



**Sound . Light . Migrations** (2009) For accordion and expanded instrument system (EIS) in eight channels, custom visual software system for direct drawing with light, and video projection.

Tony Martin and Pauline Oliveros began their collaborations and improvisations in the early '60s at the San Francisco Tape Music Center. Early pieces included *Light Piece for David Tudor*, *Duo for Accordion and Bandoneon with Possible Mynah Bird Obligato*, *Seesaw Version*, and *George Washington Slept Here, Too*. In 1966, they created *Circuitry for Light and Percussion* at Mills College, an audio and visual feedback system where players influenced lights and lights influenced players. *Sound . Light . Migrations* represents the reunion of their artistic forces: a continuation of a long parallel journey that combines visual and aural composing.

**8/8/88** (1998) August 8, 1988, is the day I decided to write a solo composition for the great concert pianist Mr. Joseph Kubera. Since this work did not start off as a commissioned composition, it has taken me 10 years to complete the first movement. In 1998, I received a commission from the Mutable Music Foundation to complete the composition. *8/8/88* consists of three movements. The first movement has 35 measures with extreme time signatures such as fifteen-eight, eleven-eight, seventeen-eight, etc. The second movement has 17 measures and the third movement 44 measures.  
—Roscoe Mitchell

**For Margaret** (2009) is a work for solo piano in honor of Margaret Lyon, who was chair of the Music Department for 25 years. During her tenure, the department was host to a succession of wildly different creative personalities: Darius Milhaud, Leon Kirchner, Morton Subotnick, Luciano Berio, Robert Ashley, Pandit Pran Nath, and myself, to name a few. Margaret was as traditional as apple pie but had a great eye for *wabi-sabi* and a nurturing heart that supported

## OPENING NIGHT: Pauline Oliveros with Tony Martin; Terry Riley; Joseph Kubera performs Roscoe Mitchell; Joan Jeanrenaud Saturday, February 21, 2009 8:00 pm

A champagne reception follows.

### PROGRAM

**Pauline Oliveros and Tony Martin, *Sound . Light . Migrations* (2009)**

Pauline Oliveros, accordion and expanded instrument system

Tony Martin, visual composition

Margot Farrington, assistant performer

Hunter Ochs, visual software programming

**Roscoe Mitchell, *8/8/88* (1998)**

Joseph Kubera, piano

### INTERMISSION

**Terry Riley, *For Margaret* (2009)** world premiere

**Joan Jeanrenaud, *Vermont Rules* (2002)**

**Joan Jeanrenaud, *Strange Toys* (2004)**



the cutting-edge music taking place at Mills during her reign. She was a wonderful mentor and great friend. *For Margaret* is a reiterative ballad that breaks up and reassembles its component melodies and harmonies using the process of improvisation to explore the inherent possibilities of its song form. This world premiere was written for the reopening of the Concert Hall. —Terry Riley

***Vermont Rules* (2002)** *Vermont Rules* is a set of variations on a beginning theme. Named after Vermont, who was a companion service dog for his owner for 13 years, the piece chronicles my imagination of the incredible journeys the two had together. I send them through different scale worlds of the blues, impressionism, Arabian, and Bach. —Joan Jeanrenaud

***Strange Toys* (2004)** A composition written for and in collaboration with choreographer Cid Pearlman, *Strange Toys* is a set of six two-minute pieces. Each two-minute segment explores a different use of electronic looping using various techniques such as pizzicato, harmonics, and bowing to create layers of textures. Cid's choreography of two dancers is a playful interplay between the duet responding to the music. —Joan Jeanrenaud