks about the African American origins of country music. She is also a member of the band *Our Native Daughters*, with three other black female banjo players—Leyla McCalla, Allison Russell, and Amythyst Kiah—and co-produced their debut album *Songs of Our Native Daughters* (2019), which tells stories of historic black womanhood and survival.

Named artistic director of Silkroad in 2020, she is developing a number of new programs for the organization, including one inspired by the history of the American transcontinental railroad and the cultures and music of its builders. She wrote the music for an original ballet, *Lucy Negro Redux*, for Nashville Ballet (premiered in 2019), and the libretto and music for an original opera, *Omar*, based on the autobiography of the enslaved man Omar Ibn Said, for the Spoletto USA Festival (premieres in 2022).



EMILY LEVIN

harp

Praised for her "communicative, emotionally intense expression" (*Jerusalem Post*) and for "playing exquisitely" (*Dallas Morning News*),

Emily Levin is the principal harpist with the Dallas Symphony Orchestra and bronze medal winner of the ninth USA International Harp Competition.

Now in her fifth season with the Dallas Symphony Orchestra, Ms. Levin has also performed as guest principal harp with the Los Angeles Philharmonic and the Houston Symphony, and regularly appears with the New York Philharmonic. As a soloist, she has performed throughout North America and Europe, in venues including Carnegie Hall (New York), the Kimmel Center (Philadelphia), and Festspiele Mecklenburg-Vorpommern (Rugen, Germany). At the request of conductors Jaap van Zweden and John Adams, she appeared as soloist with the DSO in 2018 and 2019; other concerto performances include the Jerusalem, Colorado, and West Virginia symphony orchestras, the Louisiana Philharmonic, and the Lakes Area Music Festival, among others. She is a laureate of Astral Artists. For her debut album, *Something Borrowed*, the Classical Recording Foundation named her its 2017 Young Artist of the Year.

The 2021–22 season marks Ms. Levin's launch of *GroundWork(s)*, a project commissioning 50 American composers, one from each state, for harp-centric works. Each piece will premiere in the composer's hometown, celebrating the communities that first supported them. Current projects include a solo harp piece by Michael Ippolito and chamber works by Reena Esmail, Aaron Holloway Nahum, Sarah Kirkland Snider, and Jerod Impichchaachaaha Tate.

In Dallas, she is artistic director of Fine Arts Chamber Players, a music series that presents chamber concerts free of charge to the general public. During the pandemic, she spearheaded FACP's virtual concert series, learning video and audio editing to produce online concert premieres. She is also harp faculty at Southern Methodist University, where in two years she has grown the harp studio to full capacity.

Ms. Levin received her Master of Music degree in 2015 at the Juilliard School under the tutelage of Nancy Allen and she completed undergraduate degrees in music and history at Indiana University with Susann McDonald. Her honors history thesis discussed the impact of war songs on the French Revolution.

Artist Profiles



TENG LI

viola

Teng Li is a diverse and dynamic performer internationally. Recently Ms. Li was appointed as principal violist of the L.A. Philharmonic after more than a decade as principal with the Toronto Symphony Orchestra.

Ms. Li is also an active recitalist and chamber musician participating in the festivals of Marlboro, Santa Fe, Mostly Mozart, Music from Angel Fire, Rome, Moritzburg (Germany) and the Rising Stars Festival in Caramoor. She has performed with the Guarneri Quartet in New York (04/05), at Carnegie Hall (Weill Recital Hall) and with the 92nd St. "Y" Chamber Music Society. Teng was also featured with the Guarneri Quartet in their last season (2009) and was also a member of the prestigious Lincoln Center Chamber Music Society Two Program. She is a member of the Rosamunde Quartet (led by Noah Bendix-Balgley, Concertmaster of the Berlin Philharmonic) and the Toronto-based Trio Arkel.

Ms. Li has been featured as soloist with the National Chamber Orchestra, the Santa Rosa Symphony, the Munich Chamber Orchestra, the Haddonfield Symphony, Shanghai Opera Orchestra, the Canadian Sinfonietta and Esprit Orchestra. Her performances have been broadcast on CBC Radio 2, National Public Radio, WQXR (New York), WHYY (Pennsylvania), WFMT (Chicago), and Bavarian Radio (Munich).

She has won top Prizes at the Johanson International and the Holland-America Music Society competitions, the Primrose International Viola Competition, the Irving M. Klein International String Competition and the ARD International Music Competition in Munich, Germany. She was also a winner of the Astral Artistic Services 2003 National Auditions.

Her discography includes a solo CD entitled '1939' with violinist Benjamin Bowman and pianist Meng-Chieh Liu (Azica), along with many Toronto Symphony Credits, most recently their Vaughan Williams disc featuring Teng performing *Flos Campi* (Chandos).

Teng Li is a graduate of the Central Conservatory in Beijing, China and the Curtis Institute of Music in Philadelphia.

Artist Profiles



Photo by Ari Magg

VÍKINGUR ÓLAFSSON

piano

Pianist **Víkingur Ólafsson**'s remarkable originality and powerful musical conviction have seen him, in just a few years, take the music world by storm to become one of the most sought-after artists of today. He made an unforgettable impact with the release of his three albums: *Philip Glass Piano Works* (2017), *Johann Sebastian Bach* (2018), and *Debussy–Rameau* (2020) on Deutsche Grammophon, for whom he is an exclusive recording artist. *Debussy–Rameau* has already surpassed 21 million streams, bringing Ólafsson's total streams to over 125 million and leading the *Daily Telegraph* to call him "the new superstar of classical piano."

His multiple awards include the Opus Klassik Solo Recording Instrumental (piano) for two consecutive years (2019, 2020), Album of the Year at the *BBC Music Magazine Awards* 2019 and *Gramophone* magazine's 2019 Artist of the Year. The *New York Times*, meanwhile, dubbed him "Iceland's Glenn Gould."

He has appeared as artist in residence at some of the world's top concert halls, beginning with Konzerthaus Berlin and followed by Brussel's Flagey and London's Southbank Centre. He performs this season with Bergen Philharmonic Orchestra and Edward Gardner; Cleveland Orchestra and Orchestra dell'Accademia Nazionale di Santa Cecilia—both with John Adams; San Francisco Symphony and Han-Na Chang; New York Philharmonic and Semyon Bychkov; Camerata Salzburg and Andrew Manze; and Los Angeles Philharmonic with Gustavo Dudamel. Mr. Ólafsson also continues a major international recital tour of his *Debussy–Rameau* album.

With his captivating natural ability to communicate both on and off stage, Mr. Ólafsson is the driver behind a number of original projects. In 2020 alone he broadcast an eight-part series on Icelandic radio; presented his own primetime television series in Iceland called "Music Bites"; and created his own three-part series on BBC Radio 3, "Transcribe, Transform." He was also artist in residence for three months during lockdown on BBC Radio 4's flagship arts program, *Front Row*, broadcasting live, weekly performances from an empty Harpa concert hall in Reykjavík, reaching millions of listeners around the world. Mr. Ólafsson has been artistic director of Vinterfest and Reykjavík Midsummer Music (which he founded) and created his own record label.

Artist Profiles



JOANNE PEARCE MARTIN

piano

Pianist **Joanne Pearce Martin** was appointed to the Los Angeles Philharmonic by Esa-Pekka Salonen in 2001. She holds the Katharine Bixby Hotchkis Chair. A native of Allentown, PA, and a graduate of Philadelphia's Curtis Institute, she balances a busy career as soloist, chamber musician, and recording artist. Ms. Martin has been featured with the Los Angeles Philharmonic on multiple occasions at both the Hollywood Bowl and Walt Disney Concert Hall. In 2016 she was the piano soloist in a sold-out and critically acclaimed performance of Messaien's epic 100-minute work *Des canyons aux étoiles* at London's Barbican Centre with the LA Phil & Gustavo Dudamel.

She has also performed at dozens of music series and festivals, collaborating with such artists as Joshua Bell, Lynn Harrell, James Galway, Jean-Pierre Rampal, Julius Baker, and Joseph Silverstein. She has been guest soloist with many other orchestras, including the Philadelphia Orchestra, Charlotte Symphony, Los Angeles Chamber Orchestra, Florida West Coast Symphony, and England's Huddersfield Philharmonic. Ms. Martin has

played on Hollywood film soundtracks and made numerous television appearances, the more recent ones having been with violinist Joshua Bell at Las Vegas's Smith Center and on PBS's "Tavis Smiley Show."

In 2019 she was also featured on PBS television's "Grammy Salute to Music Legends," representing the Los Angeles Philharmonic, performing John Williams's *Air and Simple Gifts*. Ms. Martin enjoys delving into new musical projects, such as playing the Theremin. She has performed and recorded a commissioned piece (*Theremin's Journey*) by Gernot Wolfgang, in which she plays both the Theremin and piano. Another recent commissioned solo piano work is *D'Nato*, by composer and LA Phil Principal Timpanist Joseph Pereira.

For over three decades, Ms. Martin and her husband, Gavin, have performed in the U.S. and abroad as a two-piano team. She also collaborates periodically with pianist Jeffrey Kahane in performances of Mozart's Double Concerto as well as the world premiere of Andrew Norman's *Frank's House* and the West Coast premiere of John Adams's *Roll Over Beethoven*. When she's not making music, you may find Ms. Martin up in the air: She is an instrument-rated airplane pilot and a master-rated skydiver. Joanne Pearce Martin is a Steinway Artist.



VICKI RAY

piano

Described as "phenomenal and fearless," Grammy-nominated pianist **Vicki Ray** is a leading interpreter of contemporary piano music. Known for thoughtful and innovative programming that seeks to redefine the piano recital in the 21st century, Ms. Ray's concerts often include electronics, video, recitation, and improvisation. As a founding member of Piano Spheres, a series dedicated to exploring the less-familiar realms of the solo piano repertoire, her playing has been hailed by the *Los Angeles Times* for "displaying that kind of musical thoroughness and technical panache that puts a composer's thoughts directly before the listener."

As a pianist who excels in a wide range of styles, Ms. Ray's numerous recordings cover everything from the premiere release of the *Reich You Are Variations* to the semi-improvised structures of Wadada Leo Smith, from the elegant serialism of Mel Powell to the austere beauty of Morton Feldman's *Crippled Symmetries*. Recent

Artist Profiles

releases include David Rosenboom's *Twilight Language* on Tzadik Records and Feldman's Piano and String Quartet with the Eclipse Quartet on Bridge Records. Her 2013 recording of Cage's *The Ten Thousand Things* on the Microfest label was nominated for a Grammy.

Ms. Ray's work as a collaborative artist has been extremely diverse and colorful. She was the keyboardist in the California E.A.R. Unit and Xtet. Her chamber music contributions to the vibrant musical life in greater Los Angeles include frequent performances on the Dilijan, Jacaranda, and Green Umbrella series. She performs regularly on the Monday Evening Concert Series. Ms. Ray has been heard in major solo roles with the Los Angeles Philharmonic, the Los Angeles Master Chorale, the San Francisco Contemporary Music Players, the German ensemble Compania, and the Blue Rider Ensemble of Toronto, with whom she made the first Canadian recording of *Pierrot Lunaire*.

She is currently head of the piano department at the California Institute of the Arts, where she has been on the faculty since 1991. In 2010 she was awarded the first Hal Blaine Chair in Music Performance. For the past eight years she has served on the faculty at the Bang on a Can summer festival at the Massachusetts Museum of Contemporary Art. Vicki Ray is a Steinway Artist.



JULIE SMITH PHILLIPS

harp

Julie Smith Phillips, principal harpist of the San Diego Symphony Orchestra, is one of the most prominent American harpists today, performing as both an orchestral musician and concert artist. She is a two-time medalist in the USA International Harp Competition having received the silver medal in 2004 and bronze in 2001. She made her National Symphony Orchestra debut in 2003 and has been honored in numerous other competitions throughout the country.

A recitalist and soloist with orchestra, Ms. Phillips's appearances include multiple solo performances with the San Diego Symphony Orchestra, the New World Symphony, the South Dakota Symphony, the West Los Angeles Symphony, the Corpus Christi Symphony Orchestra, the National Repertory Orchestra, and the Cleveland Institute of Music Orchestra, among others. She has been a featured soloist for American Harp Society National Conferences, the USA International Harp Competition, Lyon & Healy's 150th Birthday Celebration & Harptacular Concert series, the International Harp Festival, Harp Oklahoma Workshop, and has served as guest artist at the Young Artist Harp Seminar.

Equally experienced as a chamber and orchestral musician, Ms. Phillips collaborates with renowned musicians across the country. A founding member of The Myriad Trio, she

regularly appears in chamber concerts across the country and has performed abroad as well. Her chamber and orchestral festival credits include the Piedmont & Kingston Chamber Music Festivals, Breckenridge Music Festival, La Jolla SummerFest, Mainly Mozart, Mozaic Festival, Sun Valley Summer Symphony, Tanglewood Music Festival, and numerous others.

Prior to her post in San Diego, she served as acting principal harpist of the Milwaukee Symphony Orchestra (2006–07) and principal harpist for the New World Symphony (2004–06). Ms. Phillips is an avid promoter and performer of new music. Numerous pieces have been written for and premiered by Ms. Phillips including *Tree Suite* for Harp by Hannah Lash; *Cactus*, a double concerto for harp and violin by Michael Torke; *The Eye of Night* by David Bruce; *Variations on a Simple Theme* by Avner Dorman; *Petal* by Petal Lei Liang; and *Sonata* by Jeremy Cavaterra. She is also a recipient of the Mario Falcao Prize for Best Performance of Mischa Zupko's *Despedida* (contemporary music selection at the 2004 USA International Harp Competition). Formerly head of the Harp Department at Arizona State University (2013–17), Ms. Phillips is the founder and director of the Nebraska Harp Workshop and maintains a private studio out of her home working with harpists on skills and career guidance. She is a certified instructor in the Suzuki harp method and is president of the San Diego Harp Society. She has recorded two albums: *The Rhapsodic Harp* and *The Eye of Night*. Ms. Phillips received her bachelor's and master's degrees in harp performance from the Cleveland Institute of Music, where she studied with Yolanda Kondonassis. Julie Smith Phillips is a native of Hastings, NE, and now resides in San Diego with her husband and three children.

Artist Profiles

Photo by Julie Acala



JULIE TUMAMAIT-STENSLIE

Chumash Elder

Julie Tumamait-Stenslie has traced her family lineage from her father, Vincent Tumamait, to at least 11 known Chumash villages and as far back as the mid-18th century. Ms. Tumamait-Stenslie has worked as a cultural resource consultant from Malibu to Santa Barbara to the Channel Islands, providing guidance for private groups and state, county, and city regulatory agencies, including the Ventura and Santa Barbara County District Attorney's offices. She is well known throughout Ventura County and beyond for her Chumash cultural education programs and also performs ceremonies according to her native ways, such as weddings, burials, naming ceremonies, and blessings. Ms. Tumamait-Stenslie is a commissioner on the California Native American Heritage Commission and on the board of the Santa Clara River Conservancy. She serves on the accessions committee for the Museum of Ventura County.

Ms. Tumamait-Stenslie has lived in the Ojai area nearly her entire life and owns a home in the Meiners Oaks neighborhood, very near the birthplace of her great-great-grandmother, Maria Ricarda Alulalmeque, who was raised in the Chumash village of Matilija. Her husband, Bruce Stenslie, is president of the Economic Development Collaborative in Ventura County. They share their home with Ms. Tumamait-Stenslie's three children—Paula Pugh, Rane Tumamait-Stenslie, and Aren Tumamait-Stenslie—and an assortment of well-loved animals.



FRANCESCO TURRISI

multi-instrumentalist

Grammy-nominated multi-instrumentalist **Francesco Turrisi** has been described by the press as a "musical alchemist" and a "musical polyglot." He left his native Italy in 1997 to study jazz piano and early music at the Royal Conservatory of The Hague, where he obtained bachelor's and master's degrees. Since 2004 he has been working as a freelance musician.

He has released five critically acclaimed albums as a leader and two as co-leader (*Tarab*, a boundary-crossing innovative ensemble that blends Irish and Mediterranean traditional music, and *Zahr*, a project that looks at connections between southern Italian traditional music and Arabic music).

Mr. Turrisi is also a member of the celebrated early music ensemble L'Arpeggiata. With L'Arpeggiata he has performed at the most important classical music festivals in Europe and around the world (Turkey, Russia, China, Australia, New Zealand, Brazil, Colombia) and has recorded for Warner, Virgin, Naive, and Alpha.

Since 2018 he collaborates with American Grammy Award-winning singer and multi-instrumentalist Rhiannon Giddens on a duo project that seamlessly combines music from the Mediterranean with music from the African diaspora in the Americas.

He currently performs on piano, accordion, harpsichord, organ, various lutes, cello, banjo, frame and goblet drums. He is equally at home playing with jazz veterans Dave Liebman and Gianluigi Trovesi as he is with Irish traditional sean-nós singer Roisin El Safty and with tarantella specialist Lucilla Galeazzi. Mr. Turrisi has toured with Bobby McFerrin, interpreted the music of Steve Reich with Bang on a Can All Stars, and accompanied flamenco star Pepe El Habichuela and Greek singer Savina Yannatou.

Artist Profiles



ARA GUZELIMIAN

Artistic & Executive Director, Ojai Talks Director

Ara Guzelimian is Artistic & Executive Director of the Ojai Music Festival, beginning in that position in July 2020. The appointment culminates many years of association with the Festival including tenures as director of the Ojai Talks at the Festival and as Artistic Director 1992–97. Mr. Guzelimian stepped down as provost and dean of the Juilliard School in New York City in June 2020, having served in that position since 2007. At Juilliard, he worked closely with the president in overseeing the faculty, curriculum, and artistic planning of the distinguished performing arts conservatory in all three of its divisions: dance, drama, and music. He continues at Juilliard as special advisor to the office of the president.

Prior to the Juilliard appointment, he was senior director and artistic advisor of Carnegie Hall from 1998 to 2006. Mr. Guzelimian currently serves as artistic consultant for the Marlboro Music Festival and School in Vermont. He is a member of the steering committee of the Aga Khan Music Awards, the artistic committee of the Borletti-Buitoni Trust in London, and a board member of the Amphion and Pacific Harmony foundations. He is also a member of the Music Visiting Committee of the Morgan Library and Museum in New York City.

Previously, he held the position of artistic administrator of the Aspen Music Festival and School in Colorado and he was long associated with the Los Angeles Philharmonic at the beginning of his career, first as producer for the orchestra's national radio broadcasts and, subsequently, as artistic administrator. Mr. Guzelimian is editor of *Parallels and Paradoxes: Explorations in Music and Society* (Pantheon Books, 2002), a collection of dialogues between Daniel Barenboim and Edward Said. In September 2003, Mr. Guzelimian was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture.



THOMAS MAY

Program book annotator

Thomas May is a freelance writer, critic, educator, and translator whose work appears in an array of international publications, including the *New York Times*, *Gramophone*, and the program books of Pierre-Boulez Saal in Berlin. The English-language editor for Lucerne Festival in Switzerland, he also writes for such institutions as the Hong Kong Arts Festival, Edinburgh Festival, Davos Festival, Metropolitan Opera, and the Juilliard School. He has translated collections of essays on Toshio Hosokawa, Olga Neuwirth, Thomas Pintscher, and Rebecca Saunders for the Roche Commissions series as well as *Protest: The Aesthetics of Resistance*, published by the Zurich University of the Arts. His books include *Decoding Wagner* and *The John Adams Reader: Writings on an American Composer* (both published by Amadeus Press). He blogs at memeteria.com.



75

OJAI MUSIC FESTIVAL
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Ojai Music Festival

For seven decades, the Ojai Music Festival has been a laboratory for the special chemistry that results from combining insatiable curiosity with unbounded creativity. The formula is simple: Each year a Music Director is given the freedom and resources to imagine four days of musical brainstorming. Some have approached their task with caution, fearing that Ojai might be like other places. But, of course, it's not. More often this unique blend of enchanted setting and an audience voracious in its appetite for challenge and discovery has inspired a distinguished series of conductors, performers, and composers to push at boundaries and stretch limits.

At its inception in 1947, under the guidance of Festival founder John Bauer and conductor Thor Johnson, the Festival featured a balance of classics and more contemporary fare. By the time Lawrence Morton took over as Artistic Director in 1954 the emphasis had shifted to new music and Ojai soon became the showcase as well as a home-away-from-home for such 20th century giants as Luciano Berio, Pierre Boulez, Elliott Carter,

Aaron Copland, Lou Harrison, and Olivier Messiaen, not to mention two Southern California "locals" — Arnold Schoenberg and Igor Stravinsky. It was Morton who established the tradition of rotating Music Directors and with this innovation each year's Festival became the reflection of a succession of larger-than-life personalities, including Robert Craft (joined in 1955 and 1956 by Stravinsky), Copland, Ingolf Dahl, Lukas Foss, Boulez, and Peter Maxwell-Davies, as well as such rising stars as Michael Tilson Thomas, Calvin Simmons, Kent Nagano, John Adams, Esa-Pekka Salonen, Pierre-Laurent Aimard, Vijay Iyer, and Patricia Kopatchinskaja.

Through the years Ojai's Music Directors have invited distinguished soloists, first-rate chamber ensembles, and world-class orchestras to join them in exploring the intersection between new music and everything from jazz and improvisation to electronics and computers; dance, theater, and experimental staging to social and

political issues, not to mention repertory that might go back to the Middle Ages or reach across the globe.

Looking back, it would be difficult to identify any overarching aesthetic premise, though from year to year there has been no shortage of agendas. Rather, the thread running through these past decades has been this Festival's consistency in promoting creativity and innovation. Here in Ojai hallowed masterpieces and in-your-face experiments can be uneasy bedfellows sharing a berth that is a pedestal of repose for one, a trampoline for the other. And that rumble you hear? It is the steady grumbling from an audience whose outspoken views on any and every subject are the entitlement of its loyalty. Its passion is the true barometer of the health of this Festival. No smugness here; no indifference, either. This is a place for enthusiasms, often excessive, and opinions, sometimes vociferous, and a hunger for shared discovery that reaffirms, year after year, why music matters in the first place.

—CHRISTOPHER HAILEY



1954 artist's sketch of proposed Bowl



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In celebration of the Ojai Music Festival's 75th Anniversary, and to ensure its centennial, the Festival has embarked on a campaign to sustain and deepen its impact as a creative laboratory to benefit our community, audiences and remarkable artists.

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"The Ojai faithful – an audience prized for its open minds and congeniality – proved ever faithful."

—Los Angeles Times

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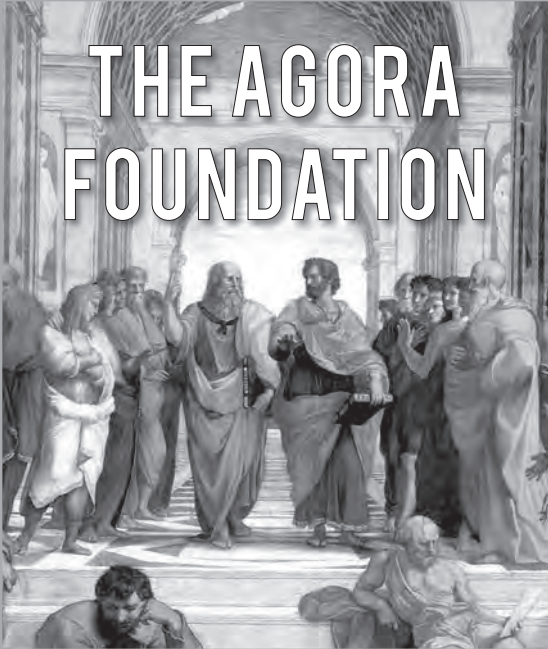
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THANK YOU! Encore Society Members are generous donors to the Festival Endowment or have included the Festival in their estate plans.

Encore Society Members help the Festival to be bold and pioneering in its artistic programs, while deeply influencing the Festival's capacity to carry out its mission.

We gratefully acknowledge the following Encore Society members who have included the Ojai Music Festival in their estate plans:

Carolyn and Jamie Bennett Sheila* and Don Cluff	Barbara and Sherwood A. Jackman*
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Should your name appear here? If so, please notify Anna Wagner, Director of Development at 805 646 3178 or awagner@ojai festival.org, of your bequest intention.

For many, planned gifts such as bequests or charitable trusts, allow donors to make a significant impact – securing a legacy of adventurous and exciting music for future generations, while providing charitable income and/or tax deductions.

We encourage you to discuss your planned gift confidentially with the Ojai Music Festival. Please contact Anna Wagner, Director of Development at 805 646 3178 or awagner@ojai festival.org.

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Joan Kemper	Susanne and Blake Wilson
	Helen Wolff

*Deceased

BRAVO Music Education Program: The Excitement of Music



Why does music give us chills, motivate us to exercise, calm our nerves, and help us feel connected to one another?

In the arts, we cultivate brains that enjoy thinking deeply, exploring, probing. What is the point of submerging ourselves in beauty, while living in a culture that places greater value on facts? What functions does beauty hold for us?

One is that it brings us deep joy. Joyful children are different than children who are merely having fun. Opening up joy leads to intelligence. Music nourishes us.

Music is really good at prediction. Humans like to look for patterns, and the contour of a melody sets up a pattern. We can feel thrilled when our expectations are met by the ending of the melody or surprised by a sudden change. In a live performance, we share these feelings in a group and feel "in sync" with that group. When people sing and move together, parts of the brain involved in motor planning are engaged. Feeling a shared beat entrains our biological rhythms. People from different backgrounds can join together through music and create a space for empathy.

Music is a subject that can attract all brains. It includes math through rhythms, repetitions, and ratios (singing two or more songs together). We include language by expanding vocabulary through descriptive words, reading and writing verses, creating maps of the songs. We normalize equal social standing by changing partners, learning to accept all partners, and stabilizing the emotional system through play. Through music, our eyes shine brighter!

Musicians are better able to discern sadness and fear when detecting emotional information in what is said by others. Similarly, children who have been exposed to musical training are more likely to develop a stronger ability to detect emotional information in their social surroundings, imitate facial expressions, and respond empathetically.

Our work with children builds the habit of participation and resilience. Play provides a suspension of worry and concern. When we get lost in the moment, our stress levels lower. Inevitably, we hear giggles and laughter as we quickly get ready for the next play. They want to do this over and over again—self-motivation brings us closer to joy and beauty.

—LAURA WALTER, BRAVO education coordinator

IMPACT & ENGAGEMENT IN THE COMMUNITY

BRAVO by the numbers:

1,740	Children Served
744	Workshops
21,115	Direct Experience

BRAVO EDUCATION COORDINATOR

Laura Walter

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Eilam Byle	Ruby Skye
Kathryn Carlson	Ruben Salinas
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Lynne Doherty	Gail Turner-Graham
Kari Francis	Jeff Turner-Graham
Fran Gealer	Tiffany Turse
Andy Gilman	Smitty West
Emily Redmond Hall	Merrill Williams
Brooke Lakes	Joann Yabrof
Judith and Bill Norris	Julija Zonic
Emily Persinko	

The Ojai Music Festival BRAVO program brings laughter, music, and play to local students and the Ojai community through educational workshops, interactive demonstrations, and free concerts.



VIRTUAL BRAVO

During the pandemic, Ojai Valley children had the opportunity to continue learning about music and interacting over Zoom. The virtual platform gave us the chance to have some new experiences! We moved in slow motion, fast motion, and got super close to the camera, which made us all laugh. We played "Roly Poly" and found objects nearby to roll. One child's suggestion was to roll an onion, so everyone else picked up whatever was the closest thing to an onion to roll. We had hair clips, markers, bananas, and even a live chicken! It was a glorious time!

One new virtual program this year was "Musical Segues," where we featured a former Bravo student or Festival intern. We enjoyed following their career paths, and the influence that Bravo Music had on their lives. These young adults are doing amazing things! Our Music Van program was also virtual, and included some new instruments, like guitar and drums from different countries.

Photos by Kirby Russell, Cindy Pitou Burton, Fred Rothenberg, and Misty Volaski

BRAVO PROGRAMS INCLUDE

COMMUNITY EVENTS

BRAVO's free community concerts include the annual **IMAGINE** Concert. In collaboration with Ojai Valley School and the Barbara Barnard Smith Fund, more than 1,700 students and adults enjoy music and dance from around the world. This year's video performance included songs and stories of the Chumash people, with Julie Tumamait, local Chumash elder. In addition, the Festival invites Ojai students and their parents to attend a Festival concert free of charge and presents concerts in the Libbey Park Gazebo open to the public.

EDUCATIONAL PROGRAMS AND COMMUNITY WORKSHOPS

We work with the Ojai Unified School District to bring music education to local students, and to provide song, dance, and rhythm workshops for residents of assisted living facilities, and mentor college students seeking work experience.



EDUCATION THROUGH MUSIC (ETM) brings interactive song and play to students in grades K-3, building empathy, intelligence, cooperation, and a feeling of connection to each other and the world. Experiences with pitch and rhythm prepare them for further musical experience and increase language and math literacy.



The **BRIDGE** program enriches third grade students' musical world by having them interact with local seniors through music and song games. The children walk right up to a senior, shake their hand, introduce themselves, and ask them their name. When singing together, we can feel loved, connected, and cared for. The entire experience is interactive. There are more than a few tears of joy at these events!

UPBEAT is a series of therapeutic workshops using music, percussion, Celtic music, and song and story, brought to residents of continuing care, enrichment centers, and assisted living facilities throughout Ojai.

Our **MUSIC VAN** this year included 15 videos demonstrating a variety of instruments. We encourage children to choose their favorite instrument to learn in their local school programs. Learning to play an instrument and making music together is a vital part of educating our future citizens.



SUMMER MUSIC AND ARTS CAMP Children and adults sing, play, and explore art and storytelling in an interactive environment. Through music and movement, we encourage imagination, questioning, collaboration, resilience, and determination.



Learn more about the program at www.OjaiFestival.org

Ojai Music Festival Arts Management Internship Program



"The Ojai Music Festival internship allows you to dive deep into every aspect of creating a festival in what is truly a holistic learning environment. Everyone is treated with respect and is trusted with tasks that truly make an impact."

—SIERRA DUDAS
USC, OJAI ALUM 2019

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The Festival's Arts Management Internship program welcomes college students and recent graduates to go behind the scenes working closely with the staff and production team, and gain invaluable hands-on experience for their future careers.

Festival interns have gone on to have successful careers in both the nonprofit and for-profit sectors. Those who have gone on to work in the arts have done so at organizations across the country, including San Diego Symphony, Pacific Symphony, Early Music Guild of Seattle, and Voices of Change, as well as forged new paths as entrepreneurial performing artists and composers.

Some of the colleges and universities represented this year include Boston University, CalArts, Cal State University-Long Beach, Colburn Conservatory, Occidental College, San Diego State University, Sarah Lawrence College, and USC.

Steven Rothenberg Internship Fellow

In 2011, Ojai Valley residents Ila and Fred Rothenberg generously provided the Festival with a fund to support the Festival's growing internship program, which is dedicated in memory of their son, Steven Rothenberg. The 2021 Rothenberg Fellow is Jonathan Bergeron.

The Festival's Arts Management Internship Program is made possible by the generous support of Fred Rothenberg, in memory of Steven Rothenberg.

Special Thanks

The Ojai Music Festival wishes to express our deepest gratitude to the following:

Steve Adams
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OJAI FESTIVAL WOMEN'S COMMITTEE

Heartfelt thanks to the Ojai Festival Women's Committee for all they do in support of the Festival throughout the year. Special thanks to those members who contribute meals for volunteers and host the Festival Lounge.

FESTIVAL HOUSING HOSTS

An important part of the Ojai Music Festival community is the housing hosts. They graciously open their homes every year to visiting artists, interns, and the production crew. Their wonderful hospitality makes each visit a memorable occasion for Festival guests. If you are interested in being a Housing Host, call Deirdre Daly at 805 646 2094 or email housing@ojaifestival.org.

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Brian Wetzel
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Terry Wright
as of August 25, 2021

If you are interested in volunteering at next year's Festival, please email info@ojafestival.org.

A large, artistic black and white photograph of a violin, viewed from a high angle. The Custom Printing logo is centered at the top, featuring a stylized rose icon above the text "CUSTOM PRINTING" and "Quality Lithographers" in a smaller font below it.

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- IBC 2022 Ojai Music Festival
- IFC canvas & paper
- 59 CAMA
- 1 The Hutchins Consort
- 21 Laguna Beach Music Festival
- 67 Meditation Mount
- 28 Music Academy of the West
- 83 Ojai Festival Women's Committee
- 113 Ojai Valley Museum
- 29 Ojai Playhouse
- 4 Ojai Studio Artists
- 112 Ojai Valley Land Conservancy
- 7 Pasadena Conservatory of Music
- 35 UCSB Arts & Lectures

EDUCATION

- 108 Agora Foundation
- 59 Besant Hill School
- 31 Ojai Valley School

FOOD & DRINK

- 114 Bonnie Lu's
- 33 The Ojai Vineyard
- 85 Sanders & Sons Gelato
- 85 The Vine

LODGING & LEISURE

- 9 Ojai Valley Inn & Spa

MEDIA & MUSIC

- 13 KUSC
- 11 Nonesuch at Ojai
- 108 Ojai 101 Guide
- 27 Ojai Quarterly
- 31 Ojai Magazine

SERVICES

- 85 LIV | Sotheby's International Realty/Joan Roberts
- 115 Custom Printing
- 104 E.J. Harrison & Sons
- 5 Frederick Fisher and Partners
- 20 The Gables of Ojai
- 113 Northern Trust
- 114 Ojai Business Center
- 51 Ojai Valley Community Hospital
- 116 SB Travel/Sheila Cohn
- 39 Sound Post Capital
- 116 Square Productions
- 3 Sharon Maharry & Company
- 103 Topa Topa Optometry
- 73 Ventura County Community Foundation

SHOPPING & GALLERIES

- 17 Bart's Books
- 5 Blanche Sylvia
- 30 Blue Ojai
- 16 Gunays
- 85 Porch Gallery
- 34 Sespe Creek



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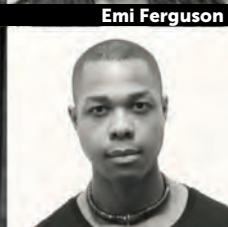
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