

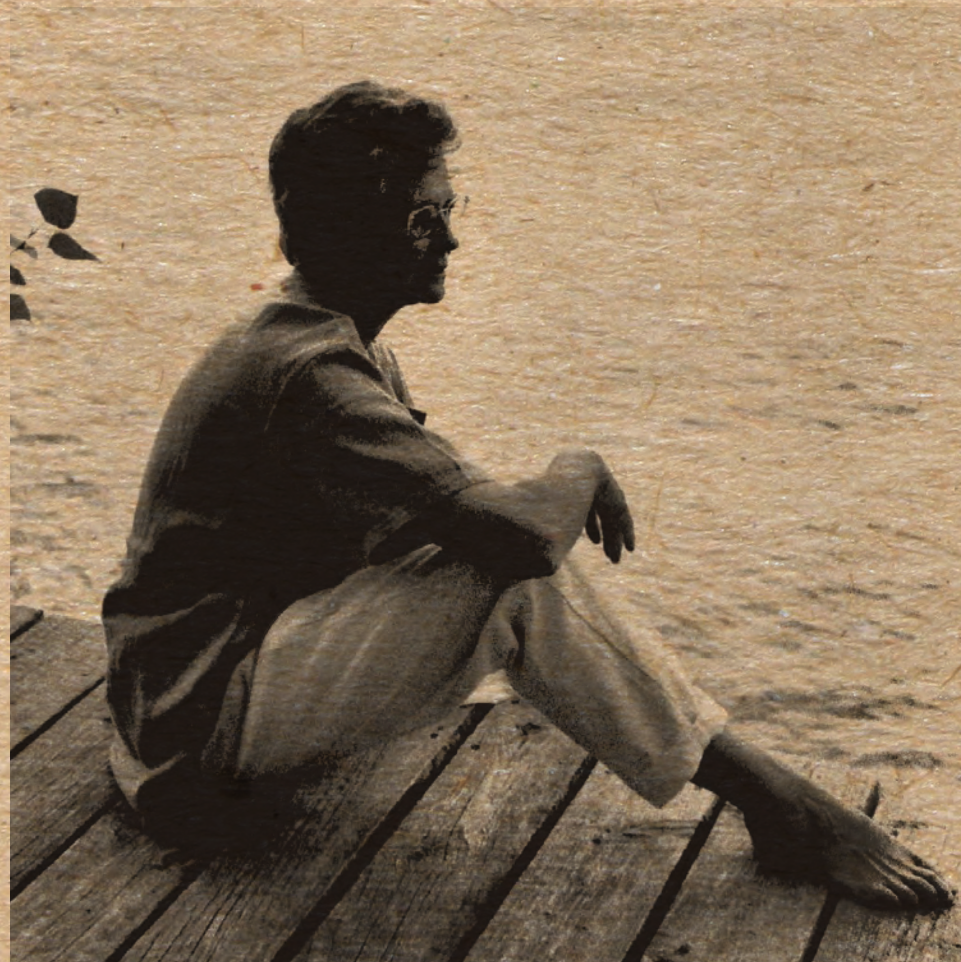
Fred Frith, William Winant and Annea Lockwood will perform *Jitterbug* at The Lab on November 18th, and *A Sound Map of the Danube* will run there from November 11 to 18.

Biography

Annea Lockwood is one of the legendary composers of our time. Born on July 29, 1939, in Christchurch, New Zealand, her works range from conventional instrumental scores to pieces involving electronics, graphic scores, ambient sounds, and site-specific installations. Her oeuvre for piano – including pieces in which the instrument is planted, set on fire, or placed on beaches – has set a new standard for theatricality, not to mention keyboard pedagogy.

During the 1960s she collaborated with sound poets, choreographers and visual artists, and also created a number of works such as the *Glass Concerts* which initiated her lifelong fascination with timbre and new sound sources. In synchronous homage to Christian Barnard's pioneering heart transplants, Lockwood began a series of *Piano Transplants* (1969-82) in which defunct pianos were burned, drowned, beached, and planted in an English garden.

During the 1970s and '80s she turned her attention to performance works focused on environmental sounds and life-narratives, often using low-tech devices such as her Sound Ball, containing six small speakers



ANNEA LOCKWOOD, IT'S ONLY NATURAL THE NATURE OF MUSIC, NOVEMBER 9, 2017

Tonight's Program

Reflections on experiencing environmental sound as a powerful channel through which to sense our deep connection with the non-human world, non-separation. Such experiences can, Lockwood believes, bring changes in how we interact with other phenomena, from exploitation to collaboration. Works focused on the natural sound world will be discussed: Two sound installations – *A Sound Map of the Danube* (2001-5) and the 2014 collaboration with Bob Bielecki, *Wild Energy* which draws on infrasound and ultrasound from geophysical and atmospheric sources, and *Jitterbug*, a concert work incorporating Lockwood's recordings of aquatic insects and three musicians reading images of rocks as graphic scores.

Jitterbug was commissioned by the Merce Cunningham Dance Company in 2006 for the dance 'eye-space.' William Winant has recorded it for New World Records and has performed it many times. *A Sound Map of the Danube* has been presented ten times, in Europe and the US, most recently at Ars Electronica, Linz, Austria this past September. This will be the first presentation on the West Coast. *Wild Energy* was commissioned by the Caramoor Festival.

and a receiver, designed by Robert Bielecki for *Three Short Stories and an Apotheosis*, in which the ball is rolled, swung on a long cord and passed around the audience. *World Rhythms*, *A Sound Map of the Hudson River*, *Delta Run*, built around a conversation she recorded with the sculptor, Walter Wincha, who was close to death, and other works were widely presented in the US, Europe and in New Zealand.

Since the early 1990s, she has written for a number of ensembles and solo performers, often incorporating electronics and visual elements. *Thousand Year Dreaming* is scored for four didgeridus, conch shell trumpets and other instruments and incorporates slides of the cave paintings at Lascaux. *Duende*, a collaboration with baritone Thomas Buckner, carries the singer into a heightened state, similar to a shamanic journey, through the medium of his own voice. *Ceci n'est pas un piano* for piano, video, and electronics merges images from the Piano Transplants with Jennifer Hymer's musings on her hands and pianos she has owned, her voice being sent through, and colored by the piano strings.

Much of her music has been recorded, on the Lovely, XI, Mutable, Pogus, EM Records (Japan), Rattle Records, New World, 3Leaves and Black Truffle labels. She is an Emerita Professor at Vassar College and is a recipient of the 2007 Henry Cowell Award.

LARGO

THE NATURE OF MUSIC

MOLTO SMOG

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THE NATURE OF MUSIC: Since the music of Haydn, Dvořák and Messiaen, classical composers have been using the sounds of the natural world as source material. With the advent of reel-to-reel tape recorders that inspired composers of the musique concrète movement, we could hear sounds slowed down or speeded up to bring new ears to common everyday sources. Along the way John Cage proposed in 1952, with 4'33", a silent piece for piano, that a listener could create their own concert by simply listening to ambient sounds without altering them, recognizing that they too have form and content. With the advent of personal recording equipment like the cassette recorder, environmental sounds have been recorded, sampled and integrated into composed and improvised music. In 1970, Charles Amirkhanian and Richard Friedman launched the World Ear Project at KPFA in Berkeley. They invited people from around the world to record continuous sound for 15 minutes or longer without alteration. The result was a long-running program in which listeners driving over the Bay Bridge would be mystified by long segments of sounds of a street market in India or frogs and crickets at night in Cayucos, California.

ARTWORK CREDITS: Images on the front cover and the top of this page are from compositions by Luciano Ori, from the collection of Charles Amirkhanian. The photos of Annea Lockwood are by Nicole Tavenner. The events image below is from an assemblage by Liam O'Gallagher, also from the collection of Charles Amirkhanian. Program designed by Mark Abramson.

Other Minds thanks **Barbara Bessey** for supporting Ms. Lockwood's appearance tonight.

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OTHER MINDS is dedicated to the encouragement and propagation of contemporary music in all its forms through concerts, workshops and conferences that bring together artists and audiences of diverse traditions, generations and cultural backgrounds. By fostering cross-cultural exchange and creative dialogue, and by encouraging exploration of areas in new music seldom touched upon by mainstream music institutions, Other Minds is committed to expanding and reshaping the definition of what constitutes "serious music."

www.otherminds.org



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UPCOMING OTHER MINDS EVENTS

Philip Glass: Works for two pianos and eight winds
Dennis Russell Davies and Maki Namekawa, pianists

Wednesday, December 6, 2017, 7:30 pm
St. John's Presbyterian Church
2727 College Avenue
Berkeley, CA

The Nature of Music
Composer Bill Fontana

Thursday, February 15, 2018, 7:00pm
The Richard & Rhoda Goldman Theater
David Brower Center
2150 Allston Way, Berkeley, CA

Other Minds Festival 23: Sound Poetry

Monday - Saturday, April 9 - 14, 2018
ODC Theater
3153 17th Street
San Francisco, CA

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